

The Clarinet

Volume 37 Number 1
December 2009

1959

September 1959
The Philharmonic's first performance of the new 14 1/2 inch bore clarinet was given in the concert conducted by Leonard Bernstein at Carnegie Hall.

1960

Approved Principal Clarinet by Leonard Bernstein

1961

New York Philharmonic
Program listing for the 1961 season.

1965

1965
Group of musicians performing together.

1967

New York Philharmonic
Program listing for the 1967 season.

1969

1969
Group of musicians performing together.

1977

John Corigliano with Drucker
Top photo, with Leonard Bernstein

1977

New York Philharmonic
Program listing for the 1977 season.

1979

MANHATTAN
Album cover for Woody Allen's film.

“Mr. Drucker’s playing was all that one had expected. Looking not a day older than he did when he came to the Philharmonic . . . The ovation at the end was, of course, just as much for him as it was for the composer.”
— *The New York Times*

February 19, 1979

Records Gershwin's *Rhapsody in Blue* with Music Director Zubin Mehta conducting. Drucker's famous solo opens Woody Allen's film "Manhattan."

“I knew Stanley could play anything, so I wrote anything. I literally let my imagination go, saying this man can do it. And he didn't flinch, though when he saw it for the first time, his eyes bugged out.”
— John Corigliano

Solo Cl.

New York Philharmonic
Program listing for the 1982 season.

1988

1988
Stanley Drucker performing on stage.

1988

1988
Group of musicians performing together.

1992

January 3, 1992
Soloist's Clarinet Concerto
Inclusion of the Philharmonic's later included in the 1999 "An American Celebration."

1998

New York Philharmonic
Program listing for the 1998 season.

1999

1999
Group of musicians performing together.

1998

Celebrates 50th Anniversary with Philharmonic by performing the Copland Concerto introduced by Music Director Kurt Masur. Named "Instrument of the Year" by *Musical America*.

November 1999

Performs the Copland Concerto with Masur as part of the "Celebrating Copland" festival commemorating the composer's centennial.

2008

2008
Group of musicians performing together.

2008

New York Philharmonic
Program listing for the 2008 season.



Stanley Drucker

Notre

Griffe

DEPUIS 1825



OUR REPUTATION SINCE 1825



Buffet Crampon USA, Inc.

14125 Beach Boulevard
Jacksonville, FL 32250

Ph: 904.821.0234 • Fax: 904.821.0315
sales@buffetcrampon.fr

www.buffetcrampon.fr

the clarinet

Volume 37, Number 1

December 2009

ABOUT THE COVER...

Stanley Drucker warming up in Avery Fisher Hall in front of the exhibit celebrating his 60 years with the New York Philharmonic in June 2009. The exhibit was curated by Amy Shapiro for the Philharmonic Archives. (Barbara Haws, Archivist and Historian; Richard Wandel, Associate Archivist. Designed by Carole Erger-Fass, BugDesign.)

INDEX OF ADVERTISERS

Ben Armato	7
Backun Musical Services	IBC
The Banff Center	49
Behn Mouthpieces International	9
Belgian Clarinet Academy	66
Kristin Bertrand Woodwind Repair	21
Brannen Woodwinds	80
Buffet Crampon USA, Inc.	1FC
California Institute of the Arts	76
Clarinetopia	57
Classical Collection Inc.	98
Crystal Records	61
DePaul University School of Music	77
Forestone Japan	105
Indiana University Jacobs School of Music	75
Interlochen Center for the Arts	10
K2B2 Records	92
Kathleen Jones	52
H. Karlsson Woodwinds	35, 88
Le Domaine Forget Music and Dance Academy	81
Lisa's Clarinet Shop	51
Lomax Classic Mouthpieces	17
Luyben Music Co.	11
mostlydifferent.com	66
Muncy Winds	67
Naylor's Custom Wind Repair	22
New York University Steinhardt	23
Northwestern University – Bienen School of Music	85
Olivieri Reeds	30
Ongaku Records, Inc.	5
Patricola Brothers	89
Quodlibet, Inc.	104
RedwineJazz	19
Rico	4
Luis Rossi	2
Rovner Products	63
Rutgers University – Mason Gross School of the Arts	54
Sayre Woodwinds	82
J.L. Smith & Co.	79
Rick Sowash Publishing	72
Tap Music Sales	14
Taplin-Weir	55
UHL Technik	100
University of Cincinnati College – Conservatory of Music	60
University of Denver – Lamont School of Music	82
University of Maryland – Baltimore County	71
University of Michigan School of Music, Theatre, and Dance	29
University of North Carolina School of the Arts	101
Van Cott Information Services	18
Vandoren SAS	53, 107
Wehr's Music House	96
Wichita Band Instrument Co.	73
Ralph Williams	74
Woodwindiana, Inc.	83
Yamaha Corporation of America	OBC

FEATURES

THE CLARINETS OF WEST POINT by Robert Polan	44
P.S.: A HEART AT REST by Judith Pauley Markovich	46
AN ORCHESTRAL STAGE: A CULTURAL SKETCH FROM THE LIFE OF ORCHESTRAL MUSICIANS by Simeon Bellison	50
THE CLARINET AND TAI-CHI, OR EGGS IN THE ARMPITS by Richard Lesser	56
CHARLES CAMILLERI: THE LATEST CLARINET PIECES by Spyros Marinis	58
HIGHLIGHTS OF CLARINETFEST® 2009 by Jane Ellsworth and Mary Kantor	62
CLARINETFEST® 2010	66
STANLEY'S SENSATIONAL SIXTY: RECAPITULATION AND ATTACCA by Amy Shapiro	68
DOUBLE-LIP EMOUCHURE REVISITED by Ethan Sloane	74
THE AGONY STICK by Bert Stratton	76
PLAYING SECOND CLARINET IN THE BALTIMORE SYMPHONY ORCHESTRA by Edward Palanker	78
THE 2009 I.C.A. YOUNG ARTIST COMPETITION a report by Keith Koons, Competition Coordinator	80
THE 2009 I.C.A. HIGH SCHOOL SOLO COMPETITION a report by Marguerite Levin, Coordinator	81
CLARINETFEST® 2009 I.C.A. RESEARCH COMPETITION REPORT by Jane Ellsworth, Competition Coordinator	82
THE 2009 I.C.A. ORCHESTRAL COMPETITION a report by Peter Wright, Competition Coordinator	83

DEPARTMENTS

TEACHING CLARINET by Michael Webster	6
CLARINOTES	12
AUDIO NOTES by William Nichols	16
CONFERENCES & WORKSHOPS	20
HISTORICALLY SPEAKING... by Deborah Check Reeves	26
LETTER FROM THE U.K. by Paul Harris	28
CLARINET CACHE by Kellie Quijano and Rachel Yoder	30
THE PEDAGOGY CORNER by Larry Guy	32
INDUSTRY PROFILES by Simone Weber	36
THE JAZZ SCENE by Thomas W. Jacobsen	42
THE AMATEUR CLARINETIST by Susan Steele	84
UNIVERSITY SNAPSHOTS by Peggy Dees	86
MUSICAL CHAIRS	87
REVIEWS	90
RECITALS AND CONCERTS	101
BUSINESS MEETING MINUTES by John Cipolla, Secretary	102
THE CLARINET: INDEX TO VOLUME 36, 2008–2009	104
THE PRESIDENT'S MESSAGE by Gary Whitman	108



Yevgeny Yehudin

*" The Rossi clarinet is a work of Art
made with Love."*

Ron Selka

*" They have a wonderful sound:
dark yet brilliant, large yet focused."*

**Principal clarinetists
Israel Philharmonic Orchestra**

L. Rossi

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

INTERNATIONAL CLARINET ASSOCIATION

President: Gary Whitman, School of Music, Texas Christian University, P.O. Box 297500, Ed Landreth Hall, Fort Worth, TX 76129, 817/257-6622 (office), 817/257-7640 (fax), E-mail: G.Whitman@tcu.edu

Past President: Lee Livengood, 490 Northmont Way, Salt Lake City, UT 84103, E-mail: ICAPastpresident@clarinet.org

President Elect: Keith Koons, Department of Music, University of Central Florida, Orlando, FL 32816-1354, 407/823-5116 (office), E-mail: ICAPresidentelect@clarinet.org

Secretary: John Cipolla, Western Kentucky University, Department of Music, 1906 College Heights Blvd. #41026, Bowling Green, KY 42101-1026, 270/745-7093 (office), 270/745-6855 (fax), E-mail: john.cipolla@wku.edu

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: So Rhee, P.O. Box 1310, Lyons, CO 80540, 801/867-4336 (phone), 212/457-6124 (fax), E-mail: excedirector@clarinet.org

Editor/Publisher: James Gillespie, University of North Texas, College of Music, 1155 Union Circle #311367, Denton, Texas 76203-5017, 940/565-4096 (office), 940/565-2002 (fax), E-mail: editor@clarinet.org or james.gillespie@unt.edu

Editorial Associates: Himie Voxman, 1 Oaknoll Court, Iowa City, IA 52246

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

Editorial Staff: Gregory Barrett (Editor of Reviews), School of Music, Northern Illinois University, DeKalb, IL 60115, 815/753-8004, E-mail: gregbarrett@niu.edu; William Nichols (Audio Review Editor), 1033 Fawn Hollow, Bossier City, LA 71111, 318/741-3373, E-mail: wrnichols@bellsouth.net; Tsuneya 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@tulane.edu; Jean-Marie Paul, Vandoren, 56 rue Lepic, F-75018 Paris, France, (33) 1 53 41 83 08 (phone), (33) 1 53 41 83 02 (fax), E-mail: jmpaul@vandoren.fr; 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: www.usd.edu/smm, Personal Web site: www.usd.edu/~dreeves; Paul Harris, 15 Mallard Drive, Buckingham, Bucks, MK18 1GL, U.K., E-mail: paulharris@dsl.pipex.com; Margaret Thornhill, 806 Superba Avenue, Venice, CA 90291, phone: 310/464-7653, e-mail clarinetstudio@ca.rr.com, personal web site: http://margarethornhill.com; Cynthia Wolverson, 2355 Laconia Court, Crofton, MD 21114, e-mail: cynthia.wolverson@navy.mil; Kellie Quijano and Rachel Yoder, E-mail: clarinetcache@gmail.com

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: Jane Ellsworth, Eastern Washington University, Department of Music, Cheney, WA 99004, 509/359-7076, E-mail: jellsworth@mail.ewu.edu

Webmaster: Brian Covington, Covington Design, 661-263-1233 (phone), 661-952-1900 (fax), www.covingtondesign.com

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

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: AI_Manukian@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: fwilliams@mailbox.gu.edu.au
 Austria: Alfred Prinz, 3712 Tamarron Dr., Bloomington, Indiana 47408, U.S.A. 812/334-2226
 Belgium: Guido Six, Artanstraat 3, B-8670 Oostduinckerke, 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@sixbros.com
 Brazil: Ricardo Dourado Freire, SHIS Q1 17 conj. 11 casa 02, 71.645-110 Brasília-DF, Brazil, 5561/248-1436 (phone), 5561/248-2869 (fax), E-mail: freireir@guarany.cpd.unb.br
 Canada: National Chair: Pat Daniels, 348 Oakwood Ave., Winnipeg, MB, Canada R3L 1G1, E-mail: pat.daniels@mts.net
 Canada, St. Lawrence Region: Lorne Buick, 545 Brookside Rd., Brookside, NS, Canada B3T 1T4, E-mail: lbuick@me.com
 Canada, Great Lakes Region: Barbara Hankins, 35 Locust St., Kitchener, ON, Canada N2H 1W6, E-mail: bhankins@eto.net
 Canada, Central Region: Margaret Wilson, Box 25A, RR5, Saskatoon, SK, Canada S7K 3J8, E-mail: margwilson@youthlink.ca
 Canada, Pacific Region: Patricia Kostek, 3020 Foul Bay Rd., Victoria, BC, Canada V8R 5E3, E-mail: pkostek@finearts.uvic.ca
 Chile: Luis Rossi, Coquimbo 1033 #1, Santiago centro, Chile, (phone/fax) 562/222-0162, E-mail: luis.rossi@terra.cl
 Columbia: Javier Asdrúbal Vinasco, Calle 8 Sur 43B-112 Apt. 910, Medellín, Colombia, (57-4) 313 22 63 / 261 95 00 ext. 9432 / (7) 314 864 93 66 (phone), E-mail: jvinasc1@eafit.edu.co
 Costa Rica: Vacant
 Czech Republic: Stepan Koutnik, K haji 375/15 165 00 Praha 6, Czech Republic, E-mail: stepan.koutnik@post.cz
 Denmark: Jørn Nielsen, Kirkevaengst 10, DK-2500 Valby, Denmark, 45-36 16 69 61 (phone), E-mail: clarinet@post3.tele.dk
 Finland: Juhani Valtasalmi, Kotiportinkatu 1 B 4, 13500 Hämeenlinna, Finland, E-mail: finland@clarinet.org
 France: Guy Deplus, 37 Square St. Charles, Paris, France 75012, phone 33 (0) 143406540
 Germany: Ulrich Mehlhart, Dornholzhäuser Str. 20, D-61440 Oberursel, Germany, www.mehlhart.de
 Great Britain: David Campbell, 83, Woodwarde Road, London SE22 8UL, England, 44 (0)20 8693 5696 (phone/fax), E-mail: campbell.music@tiscali.co.uk
 Greece: Paula Smith Diamandis, S. Petroula 5, Thermi 57001, Thessaloniki, Greece, E-mail: sdiamand@otenet.gr
 Hong Kong: Maria Wong, Bonham Ville, 5 Bonham Road, mid Level, Hong Kong, 852-9365-2928 (phone), E-mail: clarinetmaria@hotmail.com
 Hungary: József Balogh, Hold utca 23, Fsz. 6, 1054 Budapest, Hungary, 361 388 6689 (phone), E-mail: jb@windland.org, jozsefbalogh@hotmail.com
 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 53236, E-mail: margoli@netvision.net.il
 Italy: Luigi Magistrelli, Via Buonarroti 6, 20010 S. Stefano Ticino (Mi), Italy, 39(0) 2 97 27 01 45 (phone/fax), E-mail: lumagist@tiscali.net
 Japan: Masaharu Yamamoto, Rm 575 9-1-7 Akasaka Miantoku, Tokyo 107-0052 Japan, 81-3-3475-2844 (phone), 81-3-3475-6417 (fax), Web site: http://eng.jp-clarinet.org/, E-mail: jcs.E0@jp-clarinet.org
 Korea: Im Soo Lee, Hanshin 2nd Apt., 108-302, Chamwondong Suhchoku, Seoul, Korea, (02) 533-6952 (phone), E-mail: ImsLee@chollian.net
 Luxembourg: Marcel Lallemand, 11 Rue Michelshof, L-6251 Scheidgen, Luxembourg, E-mail: mlallema@pt.lu
 Mexico: Luis Humberto Ramos, Calz. Guadalupe I. Ramirez No. 505-401 Col. San Bernardino, Xochimilco, Mexico D.F., 16030, 6768709 (fax), E-mail: luisumbertoramos@prodigy.net.mx
 Netherlands: Nancy Wierdsma-Braithwaite, Arie van de Heuvelstraat 10, 3981 CV, Bunnik, Netherlands, E-mail: oane.nancy@casema.nl
 New Zealand: Andrew Uren, 26 Appleyard Crescent, Meadowbank, Auckland 5, New Zealand, 64 9 521 2663 (phone and fax), Norway: Håkon Stødle, Fogdreyersgt. 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@hitos.no

People's Republic of China: Yi He, China Conservatory of Music, Chao yang District, Anxiang Road, Jia #1, Eastern gate, Apt.403 Beijing, People's Republic of China 100101, 86-10-8813-9893 (home), 86-13021158839 (cell), E-mail: yihe.clarinet@yahoo.com

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@net.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: kkklima@kompit.com.pl

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

Puerto Rico/Caribbean: Kathleen Jones, Torrimar, Calle Toledo 14-1, Guaynabo, PR 00966-3105, Phone 787/782-4963, E-mail: kklarinet@hotmail.com

Serbia: Andrija Blagojević, University of Pristina-Kosovska Mitrovica, Faculty of Arts, Kralja Petra Prvog 117, 38227 Zvečan, Serbia, www.fakultetmetnosti-zvecan.edu.rs, 028/425-286 (office), 028/425-287 (fax), 063/8565-688 (cell), E-mail: andrijab_music@yahoo.com

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

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

Spain: Carlos Jesús Casadó Tarín, Calle Bausá, 8-10, Pta.1-2°G Madrid 28033, Spain, (00 34) 690694557 (phone), E-mail: charlescasado@hotmail.com

Sweden: Kjell-Inge Svensson, Eriksund, 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, Pahlolyotin 14, Phayathai, Bangkok 10400 Thailand, 662/616-8332 (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 Salamaques, Calle Bonpland, Res. Los Arboles, Torre A. Apt. C-14D, Colinas de Bello Yonte Caracas 1050, Venezuela, E-mail: salamaques1@cantv.net

HONORARY MEMBERS

Betty Brockett (1936–2003)	John McCaw, London, England
Clark Brody, Evanston, Illinois	John Mohler, Chelsea, Michigan
Jack Brymer (1915–2003)	Fred Ormand, Lawrence, Kansas
Larry Combs, Evanston, Illinois	Bernard Portnoy (1915–2006)
Guy Deplus, Paris, France	Alfred Prinz, Bloomington, Indiana
Stanley Drucker, New York, New York	Harry Rubin, York, Pennsylvania
F. Gerard Errante, Las Vegas, Nevada	James Sauer (1921–1988)
Lee Gibson, Denton, Texas	William O. Smith, Seattle, Washington
James Gillespie, Denton, Texas	Ralph Strouf (1926–2002)
Paul Harvey, Twickenham, Middlesex, U.K.	Elsa Ludewig-Verdehr, East Lansing, Michigan
Stanley Hasty, Rochester, New York	Himie Voxman, Iowa City, Iowa
Ramon Kireilis, Denver, Colorado	George Wain (1904–1999)
Jacques Lancelot (1920–2009)	David Weber (1914–2006)
Karl Leister, Berlin, Germany	Pamela Weston (1921–2009)
Mitchell Lurie (1922–2008)	

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 1/2" 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 —

	<i>Picas</i>	<i>Inches</i>	<i>Single Issue (B/W)</i>	<i>Color**</i>
Outside Cover*	46x60	7-5/8x10	N/A	\$1,100
with bleed	53x68	8-3/4x11-1/4		
Inside Front Cover*	46x60	7-5/8x10	N/A	\$ 950
with bleed	53x68	8-3/4x11-1/4		
Inside Back Cover*	46x60	7-5/8x10	N/A	\$ 900
with bleed	53x68	8-3/4x11-1/4		
Full Page	46x60	7-5/8x10	\$460	\$ 760
with bleed	53x68	8-3/4x11-1/4		
2/3 Vertical	30x60	5x10	\$350	\$ 605
1/2 Horizontal	46x29	7-5/8x4-3/4	\$265	\$ 520
1/3 Vertical	14x60	2-3/8x10	\$220	\$ 365
1/3 Square	30x29	5x4-3/4	\$220	\$ 365
1/6 Horizontal	30x13-1/2	5x2-3/8	\$130	\$ 255
1/6 Vertical	14x29	2-3/8x4-3/4	\$130	\$ 255

*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 So Rhee.

THE INTERNATIONAL CLARINET ASSOCIATION MEMBERSHIP FEES

Student: \$25 (U.S. dollars)/one year; \$45 (U.S. dollars)/two years
 Regular: \$50 (U.S. dollars)/one year; \$95 (U.S. dollars)/two years
 Institutional: \$50 (U.S. dollars)/one year; \$95 (U.S. dollars)/two years
 Payment must be made by check, money order, Visa, MasterCard, American Express, or Discover. Make checks payable to the International Clarinet Association in U.S. dollars. Please use International Money Order or check drawn on U.S. bank only. Send payment to: The International Clarinet Association, So Rhee, P.O. Box 1310, Lyons, CO 80540 USA.

© Copyright 2009, INTERNATIONAL CLARINET Association
 ISSN 0361-5553 All Rights Reserved
 Published quarterly by the INTERNATIONAL CLARINET association
 Designed by Karry Thomas Graphic Design

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



NOW, IT'S YOUR TURN

Mark Nuccio, **New York Philharmonic**
Alucia Scalzo, **New York Philharmonic**
Amy Zoloto, **New York Philharmonic**
Richie Hawley, **Cincinnati Symphony Orchestra**
Jonathan Gunn, **Cincinnati Symphony Orchestra**
Ixi Chen, **Cincinnati Symphony Orchestra**
Ben Freimuth, **San Francisco Symphony**
Lawrie Bloom, **Chicago Symphony Orchestra**
Peter Wright, **Jacksonville Symphony Orchestra**
Alcides Rodriguez, **Atlanta Symphony Orchestra**
Bil Jackson, **Colorado Symphony Orchestra**
Jim Gillespie, **University North Texas**
John Scott, **University North Texas**
Justin O'Dell, **Michigan State University**
Andy Crisanti, **Fort Worth Symphony**
Gary Whitman, **Texas Christian University**

JOIN THE SYMPHONY OF PLAYERS WHO **DEMAND THE BEST.**



introducing
RESERVE CLASSIC BY RICO

ricoreeds.com

Rico and Reserve Classic are registered trademarks or trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries © 2009. All rights reserved.

Call For Papers And Presentations

International Clarinet Association ClarinetFest® 2010

University Of Texas–Austin

July 21–25, 2010

The International Clarinet Association will hold its ClarinetFest® 2010, a symposium and festival devoted to the clarinet, at the University of Texas–Austin. The artistic directors are Richard MacDowell and Nathan Williams. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. All persons submitting proposals must be members of the I.C.A. Those giving presentations must register for the conference.

Presenters on the program in 2009 are ineligible for 2010. Each person is limited to one proposal.

Prizes will be offered by the I.C.A. as follows: First place presentation, U.S. \$1000 and guaranteed publication in *The Clarinet* journal (subject to editing); and second place presentation, U.S. \$500.

To submit a proposal, send the following:

1. SIX hard copies of an abstract (1200–1500 words) fully describing the content of the proposed presentation. Include a complete list of sources. The name or identification of the author must not appear on the proposal.
2. ONE hard copy of an author identification sheet containing the author's name, address, phone numbers, and email address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author (limited to 150 words), as you would like it printed in the conference program.
3. ONE electronic copy of all of the above should be sent to <jellsworth@mail.ewu.edu>.

The above materials must be received by January 15, 2010. Please send to Dr. Jane Ellsworth, Eastern Washington University, Department of Music, Cheney, Washington, 99004. For more information, write or call Jane Ellsworth at (509) 359-7076 or by electronic mail at jellsworth@mail.ewu.edu.

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.

Jonathan Cohler

“an absolute master of the clarinet” —*The Clarinet*

www.ongaku-records.com
New Releases

Ongaku
Records



QUARTET FOR THE END OF TIME
ONGAKU 024-119
Ilya Kaler, violin • Andrew Mark, cello
• Janice Weber, piano

MESSIAEN Quartet for the End of Time
Theme and Variations (violin & piano)

“absolutely incredible”
—Rebecca Rischin
Author of “For the End of Time”



THE CLARINET ALONE
ONGAKU 024-105

MARTINO A Set for Clarinet •
MESSIAEN *Abîme des oiseaux*;
OSBORNE *Rhapsody* • PAGANINI *Moto Perpetuo* • PERSICETTI *Parable for Solo Clarinet* • SMITH *5 Pieces for Clarinet Alone* • KOCH *Monolog 3* •
WELLESZ *Suite for Clarinet Solo*

“I know of no finer recording of the Beethoven, and this one stands with the best classic versions of the Brahms.”
—*Fanfare*

“...among the loveliest clarinet sounds I've ever heard...a transcendent technique...This is required listening for anyone interested in the clarinet!”
—*Fanfare*



JONATHAN COHLER & CLAREMONT TRIO
ONGAKU 024-122
James Sommerville, horn •
Mai Motobuchi, viola

BRAHMS Trio, Op. 114 •
BEETHOVEN Trio, Op. 11 •
DOHNÁNYI Sextet



RHAPSODIE FRANÇAISE
ONGAKU 024-121
Rasa Vitkauskaitė, piano

SAINT-SAËNS *Sonata* • MESSIAEN *Solo de Concours* • WIDOR *Introduction et Rondo* • CHAUSSON *Andante et Allegro* • RABAUD *Solo de Concours* • DEBUSSY *Première Rhapsodie* • BOZZA *Bucolique* • CAHUZAC *Cantilène*



COHLER ON CLARINET
ONGAKU 024-101
Judith Gordon, piano

BRAHMS *Sonata in F Minor* •
WEBER *Grand Duo Concertant* • BARMANN *Adagio* • SARGON *Deep Ellum Nights*



MOONFLOWERS, BABY!
CRYSTAL RECORDS CD733
Judith Gordon, piano

HINDEMITH *Sonata* • HONEGGER *Sonatina* • FRANCAIX *Theme and Variations* • VAUGHAN WILLIAMS *Six Studies in English Folksong* • MILHAUD *Duo Concertant* •
Caprice • BOZZA *Pulcinella* •
KUPFERMAN *Moonflowers, Baby!*



MORE COHLER ON CLARINET
ONGAKU 024-102
Randall Hodgkinson, piano

BRAHMS *Sonata in E-flat Major* •
POULENC *Sonata* • SCHUMANN *Fantasy Pieces* • MILHAUD *Sonatine* •
STRAVINSKY *Three Pieces*

EARLY MUSIC FOR EARLY PLAYERS

by Michael Webster



Michael Webster

EARLY MUSIC FOR EARLY PLAYERS, PART 2

Forty-seventh in a series of articles using excerpts from a teaching method in progress by the Professor of Clarinet at Rice University's Shepherd School of Music

This is a continuation of the September article, "Early Music for Early Players," which used examples of music by Heinrich Isaac (c. 1455–1517) and Giovanni Pierluigi Palestrina (1526–1594). Please refer to that article for background to this one, which continues with the most cosmopolitan composer of the 16th century.

Orlandus Lassus was born in Mons, which is in modern Belgium, left at the age

Ex 4:

Cantiones Duarum Vocum No.5

Orlando di Lasso

Clarinet in B \flat 1

Clarinet in B \flat 2

B \flat Cl. 1

B \flat Cl. 2

Ex 5:

Canzonetti a 3 Voci

Claudio Monteverdi

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

of 12, a highly skilled boy soprano, and lived all over Europe—various cities in Italy, back to Belgium, and settling in Munich, where he married a German woman. During his time in Italy he became known as Orlando di Lasso. A prolific composer of more than 2,000 works, his total output is vocal at a time when instrumental music was becoming more and more popular. Example 4 is a short sample of two-voiced writing, No. 5 from *Cantiones Duorum Vocum*. The text reads: “Exspectatio justorum laetitia, spes autem impiorum peribit; fortitudo simplicis via Domini et pavor his, qui operantur, malum.”

It is an exact canon for 23 of its 33 bars. I like the juxtaposition of the repeated-note opening with melismatic scale passages, also the sequences of suspensions in mm. 18–19 and 30–32, highly sophisticated for such a modest piece.

Not all music was slow and thoughtful! Example 5 is a cheerful song by Claudio Monteverdi from *Canzonetti a 3 Voci*, called, *Godi pur del bel sen*. The first of four verses reads: “Godi pur del bel sen felice pulce, Per dove ad hor ne vai saltando, E dolcemente sempre pizzicando.” It contains a rhythmic devise typical of the Renaissance, an alternation of duple and triple meter within the same pulse. The text is obviously secular and the style popular, but a quick nod to contrapuntalism is given in mm. 1–2 and 9–11. I am particularly fond of the lively rhythmic complexity of m. 8.

A prodigious talent, Monteverdi was only 17 years old when he wrote it, and completed the first of nine books of madrigals at the age of 20. He was born in Cremona, a contemporary of the Amati family which founded the tradition of great violin making in that city culminating with the Stradivari family. Monteverdi lived his entire life in Italy, moving to Venice and dying there, famous and highly respected. He is often credited with bridging the Renaissance and Baroque eras, just as Beethoven bridges the Classical and Romantic. His nine books of Madrigals show an evolution from the typical Renaissance five-voiced madrigal to works that are more nearly operas, such as *Combattimento di Tancredi e Clorinda*.

More than his predecessors, Monteverdi wrote songs for a single accompanied voice. So did John Dowland, his English contemporary. Dowland was essentially a lutenist, but also a singer who traveled widely and



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)

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.



Price \$200.00

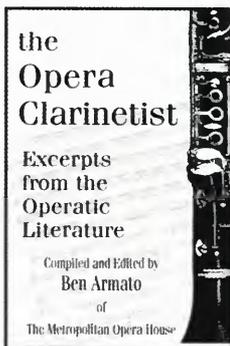
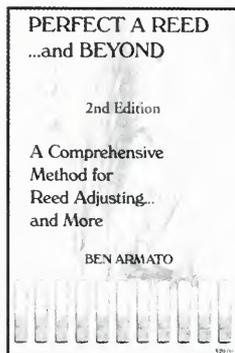
add \$9.00 S&H (USA only)

* * * * *

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/Fax 914-693-3336

e-mail reedwizard@optonline.net
web site www.reed-wizard.woodwind.org/

Ex 6:

Flow My Tears

John Dowland (1563-1626)

achieved even more fame in Europe than he did in his homeland. A lute piece, *Flow my Tears*, became his most famous work when he used it as the basis for *Lachrimae or Seaven Teares*, a series of works for lute consort. Later he added words to widen its appeal. Dowland made fun of his own predilection for writing melancholy music by titling one of his consort pieces, “*Semper Dowland, semper dolens*” (always Dowland, always doleful).

Example 6 is a version of *Flow my Tears* for clarinet and piano. The music is extremely beautiful and suits the early intermediate student well. The text reads:

Flow my tears, fall from your
springs,
Exiled forever let me mourn.
Where night's black bird her sad in-
famy sings,
There let me live forlorn.

Down vain lights, shine you no
more,
No nights are dark enough for those
That in despair their last fortunes
deplore,
Light doth but shame disclose.
Never may my woes be relieved
Since pity is fled,
And tears, and sighs, and groans my
weary days
Of all joys have deprived.
From the highest spire of content-
ment,
My fortune is thrown,
And fear, and grief, and pain for my
deserts,
Are my hopes since hope is gone.
Hark you shadows in that darkness
dwell,
Learn to condemn light,

Happy, happy they that in hell
Feel not the word's despite.

Doleful indeed!

The resurgence of interest in ancient music beginning with “period” performances a few decades ago has now hit the mainstream. The Dowland Project, described in *Early Music for Early Players, Part 1*, is one of many to combine old and new instruments, ancient and modern sensibilities. For just that reason I recommend “The Dowland Project” (ECM 1970) with the caveat: be prepared to be doleful! Of the 17 tracks, only three are in a major mode!

I approve heartily of rearranging music from any era for whatever medium it serves, in this case the young clarinetist. Dowland himself did that when he added words to his most popular lute piece. This music is timeless. Human emotions have not changed over the centuries, and it is a serious omission to deprive young music students from hearing and playing this music. I may now confess that, for my doctoral orals at Eastman, I flunked pre-Baroque the first time around and had to be retested. I’m afraid that my mind set was, “I’m a clarinet player and I’m not interested in this stuff.” I think I would have been if I had had some early immersion. Listening is fine, but music has its strongest impact if you play it yourself.

To prove just how popular the music of Dowland and other early composers has become, go to YouTube and find excerpts from **Songs from the Labyrinth** (Deutsche Grammophon B007220-02). You will find a brief interview explaining how the unlikely partnership of lutenist Edin Karamazov and Sting (!) came about. Sting says, “I thought he was crazy to suggest that I sing Dowland. I’m a rocker and pop singer, after all. But he said the music suits your voice perfectly.” And so it does. Sting points out that Dowland was the pop artist of his time—widely traveled and widely revered. So, I recommend seeking out early music and giving it to early players. It will surely broaden their horizons, give them musical satisfaction, and enhance their education both as musicians and clarinetists.

WEBSTER’S WEB

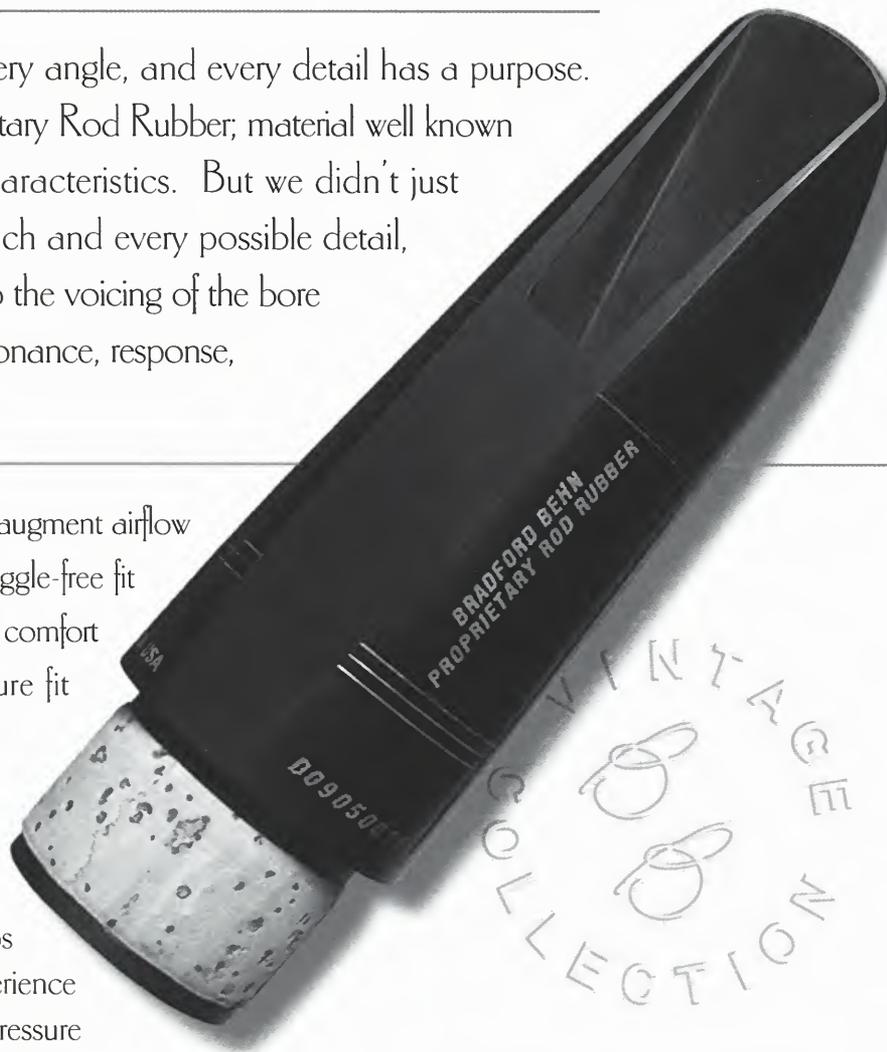
Your feedback and input are valuable to our readership. Please send comments and questions to Webster’s Web at mwebster@rice.edu or Michael Webster, Shepherd School of Music, MS-532, PO Box

Behn Mouthpieces International

Pioneers in rubber acoustics, and mouthpiece design.

Built from the ground-up, every angle, and every detail has a purpose. We started with Behn Proprietary Rod Rubber; material well known for its superior resonance characteristics. But we didn't just settle there. We explored each and every possible detail, from the shape of the baffle, to the voicing of the bore to find the perfect blend of resonance, response, and exquisite tonal beauty.

- Internal surface texture made to augment airflow
- Wider cork for longer lasting wiggle-free fit
- Long lay for added sonority and comfort
- Body contour for better ligature fit
- Thin rails for quick response
- Long bore for deep sound
- Rollover upper baffle for a sweet sound, quick response, and better tonal "grip" that helps create a "bite-free" playing experience that requires less embouchure pressure
- Deeper tenon slot utilizes thicker cork, reducing cellular damage, allowing for a longer useful life
- Table concavity for better reed performance, depth of sound, and clarity of sound
- Narrow throat for tonal concentration, and density of sound
- S-curve baffle shape for sonority that mixes depth, warmth, and effervescence
- Efficient facing curve for responsive, reliable, and comfortable playing experience
- Multifaceted Henri Chedeville bore design for body, and sonority
- Narrower exit bore and less conically shaped bore for better tuning ratios
- Beak angle made to fit with comfort and invite proper amount of mouthpiece insertion
- Facing angle geometry designed to make clarinet more comfortable in relation to player's body



Imagination, science, and artistry unite for a better playing experience.

BMI • PO Box 2650, Lyons, CO 80540 • 801-867-4335 • www.clarinetmouthpiece.com

1892, Houston, TX 77351-1892; fax 713-348-5317; Web site: www.ruf.rice.edu/~mwebster.

Have I got a great new fingering for high A! It was shown to me by my former student, Steve Williamson, who now plays principal clarinet in the Metropolitan Opera Orchestra. He and another of my former students, Alan Kay, shared the teaching duties at our first annual Clarinetopia residential seminar at Stony Brook University. If you find the chart of intonational characteristics on p. 8 of *The Clarinet*, Vol. 35, No. 2 (March 2008), you can acquaint yourself with "the mystery of the disappearing half step" in the seventh partial between high G and A.

The seventh partial is two octaves and a minor seventh above the fundamental tone, the best example on the clarinet being high G, which, when fingered with the first two fingers of the right hand down, is overblown from its fundamental, low A. As you move up by half steps, low B^b, fingered with the RH index finger, overblows to seventh partial A^b, but it is a little bit flat without altering the fingering. My favorite way to raise A^b while keeping the right index finger down is to raise all three fingers

of the LH while keeping thumb and register key down.

What happens if you overblow forked B^b from the low register? A beautiful F[#] in the third partial, a beautiful D[#] in the fifth partial, and a seventh partial that is so flat that it is actually closer in pitch to A^b than the expected A. Then, moving up to low register C, the seventh partial becomes the standard fingering for A. But remember that it is actually a very, very flat B^b! This is why it tends to be sharp, especially if you add the RH F[#]-C[#] key, which makes it speak beautifully, but requires a lot of embouchure adjustment to keep the pitch down. Another way to hear how this half step disappears is to play C[#]-D-D[#]-E chromatically in the fifth partial. (These are the normal fingerings.) Then overblow the same fingerings to the seventh partial, and instead of half steps, one hears small intervals that rise only a major second (G-A) rather than a minor third.

I hope I have whetted your curiosity about Steve's fingering! The brilliance of his fingering is that, instead of overblowing C to A, he figured out a way to overblow B to A by raising the pitch. So – start with middle finger B (not forked). Overblow it

to third partial F[#] and then to fifth partial D[#], a fingering that we generally avoid because it is too flat. Now, while overblowing it to seventh partial, add the RH fork key and the F[#]-C[#] key, which makes the fingering sharper and also speak better, just as it makes the usual A fingering speak better. *Et Voila!* An A that speaks well without being too sharp. Obviously, it can't be used in passages requiring great speed, but it works like a charm for long, slow notes or passages which land on A as the highest note. Thank you, Steve. What a thrill it was for me to witness Steve and Alan teach, and to learn so much from my former students. As the old man said when asking for a student-priced concert ticket, "You never stop learning!"

Visit the International
Clarinet Association on
the World Wide Web:
WWW.CLARINET.ORG

INTERLOCHEN Arts Academy



Deborah Chodacki
Instructor of Clarinet
Interlochen Arts Academy

Prior to returning to teach at Interlochen, **Deborah Chodacki**, instructor of clarinet at Interlochen Arts Academy, was a professor of clarinet at the University of Michigan for fifteen years. She has taught and performed at festivals, music academies and schools on four continents, including the Montreux Festival in Switzerland, the Spoleto Festival of Two Worlds in Italy, the Banff Center for the Arts, the Skaneateles Chamber Music Festival and the Royal Conservatory of Music. Orchestras she has performed with include: the Colorado Philharmonic, North Carolina Symphony, Grand Rapids Symphony, the Toledo Symphony, and the Alabama Symphony, among others. Deborah earned a bachelor of music in performance with distinction from the Eastman School of Music, studying with Stanley Hasty and a master of music in performance from Northwestern University School of Music, studying with Robert Marcellus.

Interlochen Arts Academy is a fine arts boarding high school that engages students artistically and academically. A balance of rehearsal, performance and college-preparatory academics foster cross-disciplinary thinking, preparing students for any professional endeavor. Academy clarinet students have gone on to the finest conservatories and schools of music and have earned positions in such organizations as the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Metropolitan Opera Orchestra and more.

www.interlochen.org

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)

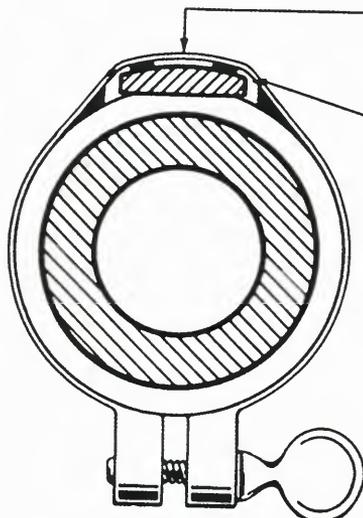
Your order will be recorded - please have all information ready

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**



The Concours Debussy International Clarinet Competition—Paris 2010

The Concours Debussy International Clarinet Competition—Paris 2010 will take place April 20–25, 2010, at the concert hall of the *Conservatoire régional de Paris, Pôle supérieur* 14, rue de Madrid, 75008 Paris, France.

The competition is open to clarinetists of all nationalities born after April 25, 1980. The competition consists of three preliminary rounds and a final test, accompanied by the *Ensemble Orchestral de Paris*. The first round is a preselection on CD audio made by a jury made up of recognized personalities. All rounds are open to the public. The Debussy Competition will award three official prizes, and special prizes of more than €21,000.

The jury (in Paris) will be made up of a president, Xavier Delette, Director of the *Conservatoire de Paris. Pôle supérieur*, and Ludmila Peterkova (Czech Republic), Nicolas Baldeyrou (France), Ralf Forster (Germany), Shigeru Ikushima (Japan), Jon Manasse (U.S.A.), and Justo Sanz (Spain). Consult the official Web site for more details: www.clarinet-edition.fr (Concours Debussy).

First International Composition Prize “Jesús Villa Rojo”

The panel of the First International Composition Prize Jesús Villa Rojo was comprised of Jesús Villa-Rojo, the president of the jury and professor at the Royal Conservatory Madrid. He has been invited as a clarinetist and composer for master classes and conferences by various European and American institutions and is the author of more than 10 books about technical and aesthetical musical topics. Marta Cureses is a professor in the department of History of Art and Music in Oviedo University and is presently General Director of Music and Dance of the Ministry of Culture. Michèle Reverdy, born in France, is a composer and Professor of Analysis and Orchestration at the Superior Conservatory of Paris. She has

been an award winner in various international competitions and is the author of two books about Olivier Messiaen and two operas. Edgar Alandia, born in Bolivia, is a composer and professor of composition at the conservatories Rossini in Pesaro, Santa Cecilia in Rome and the Perugia Conservatory. He has been a collaborator for the *Maurice Bejart Ballet* and director of the *Nuove Forne Sonore*. Gianvincenzo Cresta (Italy) is a vocalist, pianist, composer, and professor of composition at the Bari Conservatory where he conducts the Union European Master *Musica d’Oggi-Comporre-Eseguire-Produrre*. He is the author of *Nono l’ascolto del pensiero*. Juan Garrido Cecilia, and a founding member and president of the Siglo Futuro Foundation of Guadalajara. Secretario.

The winner of the First International Composition “Jesús Villa-Rojo” Prize of €6,000 organized by the Siglo Futuro Foundation and the BBK Foundation is Karen Odrobna Gerardi for her piece *Sur le bout de la langue*, for clarinet, violin, cello and piano.

The Composer and the Piece

The Siglo Futuro Foundation, in collaboration with the BBK, scheduled the premier of *Sur le bout de la langue*, at the Modern Theatre of Guadalajara on April 27, 2009, with the prestigious LIM Ensemble of Madrid. The performance was excellent and

the theatre was very crowded. The Mayor of Guadalajara, Antonio Román, the Chairperson of the Siglo Futuro Foundation, the BBK representative and the composers Jesús Villa Rojo and Edgar Alandia, members of the panel, attended the ceremony.

Karen Odrobna Gerardi was born in Rome in 1975 and studied piano and composition at the Perugia Conservatory. She was responsible for the musical part of the book *Italia, terra d’Eccellenza* by the writer Rossana Pace which has been published by the Presidency of the Cabinet of Ministers of Italy. She won the XXX International Composition Competition Valentino Bucchi of Rome with her piece *Se un violoncello diventa albero*. She studied also in Darmstadt with György Kurtag, Brian Ferneyhough, Marco Stroppa and Isabel Mundry. Her compositions have been performed at various international festivals in Italy and around the world.

Sur le bout de la langue was highly regarded and praised by the panel who considered its aesthetics and technical qualities very valuable and suitable for the basis of the competition. In this sense, the piece offers an innovative style of writing for the clarinet, opening new ways for instrumental composition. This instrumental combination maintains a very good balance and an attractive blend of timbres.

[A profile of Jesús Villa Rojo will appear in the next issue. Ed.]



The LIM Ensemble; Jesús Villa-Rojo, who conducted the premier, is at the far right. The clarinetist is Carlos Casadó Tarín



(l to r): Julien Desgranges (2nd Prize); Martins Circenis (one of four finalist, no prize awarded); Valentin Uryupin (1st Prize); Carjez Gerretsen (3rd Prize)

First International Clarinet Competition, Freiburg i. Breisgau, Germany

The First International Clarinet Competition, Freiburg i. Breisgau, Germany was held on August 24–28, 2009.

The 1st Prize (€10,000) was awarded to Moran Katz (Israel), age 25, who has studied with Richard Lesser, Eva Wasserman and Charles Neidich. In May 2010, she will be the soloist with the *Südwest-funks Baden-Baden/Freiburg Orchestra* (conducted by Sylvain Cambreling) performing the new piece of the competition, *Beautiful Harmonizer—rhapsodic variations for clarinet and orchestra*, composed by Tobias PM Schneid. The piece was played with piano during the finals of the competition. The finale also included the Weber *Concertino* with orchestra.

The other prize winners included: 2nd Prize (€3,000): Timothy Carter (U.S.A.), age 29; 3rd Prize (€2,000): Annelien Van Wauve (Belgium), age 21. A Special Prize of the Jury (€1,000) was awarded to Shelly Ezra (Israel), age 24.

Diplomas for the semi-finalists were presented to: Antonio Duca (Italy), Boglárka Pecze (Hungary), Sayaka Schmuck, Stefanie Faber and Sebastian Lahstein (Germany).

The jury consisted of Jörg Widmann (Germany), Paul Meyer (France), Sabine Meyer (Germany), Sylvain Cambreling (Germany), Charles Neidich (U.S.A.), Dieter Klöcker (Germany) and Aribert Reimann (Germany).

The 2nd Freiburg International Clarinet Competition will be held in 2012.

The 2009 Crusell International Clarinet Competition

The Crusell Society sponsored the International Clarinet Competition in Uusikaupunki, Finland July 25–30, 2009.

The jury consisted of: Jussi Särkkä, chair, Finland; Alessandro Carbonare, Italy; Larry Combs, U.S.A.; Wenzel Fuchs, Austria; Michel Lethiec, France; and Tuulia Ylönen, Finland.

Forty candidates were selected for the competition, and 10 were selected for

the semi-final round: Julien Desgranges (France), Lauri Sallinen (Finland), Joachim Forlani (Switzerland), Christian Stene (Norway), Bruno Bonansea (France), Julien Hervé (France), Carjez Gerretsen (Holland), Johnny Teyssier (U.S.A.), Valentin Uryupin (Russia) Martins Circenis (Latvia).

All four finalists chose to play Crusell's *Concerto in f minor* with the orchestra "Virtuosi di Kuhmo" conducted by John Storgårdsin. This is an orchestra with young members from the Helsinki orchestra and Finnish Radio.

The winners were: Valentin Uryupin, Russia, 1st Prize (€6,000); Julien Desgranges, France, 2nd Prize (€3,000); and Carjez Gerretsen, Netherlands, 3rd Prize (€2,000).

Mitchell Lurie Tribute Concert

The University of Southern California Thornton School of Music Alfred Newman Recital Hall was the venue for a concert honoring the late Mitchell Lurie (1922–2008). The Mitchell Lurie Tribute Concert took place on September 6, 2009, and included performances by former colleagues and students, including Kathy Jones, Ron Samuels, Michele Zukovsky, Jerry Kirkbride, Gary Gray, David Howard, David Peck, Burt Hara, Michael Arnold, Patty Massey, Mary Louise Uys, Jennifer Nelson, the North Park Middle School Clarinet Choir and pianist Alan Lurie.



Concert performers (l to r): David Howard, Michele Zukovsky, Ron Samuels, Patty Massey, Jennifer Nelson, Mary Louise Uysw, Burt Hara, Yehuda Gilad, Alan Lurie, Michael Arnold, Gary Gray (above), Heewon Kwon (below), Jerry Kirkbride, Kathy Jones (photo: Alan Lurie)



The Westwood Wind Quintet Celebrates Its 50th Anniversary

The Westwood Wind Quintet is celebrating its 50th anniversary year in 2009. The group has presented well over 2,000 concerts and made more than 20 recorded albums since 1959, the year of its founding. The present ensemble consists of oboist Peter Christ, who has been with the group since the beginning; flutist John Barcellona, with the Westwood Wind Quintet for more than 30 years; hornist Calvin Smith, with the group for more than 15 years; and bassoonist Patricia Nelson and clarinetist Eugene Zoro, who have each played with the Quintet for the last eight years.

Pictured above is the Quintet after its 50th anniversary concert at the Crystal Chamber Hall in Camas, Washington. Members shown are (l to r) Peter Christ, oboe; John Barcellona, flute; Patricia Nelson, bassoon; Calvin Smith, horn, original

WWQ member clarinetist David Atkins, and Eugene Zoro, clarinet. In front of the group are the two anniversary cakes, one stating "Happy 50th" and the other "Westwood Wind Quintet."

The Westwood Quintet just completed the recording of all of the 24 woodwind quintets by Anton Reicha. The performances have been hailed by critics, who have mentioned the "top-notch playing that can only be envied by lesser ensembles" (*Fanfare Magazine*) and that the recordings "display once again that the Westwood Wind Quintet is one of the finest wind quintets in the world." (Klimko, *International Double Reed Society*). *International Record Review* stated that "The Westwood Wind Quintet has a standard of ensemble playing that is nothing short of breathtaking. [It is] something to be cherished." Early in its career Robert Shaw, famed conductor of the Atlanta Symphony and Robert Shaw Chorale, said "One listens to this ensemble as one listens to the finest of string quartets. It is a complete and completely satisfying experience."



Karen Dornbusch

Swedish Clarinetist Karen Dornbusch Receives Medal from the King of Sweden

In a special awards ceremony at Drottningholm Castle on June 8, 2009, H.M. King Carl XVI Gustaf, King of Sweden, awarded the clarinetist Karin Dornbusch the Medal *Litteris et Artibus* for outstanding artistic services as a clarinetist.

Swedish-born clarinetist Karin Dornbusch has been much in demand as a soloist and chamber musician since completing her studies at the *Hochschule der Künste* in Berlin, Germany and the *Musikakademie der Stadt Basel*, Switzerland.

Her active schedule includes performances as a featured soloist with the Royal Stockholm Philharmonic Orchestra, the Basel Symphony Orchestra, the Malmö Symphony Orchestra, the Zagreb Symphony Orchestra, the Swedish Radio Orchestra, the Norrköping Symphony Orchestra, Jousenuu City Orchestra and Musica Vitae together with conductors like Armin Jordan, Daniel Harding, Pavle Dešpalj, Arvo Volmer, Stefan Solym and Petri Sakari.

She received the first prizes in the Swedish competition "Soloistprize" and the first prize of the BOGs Förderpreis 1996.

She has recorded three solo CDs on the Label Caprice Records. The third CD, **Nordic Clarinetconcertos**, including works by Carl Nielsen, Jouni Kaipainen and John Fernström, was nominated for the Swedish CD-Prize "Grammy 2007" in the category "Classical Soloist of the Year."

She is the Artistic Director of Camerata Variabile Basel (Switzerland) together with the violinist Helena Winkelman and the cellist Christoph Dangel, and since 2006 is the Artistic Director of Båstad Chamber Music Festival in Sweden.

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

INTERNATIONAL CLARINET ASSOCIATION 2010 HIGH SCHOOL SOLO COMPETITION

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2010.

Application: It is recommended that if you are mailing outside of the United States to send your application via express mail to insure that your entry arrives in time for judging. Send materials postmarked no later than Friday, April 9, 2010:

Dr. Marguerite Levin, Coordinator
I.C.A. 2010 High School Competition
Towson University, Department of Music
8000 York Road
Towson, MD 21252-0001
E-mail: mlevin@towson.edu
Telephone: (410) 704-2821

CONTEST RULES

- I. Application fee: \$50 U.S. All applicants must be members of the I.C.A. and must submit an online application form. 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 by bank check, money order, or by credit card. This fee is non-refundable.
- II. Recording Instructions: Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be with accompaniment when appropriate. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
 1. Paul Harvey, *Three Etudes on Themes of Gershwin*, "I Got Rhythm" (Mvt. I only) (Emerson Edition)
 2. Charles Lefebvre, *Fantasia-Caprice* (Southern Music)
- 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. E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.

Please refer to our Web site www.clarinet.org for an online application form.

JUDGING

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

Preliminary judging will be by recorded audition. Finalists will be chosen by committee. Notification will be sent by Friday, May 15, 2010. Final rounds will be held at ClarinetFest® 2010, to be held in Austin, Texas, July 21–25, 2010. Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

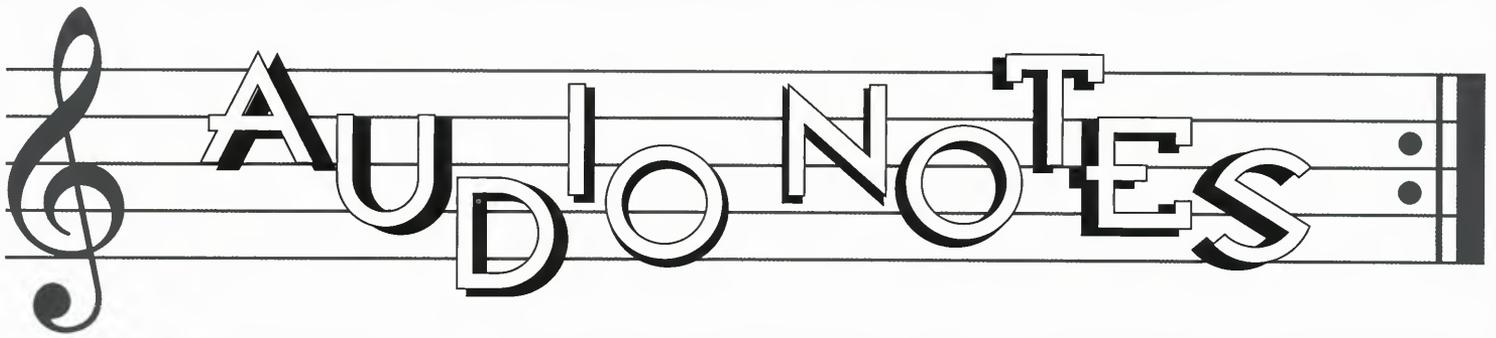
Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest® 2009. Travel and other expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned.

PRIZES

First prize - \$1,000 U.S. • Second prize - \$750 U.S. • Third prize - \$500 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.



AUDIO NOTES

by William Nichols

It seems at first blush that clarinetists have a new (or at least unknown) concerto by a major 20th-century composer. NMC Recordings has just released a disc entitled **Unknown Britten**, which includes among its six selections a work called *Movements for a Clarinet Concerto*, a somewhat unusual title which was supplied by British composer Colin Matthews, who was closely associated with Benjamin Britten during his last years, and who is also most closely related to this work in its present form.

I summarize some background of this piece as related by Matthews and program annotators Christopher Palmer and Philip Reed: In late 1941, while Britten was residing in the U.S., he and Boosey & Hawkes negotiated terms of a commission from Benny Goodman for a concerto. Britten returned to England in March of 1942 at which time his manuscripts were impounded by U.S. customs, including a completed first-movement sketch in short form of the clarinet concerto. These manuscripts were thought to perhaps contain encoded secrets! The scores were retrieved from customs by a friend and returned to the composer in May. While Britten had intentions of completing the concerto, other pressing projects, most notably *Peter Grimes*, took precedent, and there was also a request from Goodman in June to delay the project until the following winter. Although Britten expressed interest in the work in March of 1943, he never returned to it, and Goodman's concerto was left as a fragment.

In 1990 Colin Matthews orchestrated and edited Britten's first movement for its first performance by clarinetist Michael Collins. This movement was recorded in 1992 and released by Hyperion Records on its Helios label with Thea King as soloist. At the time of this release Matthews wrote: "Although the sketches contain few

indications of instrumentation, it is clear that Britten intended to use a fairly large orchestra, with brass including four horns and three trombones; there is one place where Britten specifies the use of a bass clarinet and I have taken this as a hint that the instrument should be the only clarinet in the orchestra—leaving the field clear for the soloist. Otherwise the orchestration has been a relatively straightforward matter—more so, in fact, than the ordering and deciphering of the sketches, which reveal an uncharacteristic amount of reworking..."

Regarding other movements Matthews says "... there are barely any sketches which might have been intended for subsequent movements... Nevertheless the first movement is such an individual piece that it seemed to ask for a continuation, and after the first performance I thought often about how this might be brought about."

Matthews eventually did bring about a second movement and a finale derived from two Britten works of the same period. For a middle movement he arranged for clarinet and orchestra the *Mazurka Elegiaca*, Op. 23, No. 2, a two-piano piece from 1941. The finale of the *Movements for a Clarinet Concerto* utilizes an untitled orchestral sketch in two-piano format of over 100 bars, which is believed to be the *Sonata for Orchestra* which Britten first mentioned in the spring of 1942 as a work in progress.

The clarinet concerto's first-movement declamatory introduction presents a reveille-like call motive in the clarinet which is prominent in this brief five-and-a-half minutes. The character of the music is alternately lyrical and rhythmically lively, culminating in a gentle coda in which the bass clarinet is briefly heard in counterpoint with the soloist as the movement quickly fades into silence. It is a brilliant piece which opens up Britten's clarinet-and-orchestra sound world, leaving the listener captivated and wanting more. Colin Matthews is indeed correct in "that

it seemed to ask for a continuation." It is very effective, and yet certainly not a completely satisfying musical experience.

The beautiful second movement is more expansive in scope and makes effective use of the gentle and sometimes stately mazurka triple meter. The movement is replete with colorful timbre, including lovely chamber-like writing for clarinet and solo winds, and the bass clarinet's voice is again heard prominently.

The very lively five-minute finale is a rondo-like structure with an infectious main theme reminiscent of a bit of Britten's famous *Serenade*, Op. 31. The scoring is brilliant here as it is throughout the work. Matthews skillfully closes the piece with a brief coda using the reveille call of the first movement, bringing the concerto to a logical and rousing close.

The title, *Movements for a Clarinet Concerto*, purposefully and appropriately avoids the obvious. The work, in a strict sense, is not the Britten *Clarinet Concerto*; there is none, but it is a concerto which presents music of Britten in a unified style in what could have been the clarinet concerto intended by the British master. It is at its core pure Britten. As a musical experience it is stunningly successful, in great part due to the skill and imagination of Colin Matthews and his intimate knowledge of Benjamin Britten. To say this work is a valuable addition to the repertoire is understatement. It is at times difficult, but playable, and always fresh and accessible. Be it not fully authentic Britten, a rose by any other name would smell as sweet.

The soloist here is the first movement's original performer, the highly regarded British clarinetist Michael Collins. He is joined by the Northern Sinfonia conducted by Thomas Zehetmair. Michael Collins is one of the most active clarinet soloists and chamber players before the public. His repertoire and discography is vast, including music from the 18th century to contem-

porary works, many composed for him, such as John Adams' *Gnarly Buttons* and the Richard Rodney Bennett *Concerto*. His recording of the Elliott Carter *Concerto* on Deutsche Grammophon received a Gramophone Award. Collins' playing of Britten is exciting, his technique facile, and he plays this piece to the hilt. His sound varies from communicating a brilliant edge to a sweet roundness. The orchestral playing is superb throughout, and the sound is captured vividly by engineer David Lefeber. The *Movements for a Clarinet Concerto* was recorded May 22, 2008, at the Sage in Gateshead, northern England.

Among the five remaining selections on this disc of **Unknown Britten** is the actually quite well-known song cycle *Les illuminations* (1939) with texts by Arthur Rimbaud. The cycle for high voice and string orchestra is known in its ten-song format. Presented here are three additional songs which were sketched but never orchestrated by the composer, and which Britten rejected for inclusion in the cycle's published form. Colin Matthews orchestrated the three songs, and they are recorded here for the first time. *Les illuminations* and the additional songs are

beautifully presented by French soprano Sandrine Piau and the Northern Sinfonia.

The other "unknown" works are: *Rondo Concertante* (1930) for piano and strings, and *Variations* (1965) for solo piano, both featuring pianist Rolf Hind; *In memoriam Dennis Brain* (c. 1958) for four horns and strings; and *Untitled Fragment* for strings.

This disc is a beautifully produced 78-minute release which is recommended to all, with special interest for clarinetists. Program notes are in English and French, and song texts are included. The release is from NMC Recordings Ltd., NMC D140. NMC recordings are distributed worldwide and available at: www.nmcrec.co.uk.

* * * * *

I have recently received one of the most unique recordings ever to come my way. It presents Icelandic composer Atli Heimir Sveinsson's *Lift up your heads, Oh ye gates*, a meditation for solo clarinet (although not completely for one player), a work inspired by the 24th Psalm. Sveinsson (born in 1938) is one of Iceland's most (if not most) distinguished musical figures, who is an accomplished composer,

pianist and teacher. He has written a substantial number of works in wide-ranging genre. He is a member of the Royal Swedish Academy of Music, a winner of the Nordic Council Music Prize for his *Flute Concerto*, and has served as President of the Icelandic Composers Association.

The performer of Sveinsson's work is the Icelandic clarinetist Einar Jóhannesson. Mr. Jóhannesson is the principal clarinetist of the Iceland Symphony Orchestra, the solo clarinetist of the Reykjavik Chamber Orchestra, and is a founding member of the Reykjavik Wind Quintet. He concertizes internationally as a soloist and chamber music player, and has released recordings on a variety of labels including Chandos and BIS.

One of the most unusual features of this recording is obvious by simply reading the total timing indicated on the back cover: 74:20 — not an unusual CD timing, until you realize that the music contained here is a continuous solo clarinet piece. There are not separate movements and there is no internal tracking within the disc. *Lift up your head, Oh ye gates* is the longest solo or chamber music clarinet work I, or I suspect anyone, has encountered.



ANDREW MARRINER
Principal Clarinet
London Symphony



ANDY FIRTH
International
Jazz Artist



"World Class"
Mouthpieces, Artists, Friends

A reputation built one handcrafted mouthpiece at a time!

Ask us about our "World Class" student models. TWO WEEK TRIAL PERIOD

www.lomaxclassic.com • mike@lomaxclassic.com • (417) 865-0996

This is a work not intended for concert or recital halls, nor a work to be juxtaposed with other music. It is far more a spiritual experience than anything else and certainly not entertainment. Of this work Sveinsson says:

“This is probably not a musical composition in the normal sense of the word, but rather a meditation or act of contemplation. The object of the meditation is precisely this: *Lift up your heads, O ye gates, and the King of glory shall come in.* Einar and I are both Catholic, and that is the spiritual foundation of this work.

I know that music can do more than entertain. It can communicate something very substantial, something that cannot be said in words. Music can also awaken spiritual forces that lie within us. It can stimulate the imagination and serve as a vehicle to traverse the inner vastness of the soul, carrying us to the world of dreams, hopes, and memories.”

This work in great part is built on long notes, exploiting a very wide dynamic range and exploring the timbral qualities of the clarinet’s range. Sveinsson utilizes

extended techniques somewhat but not in great quantity. Microtones, multiphonics, key noises, alternating fingerings, etc. are musically executed by Jóhannesson with seeming ease.

There are two elements beyond the composer’s score essential for the effective presentation of this lengthy work, and this recording has both, in spades. One is a player in sympathy with the piece’s aesthetic, who has excellent tone control, and very importantly an innate sense of pacing. Einar Jóhannesson’s relaxed pacing, dynamic control, rich sound, and sense of silences is very effective. He also makes very effective use of the space around him, taking advantage of the opulent acoustical characteristics of the recording venue, the Cathedral of Christ the King in Reykjavik, which is the second essential element of success. This is one of those buildings with very live response characteristics and long reverberation times. There are blurred interval connections and quick dynamic changes which enable the player to achieve effects of multiple clarinets sounding, which could not be possible in most any venue, perhaps only attainable otherwise by electronic processing, but

there is none in this recording. The sound-play achievable in this building and the richness of detail it adds, is in great part responsible for effectively supporting a solo piece of this magnitude.

It should be noted that about 12 minutes from the end of the piece, sounds from two additional clarinets join the soloist in mostly a rather subtle manner. They are used somewhat sparingly, generally do not call great attention to themselves, and seem to be a natural addition to the texture. They subtly disappear for the closing minute or so. These clarinet sounds are not from Mr. Jóhannesson via multi-tracking, but from actual players: Sigurour Snorrason and Kjartan Óskarsson.

Sveinsson’s work is somewhat related to Messiaen in its liturgical nature and suspension of time, although it goes much further. For this listener it succeeds in altering the mental state, a sort of massage for the mind. This music is not going to connect with all listeners, but for those to whom it does, it beats an hour with the psychiatrist (and is far less costly). Again, from the composer: “You can communicate with a pipe. It may only be a hollow wooden tube with a few holes. But it requires skill, intelligence and benevolence. To those who listen to this work, I say with John Cage: “Take it easy, but take it.”

This recording has a somewhat long history. *Lift up your heads, Oh ye gates* was first performed in 1994, recorded in 1996, and not released commercially until 2006. It then took a couple years and two mailings to find its way to me. It is beautifully recorded and recommended to listeners who will take time, and will open their ears. It is a Smekkleysa Records release, SMK 37, and should be available (by our December publication date) at their Web site: www.smekkleysa.net. If not, try: 12 Tónar Records: www.12tonar.grapewire.net.

* * * * *

Innova Recordings has recently released a disc containing two quintets for clarinet and strings by influential and stalwart American musical figures Morton Feldman and Milton Babbitt.

The Feldman piece, simply entitled *Clarinet and String Quartet* is a late work, composed in 1983, about four years before the composer’s death. This Innova disc is at least the third recording of this work to appear. The quintet is cast loosely into three sections (not movements) which flow into each other. Some of Feldman’s

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.): \$4.75 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



Working the Single Reed

A DVD tutorial on reed adjustment by Toronto Symphony Principal Bass Clarinetist David Bourque.

\$29.95 + S&H

Clarinet Books

Advanced Intonation Tech w/CD (J.Gibson)	\$29.95
Bass Clarinet [Method] (Volta)	\$49.95
The Daniel Bonade Workbook (Guy)	\$24.95
Campione on Clarinet (Campione)	\$44.95
Clarinet (Brymer)	\$19.95
The Clarinet (Hoeprich)	\$39.95
The Clarinet Doctor (Klug)	\$34.95
Clarinet Fingerings (Ridenour).....	\$19.95
Clarinetist's Guide to Klezmer (Puwaliski)	\$24.95
Clarinet in the Classical Period (Rice) [PB].....	\$39.95
The Clarinet Revealed (Ferron)	\$32.95
Clarinet Concerto in Outline (Heim)	\$24.95
Clarinet Literature in Outline (Heim)	\$24.95
Clarinet Secrets (Gingras) [Revised Ed.].....	\$34.95
Clarinet Sonata in Outline (Heim)	\$24.95
Clarinet Virtuosi of the Past (Weston)	\$41.95
More Clarinet Virtuosi of the Past (Weston)	\$41.95
Yesterday's Clarinetists: A Sequel (Weston)	\$41.95
Complete Daniel Bonade (ed. Guy)	\$24.95
Educators Guide to the Clarinet (Ridenour).....	\$46.95
Embouchure Building for Clarinetists (Guy)	\$19.95
The Everyday Virtuoso (Chesebro & Kerstetter) ...	\$29.95
* From the Clarinet D'Amour to the Contra Bass	\$98.95
Hand and Finger Development (Guy).....	\$19.95
Heroes & Heroines of Clarinetistry (Weston)	\$29.05
Orchestral Studies for the Eb Cl (Hadcock)	\$21.95
Orchestral Musician's Library CD-ROM [each] ...	\$19.95
(Vols 1-10 with discounts on 3 or more)	
A Practical Approach to the Clarinet (Etheridge) (3 Vols)	
Symphonic Rep. Bass Cl Vols 1-3 (Drapkin) ea	\$21.95
Richard Mühlfeld, Brahms' Clarinetist	\$49.95
The Working Clarinetist (Hadcock).....	\$39.95
The Woodwind Player's Cookbook	\$24.95

late works are of incredible length, such as a string quartet also from 1983, which “clocks in” at about six hours. The piece at hand is not one of those marathon works, but at just over 39 minutes as recorded here, is substantial. True to Feldman’s aesthetic, the piece uses a sparsity of materials. It is constructed of repetition of melodic and rhythmic cells, and focuses on sound and the blending of clarinet and string timbre in subtle ways. One is drawn into the sounds of the instruments producing this minimal amount of melodic and harmonic material. Typically Feldman, the piece is mostly quiet throughout, and without strong rhythmic propulsion.

This 2009 release is the premiere recording (made in 2007) of the 1996 *Quintet for Clarinet and String Quartet* by the iconic American serialist Milton Babbitt. The *Quintet* was commissioned by the Juilliard Quartet on the occasion of their 50th anniversary. The more than 23-minute piece is structured in four connected sections which are defined more by pitch material than by contrasting tempi. The writing is angular and rhythmically complex, as is often associated with Babbitt’s serial technique. Quoting the anonymous notes:

“The opening minutes sound as a clarinet solo, with very prominent jazz rhythms and almost funky string accompaniment. The two large middle sections are a complex development of material, with short punches of traditional sounds and chords, slow poignant moments, mixed with Babbitt’s well known quickly morphing rhythmic layers. A fanfare in the cello and viola announces the shorter fourth section which culminates in a clarinet cadenza and a final push of rough string chords under a solo clarinet.”

The performers here are members of the Phoenix Ensemble, a mixed-instrument chamber music group based in New York, which consists of strings, winds, brass, and percussion.

The clarinetist is the Phoenix Ensemble’s Founder and Artistic Director, Mark Lieb. He was a student of Robert Marcelus at Northwestern and David Shifrin at Juilliard. He has had an active career in orchestral, chamber and contemporary music performance appearing throughout the U.S., Europe and Asia. He has also recorded on the New World, Newport Clas-

sics, Dorian and BMG labels, among others. The string players joining Mr. Lieb are first violinist Aaron Boyd (Feldman and Babbitt), violinists Kristi Helberg (Feldman) and Alicia Edelberg (Babbitt), violist Cyrus Beroukhim (Feldman and Babbitt), cellist Alberto Parinni (Feldman), and cellist Bruce Wang (Babbitt).

The Phoenix Ensemble presents us with two works from important composers of differing artistic schools, and it does so stylishly. The playing is warm, precise, and committed throughout both works. Mark Lieb possesses a lovely focused sound and plays with crisp articulation and control. The technical accuracy displayed by Lieb and his colleagues in the Babbitt quintet is indeed impressive. The performances recorded here are first-rate on all grounds.

The recorded sound is well balanced, close-up and warm, and free of any unnatural reverberation, which is especially appreciated in light of the rhythmic detail so prevalent in the Babbitt. It presents the listener with a true chamber music perspective.

The release is on Innova Recordings, number 746: www.innova.mu.

Good Listening!



**4 for 10 is great for baseball
Demand 10 for 10 from your reeds**

**Canyes Xilema ...
Reeds for the big league**



Conferences & Workshops

CLARIMANIA 2009, KAROL LIPINSKI MUSIC ACADEMY IN WROCLAW, POLAND

A Report by Timothy Phillips

On April 23–25, 2009, Clarimania 2009 was held at the Karol Lipinski Music Academy in Wrocław (pronounced vRawts-lahf), Poland. Clarinetist and conductor Jan Jakub Bokun directed the festival which was funded largely by Henri Selmer Paris and the city of Wrocław. About 100 high school and college students from Poland, the Czech Republic, and Japan were in attendance. The artist faculty for the festival included Alessandro Carbonare (International soloist and principal clarinetist of the Santa Cecilia Orchestra in Rome), Guy Dangain (former principal clarinetist of the National Orchestra of France), and Nicolas Fargeix (winner of the *Premier Prix* at the Paris Conservatoire in 1996 and current principal clarinetist of the National Police Orchestra of France).

Of special interest to musicians is the connection between the University of Wrocław and Johannes Brahms. In 1879,



Adam Eljasinski, Przemyslaw Polak, and Jan Jakub Bokun (conductor)

Brahms was awarded an honorary doctorate from this institution (then called the University of Breslau). To express his appreciation for this honor, Brahms wrote his *Academic Festival Overture* for the school using what he described as “a very boisterous potpourri of student drinking songs.” The piece was premiered at the school with Brahms conducting in January of 1881.

Clarimania 2009 began with a Thursday evening performance of the Academy’s chamber orchestra, conducted by Jan Jakub Bokun. This concert, titled *Trampolina Młodych* [Trampoline of Youth], featured a bevy of student performers and Nicolas Fargeix. The concert began with student soloists Przemyslaw Polak and Adam Eljasinski performing *Il Convegno* by Amilcare Ponchielli (orchestrated by Fred Ormand).



Alessandro Carbonare



Nicolas Fargeix and Jan Jakub Bokun Photos: Wiktor Rzczuchowski

Their light, tasteful rendering of this work was a lovely opening to the concert. This was followed by Nicolas Fargeix's masterful performance of Carl Maria von Weber's *Clarinet Concerto No. 1*, Op. 73. Following a brief intermission, the concert closed with Wolfgang Amadeus Mozart's *Sinfonia Concertante*, KV 297b for oboe, clarinet, bassoon, and horn with student Borys Biniecki contributing the clarinet part. The orchestra performed cleanly and with good style throughout the evening under Jan Jakub Bokun's direction.

Friday morning consisted of simultaneous master classes given in two different locations. One was conducted by Nicolas Fargeix and the other by this author, Timothy Phillips. Both classes were well attended as students performed works from the mainstream to the obscure and received comments both basic and advanced. Friday afternoon consisted of an illuminating lecture and master class on Claude Debussy's *Première Rhapsody* by Guy Dangain. Dangain discussed the origins of the piece and possible editorial suggestions that might have been given to Debussy by Prosper Mérimet. Dangain also highlighted many musical similarities between the *Rhapsody* and Debussy's orchestral work, *La Mer*. Considering these two pieces were composed in the same relative window of time, Dangain's conclusions were cleverly conceived and brought a new dimension to the clarinet masterpiece.

The Friday evening Recital Mistrzowski [Masterly Recital] was performed by Alessandro Carbonare and pianist Monaldo Braconi. The recital began with a bold solo clarinet performance of *Clarinetologica* by Gaspare Tirincanti. This was followed by Antonino Pasculli's *Le Api* [The Bees], in which Carbonare displayed his fluid technique and his seemingly effortless circular breathing. Next was *Brahmsileira* by Piercarlo Salvia which was a light-hearted combination of the ideas of Brahms and "Brazileira" from *Scaramouche* by Darius Milhaud! Special credit goes to Nicolas Fargeix who joined Carbonare for an improvised duet in the second half of this work.

This was followed by Alamiro Giampieri's *Il carnevale di Venezia* and Béla Kovács' klezmer-inspired *Sholem-Alekhem, Rov Feiduan!* The recital ended with *FZ for Alex* based on the music of Frank Zappa, arranged by Andrea Chenna.

After much applause, Carbonare delighted the audience with two encores; first, a lovely clarinet and piano arrangement of the theme from the film *Cinema Paradiso* and second, a clarinet and piano version of Robert Schumann's "Im wunderschönen Monat Mai" from his song cycle *Dichterliebe*. Carbonare's recital was truly a highlight of the festival.

On Saturday morning, Carbonare presented a master class focusing on Gioachino Rossini's *Introduction, Theme, and Variations*. In this class, four selected students performed parts of the work for Carbonare. He demonstrated new musical ideas for the students and often referred to a manuscript copy of the work. The piece was thoroughly covered in the class, and his primary assertion was that Rossini himself probably did not write this set of variations. Carbonare contested that Rossini wrote two of the "themes" used in the work but that some of Rossini's students probably wrote the actual variations. The participating students and the audience warmly received Carbonare's class.

That afternoon, Guy Dangain offered an open master class in which he listened to a wide variety of clarinet literature performed by both high school and college students. His comments showed his vast knowledge of this repertoire and his thoughtfulness as a teacher. At the end of his class, he gave impromptu performances of *Variations on a Northern Chinese Folksong* by Zhang Wu and the Jean-jean showpiece, *Guisganderie*.

Clarimania 2009 ended with a Saturday night recital entitled Perły Kameralistyki [Pearls of Chamber Music]. This recital consisted of performances of the *Clarinet Quintet*, KV 581 by Wolfgang Amadeus Mozart and the *Clarinet Quintet*, Op. 115

by Johannes Brahms given by Nicolas Fargeix and the Slovak String Quartet. The ensemble played with great clarity, precision, and heart. Each of the evening recitals for Clarimania 2009 took place in the hall where Brahms conducted the premiere performance of *Academic Festival Overture*. What a fitting way to conclude Clarimania 2009, with a great performance of the Brahms *Clarinet Quintet* in this very venue!

Congratulations go to Professor Jan Jakub Bokun for his superb direction of Clarimania 2009!

EASTERN KENTUCKY UNIVERSITY CLARINET FESTIVAL

The ninth Eastern Kentucky University Clarinet Festival, hosted by Connie Rhoades, professor of clarinet at Eastern Kentucky University, and the ECU Clarinet Studio, was held on Saturday, March 21, 2009. Attended by middle school, high school, and college-aged clarinetists, the ECU Clarinet Festival featured Nathan Williams, assistant professor of clarinet at the University of Texas at Austin.

The Festival began with a host recital by Connie Rhoades which included *Sanctuary at 3 AM* by Rick Sowash, *Sonata in A-flat Major*, Op. 49, No. 1 by Max Reger, *Daley's Arc* by Arne Running, *Sonata in G Minor*, BWV 903 by J.S. Bach, *Ballade* by Eugène Bozza, and *Guaracha* from *Five Dances for Five Clarinets* by Alfred Reed.

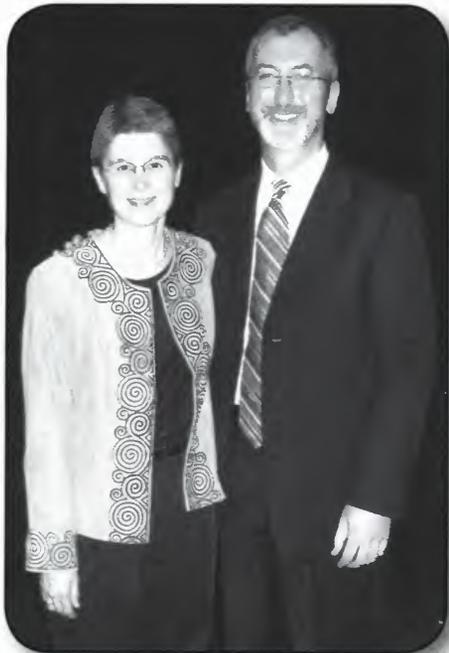
This was followed by an outstanding master class given by Nathan Williams who stressed the importance of careful, intentional practice as well as tone production. To illustrate his points, he had the

**KRISTIN BERTRAND
WOODWIND REPAIR**

EXPERT CLARINET REPAIRS IN THE HEART OF MANHATTAN

 (646) 670-6565

SPECIALIZING IN THE SERVICE OF PROFESSIONAL CLARINETS
AND OBOES INCLUDING CRACK REPAIR, VOICING, TUNING,
CUSTOM KEYWORK, PADWORK, AND ADJUSTMENT.



Connie Rhoades and Nathan Williams

participants try a variety of his practice techniques.

After lunch, the participants attended a master class given by Miles Davis from Miles Ahead Instrument Sales and Service on instrument care, maintenance, and repair. This was followed by a clarinet choir reading session.

The Festival ended with a stunning recital by Nathan Williams which included *Sonata for Clarinet and Piano* by Francis Poulenc, *Chromatic Fantasy*, BWV by J.S. Bach, *Time Pieces* by Robert Muczynski, *Sonata* by Arnold Bax, *In Freundschaft* by Karlheinz Stockhausen, and *Concert Piece No. 1 in F Minor*, Op. 113 by Felix Mendelssohn. Throughout his recital, Mr. Williams demonstrated a beautiful, warm sound, a wide range of dynamic contrasts, a sensitivity to phrasing and musicality and dazzling technique.



(l to r): Timothy Phillips, MSgt (retired) David Garcia, MSgt Martha Garcia, TSgt Kara Frank, TSgt Anna Andrew, Benjamin Redwine, Katrina Phillips

The EKU Clarinet Studio is looking forward to hosting the 10th EKU Clarinet Festival which is scheduled for March 2010. For more information, please contact Connie Rhoades at (859)622-1342 or connie.rhoades@eku.edu.

TROY UNIVERSITY CLARINET DAY

A Report by Katrina Phillips

For an aspiring young clarinetist in the South, late March was an enlightening time to be at Troy University in Troy, Alabama. Dr. Timothy Phillips, the clarinet professor at the John M. Long School of Music, hosted the Second Annual Troy University Clarinet Day on March 27–28, 2009. It involved a fine line-up of inspiring guest artists from across the United States. Sponsors included: Buffet Crampon, Canyes Xilema, Redwine Jazz and Vandoren Paris.

The event commenced on Friday evening with a recital in Troy University's Hawkins-Adams-Long Hall. Troy faculty clarinetists Dr. Timothy Phillips and Dr. Katrina Phillips began the event by performing Mendelssohn's *Concert Piece No. 2* for two clarinets and piano.

Next to perform were the members of the "C-4" Clarinet Quartet from the Band of the United States Air Force Reserve from Warner Robins, Georgia. The ensemble included: MSgt Martha Garcia, MSgt (retired) David Garcia, TSgt Kara Frank, and TSgt Anna Andrew. They played works by Mendelssohn, Debussy, Uhl and others. Few could resist smiling at the sounds of the "Bordel 1900" from *Histoire du Tango* by Astor Piazzolla. To conclude the first half, they played the spirited *Klezmer Wedding* by Mike Curtis.

Benjamin Redwine's portion of the program included French works for clarinet and piano by Poulenc and Debussy, as well as Ravel's *Pièce en forme de habanera*, in which Redwine added his own personal touch. Lastly, the "C-4" Clarinet Quartet accompanied Redwine in his versatile playing of a medley (arr. by Dan Drew) of some of the best-known melodies of American jazz clarinetist Artie Shaw. As an encore, Redwine performed *After You, Mr. Gershwin* by Béla Kovács.

More than 60 clarinet students from Alabama, Florida and Georgia registered on Saturday to play in a large clarinet choir and attend informative lectures. Dr. Timothy Phillips captivated students during the clarinet choir rehearsals with his kind demeanor and sensitive pacing as the

To buy a new instrument or restore my old one?

That is the question.....!

Find out more: www.naylors-woodwind-repair.com

**Naylor's Custom Wind Repair
Denver, Colorado**

group worked toward a musically fulfilling performance. His sound rehearsal and conducting techniques were highly effective in this pursuit. Students also benefited from the guest artists who opted to play along. The repertoire represented many eras in music history providing opportunity for contextual learning. For example, a work by Carl Maria von Weber led to discussion of the composer's numerous contributions to the solo clarinet repertoire; and the work *Three Renaissance Madrigals* (arr. by David Marlatt) led to learning about style from an era when the clarinet (as we know it today) had not yet been developed. The two other pieces this group worked on, and later performed, included: a light-hearted rag by Scott Joplin (which had great appeal to the players and audience alike), and a march by Sousa (which was fitting for a performance at Troy University, a school with a strong band heritage).

Clinics were interspersed between clarinet choir rehearsals. In the morning, Benjamin Redwine intrigued students with his philosophy of optimal clarinet sound production and provided practicing tips for improving clarinet fundamentals. He also pointed out the importance of proper adjustment of clarinet keys for best response and tuning.

In the afternoon, the "C-4" Clarinet Quartet provided an informative workshop on becoming a better chamber musician. They discussed and modeled techniques for acquiring precision in ensemble playing. Next, the "C-4" members invited a college clarinet quartet from Troy University (Christina Banks, Casey Fariss, Tiffany Reeves and Kathryn Zehner) to perform and receive feedback.

Between rehearsals and clinics, students could explore displays of mouthpieces, reeds and instruments. Montgomery-based Capitol Music brought a variety of clarinets for trial. Students were also given a chance to talk to the guest artists over breaks and lunch (which was provided for all attendees and artists).

An evening concert was the culmination of the event, allowing the audience (consisting of parents, family, band directors, private teachers, as well as Troy faculty) to witness the achievements of all involved. The Troy University Clarinet Choir began this concert. A highlight was *Fool's Dance* by Kristen L. Denny with its

NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

PHOTO: CHIANAN YEN

Summer Woodwinds

MUSIC AND PERFORMING ARTS PROFESSIONS

Lawrence Ferrara, Director

Workshop for Woodwind Quintets

For high school and college students and young professionals

June 2010

- Study with the Quintet of the Americas
- Attend a workshop in contemporary performance practices with clarinetist Esther Lamneck
- Master classes, open rehearsals, and public performances
- **Application deadline:** April 1

Visit www.steinhardt.nyu.edu/2010summerwinds
or call 212 998 5424.

NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.



NEW YORK UNIVERSITY



Troy University Clarinet Day Clarinet Choir 2009, Timothy Phillips, conductor

vivacious quality. Next, the college group welcomed Redwine, who demonstrated his adept improvisational skill as soloist for the jazz standard “All of Me” (arr. by R. Barrett). Lastly, the large Clarinet Day Clarinet Choir performed their selections with great success and left all involved looking forward to the Third Annual Troy University Clarinet Day of 2010.

CLARINET CHOIR DAY AT TENNESSEE TECH

The fourth annual Clarinet Choir Day was held at Tennessee Tech University on Saturday, April 25, 2009. This all-day event was hosted by Dr. Anne Thurmond, professor of clarinet at T.T.U.

This was a day of clarinet playing for clarinetists of all ages. The choir consisted of more than 50 performers from the Middle and East Tennessee areas. The players ranged in age from 16 through 75 plus. Participants were from the Crossville Community Band, the Cookeville Community Band, high schools in the area, The Tech Clarinet Choir, and many alumni and retired faculty of Tennessee Tech.

The ensemble rehearsed all morning and afternoon and presented a concert at 3:00 p.m. in Wattenbarger Auditorium of the Bryan Fine Arts Building. Music performed included works by Bach, Mozart, Joplin, Tchaikowsky and Rimsky-Korsakov. The choir this year was conducted by four local musicians: Professor Dan Alcott, conductor of the Bryan Symphony and the University Orchestra, Winston Morris, professor of tuba and founder and conduc-

tor of the Tennessee Tech Tuba Ensemble, Dr. Wayne Pegram, retired director of University Bands at Tech and Dan Hearn, retired professor of clarinet at Tech.

An added event at this year’s concert was a performance by the clarinet quartet “Up Top!” The four clarinetists are all students of Scott Wright at the University of Kentucky. The members are Dennis McElroy, a graduate of Tennessee Tech and former student of Dr. Thurmond, Natalie Lehr, clarinet, Rob Wiseman, clarinet and Gunnar Hirthe, bass clarinet. The group gave an exciting performance of music by Gershwin, Brahms, Kibbe and Curtis.

The Tech Clarinet Choir Day is an all-day fun event for anyone who enjoys playing the clarinet. Dr. Thurmond will host next year’s “Day” in April of 2010 when the group will premiere several new compositions for clarinet choir.

2009 CHINA CLARINET AND SAXOPHONE MUSIC FESTIVAL

Taiyian, China was the site of the 2009 China Clarinet and Saxophone Festival which took place on August 18–22, 2009. Prominent teachers, ensembles and performers from all over the world presented recitals and master classes during the week which also featured student soloists, chamber ensembles and clarinet choirs from conservatories throughout China.

Clarinetists included Tie Bai (U.S.A./China), Jonathan Cohler (U.S.A.), Joseph Eller (U.S.A.), Yoko Jujii (Japan), James Gillespie (U.S.A.), Yi He (China), Ichido Kawakami (Japan), Kim Young Kap (Ko-



Clarinet choir in rehearsal



The Taiyuan Worker's Cultural Palace, site of all the Festival concerts and recitals



Elementary school band, opening ceremony



Shanxi Clarinet Choir, opening ceremony



Taiwan Saxophone Ensemble

rea), Joung-Wuk Lee (Korea), Im-Soo Lee (Korea), Lin Ching-Chun (Taiwan), Ronald Van Spaendonck (Belgium), Min-Ho Yeh (Taiwan), Yuan fu Huang (China), Zhenxian Wang (China), Chang yun Li (China), Zheng Chi (China), Guangri Jin (China), Xiuji Jin (China), Dejun Dong (China), Xuguang Tao (China), Chuan Xie (China), Yuan Gao (China/U.S.A.), Winkun Zhang (China). Among the saxophonists were Shin-ichiro Hikosaka (Japan), Chika Inoue (Japan), Yen Ching-Shyan (Taiwan), Tingquan Lu (China), Daguang Zhao (China), and the Seoul Saxophone Quartet.

BELGIAN CLARINET ACADEMY

The Belgian Clarinet Academy is a week-long intensive workshop that covers all aspects of clarinet artistry. This year pedagogues Robert Spring, Eddy Vanoosthuysen and Tamara Cuypers provided students with instruction on warm-up philosophy, practice techniques, musical interpretation, circular breathing, and multiple-articulation at the Ostend Conservatory of Music. Students gathered

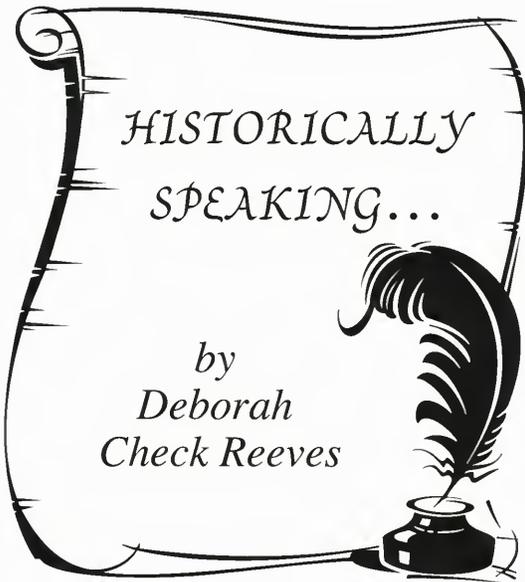
each morning for guidance on building, retaining, and applying fundamental techniques such as breathing, finger motion, voicing, range expansion, and articulation. From there, students were given time to practice repertoire before receiving their daily lesson. In a truly unique practice, students were paired up for their not-so-private instruction, as all lessons have an open-door policy. In this fashion students not only received personal attention, but

were also able to benefit from the ensuing growth of their peers.

In between lessons and personal practice time students rehearsed a number of clarinet quartets and trios. After extensive coaching from Tamara Cuypers these chamber works were performed alongside works for clarinet choir. A beautiful solo recital featuring short selections from each student finished the workshop with an ovation.



Academy faculty and participants



“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.

In the summer of 2008 the Leblanc factory in Kenosha, Wisconsin, closed its doors. While the machinery, tooling, stock, and some of the employees were transferred to Conn-Selmer’s woodwind factory in Elkhart, Indiana, most of the company’s historic records, 170 woodwinds – 98 of which are clarinets – and hundreds of accessories and parts were donated to the National Music Museum by Conn-Selmer, Inc., a subsidiary of Steinway Musical Instruments, Inc.

Among the well preserved clarinets, ranging in date from the 1930s to recent years is a model for which little information can be found. This example, NMM 13599, is the *Ambiance* (Photo 1) (Photo 2). A quick Internet search shows that during its short life the *Ambiance* model, indeed, had been purchased and played by some people.

The *Ambiance* was model number 1193. A search through Leblanc advertising files revealed some curiosities. A brochure of Leblanc France clarinets from 1999 gave us our first glimpse of this model. Yet, no price list from 1999 mentioned this model. A similar brochure, revised for 2000, did not illustrate model 1193. Finally, a February 2001 price list included the *Ambiance*. Here it was indicated to be a new model.

It was offered with nickel-plated keys or with silver-plated keys and in B-flat and A tunings. The bore here was 14.62 mm, although 14.61 mm was the bore given in the 1999 brochure. Barely a year later a March 2002 price list no longer contained the *Ambiance* and it never appeared again in later price lists. In the 2001 price list, the *Ambiance* price was the same as the *Infinité* model 1188 but was less expensive than the *Concerto* model 1189.

NMM 13599 embodies the characteristics described in the 1999 brochure. This instrument is made from grenadilla wood, and has silver plated keys. Like the *Opus* and *Concerto* models, the *Ambiance* has offset right-hand trill keys (Photo 3). This feature was a break with Leblanc tradition, occurring first on *Opus* and *Concerto* models. Most Leblanc clarinet models were—and still are—offered with the patented in-line “jump” trill keys (Photo 4 and see “Historically Speaking” in *The Clarinet*, Vol. 33, No. 4).

So why does it appear as if the *Ambiance* was offered for just one year? Why does it appear to have been advertised nearly two years before it was available for purchase? Thus far a search through Leblanc records has not uncovered any answers. Speculation, however, can be made.

For the year 2000, Leblanc manufactured new models of clarinets called *Millennium*. A model was offered in each of three price ranges: Vito, Noblet, and Leblanc. The Leblanc model was a redesigned *Opus*. These models were advertised as being available only for the year 2000. Perhaps Leblanc decided that the tooling to manufacture and the advertising needed to market these models was too great to offer another new model. Nor should another

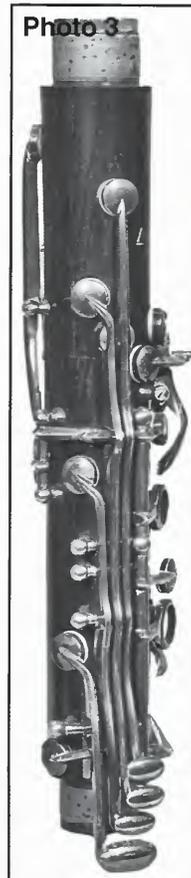
new model compete for the attention of potential customers. In 2001, though, not only was the *Ambiance* listed as a new model, but so were the *Opus II* model 1191 and the *PF Big Easy* models 1607 and 1612. The *Big Easy* models were designed with the endorsement of Pete Fountain with whom Leblanc had a relationship of more than 40 years. The Spring 2001 issue of the *Leblanc Bell* featured Pete Fountain and these new clarinets. It appears as if the advertising dollar went toward the promotion of the *Big Easy*. These reasons, in addition to the similar price of the *Infinité*, perhaps combined to make the run of the *Ambiance* short-lived.



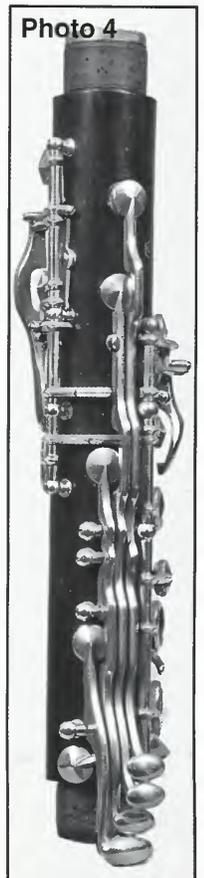
Ambiance signature



Ambiance



Ambiance right-hand trill keys



Leblanc Model 277 right-hand trill keys

(All Photos by Bill Wittroth, Sr.)

INTERNATIONAL CLARINET ASSOCIATION

2010 YOUNG ARTIST COMPETITION

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2011 (i.e., born on or after January 1, 1984) and are not currently under major artist management.

Application: Send materials postmarked no later than Thursday, April 8, 2010 to:

President-Elect: Keith Koons
Department of Music, University of Central Florida
4000 Central Florida Blvd., Orlando, FL 32816-1354
e-mail: koons@mail.ucf.edu
phone: 407-823-5116

CONTEST RULES

- I. Application fee: \$50 U.S. All applicants must be members of the I.C.A. and must submit an online application form. 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 by bank check, money order, or credit card only. The application fee is non-refundable.
- II. Recording Instructions: Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
 1. Robert Muczynski – *Time Pieces*
 2. Russell Riepe – *Three Studies on Flight* (clarinet alone)
 3. Johann Stamitz – *Concerto in B-Flat Major* (mvt. I)
- 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 mailing address, telephone number and e-mail address should be provided. E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.

Please refer to our Web site www.clarinet.org for an online application form.

JUDGING

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

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Friday, May 14, 2010. Semi-final and final rounds will be held at ClarinetFest® 2010, to be held in Austin, Texas, July 21–25, 2010. Semi-finalists will receive a waiver of registration fees for ClarinetFest® 2010. Travel and other expenses will be the responsibility of the contestant.

Repertoire for the semi-final and final rounds of competition will consist of selections from the works listed above. A pianist will be provided for competitors in the semi-final and final rounds. Memorization is not required. All contestants will accept the decision of the judges as final. Past first-prize winners are not eligible to compete.

All recordings will become the property of the I.C.A. and will not be returned.

PRIZES

First prize - \$2,000 U.S. and a professional clarinet • **Second prize** - \$1,500 U.S. • **Third prize** - \$1,000 U.S.

The Young Artist Competition is generously sponsored in part by Buffet Crampon, Leblanc, Rico, Rossi, Selmer and Yamaha.

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.

PAMELA WESTON
1921–2009

I'm sure that all readers will know, by the time this article is published, of the very sad death of Pamela Weston. She had been suffering from the highly debilitating, enigmatic and still incurable condition known as Myalgic Encephalomyelitis (M.E.) for more than 17 years and had reached the point where living had become intolerable. In a deeply courageous and utterly determined manner she decided to go to the Dignitas clinic in Switzerland and end her life.

I knew Pamela well and so this is going to be much more a personal tribute rather than an obituary-style record of her extraordinarily rich and influential life. Rarely does one meet someone who is at the top of their chosen vocation yet is also able to remain delightful, generous and modest. Pamela was such a person. To the enormous good fortune of all thinking clarinet players (as well as many others in the music world) she was driven by a powerful and relentless desire to know everything about the clarinet, about those who composed for it and those who played it, and then to share this information through her wonderful publications. Many of these books on clarinetists of the past and present are unlikely ever to be superseded.

I first came across Pamela Weston's name as a young student when I played pieces and studies from her various imaginative collections for beginner clarinetists. Many of these were published at a time when teaching material was all rather dry and academic. Teachers were no doubt delighted to find that someone had taken the trouble to make very playable arrangements of good music available. Pamela's own musical beginnings were as a pianist and singer; surprisingly she didn't start the clarinet until her 20s. But she was plucky enough to persuade Frederick Thurston himself to teach her and things went very well. During the war years, she also had some clarinet lessons with the somewhat absent minded Stephen Waters, about whom she had some amusing tales which, in her typically generous fashion, she shared with me when I was preparing my edition of Malcolm Arnold's *Wind Quintet*. (Waters played in the first performance.)

My next, and much more significant encounter with Pamela was a little after my first book, *The Cambridge Clarinet Tutor*, was published. She gave it a lovely



Letter From The U.K.

by Paul Harris



Pamela Weston (photo: G. Macdonnic)

review in the *Music Teacher Magazine* and I decided I had to meet her. My teacher,

John Davies knew Pamela and arranged for us to visit her at home in the delightful

Buckinghamshire town of Denham. It was a memorable visit. She was a fascinating host, the conversation was captivating and she signed my copy of *Clarinet Virtuosi of the Past*. It's now a treasured possession. I remember once phoning Pamela to tell her that I'd spotted a copy of that very book in a second-hand bookshop for £260! She was really quite astounded.

Pamela's enthusiasm for scholarly research into the clarinet's repertoire has been unique. It was Pamela, for example, who first brought players' attention to the fact that it wasn't Wagner who wrote that beautiful *Adagio*. And then she went on to edit an important edition of the work. Her immensely carefully researched Weber edition will surely never be replaced. And there are erudite editions of virtually all the major clarinet works as well as her friendly guide to teaching, *The Clarinet Teacher's Companion*.

In fact Pamela herself taught at the Guildhall School of Music for 17 years during the '50s and '60s. She was a kind, thoughtful and witty teacher and produced many grateful students. She also performed widely at this time and had a number of works written for her. My favorite is the

beautiful and highly evocative *Three Songs of Innocence* by Arnold Cooke which he wrote for her own and very successful Klarion Trio (which consisted of herself, Jean Broadley and Eileen Nugent).

In recent years Pamela and I have had regular chats on the phone as well as the occasional visit. I took John Davies to see her about four or five years ago. We met up in Eastbourne where both were brought up—though their paths never crossed in those now far off days. We went out to a wonderful fish restaurant and the animated conversation was full of wonderful recollection, though by then Pamela was beginning to tire quickly. I've driven down south to see her a number of times since; her enthusiasm for work never diminished.

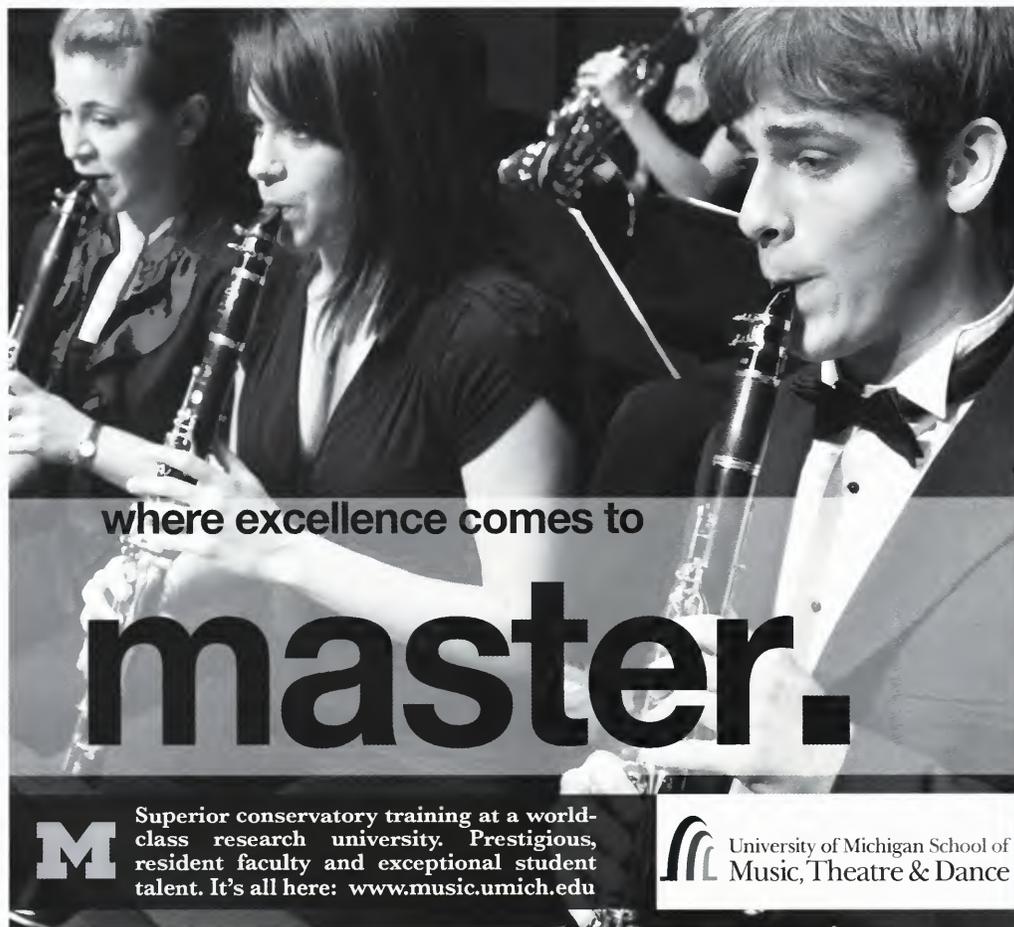
About six weeks ago I was chatting to Pamela on the phone. It was early evening—the time of day she preferred for telephone calls—and she was her usual chirpy self. She had recently sent me her own concert program of that historical first performance of Malcolm Arnold's *Second Clarinet Concerto* played by Benny Goodman. I had phoned to thank her for such a generous gift. I had no idea of its significance. We talked for a minute or

two. The very next day I received a letter from Pamela with grim news but it was touched with her own special sense of destiny, "Please don't grieve for me as I am happy to go," she ended.

We spoke again a number of times after that, and on August 15th I received my last letter from her. She wrote of John Davies and Julian Bliss; of the performance of the Mozart *Quintet* which was eventually given just last night (as I write) in Edinburgh, by one of her former pupils, Philip Greene, who planned to start the concert with a moment's pause in memory of Pamela before beginning. The letter ends in her customary positive and generous style, "It makes it all so worthwhile, doesn't it? I was so lucky to have Thurston as a mentor and friend."

She was much loved and will be profoundly missed.

Editor's Note: Readers are urged to submit their remembrances and tributes to Pamela Weston and these will appear in the March issue. Send them to: E-mail: James.Gillespie@unt.edu



where excellence comes to

master.

M Superior conservatory training at a world-class research university. Prestigious, resident faculty and exceptional student talent. It's all here: www.music.umich.edu

University of Michigan School of Music, Theatre & Dance

The School of Music, Theatre & Dance welcomes



Chad Burrow

Prizewinner:

- 2001 Young Concert Artist International Competition
- 2000 Woolsey Hall Competition
- 2000 Artist International Competition
- 1997 Fischhoff National Chamber Music Competition

Chad Burrow performs with "brilliant technique and tonal beauty mixed with an expressive ferocity." (European Press)

UM Clarinet Faculty
Daniel Gilbert
Chad Burrow

Clarinet Cache



by Kellie Quijano and Rachel Yoder

TWITTER

Have you “tweeted” lately? For those of you who haven’t yet heard of Twitter, it’s time to become familiar with the latest social networking craze. Users at Twitter.com post “tweets,” short messages of 140 characters or less, that range from personal thoughts to links, news, and self-promotion (similar to Facebook status updates). Once you have a Twitter username, you can choose whose tweets to follow, and read all of their updates in a feed on your homepage. Beginning in 2006 as an obscure phenomenon embraced by technology geeks, Twitter has steadily gained momentum; now it seems everyone has a Twitter account, from the local weatherman to your favorite celebrity.

Some symphony orchestras are using Twitter as a new way to connect with audiences by tweeting about upcoming concerts, or using Twitter to create live program notes during concerts. Even clarinetists have found their niche on Twitter. Some choose to post about musical events and personal projects, others have a mix of personal and professional commentary, and companies use Twitter to promote new products.

We at Clarinet Cache have created an account (@ClarinetCache) and begun to follow the feeds of several clarinetists and

companies that serve the clarinet community. Readers may remember our September 2008 column about the Clarinet Jobs Facebook group. Now Clarinet Jobs is on Twitter, providing frequent updates about auditions and job postings.

In past blog posts we have mentioned David H. Thomas (author of *The Buzzing Reed* blog) and Kyle Coughlin (creator of the Web site Clarinet Space), who both tweet regularly about their musical endeavors. Anthony McGill writes about his profession as a chamber and orchestral musician, and Jonathan Cohler has tweeted about the ClarinetFest® in Porto and other international festivals. Commercial companies such as Vandoren, Rico, and Légère post about new products, exhibiting at conferences, and even special discount offers for their Twitter followers.

We invite readers to visit <http://twitter.com/clarinetcache> to see who we’re following, and give recommendations to help us expand our list. Don’t forget to visit <http://www.clarinetcache.com> to view an electronic version of this article complete with links. While you’re there, take a look at our coverage of ClarinetFest® 2009 in Porto by guest bloggers John Scott, Michael Webster, and Marguerite Levin who kindly provided their individual perspectives on the conference.

ABOUT THE WRITERS...

Kellie Quijano is currently pursuing a DMA in clarinet performance at the University of North Texas as a student of James Gillespie. Kellie received her bachelor’s in music from Washburn University and her master’s in music from UNT in 2003, both in clarinet performance. Appointed the clarinet teaching fellowship in 2008, she performs frequently with the UNT Graduate Woodwind Quintet as part of her duties. Kellie is an active teacher and freelance musician in the Dallas/Fort Worth metroplex.

Rachel Yoder is a doctoral clarinet student and Teaching Fellow at the University of North Texas. She holds degrees from Michigan State University and Ball State University, and has studied clarinet with James Gillespie, Caroline Hartig and Elsa Ludewig-Verdehr, and bass clarinet with Gary Whitman. Rachel currently performs with the Sherman Symphony, Madera Winds, and the NOVA new music ensemble at UNT. She enjoys collaborating with composers to perform new works





A Division of MW Enterprises, Inc.
PO Box 422, Sugar Grove, NC 28679
Tele: (828) 963-6487 Fax: (828) 963-8990

“Every Reed Is A Masterpiece”

Made In The USA

distributed By
Conn-Selmer

Visit the International
Clarinet Association on
the World Wide Web:
WWW.CLARINET.ORG

INTERNATIONAL CLARINET ASSOCIATION

2010 Orchestral Audition Competition

Eligibility: The competition is open to clarinetists of all ages who are not employed full-time as salaried members of a professional symphony orchestra.

Application: Send materials postmarked no later than Monday, April 19, 2010 to:

2010 I.C.A. Orchestral Audition Competition
Peter Wright, Coordinator
9311 River Shores Lane, Jacksonville, FL 32257-4912
Phone: 904-608-1380; E-mail: pbw3@bellsouth.net

CONTEST RULES

- I. Application fee: \$50.00 U.S. All applicants must be members of the I.C.A. and submit an online application form. Non-members wishing to compete 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.

Please refer to our Web site www.clarinet.org for an online application form.
- II. Please provide a good quality recording (CD-R format required, cassette NOT acceptable) containing the following excerpts, in this exact order with appropriate track ID numbers. No speaking on the recording. All are first clarinet excerpts:
 1. Mozart: *Concerto*, Movement I, exposition only
 2. Beethoven: *Symphony #4*– 2nd mvt., bar 8 to downbeat of bar 17 (letter A), bar 81 (letter F) to downbeat of 89; & 4th mvt., 297-302
 3. Borodin: *Polovetsian Dances* - 1st mvt. (6/8), beginning to letter B (no need to count 8 bar rest); 2nd mvt. (#17), 18 bars after B to C
 4. Gershwin: *Rhapsody in Blue*, opening solo to #1
 5. Mendelssohn: *Scherzo* from *Midsummer Night's Dream*, to bar 48
 6. Ravel: *Daphnis et Chloè* 155 to 158; 166 to 167; 3 after 212 to 216.
 7. Shostakovich: *Symphony #1*- 1st mvt. pickup to #1 to downbeat of #2, #8 to #9; 2nd mvt. #1 for 8 bars; 4th mvt. #6 to two before #9; #24 to 28
 8. Strauss: *Til Eulenspiegel*, 9 after #27 for 18 bars; 6 after #30 to #33
 9. Tchaikovsky: *Symphony #6*, 1st mvt. pickups to Adagio mosso (F major) for 7 bars; end of mvt. pickups to Meno (D major) for 10 bars.
- III. A separate written and signed statement, attesting the recording is the playing of the contestant and has not been edited.
- IV. A permanent address, telephone number and E-mail address should be provided. Please note that no application form is required.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. Do not include any identification on the CD-R or box. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee. E-mail or letters of notification will be sent by Monday, May 17, 2010. Semifinal and final rounds will be held at ClarinetFest® 2010 in Austin, TX in July 2010. Repertoire will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2010. 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.

PRIZES

First prize - \$1,000 U.S., The ReedWizard by Ben Armato and any Gregory Smith model clarinet mouthpiece.
Second prize - \$500 U.S. and any Gregory Smith model clarinet mouthpiece.

The Orchestral Audition Competition is generously sponsored in part by Ben Armato and Gregory Smith.

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 Pedagogy Corner

by Larry Guy

When John Cipolla and Diane Barger asked me to chair the new “Pedagogy Project” for I.C.A., I was honored and flattered, but also intrigued by the prospect of finding and writing about new teaching ideas from my colleagues. I will focus on a specific topic in each column, and will give credit to those colleagues who generously share their ideas with us. There will be departments as well: the **Tool Box** will contain descriptions of valuable learning tools, the **Toy Department** will be a compendium of common household items that can provide insight into technical concepts, the **Alternative Terms Office** will post new ways of conveying well-used ideas, and **Our Far-Flung Correspondents** will feature comments from clarinetists about some of the views aired on these pages.

(Making) The Air Apparent

One of the most important things a teacher can give a student is a **sense of awareness**, by fostering questions the student will then ask himself or herself in practice sessions, such as, “How am I making this happen?” and “What’s not quite working as well as I’d like it to?”, etc. Awareness-building can start with any aspect of playing, but one of the best areas is the air stream because it is so elusive. Many players, when they begin studying the clarinet, are totally unaware of the use of their air. Everyday breathing is unconscious and habitual; and since air can’t be seen, felt, or tasted, its use goes pretty much unnoticed as one accomplishes one’s daily activities. This all changes with the study of a wind instrument, in which the very essence of the music comes from the air stream.

The teacher’s job of building the student’s awareness of the air stream often entails demonstrating “**evidence of the air**” rather than the air itself. One good place to start is to feel the pressure of the air behind the tongue as one says “**too**” in a rather forceful manner. Have the student build up the air pressure behind the tip of the tongue for a moment before moving the

tongue and letting the air go. This heightens an awareness of the air pressure behind the tip of the tongue (which needs to be relaxed in order to feel the air clearly). The lips, placed in a semi-embouchure position, then feel the air rush out. For some young players, this little exercise may be one of the most vivid experiences of air they have yet encountered. Another place to start is with the vibrancy of the reed, especially if the student’s tendency is to “dampen” the reed’s activity. I liken the intense vibrancy of the reed to a party, and encourage students to let the reed have a very lively party inside the mouth. The livelier the party, the better the chances are (so long as the tone does not distort) that the student is blowing well.

To introduce two other methods of building air-awareness, I turn to two of my colleagues from the Music Advancement Program (MAP) at the Juilliard School. This two-year program for students from the five boroughs of New York City meets every Saturday. The players are very young, ages 10 to 14, and although they have a passion for music, most of them are not advanced. One Saturday every semester, all the clarinet students gather to play for each other, family, and the four teachers, in a “Departmental Forum.” After each performance, the teachers offer a critique,

focusing on technical concepts as well as musical ones. At a recent Departmental Forum, **David Callaway** and **Carol McGonnell** gave the students effective methods for making the air more apparent.

David stressed helping the student become aware of the muscles of inhalation and support. That is, the expansion muscles around the waist and into the small of the back. We all know how important these muscles are, but many students are not in touch with them.

David’s first step involves having the student sit in a chair, bend over from the waist, and put his or her hands on the small of the back. Note in the following photo that the fingers are directed inwards and the thumbs are at the sides of the torso. (See example 1.)

Now take a few deep breaths while in this position, from the bottom of the lungs going up, and note the expansion in the small of the back. These back muscles, which help us walk erect, are among the strongest in the body, and are attached to the back of the diaphragm. Getting in touch with them not only helps us take a deep breath, but support the air of the exhale as well.

David’s next step is to lie on one’s back on the floor and breathe again, very deeply in the torso. By lying down, most of the muscles will relax, making it easier to focus on the muscles of breathing.

After taking a few more deep breaths, play several long tones, (say on open G), and focus on the breath before starting each note. Once this feels comfortable, try playing a passage from a piece of music while still lying down as in the photo below, stay-



Ex 2:



ing very aware of the power of these low muscles in the torso. (See example 2.)

Now sit in the chair again or stand up, play the same passage, and see if you can get the same feeling: taking in a low breath, allowing the lower back and abdominal areas to expand, and keeping in touch with this area low in the torso throughout the exhale. You will note that when the powerful back muscles are in use, you can relax the shoulders and upper chest. This relaxation gives freedom and fluidity to the sound.

Carol demonstrated a technique which helps develop an awareness of fast air rushing through the clarinet. When the teacher determines that the student is not blowing strongly enough, move the student's reed far down on the mouthpiece, as in the photo below:

Ex 3:



Next, ask the student to “play” a passage, moving fingers and blowing with

a good embouchure. Instead of a tone, a strong, noisy rush of air will be heard.

Now move the reed back to its proper position and have the student play the passage again. The student will hear the notes of the music and simultaneously be aware of the strong, steady, rushing air needed to produce a rich tone. This is an easy awareness-builder which can be implemented numerous times during the course of a lesson.

Tool Box

One of the most effective tools in building air-awareness is the **Isometric Breath Builder** (see photo below). It costs around \$17–\$18 and is available from most of the online music catalogs.



Ex 4:

Breath Builder with Wide and Narrow Tubes

I started using this tool with my college students at NYU and Vassar, and the results were so outstanding that I now use it with high school students as well. If the

student is willing to start practice sessions with a five-minute breath builder warm-up over a period of a few months, it can produce astounding improvements. I have outlined its use in detail in my handbook, *Embouchure Building for Clarinetists*, but I'll include a quick four-step routine here:

- 1) Make an embouchure and close down the wide tube with the pressure of the lips, and inhale and exhale strenuously, keeping the ball up. Put one hand on the abdominal muscles to monitor their expansion and contraction. Repeat 10 times in front of a mirror, observing the abdomen muscles and chest.
- 2) Close a large and a small hole at the top of the breath builder, thereby adding some resistance to its operation. Inhale and exhale as before and increase the lengths of both. Put the metronome on at 60 and count the number of beats you can exhale, keeping the ball lifted. Repeat 10–15 times, monitoring the expansion and contraction of the muscles of breathing.
- 3) Switch to the narrow tube, again close a large and a small hole, and inhale and exhale, keeping the ball up. With the metronome at 60, make a note of the highest number of beats you can exhale. Over the next few weeks, strive to increase those numbers.
- 4) Narrow tube again, metronome at 60. After the third beat of exhale, articulate, using the tip of the tongue, which will touch the lower edge of the tube (do not attempt to close the opening of the tube with your tongue—the ball will drop). Again take note of your highest exhale numbers, and strive to increase them.

This tool is highly recommended because it helps students develop air control and support, and can also be used to loosen up those areas which frequently get “locked up”—the chest, shoulders, and neck. I liken these overly-tense areas to a huge ice cube, and tell my students that working with the breath builder will break up that chunk of ice better than any ice pick! Only after the huge ice chunk is broken up and melted can the sound become fluid. At first they don't quite understand, but after a few months with the breath builder, they know exactly what I was talking about!

Toy Department

Common household objects can be used to help clarify concepts. I distinguish them

as “toys” rather than “tools” because toys tend to be demonstrated once or twice to shed light on an idea, whereas tools can be used over and over, often for months. The following toy is one I’ve been using lately with some students who press or push the air too much from the front of the face. This tendency frequently goes along with a closed throat or constricted back of the mouth. The root of the problem is often that the air support is not strong enough from the bottom of the torso. The resulting sound is usually somewhat squeezed, constricted and lacking in color. There are a number of ways to tackle this set of problems, and working on the support itself is just one of them; it sometimes helps to work on the other details of the larger problem, which is what this “pushing from the face” is.

To help the student get a feel of the **release** of the air through the lips, as opposed to **pushing** or **pressing** the air, I like to use a small tape measure. The housing of the tape measure is analogous to the firm embouchure, and the tape, as it is quickly

pulled from the housing, is similar to the release of the air stream. When the air is well-supported, it feels as if it is effortlessly released through the mouth, almost as if someone is taking the edge of the air stream and pulling it quickly through the lips, similarly to the way the end of the tape is quickly pulled through the housing by the fingers of your hand. (See examples 5 and 6.)

Alternative Terms Office

Let’s give ourselves (and our students) a break from the repetition of some of the standard terms we use so often! For example, we have all heard of the concept of **cold, fast air**, and we use this term over and over with our students. It is an excellent descriptive term, but if overused, it can lose its power. Since we want to foster the appreciation of a soaring, floating quality to the tone, how about “**springy, buoyant air**,” produced with so much energy that it feels as if it bounces out of the mouth? Ask the student to say “**too**” with springy air behind the tongue. When the “**too**” sound bounces out of the mouth, see if the student can duplicate that energy by attacking quarter notes in the clarion register and higher, perhaps with a moderate accent on each note.

Another idea I like is to draw a very small square on the student’s assignment page: □. I liken this to a cubic centimeter of air. I then draw a number of them in a single file: □□□□□ and explain that the goal is to have an air stream so narrow that the cubic centimeters shoot out of the clarinet bell single file! At 400 miles per hour!

Spy Reports: Buffet Summer Academy and Toronto Summer Music Academy

Melanie Wong, a talented young player and a recent graduate of NYU who attended the Buffet Summer Academy in Jacksonville Florida in August, reports that in addition to the wonderful master classes and performances given by the astounding clarinet faculty, she was amazed and inspired by the level of playing of the students she heard there. This may relate to pedagogy in that we can realize that students sometimes learn as much from their contemporaries (especially those who play on a higher level than themselves) than from their private teachers. It may be a different body of knowledge, but it is crucial to their development nonetheless. This is partially because the student may be in closer touch with classmates, often for hours a day, than the teacher, who is seen for one or two hours a week. Clarinet friends can go out for a beer at the end of the day and talk shop; teachers rarely are able to find the time to do this with students, although we may allow them to e-mail us with questions during the week. Encouraging your students to foster ongoing dialogues with their contemporaries, even if some of them attend different schools, would seem to be a win-win endeavor. After all, what is **Facebook** for, anyway?

The Toronto 2009 Summer Music Academy featured the legendary **Karl Leister** in master classes. Our spy **Anton Rist**, an excellent young clarinetist who will be attending the Juilliard School this fall, reports that Mr. Leister was an inspiring teacher, demanding and supportive in a very good combination. He focused almost entirely on musical aspects and phrasing, especially in regard to giving each phrase life and direction. He would often use the idea of “making waves” and other images from nature to convey better meaning to the line. At the end of the week, Mr. Leister and the Leipzig String Quartet played a truly memorable performance of the Brahms *Quintet*.

David Callaway holds the DMA and MM degrees from the Manhattan School of Music, and a BM from the University of South Carolina. He regularly performs as a soloist and chamber musician in New York City, and has taught clarinet at the Manhattan School of Music, Vassar, and Bard Colleges, as well as the MAP Pro-

Ex 5:



Tape in Housing (Air behind Tongue)

Ex 6:



Pull Tape Quickly (Release the Air Stream)

gram at Juilliard. As a Fulbright Scholar to Taiwan (1999–2000), he specializes in the traditional *Beiguan* music of Taiwan. His main teachers have included Ricardo Morales, David Krakauer, Doug Graham and Laura Ardan. David can be reached at mahler01@yahoo.com

Dublin-born **Carol McGonnell** was recently hailed as “an extraordinary clarinetist” by the *New York Times*. She is known for the expressive power of her playing of standard repertoire, and also enjoys exploring cutting-edge developments in new music. Carol is a founding member of the Argento Chamber Ensemble, a dynamic New York group whose CD of the music of Tristan Murall was listed among the Top Ten Recordings of 2007 by the magazine *Time Out New York*. More recently she has recorded the music of Phillipe Hurel, Alexandre Lunsqui and Katerina Rosenberger. Carol is artistic director of Music for Museums, in association with the National Gallery of Ireland and including museums such as the Metropolitan Museum, the Isabella Stewart Gardner Museum and the Los Angeles Getty. She studied in Ireland with Brian O’Rourke and in New York with Charles Neidich. She was one of the 16 handpicked fellows of the first phase of the Academy, a program of Carnegie Hall, the Juilliard School and the Weill Music Institute.

ABOUT THE WRITER...

Larry Guy is adjunct professor of clarinet at NYU and Vassar College, and teaches at the MAP Program at the Juilliard School and the Precollege Division of the Manhattan School of Music in New York. He welcomes your input on any pedagogic concept you may be willing to share. If your idea is chosen to be included in an upcoming “Pedagogy Corner” article, you will be given credit. Feel free to e-mail him at LGuy551856@aol.com.

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 of North America is 7–10 days.



AW-Reeds GbR

Made in Germany



Clarinet:
301-thick tip
302-thin tip

available strengths
[2, 2.5, 3, 3.5, 4, 4+]

Soprano:
701-classic cut
Alto/Alto Clarinet:
711-classic cut
712-jazz cut
Tenor/Bass Clarinet:
721-classic cut
722-jazz cut

available strengths
[2, 2.5, 3, 3.5, 4, 4+]



North American Distributor:



H. Karlsson

WOODWINDS

www.hkarlssonwoodwinds.com

INDUSTRY Profiles

GERMAN CLARINET MAKERS SCHWENK & SEGSELKE— TRADITION AND INNOVATION

An Interview with Jochen Segselke

by Simone Weber

“*T*radition ist nicht die Anbetung der Asche, sondern die Weitergabe des Feuers.” A sign on the door with this quote from Gustav Mahler prepares customers for the atmosphere awaiting them in the workshop of Schwenk & Segselke in Bamberg, Germany. “*Tradition is not the praise of the ashes, but the passing on of the fire;*” and it perfectly summarizes the work of German clarinet makers Jochen Segselke, Werner Schwenk and their employees.

I have been playing Schwenk & Segselke clarinets for many years now, yet I am always asked why my clarinets look a bit different and why I chose to play instruments that are so unlike any other brand. With this interview, I hope to bring some light into these questions and invite clarinetist to look at their instruments from a new perspective.

Over a coffee in the small workshop cafeteria, a cheerful Jochen Segselke answered my questions.

Q: *Founded in 1995, Schwenk & Segselke is one of the youngest companies in clarinet making and has caused quite a stir ever since. However, you are in no way beginners: both you and cofounder Werner Schwenk can look back on many years of experience in instrument making.*

A: Before the founding of Schwenk & Segselke, we both worked in independent workshops, although in my case, it was not for a very long time. My interest in clarinet making arose when I, as a young clarinetist, had the desire to play period clarinets. But unlike today, there was almost no possibility to buy an ade-

quate instrument. There were the workshops of Rudolf Tutz from Innsbruck and Guntram Wolf from Kronach, and that was about it. Through Guntram Wolf I then got into instrument making myself—clearly with the objective of making period clarinets for my own usage at first. However, I soon gave up my profession as orchestral clarinetist and clarinet teacher to fully concentrate on period instrument making. And Wolf oversaw most of my training.

Q: *How about the other half of the company, Werner Schwenk?*

A: Werner Schwenk is a traditionally trained woodwind instrument maker. He started working with Kreul in Tübingen at the age of 14, so he really has been in the profession for a long time. Around 1985/86, he became in-



Jochen Segselke

dependent, worked for Püchner for a while and became a certified master craftsman. That accomplished, he focused on making clarinets. Starting from clarinet number 11 in his series we began working together. Funny actually, this means that there are 10 instruments somewhere out there that Werner made by himself.

Our coproduction began when I was still in training. After about two years in Kronach I had to quit due to the fact that it would not have been possible to make a proper journeyman's piece in his workshop. However, I had made arrangements with Werner Schwenk before handing in my notice, and he agreed to assume responsibility for the remaining time of my training.

In 1995 then, we had the opportunity to produce copies of Richard Mühlfeld's Ottensteiner clarinets preserved in Meiningen. This marked the definite starting point of our business. The Ottensteiner clarinets were the first instruments we built together: Werner made models of the keys and I took care of the woodwork. We were very fortunate to be in the right place at the right time, presenting our Ottensteiner clarinets to the public at a stage when performance practice had all of a sudden advanced up to Wagner's music. From that time on, things were on the right track.

A year later, in 1996, we were finally able to establish Schwenk & Segselke as a private company. Our separate businesses were finally closed in 1999, when Werner moved to Bamberg.

At the beginning, we were a total of four people in the new workshop here in Bamberg. We focused on two things: the making of German clarinets and the copying of period instruments. Little by little, we then extended our range to the versatile palette we proudly offer today.

Q: *You mentioned the Ottensteiner copies. Do you also offer period clarinets based on other models?*

A: At an early stage, our assortment just comprised copies of baroque Denner clarinets, early five-keyed Grenser instruments, and the Ottensteiner clarinets. Almost every model of early clarinets that we carry now originated from the days when I still had my own workshop for the making of period clarinets.



A period clarinet in the making

Now, as a part of Schwenk & Seggelke, we add new models from time to time. The latest addition to our period clarinet catalog fills the gap between Grenser and Ottensteiner with a 19th-century clarinet modeled after Kayser from Hamburg. A very intriguing instrument—it is very close to Ivan Müller’s design and has those “salt spoon” cups.

With over 10 different period clarinets in our catalog, we are able to meet the needs of today’s performance practice field. Upon request, we occasionally copy other clarinet types as well. However, as a small business, investments in such instruments are not always economically reasonable. The situation with the Ottensteiner clarinets was exceptional, the instrument had an immediate impact and there was an international demand for it.

Q: *Good news travel fast, you could say...*

A: Good for us, because rumors of low quality instruments make their way around even quicker. Perhaps we were wise enough never to present an instrument to the public that was not completely ready yet. While still in training, I noticed many premature instruments being released. Naturally, as a new company trying to establish itself on the market, we were careful. You could consider it a balancing act: on one hand, you have

to be faster than the competition; but on the other hand, if your instruments are not flawless your company will suffer the consequences. There was a time in Germany, shortly after the death of Herbert Wurlitzer in 1989, when many clarinet makers started experimenting. Newly founded companies tried to establish themselves on the professional

market. Some of them succeeded, others you do not hear of anymore. Schwenk & Seggelke was the last company to be founded in that movement.

Q: *Schwenk & Seggelke has established itself as one of the most innovative clarinet makers of today; your clarinets depart from the convention in many regards. What exactly makes Schwenk & Seggelke clarinets so different?*

A: There are different levels to this question. The main reason why our German clarinets differ from other makers is the fact that we decided not to base our instruments on the so-called Oehler system, which every other maker in Germany takes as a model. Our clarinets are modeled after the Schmidt-Kolbe system, which was developed by clarinetist Ernst Schmidt and the instrument maker Louis Kolbe in Altenburg.

To consciously distance our concept from the Wurlitzer heritage meant taking a risk, but it also made our job more interesting. At the beginning, many clarinetists felt quite alienated; after all, a clarinet without a certain number and shape of keys can hardly claim a professional rank. Others, however, had the courage and the curiosity to give it a try.

An important mechanical difference on our clarinets was the integration of



Werner Schwenk



Modern basset clarinet in A with French fingering system

a B^b mechanism in 1998. At the same time, we sought out new solutions for a few other mechanical issues as well. In the 1998 edition of the *Deutscher Instrumentenbaupreis*, a national competition for instrument making, our clarinet was awarded second place. This was an important sign for us; it encouraged us to continue our course.

During our first year in business, we only sold about 10–15 clarinets of that



Modern French system clarinets in A and B^b made of boxwood

type, but since then, the entire number has gone up to more than 500.

Q: *This B^b mechanism gives the clarinet yet again a different look.*

A: True, you recognize it rather easily.

Q: *Is this in any way related to the philosophy of Schwenk & Seggelke?*

A: We did not necessarily decide to go for a different look. Functionality is always our main focus. There are certain things on the clarinet that seemed like a rather bad solution to us, so we looked for a different way to solve these issues. We soon got to the point where we did not really care about aesthetics anymore; all that mattered was to find the solution that worked best. Once we found what we were looking for, we thought about the design, and it went hand in hand. Of course, we have the requisition that a bell actually looks like a bell, but again, the inside shape is what really matters.

The basic principle of woodwind instrument making of the past few decades went in the direction of simply using the piece of wood to put an elaborate system of keys on it. The main body was considered less impor-



The new Schwenk & Seggelke bass clarinet

tant for most people, but we put it back into the spotlight. Maybe this again has its roots in the making of period instruments, where the wood matters most and the keys are simply a necessity that allowed musicians to adapt to the higher technical demands of the composers. Instrument makers in those days concentrated more on the craft of turnery and woodworking than on making keys, which then was relatively problematic. This changed with the innovations of Theobald Böhm, through whom new techniques were developed to improve metalworking. Consequently, woodworking and metalworking became two specialized areas. Today, three years of

training are barely sufficient to teach an apprentice how to put together the mechanism, but not how to produce a body, how to design a bore and how to actually make an instrument play with a wonderful sound. Instrument making today is more oriented towards the metalworking. However, as a career changer, I did not feel obliged to follow the traditional path. My ideas originate from a more historical context. First, it is in my best interest as a musician to make an instrument that meets the highest performance standards; secondly, I make sure that woodworking receives as much attention as the fine-tuning of the metalworking.

Yet another reason why the collaboration with Werner Schwenk works so well: he is a specialist in metalworking, so we complement each other.

With the help of our other coworkers, we worked on optimizing our manufacturing process: mechanical fine-tuning, improved leverage on the keys, redesigning the keys to improve the tactile sensation. Since we went a different path, we also had to deal with our unique set of problems and could not orientate ourselves on the traditional model. So our task of the past few years was to solve these issues on our own.

We try to use most pieces in a widely compatible way to reduce production of too many separate pieces. That is not always possible, however, so sometimes we still end up with many separate parts that we rarely need, but initially had to be produced in large numbers. In case we suddenly decide to change something, we consequently end up with a lot of useless material.

Q: *What a pity...*

A: Yes and no. We could just leave things the way they once were designed. However, it is impossible to foresee the consequences. So we made it our principle not to exaggerate the retaining of designed features. On the other hand, we cannot overly trash things either. You have to decide where to make a cut in order to advance.

Q: *This probably constitutes the main difference between Schwenk & Seggelke and most traditional clarinet makers.*

A: It is mainly the difference between us and the industry, even though we cer-

tainly choose different paths than most other clarinet makers who carry on the tradition. Many of the well-known makers have been in the trade for many generations now, and every workshop has their own tradition and trademark that rarely undergoes significant change.

Q: *We now talked about the period clarinets and the German clarinet. Browsing through your instrument catalog however, it becomes obvious that you offer a much broader spectrum of clarinets.*

A: We aimed at establishing ourselves on different markets with a different range of instruments: period clarinets, German clarinets, clarinets with a German bore and French fingering (so-called Reform-Böhm clarinets), and, introduced recently, also traditional Böhm-system clarinets. These were developed upon request of a renowned American clarinetist.

My customers are frequently my best teachers: many clarinetists walk into our workshop and share with us their ideas or conceptions. We keep our ears open and say: "tell me more about it!"

As a music student, I often experienced that many clarinet makers of a certain standing did not welcome feedback about their instruments; there was no discussion and no customizing. The instruments were sold "as is," which for them meant as much as "perfect." If their instrument worked fine for person A, it consequently had to work for person B and everyone else.

Schwenk & Seggelke distances itself from this mentality, and we seek to be different and open in that regard. There are different sizes of shoes and clothing for a reason; why should this be any different for clarinet? No person is like another, clarinetists have different ways of playing the clarinet.

The challenge does not lie in technical details alone. Disregarding the fact that every person has a different way of blowing the clarinet, people have diverse physical appearances: some have big hands, others have short fingers, etc. We try to account for these things to a certain degree, and upon request we also look for ergonomic solutions to certain issues such as arthritis or shoulder injuries. All these things play an important role, because in the end, if our instruments make someone's life

easier, we have done our job right. The downside is, that not many musicians are willing to spend more money on a custom-made instrument than a regular one. Custom-made instruments are inevitably more expensive than the standard clarinets we offer; however, it is important to us to offer these possibilities while maintaining more or less affordable prices.

Also, in my opinion, it would be a shame if everything had to be the same. The musical landscape would not be very exciting if everyone played with the same sound. This is why we diversified our palette, using a modular system to narrow down unnecessary costs. This means we can vary between different sizes of bore, different wall thicknesses, etc.

Q: *Considering all the work that goes into the making of a clarinet, how long is the waiting period to acquire a Schwenk & Seggelke clarinet?*

A: Anything between four and nine months at the moment, it depends on the instrument in question. The more precarious the wood, the more time we allow. Instruments made from Grenadilla wood are usually unproblematic, but we are especially careful with boxwood clarinets. Half a year is not a very long time to wait for an instrument, but for musicians used to finding various industrial clarinets ready at their disposition, this can constitute an unfavorable situation.

Q: *Although it definitely has some advantages to it as well: a clarinetist can specify exactly how he wants to have his instrument. Patience is rewarded with a personal, customized instrument.*

A: Good point. Selecting one clarinet out of many does not necessarily mean you end up with a good instrument. Most clarinetists choose the instrument they like best, even if it is out of a mediocre batch. As my experience has shown, only a few players are really aware of what exactly they are looking for in their future clarinet. The result of a search depends heavily on the barrel and the bell, because they define the clarinet to a strong degree. A smart buyer would settle on one barrel/bell combination and try out both upper and lower joint in order to determine which one is the best.

Despite the fact that customers cannot choose from a batch of clarinets, they can rest assured that the instrument that is made for them will correspond to their specification. Each instrument at Schwenk & Seggelke is subject to constant quality controls. Before the customer gets to try out his or her new instrument, I check them again. In a final step, the instrument is adapted to the future player before leaving our workshop.

It is in our best interest that every instrument we sell reflects the high standards of Schwenk & Seggelke. I think that by producing a lesser quantity of clarinets, we can maintain a high quality level. Instead of industrialized production, there are about two or three people that constantly supervise the making of a clarinet.

Our customers' patience allows us to take more time in order to evaluate the decisions we make for a specific clarinet. Every piece of wood, for example, is different in nature; some pieces may require a slightly different handling than others. Not rushing the process enables us to adjust to these situations.

Individual adaptation is an aspect we value at Schwenk & Seggelke, therefore we stay in a constant dialogue with our customers. Customization is included in choosing a Schwenk & Seggelke clarinet. You know where the instrument comes from. You can shake hands with every person that worked on your instrument: not 250 pairs, but about eight or nine.

Q: *In 2006, Schwenk & Seggelke won a design award for the basset horn. Do you often participate in such competitions?*

A: The design award was not the result of a competition in that sense. Both that design award and the "Staatspreis," which we were awarded for our German clarinet, were organized by the German Chamber of Crafts. These competitions constitute voluntary opportunities for craftsmen of every discipline to present their work, not only for instrument makers.

For this particular competition, design was the predominant criterion. To present a musical instrument was rather a joke from our side. But the idea of consciously basing a modern instrument on its predecessor, pointing

out the different stages of development between a period basset horn to our modern version, fascinated the jury. That is how we won a design award. The situation with the "Staatspreis," a sequel to the design competition, was comparable. Of course we were thrilled about this, but this is not necessarily saying anything about our instrument making skills, since they were not instrument making competitions. On the other hand, to have been awarded the Bavarian "Staatspreis" is an honor only a few other fine instrument makers have been awarded.

Q: *After you launched your basset horn with great success, you now extended your instrument offering into the low range. And your newly designed bass clarinet definitely deserves attention.*

A: It is true that we turned almost every possible aspect upside down at first. The result is a completely new bass clarinet, something in between camps, neither German nor French. It has unusual features for everyone, no matter what key system someone plays. For some it might be the desired sound, for others it might be missing keys or extra keys or simply different fingerings. But the instrument works perfectly fine.

Q: *How about the bore of the instrument? Is it still German?*

A: The bore corresponds to a traditional German bore, only the fingering is sort of a hermaphrodite: the little finger keys are French, but the rest is German. We developed the instrument in such a way that we can easily change the keys to develop a full Böhm bass clarinet, with more than 95% of the keys being the same. So it will not be long until we will also be offering a complete French system bass clarinet. In our opinion, this would constitute a necessary sound variety for a fingering system that does not offer many alternatives. There is one top French bass clarinet, and two or three competitors. Those are great instruments, but they all produce more or less the same sound color.

Q: *What inspired you to replace the "traditional" metal bell with a wooden bell?*

A: It is mostly because of acoustical reasons. I was always fascinated by those old straight bass clarinets where the

bell still pointed towards the ground. Musicians in Bayreuth, for example, played A and B^b bass clarinets made by Stengel that reached a low E and had a real wooden bell, just bigger than a regular clarinet bell. The sound that comes out of those instruments is amazing, unbelievable. They have a full sound, round and centered, even in the higher register. What bothers me most with modern bass clarinets is that the metal surface of the bell amplifies extraneous noise in the sound spectrum, firstly, and secondly, that the sound loses center through the 180° angle of a bell with a wide curve which completely opens up at the rim. A wooden bell with a tearing edge of ca. 90 degrees however, like the one we use now, rounds off the sound and gives it more center. Also, side noises are drastically reduced.

The wooden bell already proved successful on the basset horn for a while now, therefore it was not difficult to go one step further and adapt it to the bass clarinet.

The counterpart to the bell is the neck. The traditional German model has extremely steep angles, causing a high resistance for sound production. We wondered for a while if it was really necessary to have more air resistance on a bass clarinet than on a soprano clarinet. Then we spent some time on optimizing the neck. The responsiveness we obtain with this neck is much more precise, comparable to the regular clarinet. Air resistance now lies in an area where it can be controlled and easily influenced: in the mouthpiece and the reed, not in the instrument itself.

To summarize, you could say the main idea focused on developing a bass clarinet with a centered and rich sound through a narrow bore, a neck with lower angles and a wooden bell. The fact that we also changed a few mechanical things seems almost irrelevant. The new bass clarinet benefits from an optimized thumb-key mechanism: shorter ways, less travel, less effort. This enables faster and more accurate reactions. We also try to reduce the little finger strain. To adjust to our bass clarinet is only a matter of practice, it is a small time investment that pays off quickly.

Q: *To conclude, could you share with our readers some of your plans for the future?*



The workshop and staff members of Schwenk & Seggelke

A: There are quite a few things in store for our clientele. At the moment we are working on an optimized basset clarinet. The right-hand thumb keys on our bass clarinet work fine, but now we are scaling them down to use them on the basset instruments. The thumb key levers were designed in such a way that we can now use this mechanism for all our low clarinets. The block of four thumb keys remains identical, only the pivoting keys are made in different lengths. Since the thumb remains the same, it would be impractical to change the design of the thumb keys once we found a good solution.

Something that is still amiss in our assortment is an E^b clarinet with French fingering system. The concept is ready, however we just need some time to actually make prototypes—this is a work in progress.

In the area of period clarinets I spent some time on copying the famous Stadler-bell as seen on the Riga concert program, which depicts the clarinet on which Anton Stadler supposedly performed Mozart's music.

The instrument I am working on should be as authentic as possible, demonstrating the possibilities such as a "bird box" bell has to offer besides the extraordinary look. Why was it ever conceived like that? Had there been

something better, Anton Stadler probably would have used a different bell. Could we perhaps use it on a modern clarinet one day? That would be experimental of course, but translating aspects of period clarinet making into something relevant for modern clarinet making is a very fascinating and enriching facet in the work of an instrument maker. And in my opinion, it is certainly more enthralling than trying to invent something completely new for an instrument that has been in existence for over two centuries.

Last, but not least, Schwenk & Seggelke is not only committed to providing high quality instruments, but also to furthering clarinet teaching and pedagogy. We are regularly organizing master classes here in Bamberg; Alan Hacker and Charles Neidich, for example, taught here, just to name a few. However, as period clarinet playing remains important to me, I developed a workshop concept with my period clarinet trio *Clarimonia*, which I would like to expand in the future. We received invitations from many German, Swiss and Dutch conservatories; the workshops we held so far were a huge success for both students, faculty, and us.

The concept of such a workshop is the following; we provide a broad spectrum of our period copies—clari-

nets from the baroque, classical and romantic periods, as well as basset horns. Students divide in groups of three or four players, depending on the literature, and each group has a set of period instruments and coaching from a member of *Clarimonia* at their disposition. This group remains the same throughout the workshop, but each day, each person switches to instruments of a different period, reads new repertoire, and faces a different musical challenge. At the end of the workshop, every student had the opportunity to get acquainted with the various types of period clarinets. They spent enough time with each instrument to evaluate how this experience might have an influence on their playing and way of thinking about history, literature and performance.

The ultimate goal is to broaden the young clarinetists' horizons and offer them an experience they might not have had otherwise. After all, not many conservatories or universities have enough funding to buy period clarinets, let alone from different eras. Students learn to redefine their sound and themselves as players; thus, the musical landscape can only become richer and more diverse in the future. And that is a wonderful facet of this workshop.

Unfortunately, this is a time investment that keeps me away from actually making instruments for a while. However, Schwenk & Seggelke also benefits from these *Clarimonia* workshops: since our instruments are strongly influenced by early clarinets, the workshops demonstrate and exemplify the basic principle of our instruments.

* * * * *

For more information on Schwenk & Seggelke and their clarinets, please visit www.schwenk-und-seggelke.de

ABOUT THE WRITER...

Simone Weber, born in 1985 in Luxembourg, is currently pursuing a performance degree from the Robert Schumann Conservatory of Music, Düsseldorf, Germany, where she studies with Prof. Ulf Rodenhäuser. In 2008, she earned her master's degree of music performance with Prof. Michèle Gingras at Miami University, Oxford, OH. Simone welcomes comments and feedback. E-mail: mail@simoneweber.com or visit www.simoneweber.com

the *jazz* scene

by Thomas W. Jacobsen

Clarinets at Jazz Fest

The New Orleans Jazz and Heritage Festival—known locally as “Jazz Fest” (or more simply “Jazzfest”)—celebrated its 40th anniversary on two weekends last spring, April 24–26 and April 30–May 3. The seven-day attendance totaled more than 400,000, with a single-day high of some 90,000—good in the post-Katrina era though neither number was close to a record. Yet it was still a very big event, as always.

As a bit of background for those who have never attended, the festival has been held at the vast Fair Grounds Race Track near City Park in the Bayou St. John neighborhood since the early 1970s. Originally, it was located in various parts of downtown

New Orleans, and the focus was clearly on jazz. As legendary jazz broadcaster Willis Conover put it, “Jazzfest ’69” was “the world’s only all-jazz jazz festival.”

But times have changed, and other musical styles have become an increasingly significant part of the event. Of the dozen stages now showcasing some 400 musical groups, only two—the “Jazz Tent” and the “Economy Hall Tent”—present jazz exclusively. This year’s anniversary event featured numerous performers that would appeal to larger audiences—such as the Dave Matthews Band, Bon Jovi, James Taylor, Earth, Wind & Fire, Bonnie Raitt, Tony Bennett, Pete Seeger (now 90), Hugh Masekela, and Wynton Marsalis and the Jazz at Lincoln Center Orchestra, to name just some of the bigger names.

But it is the clarinet players at this year’s fest that inspired this brief note. There are always talented clarinetists at Jazzfest, especially at the Economy Hall venue where traditional forms of jazz hold sway. This year, however, witnessed a particularly large and impressive group of reed artists at both jazz venues. Let me draw attention to some of the performances that I was able to catch. (Jazzfest, like many music festivals, always has a number of interesting groups performing at the same time, making it difficult to catch them all.)

The sets that I found most intriguing were those of young Israeli clarinetist Anat Cohen, who appeared on both jazz stages on successive days. Cohen, who is also an accomplished tenor saxophonist, was named “Clarinetist of the Year” for the third straight year by the Jazz Journalists’ Association at their awards ceremony in New York last June. (This, I believe, is a first in the 13-year history of those awards.) Having heard her only on record, I was particularly anxious to catch her in person. I was not disappointed.

Cohen’s first appearance was in the Jazz Tent with George Wein’s Newport Jazz All-Stars, an outstanding combination that included Wein on piano; Randy Brecker, trumpet; Howard Alden, guitar; the bright new star Esperanza Spalding, bass; veteran Jimmy Cobb, drums; and Cohen, clarinet and tenor sax. This was an excellent group that played straight ahead jazz. The set featured Cohen’s clarinet in a duet with Alden on Jelly Roll Morton’s “Shreveport Stomp,” a very novel (and untraditional) rendition of the classic jazz standard. The clarinetist’s technical mastery of her instrument quickly became obvious to all in the large audience.

Cohen and Alden were back at it the following day (May 1) in the Economy Hall Tent. There they were the featured attraction in a quartet context, with Wein again at the piano and Roland Guerin on bass. The clarinetist and guitarist have clearly performed together often, having worked out a number of tunes (including several trad classics) with high speed unison passages that reveal the technical agility of both artists.



New Orleans clarinetist Tom Fischer in the Economy Hall Tent. Fischer was a performer at the 1989 Clarinet Fest in Minneapolis.



Anat Cohen plays with the Newport All-Stars in the Jazz Tent.



From left to right: Evan Christopher, Gregory Agid and Tim Laughlin in the Woodshed session at the Jazz Tent.

One of the characteristics of Cohen's playing is her musical versatility. In addition to her playing of virtually all jazz styles, she is at home in other musical genres ranging from Klezmer to Latin. Indeed, while in New Orleans, she sat in one night with clarinetist Evan Christopher and pianist Tom McDermott and their Danza quartet at Donna's Bar and Grill on Rampart Street. Danza does a number of things well, but their specialty is the Brazilian choro. Cohen fit in very comfortably in that style as well.

Another wonderful advertisement for the clarinet took place on May 1 in the Jazz Tent. Entitled "Clarinet Woodshed," the set featured three New Orleans-based clarinetists: Evan Christopher, Tim Laughlin and Gregory Agid. They were accompanied by a first-class rhythm section composed of David Torkanowsky, piano; Todd Duke, guitar; Roland Guerin, bass; and Shannon Powell, drums. Christopher and Laughlin are, of course, well-known jazz clarinetists with international reputations. But young Mr. Agid, who is 21 and a spring music graduate of Loyola University, was new to me. A student of the late Alvin Batiste, the talented Agid shows promise of a bright future in jazz.

The three opened with a lovely treatment of Bechet's "Blues in the Air," followed later by "Mood Indigo." Each clarinetist was then featured individually. Agid played his own original composition—which revealed their talent as well as stylistic differences. Taken together, it served as one of my favorite sets at this year's fest. But I've always been a sucker for multi-clarinet combinations.

Speaking of Bechet, the last day of the festival was notable for its tribute to the pioneer New Orleanian with a set en-

titled "The Genius of Sidney Bechet." The great man's music, on both clarinet and soprano saxophone, was the focus of the presentation by locals Dr. Michael White and Brian "Breeze" Cayolle, who were joined by distinguished guest Bob Wilber. Unfortunately, I was unable to catch their performance, but all reports about it were very positive.

White also appeared at the festival with his own band and with a relatively new and interesting group in town, "Ensemble Fatient" led by percussionist Seguenon Kone. The latter group integrates West African rhythms with elements of traditional jazz in a novel and most interesting way.

Finally, a host of other fine clarinet players appeared at this year's festival. Not least of them, of course, was the veteran Pete Fountain and his band. At 79, Fountain, though frail, showed that he can still get around on his horn. His erstwhile protégé, Tim Laughlin, joined him on stage. The jazzfest program also included other noteworthy locals such as Louis Ford and Tom Fischer—along with a newcomer on the scene (and Fischer student) Teppi Tada from Japan (and the University of New Orleans).

All in all, it was another great Jazzfest. It is a particular pleasure to note that the clarinet played a significant part in its success. That is as it should be, of course, since New Orleans has long been recognized as a fertile breeding ground for jazz clarinet players.



Howard Alden and Anat Cohen in the Economy Hall Tent. Photos: Thomas W. Jacobsen

The Clarinets of WEST POINT

by Robert Polan

Robert Polan, Product Manager for Rico, recently visited with the United States Military Academy Band in West Point, New York, to chat with their clarinet section and to learn more about the band. They shared with him some of the rich history of military bands and the clarinet section in West Point. Also, on this visit, Mark Nuccio, acting principal clarinetist of the New York Philharmonic, listened to a clarinet sectional and gave a master class.

RP: First, the West Point Band must be rooted by rich history:

WP: Actually, the United States Military Academy Band, which is the U.S. Army's oldest active band and the oldest unit at West Point, traces its roots to the Revolutionary War. Back then, fifers and drummers were stationed with companies of minutemen on Constitution Island, across the river from West Point. In 1778, General Samuel Holden Parsons' 1st Connecticut Brigade crossed the Hudson River and established West Point as a permanent military post. After the American Revolution, Congress disbanded most of the Continental Army, but "the 55 men at West Point," members of the 2nd Continental Artillery, remained. Among their ranks stood at least one drummer and one fifer, who alone maintained the tradition of military music at West Point.

When the United States Military Academy was established in 1802, demand increased for military music. As the academy grew, it needed fifers, drummers and buglers to drill the new cadets and provide an audible order to their duty day. In 1817 the ensemble was named the "West Point Band," and by this time was performing on a full range of instruments, which included two bassoons, two Royal Kent bugles, a tenor bugle, ten clarinets, three French horns, a serpent, which is an early bass horn, cymbals, a bass drum, eight flutes, and two trumpets. In 1866, it received the official title of the "United States Military Academy Band."

RP: How has the West Point Band's structure changed since then?

WP: The band has grown considerably. Today's band consists of four components: the Concert Band, Hellcats (the drum and bugle field music unit), the Jazz Knights, and the Support Staff. They combine to form the Marching Band.

RP: How many clarinetists are in the section, today?

WP: We have 11 on clarinet. They represent a cross-section of the nation's finest music schools and conservatories.

RP: I'm sure over the years the band's repertoire also changes and grows. What type of repertoire does the band typically play? Have you premiered any new works as of late?

WP: Today's band continues the tradition by performing marches that span our military history. As the Military Academy bicentennial approached, the band again encouraged important American composers to write new works. We commissioned Kimo Williams to create a piece depicting the famous Buffalo Soldiers, whose distinguished service included West Point. We also premiered James Kessler's *Hudson River Rhapsody* for oboe and band, Samuel Adler's *Dawn to Glory*, and *When Johnny Comes Marching Home* written by Robert Starer for piccolo and band. In conjunction with the 1952 academy sesquicentennial, the band sought out leading contemporary composers to contribute works evocative of West Point. The resulting musical gifts from such celebrated musicians as Morton Gould, Darius Milhaud, William Grant Still and Roy Harris soon became a standard part of the international wind band repertoire.

Daniel Welcher's contribution, *Perpetual Song*, is a tribute to J.S. Bach and Dimitri Shostakovich. Eric Ewazen has written, to date, the largest work for the Academy Band and the bicentennial. Ewazen's piece, *Legacy*, is a symphony in three movements and is a

tribute to West Point, the United States of America, and all who have served their country. The third movement ... of *Home and Country* was performed at the 54th Midwest Clinic. On March 15, 2002, the band formally led the Military Academy into its third century with a Carnegie Hall performance that featured this important new music.

RP: Where are some of the interesting places you've performed?

Staff Sergeant Kristen Mather: "The most interesting place I've performed with the band is probably our most recent concert at the St. John's Cathedral in NYC."

Sergeant First Class Diana Cassar-Uhl: "I have to pick just one? There have been so many interesting places but I'd have to say the most interesting occurred just after I arrived to the band in 1995. The Marching Band performed on the tarmac at Newark airport to welcome Pope John Paul II to the United States. That experience really stands out to me."

Staff Sergeant Jeffrey Geller: "Portable band shells that feel like they will collapse if you breathe the wrong way."

Sergeant First Class Shawn Herndon: "I always joke around when people ask me this question as the performances I have done with the band have really run the gamut of venues from soloing in a gymnasium to performing in Carnegie Hall. One of the most memorable for me was soloing in front of the band at the Pantageous Theater in Tacoma, WA about eight years ago. It was a beautiful theater that was built in 1918."

Sergeant First Class Sam Kaestner: "I think the shared performance with the New York Philharmonic in Avery Fisher Hall was the most musically rewarding performance I have ever played."

RP: What's the most challenging/exciting part of performing with a military band vs. other ensembles?

Staff Sergeant Timothy Sutfin: "Military band certainly requires a different approach than most "classically" trained clarinetists are used to. I came here



Front row: Sergeant First Class Jennifer Tibbs, Staff Sergeant Kristen Mather, Staff Sergeant Erin Bubalo, Staff Sergeant Jeffrey Geller, Sergeant First Class Diana Cassar-Uhl. Second row: Sergeant First Class John Parrette, Sergeant Major Christopher Jones, Sergeant First Class Sam Kaestner, Staff Sergeant Timothy Sutfin, Sergeant First Class Shawn Herndon, Sergeant First Class Sinclair Hackett

after performing with the Oklahoma City Philharmonic for three seasons, so it was definitely a shock to my system when I first began playing with the band. The biggest challenge is that in band you are a part of a large clarinet section (11 players in the USMA band) whereas I mostly played with just one other clarinetist in Oklahoma City. Since the section is so large, you have to work to unify ideas within the section, and you must work much harder to create a cohesive clarinet sound between all members of the section. In orchestra every part you play is a soloistic passage, whereas in band you must think more like a large orchestral violin section. I mostly play E^b clarinet with the band, which also poses a different problem. The E^b is almost always in unison with the piccolo, making intonation paramount, as well as blending into the piccolo sound. In orchestra, E^b parts are usually sparse, and almost always exposed solo passages. However in band, the E^b parts are just as busy as the rest of the clarinet parts, and not always meant to be heard over the entire ensemble. Overall, playing in the band requires strong ears for pitch, and sensitivity to blend and timbre far beyond the demands I experienced in the professional orchestral world.”

RP: Where can we listen to recordings?

WP: On our Web site, we have a Listening Room with recordings at www.westpoint.edu/band

RP: So, describe a day in the life of a West Point Band clarinetist?

WP: Our primary duty is to perform as an instrumentalist, and we must maintain a high level of proficiency. We practice daily, perform often, and attend at music conferences and lessons with respected professionals in the field.

The three musical components rehearse most weekdays. Since they usually perform at night, the Jazz Knights and the Concert Band rehearse in the mornings. Field Music, which performs at different intervals throughout the day, has a more flexible rehearsal schedule. Each component rehearses in its own area at the West Point Band’s dedicated headquarters.

RP: Do clarinetists have non-musical duties?

WP: Typically, yes. Since the band is a self-sustaining organization, band personnel have secondary duties in areas such as publicity, building maintenance, administration, music preparation, information technology, operations, etc. The Marching Band season, for example, is administered by a sec-

ondary duty staff. The staff designs the pre-game and halftime shows seen by millions of people every year at home games and on television.

RP: Where and how can I hear the West Point Band?

WP: The West Point Band offers free concerts year-round in New York’s Hudson Valley Region and the greater, metropolitan New York City area. The U.S. Military Academy grounds are 50 miles North of New York City. You can gain great insight to the West Point Band by visiting the Web site: www.westpoint.edu/band. Listed on this page are the free concert schedule, recordings, job vacancies, heritage, photo gallery, and news. Join the e-mail to get concert updates or join the band’s Facebook group or Jazz Knights’ MySpace page.

The West Point Concert Band will perform in the Dallas area the week of February 14–17, 2010. On 14 February, Midlothian High School in Dallas, Texas; on 16 February with the Dallas Wind Symphony at the Meyerson Concert Hall in Dallas, Texas; and on 17 February at Baylor University. The Concert Band is also slated to perform again with the New York Philharmonic at Avery Fisher Hall during the week July 4, 2010.

P.S.: A Heart At Rest

by Judith Pauley Markovich

(Consider this my P.S. to Leon Russianoff's New York Times obituary, September 18, 1990, which neglected even a nod of respect toward the short but treasured time of his outstanding musical performances.)

“Let’s go out for ice cream!” Leon says as he reaches for his coat. What an unexpected suggestion, considering we are halfway through a challenging private lesson. Building relationship appears more important to this master teacher than a great performance. To him, a stroll and a cone seem the perfect break.

It is 1975. Leon’s heavy NYC studio door slams behind us, the rickety elevator with its iron crisscross gate creaks to a stop, the taxi horns blare as we step out into the Friday night big city bustle. The stench of garbage intertwines like the twist of a vendor’s pretzel with a heady whiff of freshly cooked hot dogs.

As we stroll uptown from his studio at 48th and Broadway, Leon suggests we lay our hands on some Haagen-Dazs.

“What’s Haagen-Dazs?” I ask.

“You’ve never had chocolate Haagen-Dazs?” The last syllable of that famous brand sends his gruff, scratchy voice up an octave.

“No, sir.”

Leon whisks me off to the ice cream shop with new purpose, like a father taking his daughter to her first ball game. Licking and dripping ice cream all the way back to the studio, we discuss conductors, traffic, and why I buried my clarinet after college.

We amble past a blur of stores while he listens with focused intent to every word I say. We are two performer-teachers who don’t perform anymore, limping down Broadway.

* * * * *

Although Leon Russianoff left behind a legacy of such impassioned lessons, so too remains a mystery of resignation that cloaked his years as a performer. This enigmatic musician, who lived to encourage others to perform, buried his performance career for nearly forty years in the prime of his life. Though he emerged in his 60s swinging his clarinet in defiance, there must be a logical reason he refrained from performing.

When the first clue appeared, we were sitting across from each other in his studio, talking--as we often did--of an orchestral career. Styrofoam coffee cups, old reeds and vintage dust covered the small, ordinary table between us. There was nothing ordinary, however, about what Leon said. “I left orchestral playing because I lacked the rhythmic ability necessary to succeed.”

I was confused. Studying his eyes, I saw his sincerity, but I had heard him play repeatedly in my lessons and was not convinced by his conclusion. Surely there was a deeper reason than met my ear that day.

According to Simeon Bellison, Leon showed notable potential. Bellison was principal clarinetist of the New York Philharmonic after years as principal clarinetist in Moscow opera and symphony orchestras. One of the two most sought-out clarinet teacher-performers of the time, this man had a trained eye for talent. Outstanding potential lined up at his door to gain acceptance. Bellison not only accepted Leon, he offered him a scholarship.

Ann McCutchan’s excellent article in interview, “Leon Russianoff: 50 Years of Teaching,” published in *The Instrumentalist*, November 1988, states that Leon continued on to win the coveted principal

clarinet chair in 1945 with the influential ballet company, *Ballet Russe de Monte Carlo*. At 30, he left that position after two seasons and performed with the world-renowned dancer, Martha Graham.

Leon’s remarkable teaching also supports prodigious ability. His students didn’t play through high school and then quit. His clarinet protégés are some of the greatest clarinetists of our day: Frank Cohen, Larry Combs, Stanley Drucker, Laura Flax, Jimmy Hamilton, David Krakauer, Charles Neidich, Bob Wilbur, Michele Zukovsky, and, and, and, and—a pantheon of great players.

But Leon played for Martha Graham for only one week. Then he resigned. He buried his clarinet, tucked a pencil behind his ear, and focused on teaching.

* * * * *

Even if he misjudged his rhythmic ability, such drastic resignation often roots in a deeper cause. Had he revealed more of his struggle to other students or colleagues, I wondered. A few e-mails brought an interesting reply from one of his closest students, who responded immediately from a busy tour in France, so great is the love Leon inspired.

“To my knowledge,” David Krakauer said, “In some orchestra (Martha Graham’s), he was asked to play a piece of contemporary music. He might have made a slight mistake in counting an asymmetrical time signature, like a 5/8 or 7/8, and he got flustered. This (or probably other things) led to his having quite severe stage fright, and he basically stopped playing until his comeback to playing in the ’80s...”

Frank Cohen, principal clarinetist with the Cleveland Orchestra and former student of Leon’s, once spoke a piercing revelation of great wisdom applicable here. He discussed an upcoming audition of great weight with a student eager to audition before he was experienced. Frank said, “I wouldn’t suggest you take that audition because I’m afraid you would win it.”

The student looked at him, somewhat dumbfounded. “That doesn’t make sense.”

He went on to clarify. “Sometimes a person can take great auditions, yet lack the experience to maintain the position.”

From Frank’s perspective, the student wasn’t flawed; he was impatient.

Like Frank’s student, Leon excelled under audition pressure. The details of



Leon relaxing with Penny and his clarinet. Photo: Jack Vartoogian/FrontRowPhotos

his try-out for the *Ballet Russe de Monte Carlo* underline this. In 1945, players didn't receive audition repertoire lists in advance, and few excerpt books or recordings were available to aid preparation. So, to win this audition, Russianoff had to sightread a whole Shostakovich symphony. Nose through the fourth movement of his first symphony and you'll observe the difficulty of that task.

Leon won the position.¹

During his short stint with Martha Graham's company in 1946, 30 pieces full of avant-garde rhythms were handed Leon, with only one day to rehearse. He said, "The most complicated time signature I'd ever seen was 5/4 in Tchaikovsky...it was trauma."*

In the face of fear, Leon made a life-altering evaluation of his ability as a performer. He resigned. Given time and effort, however, he would see he was quite capable of playing complicated rhythms. As a matter of fact, over the years succeeding, he taught and demonstrated the wildly complicated rhythm changes of Stravinsky's *Three Pieces* for his students.

Evidently he had rushed to Graham's audition with too little experience under his fingers.

In later years, Leon praised progress over perfection and his students flourished under that gentle tutelage. He once assigned

Stravinsky's *Three Pieces* as if he had asked me to work on "Mary Had a Little Lamb." A week later I boarded the train for NYC, dragged my feet to his studio, extracted my clarinet from its case, and bombed through the second movement, convinced he would agree with my previous instructor's assessment. I ended the massacre, took the clarinet out of my mouth, and waited for his obvious verdict. To my complete astonishment, the clumsy execution hadn't fazed this master. Calm and untroubled he said, "Now you know where the hard parts are, so when you want to perform it, you'll know where to work. Now go buy Debussy's *Première Rhapsody*." My jaw dropped. He knew my instructor had told me not to purchase the Stravinsky pieces because, in his words, "You'll never be able to play them." But Leon had come to embrace the patience of process.

Without this wisdom, I too would have quit at the end of a week's struggle. Instead, three years later I performed the Stravinsky from memory and the Debussy, on the same recital. A negative prophecy was defeated. Leon's self-fulfilling determination also would have been defeated, I surmise, if he had received the same grace earlier in his career.

* * * * *

A deep longing to express the music in his soul, nevertheless, couldn't be quenched, not through the performances of his finest students or with gallons of Haagen-Dazs. After almost 40 years of no performances, Leon victoriously emerged once again in his 60s to offer his music to the world—much to the credit of his second wife, Penelope Russianoff.

Penny, a top NYC psychologist and author of *Why Do I Think I Am Nothing Without a Man*, was 6'2" tall, a stately woman who dwarfed Leon's 5'7". Her waist-length, graying straight hair made it clear, indirectly, that she didn't live to please others or cater to their desires for her. When Penny walked into a room, the room held its breath in a hush of respect. She was warm, elegant, poised, and free from the fear that she was of no value without another's validation. Her example and wisdom became instrumental in Leon's survival and comeback as a performer.

A great musician can overcome most physical limitations, but Penny knew more than skill and talent are necessary to succeed. She pinpointed a missing element in Leon's heart—where belief rests—that was necessary for him to win against the critical tide of pedantic opinion.

This great man who spent his whole life validating others hadn't, until his final years, come to fully value himself.

As a teacher, he had great confidence. Russianoff, as many called him, was a genius with a father's heart behind his faded overalls. His innovative practice techniques (add-a-note, the pendulum, patterns of five), his gentle honesty toward students, and his ability to draw out an individual's uniqueness were some of the known trademarks of his teaching approach. For a time, however, Leon didn't regard his music talent enough to even play for his students.

But Penny did, and she poured faith into Leon. Some 20 years after he left the Graham gig, confidence began to supplant his fear. His clarinet found its way under his arm on the subway ride to his studio. Students' eyes widened as his fingers tossed off difficult passages to demonstrate a particular concept. Then he would plunk his clarinet down on its stand and continue an animated exposition of the latest technique-builder that he had invented on the subway ride.

There is a precious picture of Leon, lying on the comfy couch in his penthouse, his balding head on Penny's lap, with the bell of his clarinet aimed at the ceiling as he played, free from the fear of evaluation. I can imagine that as he relaxed in his penthouse apartment that eve's end, Penny, in her deep, quiet voice, said something like: "You spend so much time concerned over others, but you haven't told me how you feel yet today, Leon."

* * * * *

With her support, Leon began to fight the forces that paralyzed his playing. Pleasing people was a death trap for this creative person, so he placed a fermata over the scholarly opinions that deadened his intuition and proceeded to break convention with flourish. He affirmed his unique voice by creating his own mouthpiece. He wore overalls into the stately halls of Juilliard and sneakers with a suit to Carnegie Hall. He taught in a rundown studio in NYC's red light district instead of his prestigious studio in Lincoln Center. He took his students on a merry-go-round ride at 60 years of age, swung around the pole, and shouted with glee in the face of pretension. He stomped out a fire with his white sneakers on the way to a NY Phil concert, but did he go home and change his charred sneakers? No. Instead, he walked right into that impressive concert



Merry-Go-Round

hall dressed in a business suit, shoes reeking of burned rubber, and took his seat in a vast sea of the most expensive colognes NYC concert-goers could buy.

At workshops and lessons, he used humor to bash pedantic opinions laden with obsession toward THE mouthpiece, THE ligature, THE right way of legato fingers, THE proper way to turn a phrase in the style of some clarinet icon. The snobbery toward a bright sound or a dark sound, he refused—as if either in themselves made a player great. Leon railed against the critical, legalistic, pedagogical assembly line that turned fiery performers into a stodgy waddle of penguins, stuffed into their stiff tuxedos, prized only for their ability to reflect another. He shook his head as young clarinetists bowed at the vendor tables and surrendered their own good opinions to the next best gadget or idea sure to make them sound like their favorite successful clarinetist.

"Maybe they should just consider practicing a little more," he'd say.

Then he turned against the perfectionism that paralyzed him in Graham's orchestra. No longer did he believe that if a passage wasn't perfect, it was awful. Once, when a student was practicing in his backroom, he threw open the door and yelled, "Would you pl-e-a-s-e STOP playing that phrase over and over and go on to the next measure!"

* * * * *

Leon's student days endured a less than empathetic teacher whom Leon wanted nothing more than to please. "When (Bellison) taught, he wore a maroon satin smoking jacket and his wife would bring you tea. It was formal, but very nice," Russianoff, an avid coffee drinker, said. "He was an inspiration, a man you looked at in awe; but you were nervous in front of him...." You had to play a passage his way.¹

Such formality and rigidity, probably formed in Bellison's early years in Russian military bands, were in direct contrast to Leon's teaching style in 1974. I walked into his studio on 48th Street and Broadway and shrunk into the chair. The light bulb dangled midair from a dingy cord. The paint was peeling off the walls.

As I took my clarinet out of its dusty case, he dunked his mouthpiece into a cup of coffee, sucked the coffee out of his reed, and as if nothing was out of the ordinary, he said, "Ready?" I think I gasped. I was caught somewhere between reminding him that he was ruining his reed and bewilderment, knowing he knew more than I about reeds.

Leon's radical antics defied the nervousness and intimidation inspired by some esteemed teachers. As a budding musician, he had thrown a side glance at the esteemed Bellison's scholarship and majored in English and sociology instead.

He said, "You didn't just go up to him and say, 'Hey, Simeon!' the way you'd say, 'Hey, Leon, let's go horseback riding!'"¹

One year at the International Clarinet Clinic, Leon actually took a little gang of clarinetists horseback riding at sunset across the warm, golden hills surrounding Denver. The view was inspiring, but not as much as the realization that Leon gave his students what he had most needed in his formative years, the privilege to rest in a teacher's love.

* * * * *

In his late 60s Leon Russianoff mounted his insurmountable fear, took the reins once more, and dared to defeat the remorse of "if only." Armed with courage and humility, he returned to the stage. The room held the breathless awe we have watching a newborn butterfly break out of its cocoon into freedom.

Leon was unhindered by those sitting with their scorecards propped and quills cocked because, this time, he no longer aimed to play for the validation of his critics. This night, his night, he played to please one person only.

"I finally decided I wasn't going to try

to please anybody but myself," Leon said. His heart was at rest. Instead of trying to change the world, he had changed himself, and handed us one of his greatest lessons.

Leon played at least six more concerts, once as a guest of the Aeolian Chamber Players. "I remember the violinist Lewis Kaplan giving a kind of historical introduction to Bartók's *Contrasts*," David Krakauer said, "and then Leon (who disliked the stiffness associated with recitals like he disliked a suit with dress shoes) interjected—in his Leon way: 'Yeah...and it's hard too!'"

His beautiful tone and sensitive interpretations confirmed his great musicality.² That was no surprise to students who were privileged to hear his animated playing weekly, despite its imperfections. He may not have had a life full of polished music, but his music was full of life.

* * * * *

Leon left no story untold--especially on himself--that would help another. Having worked closely with this master, it is my firm belief that mining the mystery of his resignation would please him beyond measure if those who have buried their

clarinets discovered their root hindrances and broke free.

No human can change a world that thrives on impatient criticism. Pointless years striving to please parents, peers, professors, and perfectionists reinforce that truth. But like Leon, we can now stand and stop looking to them for validation.

Leon would add, "Yeah...and that's hard, too."

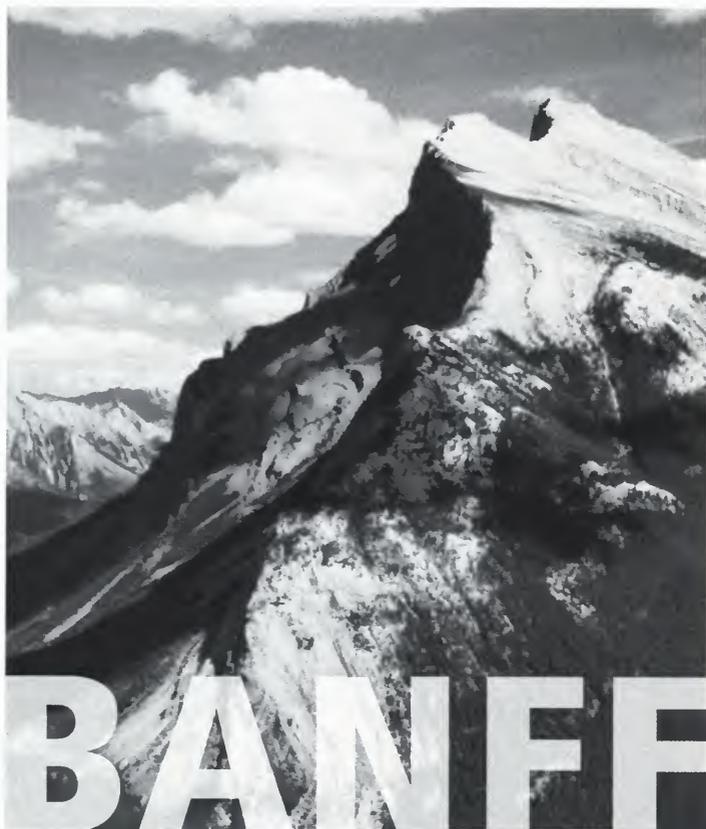
ABOUT THE WRITER...

Judith Pauley Markovich is the founder of Global P.O.W.E.R. Network, a non-profit organization for the arts. Formerly, she was principal clarinetist in the Akron Symphony Orchestra under Louis Lane.

END NOTES

- 1 McCutchan, Ann. "Leon Russianoff: 50 Years of Teaching." *The Instrumentalist*, November 1988: 8-12
- 2 Ewazen, Eric. "A Tribute to Leon Russianoff (1916-1990)." *The Juilliard Journal* No. 2 VI. October (1990): 3.

[See also Joan Waryha Porter's "Leon Russianoff (1916-1990, Part I)," *The Clarinet*, Vol. 18, No. 1, and "Leon Russianoff (1916-1990, Part II)," *The Clarinet*, Vol. 18, No. 2. Ed.]



At The Banff Centre, artists are celebrated for their unique and important role. Set amid the beauty of Canada's oldest and most renowned national park, The Banff Centre offers an exceptional environment for creativity. Our programs put the artist's needs above all else, offering tailored, nurturing support to every participating artist.

Recent faculty include Chen Halevi, James Campbell, and Fred Ormand

Programs include:

- Intensive summer training programs
- chamber music, master classes, orchestra
- Jazz and creative music workshop
- Recording opportunities
- Fall and winter residencies for self-directed projects within an international community of musicians

For more information
and to apply:

1-800-565-9989
www.banffcentre.ca



The Banff Centre
inspiring creativity

An Orchestral Stage:

A Cultural Sketch from the Life of Orchestral Musicians

by Simeon Bellison

[Simeon Bellison needs no introduction to clarinetists, and so we are indeed privileged to be able to publish in a serialized form over the next several issues (approximately two short chapters per issue) this unique work by the famous Russian-born clarinetist/author/teacher. Thanks to David Randall, Professor Emeritus of Clarinet at Brigham Young University and a former Secretary/Treasurer of the I. C. S (1975–78), this rare piece of literature can now be made available for the first time in an English translation. Ed.]

Preface

by Thomas F. Rodgers¹

The remarkable piece of writing titled *An Orchestral Stage: A Cultural Sketch from the Life of Orchestral Musicians* is all the more remarkable, considering its unexpected authorship. Written in the United States (in Russian) after the author's emigration ca. 1919–1920, it reminisces about his own youthful experience as a budding clarinetist in one of the Jewish orchestras traditionally engaged in late nineteenth-century Russia to accompany weddings, balls and other festive events, and, not least, to provide the equivalent of “muzak” for local brothels.

One thinks of the similar orchestra which plays for the dancing guests in the fateful third act of Chekhov's *Cherry Orchard*. But we are even more vividly reminded of Isaac Babel's nostalgic reflections on ghetto life in Odessa, written in the '20s, in which low-life criminals like the memorable Benia Krik prominently figure and which also allude to the strict musical training of Jewish children in that quiet Black Sea community, accounting, in successive generations, for some of the most world renown artists, particularly violinists, in our own day.

The author of *An Orchestral Stage*, Simeon Bellison, was himself no exception. His name and reputation are still legendary at the New York Philharmonic and

among professional woodwind players in this country. He was himself for 26 years the Philharmonic's first chair clarinetist.

But Bellison's *Stage* particularly resembles Babel's *Tales of Odessa* in still more significant ways—in its marvelous ribald humor, its vivid evocation of the *byt* (everyday life) of a colorful ethnic group, in short as literature. It would be interesting to see if Bellison's *Orchestral Stage* could not in fact be passed off to the unwary as Babel's own. Like Babel's glimpses of a distinctive culture and professional class which, as if anticipating the Century's later cataclysms, were shortly doomed by social forces to complete extinction and which, without such reminiscences, would have left but slight record in the ever fading memory of a few individuals.

Indeed, Bellison's own sensitive rationale for depicting that unique cultural and professional milieu from which he himself emerged speaks for itself, an accurate appraisal of the struggle all musicians, in fact all artists everywhere, have at all times had to face.

Hence Bellison's depiction of the tyrannical Jivoglot (“Eat ‘em alive”), the unscrupulous entrepreneur of fittingly named Drachovka (“Street of Brawls”), who is both comic and—at a deeper level—realistic, tragic, pathetic—all of these. Indeed, the interference of the exploiter would appear, in Bellison's experienced view, to be one of the principal “obstacles” in the life of professional musicians—“sucking at the orchestra like a mosquito.” “Unfortunately,” Bellison tellingly adds, “...such persons play no less a role in orchestral life than the musicians themselves.” Beneath the surface *An Orchestral Stage* is serious social commentary.

How much easier to write less universally, more self-centeredly, asserting one's own past grievances in a more directly autobiographical or even polemical format, like so many of the futile diatribes that still appear, written by older Russians, in emigre periodicals, still contesting the post-Revolutionary Civil War. The wonder is

that, with the intent he clearly admits to in his introduction, Bellison then takes such a subtle, indirect, and detached—i.e. artistic—approach in what follows. Perhaps there is after all something to the notion that genius will surface in any medium to which one well enough endowed puts one's hand. Whatever the intent of *An Orchestral Stage*, it can be enjoyed for its own sake and for the brilliant observation and excellent writing that emerge on every page.

Bellison (pronounced Bejlizon in the original Russian) passed away on May 4, 1954. His daughter Lilian, herself an accomplished writer and employee of *The New York Times*, assisted her father in the final version of the present translation. Emeritus BYU Professor David Randall edited the translation.

* * * * *

Preface

by Simeon Bellison

My book is meant to acquaint all readers with the lives of orchestral musicians, both on and off stage.

In the lives of all peoples of the world—not excluding the uncivilized tribes—music plays a unique and prominent role and is perhaps the most accessible and favorite of the arts. On days of happiness and sadness, from birth until death, music serves as a constant, often inseparable companion of man.

Among the various kinds of music—soloists along with vocal and instrumental ensembles—the orchestra occupies the most honorable position. From insignificant groups to contemporary professional orchestras, numbering up to a hundred or more people with all of the possible combinations of instruments, we encounter orchestras everywhere. They exist among various amateur organizations, in military and civil institutions, in the Salvation Army, in schools, churches, orphanages etc. The orchestra exists for esthetical,

ritualistic, domestic, ceremonial and commercial purposes.

The life within an orchestra has seldom been described and because of this it is customary to believe it doesn't exist at all. However, if musicians are subdivided into classes—artistic, upper, middle, and lower—then we see that each group has its distinctive neurotic, but equally interesting life, full of tragicomical elements which often worry the musician more than the fulfilling of his responsibilities to the orchestra's employers.

The typical audience member who sees before him an orchestra and receives from it esthetic gratification has little conception of an orchestra's inner life. He has no knowledge of the thorny path which the musician travels and the obstacles he must overcome before joining a competent orchestra and acquiring a reputation. The listener is also unacquainted with the lack of organization, which exists in this profession. It is often possible to encounter in excellent orchestras, musicians who belong there because of their abilities along with those who, despite having a sufficient background, will not succeed.

The member of an audience barely senses but hardly understands those ordeals which the musician undergoes during a performance due to the morbid caprice of conductors, the inadequacy of his instrument, or family and other concerns which affect his playing and thus exacerbate his anxiety about his performance. Still less does the listener understand the musician's struggle for existence, in which, despite the normal difficulties of life, he often finds himself in servile dependence upon various exploiters, contractors, and small-minded conductors. Having a conductor's baton in one's hands does not give one the privilege of being called a conductor. Nevertheless, these small-minded conductors, while presenting themselves before the public, trying to conceal their illiteracy from their peers, rudely make absurd demands on their musicians and threaten them with their positions. Under such conditions the musician is often forced to play before an audience and entertain the listener, while at the same time, not allowing the conductor to irritate him.

No less interesting is the behind the scenes side of orchestra life. The organization of an orchestra, with its regulations for performances and rehearsals; the distribution of positions; the compensation of musicians; the relationship of conductors and managers with the various musicians

in the symphonys, operas, operettas and other types of wind and dance orchestras; envy and competition among artists; the various musical classes and their idiosyncrasies; and the public audience which the various musicians serve—all constitute the intricate, interesting and animated mechanism of orchestra life.

The artistic or highest group of musicians includes the individual soloists with exceptional talent, distinguished symphonic and operatic conductors, and a few groups of highly qualified chamber music performers.

The distinguished musicians of our symphonic and operatic orchestras with their solo chair players at the forefront belong to the upper group.

The middle group of musicians includes the general orchestral workers. This diverse group is the largest and serves an enormous number of operatic, cinemagraphic, vaudeville and dramatic theaters, hotels, restaurants, cabarets, clubs, circuses, parks, dance halls and other entertainment establishments. The civilian and military wind orchestras also belong in this group.

Then follows the lower category of musicians doing "black work" (moonlight-

ing) among the common people, mainly, serving weddings, balls, dances and other similar casual entertainments. This group consists of semiliterate and even completely ignorant musicians, who, in all fairness, it would not be right to call musicians, if music were not the main source of their existence.

Finally, like an appendage, inevitable in every process, there follows the impresarios, agents, good-for-nothing conductors and other exploiters of a musicians' labor. In many cases this includes former musicians who have lost the ability to earn a living with their instruments, or who are dissatisfied with such earnings. It also includes people who know nothing at all about music, but sensing a morsel of food in the orchestral organization, stick to it like flies.

Unfortunately, this category of individual, as the reader will notice from my book, plays no less a role in the orchestra than the musicians themselves. In every country the musician's life differs and it is adaptable to the general manners and customs.

For the actual writing I chose the very lowest class of musicians, or more precisely said, the musical bottom. This life, I



Stand Out in a Crowd

847.774.2938
Lisa's Clarinet Shop
www.LisasClarinetShop.com

suppose, is quite infamous to the detached observer, and little known to musicians themselves.

Not pretending to be a writer, I hope that the present book will open to the reader a new, and interesting look at the life of this particular class of musician. On the other hand, it will serve as a mirror in which the famous musicians of all countries find their reflection.

Chapter 1

In Moscow there is a long street, which winds its way from Trubnaya Place to Suhareva Tower. During the latter part of the 19th century, it was still known very appropriately, as Drachovka—"the street of brawls."

Its gutters were narrow and dirty, its pavements cracked and sunken. It was lined with low wooden buildings and stores: pawnshops, restaurants, groceries, old-clothes shops, beer saloons, teahouses and dry-good stores. Its population consisted chiefly of paupers, but it was alert with a constant noisy activity. The numerous alleys running into Drachovka consisted mainly of houses of ill repute. They were neat in appearance; only the red lanterns hanging over the entrance doors indicated their true nature.

With its crowds and its buoyancy, Drachovka was to its own district what the Nevsky Prospect was to St. Petersburg. The fame of this street and its inhabitants had become legendary even beyond the boundaries of Moscow itself. The same was true of its music. Everybody—even those who had never been in Moscow—knew that if music were needed, Drachovka was the place to get it.

Attached to the entrance gates which led into the courtyards of the other houses

on Drachovka invariably hung boards announcing the availability of music.

"Orchestra to Play at Weddings and Balls—3 to 25 Men."

"I Play the Vienna Accordion at Parties and Balls."

"I Furnish Ballroom Musicians for all Occasions—3 to 12 Men."

Why these signs advertised a maximum of 12 or 25 was a question no one had ever asked or answered. Yet while the minimum, indicated as though it had been established by law, was three, it was equally simple to secure an orchestra of two or even one.

Some of the entrance gates carried additional signs for the benefit of the illiterate. These bore the picture of some musical instrument, a violin, an accordion, or both a flute and trumpet. These indicated the particular specialty of the musician without possibility of mistake.

On Drachovka, life went on continuously with a slight lull only during the early dawn. At seven o'clock in the morning, it awoke from its short nap and began its daily routine.

Then with almost magical suddenness, it was invaded by the Walking Market. Sleepy Tartars arrived, carrying their merchandise in their arms and on their shoulders. Old, heavily clothed women moved slowly through the rapidly increasing crowd and peddled haberdashery. From all parts of Moscow people came to buy in this famous market. They fingered and scrutinized the articles offered for sale. Vendors of *piroshki* (little meat cakes) and hot tea pushed their carts among the crowd and did a thriving business. Their customers went on walking about while eating, drinking and paying. Meanwhile the vendors trotted beside them and chattered familiarly. Laborers on their

way to work paused to admire and envy the slender-pointed patent leather boots that dangled from the Tartars' shoulders. Men who had spent the night in the alleys loitered about drunk and half naked, uncertain of where they might be.

Saloons, teahouses, bakeries and butcher shops opened one after the other, increasing the bustle. By noon, Drachovka was boiling and bubbling. At intervals, when the place became too crowded, the specially assigned squad of policemen dispersed a reasonable proportion of people, urging them by gentle prods and slaps into Trubnaya Place and from there gradually onward to the Ilinsky Gate.

In the evening, when the scattered oil lamps on Drachovka were lighted, the scene changed radically. The prosaic hustle and bustle of trading vanished and gave way to the excitement and frivolity of nightlife. Prostitutes, followed at a discreet distance by their protectors, were sent out to entice new guests. As they walked the streets, they kept on the alert for anyone who had offended them the previous night. A wholesale settling of accounts was the first step on their evening's program. On one corner, a girl soundly pummeled a rival who had lured a man away by underbidding. On the opposite corner, a harlot and her procurer were exchanging blows over a matter of overdue contributions. Nearby, a man crept out of the shadows; and, catching hold of his sweetheart, pounded her with his fists as he spat out accusations of unnecessary infidelity.

These scenes attracted large and interested crowds; and, since there was something of this sort happening on every street corner, Drachovka after dark was unsafe for the pedestrian. Casual passersby, swept along by the mob as it ran from one fight to the other, often unwillingly intercepted blows intended for other noses.

In the meantime, life in the alleys grew gay and boisterous. Music was heard through half-opened doors. From one window, a stout merchant waved a large blue handkerchief while his feet kept tapping in time to a Russian dance. Around him the girls in their short bright colored dresses fluttered to and fro.

Men hurried in groups from house to house and looked in to determine which was most attractive. They stopped to discuss the merits of each place and to decide the important question—to enter or not to enter. With the final affirmative decision, they elbowed their way noisily into the Mar-

Latin Grammy Nomination, Best Classical Work 2009

Voces del Barrio, by Alfonso Fuentes

Recorded by Kathleen Jones
Clarinetista Principal
Orquesta Sinfónica de
Puerto Rico
787-782-4963
kklarinet@hotmail.com
www.kklarinet.com



CONSISTENCY HAS A NEW NAME

Introducing $3^{1/2} +$ for $\nabla_{\cdot 12}$ Clarinet

We've added another strength which means the most consistent concert reed is even more consistent.



Go to www.whyvandoren.com/freesample.html and enter promotional code CL1209. We'll send you one to try for free! (offer good in U.S. only)

Vandoren[®]
PARIS

Better Cane. Better Consistency.

monica because it had an added attraction in Lioshka and his tambourine playing.

Drachovka had its own genre of "quadrille," and this is how it came into existence. One evening at the Marmonica, after several rounds of beer, when the men were feeling generous, they ordered food, vodka and wine. One of the girls, Tanka, selected the man who seemed most likely to spend freely, and coaxed him into asking her sweetheart, the house musician Lioshka, and the orchestra for a quadrille. The man was to pay the house 20 kopeks for each couple in the dance, and Tanka, in order to increase her commission, enrolled the entire assembly until the porter, the bartender, and the cook were also dancing.

Since none of the girls were good dancers, matters were adjusted to the limitations of their talents, and the resultant "quadrille" was altogether unique. But in this form it was undoubtedly more of a paying proposition, and it became popular and fashionable in every brothel of Drachovka.

The Madame, of course, had the honor of leading the dance. "Grand rond!" she shouted in her pure Russian peasant accent, and neither she nor anyone else knew what it meant. The orchestra played a chorus from some gay Russian song.

After a few measures, the music launched into a pseudo-Russian dance, everybody had to keep moving in a perpetual merry-go-round, the loud stamping of their iron-tipped heels drowning out the music. The girls displayed their most alluring charms; the required mood was established, and the evening progressed to the mutual satisfaction of house and customers.

The playing of the house musician Lioshka had its distinguishing features. In an ensemble, he strove to be heard above all the other players; and, thanks to his muscular prowess, he always succeeded. When he played his tambourine his entire body swayed as though it were hypnotized by the instrument and bent on drawing from it the most it could yield. Holding the tambourine high, powerfully with elasticity in his left hand, he used all the strength of his right hand to improvise every possible variation of attack. His particular trick was to hit the tambourine alternately with his hand and then with any other part of his body. When Lioshka played, his face was stern, his muscles were strained, his eyes and mind were concentrated and working in unison. He was completely absorbed in his performance.

At heart, Lioshka was a genuine musician. He loved his tambourine sincerely, and it was vitally important to him to conquer his audience. The visitors at the Marmonica accorded him the appreciation due a virtuoso. It gave him a tremendous popularity and, above all, a definite moral satisfaction. If anyone interrupted him during a number, he transferred the beating of his right fist from the tambourine to the body of the offender. He had another use: When the Madame gave him a certain signal; he would cast his tambourine aside and eject an undesirable guest with one fierce jab under the chin. He so successfully combined bouncing with art that he remained employed at the Marmonica for years.

He was tall, husky and broad shouldered with a thick neck. His round face was typically Slavic; with high cheekbones and snub nose, his lips were thick, and his mustache curled up at the ends. His life consisted of drinking, sleeping and beating his tambourine. This was the routine he followed day after day, year after year, and he was content. He slept all day and rose in the late afternoon. He washed and dressed carelessly and went to work; his day had begun. During working hours, he leaped avidly at whatever diversion came his way. At sunrise when his work was done, he went straight to Chilikin's, Drachovka's most characteristic saloon, to await the ceremonials that accompanied the daily opening of its famous doors. As soon as he was thoroughly intoxicated, someone took him home and put him to bed.

Although Lioshka's playing was confined to a mere tambourine, Drachovka regarded him as an artist, and, to him, Drachovka was the fatherland. Everything outside its immediate vicinity was foreign territory and exile.

(to be continued)

* * * * *

Thomas F. Rogers graduated from the University of Utah before going to Yale and later, Stanford, where he earned his Ph.D. in Russian Literature. After teaching at Howard University he returned to his native Utah where he taught at the University of Utah, and later at Brigham Young University. Besides numerous professional articles and books, Rogers has written several short stories and plays on both Mormon and secular themes. He and his wife Miriam have seven children.

MUSIC AT RUTGERS

Mason Gross School of the Arts

WOODWIND FACULTY

Maureen Hurd, *clarinet,*
Chair of Woodwinds
Bart Feller, *flute*
Kaoru Hinata, *flute*
Jessica Phillips, *clarinet*
Jonathan Blumenfeld, *oboe*
Nathan Hughes, *oboe*
Angela Anderson Smith, *bassoon*
Paul Cohen, *saxophone*

Woodwind students at Rutgers University take part in a variety of performances with the Rutgers Symphony Orchestra, Rutgers Sinfonia, Rutgers Wind Ensemble, Rutgers Symphony Band, and chamber groups. Degree programs include BA, BM, MM, AD, DMA. Scholarship assistance is available and competitive.

RUTGERS
THE STATE UNIVERSITY
OF NEW JERSEY

Audition/application information at www.masongross.rutgers.edu

Taplin-Weir Toronto Studio

Voicing

Selection Studio



Bells & Barrels

Repairs

Taplin ♦ Weir
C A N A D A

Handcrafted Clarinets
Barrels & Bells



Authorized Buffet Dealer
Factory Hand Selected

1434A 2nd Floor, Danforth Ave.
Toronto, Ontario, Canada M4J 1N4
Toronto: (647) 351-9191 or (647) 351-8181

www.taplinweir.com

The Clarinet And Tai-chi, Or Eggs In The Armpits

by Richard Lesser

Have you ever wondered if there were a better way to practice, so that you could get more consistency in performances, a more reliable technique, more security in delicate entrances, and more relaxation and confidence in general? We all have our personal bug-a-boos, scary situations, the dreaded Nemesis, when we say to ourselves: "Oh no! Not that place again!" Well, perhaps this article can shed some light on how to upgrade matters of consistency, security, and reliability, and to overcome the difficulties in stubborn situations, which so far have refused to unlock their secrets.

So, here goes:

PREREQUISITE POSTURE

1. Sit in a forward position in a chair, with both feet planted flat on the floor, or
2. Stand with all of your weight on your feet, as if sinking into sand.
3. Rest your head squarely on the spinal column (try balancing a book on the top of your head in order to find the right niche).

Hands

1. While in playing position, but without the clarinet, round your fingers (including your thumbs!).
2. The thumb and index finger of each hand should form a partially closed ring, and each ring should be facing up towards the ceiling.
3. To enhance the feeling of roundness of the fingers and hand, try placing an egg in the palm of the left hand, then gradually and gently rest the fingers and the palm against the egg. The egg supports the fingers, and the fingers rest upon the egg. Repeat with the right hand. Then, better remove the eggs! Now,

try to maintain the mental image of the eggs in the hands while you are actually playing.

Arm Pits

1. Place an egg in your left armpit. Allow the inner side of the upper arm to rest gently on the egg, while at the same time the egg is supporting the upper arm. This will give you the optimal opening between the upper arm and side of the rib cage. Do likewise with the other armpit. Practice this until you are able to form a mental image of the eggs in the armpits.
2. Try to relate to both armpits as if they are one unit, forming a connecting curve from the rounded hands, wrists, arms and elbows all the way to the shoulder, shoulder blades, and back. This will take time to embody, but will bring a major breakthrough in your performance ability.
3. To better experience this connection from hands to back, relax your shoulder blades and elbows while you're rounding the fingers. Don't hold the arms stiffly. As you curve your fingers from stiff to round, you might feel a softening of the inner arms, and a slight rounding of the arms themselves. While you're in this position, try to imagine a large ball resting on your chest. Your arms will be leaning on the ball, and at the same time, the ball will be supporting your arms. This will be the same dual relationship as the egg and the fingers, and the egg and the arm.

Alignment

With the rounding of the fingers, and the partially closed rings between the thumb and index finger of each hand facing UP

(not tilted), and the armpits slightly open as if they want to breathe, you will be playing with a greatly improved upper body alignment. The benefits are:

1. Less stress in fingers, wrists, and arms.
2. A greater thrust in the air stream.
3. And...you might be aware of the hollows in your chest, and you might feel that the muscle tone has life in it; it breathes.

Relaxation in Lower Body

The buttocks should not be pooh-poohed in its importance here.

While in a sitting position, practice relaxing the muscles of the buttocks so that you feel as if you're sinking into the chair. BUT, don't slouch in the chair. Allow the buttocks to sink, but put that book on your head as a reminder of the proper upright position of the head. Allowing totally relaxed buttocks to go with the gravity, you will get a deeper, fuller, and more satisfying breath.

Onward to what might be called the last frontier. When we are tense, as we are likely to be in any difficult playing situation, we tend to grab, hold on to, squeeze or press the first thing available. One of the least suspected sources of tension is, to be precise, the anus. Strategically located and hidden in the body's center, this focal point, if compressed, can cause a lot of damage to the air flow and whole body function. While we are trying to engage the entire body as one connected unit, the pressing on the anus can really work against our better interests. Supporting the air flow involves a certain amount of consistent muscular pressure upon the abdomen area. Without your realizing it, you might be trying a little too hard and thereby pressing on the anus as well.

1. Try doing an awareness training exercise of engaging, and then disengaging, the muscles surrounding the anus, until you are able to mentally pinpoint the area and relax it.
2. Then, try playing with no embouchure. Just let the lips be loose, and blow. Let the air puff out the cheeks. Just like we're so trained not to do (!)
3. Now, play with your usual embouchure and abdominal support. Do you detect some pressure on the anus? With the muscles of the lips engaged, and the belly muscles contracted, you might be involving the anus in your muscular support.

4. You will find that if you can support the air by doing just what needs to be done, without adding extra pressure on the anus, all kinds of difficult playing situations—like awkward, legato intervals, and fast technical runs—can be eased greatly.

In summary, when you are properly aligned and connected with all your body, you will be relaxed in a dynamic way. Dynamic relaxation, as opposed to collapsed relaxation, means resting and holding simultaneously. Trying to imagine the eggs in the hands and the eggs in the armpits acting as one unit, and to remember the book on the head, and to follow the suggestions regarding relaxation in the buttocks and anus, will enable you to be a better player. This will be a gradual process, as all learning is, but it is well worth the time, patience, and persistence required, because it can change your clarinet playing from being somewhat of an ordeal to so much more of a joy.

Personal note: My love affair with tai-chi started 13 years ago. I have found a constantly recurring interplay between that slow form of martial arts, the origins of which date back more than a thousand years, and our modern clarinet. The concepts outlined in this article regarding dynamic relaxation, alignment and being connected, are tai-chi oriented, and so is the underlying principle of Synthesis Of Opposites, which is present here in several examples and is the subject of my previous article in *The Clarinet*, December 2006.

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
University of North Texas
College of Music
1155 Union Circle #311367
Denton, Texas 76203-5017

E-mail: james.gillespie@unt.edu



With a special appearance
by **Stanley Drucker**

Clarinetopia

A residential seminar at
Stony Brook University
June 12-15, 2010



Faculty

Michael Webster: Professor of Clarinet, Shepherd School of Music at Rice University; former Principal Clarinet, Rochester Philharmonic and Acting Principal Clarinet, San Francisco Symphony

Alan R. Kay: Clarinet Faculty, Juilliard School, Manhattan School, Stony Brook; Orpheus Chamber Orchestra, Windscape

Stephen Williamson: Co-principal Clarinet, Metropolitan Opera Orchestra; Clarinet Faculty, Mannes, Columbia

Leone Buysse: Professor of Flute, Shepherd School of Music at Rice University; former Acting Principal Flute, Boston Symphony and Principal Flute, Boston Pops



Scheduled Events

Master Classes (collaborative pianist available)

Presentations: Musicians as Athletes, the Mozart Style, Yoga and the Clarinet

Round tables: Reed-making and Adjusting; Audition Preparation

Performances: Faculty and Student recitals



Applications

A limited number of master class performers, aged 18 and over, will be selected by application and submitted recordings. A larger number of participants will be able to attend all events. One-day passes will be available.

Accommodations

Air-conditioned housing and meals will be available on campus at a very reasonable cost.



Website

For up-to-date information, application forms, costs, and all inquiries, please visit Clarinetopia.com or email clarinetopia@gmail.com or call **979.246.4144**.

Any changes of faculty or scheduled events will be reflected at the website.

Charles Camilleri:



From right to left: Spyros Marinis, Elizabeth Livsey, Charles Camilleri, Anita Langdale, Tom Owen

The latest clarinet pieces

... in memory of the composer

by Spyros Marinis

When a clarinetist first comes in contact with music by the recently deceased Maltese composer Charles Camilleri, the range of emotions and the technical and musical challenges offered by this music are among the issues to overcome in order to capture the spirit and ideas of the composer. Camilleri's abiding interest in the folk music of his homeland and of the Mediterranean, a powerful inspiration for many of his compositions, has been instrumental in an effort to establish a Maltese identity in music. The aim of this article is to present one orchestral and two chamber music pieces; *Il Nostro Tempo*, a clarinet quartet for four B[♭] clarinets named *Images Sans Frontières* and *The Picasso Set*, a wind quintet that capture through their musical phrases the importance of the clarinet for the composer.

Born in 1931, Camilleri studied with his father and later on with John Weinzweig in Toronto University. His early works, such as the acclaimed "Mediterranean" *Piano Concerto*, were highly nationalistic. During the 1950s he lived in London and became a familiar figure in the world of light

music. He moved to North America in 1958 and developed a broadcasting career in Canada. He then returned to Europe during the mid 1960s, dividing his time between London and Malta. His compositions have become increasingly complex, many of them incorporating his technique of "the atomization of the beat," in which each individual beat is subdivided into self-contained rhythmical groups which shift accents beyond the confines of barline and time signature, and which through added rests and further subdivisions, become almost improvisatory in execution. Until the day of his death on 3 January 2009, Camilleri has composed more than 100 works for orchestra, chamber ensemble, voice and solo instruments.

Camilleri's interest in music became clear at an early age. Having received his primary musical in harmony by local Maltese teachers, he was experiencing difficulties with following the rules of the conventional Western harmony. However, what fired his imagination and made him devote his life to music was attending a Promenade Concert at the Albert Hall in London in 1948. The violinist Theo Olof performed

the *Violin Concerto* by Alan Rawsthorne with Sir Malcolm Sargent conducting. After musically "liberating" himself, he concentrated in exploring the theory of chaos, fractals, etc. Some of the ideas can be heard in his clarinet piece *Tibet* for two clarinets in B[♭] which was premiered by David Campbell and Godfrey Mifsud at the I.C.A. ClarinetFest[®] in Ostend.¹

Camilleri's encountered the clarinet at a young age in Malta in local bands. He had a few lessons on the instrument and that helped shape his interest and led him to use it in his compositions. During a conversation, he argued that Mozart's and Nielsen's clarinet concertos and Stavinisky's *Three Pieces* were among his favorite clarinet works, probably because of their spirited outline, despite the difference with regards to compositional nature. However, Camilleri seems to seek an additional aspect when writing a piece and often does not follow any conventional patterns of composition. What explains the "improvisatory" element in his compositional style is the composer's pursuit of the Mediterranean style of clarinet playing which can be met in countries like Greece as well as the Balkans by a number of Bulgarian players and Gypsies. The use of traditional melodies as his source of inspiration can be detected in pieces like the *Four Greek Songs*, *Three Folk Songs from Malta* and the *Duru Duru*, where Camilleri creates a sensation that is different from other works. Moreover, his improvisational style is used in a number of his early and late pieces with no references to any folk or Mediterranean elements of performance. An early example is the use of the jazz idiomatic improvisation (inspired by jazz clarinet players such as Benny Goodman and Artie Shaw) in the *Divertimento* and *Divertimento No. 2*, which were composed for Jack Brymer.

The orchestral piece *Il Nostro Tempo*, composed in 2007 as a commission by the clarinetist Anthony Houghton who is musical director of the Sheffield University Wind Orchestra, is Camilleri's last composition. The piece's character about the vastness of space and time and one's search for the undiscovered, the unexplored and the unknown is first revealed by a clarinet and vibraphone solo soon after the beginning of the piece's first movement (Ex. 1). All the colors and light interaction are captured by the leaps of notes and the atonal lan-

Ex 4:

Clarinet in B \flat

Cadenza

Charles Camilleri offered the musical world a different perspective that each performer and audience can draw a conclusion based on individual character and identity. As a composer, Camilleri acknowledged the clarinet in many ways and gave it an important role as a solo, chamber and orchestral instrument. When Camilleri's pieces are performed, musicians should approach them not as a bunch of notes, but with an attitude that brings

out the musicality of each piece, alongside with each performer's character.

Bibliography

CD Booklet: Wind Works by Charles Camilleri (Jessop, Sheffield, 2007), JP07-001

Fussell, Angela: "An Interview with Professor Charles Camilleri," *Clarinet & Saxophone Magazine*, March 2004, p. 25

O'Loughlin, Niall: *Divertimento No. 2 for Clarinet and Piano* by Charles Camilleri Available at: *The Musical Times*, Vol. 114, No. 1567 (September 1973), p. 918

Palmer, Christopher: *Charles Camilleri* Available at: *The Musical Times*, Vol. 113, No. 1553 (July 1972), pp. 663 – 665

Protheroe, Guy: *Soundscapes* Available at: *The Musical Times*, Vol. 133, No. 1790 (April 1992), pp. 166 –169

Charles Camilleri – Clarinet Works³

American Portraits (2 cls.)

Centrifugue (fl, cl.)

Clarinet Concerto

Concertino for clarinet (cl., pno. or str. orch.)

Dirge

Divertimento (cl., pno.)

Divertimento No. 2

Divertimento No. 1: "Homage á Manuel de Falla" (2 cls., pno.)

Duo Sonata (b. cl., pno.)

Duo Sonata (cl., perc.)

Duru Duru (cl., pno. & perc.)

Hommage á Manuel de Falla (vla, cl. and pno.)

Introducing our CCM Clarinet Faculty...

Scholarships, assistantships and financial aid available.

performance opportunities

2 Orchestras

2 Wind ensembles

Numerous chamber groups

Solo and concerto appearances

degree programs

BA, BM, MM, DMA and Artist Diploma

For application and further info:

ccmadmis@uc.edu

513-556-5463

www.ccm.uc.edu

"...one of this country's leading conservatories"

—The New York Times

Richie Hawley
Principal Clarinet
Cincinnati Symphony Orchestra

Jonathan Gunn
Associate Principal Clarinet
Cincinnati Symphony Orchestra

Ixi Chen
Second Clarinet
Cincinnati Symphony Orchestra

Ron Aufmann
Clarinet and Bass Clarinet
Cincinnati Symphony Orchestra



Richie Hawley

photo by: ixi chen

UNIVERSITY OF
U C
Cincinnati

College-Conservatory of Music

Images for 3 clarinets
Images Sans Frontières (4 cls.)
Maltese Folk Songs (cl., pno.)
Maqam
Orbits (solo cl.)
Piccola suite (cl. & pno)
Sarajevo 99 (cl., pno)
Shomyo (unaccompanied cl.)
Sonata (2 cls.)
Sonata Antica, Op. 13 (based on keyboard pieces by Orlando Gibbons, for cl. & harpsichord)
Sonatina Folklorista (solo cl.)
Sonatina for clarinet and piano
The Picasso Set (wind quintet)
Tibet (2 cls.)
Trio No. 1 for clarinet, cello and piano
Trio No. 2 for clarinet, cello and piano
Trio New York (vln., cl. and pno.)
3 Folk Songs from Malta (cl., pno.)
3 Visions for an Imaginary Dancer (solo cl.)
4 Greek Songs (cl., pno. or cl., str. quartet)

Charles Camilleri – Discography of Clarinet Works⁴

Camilleri: *Orchestral Music*, Divine Ar
DDV 24126

Charles Camilleri, Meridian, CDE 84470

Charles Camilleri: *Miscellaneous Works*, ASV
In Flanders' Fields Vol. 20, Phaedra, 92020
Music for Clarinet, Flute and Piano, Dial, 103
Music for Clarinets Violin and Piano, Meridian, CDE 84407
Première Rhapsodie, Etcetera, KTC 1247
Wind Works by Charles Camilleri, Jessop, JP07-001

ABOUT THE WRITER...

Spyros Marinis (b.1982) completed his Ph.D. on June 2008 at the University of Sheffield, U. K. His thesis on "The Clarinet in Greece: A historical outline with examination of performing issues in a selection of pieces by Greek composers," illustrates the development of the instrument in Western and Greek traditional music and provides a useful inside to a variety of solo, ensemble and avant-garde pieces by Greek composers such as Kalomiris, Skalkottas, Xenakis, Antoniou and Constantinides. On June 2004, he received his BMus First Class Honours Degree on clarinet performance from the University of Wales, Bangor. He is currently a post doctoral researcher at the Royal Northern College of Music in Manchester.

Dr. Marinis has attended international clarinet master classes with David Campbell, Spyros Mourikis, Charles Neidich, Robert Spring and Eddy Vanoosthuysse. He has been principal clarinetist in the University of Wales, Bangor and the University of Sheffield symphony, wind and chamber orchestras. In addition, he has performed a variety of contemporary music including pieces by Toru Takemitsu and Iannis Xenakis' *Charisma* for clarinet and cello.

In 2000, he received second prize at a competition for young musicians organized by the Greek Ministry of Education. In 2007 he recorded a number of ensemble pieces by the Maltese composer Charles Camilleri under the label Jessop. He has performed in a number of concerts in Greece, United Kingdom and Malta with his latest performance being the Weber's *Clarinet Concerto No. 2* with Sheffield University Symphony Orchestra.

ENDNOTES

- 1 Fussell, Angela: "An Interview with Professor Charles Camilleri," *Clarinet & Saxophone Magazine*, March 2004, p. 25
- 2 CD: *Wind Works by Charles Camilleri* (Jessop, Sheffield, 2007), JP07-001
- 3 The pieces are presented in alphabetical order.
- 4 The discography is presented in alphabetical order.

Clarinet Compact Discs



MITCHELL LURIE • RICHARD LESSER
CD301: Brahms Clarinet Sonatas with Mitchell & Leone Lurie, plus Daniel Kessner, Dances for Clarinet & Guitar with Richard Lesser & Jordan Charnofsky. Lurie, formerly principal Chicago & Pittsburgh Symphonies and teacher U.S.C. for over 50 years; Lesser, principal Israel Philharmonic for 35 years.
CD737: Mitchell Lurie plays Halsey Stevens, Concerto for Clarinet & String Orch; Lesemann, Sonata; and Muczynski, Time Pieces.



TRIO INDIANA: James Campbell, Eli Eban, 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. "A marvelous group. Skillful musicians...a lovely ensemble of ravishing sounds." American Record Guide. "Expert and highly musical" Fanfare Magazine.



LARRY COMBS: CD731. *Principal Clarinet 30 years, Chicago Symphony*. Rosza, Sonata & Sonatina for Clarinet Solo; Rochberg & Schuller Trios for Clarinet, Horn, & Piano. "impressive virtuosity" Fanfare.



THE WEBSTER TRIO Michael Webster, clarinet, Leone Buyse, Flute; Robert Moeling, Piano. **CD357: World Wide Webster.** Delightful transcriptions of the Slavonic & Hungarian Dances by Dvorak & Brahms; plus Debussy & Gottschalk. **CD356. Tour de France:** Music by Debussy, Saint-Saëns, Bizet, and Faure. "Delightful; exquisitely played." Fanfare Magazine.



THE VERDEHR TRIO. (Elsa Ludewig-Verdehr, Clarinet). *The Making of a Medium* (Violin, Clarinet, Piano). 18 CDs of mostly newly-commissioned works. A small sample: **CD741:** Bartok; Hovhaness; Pasatieri; Mozart; etc. **CD742:** Rorem; Musgrave; David; Vanhal; Liszt. **CD743:** Schuller; Averitt; Currier. **CD745:** Arutunian, David, Sculthorpe, Schickele. **CD746:** Diamond; Sculthorpe; Corigliano. **CD941:** Menotti, Bruch; Constantinides; Deak. **CD942:** Chihara, Diamond, Satterwhite, Kramer, Biggs, Erb. **CD943:** Currier, Tower, Gershwin/Brohn, Welcher, Biggs, Hoag. **CD945:** Constantinides, Niblock, Wallace. **CD946:** Higdon, Sheng, Wolfgang, Chatman, Rihm. **CD948:** Sculthorpe, Conyngham, Knehans, Mills, Marshall.

JONATHAN COHLER: CD733. Hindemith, Sonata; Honegger, Sonatina; Francaix, Th. & Var.; Vaughan Williams, 6 Studies English Folksong; Milhaud, Duo Concertant & Caprice; Bozza, Pulcinella; Kupferman, Moonflowers, Baby! "playing of real distinction" BBC Music

MICHAEL EDWARDS: CD735. Clarinet Sonatas by Saint-Saëns, Ladmirault, & Bjelinski. Martinu Sonatina; Rabaud Solo de Concours. "Clarinet fanciers will find a treat here." Fanfare Magazine.

CDs \$16.95. Add \$2.00 per order US shipping; \$10. foreign (mention this ad). Visa, Master Card, Discover, US check. Order by phone, fax, mail, email, or website

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: www.crystalrecords.com • Many more woodwind recordings; send for free catalog.

HIGHLIGHTS OF CLARINETFEST® 2009

by Jane Ellsworth and
Mary Kantor

The beautiful city of Porto, Portugal was the site of the 2009 ClarinetFest®. Situated on the Douro River just where it empties into the Atlantic Ocean, Porto offered ClarinetFest® attendees many pleasures: from the lovely 17th and 18th-century buildings and tile-covered churches of the old city, to the modernistic *Casa da Música* where the ClarinetFest® was held—from simple lunches of fried sardines to glorious dinners of local delicacies such as bacalhau (cod) accompanied by *vinho verde* and, of course, port wine.

The *Casa da Música*, pictured on the cover of the June 2009 issue of *The Clarinet*, was designed by the renowned Dutch architect Rem Koolhaas and opened to critical acclaim in 2005. Most of the daytime recitals at ClarinetFest® were held in the smaller of the building's two halls, with a capacity of about 300, while the late afternoon and evening concerts, all of which incorporated bands, were held in the larger, 1200-seat Sala Suggia.

No single article could encompass all of the interesting and artistically satisfying events that took place in Porto. This article includes events that were of particular interest to the writers. Every concert, whether mentioned here or not, contained players and music well worth hearing.

Events began on Monday evening, August 10. ClarinetFest® organizer Carlos Marques opened with a greeting of welcome to the audience, and with a tribute to the important Brazilian clarinetist and pedagogue José Botelho, who spent his student years studying music in Porto. The following concert, sponsored by Selmer, featured David Silva playing Weber's *First Concerto* (a work heard numerous times over the next few days); Philippe Berrod playing the Rossini *Introduction, Theme and Variations*; and the hit of the evening, David Krakauer, playing traditional klezmer tunes as well as one of his own compositions, and *K'vakarrat* by Golijov. All were ably accompanied by the *Orquestra do Norte* under the baton of clarinetist and ClarinetFest® organizer António Saiote.

If the Porto ClarinetFest® can be said to have had a "theme," it would be the highlighting of Portugal's strong band tra-

dition. For most of the remaining evening concerts, as well as the late afternoon ones, the soloists were accompanied by various bands from throughout the country, some of which have long histories. The Tuesday evening concert was sponsored by Vandoren and featured the well-known Philippe Cuper, who in a convincing jazz style played the Bernstein *Prelude, Fugue and Riffs* and the Artie Shaw *Concerto*, as well as the *Recitative and Polonaise* from Weber's *Second Concerto*. The concert also spotlighted two young French players, Christelle Pochet and Emilie Pinel, in fine performances of *Il Convegno* and Mendelssohn's second *Concertpiece* (both Mendelssohn works were also heard numerous times during the course of the festival). The *Banda de Música dos Arcos de Valdevez* accompanied. Wednesday night's concert, featuring various players, was accompanied by the *Banda de Música Melres*, and Thursday night's by the NU Jazz Orchestra. Highlights of these concerts included a great performance of Giancarlo D'Addona's *Concerto for Clarinet and Big Band* by one of Venezuela's premier clarinetists, Valdemar Rodriguez, and a fine tribute to Benny Goodman by Stéphane Chausse and combo. The final evening concerto was given by the *Orquestra Invicta All-Stars*, a fabulous clarinet choir led by António Saiote and made up of his current and former students.

The packed schedule of the Porto ClarinetFest® allowed for concerts at all hours, but, in Portuguese style, everything was shifted a bit later in the day. Since the evening concerts did not begin until 9:30 p.m., participants could attend a series of concerts that began at 5:30 and still manage to have plenty of time for an evening meal at one of Porto's wonderful restaurants, many of which don't even open for dinner until 7:30 or 8:00 p.m. The 5:30 concerts all included band accompaniment. On Tuesday this was provided by the *Banda Sinfonica da Bairrada* under the direction of Carlos Marques. The Krommer *Concerto for Two Clarinets* was played with great facility and class by Nathan Williams and Richard MacDowell, organizers of next year's ClarinetFest® in



Guy Deplus and Nicolas Dessenne



Yi He and Xue-Chun Bi

Austin, Texas. The *Concertino for Eddy* by Willy Soenen was performed (from memory) by his son, Henk Soenen, with technical mastery and a warm sound. This wonderful addition to the clarinet and wind ensemble repertoire is always a pleasure to hear. Next on the program was the *Concerto for Clarinet and Wind Ensemble* by Jeff Beal. With John Masserini as the soloist, the two movements, “Riches to Rags” and “Famines to Feasts,” had jazzy blues lines exploiting the clarinet’s full possibilities. The English horn duos with soloist were a great textural contrast—a feast for the ear of rhythms, orchestration and flashy technique, reminiscent of Copland and Bernstein. The Artie Shaw *Concerto* with soloist Stephan Vermeersch showed that the *Banda* could really swing. The trumpet solo was great and the soloist performed with verve—and totally nailed the high C, of course! The last piece on this concert was a premiere, *Di Rota in Rota*, commissioned by the Stark Quartet especially for this occasion. The piece starts with a brooding, Bruch-like melody, quoting Rota the movie composer. There were individual cadenzas leading to another movie theme, then a lively swing section followed by faux gunshots and don’t forget the mouthpiece and half-clarinet action that wound up to a showy finish! Highlights of Wednesday’s 5:30 concert, accompanied by the *Banda de Música de Espinho*, included a performance of the Weber-ish *Variações Requinta Concertante* of Juvina Alves for E-flat clarinet and band, wonderfully played by Brazilian clarinetist Fernando



The Vintage Quartet with Artur Caldeira (Portuguese guitarist), Ana Barros (singer), Luís Arrigo (drums)

Silveira. The *Banda Militar do Porto* accompanied the soloists on Thursday’s late afternoon concert. Babette Belter gave a beautiful performance of Richard Prior’s *Wudeliguhi*. David Gresham was next on the program with a spirited performance of David Maslanka’s *Desert Roads*. David Campbell gave a fabulous performance of Martin Ellerby’s *Clarinet Concerto*; Keith Lemmons gave an energetic performance of the *Message Solo de Concours* that included a flashy high C at the end; and Jane Carl finished the concert with a very lyrical performance of two movements of Michael Daugherty’s *Brooklyn Bridge* (which was also performed on Friday’s late afternoon concert by Steve Cohen).

The daytime concerts were organized to begin at 9:30, 2:30, and 4:00. The long morning sessions, lasting until lunch, included numerous recitals played back-to-back, without appreciable breaks except to re-set the stage. Some of the most com-

PELLING players and repertory appeared on these concerts. On Tuesday morning the popular Webster Trio (flutist Leone Buyse, clarinetist Michael Webster and pianist Robert Moeling) performed an excellent program, including *Birds of Paradise*, a 2008 work by Robert Sirota. This powerful work certainly deserves many more performances. The Trio (Des) concertante consisted of clarinet, cello and accordion. Clarinetist Sergio Neves was spectacular throughout, as was the entire ensemble. Clarinetist Antonio Rosa and pianist Antonio Oliveira continued the program with convincing performances of two interesting works: *Hipot* by Marco Barroso, and *Sonata Acrílica* by Telmo Marques. Next on the schedule, the Duo Garcia-Estaban (Francisco Antonio Garcia, clarinetist) offered a program entitled “A Century of Spanish Music for Clarinet and Piano.” Most delightful in this program was a

Rovner Products
P.O. Box 4116
Timonium MD 21094 USA

Phone: 410-252-7750
Fax: 410-252-7792
rporders@rovnerproducts.com

Try our NEW
Next-Generation
Performance-Enhancing

Ligatures
Mouthpieces
Accessories

Look for our web specials
at
www.rovnerproducts.com



Turkish clarinetist Oguz Büyükberber



Show de Vents

beautiful interpretation of the *Meditation* by Josep-Maria Ruera. The ensemble was very fine and gave the audience a wonderful overview of Spanish clarinet music. Peter Wright, principal clarinetist from the Jacksonville Symphony, finished the program with an elegant performance of Guastavino's *Tonada y Cueca*; William O. Smith's fantastic *Five Fragments for Double Clarinet*; and *Prelude and Dance* by James Richens.

One of the most beautiful and musically satisfying experiences of the festival was Nicholas Cox's recital on Wednesday

morning. His vocal approach and elegant sense of style was displayed in a program that included his own realization of one movement from a *Sonata* by Devienne; an unaccompanied work called *Phantoms* by David Horne, which included subtle circular breathing; a delicate and beautiful interpretation of the Debussy *Rhapsodie*; Sir Richard Rodney Bennett's haunting *Ballade in Memory of Shirley Horn*; and the clever *Tributes to Messiaen and Poulenc* by Edward Gregson. The wonderful music-making continued with a recital by the New York Philharmonic's Pascual Martínez. His

warm sound, incredible control of soft dynamics, and uncanny evenness of tone were impressive in all the works he played; especially noteworthy was his definitive performance of Stockhausen's *In Freundschaft*. The rest of the morning included a lovely performance by Spanish clarinetist Antonio Salgueiro, and more of the Mendelssohn *Concertpieces* from the Polish Clarinet Duo (Arkadiusz Adamski and Roman Widasek), who would certainly have won the prize for fastest tempos, had there been one! Also that morning was Yi He's (China Conservatory, Beijing) polished performance of three works by Chinese composers Chen Qi-Gang, Wang Fei (premiere performance) and Huang An-Lun.

Clarinet quartets occupied a prominent space on some of the concerts, and their performances were always enjoyable. Of particular note was the fantastic performance by the Quarteto Vintage, whose immensely interesting and well-played program included a set of works in popular Portuguese style, including singer, guitar, and drum. If you haven't heard this fabulously talented group (they also played at ClarinetFest®s in Tokyo and Vancouver), look them up on YouTube and other Internet sites. Also very enjoyable was the concert by the Porto and Lisbon quartets, which included a wonderful "world music" element.

There were many other remarkable performances in the course of the festival. The ever-creative Eric Mandat played a great program of his own music, including the world premiere of *Four Tempers* for clari-



Young Artist Competition winner István Kohán at the Pomarico booth



Casa de Música lobby scene

net, bass clarinet, and drum set. The amazing Turkish clarinetist Oguz Büyükberber played an improvised concert on bass clarinet that encompassed his own work as well as incorporating improvisations on compositions by Turkish composers. Büyükberber is an incredible artist whose work is well worth exploring via the Internet (see his Web site at www.oguzbuyukberber.net). Carlos Cordeiro gave a stunning performance of Stockhausen's *Der kleine Harlekin*. Along more traditional lines, Enrique Pérez Piquer played a wonderful recital that included the Hindemith *Sonata* and works by Spanish composers; and the renowned (and seemingly ageless) Guy Deplus played a recital of classic French repertoire with great beauty and nobility. The Czech clarinetist Ludmilla Peterkova played a splendid concert that included, among other works, a first-class performance of the Martinů *Sonatina*. Jonathan Cohler's recital of mostly standard-repertoire works was, as usual, musically sensitive and technically phenomenal; his wonderful pianist, Rasa Vitkauskaitė, is also a fine artist, one to keep a close eye on. The annual concert by the I.C.A. Board of Directors showed off the talents of Diane Barger, John Cipolla, Gary Whitman, Keith Koons and Lee Livengood.

In the "completely unclassifiable" category was the jaw-dropping performance by the "Show de Vents," a French clarinet ensemble. This group consists of extremely fine clarinetists who are also unbelievably good actors and physical comedians. Their "Show" is a kind of theatrical entertainment, with a loose plot, that ingeniously combines music of all styles, intricate choreography, drama, and comedy. No words are ever spoken on stage; the entire plot is conveyed through cleverly chosen

music and other sounds produced on the clarinet. The group had the audience on the floor with laughter and, at the end, on its feet with applause. There were heart attack-inducing moments where clarinets were tossed across the stage and caught in a dive at the last moment before hitting the floor. And, during all of this, there was fabulously good clarinet playing. It is safe to say that no one in the audience had experienced anything like the "Show de Vents" before. Their Web site, where you can view video clips if you're curious, is clarinettesaquitaine.free.fr.

Along with all of these wonderful concerts, and more, were the annual I.C.A. competitions—Young Artist, High School,

Orchestral, and Research—and several master classes. (Reports on the competitions and their winners can be seen elsewhere in this issue.) Many of these events took place at the Porto Conservatory, located at some distance from the *Casa da Música*, so audiences were not as large as they might otherwise have been. However, those attending master classes given by Nicolas Cox, Jan Guns, Alexander Romanski, David Krakauer, Andrew Simon, Stéphane Chausse, Jonathan Cohler, and Luís Silva had a great experience learning from these master performers.

As usual, the exhibitors played a vital role in the ClarinetFest® experience. Originally scheduled to take place in the *Casa da Música* parking garage, the exhibits were eventually set up in more comfortable circumstances in the various lobbies of the *Casa da Música*. This caused occasional sound bleed-through into the concert halls, but for most listeners this was a small price to pay in order that the exhibits could take place in more convenient surroundings.

All in all, the Porto ClarinetFest® was a wonderful experience. Yes, there were some organizational challenges, especially with registration and program booklets. In spite of this, however, the 2009 ClarinetFest® was an artistic success, and hosts António Saiote and Carlos Marques deserve hearty thanks for presenting a great program in the beautiful city of Porto.



Andrew Simon master class

The Butler School of Music at
The University of Texas at Austin



International Clarinet Association

CLARINETFEST® 2010

July 21-25, 2010
Austin, Texas

Planning for ClarinetFest® 2010 at the Butler School of Music at the University of Texas at Austin began over a year ago with all kinds of considerations that never before would have occurred to either one of us! Room measurements, draping for exhibit spaces, hotel screenings, shuttle services, stage crews, volunteers, to serve alcohol or not to serve alcohol. ...so

goes a long list of logistical considerations from behind the scenes. But as we write this it is mid-September, and we now have the great pleasure of going through all the outstanding proposals that began pouring in as early as last April! The roster of performers, teachers and presenters interested in being a part of next year's conference looks incredible, and we sincerely hope to

make our vision for an outstanding conference become a reality as we invite and welcome all of you to Austin July 21-25.

Events will include recitals, master classes, presentations on a wide variety of topics, competitions, memorial and tribute concerts, the premiere of the winning entry from the composition competition, an evening of concerto soloists with orchestra, the annual meeting of the I.C.A., clarinet quartets and choirs, jazz sessions, receptions, and more. We will keep you posted as plans and participants are finalized. Meanwhile, all events will take place at the Butler School of Music on the UT campus in the heart of Austin, which is arguably one of the friendliest and most welcoming cities in the country. Boasting world class restaurants (as well as some pretty tasty "dives"), museums and historic attractions, lakes and hike and bike trails, the capital city of Texas (and the Live Music Capital of the World) abounds with possibilities for entertainment. We hope you will begin making plans now to be a part of what promises to be a memorable ClarinetFest®.

—Richard MacDowell
and Nathan Williams

mostlydifferent.com
T-Shirts Sheet Music Other Stuff

Super Legend Quest Fantasy III
for Clarinet Choir



Clarinet Shirts!
Reed Shirts!
Music Shirts!
Other Shirts!

BAD REED DAY
Don't Bother Me

But wait, there's more!
Visit for our full selection...

mostlydifferent.com



Belgian Clarinet Academy

*Study clarinet with two of the world's respected pedagogues
In beautiful Ostend, Belgium*

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

Sunday, July 4 - Friday July 9, 2010



Robert Spring
Professor of Clarinet
Arizona State University
Clarinet Virtuoso



Eddy VanOosthuysse
Principal Clarinet
Brussels Philharmonic
the orchestra of Flanders
Professor of Clarinet
Lemmens Institute in Leuven,
Royal Conservatory Ghent

Partially sponsored by
Buffet
Crampon



Housing will be with guest families for early registrants

Tuition 400 Euros or USD Equivalent as of May 1, 2010

Tuition covers all classes, private lessons and daily lunch.
Daily study includes private lessons, master classes, recital performances, reed making and adjusting, orchestral performing, and audition success.

Application due April 30, 2010 - enrollment limited to 18

<http://www.belgianclarinetacademy.com>

Robert Spring <Robert.Spring@asu.edu> or Guido Six <guido.six@telenet.be>

SITE SEARCH FOR CLARINETFESTS® 2013, 2014, AND 2015

The I.C.A. Board of Directors is soliciting the assistance of the general membership in identifying potential sites for future ClarinetFests® to be held in 2013, 2014, and 2015. Proposals are encouraged for international sites as well as in the United States.

All documents must be submitted by the proposed Program Director(s) and include the following in order for proposal to be considered:

- Cover letter by proposed Program Director(s) stating intent
- Detailed biography and contact information for proposed Program Director(s)
- Three letters of recommendation for proposed Program Director(s)
- Names of proposed artistic team members
- Written proof of financial support from various agencies
- Complete addresses and detailed maps of all hotels/dorms, performance and exhibitor venues, which outline their proximity to each other
- Proposal addressing all site requirements as listed below

Being sought are locations with the following attributes:

- **Performance Spaces** – Superior acoustical space with multi-media capabilities conducive for the presentation of concerts, recitals, lectures, and master classes. Having two or more performance venues in the same location is considered optimal. Minimum capacity of the large hall should be 1100-1300 seats.
- **Exhibition Space** – Approximately 15,000 sq. ft. exhibition/ ballroom space located in or near the same facility as where program presentations will take place. Four additional nearby smaller rooms to be used as instrument manufacturer tryout spaces. All exhibition spaces must have the ability to be secured during non-business hours.
- **Housing** – Convenient housing (hotel/dorm) with a variety of price options able to accommodate budgets ranging from students to corporate executives. Capability to house a minimum of 800 individuals.
- **Travel** – Access to major transportation centers (i.e. – airports, train stations, etc.)
- **Excursions** – Interesting tourist activities in, or within the vicinity of, the city/area of venue.
- **Other** – Incorporation of area musical resources (i.e. – professional symphony orchestras, jazz ensembles, chamber musicians, military ensembles, etc.) adds greatly to the local experience for those attending ClarinetFests®.

Please send proposals electronically with the above listed requirements by July 15, 2010 to:
Gary Whitman, I.C.A. President
ICApresident@clarinet.org



muncywinds.com

Stanley's Sensational Sixty: Recapitulation and Attacca

by Amy Shapiro

Thank You, Stanley: The New York Philharmonic Celebrates a Legacy of Excellence

It is safe to say that clarinetist Stanley Drucker has achieved rare prominence for an orchestral musician. Some of this renown may be attributed to his rapid rise to the uppermost echelon, since everyone loves the familiar tale of the prodigy, but that is coupled with the remarkable fact that he has remained at the top for over six decades in New York City, one of the world's most visible cultural capitals.

Born in Brooklyn, Mr. Drucker received a clarinet for his 10th birthday and, with the support of his primary teacher, Leon Russianoff, left the High School of Music and Art to attend the Curtis Institute of Music at the age of 15. He didn't stay there long, though, winning the position

of principal clarinet of the Indianapolis Symphony Orchestra at age 16. After serving as principal clarinet of the Adolf Busch Chamber Players at age 17 and the Buffalo Philharmonic at age 18, he closed the door on the peripatetic period of his career when he joined the New York Philharmonic as assistant principal and E-flat clarinet in 1948. At age 19, he was the Orchestra's youngest member and was often called "junior" by his colleagues. Twelve years later he was appointed principal clarinet and he has continued to hold that chair for nearly half a century.

Outside of all his Philharmonic appearances, Mr. Drucker has pursued a variety of other activities: performing with orchestras worldwide, premiering works by a wide range of composers, making recordings, collaborating with a starry list of artists that includes Beverly Sills, Yehudi Menuhin, and Dudley Moore, and even finding time to explore the northeast shores on his boat.

Though he bids the Philharmonic farewell at the end of the 2008-2009 season, Stanley Drucker has left his colleagues and countless audience members with a wealth of musical memories that will surely reverberate for the next 60 years. As Mr. Drucker, himself, says: "Thanks for listening—and keep listening."

Those paragraphs were but a temporary presence at Lincoln Center's Avery Fisher Hall, the home of the New York Philharmonic. Part of an exhibit commemorating Stanley Drucker's 60 years with the Orchestra, they were displayed for less than three months, a mere coda to the myriad rehearsals, concerts, and other events in which the clarinetist had taken part since the venue opened in 1962. (In Mr. Drucker's early years with the Philharmonic, the ensemble performed at Carnegie Hall.) By

September 2009, that exhibit was only a memory, as were Mr. Drucker's final performances as principal clarinet of the New York Philharmonic. After having been so closely associated with the institution for so long, though, it just seems right that his presence will linger at Avery Fisher Hall, in some sense, for seasons to come. As it was announced from the stage on June 4, 2009, following the first of Mr. Drucker's five performances of the Copland *Concerto* with the Orchestra, he is now an honorary member of the Philharmonic-Symphony Society of New York. A rare sign of respect in and of itself, granted to luminaries like Felix Mendelssohn (in 1846), Aaron Copland (in 1970), Leonard Bernstein (in 1984), and Isaac Stern (in 1992), the fact that Mr. Drucker is the first Philharmonic musician to be so honored only adds to the significance of the title. In that capacity, his name will continue to appear on the Orchestra's roster as tangible proof of his Philharmonic legacy.

The news that Stanley Drucker would retire at the end of the Philharmonic's 2008-2009 season was made public in January 2008. With the clock ticking, so to speak, anticipation began to build, leading one to logically wonder if the reality of Mr. Drucker's final Philharmonic season could ever live up to expectations. As it turns out, it was a year packed with more than enough unforgettable occasions to fill any size scrapbook. Though Mr. Drucker is never one to dwell too much on the past, the last few months of the Philharmonic season provided a particularly apt time to reflect upon some of the many "highs" of his career. Our conversations during that period covered a wide range of subjects but there were a few leitmotifs.

One such recurring train of thought was the impressive list of musical figures with whom Mr. Drucker came in contact over the years. When asked about his greatest influences, for instance, he replied: "I would say, as a student, my teacher, Leon



Stanley Drucker with Music Director Dimitri Mitropoulos in the 1950s. (Photo courtesy New York Philharmonic Archives)



Music Director Leonard Bernstein conducting the Copland Clarinet Concerto in Japan in 1970. (Photo courtesy New York Philharmonic Archives)

Russianoff, was certainly a big influence in my life—a complicated, complex man, but he could get to a person. He knew how to draw the best out of a given person. *He* was an influence. Then, when I went to the conservatory in Philadelphia, the Curtis Institute, probably the man who conducted the chamber orchestra and was principal oboe in the Philadelphia Orchestra, Marcel Tabuteau: a great character, a great walking legend. *He* was an influence.”

“Starting out professionally, I would say Adolf Busch was a father figure for me. He knew how to draw the best out of players. He was a helper. He helped young people. He was a tremendous influence in my life. He got me to play auditions and win posts. It was that kind of a situation...

Along the way, through [Dimitri] Mitropoulos, I learned how to walk out on a stage, how to bow, and how to walk off a stage. I learned how to play *for* an audience and *to* an audience during those years. He was an amazing man who was a person of tremendous goodness and saintliness...”

“Then, Leonard Bernstein, definitely, who brought the Orchestra into the modern world and who was certainly *my* champion. I recorded his *Sonata* a couple of times and I was a soloist with him

many times. I made solo recordings with him with the Philharmonic: the Debussy *Rhapsodie* and the Carl Nielsen *Concerto* (which is still a pretty hot disc) and then Corigliano and Copland... . And Zubin Mehta also. I was a soloist in some great things with him: the ‘Five-Star Evening,’

for one, which was on nationwide TV, where I played the Weber *Concertino* and then took part in the roundtable discussion in the intermission. It was all Zubin. He was a big influence in my career also.”

Mitropoulos, Bernstein, and Mehta were just three of the nine Philharmonic Music Directors under whose baton Mr. Drucker performed (from 1949 to 1958, 1958 to 1969, and 1978 to 1991, respectively). It was Bernstein who essentially promoted Mr. Drucker in 1960 when Principal Clarinet Robert McGinnis (who had joined the Philharmonic along with Mr. Drucker in 1948) left the Orchestra. As to what may have led Bernstein to make that decision, Mr. Drucker explained: “In the years from ’48 on, I had ample opportunity to play in the principal chair. And, in addition, I was also constantly playing chamber music. A group was formed by musicians at the New York Philharmonic to play a lot of repertoire and interesting things. We got to play a lot of new music. Mitropoulos was a very strong supporter of this group, this Philharmonic Chamber Ensemble as it was known... . I did an enormous amount of that. Being very young and energetic, I managed to get into the papers in the reviews almost every time and sort of built a reputation without knowing it... . It was a situation where the managing director, George Judd, called me up and said, ‘Lenny would like to offer you the Principal chair. Are you in-



Music Director Zubin Mehta conducting a rehearsal of the Corigliano Clarinet Concerto on the Philharmonic’s European tour in 1980. (Photo courtesy New York Philharmonic Archives)



Stanley Drucker in Seoul on the Philharmonic's tour of Japan and South Korea in 2006.
©2009 Chris Lee

terested?" Well, it didn't take long to say 'yes.' ... It came out of the blue because I really didn't know that McGinnis was going to move on to Indiana at that point. So it was a total surprise. But this was a new chapter and I jumped at it."

Another frequent topic of our conversations involved composers whose works Mr. Drucker performed and, in numerous instances, premiered. He fondly recalled giving the first performance of Ralph Shapey's *Concerto for Clarinet and Chamber Group* ("sort of an impossible piece, incredibly difficult for its time") at a Philharmonic Chamber Ensemble concert in 1955. In the 1960s, Mr. Drucker took part in Philharmonic Chamber Ensemble recordings of works by Paul Hindemith and Darius Milhaud conducted by the composers. Speaking about Milhaud, he remembered: "He was very impressive. He was very thorough and I'm sure that he must have had a good sense of humor because his music reflects it—though you couldn't tell just by looking at him. And I would say the same of Hindemith. He gave me a photograph that he signed: 'Don't forget this old composer.'" He added that Hindemith "was the best conductor of the composers without a doubt." While Milhaud and Hindemith are familiar names, Mr. Drucker also readily mentioned presenting the 1983 New York premiere of a clarinet concerto by a rather obscure conductor-composer, Stanislaw Skrowaczewski. Jorge Mester conducted the Juilliard Orchestra in what Mr. Drucker described

as "a really incredible piece—very difficult. A work with a lot of color and challenge. Fun to play, actually."

Of the works Mr. Drucker has premiered, the two that received the most attention were the concertos the New York Philharmonic commissioned for him. He received the first of his two Grammy nominations in 1982 for his recording of John Corigliano's *Concerto* (1977) with Mehta and the Philharmonic. (He believed he heard the exciting news from someone at New World Records: "What impressed them, and a lot of others, was the fact that it was a small unknown label and here it was competing against Victor and Columbia and everything else. The difficult thing to get is the nomination because those five recordings are selected from many.") Written for the Philharmonic's 150th anniversary, William Bolcom's *Concerto* was conducted by Leonard Slatkin in January 1992. Mr. Drucker recalled: "Bolcom, of course, was known as a composer of songs and popular styles. He wrote theater songs. He was a fun fellow. He had a good sense of humor and certainly this *Concerto* bore it out. It has elements of several styles. One is a sort of a 'dipsy' waltz in the finale. It sounds very *drunk* and it's got a lot of circus effects. The slow movement is very ballad-like. It begins with a homespun kind of a ballad. And the theme is played by a tuba; it's sort of unusual orchestration. The first movement could be a pop tune or swing style writing. It sort of evokes the big band era in a certain way,

that kind of pop music. It's completely accessible, rousing."

In the midst of his final season with the Philharmonic, Mr. Drucker premiered Elliott Carter's *Poems of Louis Zukofsky* for Clarinet and Soprano on December 13, 2008, as part of the Philharmonic's "Day of Carter" celebrating the composer's 100th birthday. He explained: "As it turned out, there were four songs finally. [Carter] was still writing and there might have been more but I think they told him to *stop*, not to write more than the four. It was for soprano and clarinet alone. It was an enjoyable collaboration with Lucy Shelton, who is certainly a specialist in new music and was a pleasure to work with. The music of it was taxing in some ways yet the piece worked very well. It sort of evoked, for me, early Carter works that were sort of more traditional: his woodwind ensemble work and his *Pastoral* and so forth of years and years before... I felt that the songs were so well crafted that it was hand in glove, absolutely." Not only was the composer present for the concert, but the performers were also able to receive feedback from him before the premiere. Mr. Drucker reported that Carter "was very, very much involved in every aspect of the piece, amazingly so. Slight dynamic alteration was very important to him. Slight accent, heavier accent, slight moving ahead, slight moving back. These were all vital in his thinking. And I was very impressed at how much he was involved in speaking out about how he wanted this piece to be."

Naturally, my conversations with Mr. Drucker also revolved around an attempt to grasp the enormity of both his career and the hectic season with which he was currently involved. Speaking about the New York Philharmonic, in general, as an institution, he reflected: "When I joined it was a men's club and everybody in it, almost to the last person, was from Europe, all the different countries of Europe, with different backgrounds but all with an equal dedication to what they did. ...Of course, now we're half and half, women and men, and many more American-born members. I would say, player for player, perhaps the players are better than they might have been. You can't tell from the recordings, though, which is an interesting point. You hear the recordings and you hear a certain kind of a soul in the sound that always ex-

isted in the Philharmonic. But I think more string players could get up and play a difficult violin concerto or a cello concerto than could have done years ago, years before when players were mostly just emphasizing their orchestral talents.”

Mr. Drucker observed how orchestras have “evolved. They have to fill a lot of different needs for a community and they have to fill up a year. In the old days, orchestras had anywhere from 20- to 28-week seasons and sometimes there may have been some summer weeks. But that’s what it was. Today it’s year-round with tours and festivals and summer residencies and all kinds of things. So it’s really more corporate.” (Along those lines, it is interesting to note that Mr. Drucker was one of a handful of Philharmonic musicians featured in an ad for Credit Suisse, the Orchestra’s “global sponsor,” that was a ubiquitous presence in *The New York Times* during the year.)

The metaphor that comes to mind to describe Mr. Drucker’s final Philharmonic season just happens to be a work that was performed on the very same programs on which he played the Copland *Concerto*: Ravel’s *Boléro*. The season was, just like that audience favorite, one long crescendo. The surges of appreciation and affection for Stanley Drucker as an artist that were palpable throughout the entire year simply gained in intensity. On various occasions, he was publicly recognized by guest conductors, including Riccardo Muti, Zubin Mehta, and Bramwell Tovey. At other times, like a post-matinee conversation hosted by Philharmonic Associate Principal Bass Jon Deak (now retired), audience members grabbed hold of opportunities to proffer praise and thanks. Philharmonic musicians weighed in, both in video testimonials and at celebratory events and receptions. Bass clarinetist Stephen Freeman, who also retired at the end of the season after 42 years with the Philharmonic, spoke warmly about his longtime colleague, referring to his playing as “always inventive, always interesting.” Mr. Freeman declared: “He has a virtuosic command of the instrument and, over a period of time, working with him days on end, years on end, you realize what an awesome player he is. And I don’t think there’s anyone like him.” (He added that one of the reasons he decided to continue playing with the Philharmonic for another season was that he



Stanley Drucker performing the world premiere of Elliott Carter’s Poems of Louis Zukofsky with soprano Lucy Shelton as part of the Philharmonic’s “Day of Carter” on December 13, 2008. ©2009 Chris Lee

“wanted to be a member of the Orchestra when Stanley retired.”)

The general crescendo of the season eventually gave way to an incredible ac-

celerando of activity surrounding Mr. Drucker’s Copland performances in June. Swept up in a media maelstrom, he received coverage in *The New York Times*, *The Wall Street Journal*, *New York, Newsday*, and other newspapers, magazines, and Web sites. He was also filmed by television stations from Australia and Canada and featured as the “Person of the Week” on ABC’s “World News with Charles Gibson.” Though he humorously referred to the inundation of interviews as “variations on a theme,” he appeared to be both humbled and slightly bemused by such widespread interest in his career.

Despite all the hoopla, Mr. Drucker somehow maintained his typical equanimity, continuing to demonstrate an innate ability to block out distractions and concentrate solely on the music at hand: in this case, the Copland *Concerto*, once again. Thinking back on his performances conducted by outgoing Music Director Lorin Maazel (on June 4, 5, 6, 9, and 19), Mr. Drucker was struck by the full houses and the amount of “excitement. You could sense a lot of interest and vitality in the audience.” As he pointed out, “There’s nothing like a New York audience.” Earlier in

At UMBC, you’re in the spotlight...

on stage and off.

Our extensive performance opportunities give students the chance to shine, while our low student-to-teacher ratio ensures a personalized educational experience.

COLLEGE AUDITION DATES

- November 14, 2009
- February, 6, 2010 (scholarship auditions)
- April 10, 2010

Please visit our Web site for more information on current events and special opportunities for high school students.



LEARN MORE

WWW.UMBC.EDU/MUSIC

UMBC

AN HONORS
UNIVERSITY
IN MARYLAND

the spring, when asked to recall particularly memorable soloists who had appeared with the Philharmonic over the years, he cited Jascha Heifetz, Nathan Milstein, David Oistrakh, Vladimir Horowitz, and Arthur Rubinstein. He elaborated: “Those legendary names had something very, very unique. It always looked to me like these famous names, like a Rubinstein or a Heifetz, made it look easy. They didn’t look like they were having an unpleasant time. They looked like they were having the time of their lives. And it certainly communicated. It had a wonderful way of getting to an audience. When they played, it gave an audience something they’ll always remember.” The thought never would have occurred to him, but Mr. Drucker could easily have been talking about himself. When he stood in front of the New York Philharmonic—his Orchestra—performing the Copland *Concerto*—truly his piece—in June 2009, he looked as if he were having the time of his life. Assuredly, he also gave something special to everyone who was able to attend any of those five concerts. Vivian Schweitzer said as much in *The New York Times*, calling his performance “stellar” and “memorable.”



Stanley Drucker with writer Amy Shapiro at a reception in the Green Room at Avery Fisher Hall following his performance of the Copland Concerto on June 4, 2009.

A collection of similarly laudatory reviews was accompanied by Mr. Drucker’s growing number of impressive accolades. The aforementioned honorary membership in the Philharmonic-Symphony Society of New York was conferred “In recognition of his 60 years as a member of the clarinet section and as Principal Clarinet, longer than any other musician in the New York Philharmonic’s 167 year history, and his performing as soloist with the Orchestra 191 times ... In grateful remembrance of his unstinting dedication and his performing with the greatest musicianship in more than 10, 200 Philharmonic concerts around the world, bringing his own unique style to every performance and making the Clarinet Concertos by Aaron Copland and John Corigliano his signature works.” Understandably, Mr. Drucker was especially moved by that designation. He was also greatly touched by a “wonderful gift” from Leonard Bernstein’s children: “It was a framed front page of his Clarinet Sonata in his own handwriting with corrections and additions and deletions. It was really quite something. There was a little note to me that was also framed with it, a personal note from the three of them: Nina, Jamie, and Alexander.”

Mr. Drucker served as the New York Philharmonic’s principal clarinet for 48 years; Simeon Bellison had the next longest tenure as principal, 25 years, from 1923 to 1948. Discussing the predecessor

whose retirement helped pave his own future career path, Mr. Drucker thoughtfully said: “Simeon Bellison was a legendary name. He was very, very well respected and a thorough musician. He was a great advocate for the clarinet. He did a tremendous amount of transcribing and arranging music. He was a man who gave to his students and, of course, he’s famous. He was in the New York Philharmonic of the Toscanini years. So that, in itself, is in the record books.” Actually, it is now Mr. Drucker who is officially “in the record books.” He was recognized by the *Guinness Book of World Records* for achieving “the longest career as a clarinetist,” having “performed professionally” for 62 years, 7 months, 1 day as of June 4, 2009.

Mr. Drucker is someone who emphatically stresses the virtue of “focus” and, with his distinguished Philharmonic years behind him, his eyes are firmly focused on the future, looking ahead to what is simply the next movement in the ever-evolving composition that is his life. There are already engagements lined up—and honors yet to come. Mitchell Estrin received his bachelor’s and master’s degrees studying with Mr. Drucker at Juilliard and performed in more than 2,000 concerts with the New York Philharmonic. After helping to preside over a reception held by Buffet Crampon to bestow a Lifetime Achievement Award upon Mr. Drucker in June, he wrote:

Stanley Drucker is my mentor, teacher and friend. When he announced his retirement from the New York Philharmonic, I reflected on what I could give him to celebrate this monumental milestone and an idea came to mind. Although his illustrious career included just about every conceivable musical and artistic accomplishment and recognition, there was one award conspicuously missing... He never received an educational degree of any kind, high school or college. Therefore, I decided to nominate him for an honorary doctorate in music from the University of Florida, where I am the professor of clarinet...

The nomination process required the preparation and submission of a portfolio to the University of Florida Honorary Degrees Committee. The portfolio included my nomination letter, Mr. Drucker’s curriculum

New Clarinet Works
by Rick Sowash

Choose from 38 tonal, melodic scores.
Audio samples online.

“Everyone else plays Brahms”

www.sowash.com/clarinet.html

vitae, letters of support from experts in the field of music, and letters of support from the Dean of the University of Florida College of Fine Arts and the Director of the University of Florida School of Music...

The completed portfolio was presented for review to the Honorary Degrees Committee. The committee unanimously endorsed Mr. Drucker's nomination and passed it along for a vote in the Faculty Senate. After unanimous approval in the Senate, the portfolio was presented to the President of the University. Following his endorsement, the portfolio was presented to the University's Board of Trustees and was again unanimously passed. It was finally official! Stanley Drucker would be awarded an honorary doctorate in music from the University of Florida.

I cannot imagine anyone more deserving, and congratulate Mr. Drucker on receiving this high honor. I look forward to hosting him on campus in the spring of 2010 for a musical residency and the conferring of the degree at the University graduation ceremony. Bravo Stanley!!

With this exciting news capping off a season that was "much more" than Mr. Drucker had "ever expected," he marveled: "It certainly was more than anybody can wish for as far as a send-off, if you want to call it that... It's just amazing and I'm very lucky. It's been a *thicket* of words and music and just a little world in itself. I'm just happy to be able to walk through that forest." His response, when asked about his accomplishments over the past six decades, reveals a great deal about his mindset and the kind of person he is (while also, perhaps, alluding to a well-known lyric from *A Chorus Line*): "I'm absolutely proud of the fact that I've performed on the cutting edge and on the front line, so to speak, for all of these years. I've always given it more than 100 percent. I've never backed off and certainly never backed off from a challenge. I feel that my way toward what I did was an honest way and I did what I had to do, what I was very fortunate to be able to do... I think never giving less than the maximum is my biggest deal, that I've never given less than 100 percent. And I don't think I'll ever change no matter what I do."



Stanley Drucker at home in July 2009 with a collection of honors, citations, and tributes from the New York Philharmonic, Guinness Book of World Records, New York City Council, the New Yorker, and the family of Leonard Bernstein.

Acknowledgements:

I wish to thank the New York Philharmonic's Archivist/Historian, Barbara Haws, and Associate Archivist, Richard Wandel, for offering me the opportunity to curate the exhibit celebrating Stanley Drucker's career, and for all their past, present, and future assistance with my research. I am also indebted to Mitchell Estrin and Stephen Freeman for their contributions to this article.

ABOUT THE WRITER...

Amy Shapiro graduated from Hofstra University *summa cum laude* with high honors from the music department and received a master's degree in performance from New York University. A candidate for a Ph.D. in musicology at Stony Brook University, she is working on a dissertation entitled "Sixty Years at the New York Philharmonic Through the Eyes of Clarinetist Stanley Drucker: An Oral History of the Philharmonic Community, 1948-2008." A student of Stanley and Naomi Drucker, Amy began her clarinet studies with Louis Panacciulli. She can be heard on the 2005 recording *The American Chamber Ensemble Plays Peter Schickele in Monochrome III for Nine Clarinets*. As program annotator for the American Chamber En-

semble, Amy has written the liner notes for the group's upcoming CD, *American Clarinet Treasures, Volume II*.



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

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

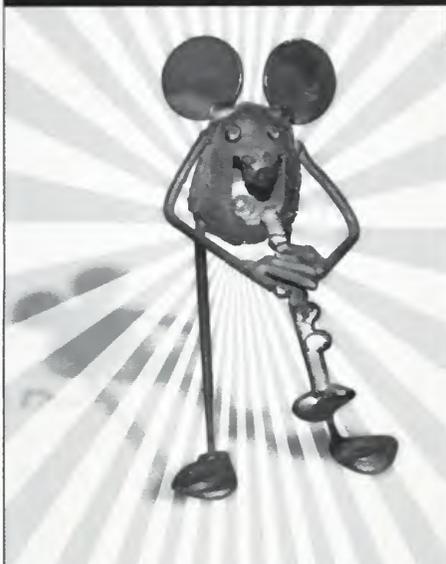
Wichita Band Instrument Co.
2525 East Douglas, Wichita, KS 67211
orders (800) 835-3006
Info (316) 684-0291
FAX (316) 684-6858
E-Mail: wbic@wichitaband.com

visit our web site:
www.wichitaband.com

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

ECLECTIC

Ralph Williams
Clarinet and Bass Clarinet



"Fantasy Sonata"

John Ireland

"Concerto for Clarinet and Orchestra Op. 57"

Carl Nielsen

"...incredible artistry and virtuosity. Ralph Williams has no limits. This is truly a world class CD..."

Jim Kanter

"Eclectic," featuring a combination of original and established works.

The CD is available through CD Baby & iTunes.

DOUBLE-LIP EMBOUCHURE REVISITED

by Ethan Sloane

[This is the second in a three-part series by the professor of clarinet at Boston University. The next article will consider articulation. Ed.]

Ralph McLane, Harold Wright, David Weber, Kalmen Opperman, Ignatius Gennusa, Gino Cioffi, John Genovese, Robert Genovese, Reginald Kell, Richard Stoltzman—in the pantheon of clarinet lore these names resonate prominently and historically. Among their many virtues, tonal beauty and character, evenness and legato, are often cited. While distinctions in tone clearly exist among them, one attentive enthusiast observed, "they are like different branches of the same tree." This is sympathetic but not entirely startling: they all are/were double lip players.

In simple terms double lip embouchure refers to covering the top teeth with one's upper lip, similar, in mirror image, to the formation of the lower lip in single lip playing, employed by the majority of clarinet (and saxophone) players. It is not my intention to advocate for one approach over another, but rather to suggest a pedagogical usefulness of double lip in addressing jaw bite ("pinching") and opening of the throat and oral cavity, to explore its value both as a gauge of finger pressure, and as an aid in the cultivation of a refined legato. Constructed as suggested above, the lips necessarily assume primary function for support of the mouthpiece and instrument. (The teeth don't contact the mouthpiece.) While no description can replace trial, and, even better, professional guidance, two small points warrant consideration:

1. Only employ the edge of the upper lip, less or certainly no more than one engages on the lower lip. This configuration will aid in steadying the instrument in the embouchure (and indeed the upper lip should be quite stable).
2. Position the mouthpiece behind (at an acute angle to) the upper teeth, not at a ninety-degree angle, to avoid excessive

pressure on (and resultant soreness of) the upper lip.

Ideally the support of the instrument is distributed evenly between the two lips, and, when fully developed, one feels consistent, secure contact all around the mouthpiece and reed, as if they were one unit.

The benefits or characteristics are at once manifold, yet subtle. One can sense a greater directness of the air column *through* the instrument (as distinct from *into* it), and one hears the tone without the element introduced by bone conduction from upper teeth to the inner ear. Further, the act of drawing the lip over the upper teeth, sympathetically, almost reflexively, elevates the soft palate, contributing to a sense of "opening up." The clarinet feels almost like an extension of one's throat or airway, with the embouchure acting as a secure circular gasket.

To be sure, at the outset, one may experience a loss of control as the musculature acclimates to its new responsibility. Soon this yields a useful observation informed by physical sensation: one can easily confuse muscle control with muscle tension. In point of fact, muscle control can involve willing certain muscles to relax, rather than to tighten. Tellingly, this in turn yields an insight into the mechanics of playing: we are exhorted always toward greater efficiency or economy. Efficiency in playing often encompasses the evocative, "do the least, get the most." By monitoring jaw bite or pinching, by using the primary lip muscles with minimal squeezing, one approaches a potentially greater efficiency.

This sensation of more direct employment of the air column, and of a more poised, non-pinching, embouchure, largely transfers, with no loss of control, directly and seamlessly to single lip playing. During one's practice, I believe a brief series (beginning literally with only moments at a time) of long tones, 12ths, scales, and scales in thirds, played with two lips will enhance one's sense of ease and economy

in single lip playing, strengthening, as it will, the entire embouchure area. Indeed, one's sense of the role of the embouchure in playing may evolve. An oversimplification, approaching a "sound bite," of progress from a developing level to an advanced level could be this: the inversion of control (or reliance) from one's over-employed or overtaxed embouchure to one's underutilized diaphragm (or air column).

If the embouchure is to function as an efficient gasket connecting the air column to the clarinet, its formation is clearly critical. Its description may also be subjective and elusive, given wide variations in lips, teeth, bite formation, and oral cavity, among others. We are encouraged to relax, to avoid pinching, and yet to provide stable support to the clarinet. The reconciliation or balance of these elements is at times baffling, not easy to explore or to understand.

Imagine nestling a raw egg (in its shell!) in one's hand, palm up, so that someone else could take one's wrist and vigorously shake the hand holding the egg. To prevent the egg from falling and breaking, one would make a muscular formation around the egg; to avoid squeezing and breaking the egg, this formation must be freestand-

ing, a mold, supporting but not pressing upon, the delicate eggshell.

Or consider writing with a pen or pencil. One employs contact evenly around the writing instrument, using a fluid, non-gripping, minimal pressure in anticipation of contact with the paper; with insufficient support the pen or pencil would fall out of one's hand. The requisite muscular configuration is a recalled and refined response conditioned by countless prior writing experiences.

I do not believe double lip embouchure to be a panacea. It may provide a useful approach to challenges including jaw bite, air support, opening of the throat, and legato, and balance of the clarinet in mouth and hands, all of which are problematic to examine and evaluate, informed as they are by "feel" or sensation, rather than by casual external appearance, or even by careful visual observation.

One final afterthought is particularly provocative. From hearing a clarinetist can one ascertain if he (she) is a double-lip player? One starting point in this absorbing exploration might be to study recordings of great artists, including those enumerated at the opening of this discus-

sion. Beyond parochial considerations of embouchure, I am confident you will enjoy some transcendent performances brimming with inspiration no less than with instruction.

ABOUT THE WRITER...

Ethan Sloane enjoys a prominent career as performer, teacher, and arts administrator. He has appeared throughout North America and in Europe and China. Recent festival appearances have included performances with leading string quartets at Music Mountain (CT), Bargemusic (NY), and The Shepherd on the Rock at Maverick Concerts (NY).

Mr. Sloane is artistic director and co-founder of the Hampden-Sydney Music Festival in Virginia, director and founder of a clarinet workshop held each summer at Tanglewood, and editor and founder of the Harold Wright Legacy Series, published by Southern Music Co.

Following upon appointments in New York, Iowa, British Columbia (Canada), West Virginia, and Maryland, since 1984, he has been professor of music at Boston University's College of Fine Arts.

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

Clarinet Performance Workshop

June 11–15, 2010 in Bloomington, Indiana

Work with three international performers/teachers in a hands-on approach to clarinet performance in today's world through a combination of master classes, group lessons and private lessons.

"Identify your unique issues...and develop individual approaches towards solving them!"

HOWARD KLUG



FACULTY

Howard Klug, Professor of Clarinet,
Indiana University Jacobs School of Music

Steve Cohen, Professor of Clarinet,
Northwestern University

Eric Mandat, Professor of Clarinet,
Southern Illinois University at Carbondale

INFORMATION

Tuition: \$550
Office of Special Programs
IU Jacobs School of Music
1201 E. Third Street
Bloomington, IN 47405
Web: music.indiana.edu
E-Mail: musicsp@indiana.edu



JACOBS SCHOOL
OF MUSIC
INDIANA UNIVERSITY
Bloomington

music.indiana.edu



My day job, real estate, is pretty easy physically. I just boss custodians and repairmen around and do paperwork—pay taxes, pay cockroach killers—and argue about security deposit refunds. The only physical part is climbing the stairs and going on roofs. None of my buildings has elevators.

Playing the clarinet...that can injure you. You know where? The right thumb. The right thumb holds a disproportionate weight of the axe when you're standing.

I once got a pain in my right thumb that lasted 18 months. That pain took a long, slow trip through my body. Went from my

thumb to my shoulders to my neck.

I once drove to Cincinnati to see a specialist for clarinet pain. Then I did Alexander Technique, and every other technique short of amputation.

Some clarinet players use a neck strap. I do. At KlezKamp, a klezmer music convention, I met another clarinetist who wore a neck strap. He told me, "The pain eventually goes away." That was my mantra for a very long time.

The clarinet is the agony stick. Sax players in particular call it that. Sax is so easy. I asked a sax player in a big band if he played clarinet. He said, "I *have* a clarinet."

I certainly look like a clarinet player: khakis, polo shirt, ramrod straight posture, and facial muscles tightened up like model-airplane propellers.

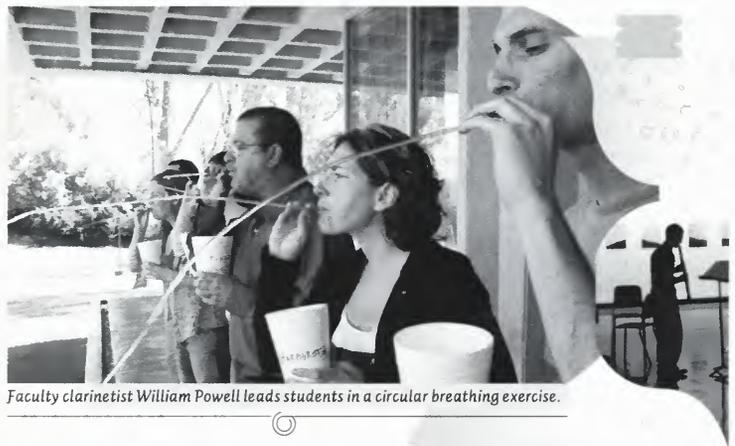
Not every clarinet player looks like an insurance agent though.

There's Don Byron, who has the dreadlocks-thing going. And Paquito D'Rivera, the *Cubano humano*. And there are at least a few dozen curly-haired Jewish clarinetists who have their own special niche, looking like Larry Fine from *The Three Stooges*. The principal clarinetist in the Cleveland Orchestra, Franklin Cohen, is one. Me too.

ABOUT THE WRITER...

Bert Stratton writes at "Klezmer Guy," possibly the only blog about music and real estate (www.klezmerguy.com). He is a landlord, plus the bandleader and clarinetist of Yiddische Cup, a Cleveland-based klezmer band. His writing has appeared in *Rolling Stone* and *Downbeat*. Yiddische Cup's latest CD is **Klezmer Guy**. Stratton played alto sax in the University of Michigan jazz band for a semester; he was an English major, winning two Hopwood Awards in creative writing.

The **Multi-Focus Clarinet Performance Program** surveys Western musical repertoire from the medieval to the modern and emphasizes contemporary styles, diverse musical cultures, improvisation techniques, new technologies and interdisciplinary media. The curriculum includes weekly seminars on performance practice and technique, and often features distinguished visiting artists as well as lessons with world renowned clarinetist William Powell.



The Herb Alpert School of Music at CALARTS

Multi-Focus Clarinet Performance Program (BFA, MFA)

CALIFORNIA INSTITUTE
OF THE ARTS
661.255.1050
admiss@calarts.edu
calarts.edu
music.calarts.edu



IN THE HEART OF CHICAGO...

DEPAUL SCHOOL OF MUSIC

HAS PRODUCED MORE THAN 3,000 GRADUATES WHO HAVE
GONE ON TO SUCCESSFUL CAREERS IN MUSIC.

Our alumni are currently performing, teaching, recording and working in the offices of:

Boston Symphony Orchestra
Boston University
Broadway Theater Orchestras
Chicago Symphony Orchestra
DePaul School of Music
Elementary, middle & high schools throughout the Midwest
Harpo Studios
Houston Grand Opera
London Symphony Orchestra
Lyric Opera of Chicago
Minnesota Orchestra
The Metropolitan Opera
National Symphony Orchestra
NBC
L'Orchestre Symphonique de Quebec, Canada
Osaka Philharmonic, Japan
Ottawa Symphony, Canada
Philadelphia Orchestra
Royal Swedish Opera Orchestra
San Francisco Symphony
Santa Fe Opera
United States Marine Band
and many more.



DEPAUL
UNIVERSITY
SCHOOL OF MUSIC



Come study with:
Larry Combs
Julie DeRoche
Wagner Campos

Application deadline: Jan 15
musicadmissions@depaul.edu

Audition deadline: March 1
<http://music.depaul.edu>

Playing Second Clarinet in the Baltimore Symphony Orchestra

An Interview With Gordon Miller, Former Second Clarinetist of the Baltimore Symphony Orchestra

by Edward Palanker

EP: Where and with whom did you study?

GM: Peabody Conservatory of Music with Stanley Hasty

EP: When did you join the Baltimore Symphony Orchestra?

GM: I joined the Baltimore Symphony in 1944 after playing in the Coast Guard Band in Curtis Bay, MD, during WWII. I always played second but also played E^b clarinet and sax until we went with four clarinets in the '60s. A few years later, I let the assistant take over playing E^b, but I played most of the sax solos for most of my tenure.

EP: How many years did you play in the BSO?

GM: 51 years. The first year I made \$60 a week for 16 weeks, drove a cab, played summer band concerts, taught lessons and performed at the local burlesque house, playing sax and clarinet. Anything to pay the bills.

EP: Who were the principals you played with?

GM: Gilbert Stange, Stanley Hasty, George Silfies, Ignatius "Iggy" Gennusa, Frank Cohen and Steve Barta.

Hasty asked me to audition for principal when he was leaving, but I told him I didn't think I had the personality for it. I regretted that decision later.

EP: Who was the easiest to play with and why?

GM: Stanley Hasty. He would go over passages with me to blend and play in tune, and he did it in a very patient, respectful way. He was a very nice, relaxed guy and a fine player.

I also found George Silfies to be very easy to get along with and play with. He was also very low keyed.

EP: How many principal conductors did you play for and who was your favorite and why?

GM: Reginald Stewart, Peter Herman Adler, Sergiu Comissiona and David Zinman.

By far Zinman was my favorite. He was very respectful and a great musician and conductor.

EP: Who was your least favorite and why.

GM: Comissiona. He was not a nice person, very difficult to follow and was very disrespectful to many musicians. Adler was the weakest of them all.

EP: I often heard you say he should be arrested for impersonating a conductor. We all had a good laugh at that, and we all agreed.

EP: If you were putting together an excerpt book of important second clarinet parts, what works would you include?

GM: Bartók, *Concerto for Orchestra*; *Miraculous Mandarin Suite*
Ravel, *Daphnis and Chloé Suite No. 2*
Tchaikovsky, *Symphony No. 5*
Beethoven, *Symphony No. 5 and No. 9*
Brahms, *Symphony No. 4*
Mendelssohn, *Symphony No. 3 & No. 4*; *Fingal's Cave Overture*
Rimsky-Korsakov, *Rapsodie Espagnole*; *Scheherazade*
Shostakovich, *Symphony No. 1*
Stravinsky, *Petrushka*
Strauss, *Don Juan*

EP: Are there particular characteristics a second clarinet player must have, both in his playing and in his personality?

GM: One has to be very willing to cooperate and be respectful. You need to be able to take criticism and be willing to work at blending and playing in tune with the principal.

EP: What are your pet peeves with some principal clarinet players you have played with?

GM: Making disparaging remarks about certain passages and not being equally respectful. Thinking that they are superior players because they're playing principal.

First players depend on having a strong second player capable of being flexible. Both need to be equally good in their respective positions. They should respect each other equally because they depend on each other equally.

EP: Were there works that you never tired of playing?

GM: Not specific pieces, but composers. Mozart, Verdi, Brahms and Tchaikovsky.



Edward Palanker (l) and Gordon Miller (r)

EP: How about pieces or composers that you never wanted to play again?

GM: A lot of contemporary works.

EP: What special tuning problems does a second clarinet player have to deal with?

GM: Not over blowing the first player, you know, balancing. Playing in octaves, especially when playing in the lower register and the first is playing in the throat tones.

EP: Do you feel that a second player needs to use the same type of equipment as the principal or could they blend and play in tune using different brands and models?

GM: It's probably better in most cases if both used the same brand clarinet since the tendencies will be the same, but it may not be necessary depending on the player. I don't think it's important for the second player to have to use the same type of mouthpiece because it is far too individual. There are too many personal factors involved in being comfortable with choosing a mouthpiece. Pretty much the same with reeds.

EP: What do you think is the main difference in personality between a success-

ful principal and a successful second player?

GM: Many principals have bigger egos, are more outgoing, cockier and flamboyant. A second player needs to be more submissive and be willing to take criticism more easily from a peer. They need to be able to accept that they work just as hard but don't get the credit or the recognition.

EP: Do you think most second players really want to be principals, or do you think they are happy playing second?

GM: I think many second players are satisfied playing second, but many may have the desire to play first, especially the younger ones. Some don't want the responsibility or have the temperament to be in the "hot seat" or have the nerves, desire or personality to be in the limelight.

EP: There's a quote I've heard credited to Bonade in reference to his tone having a little "noise" when hearing him up close. I'm paraphrasing, "I don't play for the second player, he just wants my job anyway. I play for the conductor and the audience." I can't say for sure where I heard that.

EP: What is the most embarrassing thing that ever happened to you?

GM: We were playing Strauss's *Till Eulenspiegel* on a run out far from our home base when I was the E \flat player. I forgot to look at the schedule and didn't notice that we were doing a different program than we did the day before. I didn't have my E \flat clarinet with me and didn't realize it until the bus was well under way. You drove that day and when you pulled up in your car I ran out and asked you if you had your E \flat clarinet with you. Do you remember, you looked at me and said, "Why would I have my E \flat clarinet, I'm playing bass?" So I had to transpose the E \flat part on my B \flat clarinet. It wasn't pretty. I don't think the conductor was too pleased, but it was good for a laugh later, and my colleagues obliged.

ABOUT THE WRITER...

Edward Palanker (<http://eddiesclarinet.com>) Check out my Web site for my bio, articles, fingering charts, pictures and recordings. I have many articles on it that have appeared in *The Clarinet* journal in past years.

The New Masters Series Clarinet Pads...

make a significant contribution to the tonal palette and projection of the player's sound. The pads reflective surface produces a tone neither too bright nor too dark, but comfortably between the harshness of cork pads and the dullness of felt pads.

 **Valentino**_{USA}

www.jlsmithco.com
www.valentinopads.com
800.659.6073



THE 2009 I.C.A. YOUNG ARTIST COMPETITION

A Report by Keith Koons, Competition Coordinator



photo caption: (l to r): Nuno Fernando Soares Sousa from Portugal, Yi-Chun Chen from Taiwan (second place), Ching-Chieh Hsu from Taiwan (third place), István Kohán from Hungary (winner), Domonkos Szakács from Hungary, David Campbell, Andrew Simon, Eddy Vanhoosthuyse, Jonathan Cohler, Phillippe Cuper.

The International Clarinet Association is fortunate to have a consortium of companies who generously support the prizes for the annual Young Artist Competition. Those companies include Buffet, Leblanc, Rossi, Selmer, Yamaha, and now Rico. We are grateful for their support.

A total of 30 completed applications and recordings were received for this year's competition, representing eight different countries. Twelve contestants were chosen for the semifinal round. The preliminary round judges were Lynn Musco (Stetson University) Philip Paglialonga (Bethune-Cookman University) and Nikolay Blagov (Orlando Philharmonic Orchestra).

Due to illness, one person was unable to play for the semifinal round, leaving 11 performers from four different countries: Israel, Portugal, Taiwan and Hungary. The semifinal and final rounds were held at the *Conservatório de Música do Porto* in Porto, Portugal as a part of ClarinetFest® 2009. The semifinal round judges were Keith Lemmons (University of New Mexico), Eric Mandat (Southern Illinois University, Carbondale), Pascual Martínez (New York Philharmonic) and Robert Spring (Arizona State University).

Five performers were selected to advance to the final round: Yi-Chun Chen from Taiwan, Ching-Chieh Hsu from Taiwan, István Kohán from Hungary, Nuno

Fernando Soares Sousa from Portugal, and Domonkos Szakács from Hungary.

The final round judges included David Campbell (Chairman of the Clarinet and Saxophone Society of Great Britain), Jonathan Cohler (Boston soloist and teacher), Philippe Cuper (Versailles Conservatoire and Paris Opera), Andrew Simon (Hong Kong Philharmonic Orchestra), and Eddy Vanhoosthuyse (Royal Conservatory of Music, Ghent, Belgium). This esteemed panel of judges represented five different countries.

The judges commented on the excellent performances by all finalists, and had some difficulty selecting only three prize-winners.

The three prize winners were recognized at the I.C.A. awards ceremony on August 13. The third-place winner was Ching-Chieh Hsu, receiving a cash prize of \$1,000. The second-place winner was Yi-Chun Chen, receiving a cash prize of \$1500.

The first-place winner was István Kohán, who received a cash prize of \$2,000 and a professional clarinet from Selmer Paris.

Mr. Kohán is 19 years old and is from Budapest, Hungary. His first clarinet teacher was his father, also named István Kohán, who performs in the Budapest Klezmer Band. He previously studied at the Béla Bartók High School Conservatory with Laszlo Kraszna, and in fall 2009 will be entering his second year of study at the Ferenc Liszt Academy of Music, where his clarinet teacher is Zsolt Szatmári. He previously won first prize in the Anton Eberst International Clarinet Competition in Serbia and the International Clarinet Competition in Carlino, Italy.

Special appreciation is expressed to all the judges for their generous service to the I.C.A.

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

Visit the International Clarinet
Association on the World Wide Web:
WWW.CLARINET.ORG

THE 2009 I.C.A. HIGH SCHOOL SOLO COMPETITION

A Report by Marguerite Levin, Coordinator

The preliminary round of the 2009 I.C.A. High School Solo Competition was held in May of 2009 in Baltimore, Maryland. Applications were submitted on compact disc, and judges were unaware of contestants' names or country of residence. Required repertoire was the *Hommage à A. Khatschaturian for Solo Clarinet* by Béla Kovács and the *Sonata for Clarinet and Piano* by Leonard Bernstein. Judges were Edward Palanker (Baltimore Symphony), Allison Yacoub (Morgan State University) and Kyle Coughlin (Howard Community College). Judges selected seven finalists to advance to the final round.

The final round was held on Wednesday, August 12, 2009, in the *Conservatório de Música do Porto*. Judges were John Scott (University of North Texas), Elizabeth Crawford (Ball State University), and Marie Picard (Quebec Conservatory). The three winners, all from Portugal, were: first prize of \$1,000, Carlos Ferreira; sec-

ond prize of \$750, Sara Araújo; and third prize of \$500, Diogo Ferreira. The other four finalists were Samuel Marques of Portugal; Xu Li of China; Joseph Samucha of Hong Kong, and Gustavo Cesar Yescas Nuñez of Mexico.

All performers and teachers are to be commended for the high level of playing heard on the application CDs as well as live in Portugal. The performances were truly remarkable, especially when considering that some of the competitors were as young as 14 years old!

This coordinator is thankful for the collegial atmosphere of the judges and of their willingness to serve our profession. Many thanks to all.



The winners (l to r): Carlos Ferreira (first prize), Sara Araújo (second prize) and Diogo Ferreira (third prize)

DOMAINE
Forget

INTERNATIONAL MUSIC AND DANCE ACADEMY
WOODWIND SESSION 2010 - JUNE 13th TO 26th

CLARINET AND BASS CLARINET WORKSHOP



Eric P. Mandat
June 20th to 27th
MASTERCLASS



Marie Picard
Quebec Symphony



Jean-Francois Normand
Montreal Music Conservatory

**More teachers to be announced...
please visit our website**

www.domaineforget.com

5, Saint-Antoine Street | Saint-Irénée (Québec) | GoT 1Vo Canada
Ph: (418) 452-8111 | aca@domaineforget.com



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

CLARINETFEST® 2009

I.C.A. RESEARCH COMPETITION REPORT

by Jane Ellsworth, Competition Coordinator

There were six proposals submitted for this year's Research Competition, and all were accepted for presentation at the ClarinetFest® in Porto, Portugal. The proposals were as follows: Gregory Barrett, "The Musical World of Aage Oxenvad"; Elizabeth Crawford, "Chalumeau and Soprano: A Look at Caldara's *l'ot'offes*"; Stephen Fox, "The Anatomy of the Clarinet"; Kenneth Long, "An Analysis of Elliott Carter's *Gra*"; Blake McGee, "A Quantitative Analysis to Demystify Reed Design"; and Fernando Silveira, "Cavallini Years in Brazil: Which One?". The judges for the preliminary round were Nicolas del Grazia (Boston, MA), Julia Heinen (California State-Northridge), Spencer Pitfield (U.K.), Albert Rice (Claremont, CA), and James Schoepflin (Spokane, WA).

One of the presenters, Stephen Fox, was unable to attend in Porto, so five presentations were given at the ClarinetFest®. The first prize winner, recipient of \$1,000 and publication in *The Clarinet*, was Fernando Silveira of Brazil. The second prize of \$500 was given to Gregory Barrett of the U.S.A. An honorable mention was given to Blake McGee, also of the U.S.A. The judges for the final round in Porto were Julia Heinen (California State University-Northridge), Mary Kantor (Seattle, WA), and Michael Webster (Rice University).

The presentations were all excellent, and the judges deliberated for about 45 minutes before reaching their decision. Many thanks are due to all of the judges, as well as to the participants, for a very successful 2009 I.C.A. Research Competition.

*Put yourself
in our
place*



Lamont School of Music

F. Joseph Docksey, Director

Woodwind Faculty

Arthur Bouton,
Woodwind chair, saxophone
Andrew Stevens, clarinet
Lisa Martin, oboe
Pamela Endsley, flute
Chad Cognata, bassoon

(Pictured left to right)

Audition Dates

Saturday, November 14, 2009
Saturday, February 6, 2010
Saturday, February 13, 2010
Saturday, February 27, 2010

Call now to schedule your
audition. 303. 871. 6973

www.du.edu/lamont

Degrees Offered

Bachelor of Music
Bachelor of Arts
Master of Music
Master of Arts
Artist Diploma

Graduate Teaching Assistantships
available



Lamont School of Music

Newman Center for the Performing Arts
2344 East Iliff Avenue, Denver, CO 80208

The 2009 I.C.A. Orchestral Competition

A Report by Peter Wright, Competition Coordinator



winners Jose Castillo Martinez and Samantha Angelo

The 2009 I.C.A. Orchestral Audition Competition was held in the Conservatory of Music in Porto, Portugal on Wednesday, August 12. I had the pleasure once again of coordinating this competition and received 13 preliminary audition CDs from the U.S., Por-

tugal, Spain, Hong Kong and Hungary. My colleagues from the Jacksonville Symphony Orchestra (Marci Gurnow and Artie Clifton) and University of North Florida (Guy Yehuda) were again the judges for the initial round, and they selected five finalists: Karri Davis, Vernal, Utah, U.S.; Jose Castillo Martinez, Cabreizos, Spain; Samantha Angelo, Washington, DC, U.S.; Carols Cordeiro, Coimbra, Portugal and Houston, Texas; and

Anastasia Christofakis, Syosset, NY, U.S.

Unfortunately, Karri Davis was unable to attend ClarinetFest®, so only four finalists performed. The judges for the final round were Elizabeth Crawford, professor of clarinet at Ball State, Muncie, Indiana (and formerly with the Jacksonville Sym-

phony); Julia Heinen, solo clarinetist and professor of music at California State University, Northridge (Julia will also be the host of ClarinetFest® 2011); John Masserini, assistant professor of clarinet at Northern Arizona University; and Richard MacDowell, associate professor of clarinet at the University of Texas at Austin. Many thanks to our Portuguese hosts and the judges for their hard work in selecting Samantha Angelo as the second-place winner and Jose Castillo Martinez as the first-place winner. Congratulations to the finalists and all of the entrants for participating. Anyone with aspirations to perform in an orchestra can receive critical and helpful comments from professional orchestral clarinetists by entering this prestigious competition. I look forward to organizing it again next summer in Austin, Texas for ClarinetFest® 2010.



Jury members Richard MacDowell, Elizabeth Crawford, Julia Heinen and John Masserini

Woodwindiana

A resource for great clarinet music and CDs

Home of **The Clarinet Doctor** book and a place to purchase unique clarinet duets, trios & quartets from around the world.

Visit our website for full catalog and ordering information:
www.woodwindiana.com

For interesting and informative articles on a variety of pedagogical topics, visit the Forum section at:
www.howardklug.com

Woodwindiana, Inc.

P.O. Box 344

Bloomington, IN 47402-0344

(812) 824-6161

The Amateur Clarinetist

by Susan Steele

Happy clarinet playing to you! I have been enjoying many fine musical experiences and hope that you have also.

I grew up in a small American town where the glimmers of music were focused on the church choirs, organ and piano music and the schools' music programs. The school music programs seemed to gain much of their budgets from the prospect of school marching bands performing at half-time at home and away football games.

Last year I became part of a music ensemble called "Recorders and Friends." We have 10 members now and plan to begin performing at nursing homes and the occasional garden/community open house. Our group practices and plays early, medieval and renaissance music, Irish music, ballads, rounds and even 20th-century "big band" sounds. The group began three or four years ago under the direction of Clarissa (Cissy) Johnson who was teaching a "Beginning Recorder" (the instrument) class. In time, these beginning students developed into intermediate ones. One of the students was also studying violin and asked if the instruments in the class could be expanded. Also, a cello player in his 80s began playing with the group for awhile. Currently, our ensemble consists of keyboard, bass, violin, guitar, clarinet, and soprano, alto and tenor recorders. We practice together 1½–2 hours per week about 35 weeks out of the year. One of our leader's talents is that she loves writing, adapting and researching music. We have recently been joined by a co-leader and music librarian, Joanne Cicante.

Probably my greatest playing challenges continue to be playing 16th notes quickly enough, allowing sufficient practice, and playing with more expression and feeling. In order to enhance my understanding and feeling for music, I listen to many kinds. Vocal choral music always inspires me, especially when I hear wonderful harmonizing within small choral

groups; I also appreciate seeing and hearing instruments new to me.

In my church not long ago—three of us (mezzo soprano voice, piano and clarinet) performed "Amazing Grace." We basically used the hymn book version (words by John Newton, 1725–1807; melody from *Virginia Harmony*). I expanded an alto part for clarinet and we made other modifications. Delaware vocalist Mary Mumford sounded wonderful and Maryland pianist Louise Lynch made playing sound effortless.

I recently enjoyed my annual retreat/gathering with the "Brown Bag Artists" which are in the Franciscan tradition. We joined together at the Franciscan Spiritual Center in Aston, Pennsylvania, under the mentoring of Sister of St. Francis, Christopher Wagner, OSF. During our last evening (when we usually feature music), I played clarinet, and Sister Kathleen Halpin joined me on piano for a few works from *Bach for the Clarinet* (with piano) transcribed by Eric Simon; and Sister Christopher sang a beautiful solo of *Ave Maria* and then played her native American flute. The grounds and ambience at the retreat center are wonderful. I am always uplifted and renewed each time I visit.

I love studying all kinds of sheet music. Living in a rural area, I do not get to large music stores to look at sheet music. While I appreciate all the ways of purchasing or borrowing sheet music, I really savor finding vintage sheet music at places like thrift shops.

A few years ago I was thinking about how to include playing music as part of my adult life. One fine day I walked past an office and saw a man sitting in the windowed waiting area studying a musical score. How grand for this to have been perhaps an "everyday" experience for this person. Although I didn't ask that gent any questions (which I regret) at the time I felt like a sheltered person who was being introduced to a bit of the light of day.

I am still playing with the Milford Community Band. Every year we perform at the local Octoberfest. This year is the first time that I plan to play, believing that my skills now allow it. Last night at rehearsal, the band was handed out some new (to us) music, including *Mozart Matriculates* and *Clarinet Polka* which are both very rousing.

As always, I have appreciated hearing from readers/clarinetists, including:

William Klinger currently lives in Nevada and enjoys his retirement ...after much clarinet teaching and performing and having been professor at the University of Miami in Coral Gables. At Juilliard he studied with the great clarinetist and noted teacher, Daniel Bonade. I learned from Mr. Klinger tips for a good fingering for high e and assurances that sometimes a harder reed is not always the answer to better playing.

Keith Robertson from Pennsylvania sent me a fine CD of his Sunbury City Band (org. 1895), "a bunch of amateur musicians who love playing music." Their excellent CD, **March Celebration**, includes *Knights of the Road* by Huffer, *The Cantonians* by Alexander, and *Sun Maid* by Lee. Their director is Kevin Styer.

Sonny Solot wrote to mention that his 20-member group, "The Desert Aires" based in Tucson, AZ, is still going strong. They include bass clarinets, contra-alto, alto, E-flat and soprano B-flat. He especially appreciates the hospitality of the Tanque Verde Lutheran Church which lets them have a fine practice venue. Sonny also gives great praise to their director, Budd Malchus, retired music educator and band director from Ohio.

Dr. Chet Dissinger from Florida writes of doing well and sent a lovely CD of his musical trio, "the Foxhall Winds" (consisting of clarinet, flute and oboe) from a recent performance. I appreciated the two compositions by Chet in the program. After their serious and accomplished recital, which included *Larghetto* by Woodbury, *Arioso* by Ostrowsky, and *Badinage* by Koepke, the audience seemed to even appreciate their finale—"Little Brown Jug."

Until next time, may all of our playing be *in tune and hopeful*. I hope to hear from you at: Susan Steele, P. O. Box 351, Selbyville, DE 19975 USA; or ssteele1213@hotmail.com



Extraordinary Opportunities for Exceptional Students

NORTHWESTERN UNIVERSITY

Students with highest-level achievement in both music and academics are invited to apply to Northwestern University's Bienen School of Music. The school offers 15 majors in six degree programs, including undergraduate double and self-designed degrees. Auditions are held on the Evanston campus and in eight cities nationwide.

Special financial assistance programs include the equivalent of full tuition for all DM students and fellowships for eligible master's string performance majors through a joint program with the training orchestra of the Chicago Symphony Orchestra.

Each summer the National High School Music Institute offers a five-week precollegiate music-major experience for talented high school musicians.

Office of Music Admission and Financial Aid
Bienen School of Music, Northwestern University
711 Elgin Road, Evanston, Illinois 60208-1200
847/491-3141 • musiclife@northwestern.edu

www.music.northwestern.edu

Bienen School of Music

Woodwind Faculty

Flute

Richard Graef
Walfrid Kujala

Oboe

Michael Henoeh
Scott Hostetler

English horn and oboe

Grover Schiltz

Clarinet

J. Lawrie Bloom
Steven H. Cohen
Leslie A. Grimm

Bassoon

Lewis Kirk
Christopher Millard

Saxophone

Frederick L. Hemke

Wind Chamber Music

Robert Morgan



NORTHWESTERN
UNIVERSITY

Northwestern University is an equal opportunity,
affirmative action educator and employer.



UNIVERSITY SNAPSHOTS

by Peggy Dees

A SNEAK PEEK AT THE STUDIO OF RICHARD MACDOWELL, UNIVERSITY OF TEXAS— AUSTIN



Richard MacDowell

Interview

PD: Discuss your early musical or non-musical experiences and how they shaped your career.

RM: I found my father's metal clarinet in the attic when I was in fifth grade and I just started playing on it by ear. But the earliest musical experience I can remember was in third grade. My third grade teacher was a singer and every once in a while she would sing something to the class. She had a beautiful voice and I was smitten with her. I have always been attracted to a lyric approach to the instrument. That was reinforced in high school when I took lessons with Charles Bay. He was teaching at Ithaca College when I was

at Ithaca high school. He wouldn't play in lessons, but he would always sing. I always tried to imitate singing. When I graduated from high school, I didn't know anything about famous clarinet teachers or music schools, but as luck would have it, Eastman was just up the road, so I applied and got in. I didn't apply anywhere else, so it's a good thing I got in. [laughs] And another good thing, actually what inspired me just as much, or maybe more, was that I was the first clarinet in the Ithaca High School band and Frank Battisti was our band director. I never knew music as any kind of competition; it was just experimenting, playing the new music Battisti commissioned for the band, listening to all kinds of music with him in his office. He introduced me to the old Philadelphia recordings of *Daphnis* and Rachmaninov, Stokowski, and Furtwängler and others.

PD: Who else influenced you and how is this reflected in your teaching and playing?

RM: Well, one person who really influenced me was Donald Sinta. He was teaching at Ithaca College at the time and he came down to play with the high school band several times a year. He played so many incredible colors on the saxophone, made his own reeds, and was just head and shoulders above any other wind player that I had seen or heard. And also once a year Fredrick Fennell would come to Ithaca from Eastman and conduct a concert. Those were great experiences. I had very good people around me: Leone Buyse, formerly principal flute of the Boston Symphony, was there, Phil DeLibero, who sounded just like Don Sinta, and my best friend Damian Bursill-Hall, who is now co-principal flute in Pittsburgh.

PD: This sounds like a different high school experience than most people have. When did you know you wanted to major in music?

RM: I honestly never thought of having a career in music, with auditions, competing, and so on, but certainly going to Eastman was an eye-opening and inspiring experience, with Stanly Hasty's teaching and the great studio he had then. I also, whenever the Rochester climate was depressing me, which was almost every day, I would buy records and spent hours a day listening to them. I had many different recordings of my favorite works, something the cost of CDs makes impractical today. Getting to know a piece through the eyes of several great conductors and listening to it being played by the world's great orchestras, knowing the traditions that have evolved over the years, is such an essential part of my musical education and has sustained and informed my teaching and playing in my life. I went down to New York City and auditioned for Manhattan School of Music. I figured I'd do something different and it was exciting to be in NYC at that time. I studied with Herb Blayman. That summer I had a gig playing in the Nantucket Main Street Band. I enjoyed living on Nantucket—it was a fun place and the band was quite good. Everyone in it was from New England Conservatory, or Juilliard, or Eastman, and the parts weren't easy. I liked New England so I auditioned for New England Conservatory and went there.

PD: Who did you study with there?

RM: First Charlie Russo, then Peter Hadcock, who was the most influential, with his extra-dry sense of humor and practical, matter-of-fact approach to the clarinet. Also at NEC I studied chamber music with Rudolf Kolisch, the Austrian left-handed violinist. Kolisch was an amazing teacher. He didn't allow music into his chamber music coaching, so everything had to be memorized. His musical insights were very profound and came from a bygone era. He had a thorough knowledge of a piece's architecture and expressive possibilities. He would say "You don't really know a piece until after the first hundred performances."

PD: How did you learn to both teach and play?

RM: I was fortunate to study with many fine teachers—Leon Russianoff, Peter Hadcock, Fred Ormand, among oth-

ers, but my most profound influences were, of course, Stanley Hasty and Robert Marcellus, both magnificent teachers. Mr. Hasty has enormous integrity, both musically and personally. He always tried to get students to find their own musical voice and think about their playing in a deep way. His students were expected to be prepared to explain and “own” their interpretive choices and become serious, independent-minded musicians. Clarinet issues were addressed as needed, but always at the service of the music. Marcellus was the more intrusive teacher; he went right into your mouth and tinkered around until everything was just right. He tried to be very specific about the mechanics of playing. Marcellus’ teaching was more a continuation of the Bonade school—forming a certain sound, respecting past masters of the instrument, carrying on George Szell’s musical ideas of orchestral playing, all of the tradition of the French school plus his own unique beauty of sound, nuance, and expressivity of making a really three dimensional sound, and of playing with a minimum of effort and tension, which seemed to be a key element of Marcellus’ teaching.

PD: Why did you study with Marcellus?

RM: I knew him as a major pedagogical figure, certainly everybody knew about him. A lot of Hasty’s students had gone to study with him; I sent a tape in of my playing with my application to study at Northwestern. It was late, so I sent it overnight express. It arrived at Regenstein Hall at the same moment Marcellus arrived with a list of students he was accepting that year. He [Marcellus] later said “Richard, it was just like a Hollywood movie [laughs]. I’ll give this guy five minutes.” So he took it back to his office and heard it, liked it, and crossed the bottom name off the list and put me on there. So I went to Northwestern. I was playing a Johnston with tons of vibrato and my fingers were smashing against the clarinet and I was biting like crazy, my bottom teeth were loose all the time and I had a huge sore on my bottom lip. It was just amazing, within six weeks, of not particularly hard practicing, I solved all of those problems, just by doing less. Planning out the minimum effort

MUSICAL CHAIRS

Michael Walsh South Dakota State University, Fargo, South Dakota

Dr. Michael Walsh has been appointed assistant professor of clarinet at South Dakota State University. A native of NY, Michael received his bachelor and master’s degrees from the University of Miami and a D.M.A. from the University of Kansas. Prior to his appointment at SDSU he taught at the University of Tennessee at Martin and worked as Musicologist Assistant for the American Society of Composers, Authors and Publishers (ASCAP).

Most recently he has toured with the American Wind Symphony Orchestra as principal clarinet for the summers of 2006, 2007 and 2008. This included his solo performance in the world premiere recording of David Morgan’s *Reflections and Meditations* for clarinet solo and winds.

He has performed in Italy, Ireland, China, Canada and throughout the United



Michael Walsh

States. His former teachers include Larry Sobol, Dr. Margaret Donaghue-Flavin, Kalmen Opperman, Mark Nuccio, Dennis Smylie and Dr. Larry Maxey.

of all my muscles that was required to do what I needed to do. That’s where I developed my finger technique. I guess I kind of assimilated it from watching him [Marcellus] and listening to him. He had a certain dignity that you didn’t want to disturb. If you did anything a little crudely, he would say [imitating Marcellus in a soft spoken, slow voice] “My goodness, Richard, what sort of reed do you have on?” He would feel sorry for you that you had to put up with such a poor quality sound, that you were having any trouble. He was used to the highest quality. You sensed it and you wanted to get up there, wherever it was, because that’s where all the music was being made and you wanted to be there. My first lesson with him consisted of going from top-of-the-staff “g” to “f” in half notes, over and over and over. I really started hearing intervals after the first half hour, and it was all about finger speed and tension. He also talked a great deal about embouchure stability: keeping the mini-

mum amount of tooth pressure on the reed, holding the reed and mouthpiece in place. You really have to figure out a way of not putting pressure on the reed, and couple that with the oral cavity and your air.

PD: As far as your own teaching, and how you teach now, how has your teaching changed over the years?

RM: With younger students I keep mentioning certain ideas several different ways, and eventually it will click. Marcellus would never talk down to students in those summer master classes at Northwestern, even though some of them were not very advanced. And they all left the master classes inspired and playing so much better.

PD: What is the most important thing for your students to learn?

RM: I want them to leave here with standards that are so high, that when they sit down to practice in the future, they will always have things to inspire them and make them want go further and dig

deeper. We're all part of a grand tradition, and we are all indebted to Bonade, McLane, and Marcellus for our standards.

PD: How do you motivate your students?

RM: I think it is important to have a good atmosphere among the studio, free of conflict and free of unhealthy competition. The students can come to the orchestra concert and hear another student play well, and to realize they are part of the studio. Hopefully they get excited by their own potential.

I think music is one of the best things you can do in a time like this. You know, money and greed and power rule America. And from that point of view nothing could be more irrelevant than learning to play the clarinet, but I think it is really important. Practice is like meditating. I think it is meditating, in a way. It's a great way to spend your life to make people more aware of the spiritual and emotional side of things.

Lesson Observation

Before the lesson started several students were in Professor MacDowell's office

getting help with reeds. Professor MacDowell does quite a bit of reed work with sand paper and knives and teaches a reed making class. This student was a graduate student who had a recital in two and a half weeks. In this lesson Professor MacDowell stressed recital preparation: he focused on stage presence, finger legato, articulation, and phrasing.

The lesson started with the student playing Schumann's *Romances*, she stood up after Professor MacDowell reminded her that she would be standing for her recital. Professor MacDowell then addressed performing and capturing the audience's attention, "Now, in this piece there are certain notes where we rest and we try to take as long as possible, one of them is the first C [sang to demonstrate]. This is the first piece that you are going to play. You haven't really established a mood yet and so it's very important, [sang opening phrase to demonstrate emphasis on C] you've got to look for ways to stretch the rhythm. You've got to have a beautiful phrasing structure to organize the eighth notes around. Find notes you can hold on to and make events; that first C is an event [sang again to demonstrate phrasing]. Let's

try again." Professor MacDowell sang and conducted as the student played. He asked for color changes in the tone quality depending on phrasing and also asked for more emphasis of upper neighboring tones, effectively reminding the student of the theoretical placement of notes: "Yeah, that's another cadence [sang to demonstrate] There's a little bit of a comma in the music here [sang again]. Good, good. That phrase is built on two upper neighboring tones, [sang] but you did it just fine, let's go on. You take a little bit of extra time and suddenly you have enough time to say what you want to say, with each of those two things, they don't have to be joined in an awkward way." Timing was an issue addressed frequently in this piece by Professor MacDowell, "OK, but your ritard got going so slow and just stayed there; I think you should ritard to the end [demonstrated by singing and snapping time with fingers]. Now, having said that, I think if you ritard too early, you'll never get there. Because you are setting a precedent [sang] when you spend that much time on it then we are expecting [sang again, and ground to a painfully slow halt] so you really can't get away with that. And also approaching high notes by leap: In every case when you have a large rising interval you really have to support the lower note a little bit more, that's what I was going to say when you have the B-flat [sang] you really have to make the lower note as full and vibrant as you can, [sang again] so listen for that."

Professor MacDowell always let the student know when she achieved what he asked for by praising her with positive verbal feedback and continued to model by singing and occasionally gave verbal feedback for corrections. At this point in the lesson the soprano and pianist for Schubert's *Shepherd on the Rock* entered the room. There was discussion about where the students should stand for the performance. Professor MacDowell told them where he usually stood for this piece, but also suggested alternatives. They reorganized their positions, tuned and then the pianist began playing the opening too fast. Professor MacDowell immediately responded, "OK this is *andantino*, so I think I have a more relaxed view of *andantino* [sang demonstrate] and the *forte/piano* is as much an indication of time as dynamics." The pianist played the opening again,



H. Karlsson WOODWINDS



Serving the Dallas/Ft. Worth area and beyond!

H. Karlsson Woodwinds offers:

- clarinet and bass clarinet repair (as well as other woodwinds)
- clarinet and bass clarinet accessories
- North American distributor for **AW-Reeds**, **GbR** clarinet and saxophone reeds
- author of **Care and Feeding of Your Clarinet: A User's Guide to Basic Maintenance**



www.hkarlssonwoodwinds.com

this time more relaxed and with better phrasing. While the pianist was playing, Professor MacDowell started snapping his fingers to indicate a preferred speed, then sang, and said, "Not so driven .yes, a little slower." After the vocalist entered Professor MacDowell focused on rhythms. To the vocalist he said, "This dotted rhythm here [indicated in music] has to be very strict, it sounds exactly like triplets." The ensemble played again and the dotted rhythm was better, but slipped back into a triplet feel. Professor MacDowell responded, "That's not really exact [sang to demonstrate, exaggerated dotted rhythm]. If anything, err closer to the downbeat. She [the pianist] is playing triplets. It's a rhythmic distinction. I thought that sounded much more succinct and beautiful, what you just did, because the long notes didn't dominate the texture of the phrase. I think that works very well."

Professor MacDowell coached this ensemble by essentially becoming a member of the ensemble; he sang and conducted throughout, praising them when they understood. He spent most of the time coaching them on timing and phrasing; "Again, don't be so enamored with the

long notes, because it decreases your readiness to move." He also wanted them to be more aware of their dynamics and the role dynamics plays in chamber music. At one point he said to the singer, "What's your dynamic here? You've got a long way to go, if you start here [indicated a volume too loud], I can't imagine, we'd have to leave [laughed]." At another point he instructed the clarinet, "No, it's far away, shhh." And he also commented on the interrelationship of dynamics and commented to the clarinetist, "You've got to imitate her [indicated *fp*] and definitely don't bog down here, you want to keep moving, or else you'll die."

Again he commented to the singer regarding dynamics and vocal quality, "Can the phonation not influence the volume? I'm hearing [sang with exaggerated swells] I don't know what kind of airspeed you need to aspirate the vowels or consonants that you are using but try that again." As the students continued to play he commented on dynamics and phrasing, "Crescendo to the larger value. Beautiful [students continued to play]. OK, this is a beautiful juncture here where you can take time on the upbeat and you can go with her [sang

to demonstrate] really place the downbeat. OK, that first time, there definitely wasn't enough umph to it. The second time was fabulous." The clarinetist then asked a question, "The same thing has been happening on that passage, where it just does not come out [note not speaking]. Could something be wrong with my instrument?" Professor MacDowell responded, "No, I think maybe you are jostling the low side key with your finger, [student played again] Yeah, there you go. I'm not sure we have time to go into the fast section today, let's save that for next time."

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 of North America is 7–10 days.

**Fratelli
PATRICOLA**

Strumenti Musicali
Musical Instruments

P.o. box 36
15053 Castelnuovo Scrivia
Italy
Tel. +39 0131 826616
Fax +39 0131 823231
patricola@patricola.com

*This is what you will find in
all our clarinets:*

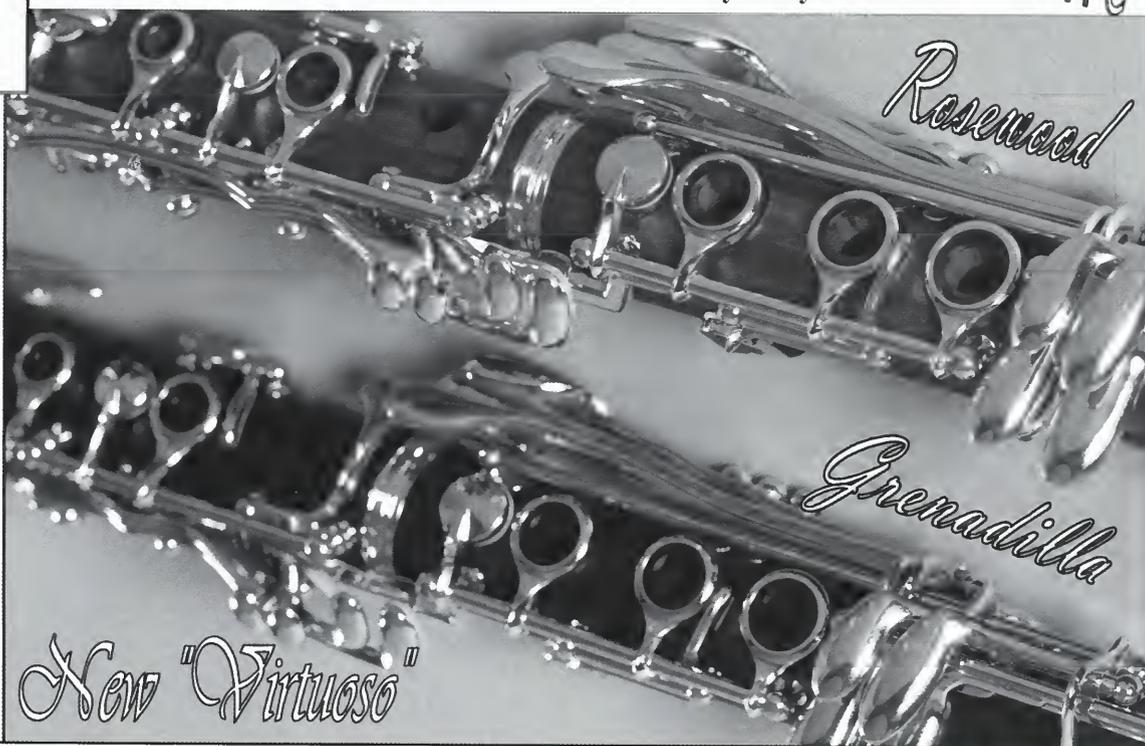
- Only 11/13 years naturally seasoned wood.
- Very few probabilities of wood cracking.
- Great intonation with a big sound projection.

Please place online your request for a free catalogue and our sales points address at www.patricola.com

If you like a clarinet with a strong sound, then the Virtuoso clarinet is your instrument! This instrument has a powerful sound, that is, as comfortable to play in the Orchestra, Chamber music, Jazz.

Just try and you'll see!

E♭-B♭-A-C



MUSIC REVIEWS

by Gregory Barrett

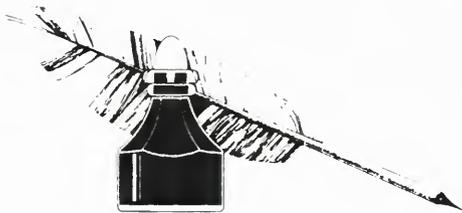
Studies for Clarinet. Éva Perényi, editor.
Editio Musica Budapest, 2002, \$16.95.

Éva Perényi has compiled a diverse group of 169 intermediate-level etudes in 85 pages. The book features a beautifully printed layout that is very easy to read, and a durable binding that will lay flat without much fuss. These etudes progress in difficulty from several that are very simple (although with 16th notes and compound meters) to intermediate level studies that reach a high “e” only a few times. The etudes are in keys up to three sharps or flats, except for a few of four sharps or flats. The first etudes are four to a page; the last ones fill a page. Although easily sight-readable by an advanced player, this book could fill a second purpose beyond its intended function as a beginning bass clarinet study book for a more experienced player.

One of Perényi’s goals was not to duplicate existing series of studies found in other clarinet books. She has accomplished this by culling the best appropriate works from the clarinet, flute, oboe, trumpet, violoncello, and piano repertoire of the Classical, Baroque, and Romantic eras. Her first clarinet teacher József Bakos made available to her many helpful sources. Perényi adapted the range and tonality of her selected studies for the clarinet. The composers represented are Lange, Klosé, Spohr, Soussman, C. Baermann, Demnitz, Czerny, Arban, Popp, Köhler, Hinke, Lazarus, Bertini, Lee, Gariboldi, Kummer, Pepusch, Weber, Berr, Schubert, Telemann, Tromlitz, Nocentini, Tulou, Káldy, Scarlatti, Terschak, Magnani, Daquin, Andersen, Braun, Couperin, Dancla, Fürstenau, Popper, Albinoni, Blavet, Quantz, Ferling, Rossini, Berbiguier, Slama, Zipoli, Gräfe, Beethoven, Müller, Hofmann, Schumann, and H. Baermann. You will also recognize a Chopin Waltz theme and a *Minuet* from a J.S. Bach *Suite for Cello*.

This extensive list of composers ensures that there is a fairly wide range of material. Even so, with many pieces in keys up to one or two sharps or flats, there is a tendency to focus on a limited number of chord patterns. The varied rhythmic invention of the studies is what drew me from one etude to the next. This is an ex-

REVIEWS



cellent book that you and your students will enjoy.

by Michèle Gingras

Alan Ridout. Serenata Notturmo for Flute and Clarinet. Publication E475, Emerson Edition. Windmill Farm, Ampleforth, York, YO62 4HF, England. www.JuneEmerson.co.uk., 2005, \$13.50.

In three movements — *Andante misterioso*, *Vivace* — like a *Dance Hall*, *heard distantly*, and *Serenata* — I found this eight-minute duo sonata for flute and clarinet rather disappointing. Alan Ridout was born in England in 1934. He studied composition with Gordon Jacob and Herbert Howells at the Royal College of Music. He eventually taught at the University of Birmingham, the Royal College of Music, and the University of London. He was the recipient of numerous awards and devoted his time to composing after suffering a heart attack in 1990. He died in France in 1996. Reading the work with a very good flute colleague of mine nevertheless proved less than inspiring due to the lack of originality in the musical material in general.

The page turns in the first movement are not well thought out, even though this could have easily been remedied by starting the movement on the left page instead of the right (although I realize editors and publishers prefer to start sections on the right page). The first movement lacks attention-grabbing material but in contrast, the second offers some well-written and effective rhythmic and articulated sections. The multi-metered third movement is by far the most convincing rhythmically, which is imperative when only two monophonic instruments in similar ranges play together. Performed rapidly, it certainly offers good recital material.

by Robert Chesebro

Jérôme Naulais. Parfums d’orient for B-flat clarinet alone, or clarinet and piano. Gérard Billaudot, 2000, \$11.95.

Parfums d’orient (Essences of the East) is a piece that can be played with or without piano. The composer has stated in the music that the clarinetist who wishes to play this piece without piano — clarinet solo — should leave out the passages in grey or lighter print shown in the clarinet part.

The opening material is to be played in a quasi cadenza fashion. This section can be played very freely if the performer chooses to not use a pianist. The tempo gradually becomes faster and progresses into the section marked “Habanera.” Another free section ensues, but this time without piano. The Habanera is followed by a very calm, lyrical section. The piece closes with a fast, exciting section replete with polyrhythm and changing meters. In this section, the piano part punctuates the beat with a mild flavoring of dissonance. If the player is doing this as a solo clarinet piece, the composer has provided accents and phrase marks to bring out the changing meters.

Jérôme Naulais was born in 1951 in Paris, where he studied the trombone and took first prize at the *Conservatoire National Supérieur de Musique*. He served as principal trombone in the *Orchestre d’Ile de France* and the *Orchestre Colonne*, and served for 18 years as Director of the Conservatoire of Bonneuil sur Marne. A composer and arranger, he has written a number of pieces for orchestra, instrumental works and teaching methods.

This piece is part of a Collection directed by Guy Dangain, professor of clarinet at the *Conservatoire National Supérieur de Musique* in Paris, and solo clarinetist of the *L’Orchestre National de France*. Naulais has also dedicated the piece to Dangain. The piece is very melodic, tonal, but with a bit of dissonance. It is fun to play and it is just over five minutes in length. It would be an interesting addition to a recital program.

by Larry Guy

Guy Lacour. Pièce en Trio For 3 clarinets in B-flat or a Trio of Saxophones (soprano, alto, tenor), Published by Gérard Billaudot, 2000, \$17.95.

This very attractive one-movement addition to the clarinet trio repertoire has a duration of about four minutes. Its tempo indication is *très modéré* (quarter note = 62), and it consists of three main sections: a short introduction followed by an A theme, a contrasting B section, and the return of A, somewhat altered, with a short coda.

Its laid-back, somewhat bluesy harmonic structure makes it great fun to play and hear. All three clarinet parts contain interesting melodic material, with plenty of activity and imitation. Relatively few “block chords” exist in this piece; rather, the three voices pass in and out of chords contrapuntally while producing an idiomatic, colorful clarinet blend.

It is marked “*moyenne difficulté*” (6), or moderately difficult. My students at Vas-sar College played through it the first time nearly without incident, so I would tend to rate it a little easier — perhaps a level 5. But although not very challenging to sight-read, it lends itself to meticulous rehearsal, and so is rewarding to players intent on going “beneath the surface” to perfect its style. No demands are made of the players’ articulation, but they must achieve a smooth, well-blended sound with good intonation. The restless nature of the rhythm, with ties, dotted-rhythms, and notes moving off the beat, requires that each player be very familiar with the other two parts. Good eye contact is essential.

Because of its length, this charming piece would make a perfect encore. And due to its unusual chord structure and tone, the resulting sound is different enough from most standard trios to offer an effective contrast.

by Paul Roe

Blaise Mettraux. *30 Short Pieces for Clarinet and Piano in three Volumes.* Volume 1: *Grade-Easy to Intermediate* (3-4), Volume 2: *Grade-Intermediate* (5), Volume 3: *Grade-Intermediate* (6). Jean-Francois Verdier, editor, Gérard Billaudot, 2005.

These charming pieces for clarinet and piano consist of 30 short works ranging in length from 35 seconds (*Feu d’artifice*, volume one) to a pleasing and well-balanced *Sonatine* of nine minutes in volume three. Each volume comprises 10 varied and interesting works grouped according to level of difficulty. Volume one intro-

duces the student to a range of useful pedagogical material, beginning with some easy legato melodies of various phrase lengths containing mainly the notes of the lower register (pieces 1–5). However in pieces 6–10 the composer stretches the novice with pieces that use wider intervals of up to a 12th and also introduces asymmetrical meters including 5/4 and 7/8.

The second volume includes a number of pieces with a dance theme with titles such as: *Tango*, *La danse du dragon* and *Valse jazz*. *Valse jazz* is inspired by Shostakovich and is followed by two short pieces in the blues style. These pieces include a short section for improvisation on the given blues scale. There is also an homage to Eric Satie entitled *Une tranche d’étrange*. The final piece in this volume, *La danse du dragon*, is a pleasant character piece in two contrasting sections.

The final volume of the series contains an eclectic mix of works with various influences including atonal music and also folk music from Europe and South America.

The composer of these pieces, Blaise Mettraux, studied both classical and jazz performance at the *Conservatoire de Lausanne* and the *Conservatoire de jazz de Fribourg*. In writing these pieces he demonstrates a clear understanding of a wide range of styles and provides the student with a series of pieces, which are accessible, enjoyable and pedagogically well balanced.

by Anne A. Watson

Charles Ellis-MacLeod. *The Man He Killed: A Poem by Thomas Hardy*, for baritone voice and B-flat clarinet. Duet-Now, DuetNow@aol.com, 2003, \$2.50.

Charles Ellis-MacLeod is a retired clarinetist of the San Diego Symphony and Opera Orchestras. *The Man He Killed*, a poem by Thomas Hardy (1840–1928), has been a favorite poem of Ellis-MacLeod since he first read it in 1953. The poem first appeared in print in 1902 in the November 8 edition of *Harper’s Weekly* and was later included in the collection, *Time’s Laughingstocks and Other Versus* (1909). When Ellis-MacLeod discovered one of his students was also a talented singer, he remembered the poem and saw an opportunity for setting Hardy’s moving words for clarinet and voice. Although written over a century ago, the poem’s message of

meeting a fellow soldier in war is certainly applicable today.

The clarinet, though the accompanist, is never hidden behind the voice. With many time changes, the clarinet is responsible for setting the tempo and mood for each stanza of the text. The overall mood of the work is somber, as to be expected, with several passages being eerily haunting. The clarinet line is straightforward, moving easily between registers of the instrument and the writing is idiomatic, with several scale passages and arpeggiated figures. As for the baritone solo, the work is easily within the vocal range of a baritone, never extending too high nor low for the voice. The ensemble is straight-forward, with the clarinet mirroring the text in rhythm and meter.

The overall difficulty is medium, though not out of reach for the advanced young clarinetist. The page turns are a bit awkward which might break the mood of the work; however this would be easily remedied by copying the first and last pages. The piece undoubtedly achieves a more than appropriate setting of the text and would be a welcome and fresh addition to the clarinet and voice repertoire.

by Osiris Molina

Robert Stark. *Andante and Marcia* from *Serenade*, Op. 55 for clarinet quartet (3 B-flat/Bass or 2 B-flat/Alto/Bass) arranged by Harry R. Gee. Study score and parts. Kendor Music Ensemble Series 15054, 2000, \$10.

Many of us have spent some time with the music of Robert Stark (1847–1922). His *Arpeggio Studies*, *Virtuosity Studies*, and other etudes and duets have provided many hours of challenging musical and technical exercises. The *Serenade*, Op. 55 was written during a time when the bass horn was experiencing a renaissance, most notably in the operas of Richard Strauss. Originally for two clarinets, bass horn and bass clarinet, Harry Gee’s arrangement of the first two movements is an adaptation to the modern clarinet quartet. This is a wonderful piece of romantic chamber music available in a more accessible form for young players.

The first movement in this arrangement is the original second movement, a slow legato melody over accompaniment figures. Mr. Gee has included many dy-

dynamic markings and tempo changes that will challenge players to keep solid ensemble. The melody is chromatic in spots, with sudden tonal shifts to help practice working with accidentals. In the development the tempo ebbs and flows, increasing the level of difficulty for a chamber group without conductor. All four parts are rewarding to play, and the total effect is very satisfying. The second movement march is more straightforward musically, with imitative writing in the four parts. In a complementing fashion it contrasts with the first movement, and brings the work to rousing conclusion.

With its medium level of difficulty, the grade 4 assigned is appropriate, especially considering the harder chromatic first movement. The print is clear, and the alto clarinet part is on the reverse side of the third part. In many ways, the original sound of the quartet comes closest with the alto clarinet, so if it is possible, try it with the alto. Mr. Gee's career has always been about the music, furthering scholarship and creating arrangements that bring joy and a greater understanding of the clarinet. His decision to update the Stark *Quartet* for a contemporary quartet will be beneficial for

musicians of all ability levels. An enjoyable arrangement and congratulations!

by Amanda McCandless

Jean-François Verdier. *Dances de Pintch pour clarinette seule.* Gérard Billaudot, 2008.

Jean-François Verdier is known not only as a composer, but also as a noted French clarinetist and conductor. He has performed with the Paris National Opera Orchestra and the Opera Bastille of Paris, among others, and has appeared as the conductor of many important orchestras throughout the world. Verdier directs a collection of clarinet works for Gérard Billaudot, and has written or edited nearly 30 educational books for clarinet.

Dances de Pintch for solo clarinet is graded as a work of intermediate difficulty. Indeed, the work does not offer extreme technical challenges. The range of the work does not extend above an altissimo D. The work is mostly tonal and many of the technical passages consist of scales or arpeggios. The work's most difficult technical considerations are frequent tempo and meter changes, often alternating between regular and odd meters. Technically, the work is appropriate for an accomplished high school clarinetist.

Additionally, this eight-minute piece is charming and fun to play. It is divided into five short, energetic movements, each reflecting elements of dance. The rhythms in the first movement, *Prélude*, are similar to a folk dance, accenting the first 16th note of each beat. The second and final movements (*Première danse de Pintch* and *Troisième danse de Pintch*) both have clear ABA forms with fast-slow-fast tempo schemes and shift frequently from regular to odd meters. Through the use of rubato, grace notes, and increased chromaticism, the third movement, *Deuxième danse de Pintch*, is also reminiscent of folk dance. When one considers these characteristics, along with the work's limited technical demands, it is clear that *Dances de Pintch* would be an appropriate, challenging, and enjoyable piece for intermediate clarinetists.

by Alice Meyer

Dia Succari. *Les Trios Clarinettes*, for 3 clarinets in B-flat. Alphonse Leduc, 2002, \$20.95.

Dia Succari teaches at the *Conservatoire National de Région de Paris et de Formation Musicale au Conservatoire Municipal de Suresnes*. He studied composition at the Paris Conservatoire with Tony Aubin and Olivier Messiaen.

Les Trois Clarinettes is a 4'43" piece written for clarinet trio. The piece is in three movements. The first movement begins with a simple melody in four-bar phrases. Although the melody is mainly in the 1st part, it is occasionally found in the others. Often the melody is stated, and then repeated with softer dynamics. Except to create an echo effect, dynamics are seen only at major cadences and at the end of the movement. The three parts have the same rhythm, and work together in harmony for most of the movement, but there are times when the parts are independent of each other.

The second movement is a simple melody that begins in the 3rd clarinet; the 1st takes it over and carries it to the end of the movement. The 2nd and 3rd parts support this melody with beautiful harmonies. This is a short movement — approximately one minute in length, and is music that requires soft, legato playing.

The third movement combines legato and staccato playing. In this movement there are meter changes from 4/4, quarter note = 112, to 2/2 and 3/2, half note = 80, so the player is challenged with not only converting the beat note, but also a tempo change.

This piece would be appropriate for an intermediate level group of players. The range of the individual parts varies, the 1st part has the widest range, chalumeau register E to high register B; the 2nd part, chalumeau register E to high register G; and the 3rd part, chalumeau register E to clarion register D just above the break. Regardless of the range difference, the players would all need to have at least intermediate capability and comparable skill on the instrument because of the similarity of the parts and the meter changes.

This trio would be a good introduction to French music for a student. The second movement in particular is quite charming and would appeal to both the players and an audience. The other two movements are typical French music with abrupt dynamic swells. Not only does this piece work for a trio, but it would be effective when played by a larger group of clarinetists with a conductor.

Silver Screen in Blue
FOR CLARINET & STRINGS

MARTY KRSTALL, CLARINET

SPARTACUS TWO FOR THE ROAD
INVITATION BLACK AND TAN FANTASY
ANTHONY ADVERSE THE BAD AND THE BEAUTIFUL
OVER THE RAINBOW THE BEST YEARS OF OUR LIVES

Arranged and conducted by
JOHN NEUFELD

NEW RELEASE – NEW CONCEPT
for clarinet, double string quartet,
bass & harp

*“Great ... superb clarinet
playing and writing”*
- Buddy DeFranco

*“Lovely arrangements and
great playing ... bravo”*
- Richard Stoltzman

available at k2b2.com

A score is included with the clarinet parts. The score is housed in a non-laminated poster-paper quality cover. The music is easy to read, and the paper is of good quality. The paper quality of the parts is superior to the paper in the score. The printing is of excellent quality and would be easy for a student to read. Page turns occur between movements, so they pose no problem for performance. This is a delightful trio, and one that students would enjoy.

by *John Cipolla*

Jean-Marc Allermé. *Jazz Attitude, 40 Easy and Progressive Jazz Studies for Clarinet-Books 1 & 2* (sold separately). 2002, Editions Henry Lemoine. \$46.95 per book. Play-along compact disc included with each book. Jerome Nicolas Nichlas, clarinet; Benoit Dimier-Vallet, piano. ISMN M-2309-8712-7 and ISMN M-2309-7813-2.

A clarinet teacher of mine once told me that one learns style through etudes (Jeanjean/Rose-French; Baermann-German; Cavallini/LeBanchi-Italian). He said the style learned in studying etudes could then be applied to the repertoire. This same concept can be applied to learning jazz, though the element of aural imitation needs to be present, as this is a critical part of the learning process of jazz music. More and more jazz study and etude books come with play-along compact discs so the student can play along with an accompaniment and imitate the soloist on the recording. The *Jazz Attitude* series is such a collection. Volumes 1 and 2 each contain 40 etudes or jazz studies.

I like the limited range of the etudes in Volume 1, often spanning no more than about two octaves and usually staying below or within the staff. They are progressive as the title suggests, beginning with straightforward quarter note and eighth-note lines and moving on to more rapid triplet and syncopated figures. Articulation is clearly marked throughout, as well as chord symbols so the student can relate the melody to the underlying harmony that the piano player is playing on the compact disc.

Volume 2 begins about where volume 1 left off in difficulty. Though there are many types of styles of articulation in jazz music, learning to articulate every other eighth (for example, tonguing the second to the third, the fourth to the first, etc.) is

a fundamental skill to have in playing this music. Both volumes offer practice in this type of articulation. Both volumes also vary tempos in each of the studies.

The lines in these studies are sometimes a bit repetitive — though that is the point of etudes, right? They drill specific aspects of an area in need of improvement. Since they are all original compositions, the composer, Allermé, chose to focus on aspects that he felt help a player to engrain the style of this music, syncopated rhythms or articulations. Jazz music though, is refreshingly less predictable. When one goes back to the classic recordings of the jazz greats like Benny Goodman, Artie Shaw, Buddy DeFranco, or even a contemporary artist like Paquito D’Rivera, I find a slight disconnect with the organic nature of how these musicians approached their musical lines compared with these studies. Nevertheless, these two books offer a very solid entry point to a clarinetist, of any ability, to begin learning how to swing eighth notes and play syncopated lines. I enjoyed working with these books and find them to be a solid addition to the clarinet jazz pedagogy studies available today though the price may be slightly prohibitive to students.

by *Will Cicola*

Valarie Morris. *What a Week!* Sandscape Publications 2000, www.sandscapepublications.com. \$10.99.

Composer Valarie Morris has written a wide variety of educational music for players of all instruments and ages. *What a Week!* is the second in a trilogy of suites that also includes *What a Day!* and *What a Year!* While the edition being reviewed is arranged for two B-flat clarinets, it is also available for pairs of nearly any woodwind or brass instrument. *What a Week!* is a suite consisting of seven short character pieces; the composer even mentions that each movement is named for the day on which it was written. Throughout the week, the players will encounter a wide range of styles, textures, and key signatures. The composer also includes a foreword describing the educational properties of the piece. *What a Week!* is written for intermediate students, although the individual movements cover a wide range of difficulty. Both parts are relatively equal, however, so either should hold the attention of a young student without frustrat-

ing him or her. In addition, the piece has a lighthearted humor; each movement’s title is written in a different font, and the score is sprinkled with phrases such as “with humidity” and (for Friday) “imagining the weekend.” Visually, *What a Week!* is simple but clean. The score is printed in a large typeface with plenty of white space, and the use of a full score rather than separate parts should help students, although it may create a problem for the teacher with one copy of the music and two players. Compared to other pieces that are available in several different instrumentations, *What a Week!* is delightfully clarinetistic — it is obvious that the composer did not simply copy and paste from another edition, but carefully considered the specific characteristics of the clarinet in her arrangement. Overall, *What a Week!* is a good investment for a teacher with young students who want to begin exploring the world of duets.

by *Janice L. Minor*

Noah Potter. *Sonata for Clarinet and Piano.* BRS Music, Inc. 2007, \$25.

It is refreshing to find a piece written by a contemporary composer that is light and whimsical. Composed in 2007, this three-movement sonata by Noah Potter delivers tuneful melodies supported by energizing rhythms and harmonies. Potter himself is quoted saying, “*For me, chamber music should be fun, rewarding and enjoyable for both the players and audience. I feel that the composer has failed if ‘I didn’t really get it’ is the overwhelming response from listeners.*”

Noah Potter received his B.A. in music composition from the University of Chicago in 1999 where he studied classical orchestration, composition and tonal harmony with noted composers Easley Blackwood and John Eaton. He currently lives in Los Angeles, California where he is pursuing a variety of film, television and game scoring projects. Musical elements from these genres are evident in *Sonata for Clarinet and Piano*, however Potter uses a somewhat traditional classical form for the structure of the piece.

Movement I: The harmonies and rhythmic syncopation give the first theme a “jazzy” feel while the second theme has a more pastoral, romantic style. The clarinet line tends to be vocal, with expansive

phrases while the piano maintains off-beat/syncopated jazz rhythms throughout the chord changes. There is a rhythmic groove throughout the movement with several meter changes, which can make the ensemble challenging.

Movement II: Titled “Serenely,” this movement is a chorale setting. The rhythmic and harmonic motion is slow with frequent measures of block chords. Potter states in his performance notes that sections of this movement may be played *freely* placing fermatas throughout for moments of musical repose. The tempo marking is quarter note equals 120, however the mood of the movement may be more effective if it is performed slightly slower with rubato to create more hymn-like phrases.

Movement III: The piano, as in the first movement, has a great deal of syncopation combined with jazz harmonies. The clarinet line begins with a small motive that builds upon itself developing into a continuous, spinning melodic phrase. This catchy, energetic motive unifies the movement recurring in both the clarinet and piano parts throughout. Once again, there are challenging meter changes and syncopations between the clarinet and piano.

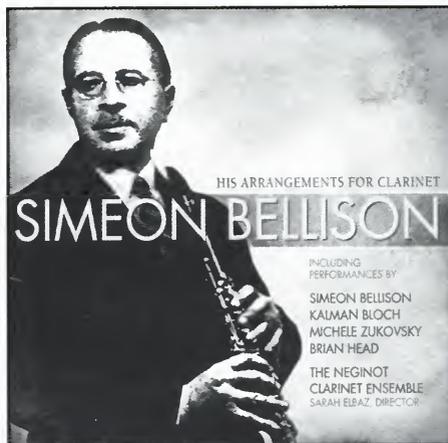
Overall, Potter’s *Sonata for Clarinet and Piano* is fun to play and hear. The technical and rhythmic difficulty throughout are medium/advanced for both the piano and clarinet, with the slow movement being somewhat simpler.

CD REVIEWS

by David Ross

Simeon Bellison — His Arrangements for Clarinet. Simeon Bellison, clarinet; Kalman Bloch, clarinet; Michele Zukovsky, clarinet; Julius Chajes, piano; John Steele Ritter, piano; Armadillo Quartet; Zito Carno, piano; Brian Head, guitar; Joanne Pearce Martin, piano; Catherine Ransom Karoly, flute; Neginot Clarinet Ensemble, directed by Sarah Elbaz. Beethoven: *Variations on a Theme of Mozart*; Tchaikovsky: *Autumn Song*; Fitelberg/Weinberg/Levenson: *To the Wedding* Glick: *Suite Hebraica*; Krejn: *Hebraic Sketches No. 1*; Tchaikovsky: *Russian Dance*; Schubert: *Sehnsuchtwalzer*; C. Pugni: *The Little Humpbacked Horse — Entr’acte*; Glinka: *A Life for the Tsar — Waltz*;

Rimsky-Korsakov: *Oriental Song*; A. Simon: *The Stars Ballet — Serenade*; Bach: *Suite No. 3 in D Major — Air*. SUMMIT RECORDS DCD 503. Total time 71:06. www.summitrecords.com



The great Russian-American clarinetist Simeon Bellison (1881–1953) was a renowned player and teacher in his lifetime, and even today, some 50 years after his death, he still exerts a powerful influence on the present generation of clarinetists. Probably best known for his years as solo clarinet of the New York Philharmonic Symphony Orchestra (from 1921 to 1948), Bellison led an extremely active and productive life outside the orchestra as well, with extensive teaching and publishing activities along with numerous solo and chamber music performances. A number of his editions and arrangements are still available and in regular use, which of course speaks for their enduring value. This CD, titled **Simeon Bellison — His Arrangements for Clarinet**, is on one level a tribute to his arranging efforts. But upon closer reflection it shows much more of the man and musician, his interests and personality, than would be supposed from the CD title itself.

A special treat for those interested in Bellison’s actual playing is the inclusion of two of his arrangements performed by Bellison himself and the pianist Julius Chajes. These pieces, originally recorded privately in 1940, were available for a short time some years ago on an LP issued by Relax Records. In these one can hear some of the traits which made Bellison famous: a full rich sound, eloquent long lines, and some nimble finger work in the Beethoven arrangement. Bellison was always proud of both his Russian and Jewish roots, notwithstanding the persecution

his family experienced in Czarist Russia. So it would seem entirely natural for him to use music by Russian nationalistic composers, such as Tchaikovsky, Glinka, and Rimsky-Korsakov, in some of his arrangements. Other “Russian-influenced” works are arranged from compositions by Anton Simon and Cesare Pugni. Both wrote ballets for the Russian court. All these sound natural and idiomatic for the clarinet, and in several of the works Bellison added (as he did in his famous Mozart *Concerto Rondo* arrangement) a cadenza of his own composition to show off the clarinet’s virtuosity and agility.

Perhaps an even stronger influence and motivating factor for Bellison was his desire to perform and promote Jewish music. In 1918, while still in Russia, he founded the chamber music ensemble Zimro, which toured widely with the express purpose of playing and stimulating interest in Jewish music. When the group ended up in the United States just before 1920, Bellison chose to remain on these shores and begin his American career. Nonetheless his interest in Jewish music and composers remained with him the rest of his life, and as the CD notes add, “One could say that Bellison was almost obsessed with introducing Jewish music to both Russia and America.” The story of Bellison supplying “Jewish” themes to Prokofiev for what became his *Overture on Hebrew Themes*, Op. 34 is well known, but Bellison also arranged for clarinet and piano a number of works based on Jewish melodies. The set of pieces included here by Fitelberg, Weinberg, and Levenson are from a Bellison arrangement titled *Four Hebrew Melodies in the Form of a Suite*. These are what might be termed “practical” arrangements of folk tunes, i.e. non-klezmer music, though Bellison indicated in some of these pieces the accelerandos, ritards, and changes in tempo which reflect the improvisational character of these pieces. Two other works on this CD are not strictly Bellison arrangements, but are reflections of his continued interest in Jewish music. Srul Glick was a leading Canadian composer and teacher, and his *Suite Hebraica* consists of several short movements, each in the style of a folk melody or dance. The CD notes refer to Krejn’s *Three Hebraic Sketches* as “Classical Hebraic Folk Music,” and I believe this description would also hold true for Glick’s *Suite*. All these

are played in a most convincing and engaging manner by Kalman Bloch.

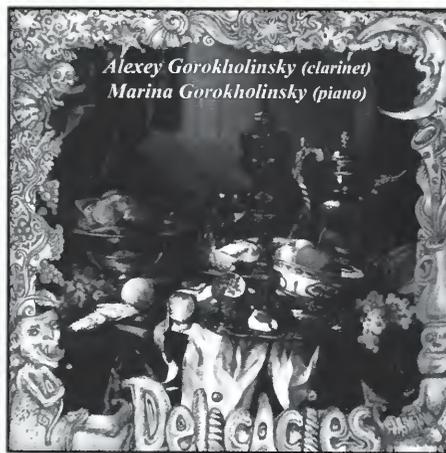
Bellison's arrangement of Ferdinand David's *Introduction, Theme and Variations on Schubert's "Sehnsuchtswalzer"* is given a slight twist in that the keyboard part has been adapted for guitar by Brian Head, the performer on this recording. The clarinet part is given a thoroughly virtuosic and brilliant performance by Michele Zukovsky. The final item on this disc is one of the arrangements Bellison made for his famous Bellison Clarinet Ensemble, a large clarinet choir he founded and conducted in the late 1920s and 1930s. I believe that many of these arrangements are still in manuscript. Over the years he made numerous transcriptions to acquaint his young players with literature from various periods. In this case the original material is the "Air" from J. S. Bach's *Third Orchestral Suite*, a movement popularly known as the *Air on the G-string*, and I am certain that Bellison would be proud of the sensitive and thoughtful reading given by the young members (aged 12 to 16 years) of the Neginot Clarinet Choir of the Israel Music Conservatory in Tel Aviv, directed by Sarah Elbaz.

One should of course make note of the two principal clarinet soloists on this CD: Michele Zukovsky and her father Kalman Bloch. Both have enjoyed distinguished careers, with Michele following her father as the principal clarinetist of the Los Angeles Philharmonic Orchestra. They also form a direct link to Bellison's teaching, as Kalman Bloch studied for some years in New York City with Bellison before moving to Los Angeles, and Michele studied with her father, and is thus a Bellison "grand-student" as it were. Kalman Bloch has written about how much his teaching is modeled after that of his main teacher, and though all great players such as these certainly develop their own distinct playing personalities, I at least can hear echoes of Bellison's playing style in both their playing, particularly in free or cadenza-like sections. It is perhaps worth noting that Mr. Bloch has written of Bellison's detailed and careful explanation of the pacing and phrasing required in cadenzas. Oddly enough, this connection to Bellison's playing style is felt perhaps even more strongly in Michele's playing than in her father's, perhaps due to her use — like Bellison — of a German system clarinet.

While this review was being prepared, the sad news came of the passing this past March of Kalman Bloch at the age of 95, after an extraordinarily rich and active life playing and teaching the clarinet. So while this CD was perhaps originally planned as a tribute to Bellison, it and the beautiful performances contained within can now be thought of also as a tribute to the wonderful playing of one of Bellison's most distinguished pupils, Kalman Bloch. No one revered Mr. Bellison more than did Kalman Bloch, and in turn Simeon Bellison would have rejoiced in the life and achievements, musical and otherwise, of Kalman Bloch.

by Osiris Molina

Delicacies. Alexey Gorokholinsky, clarinet; Marina Gorokholinsky, piano. N. Rimsky-Korsakov: *Flight of the Bumble-bee*; P. Tchaikovsky: *Romance*, Op. 5 and *Russian Dance*; B. Kovács: *Hommage à M. de Falla*; A. Bazzini: *Dance of the Goblins*, Op. 25; S. Rachmaninov: *Prelude* and *Oriental Dance*, Op. 2; N. Paganini: *Moto Perpetuo*, Op. 11; J. Françaix: *Theme and Variations*; C. Debussy: *Clair de Lune*; E. Bozza: *Bucolique*; S. Prokofiev: *March* (from *Love for Three Oranges*). (non-labeled release). Total time 58:39. www.CD-Baby/Delicacies



It would have caused quite a stir if Alexey Gorokholinsky had not pursued the family business. His father, Valery, is a Moscow Conservatory-trained clarinetist and a distinguished concert soloist who has performed with top orchestras in Russia. His mother Marina, the piano partner on this album, is also a graduate of the Moscow Conservatory and a prominent

pupil of Victor Merzhanov. Following in their footsteps, Alexey is already an accomplished veteran performer, having appeared on NPR's *From the Top* in 2002 and winning numerous concerto competitions along the way. With this rather remarkable heritage in his corner (not to mention his studies at Juilliard with Charles Neidich), it is no surprise that Alexey's recent offering, **Delicacies**, is an outstanding statement to the versatility of the clarinet as artistic voice.

This album is a compilation for all manner of taste, from lyrical, introspective moments to virtuosic, bravura statements. Mr. Gorokholinsky's tastes lean towards Russian works, as half the disc includes original or arranged works from Russia. There is not much original clarinet repertoire from the late-Romantic Russian school; however the works chosen put a premium on melodic interpretation and inventiveness. For instance, for as many times as we have heard *Flight of the Bumblebee* in our lives, you will appreciate Gorokholinsky's turn at it. Lithe and polished, it is a wonderful interpretation, with beautifully shaped altissimo chromatic runs. The Tchaikovsky selections feature the master at the front end of his career. The Op. 5 *Romance*, originally for piano, is handled with careful attention to detail, especially from two musicians who are intimately conscious of the style. It is a pleasure to actually hear the Simeon Bellison arrangement of the *Russian Dance* from *Swan Lake* (yes, the one from the back of the Klosé book)! This highlights what Gorokholinsky does supremely well: skillful technical command to present the music in its best light, especially the opening cadenza. Listening to him brought back memories of practicing that piece... but not nearly so fast!!

One of the unexpected surprises on this disc is the arrangement of the Rachmaninov Op. 2 cello pieces, *Prelude* and *Oriental Dance*. The opening of the *Prelude* is a delicious harmonic sequence that makes you believe the piece was written after 1892. *Oriental Dance* has an evocative opening that recalls what was so appealing about the Asian-inspired musical aesthetic at the turn of the 20th century. Gorokholinsky's "bow work" in the middle section of this piece is completely in character of the original, and skillfully done. The Kovács *Hommage à Manuel*

de Falla sparkles with rhythmic vigor, another offering to the romantic spirit.

My personal favorite among the tracks on this album has to be the rendition of the famed *Dance of the Goblins* by Bazzini. One of the most famous and challenging violin encores in the book, Gorokholinsky makes it his own. He controls every aspect of the performance, including some creative percussive articulations. His altissimo leaps are absolutely stunning and the multiple tonguing is dazzling. It is quite simply a breathtaking performance.

Gorokholinsky indulges in a few French favorites, including two of the most often performed Paris Conservatory Solos de Concours: Jean Françaix's *Theme and Variations* and the *Bozza Bucolique*. He triumphs over the technical demands while retaining much of the prickly humor associated with these pieces. Debussy's *Clair de Lune* is a gem however you slice it, and this rendition is very organic and smooth.

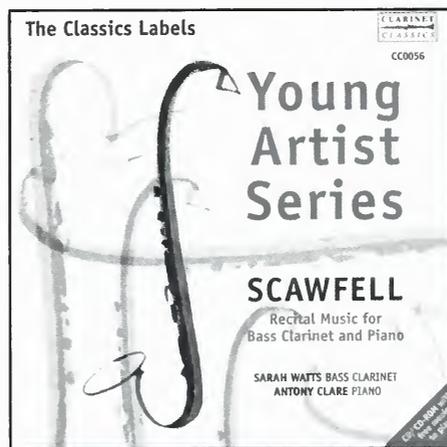
As an audio experience, the recording is reverberant. For the most part, this resonance enhances the performance quality. Though at times, the microphone placement seems too close, especially during the Kovács which sounds like it was

recorded in a large, open room. In a few instances the microphone picked up some air behind the tone in soft passages, as well as an occasional percussive finger motion. The piano playing and ensemble are excellent, as to be expected. However, a few moments of uneven intonation crept in to an otherwise superlative effort.

Mr. Gorokholinsky is currently pursuing a master's degree at Juilliard and is on tour with his chamber ensemble Eta3, a flute, clarinet and piano trio. His ensemble is named for a Milky Way nebula that holds a gas cloud containing the raw materials for creating stars. Drawing on this imagery, anyone who has a chance to hear this recording will experience a seasoned artist with a very bright future. There is so much to recommend from **Delicacies**. (Especially that Bazzini — it's worth getting this CD just for that!) Go ahead and indulge, you'll love it!

by Christopher Bade

Scawfell — Recital Music for Bass Clarinet and Piano. Sarah Watts, bass clarinet; Antony Clare, piano. Eugène Bozza: *Ballade*; Friedrich Diethé: *Romanze*; Arvo Pärt: *Spiegel im Spiegel* (arr. Watts); Wolfgang Gabriel: *Sonata on Welsh Folk Songs*, Op.30; Paul Termos: *Nieuw Werk*; Joe Cutler: *Urban Myths*; Antony Clare: *Scawfell*. CLARINET CLASSICS CC0056. Total time 74:09. www.clarinetcassics.com



Sarah Watts, bass clarinet, and Anthony Clare, piano, form the ensemble SCAW based in Nottingham, England. Formed in 2003 to promote some of the best recital music for bass clarinet and piano, this duo has performed around the U.K. and at the World Bass Clarinet Convention in Holland. This fine recording is their debut CD.

Clarinet Classics is continuing its "The Classics Labels" with this young Artist Series recording, a welcome addition to the library of any clarinetist/teacher who needs to find challenging repertoire for the progressing bass clarinet player. As a bonus, included on the CD is Clare's composition *Scawfell* in pdf format. At present the piece is unpublished.

The clarinet world owes a debt of gratitude to Clarinet Classics for yet another fine addition to the recorded clarinet repertory. Targeting the bass clarinet and particularly the emerging young artist is a worthwhile and inspiring project. Recordings of recital pieces or contest pieces are not typically commercial successes, yet the importance of having representative recordings of these works is great.

The solid performance of *Bozza's Ballade* shows why this piece is so often played. Bozza understands the idiomatic capabilities of the instrument by writing technical challenges within a Paris Conservatory *Concours*-type format.

Diethé's *Romanze* is the only Romantic-era selection on this CD and is one of only a few works for bass clarinet from that era. It has similarities to Weber's *Concertino*. Cultivation of a big, vibrant sound and sweeping melodic lines are vital to a powerful and coherent rendition.

Less successful is the minimalistic *Spiegel im Spiegel* of Arvo Pärt. Ms. Watts faithfully arranges Pärt's continuous ostinati in the piano as the bass clarinet methodically answers with ascending scalar passages. Originally for violin and piano, this music is well suited for its inclusion in music for TV and films. *Nieuw Werk* by Termos has moments of invention, but the improvised quality of the music may need more structural basis to resonate with young artists in particular.

Gabriel's *Sonata* is a neglected work of great imagination and breadth. Striking are the wide register leaps in the "Allegretto giocoso" movement. Following a rather untraditional and harmonically challenging first movement, the second movement jaunts energetically through all the registers of the bass clarinet. Equally interesting is the interplay with the piano. In a haunting "Mesto" tempo third movement, reminiscent in mood of Lutoslawski's *Dance Preludes*, the bass clarinet must sing cantabile again in all registers (including altissimo) while portraying a wide dynamic range of emotional complexities. The concluding "Allegro" also romps hap-

Webr's Music House

Publisher of Chamber Music

Over 200 pieces now available. From unaccompanied solos to wind ensemble music. Encompassing styles from the Baroque era to Modern aleatoric practices, I am sure we have something that will meet your musical expectations.



To peruse our catalogue please log onto:

<http://www.wehrs-music-house.com>



Webr's Music House

3533 Baxter Dr.

Winter Park, Florida 32792-1704

Thank You!



pily through the upper and lower ends of the bass clarinet range. Those fearful of the notes above high C should not play this chromatically challenging movement that ends heroically. The change in mood from third to fourth movement is reminiscent of the final two movements of the Hindemith *Sonata for Clarinet*.

Urban Myths by Cutler portrays many characters perhaps due to its inspiration from cartoons. The programmatic descriptions will greatly assist those up to the task of working up this extremely difficult suite of three pieces. Cadenzas of interpretive and technical challenge are present in the outer movements. Indeed, an almost schizophrenic intensity is necessary to make this music jump off the page. This work is intended for only the most mature and technically proficient players.

Scawfell refers to Scafell and Scafell Pike, the two highest mountain peaks in England. Clare writes that “the music depicts a monumental landscape of uncompromising bleakness, yet also containing great beauty.” This lengthy atmospheric piece requires the assistance of a sound technician and a bass clarinetist adept at flutter tongue. A compelling opening section of amplified and emotionally intense bass clarinet aria is played over a continuous “dripping water” ostinato in the piano. Relentlessly, the soloist climbs upward in register and through louder dynamics as the piano adds a level of complexity to the ongoing background. Following a contrasting interlude, the bass clarinet executes slap tonguing that echoes and becomes in itself a sort of dripping. It is this timbre that leaves the listener in an apprehensive state. Access to the pdf files of both the bass clarinet part and the score is a big plus. Hopefully, other artists will follow with enhanced CDs such as this.

Sarah Watts demonstrates excellent technical skills and a fully supported and heroic bass clarinet sound. She does include vibrato as a decorative and warming color to a vibrant tone that is effective. Her collaboration with master accompanist Antony Clare shows that SCAW is a terrific ensemble that makes a convincing case for the bass clarinet and piano duo.

by Thomas Jacobsen

Finally RON. Ron Hockett Quintet: Ron Hockett, clarinet, soprano saxophone; John Sheridan, piano; James Chirillo,

guitar; Phil Flanigan, bass; and Jake Hanna, drums. J. Bock, G. Weiss & L. Holofcener: “Too Close for Comfort”; Django Reinhardt: “Nuages”; O. Wallace & H. Weeks: “Hindustan”; L. Robin, R. Whiting & N. Chase: “My Ideal”; J. Palmer & S. Williams: “Everybody Loves My Baby”; Ron Hockett: “Blues for Jack”; Cole Porter: “Just One of Those Things”; D. Fields & J. McHugh: “On the Sunny Side of the Street”; A. Razaf & E. Blake: “Memories of You”; I. Mills, E. Sampson & B. Goodman: “If Dreams Come True”; H. Magidson & A. Wrubel: “Gone With the Wind”; Bob Wilber: “Reverie”; W. C. Handy: “Beale Street Blues”; S. Robins & C. Shavers: “Undecided”; Wingy Manone: “Strange Blues.” ARBORS RECORDS ARCD 19360. Total time 74:15. www.arborsrecords.com



Ron Hockett is a name that may be unfamiliar to many readers of this journal. Yet he has been around for years and can be heard on numerous recordings as a sideman or featured clarinetist. This CD, however, is his first as a leader and, as the title implies, is long overdue.

Perhaps a bit of background is in order at the outset. Hockett, now 62, was born and raised in Evanston, Illinois. He took up the clarinet at the age of eight and by the time he was a teenager, was gigging around Chicago with some pretty big names in the jazz world. On a trip to New York at the age of 17, prior to enrolling at Princeton University, he sat in at Condon’s with his idol, clarinetist “Peanuts” Hucko. During his undergraduate years at Princeton, Hockett often sat in with the then-popular Dukes of Dixieland and made a month-long tour of the Orient with that band in 1967.

Upon graduation from Princeton in 1969, he returned to Evanston and enrolled at Northwestern University as a classical saxophone major. (He had picked up the tenor in high school.) But his graduate studies were interrupted less than a year later by an ominous invitation from his local draft board, which he managed to partially circumvent by auditioning for (and subsequently enlisting in) the U. S. Marine Band. Stationed in Washington, D. C., he remained with that musical organization for 29 years, during which time he had ample opportunity for travel and playing jazz. After retiring in 1999, he moved to San Antonio, Texas, to join the well-known band led by trumpeter Jim Cullum. The clarinet chair in the Cullum band has long been known for its talented occupants, and Hockett continues to hold that chair to this day.

This CD was recorded early last year, and for it, the clarinetist assembled an outstanding group of respected pros. His old friend, the fine pianist, arranger and band leader John Sheridan, is a key member of the quintet and seemingly had a significant role in helping put the band together. All sidemen are given plenty of solo opportunities, and all contribute mightily to the excellence of the recording.

Hockett’s choice of tunes, all among his personal favorites, includes a dozen familiar standards along with three less well-known numbers: a lovely ballad by clarinetist-saxophonist Bob Wilber, “Reverie;” trumpeter Wingy Manone’s “Strange Blues,” and an original by the clarinetist himself, “Blues for Jack,” dedicated to his mentor and friend Jack Howe. The tunes are presented in a variety of tempos, in a tasteful and easily swinging style.

Hockett’s clarinet playing (he’s also heard on soprano saxophone on two tracks, “My Ideal” and “Reverie”) reveals a full, round tone and confident improvisational technique. He says that he was first moved by the playing of Hucko and still refers to him as “my main man on clarinet.” But clearly the likes of Goodman, Kenny Davern and Buddy DeFranco have also played an influential role in his musical evolution.

Ron Hockett has long been one of my favorite Swing clarinetists. Therefore I am happy to have an opportunity to introduce him and this CD to those readers who may not be familiar with his work. Note as well

that Hockett's personalized comments in the CD booklet are an interesting account of the steps taken in preparing for his recording debut.

by Julia Heinen

the phenomenon of threes. Esther Lamneck, clarinet; Keith Underwood, flute; Martha Locker, piano. Lawrence Moss: *Suite for Flute, Clarinet and Piano*; Dinu Ghezzo: *Breezes of Yesteryear*; Richard Brooks: *Circular Motions*; Harold Oliver: *Isomorphic Plenum*; Ron Mazurek: *A Time To...* . INNOVA RECORDINGS 710. Total time 50:57. www.innova.mu



It appears that there is something to be gained from being stranded by a blizzard at the Rochester, New York airport. On this particular occasion, it was a new trio for flute, clarinet and piano, and it became the launching pad for this marvelous new compact disc, **the phenomenon of threes.**

Splendidly played by this formidable trio are several new works by Lawrence

Moss, Dinu Ghezzo, Richard Brooks, Harold Oliver, and Ron Mazurek.

The trio, with clarinetist Esther Lamneck, flutist, Keith Underwood and pianist, Martha Locker, perform each work with technical mastery, beautiful sounds, intensity and conviction. The performance capabilities of each of these artists are tested by the works on this disc time and time again, but always with the same result — unending passion and true involvement in the music. It is a pleasure to listen to these performances again and again.

Works for this combination are few and mainly consist of Baroque transcriptions. This compact disc has changed the landscape of this neglected genre forever. Students and professionals alike now have many new works to perform, when also considering the commissions of the U.S.-based Flute/Clarinet Duos Consortium.

The disc begins with the *Suite for Flute, Clarinet and Piano* by Lawrence Moss written in 2002. This intense piece, not for technically challenged ensembles, consists of five short movements; “Flowing,” “Blurring,” “Songs,” “Mirrors,” and “Gigabytes;” each of which test the ensemble members in every way possible. The result is an extremely satisfying work. Pitch bends, flutter tongue and tremolos are required. This is a very demanding but worthwhile work.

Breezes of Yesteryear by Dinu Ghezzo is the oldest work on the CD, written in 1980, however the version recorded was revised in 2000. This one-movement composition requires flutist Keith Underwood to perform on alto flute and piccolo in addition to the C flute — all of which he accomplishes with comfortable virtuosity and impeccable intonation.

The three-movement *Circular Motions* by Richard Brooks, written in 2004–2005,

was the work inspired by the blizzard which stranded clarinetist Esther Lamneck in Rochester. It is apparent in the first movement that the flurry of fast passages played by the flute and clarinet represent the swirling snow. This movement was originally conceived as the entire work, however after hearing the first performance, composer Brooks decided that it was truly the first movement of a larger work, so in the summer of 2005 he added two more movements. The snow storm idea continues throughout the added movements.

Harold Oliver's *Isomorphic Plenum*, written in 2003–2004, was commissioned by clarinetist Lamneck and was inspired by the compositions of Anton Webern and Milton Babbitt. Disjunct melodic lines with distinct rhythmic character are interspersed with tremolo passages in a much more meterless fashion. The single movement work is 13–14 minutes in length and demands virtuosic playing from each ensemble member.

The final work is *A Time To...* for trio and tape, which was commissioned by and dedicated to clarinetist, Lamneck for the N.Y.U. (New York University) Flute, Clarinet and Piano Trio. This formidable work stretches the possibility of this instrumental combination even further with the addition of electronic sounds. Composer Ron Mazurek states, “The various sections within the work represent the seasons in one's life. It does so by a series of contrasting sections within the trio and electronic sounds. Each of the seven sections focuses upon a segment from the book of *Ecclesiastes* covering several significant events in life's journey. *A Time to Mourn, A Time to Dance, A Time to Love, A Time to Rend, A Time To Sow, A Time to Break Down, A Time to Speak.*” Clarinetist Esther Lamneck displays impressive virtuosity and passionate playing in this demanding work.

This compact disc is a significant and important contribution to the world of clarinet music. The performances of all three members of this ensemble are impressive and highly artistic, and it is hoped that they will continue to expand the repertoire of this neglected ensemble.

by Gene Kavadlo

Klassical Klezmer. Michèle Gingras, clarinet; Ron Matson, piano; Rabbi Tom Heyn, tenor (last track). All selec-

CLARINET SOLOS

with

FULL ORCHESTRAL ACCOMPANIMENT

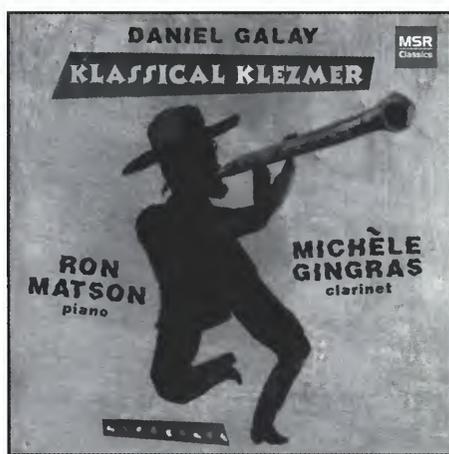
change the tempo, record yourself *with* the accompaniment

Mozart, Weber, Spohr, Crusell, Stamitz, Krommer, Tartini

for more information, please visit our web site

ClassicalCollectionInc.Com

tions by Daniel Galay: *Far Rivke* (For Rivka); *Farfelekh* (Farfel); *Farvelkung* (Fading); *Far Pinyes Tekhter* (For Pinye's daughters); *Far Vos, Raboysay?* (For what, gentlemen?); *Far Dvorele* (For Deborah); *Farbasekhts* (A snack); *Farn Keyser* (For the emperor); *Farginer* (The benevolent); *Far ale Mol!* (Forever!); *Farkatshte Abri* (Folded sleeves); *Farputste Lordn* (Elegant lords); *Farshpetykung* (Lateness); *Fardreyte Mayse* (A crooked story); *Far Yentele* (For Yentel); *Far Khosn-Kale* (For bride and groom); *Farshopte Kep* (Closed heads) *Farn Oylem* (For the audience). MSR CLASSICS MS 1240. Total time 41:25. www.msrcd.com



Klezmer music has come a long way, and the journey continues. Originally performed by itinerant Jewish musicians with little or no formal training, but plenty of soul, the music was intended to be performed for dancing at celebrations, or *simchas*. The music still serves that purpose, but today it is frequently performed in concert settings, and it is hard for the audience to refrain from dancing in their seats. Composer Daniel Galay has provided us with a wonderful collection of gems that he calls *Klezmer Tunes* with a classical touch, 18 brief compositions that range in emotion from unabashedly sentimental to unabashedly joyous.

The number 18 was not a random choice for Galay; 18 has special significance for Jewish people. It signifies life, or *chai*, and clarinetist Michèle Gingras breathes *chai* into her performances of Galay's music with her new CD, **Klassical Klezmer**.

Michèle needs no introduction to readers of *The Clarinet*, but a few words would be appropriate. She is a frequent contributor of articles and reviews, as well as a

soloist, chamber, orchestral, and klezmer musician. She has been professor of clarinet at Miami University of Ohio since 1986, and maintains a very active Web site, just to mention a few achievements.

Daniel Galay is a prolific composer, with much of his output revolving around music of Eastern European Jews. Yiddish folklore and literature, as well as klezmer music, have formed the core of his music in recent years. The music from his *Klezmer Tunes* with a classical touch has been widely accepted, and selections from it have been recorded by klezmer artists in several countries. **Klassical Klezmer**, however, is the first commercially released recording of the music of the entire book.

Galay's introduction to his opus encourages the performer to be creative. There are plenty of opportunities for ornamentation; says Galay, "go wild." Michèle's creativity puts her on the "A" list of klezmer clarinetists. Her performances are replete with tasteful and appropriate ornaments: appoggiaturas, glissandi, flutter tongues, and tone-color variations.

The theme of this collection is *fa*, Yiddish meaning "for." Each selection is for a particular person or thing. The first track, *Far Rivke*, falls into the unabashedly sentimental category, performed with loving expression and feeling.

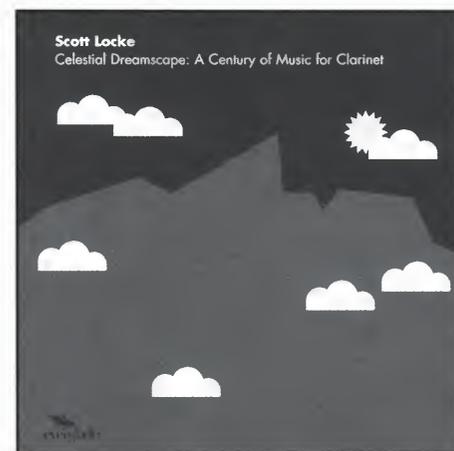
The second, *Farfelekh*, is perhaps my favorite. In contrast to *Far Rivke*, this is an unabashedly joyous *freylekh*, or lively dance. Michèle follows Galay's directive to "go wild," adding flutter tongue, boypis, glissandi, and trills; all in the service of the music. It is truly difficult to sit still while listening to this performance. Michèle is ably assisted by pianist Ron Matson, who gets a chance to strut some of his stuff in a cadenza in *Farbaysekhts*, and converts the piano into a cimbalom in *Fardreyte Mayse* and *Far Khosn-Kale*. The final track, *Farn Oylem*, is a novelty vocal number. The singer repeats the Yiddish expression *oy vey, vey iz mir* — "woe is me." The listener will not be left with that emotion after hearing this CD.

Readers who may be interested in exploring the classical possibilities of klezmer may purchase Galay's first book of *Klezmer Tunes* with a classical touch, published in 1998, from OR-TAV publishers at www.ortav.com. Audio clips can be found at www.msrcd.com/1240/1240.html. The selections make wonderful en-

core pieces, or can be grouped into sets as recital pieces. For definitive performances of each selection, **Klassical Klezmer** is a must. Michèle has also recorded vol. 2 of Galay's *Klezmer Tunes* with a classical touch, and the CD contains a pdf file of the piano part. Happily, the book contains Michèle's notes for performance practice. I have not seen a better explanation of klezmer ornamentation than the one provided by Michèle. If anyone needs to know what a boypis is, and how to execute it, check it out.

by Jane Ellsworth

Celestial Dreamscape: A Century of Music for Clarinet. Scott Locke, clarinet; Stephanie Rea, flute. Deborah Kavash: *Celestial Dreamscape*; John Steffa: *Canyon Music*; John Mayer: *Raga Music*; Kristine H. Burns: *Atanos I*; Igor Stravinsky: *Three Pieces*; Dan Welcher: *Reversible Jackets*; Willson Osborne: *Rhapsody*. EVERGLADE RECORDS EVG08-04. Total time 47:00. www.everglade.org



The "Century of Music" indicated in the title of this CD is the 20th, and clarinetist Scott Locke presents music ranging in time from 1918 to 2000. Locke is associate professor of clarinet at Murray State University in Murray, Kentucky. On this disc he offers a variety of works for solo clarinet, clarinet and electronics, clarinet and Disklavier, and clarinet and flute.

Opening the disc is the work after which the CD is named, *Celestial Dreamscape*. This is an attractive two-movement piece for solo clarinet, dated 1997, which Locke commissioned from composer Deborah Kavash, who is chair of the music department at Cal State-Stanislaus. The first

movement, “a stillness of moondrift,” is slow and atmospheric, with a delicate use of multiphonics. According to the liner notes, it is meant “to suggest the vast space and silence of a moonscape.” The second movement, “a sparkle of starlight,” is quick and rhythmically interesting, with changing meters and some use of microtones. Locke plays the work with a pure sound, true intonation, and solid technique.

Canyon Music (2000) was written by John Steffa, professor emeritus of composition at Murray State. The work is for clarinet and electronics, and was, according to the composer, inspired by a white-water rafting trip through the Grand Canyon. The three short movements are entitled “Thieving Raven,” “Weaving Wren,” and “Heaving River.” The recorded score that accompanies the clarinet is metered throughout; that is, there is no aleatoric element to the interaction between the clarinet and the recording. The electronic sounds seem a bit dated in their effect, reminiscent of the kinds of sounds coming out of electronic music studios in the 1960s, but the piece is nevertheless effective in its own way, and is played convincingly by Locke.

John Mayer’s *Raga Music* for unaccompanied clarinet (written in 1952, not 1956 as stated in the liner notes) will be familiar to many clarinetists. Mayer, born to a Madrasi mother and an Anglo-Indian father, grew up in a poverty-stricken area of Calcutta. Throughout his composing career he worked to meld Western and Indian elements in his music, and his first popular successes came in the 1960s with his group Indo-Jazz Fusions. He died in 2004. *Raga Music* is a series of nine very short movements that are based on Indian raga patterns. The liner notes to the CD state that this recording is of a live performance; but an obvious difference in sound between the first five movements, recorded in a very ringing acoustic environment, and the remainder, recorded in a much drier space, makes one wonder if this is a combination of two different performances. In any case, the work is expressively performed.

The most abstract, and perhaps acerbic, work on the disc is *Atanos I* by Kristine H. Burns. Written for clarinet and Disklavier, this is technically a very difficult work, with angular leaps in the clarinet that often lead the player into the extreme high range

of the instrument. Locke manages these difficulties with impressive ease, and his bright, clear tone matches the aggressive character of the work very well. There is no shortage of recorded performances of Stravinsky’s *Three Pieces*, and most can be categorized stylistically on one side or the other of a romantic/neoclassic divide. Locke’s performance, another live recording, definitely falls on the romantic side of that divide. In the first two movements, especially, the phrases are highly inflected and a fair amount of rhythmic liberty is taken, most noticeably in the lengthening of rests. The third movement, on the other hand, is played with a driven, less inflected air stream. Once again, a difference in sound quality between the last movement and the preceding ones leads the listener to believe that this is perhaps a mixture of two different performances.

Dan Welcher’s delightful *Reversible Jackets: Exercises in Conjugal Counterpoint* (1987) was composed as a wedding present for clarinetist Michael Webster and flutist Leone Buyse. Written as three movements in two (the second, a slow, movement, closes with a faster fugue), this work is accessible and amusing, even quoting “Here Comes the Bride” toward the end. It is very nicely performed on this disc by Locke and flutist Stephanie Rea.

The final track on the disc is Willson Osborne’s well-known *Rhapsody* (1958). Originally for bassoon, it is now a regular part of the solo clarinetist’s repertoire. This is a lovely performance by Locke, one that captures well the overriding melancholy character of the piece along with the flamboyant appassionato sections.

All in all this is a fine recording of interesting repertoire by Scott Locke. For this listener, though, the difference in recorded sound between, and sometimes even within, the works is bothersome. Perhaps more could have been done on the engineering end to even out these differences and make the sound a little more consistent from track to track. The disc is accompanied by liner notes which, some typos aside (for example, the use of the word “palate” when the writer meant “palette,” and the misspelling of Stravinsky’s name on the back), are moderately informative.

Reed Machine »RPM 68« and »RPM 82«

RPM 68: Eb-Clarinet, Bb-Clarinet, Soprano Sax

RPM 82: Bass Clarinet, Alto Sax, Tenor Sax



- Direct copy (reed to reed)
- Optional guides available
- Fine adjustment for reed thickness
- High precision ball-bearing guides
- Carbide metal cutters with two knife-edges



Kreisstr. 10 • 89428 Syrgenstein • Germany
 Tel.: +49 90777088 40 • Fax: +49 90777088 39
 info@uhl-technik.de • www.uhl-technik.de

RECITALS *and* CONCERTS

FACULTY AND PROFESSIONAL...

Anthony Costa and Christopher Zello, clarinets and bass clarinets, Penn State University (Pennsylvania), September 13, 2009. A Recital of Music for Clarinet, Bass Clarinet and Piano. *Concert Piece No. 1 in f minor*, Op. 113, Mendelssohn; *Trio in E-flat*, K498 "Kegelstatt-Trio," Mozart; *Trio Pathétique in d minor*, Glinka; *Trio No. 4 in B-flat Major*, Op. 11, Beethoven.

Jules Elias, clarinet, Willamette View Concerts, September 30, 2009. *Nocturne & Sicilienne*, Ghidoni; *Trio*, KV 498 (Andante), Mozart; *3 Klezmer Tunes*; *Trio*, Op. 44 (Adagio and Minuet), Farrenc; *Danzon*, D'Rivera; *Portrait of Judy Collins*, McPartland; *I Got Rhythm*, Gershwin; *Eight Pieces* (No. 1), Bruch; *Always in My Heart*, Lecuona; *Love Me With All of Your Heart*, Rigual/Martino; *Time to Say Goodbye*, Sartori, Quarantotto, Peterson. Commu-

nity Music Center, Portland, Oregon, October 13, 2009. *Three Lieder*, Op. 103 for soprano, clarinet and piano, Spohr; *Foreground, Background, Allegretto* for voice and clarinet, Sowash; *Along the River* for voice, clarinet and piano, Sowash

Jay Naragon, clarinet, *Sine Nomine* faculty wind quintet, Mt. Union College, September 24, 2009. *Sextour*, Poulenc; *Roaring Fork*, Ewazen; *Trois pièces brèves*, Ibert; *Sextett*, Op. 45, Blumer

Gene Ramsbottom, clarinet, Summer Music on the Shannon 2009 Festival, Ireland. St. Mary's Cathedral, Limerick, Ireland, August 6, 200, *Four Songs to the Poems of Thomas Campion*, Thompson; "Mozart plus Wine" Series, Limerick, August 10, 2009, *Three Sea Shanties*, Arnold; Church of Ireland, Bruff, Ireland, August 13, 2009, *Klezmer Medley: Araber Tanz/To Rinaki* for clarinet and string trio; August 16, 2009, "Parto, Parto" (*La Clemenza di Tito*, K. 621), Mozart

Gary Whitman, clarinet, Ana Victoria Luperi, clarinet, Texas Christian University, October 5, 2009. *Duo for Clarinet and Piano*, Op. 15, Burgmüller; *Première Rhapsodie*, Debussy; *Sonatina for Clarinet and Piano*, Horowitz; *Il Convegno*, Ponchielli

* * * * *

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 76203-5017 (E-mail:james.gillespie@unt.edu). 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 either an e-mail or hard copy version in the format above. For student recitals, only solo degree recital programs (junior, senior, master's and doctoral) will be listed.



alexander fiterstein artist-faculty in clarinet

- Winner of the 2009 Avery Fisher Career Grant
- First Prize Winner of the Carl Nielsen International Clarinet Competition in Denmark
- First Prize Winner of the Young Concert Artists International Auditions
- Former member of Chamber Music Society II of Lincoln Center
- Performed as a soloist with the Danish National Radio Orchestra, Vienna Chamber Orchestra, Tokyo Philharmonic, KBS Symphony, China National Symphony, Jerusalem Symphony, and many others

2010 on campus auditions:

Jan. 15, 2010* Feb. 5, 2010* Feb. 26, 2010*
April 9, 2010 May 7, 2010 *Merit scholarship consideration

The University of North Carolina School of the Arts is an equal opportunity campus of the UNC system.



Watson Chamber Music Hall

other artist-faculty include:

Tadeu Coelho, flute
John Ellis, oboe
Saxton Rose, bassoon
Taimur Sullivan, saxophone

Michael Rothkopf,
interim dean

- Professional Artist Certificate
- Master of Music
- Bachelor of Music
- College Arts Diploma
- Residential High School



UNIVERSITY OF NORTH CAROLINA
SCHOOL of the ARTS

Dance
Design & Production
Drama
Filmmaking
Music

1533 S. Main Street
Winston-Salem, NC 27127-2188
336-770-3290
admissions@unca.edu
www.unca.edu

Business Meeting Minutes

by John Cipolla, Secretary

The I.C.A. General Business Meeting took place at the *Casa da Música* in Porto, Portugal on Thursday August 13, 2009, 12 p.m. The following is a summary of the topics discussed.

Membership Report—So Rhee, Executive Director

In July 2008, there were 4,017 members. This year, there are 3,601 members. This approximate 10% decrease could be due to the economy or ClarinetFest® being out of the U.S. So Rhee said this is not of strong concern, though the Board will hope that it does not continue. I.C.A. has printed new brochures that include membership applications. State chairs in the United States can get brochures for members or potential members by contacting So Rhee, the I.C.A. Executive Director. There is now a new I.C.A. Web site that was launched in August 2009. It will feature a new design and more interactivity. There is a members-only section, which will develop more and more content over time. There is also a membership directory. It will take some time for the directory to evolve. As members renew, they will have the option of deciding which parts of their contact information and affiliation they want to have displayed on the Web page. Thus after about a year, when most members have renewed once through the new Web site, the directory will become more complete.

Treasurer's Report—Diane Barger

I.C.A. finances remain steady and strong. There are no major changes to report in terms of income or expenses. Typical of ClarinetFest®s that are held abroad, this year's conference in Porto had less income and expenses that affect our overall budget since the I.C.A. is not financially responsible for these conferences (other than a \$5,000 grant given to the host). Other overall remaining expenses remain consistent with previous years. Diane thanked Jim Gillespie, editor of *The Clarinet*, for producing an excellent journal four times

a year, and for keeping the finances of the journal steady every year. He continues to do excellent work with this. General funds balance is slightly down (about 10%) from this time last year (2008). The general funds balance at this time (August 2009) is \$118,698.89

Secretary's Report—John Cipolla

Thank you to Denise Gainey, State Chair Coordinator, for all her efforts in communicating with the state chairs and compiling the state chair reports. The State Chair system, created by Kristina Belisle, former secretary of the I.C.A., has been very active. All positions are currently filled, except for Hawaii. State chairs have been submitting annual reports to the Board (1) to be sure that the Chair is working on behalf of the Association, and (2) as a source of ideas to be shared with other state chairs, (3) as a source of ideas to be discussed in Board meetings. Of the ideas generated by state chairs, the hardcopy professional tri-fold membership brochure and "Members Only" area of the Web site have now come to fruition. I.C.A. members can request membership brochures from their state chairs or the Executive Director, So Rhee. Special thanks to Kristina Belisle for all her hard work in coordinating these ideas when she was the I.C.A. Secretary and for carrying them through to the Board for consideration and then to ultimately help realize them. John encouraged people to promote membership through activities and events and to take advantage of the new brochures, which also promote membership.

President Elect's Report—Keith Koons

National chairs: The I.C.A. has an extensive system of national chairs and is always in the process of adding new ones and making changes. A new regional chair will be added in Canada to address the vastness of that country and are looking to put people in place for other regional chairs in Canada.

Young Artist Competition—Keith Koons, Coordinator

The winners were: 1st prize-Istvan Kohan, Hungary, \$2,000 and Selmer clarinet; 2nd prize-Yi-Chun Chen, Taiwan, \$1,500; 3rd prize-Ching-Chieh Hsu, Taiwan, \$1,000.

High School Competition—Marguerite Levin

The winners were: 1st prize-Carlos Ferreira, Portugal, \$1,000, 2nd prize Sara Araújo, Portugal, \$750, 3rd prize Diogo Ferreira, Portugal, \$500.

Orchestral Competition—Peter Wright

The winners were: 1st prize Jose Castillo Martinez, \$1,000, Richard Hawkins Clarinet Mouthpiece, The Reed Wizard by Ben Armado, Spain; 2nd prize Samantha Angelo, Washington, DC, USA, \$500 and Greg Smith Mouthpiece.

Research Competition—Jane Ellsworth

The first-prize winner, recipient of \$1,000 and publication in *The Clarinet*, was Fernando Silveira of Brazil. The second prize of \$500 was given to Gregory Barrett of the USA. An honorable mention was given to Blake McGee, also of the USA. Gary Whitman thanked all the coordinators for all their organizing skills and hard work and the judges and the vendors who support the prizes for the winners.

Journal Report—James Gillespie, Editor

The December issue will be dedicated to Stanley Drucker, and the article is written by Amy Shapiro, who did her doctoral paper on Drucker's life and career. There is also an Industry Profiles article by Simon Weber, as well as an article/interview by Edward Palanker with the former 2nd clarinetist in the Baltimore Symphony, Gordon Miller. Jim thanked the regular columnists for all their contributions. Gary thanked Jim for all his work on the journal.

I.C.A. Officer Elections— Lee Livingood

There will be an election in spring of 2010. Past President Lee Livingood will coordinate the election. Every two years there are elections for Treasurer, Secretary, and President-Elect. Lee is in the process of forming a nominating committee which will select a slate of candidates that will be included in the March issue of the magazine. The election period is scheduled from March 15–June 15, 2010. The winners of the election will be announced at ClarinetFest® 2010 in Austin. The I.C.A. Board is exploring other ways of voting so members would be able to vote online. These details have not been worked out yet. This is being explored so that the voting process will hopefully be easier and that more people will vote.

Honorary Members

According to I.C.A. by-laws, the Board puts forth nominees to the membership for a 2/3 vote for nominees as honorary membership candidates. The names put forth by the Board are James Schoepflin and Buddy DeFranco. James Schoepflin, retired from Washington State University, was one of the earliest publishers of the journal and served in many capacities for the I.C.A. Buddy DeFranco, the jazz clarinet legend., has performed at numerous ClarinetFest® conferences, including New Orleans and Atlanta. Both nominees were voted on and passed unanimously and will be honored with Honorary Memberships in Austin in 2010. All attendees of the ClarinetFest® 2010 will all receive a photocopy of the very first issue of *The Clarinet* journal, which James Schoepflin helped create.

ClarinetFest® 2010— Nathan Williams and Richard MacDowell

The dates are July 21–25, 2010, in Austin. Nathan Williams and Richard MacDowell presented details about the upcoming conference in Austin. They encouraged people to submit proposals for performances and presentations. Stanley Hasty has agreed to come if his health is good enough. There will also be tributes to Stanley Hasty and Michell Lurie. There will be lots of orchestral players, including Alessandro Car-

bonare. The proposal deadline has been extended to September 30, 2009.

ClarinetFest® 2011— Julia Heinen

The dates are August 3–7, 2011, and it will be held in Northridge, California, U.S.A. Julia Heinen and Bill Powell are the artistic directors. They will host two Indian clarinetists, which will be the first time this has ever happened at a ClarinetFest®. There will also be a tribute to Kalman Bloch.

The Board of Directors is still considering site proposals for future ClarinetFest® sites past 2011. An announcement will appear in the December issue of the journal.

President's Report— Gary Whitman

Everyone has enjoyed the widely varied wonderful, first-class programs from clarinetists all over the world who came to Porto for ClarinetFest® 2009. Whenever someone puts together a ClarinetFest®, there are always some challenges, but what overrides these challenges is the fellowship that we have to promote our instrument artistically, and to share ideas. Thank you to António Saiote for organizing the ClarinetFest® in Porto for 2009 and also to the *Casa da Música* for housing the conference with their diverse recital halls.

Business from the Floor

A question was asked about the number of attendees at ClarinetFest® 2009, but the final numbers had not been calculated by that time. Stéphane Gentil, from Selmer Paris, asked if the Board could assist hosts more in making sure details of future conferences run smoothly, in light of some of the logistical challenges that occurred in Porto. Gary Whitman noted that the Board has been discussing this and is seeking more advice particularly from the European manufacturers so they can process it and develop some mechanisms to put something in place to keep conferences running smoothly. He also thanked all the vendors and sponsors for all their past and continued support because without that support, ClarinetFest® would not be what it is today. An Australian I.C.A. member commented that the clarinet choir never occurred. Gary Whitman explained that there were logistical issues in finding proper rehearsal space between the bands and the choirs that the hosts in Porto didn't anticipate. He assured the members that the clarinet choirs will be in place for Austin and that it is an important component of ClarinetFest®s.

Board meetings take place twice a year at ClarinetFest® and then mid-year, usually in January.

The meeting was adjourned at 1:15 p.m.

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
University of North Texas, College of Music
1155 Union Circle #311367
Denton, Texas 76203-5017
E-mail: editor@clarinet.org or
james.gillespie@unt.edu

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

Gregory Barrett, Editor of Reviews
School of Music, Northern Illinois University
DeKalb, IL 60115, 815/753-8004
E-mail: gregbarrett@niu.edu

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

William Nichols, Audio Review Editor
1033 Fawn Hollow
Bossier City, Louisiana 71111
E-mail: wrnichols@bellsouth.net

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

So Rhee, Executive Director
P.O. Box 1310
Lyons, Colorado 80540
E-mail: execdirector@clarinet.org

The Clarinet: Index to Volume 36, 2008–2009

AUTHOR INDEX

Amore, Adriano. *Clarinetists Across the Ocean—Emigration and Biographies of Italian Clarinetists Active in America*.....XXXVI/2, 58–61

Barger, Diane. *I.C.A. Statement of Credits and Debits*.....XXXVI/2, 96

Belisle, Kristina. *Secretary's Report*.....XXXVI/1, 92–95

Blazich, Joan Michelle. *An Introduction to Amand Vanderhagen (1753–1822) and His Contributions to the Clarinet*.....XXXVI/4, 74–77

Brickner, Bradley. *In Memoriam, Robert E. Onofrey, C.P.S., 1932–2009*.....XXXVI/4, 78

Burke, Kelly. *The Art and Science of a Successful Master Class*.....XXXVI/2, 40–45

Cicola, Will. *Some Strings Attached, The German Clarinet Ligature*.....XXXVI/4, 70–73

Cipolla, John. *Report for ClarinetFest® 2008 Research Presentation Competition*.....XXXVI/1, 70

_____. *Pedagogy of Master Clarinet and Saxophone Teacher, Joe Allard*.....XXXVI/3, 50–52

Craig, Karen. *Honorees Named for 2008 I.C.A. Lifetime Achievement Awards—Larry Combs*.....XXXVI/1, 31–35

Creditor, Bruce M. *Quintessence*.....XXXVI/4, 82–83

Dees, Peggy. *University Snapshots—Robert Spring, Arizona State University*.....XXXVI/2, 32–34

Dranch, Gary. *The Genesis of a (double) Clarinet Concerto*.....XXXVI/4, 64–67

Errante, F. Gerard. *Deux Américains À Paris*.....XXXVI/4, 48–49

Gardner, Josh. *Ultrasonographic Investigation of Clarinet Multiple Articulation*.....XXXVI/3, 46–49

Gause, D. *In Memoriam—Felix Viscuglia, 1927–2009*.....XXXVI/4, 46–47

Gillespie, James. *The Concorso International de Clarinete “Ciudad de Dos Hermanas”—A Retrospective*.....XXXVI/3, 30–33

_____. *From the Editor's Desk*.....XXXVI/2, 6

Gilman, David. *In Memoriam—Kalman Bloch, 1913–2009*.....XXXVI/3, 26

Globus, Paul. *Industry Profiles—Forestone Reeds—Another Option for Clarinetists*.....XXXVI/2, 36–38

_____. *Industry Profiles—Clark W. Fobes, San Fran's Clarinet Man*.....XXXVI/4, 34–38

Gorbich, Vladislav. *Insights from Edison Denisov*.....XXXVI/3, 34–35

Haak, Virginia. *Los Sonidos de Paquito D'Rivera: Compositions With Clarinet*.....XXXVI/2, 46, 48, 50

Harris, Paul. *Letter From the U.K.*.....XXXVI/1, 24

_____. *Letter From the U.K.*.....XXXVI/2, 28

_____. *Letter From the U.K.*.....XXXVI/3, 20–21

_____. *Letter From the U.K.*.....XXXVI/4, 28–29

Haskell, Diane. *George Silfies*.....XXXVI/2, 51–53

Heidlberger, Frank. *“Carl Maria von Weber in Munich—Weber's Clarinet Concertos and Their Historical Context.” A Conference in Munich, Germany*.....XXXVI/2, 54–55

Jones, Brian D. *Arundo donax, Public Enemy Number One?*.....XXXVI/4, 68

Kanter, James. *Dominick Fera—A Tribute*.....XXXVI/2, 62

Magistrelli, Luigi. *The Reform Böhm System—The Right Compromise Between French and German Systems?*.....XXXVI/3, 54–57

Montilla, Jorge. *Clarinet Trios, Quartets, and Quintets*.....XXXVI/1, 76–78

_____. *Clarinet Trios, Quartets, and Quintets*.....XXXVI/3, 58–59

Nichols, William. *Audio Notes*.....XXXVI/1, 14–16

_____. *Audio Notes*.....XXXVI/2, 16–18

_____. *Audio Notes*.....XXXVI/3, 12–14

_____. *Audio Notes*.....XXXVI/4, 16–18

Paglialonga, Phillip O. *Looking Back at the Career of Fred Ormand*.....XXXVI/1, 35–39

Palanker, Edward. *Clarinet Basics*.....XXXVI/2, 66–67

Patterson, Rob. *Donald Montanaro: A Celebration of 75 Years*.....XXXVI/1, 44–48, 50, 54

Paul, Jean-Marie. *News from France*.....XXXVI/3, 62–63

_____. *News from France*.....XXXVI/2, 72–73

_____. *News from France*.....XXXVI/4, 80

_____. *André Patrick, Composer and Clarinetist*.....XXXVI/4, 50, 52

Pope, Kathy. *The 2008 I.C.A. High School Competition*.....XXXVI/1, 73

Poulin, Pamela L. *Anton Stadler's Music Plan: A Translation With Introduction*.....XXXVI/3, 36–40, 42–45

Quijano, Kellie and Rachel Yoder. *Clarinet Cache*.....XXXVI/1, 28–29

_____. *Clarinet Cache*.....XXXVI/2, 30–31

_____. *Clarinet Cache*.....XXXVI/3, 22

_____. *Clarinet Cache*.....XXXVI/4, 30–32

Raschiatore, Lisa. *“Para Fred...” Tributes to the Career of Fred Ormand*.....XXXVI/1, 40

Reeves, Deborah Check. *Historically Speaking*.....XXXVI/1, 22–23

_____. *Historically Speaking*.....XXXVI/2, 26–27

_____. *Historically Speaking*.....XXXVI/3, 18

_____. *Historically Speaking*.....XXXVI/4, 26–27

Rice, Albert R. *The Rediscovery of Faber's 1720 Mass and Recent Research on the Early 18th-Century Clarinet*.....XXXVI/4, 54–59

Samuels, Ron. *In Memoriam—Mitchell Lurie*.....XXXVI/2, 56–57

Shapiro, Amy. *Stanley Drucker's Copland Farewell*.....XXXVI/2, 64

Sloane, Ethan. *Lessons: Preparation and Expectation*.....XXXVI/4, 60–61

Spenser, Rachel. *John McCaw 90th Birthday Tribute Recital*.....XXXVI/4, 62–63

Spring, Andrew. *Himie Voxnan: The Man Behind the Methods*.....XXXVI/1, 58–61

Steele, Susan. *The Amateur Clarinetist*.....XXXVI/1, 26

_____. *The Amateur Clarinetist*.....XXXVI/3, 60–61

Talley, Elena. *The 35th International Clarinet Association ClarinetFest®*.....XXXVI/1, 62–69

Thornhill, Margaret. *The Clarinet Choir*.....XXXVI/2, 68–70

_____. *The Clarinet Choir*.....XXXVI/4, 40–42

Webster, Michael. *Teaching Clarinet—Keep Your Temper! (Part IV)—A Clarion Call*.....XXXVI/1, 6–8, 10–11

_____. *Teaching Clarinet—Go Ahead, Lose Your Temper*.....XXXVI/2, 8–10, 12–13

_____. *Teaching Clarinet—When Should You Lose Your Temper?*.....XXXVI/3, 6–8, 10–11

_____. *Teaching Clarinet—Early Music for Early Players*.....XXXVI/4, 6–8, 9

Weston, Pamela. *Springer, Schwencke and Mozart's Concerto*.....XXXVI/1, 55–57

Whitman, Gary. *The 2008 I.C.A. Young Artist Competition*.....XXXVI/1, 71

_____. *The President's Message*.....XXXVI/1, 100

_____. *The President's Message*.....XXXVI/2, 94

_____. *The President's Message*.....XXXVI/3, 80

_____. *The President's Message*.....XXXVI/4, 100

Wolverton, Cynthia. *Clarinetists in Uniform*.....XXXVI/3, 24–25

Wright, Peter. *The 2008 I.C.A. Orchestral Competition*.....XXXVI/1, 72

ARTICLES

Clarinetists and Interviews

Alfred J. Gallodoro, 1913–2008.....XXXVI/1, 42

Amore, Adriano. *Clarinetists Across the Ocean—Emigration and Biographies of Italian Clarinetists Active in America*.....XXXVI/2, 58–61

Blazich, Joan Michelle. *An Introduction to Amand Vanderhagen (1753–1822) and His Contributions to the Clarinet*.....XXXVI/4, 74–77

Why call it a thumb rest when your thumb does all the work?

Get a FHRED and really give your thumb a rest!

FHRED attaches to your thumb rest 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 players

If this kid can play Bari, think what you can do with a SAX-ON for Alto, Tenor, Bari Sax and Bass Clarinet.



Quodlibet® Inc.

P.O. Box 3780
Englewood, CO 80155-3780

e-mail fhred@quodlibet.com

Tel: (303) 779-3083 Fax: (303) 779-4571

Quodlibet and FHRED are registered trademarks and SAMI is a trademark of Quodlibet Inc.

1-800-59-FHRED

<http://www.quodlibet.com>

Visa, MasterCard, Discover



CANE REBORN

A good cane reed is what you live for. But it's a never-ending quest filled with frustration and disappointment.

If only someone would invent a new reed with most of the advantages of cane and none of the drawbacks.

Someone has.

Forestone is the first composite reed that actually contains bamboo for an authentic sound, response, look and feel.

The cane reed reborn.

Don't abandon cane. Embrace it in its newest and finest form. Try Forestone today.

www.Forestone-Japan.com

reeds
FORESTONE
BAMBOO SOUND REFLECTION

Brickner, Bradley. <i>In Memoriam, Robert E. Onofrey, C.P.P.S., 1932–2009</i>	XXXVI/4, 78
Cipolla, John. <i>Pedagogy of Master Clarinet and Saxophone Teacher, Joe Allard</i>	XXXVI/3, 50–52
Dees, Peggy. <i>University Snapshots—Robert Spring, Arizona State University</i>	XXXVI/2, 32–34
Gause, D. <i>In Memoriam—Felix Viscuglia, 1927–2009</i>	XXXVI/4, 46–47
Gilman, David. <i>In Memoriam—Kalman Bloch, 1913–2009</i>	XXXVI/3, 26
Haskell, Diane. <i>George Silfies</i>	XXXVI/2, 51–53
Kanter, James. <i>Dominick Fera—A Tribute</i>	XXXVI/2, 62
<i>Musical Chairs—Anthony Costa, Michael Wayne</i>	XXXVI/1, 75
<i>Musical Chairs—Andrew Seigel</i>	XXXVI/3, 64
<i>Musical Chairs—Phillip O. Paglialonga</i>	XXXVI/2, 74
<i>Musical Chairs—Robert DiLutis</i>	XXXVI/4, 83
Paglialonga, Phillip O. <i>Looking Back at the Career of Fred Ormand</i>	XXXVI/1, 35–39
Patterson, Rob. <i>Donald Montanaro: A Celebration of 75 Years</i>	XXXVI/1, 44–48, 50, 54
Paul, Jean-Marie. <i>News from France</i>	XXXVI/3, 62–63
_____. <i>News from France</i>	XXXVI/4, 80
_____. <i>André Patrick, Composer and Clarinetist</i>	XXXVI/4, 50, 52
Poulin, Pamela L. <i>Anton Stadler's Music Plan: A Translation With Introduction</i>	XXXVI/3, 36–40, 42–45
Raschione, Lisa. "Para Fred..." <i>Tributes to the Career of Fred Ormand</i>	XXXVI/1, 40
Samuels, Ron. <i>In Memoriam—Mitchell Lurie</i>	XXXVI/2, 56–57
Shapiro, Amy. <i>Stanley Drucker's Copland Farewell</i>	XXXVI/2, 64
Spenser, Rachel. <i>John McCaw 90th Birthday Tribute Recital</i>	XXXVI/4, 62–63
Spring, Andrew. <i>Himie Voxman: The Man Behind the Methods</i>	XXXVI/1, 58–61
Wolverton, Cynthia. <i>Clarinetists in Uniform</i>	XXXVI/3, 24–25

Conferences, Workshops and Competitions

Cipolla, John. <i>Report for ClarinetFest® 2008 Research Presentation Competition</i>	XXXVI/1, 70
<i>ClarinetFest® 2009—Oporto, Portugal</i>	XXXVI/1, 30;
.....	XXXVI/3, 28
<i>Conferences and Workshops</i>	XXXVI/1, 18–20;
.....	XXXVI/2, 20–24;
.....	XXXVI/3, 16;
.....	XXXVI/4, 20–25
Gillespie, James. <i>The Concurso Internacional de Clarinete "Ciudad de Dos Hermanas"—A Retrospective</i>	XXXVI/3, 30–33
Heidlberger, Frank. "Carl Maria von Weber in Munich—Weber's Clarinet Concertos and Their Historical Context." <i>A Conference in Munich, Germany</i>	XXXVI/2, 54–55
Pope, Kathy. <i>The 2008 I.C.A. High School Competition</i>	XXXVI/1, 74;
Talley, Elena. <i>The 35th International Clarinet Association ClarinetFest®</i>	XXXVI/1, 62–69
Whitman, Gary. <i>The 2008 I.C.A. Young Artist Competition</i>	XXXVI/1, 71

Wright, Peter. <i>The 2008 I.C.A. Orchestral Competition</i>	XXXVI/1, 72
--	-------------

Instruments, Accessories and Repair

Cicola, Will. <i>Some Strings Attached. The German Clarinet Ligature</i>	XXXVI/4, 70–73
Globus, Paul. <i>Industry Profiles—Forestone Reeds—Another Option for Clarinetists</i>	XXXVI/2, 36–38
_____. <i>Industry Profiles—Clark W. Fobes, San Fran's Clarinet Man</i>	XXXVI/4, 34–38
Magistrelli, Luigi. <i>The Reform Böhm System—The Right Compromise Between French and German Systems?</i>	XXXVI/3, 54–57
Reeves, Deborah Check. <i>Historically Speaking</i>	XXXVI/1, 22–23
_____. <i>Historically Speaking</i>	XXXVI/2, 26–27
_____. <i>Historically Speaking</i>	XXXVI/3, 18
_____. <i>Historically Speaking</i>	XXXVI/4, 26–27

I.C.A. Proceedings

Barger, Diane. <i>I.C.A. Statement of Credits and Debts</i>	XXXVI/2, 96
Belisle, Kristina. <i>Secretary's Report</i>	XXXVI/1, 92–95
Gregory Barrett Named New Editor of <i>Reviews</i>	XXXVI/2, 71
Whitman, Gary. <i>The President's Message</i>	XXXVI/1, 100
_____. <i>The President's Message</i>	XXXVI/2, 94
_____. <i>The President's Message</i>	XXXVI/3, 80
_____. <i>The President's Message</i>	XXXVI/4, 100

Miscellaneous

<i>Clarinetes</i>	XXXVI/1, 10–12;
.....	XXXVI/2, 14–15;
.....	XXXVI/4, 12–15
Errante, F. Gerard. <i>Deux Américains À Paris</i>	XXXVI/4, 48–49
Gillespie, James. <i>From the Editor's Desk</i>	XXXVI/2, 6
Harris, Paul. <i>Letter From the U.K.</i>	XXXVI/1, 24
_____. <i>Letter From the U.K.</i>	XXXVI/2, 28
_____. <i>Letter From the U.K.</i>	XXXVI/3, 20–21
_____. <i>Letter From the U.K.</i>	XXXVI/4, 28–29
<i>Index to Volume 35, 2007–2008</i>	XXXVI/1, 96, 98
Jones, Brian D. <i>Arundo donax, Public Enemy Number One?</i>	XXXVI/4, 68
<i>Letters</i>	XXXVI/2, 5;
.....	XXXVI/3, 5;
.....	XXXVI/4, 5
Paul, Jean-Marie. <i>News from France</i>	XXXVI/2, 72–73
Quijano, Kellie and Rachel Yoder. <i>Clarinet Cache</i>	XXXVI/1, 28–29
_____. <i>Clarinet Cache</i>	XXXVI/2, 30–31

_____. <i>Clarinet Cache</i>	XXXVI/3, 22
_____. <i>Clarinet Cache</i>	XXXVI/4, 30–32
<i>Recitals & Concerts</i>	XXXVI/1, 91;
.....	XXXVI/2, 92;
.....	XXXVI/3, 78;
.....	XXXVI/4, 98
Steele, Susan. <i>The Amateur Clarinetist</i>	XXXVI/1, 26
_____. <i>The Amateur Clarinetist</i>	XXXVI/3, 60–61

Performance and Pedagogy

Burke, Kelly. <i>The Art and Science of a Successful Master Class</i>	XXXVI/2, 40–45
Gardner, Josh. <i>Ultrasonographic Investigation of Clarinet Multiple Articulation</i>	XXXVI/3, 46–49
Palanker, Edward. <i>Clarinet Basics</i>	XXXVI/2, 66–67
Sloane, Ethan. <i>Lessons: Preparation and Expectation</i>	XXXVI/4, 60–61
Thornhill, Margaret. <i>The Clarinet Choir</i>	XXXVI/2, 68–70
_____. <i>The Clarinet Choir</i>	XXXVI/4, 40–42
Webster, Michael. <i>Teaching Clarinet—Keep Your Temper! (Part IV)—A Clarion Call</i>	XXXVI/1, 6–9
_____. <i>Teaching Clarinet—Go Ahead, Lose Your Temper</i>	XXXVI/2, 8–10, 12–13
_____. <i>Teaching Clarinet—When Should You Lose Your Temper</i>	XXXVI/3, 6–8, 10–11
_____. <i>Teaching Clarinet—Early Music for Early Players</i>	XXXVI/4, 6–8, 9

Repertoire

Creditor, Bruce M. <i>Quintessence</i>	XXXVI/4, 82–83
Dranch, Gary. <i>The Genesis of a (double) Clarinet Concerto</i>	XXXVI/4, 64–67
Gorbich, Vladislav. <i>Insights from Edison Denisov</i>	XXXVI/3, 34–35
Haak, Virginia. <i>Los Sonidos de Paquito D'Rivera: Compositions With Clarinet</i>	XXXVI/2, 46, 48, 50
Montilla, Jorge. <i>Clarinet Trios, Quartets, and Quintets</i>	XXXVI/1, 76–78
_____. <i>Clarinet Trios, Quartets, and Quintets</i>	XXXVI/3, 58–59
Nichols, William. <i>Audio Notes</i>	XXXVI/1, 14–16
_____. <i>Audio Notes</i>	XXXVI/2, 16–18
_____. <i>Audio Notes</i>	XXXVI/3, 12–14
_____. <i>Audio Notes</i>	XXXVI/4, 16–18
<i>Reviews</i>	XXXVI/1, 80–90;
.....	XXXVI/2, 76–90;
.....	XXXVI/3, 65–76;
.....	XXXVI/4, 84–96
Rice, Albert R. <i>The Rediscovery of Faber's 1720 Mass and Recent Research on the Early 18th-Century Clarinet</i>	XXXVI/4, 54–59
Weston, Pamela. <i>Springer Schwencke and Mozart's Concerto</i>	XXXVI/1, 55–57

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 of North America is 7–10 days.

Bruno Martinez and Vandoren



"I chose the B50 because it allows me to blow far into the instrument, which gives me a huge feeling of freedom. I love the sound color and the timbre quality. It provides a very nice projection without much effort. Besides, its intonation is perfect."

Bruno Martinez: Solo bass clarinet at the Paris Opera

Vandoren[®]
PARIS



DANSR

U.S. Importer • 818 W. Evergreen Ave., Chicago, IL 60642 • 888-707-4455 • www.dansr.com
© 2009 Vandoren SAS • www.vandoren.com

ClarinetFest® 2009 is history, but the Board of Directors of the I.C.A. would like to thank Carlos Marques and António Saiote for their service and leadership in making this conference a unique and memorable event. The daily recital and evening concerts were received with great enthusiasm. The fellowship and exchange of ideas, especially from the European clarinet artists, reminded all of us that we are indeed an international organization that shares the same goals. Please refer to the review in this issue as well as reports on the I.C.A. competitions and the minutes from the business meeting. A special thanks is extended to the staff at *Casa da Música* for their assistance with the daily stage and recital hall preparations.

If you have not visited our Web site lately, let me call your attention to our new “user friendly” design with two new features, a *members only* link, and a new link entitled *Contribute to the I.C.A.* This is a new program implemented by the Board that allows members the opportunity to contribute a gift of unrestricted funds to our organization. The funds will be used to sponsor and offer long-term support to future projects of the I.C.A. Individuals may choose from different levels of giving and dedicate their donation in someone’s name, or as a memorial for a friend or loved one. At the present time, the *members only* link will feature the membership directory, pedagogy articles, and a preview of future articles in *The Clarinet*. I would like to thank our webmaster, Brian Covington, and our Executive Director, So Rhee, for their attention to detail and supervision of the new Web site design.

One important and time-consuming responsibility of the Board is the site selec-

the President's Message

by Gary Whitman



tion for future ClarinetFest®s. The Board is revising our call for site proposals that is printed in *The Clarinet* and is requesting more detailed information for future proposals on financial costs, facility information, letters of recommendation and the formation of the artistic team. Please refer to the magazine for the specific information and the deadline for site proposals. For many years the Board established a model of selecting conference sites on a rotation, with two years in the United States and the third year outside the U.S.A. This model was abandoned when the conference went to Japan (2005), Vancouver, Canada (2007) and Porto, Portugal (2009). Due to the quality of site proposals and the global economic situation, the Board is now basing the site selection on the quality of the proposal. Historically, the Board has announced at each ClarinetFest® conference the sites for future conferences. 2009 was again an exception to this tradition. Due to the number of proposals that we received at the July 15, 2009, deadline, the Board felt we needed more time to gather and carefully study all of the information on the international proposals.

After much discussion and deliberation, I am proud to announce that ClarinetFest® 2012 will be held at the University of Nebraska–Lincoln, with Dr. Diane Barger serving as the Artistic Director. Diane will be leaving the Board in September 2010, having served for six years as Treasurer. We

will miss Diane’s valuable contributions as a Board member, but welcome her keen sense of organization as she prepares for ClarinetFest® 2012 in Lincoln. As a Board member, Diane presented her proposal for 2012, and then recused herself from the final vote to avoid any conflict of interest. Her written proposal was thorough in all of the details needed to present a conference for our membership. The School of Music at the University of Nebraska–Lincoln includes the Westbrook Music Building, with concerts in the spacious Kimball Recital Hall and the Lied Center for the Performing Arts. Adjacent to this facility is the Embassy Suites Hotel, which has offered 12,000 square feet of free exhibit hall space for the conference. Please join me in extending congratulations to Diane as she prepares to bring ClarinetFest® to the “Heartland of America!”

The program and plans for ClarinetFest® 2010 at the University of Texas in Austin are moving at a faster pace, with Artistic Directors Richard MacDowell and Nathan Williams concluding their proposal reviews and scheduling artists. All performances, lectures and exhibits will be held in the facilities of the Butler School of Music. This conference will feature some new I.C.A. sponsored events, such as the performance of the winner of the Composition Competition, and a special pedagogy presentation monitored by our Pedagogy Chair, Larry Guy. Please mark your calendars for July 21–25, 2010, and join me in Austin, Texas, the live music capital of the world and an international “foodie” destination. The complete conference schedule and artistic roster will be posted on the Web site in March 2010.

The Board is excited about future plans under discussion for our organization and welcome suggestions from the membership. If you are a student, amateur, private studio teacher, university professor, or member of a professional orchestra, let us hear from you! In the meantime, have a joyous holiday season!

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

University of North Texas, College of Music
1155 Union Circle #311367, Denton, Texas 76203-5017

E-mail: james.gillespie@unt.edu

Visit the I.C.A. on the World Wide Web: www.clarinet.org

BACKUN MUSICAL SERVICES

advancing the art of woodwinds



*Your Vision
Our Reality*

www.backunmusical.com

604.205.5770

QUALITY

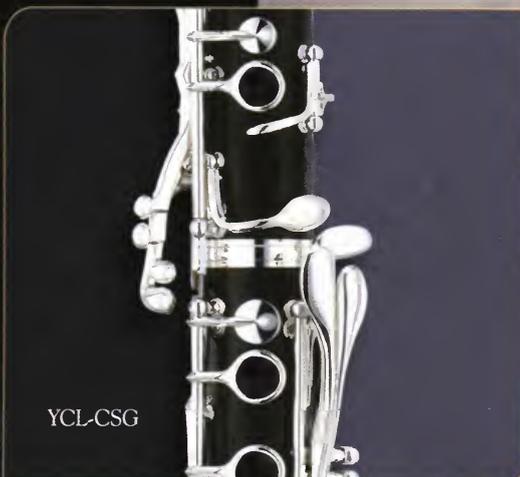
• SUPPORT • PROFESSIONALISM • VALUE



**JOAQUIN VALDEPEÑAS
DEPENDS ON YAMAHA.**

“My CSG clarinet has a truly unique voice that allows me to be free in my musical expression and it has impeccable intonation.”

*-Joaquin Valdepeñas, International Clarinet Soloist
2007 Grammy Nominee
2004 Juno Award Winner*



YCL-CSG