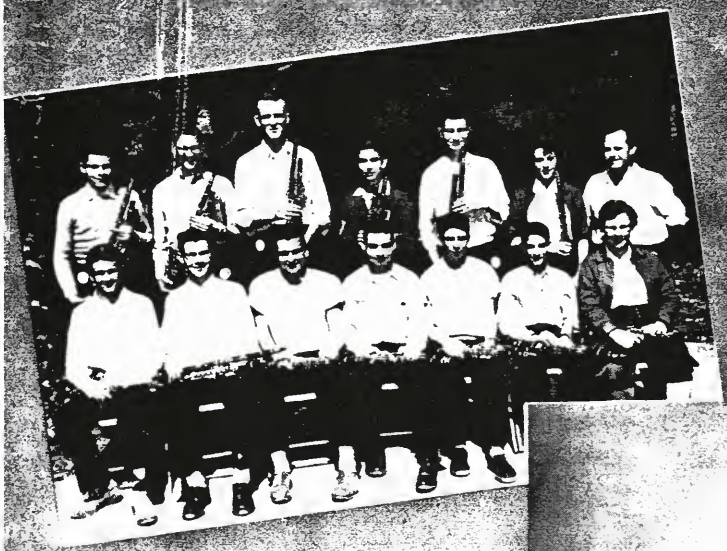
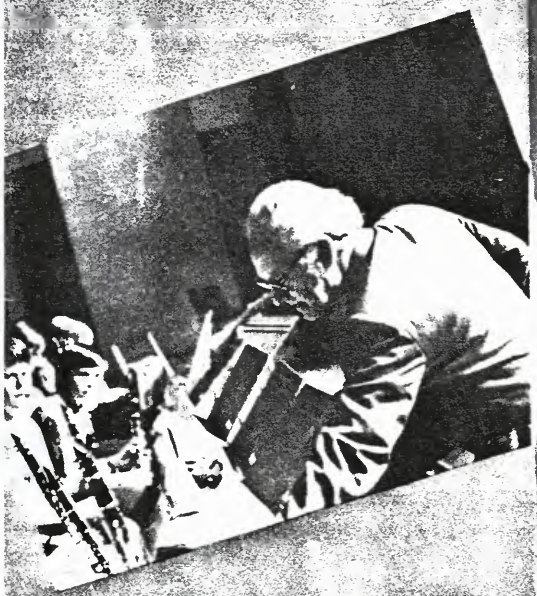
The clarinet

INTERNATIONAL CLARINET SOCIETY

Volume 3, No. 3 May 1976





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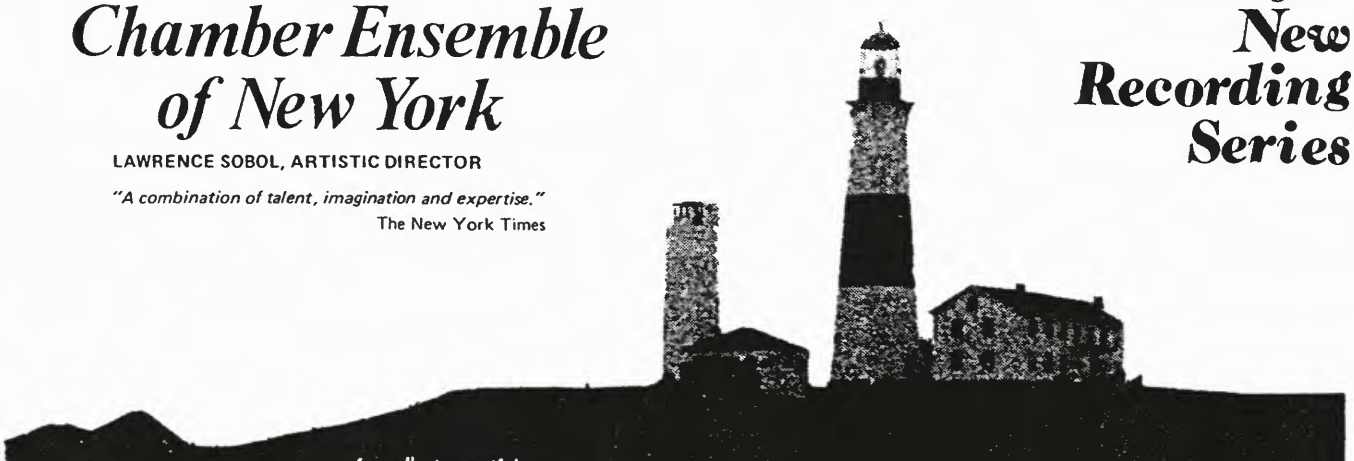

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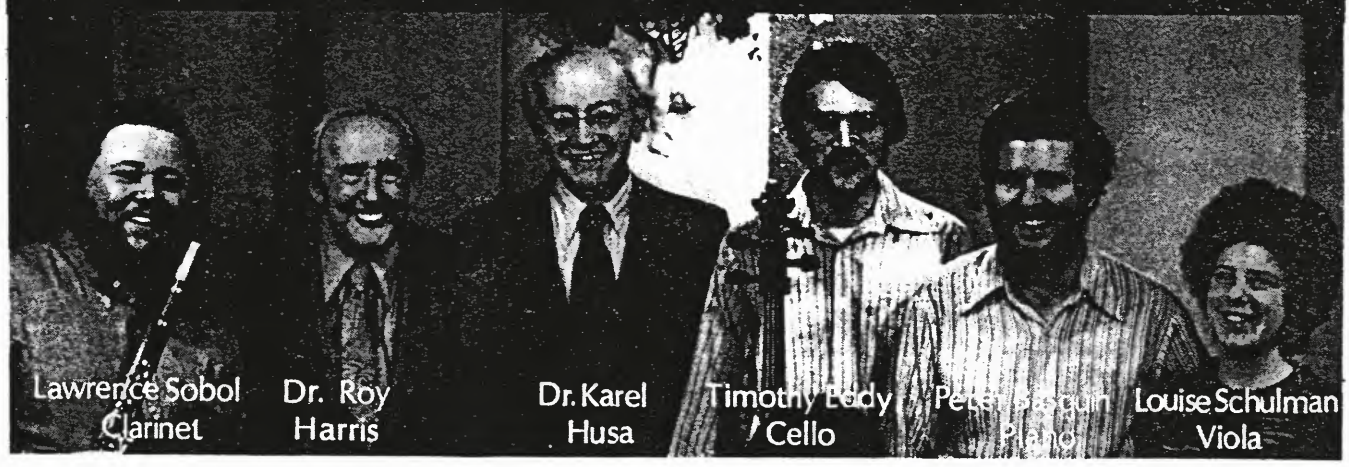

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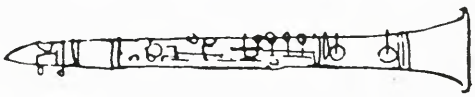

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Johann Georg Heinrich Backofen, 1768-1830. (MGG, XV, 396).

HEINRICH BACKOFEN, SOHN:

Musical Instrument Maker Of Darmstadt and Bettina

Theodore Albrecht

Dr. Albrecht (Ph. D., North Texas State University) is a musicologist and music librarian at Appalachian State University, Boone, North Carolina.

The name Johann Georg Heinrich Backofen (1768-1830) is hardly new to students of clarinet literature. He is best known as a clarinet, bassethorn, and pedalharp virtuoso, author of *Anweisung für die Klarinette und das Bassethorn* (1803 and 1824) and, after he joined the court orchestra in Darmstadt, as a manufacturer of clarinets.

In researching the influence of German immigrants on music in early Texas, I happened upon a reference to one "Backofen, Maker of Musical Instruments" who was part of the Utopian colony of Bettina, organized in Darmstadt and removed to Texas in 1847.[1] This article will attempt to clarify further the identity of the Texas Backofen, and give an account of his adventures in the New World, so far as they can be determined. It will also examine three clarinets which were brought to Texas at an early date.

Ship lists of immigrants arriving from Germany at the port of Galveston, Texas, inform us that Heinrich Backofen, unmarried, arrived on the *St. Pauli* on July 4, 1847, with about 100 other passengers. The ship's point of departure had been Hamburg.[2] Two reports in *Der deutsche Auswanderer* list him as "the noted technician Backofen,"[3] and "Heinrich Backofen, Instrument maker of D[armstadt]."[4] This same publication remarked that most of the Darmstadt Colony were young men between the ages of twenty and thirty.[5] Backofen's age is not given in any of the lists in which his name appears. Of those members of the Darmstadt party whose ages we can determine in 1847, the average age was 26 or 27 years old.[6]

None of the literature concerning J.G.H. Backofen mentions that he had a wife or children. In writing a history of the Darmstad court orchestra in 1859, however, G.S. Thomas refers to J.G.H. as "Backofen, *Vater.*" Citing Thomas, Eitner calls him "Backofen senior."[7] Why would Thomas have felt obligated to qualify his identification unless he was aware of an unmentioned *"Sohn"* or "junior"? Germans at this time were traditionally called by that Christian name which appeared closest to the surname. Thus, Johann Georg Heinrich Backofen, Junior would logically be known as "Heinrich Backofen," exactly as the name appears in two of the Texas sources. And since the two men followed the same general profession, which still tended to be handed from generation to generation, we can only conclude that Heinrich Backofen of Darmstadt and Bettina was very likely the son of Johann George Heinrich Backofen.[8]

In 1846, Prince Carl of Solms-Braunfels, who had founded New Braunfels in Texas in 1845, spoke to the students of the *Gewerbeschule* (Industrial School) in Darmstadt. He depicted Texas as a land of opportunity for professional men. His writings about Texas, as well as those by several others connected with the earlier colonization project, had already aroused the *Wanderlust* among students at the Universities of Giessen and Heidelberg, some distance to the North and South of Darmstadt, respectively.[9] Heinrich Backofen was possibly among the audience which heard Prince Solms at the Darmstadt *Gewerbeschule*. On January 11, 1847, forty interested men formed themsevles, under the leadership of Gustav Schleicher and Dr. Ferdinand von Herff, into a prospective colony called "Bettina," named for Bettina von Arnim, German writer and friend of both Goethe and Beethoven. This group was better known as the *Darmstadter Kolonie,"* while its members were generally called *"Die Vierziger."*

In February, 1847, Backofen and his companions left Darmstadt for Hamburg, where they had to wait for several weeks while their ship, the *St. Pauli,* was emptied of its cargo. In April, they sailed, arriving at Galveston on July 4, 1847,[10] after "a good voyage with no incidents of general interest." Louis Reinhardt, one of the colonists, related:

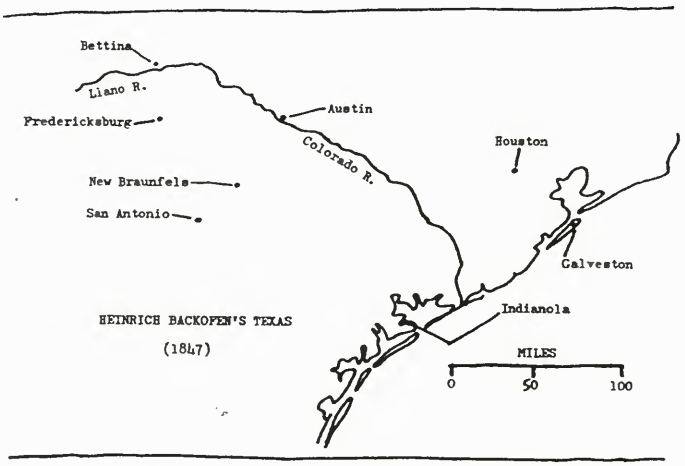
> We were quartered in the William Tell Hotel, kept by a Swiss ... A grand reception awaited us and, being a jolly company, we found no difficulty in showing our appreciation.[11]

Among other German-speaking guests, the Darmstadt colonists' "appreciation" was probably (and quite typically) some sort of musical entertainment.[12]

The colonists waited for some time while the schooner scheduled to sail them to Indianola on Matagorda Bay was being repaired, but finally succeeded in getting another ship. The voyage took five days (See Map). After a four-week trek, the colonists arrived in New Braunfels in August. Reinhardt tells us:

> We camped on the prairie and sang, drank, and enjoyed ourselves the whole way as only German students know how to do. We lived like the gods on Olympus and our favorite song was "Ein freies Leben führen wir, ein Leben voller Wonne!"[13]

The travelers remained in New Braunfels while two members recovered from a case of typhoid. During this time, they witnessed a visit by Santa Anna and several other Comanche chiefs to receive gifts promised them when they made a peace treaty with the Germans the previous spring.[14] Setting out to the northwest, the party rested several days at Fredericksburg before negotiating the final forty-five miles to the site of their colony. With difficulty,



they crossed the Llano River early in September, 1847. Reinhardt continues:

> On the other side we came to a big live oak; here we camped. Putting our wagons in a circle, we constructed a big tent in the center, planted our cannon, and put out a guard. Feeling perfectly secure in our fortified camp, we celebrated that night until 3 o'clock. A bowl of punch was prepared, and we sang our favorite songs, while those who could performed on musical instruments, of which we had a whole chest. We gave "Lebe Hoch, United States! Lebe Hoch, Texas!" for we were all good patriots.

With the presence of such a man as Heinrich Backofen, it does not stretch our imaginations too much to believe that the "whole chest" of musical instruments belonged to him.

The site was named Bettina. The colonists built a large structure of forks and cross-beams covered with reed grass. It was forty feet long and twenty-two feet wide. Later they constructed an adobe house covered with pecan-wood shingles. In this house was a fireplace twelve feet long and built of rock. On the roof was placed an "artistic weather vane." Reinhardt comments: "Here we celebrated the Christmas of 1847, and again had a glorious time." It is not difficult to conjure up an image of these thirty-three young German adventurers, singing traditional German Christmas music, accompanied on the instruments which Backofen had brought with him. The fact that many in the group had decidedly liberal religious attitudes probably would not have stopped them from joining in the revelry.

With its Utopian ideals, Bettina suffered the same fate as many such experimental ventures. Again, Reinhardt relates:

> In the summer of 1848, our colony of "Bettina" went to pieces like a bubble. It was a communistic society and accordingly had no real government. Since everybody was to work if he pleased and when he pleased, the result was that less and less work was done as time progressed. Most of the professional men wanted to do the directing and ordering, while the mechanics and laborers were to carry out their orders. Of course, the latter failed to see the justice in this ruling, and so no one did anything. There was absolutely no prospect of our ever providing for ourselves ... and thus our colony went to the four winds.[15]

Heinrich Backofen must have survived the year in Bettina, for he is not mentioned among the colony's fatalities.

After Bettina dissolved, many members fell back to *Darmstadter Farm,* about two and one-half miles from New Braunfels on Comal Creek, in the fall of 1848. Others went to the Utopian community of Sisterdale, and some even later to Tusculum (Boerne).[16] Of Heinrich Backofen's later whereabouts we have no mention; his name (even badly mangled, as was so often the case) appears nowhere in the U.S. Census for Texas, 1850. Quite possibly he returned to Darmstadt, disillusioned with his prospects in America. He may have even accompanied Dr. Herff who returned to their native city when the colony disbanded, although Herff never mentions Backofen at all (Herff was reputed to be tone-deaf anyway). Twelve years after the Bettina venture, however, G.S. Thomas felt compelled to add *"Vater"* to J.G.H. Backofen's name. Could this not be an indication that the younger Backofen was still living somewhere in the immediate vicinity of Darmstadt, probably engaged in much the same business as his father's?

Yet another question gnaws at the interested researcher: what were the contents of that "whole chest" of musical instruments taken to Bettina, and what became of them later? Did Backofen, if he was the owner, take them home to Germany or did he sell them in Texas to raise some extra cash or reduce his baggage? In surveying the musical instrument collections of museums in San Antonio, Llano, Fredericksburg, and Austin, the author found nothing that matched the possible description of instruments which could have been made or brought by Backofen.[17]

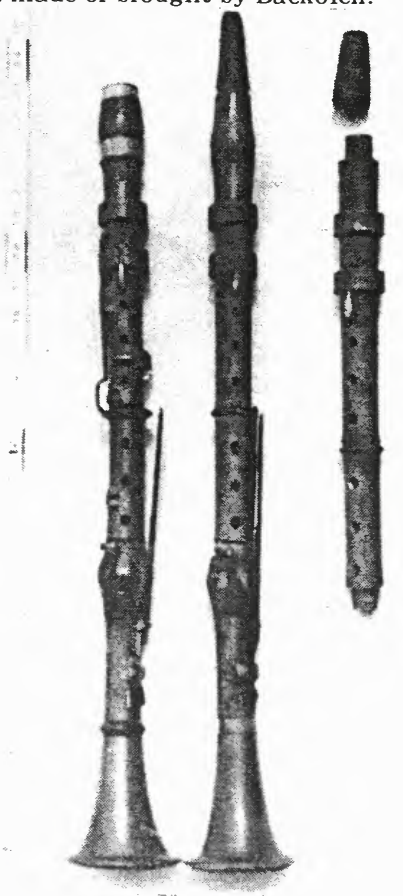


Figure 1.
From left to right: 1. Clarinet in B-flat; 2. Clarinet in B-flat; 3. Clarinet in A and reedcap.

The Sophienburg Museum in New Braunfels, however, possesses three clarinets which are contemporary with (or may possibly predate) the early German colonization of Texas. As shown from left to right in Figure 1, they may be identified and described briefly as:

1. Clarinet in B-flat: Boxwood; three joints, barrel, and bell; wide ivory rings on barrel, thick brass ring at top of lower

joint, all others bone; 9 flat, square brass keys (7 survive, although handle of E key missing, two holes plugged); length 23 1/8 inches; bore averages ca. .566 inch.

2. Clarinet in B-flat: Boxwood; three joints, barrel, and bell; bone rings; 5 flat, round brass keys; length 23 1/8 inches; bore varies from .567 to .553 inch; wooden mouthpiece to accommodate short reed and string ligature; reedcap. Markings: Crown (see Figure 2) on upper joint. Exhibited with next item.

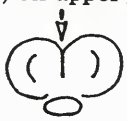
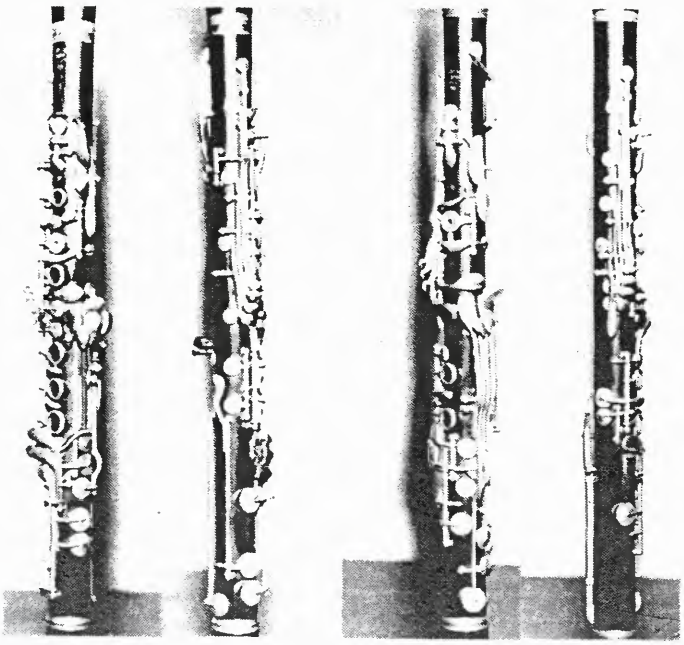


Figure 2.
The Crown trademark.

3. Clarinet in A: Boxwood; upper and middle joints only; bone rings; originally 5 flat, round brass keys; bore varies from .569 to .547 inch. Markings: Crown (as above). Case, pasteboard, sufficiently spacious for Items 2 and 3; contains small wooden mouthpiece, worked to accommodate long reed and metal ligature, possibly used for absent E-flat clarinet. Museum label: "Clarinet [*sic*] used at dances, 1850-60, by Carl Schertz (1817-1905).

Clarinet No. 1 bears the name of no maker. The Low B-flat-F and Low C-sharp-G-sharp keys are gone and their holes have been filled. Judging from the placement of the former block mountings, and the way they have been taken off, we can dismiss accidental loss of the keys and assume that either the maker, a player, or a repairman removed the keys some times after the clarinet's manufacture. Perhaps the player was dissatisfied with nine "gadgets" on his instrument instead of seven. We must remember that the clarinetists on the Texas frontier were hardly *virtuosi*, and that the five-key clarinet survived in Europe as a "folk" instrument into the middle of the nineteenth century. Allowing for some inaccuracy in manufacture and perhaps less-than-conscientious maintenace later,[18] the bore measurements for this instrument are fairly consistent.

Clarinets No. 2 and No. 3 obviously have a common maker, different from that of No. 1. They may not even have been separate instruments, but rather two sets of upper-middle-lower joints *(pièces de rechange)* for the B-flat flat and A tunings, with mouthpiece, barrel, and bell in common. Judging from the pieces that have survived, it would mean that only one piece (the lower A joint) has been lost rather than four. A single additional piece could easily fit into the case in which the pieces were housed, but hardly four more without damage. On the top front of the two upper joints is the Crown mark. Langwill[19] tells us that I.A. Crone, probably of Amsterdam, used a crown for his mark and, moreover, made five-key clarinets early in the nineteenth century.



Quarter-Tone Clarinets, French and German Systems.

There is no way that we can connect either the ownership or the manufacture of any of these instruments with Heinrich Backofen, nor did anyone named Schertz or Reininger live in the Bettina colony. Hopefully, however, the discovery of a previously unknown instrument maker and several unreported clarinets, no matter who their makers, will provide the impetus for still further research into the subject.

FOOTNOTES

1. Louis Reinhardt, "The Communistic Colony of Bettina, 1846-1848," *Texas State Historical Association Quarterly*,[3] (October, 1899), p. 35. Serious German settlement had begun in Texas in 1831, when Friedrich Ernest and his family moved to East Texas and encouraged several hundred families to follow. The Society for the Protection of German Immigrants in Texas established the first organized German colony at New Braunfels, Texas, in 1845, and a second, Fredericksburg, in 1846. Eventually the Society brought an estimated 7,500 German settlers to the state.

2. Chester William Geue and Ethel Hander Geue, *A New Land Beckoned: German Immigration to Texas, 1844-1847*, (Waco, Texian Press, 1966), pp. 78, 168. The other colonists of Bettina were also confirmed here as having sailed on the *St. Pauli*.

3. "Die Darmstädter Texas-Auswanderer," *Der deutsche Auswanderer: Centralblatt der deutschen Auswanderung und Kolonisirung*, 8 1847), cols. 147-149; preserved in the *Solms-Braunfels Archiv*, vol. 68, pp. 75-76, Texas Archive, University of Texas, Austin. The author was probably Hermann Spiess, a Bettina colonist who had written the article immediately preceding this one in *Der deutsche Auswanderer*. The original German reads, "der bekannte Techniker Backofen."

4. "Namensverzeichniss der Darmstädter Texas-Auswanderer," *Ibid.*, 15 (1847), cols. 239-240, *Solms-Braunfels*, vol. 68, p. 122. The original reads, "Heinrich Backofen, Instrument en maker von D[armstadt]. Since the publication originated in Darmstadt, Darmstadt, the abbreviation "D" would not have confused contemporary readers. The identification, "Backofen, Instrumentenmacher," appears in Adolf Paul Weber, *Deutsche Pioniere; Zur Geschichte des Deutschthums in Texas*, (San Antonio, A.P. Weber, 1894), p. 26. Weber was not a member of the colony as Reinhardt was, and it is not certain from whom he obtained his list of colonists. Nevertheless, his history fills in some details left out by Reinhardt.

5. *Ibid.*

6. The list in Reinhardt, *op. cit.*, pp. 34-35, was checked against the alphabetized shiplists in Geue, *op. cit.*, passim. The oldest man in the group was fifty-five, the youngest a lad of thirteen years.

7. Georg Sebastian Thomas, *Die Grossherzogliche Hofkapelle, deren Personalbestand und Wirken unter Ludewig I. Grossherzog von Hessen und bei Rhein, 2. Auflage, (Darmstadt, G. Jonghaus, 1859), p. 85. Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon*, 10 vols., (Leipzig, Breitkopf und Härtel, 1898-1904), I, p. 296. Eitner remarks that Thomas should be used with caution, and then himself misquotes his source!

8. A remote possibility is that Heinrich was a grandson of J.G.H., or a son of one of his two brothers, Ernst (born 1770) and Gottfried (born 1771). Both brothers were musicians. Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, (1812-1814; reprint, Graz, Akademische Druck und Verlaganstalt, 1966), I, cols. 233-235. Another possible member of the family was a Fraulein Backofen, active as a soprano in the Museum Concerts and Theater in Frankfurt am Main from 1828 to 1831; Helene de Bary, *Museum: Geischichte der Museumgesellschaft zu Frankfurt a.M.* (Frankfurt, H.L. Bronners Druckerei und Verlag, 1937), pp. 166-170.

9. Reinhardt, *op. cit.*, pp. 33-34.

10. In 1898, Reinhardt remembered arriving on July 17. Rudolph Leopold Biesele, *The History of the German Settlements in Texas 1831-1861*, (Austin, Von Boeckmann-Jones, 1930), p. 156, disbelieved Reinhardt and reckoned that the group arrived in March, 1847. In fact, the *St. Pauli* reached port on July 4, 1847, according to the shiplists in Geue, *op. cit.*, p. 168. The voyage from Hamburg to Galveston usually took between sixty and seventy-five days.

11. Reinhardt, *op. cit.*, p. 35.

12. Probably this was similar to the entertainment after they crossed the Llano River. We know that J.G.H. Backofen had studied foreign languages. Evidently Heinrich did not know English, for Reinhardt tells us that only Dr. Herff and the colony's cook could speak the language. Hans Joachim Zingel, "Johann Georg Heinrich Backofen," *Die Musik in Geschichte und Gegenwart*, ed. by Friedrich Blume, 16 vols. (Kassel, Bärenreiter Verlag, 1949-XV, cols. 396-397.

13. To be sung to the melody, "Gaudeamus igitur."

14. Reinhardt said they remained at New Braunfels for five weeks, although he was one of those ill with typhoid during this time. Several of his temporal estimates can not be exactly correct, but not quite so inaccurate as Biesele suepected them to be. Biesele places their arrival in New Braunfels in May, but we know that the *St. Pauli* did not dock in Galveston until July 4. Still, a discrepency remains.

15. Reinhardt, *op. cit.*, p. 39.

16. Weber, *op. cit.*, pp. 32-33.

17. These were: Witte Memorial Museum, San Antonio; Pioneer Museum, Fredericksburg; Historical Museum, Llano; and Texas Memorial Museum and Texas Fine Arts Museum, both in Austin. Letters to the curators also asked if they knew of private collections where such instruments might be found.

18. Not to mention the author's inexperience with measuring tools.

19. Lyndesay Graham Langwill, *An Index of Musical Wind-Instrument Makers*, 3rd ed., (Edinburgh, L.G. Langwill, 1972), p. 26. ■

I Want You to Play Music and Not to Read It

By Leon Russianoff

Mr. Russianoff explains:

In this transcription of a lesson I gave to Lorraine Inserra, notice the brevity, the sparseness of verbiage, the ratio of my words to Lorraine's and to her playing. I must confess that I am ashamed at the torrent of words on the tape.

However, I would like to get some reaction from you and your readers on including this kind of interchange in my forthcoming book.

I want you to "play" music and not to "read" it. I want you to see pictures, and have your fingers respond to pictures, almost automatically, kinetically, without any interference by thought processes. I want you to get as far away from reading as you can get. I want you to be totaled of all your thinking. Not, "Oh, this is the first line, therefore it is an 'E' and an 'E' is fingered..." I don't want any of that crap. I want you to see this as a picture, and your fingers to play it without any interference from your head. That is an ideal objective. I call it "playing by seeing note patterns." So when you look at music, you don't read it. You *see* it, your eyes *absorb* it, and the process takes place automatically. If I can put it in words that are not my own, "You see with your fingers and hear with your eyes." This is what we're trying to develop; playing by picture patterns. There are chords that, when you look at them, don't really look like chords. Does that picture look like a chord automatically to you at a first glance? (See, I did it again; that kind of a question is what I ask all the time. It is an intimidating question which must, by the way I put it, almost always give me back the answer that I want. Like, you're really learning, aren't you? You really feel like you're going ahead. We all do it. When I begin to hear a student sounding better because of what I said to him over a period of time, I begin to wonder if it's just wishful thinking because I want it so badly. That may be idealism. Like, I'll say to the student, "Doesn't that sound better?," and of course the student is too polite to say no, even if he thinks he's really sounding worse). So, getting back to what we were saying before, I would like to work on this D major chord. Now this is a picture. Let's say that if I was going to put this lesson as a chapter in my book I would call it "Seeing notes and reacting to pictures," and maybe I would title the chapter "Lorraine." So, what we're going to do now is play the D major chord. 1 + 2 + 3 + 4 + .

Now, honey, as you play that, my first reaction is to tell you that the passage is not slurred, it is tongued. There are no slurs on it so there should be some form of tonguing. How long is your own choice? It is something less than full slurred length. I stopped myself from telling you that for a reason. When you learn to play anything, especially at the begining of the process, you should do it by a series of specialized, simple, almost one-area commands. I am playing this picture. Now here I'll define what I mean. Say: "I, Lorraine, am playing this picture for the main purpose of getting the notes in the proper time," which is the starting point of every approach. That is the first thing that must happen. Whether it is slurred or not is not essential. If the notes are not correct and in the right time then you cannot go any further. It is bad from that point on, so there's no sense learning anything else. So, I'll give you a directive—a simple command—and that is to play and concentrate *only* on the correct notes in correct time. Do what's on the page, but focus on rhythm and time. If I say that, you immediately say "okay," and then what *I* should do is to count aloud and have you repeat it after me. Now do that in an ideal way, and count one full measure and two beats of the next so that you have plenty of time to get the clarinet in your mouth and start in that rhythm. It's like saying "ready-set-go," and you plan on the word go. Now count aloud 1 + 2 + 3 + 4 +. You're the second student in almost two months who didn't *play* when I said *count* aloud, but actually counted. Usually they're so anxious to play. Yesterday I taught the Bernstein *Sonata,* which is arhythmical; it's in five, and the counting is difficult. This party was having such difficulty until we spent almost a whole lesson counting, and the moment she was able to count fluently without any hesitancy, the moment the numbers came out without thinking too hard about it, there was nothing to that part of the rhythm. It was easy for her and she couldn't believe it. Of course, people don't like to believe that you can learn without actually playing the horn. So, if you're ever sick and you can't blow and you have a sore throat, you can learn just as much without even playing the horn. If in every piece you played you disciplined yourself to not begin to play until you established the tempo in your mind, you would be doing yourself the grandest turn. I can't do it, but every dance band does it—every dance band of 17 guys who have contempt for themselves because they label themselves club-date musicians. These guys feel like that because they hear a guy in the Philharmonic and they think he's better than they are, but what they do is twice as hard. This guy in the Philharmonic gets an itinerary for the next year. He gets maybe a piece a week or five pieces a week, and he's going to rehearse it all week long. They get the music a year ahead; they've been playing it all their lives; and they practice it all week long and know what's coming ahead. But these guys (club-date musicians) get up on stage, all with their toupées, because I don't know as you know it or not but these guys aren't supposed to be bald. In society music you have to look young. So all these guys get up there with their wigs that are about to fall off and land a great comedy scene. But these guys who haven't met really (they meet once in a while because they're in the profession together) they get up and they know every tune that anybody might ask them to play. I would guess it's 2,000 tunes. So these 17 guys who have contempt for themselves because they say "Oh, I play weddings and bar mitzvahs," but they get together and there's usually a leader and his name is usually Eddie Davis or Lester Lan, and all he does is get up there and say "Okay, *Lady Be Good*, 1, 2, ..." and these guys just by that have to know when to come in, in what tempo to come in, and what note to start on. The saxophones, usually four of them, have the hard part because they usually play harmonies. And these guys have contempt for themselves?

Well, the reason I got into this long story which is really not important, was to show that he doesn't say it's in two-quarter time or allegro moderato, but he gives a sensual directive, a *beat.* (Meanwhile, back at the D major chord)—If you look at the passage, what you *shouldn't* see is tonguing, and think that tonguing is made by putting your tongue on the reed, etc., etc. Tonguing is made by a non-conceptual thing called da-da-da-da, that's a certain kind of tonguing, or do-do-do-do, there's another kind of tonguing.

So, I'm going to tell you how to play this, and you're going to imitate me. You're going to do what I call the learning technique of singing "da." Da-da-da-da; you do that now. Now, you don't think; you put the horn in your mouth and you do it. Now what I frequently ask my students to do is don't take that chord and evaluate it while you play it, because that means you're thinking while you'replaying. It means like in golf you're taking your eye off the ball. You want to see how well you hit the ball, right? So you violate the only absolute rule in golf which is keeping your eye on the ball, and have enough discipline to *actually* see the club hit the ball. But, nobody can do it because as soon as they get the club near the ball their head lifts up because they look to see where the ball went and at that moment they miss the ball. What you should do is look at the ball for three minutes after you hit it. *I'll* tell you where it went. In that case the ball might go right down someplace they call the fairway. Otherwise you're gonna miss it. It works. It's like the hammer and the nail. It's an amazing thing that when you see a nail, you don't look at the hammer, you look at the nailhead and that hammer will go straight to it. It's also like the key in the ignition. How the frig can that key go right in? Even in the dark it does. It must be something in the body. It's habituating your body to certain movements without thinking. It's that whole me, myself, philosophy that we talked about a little bit. So again, you learn by imitation rather than by somebody explaining things to you in words. Words are inadequate sounds. They can't describe a tone. What kind of a tone? Light, round, centered? It means nothing. But when you say da-da-da, you are actually doing the exact equivalent of what you do when you tongue. You are hearing a length, and the strength, and a shortness, so imitate me and do it yourself. I'll say these tonguings in several different ways. If I said to you, play staccato-legato, it wouldn't mean anything to you. If I say, play eights, it's not meaningful. Eights are a concept. You don't know what eights are. If I say play 1+2+ that's meaningful. Use these learning techniques. The first and most important thing is to count out loud. That's the first thing you should do when you're having trouble with a passage. Second is articulation—sing "da." The third thing is to try to look at the picture of the notes; just look at it and don't worry why you're looking at it impinge itself in your subsconscious. You might wake up in the middle of the night screaming that you saw an E major chord as a nightmare. I want you to be aware that you don't learn by being intellectual, you learn by being instinctive and by imitating. If I want to teach a young person how to dance I would not teach him by sending him to dancing school, I would send him to the Roseland ballroom. I'd say, "Come on honey, watch them dance." Now try and do it like that.

Now here's where I come into the picture as an evaluator of your playing. Even though I wanted to correct you while you were playing, I held myself back because I didn't want to disturb your playing. Even if what you play is not correct, you should play it until you finish, because you can never correct a mistake in music. Once it's done, it's done. It's forever. That mistake starts here and it begins to travel up into space. By now that mistake is on Mars. What you can do is practice that mistake so that you don't do it again. Put a mark on that mistake so you remember it for next time. If it's a question of an accidental, I have two thoughts on that. You should mark the accidental because I have a very strong feeling about it. To look at it, that's D-F-A, I don't care what you tell me. Now, we've been asked by tradition to remember that if they put two sharps there, that's not F anymore. The eye doesn't see that. The eye sees F, and that's what we're missing. And why the hell, whoever devised the system, put the pressure on the player to remember instead of putting an F sharp in. It would be better if every sharped note were written in red and every flat note in green but that would cost a lot of money. Evaluation while you're playing is taking your mind off the process of doing and going into the process of thinking. You should only be doing. Thinking is going to be my procedure. Don't you care if it's good, I'll care if it's good. I'm saying very strange things. I'm telling you you shouldn't care if your playing is good or not. Just play good and at the lesson I'll evaluate. I just noticed something in your playing of the chord that is classified as w-r-o-n-g, or r-o-n-g, as it should be spelled. You used your pinky on the high C sharp. It's a sin and it's a mortal sin, and you have to do penance. We have to eat matzos on Passover. C sharp can be a venal sin, but this is a mortal sin because the note came out sharp. Try to remember that when you're playing technical stuff you don't need the pinky. You need the pinky some of the time for pitch. ■

Announcements

The *Fifth Annual International Woodwind and Horn Workshop,* presented by Western Michigan University and the Henri Selmer Co., Ltd., will occur at the Stockwell College of Education in Bromley, Kent, England (suburban London), August 16-22, 1976. The faculty of the Workshop includes Christopher Taylor, flute; John McCaw, clarinet; Brian Sewell, bassoon; Neill Sanders, horn; Barry Robinson, saxophone, Edward Planas, woodwinds designer; Stephen Trier, basset horn, Elie Apper, saxophone; Robin Miller, oboe; and the London Saxophone Quartet (Christopher Gradwell, Hale Hambleton, Paul Harvey, and David Lawrence). Two semester hours of undergraduate or graduate academic credit are available from Western Michigan University. Non-participating family members may attend at reduced rates. Complete information on fees and transportation from North American may be obtained from Mr. Francis Sheehy, Manager, Performing Arts Abroad, 202 E. Michigan Avenue, Kalamazoo, Mich. 49006.

Music Associates of Aspen, Inc., sponsors the *Aspen Music Festival and School.* The performing and teaching clarinetists of this summer's session, June 25 to August 22, will include Gary Gray, John Moses, and Leon Russianoff. Student and special concerts occur nightly. The Aspen Chamber Symphony performs on Fridays at 6:30 p.m., Faculty Chamber Music concerts are on Saturdays at 4:00 p.m., and the Aspen Festival Orchestra performs on Sundays at 4:00 p.m.

The *First New York City Regional Meeting* of the *International Clarinet Society* occurred on Wednesday, April 7, 1976 from 6:30 p.m. to 11 p.m. at the Carnegie Recital Hall under the direction of Richard Gilbert, ICS Regional Chairman for New York City. As of this date performances by Stanley Drucker, Kenny Davern, Virgil Blackwell, Lawrence Sobol, and Harold Wright were scheduled, along with displays by manufacturers and publishers.

The *Breiteneich Courses for Wind Instruments, 1976,* will be offered for the seventh season at Schloss Breiteneich, Austria under the direction of Walter Hermann Sallager, A-1030 Vienna, Neulinggasse 42, Austria. Reed and Instrument Classes for Double Reeds will be July 4-18, Woodwind Instrument Making July 18-August 1, and Classical and Modern Wind Chamber Music August 29-September 12. ■

Quarter-Tone Clarinet

By Milan Kostohryz
School of Music, Prague, Czechoslovakia

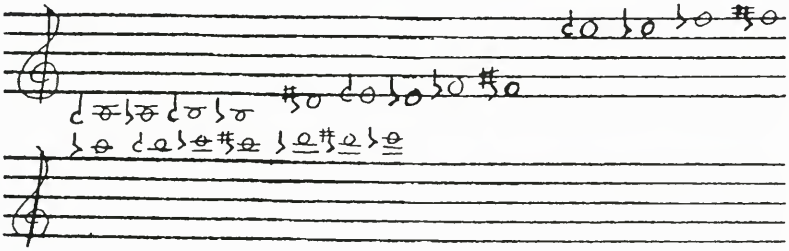
Professor Kostohryz was a recitalist and lecturer at the International Clarinet Clinic, Denver, Colorado, in August, 1975.

The process of technical improvement of the clarinet reached its climax at the moment when its complete chromatization was achieved by Klosé and Buffet, c. 1843, and Müller and Heckel in 1845. This circumstance rendered it possible for the clarinet player to play with assurance in any scale and solve any problems of fingering he meets within his practice. Thus it was possible to remove technical reasons for use of two other clarinets, those in A and C. This is the reason why some players transpose parts written for A clarinet and almost all of them transpose parts written for C clarinet. The only exceptions form parts where the author expressly requires the use of C clarinet with regard to the quality of its timbre (as for example Richard Strauss in *Arabella*).

Yet not even the perfect chromatization meant the ultimate end in the development of the clarinet. There are many contemporary composers who, in order to express their thoughts and emotions, strive to enrich the basic musical tone substrata by still smaller parts of intervals than the usual semitones. They even elaborated a new compositional technique in quarter-tones, *i.e.*, intervals formed by subdividing the usual semitones into two quarter-tones. To produce quarter-tone intervals even the semitone clarinet may be used on which a certain number of quarter-tones may be produced by means of a simple combination of touches. Requirements to use quarter-tones sporadically are met with in many modern composers (among the Czech ones, I should like to mention especially Zb. Vostřák, M. Kopelent, and V. Šrámek; among the Polish ones Wl. Kotónski, Lutoslawski, and Penderecki; among the Italina ones L. Nono, Berio, and Manzoni; and among the Spanish Louis de Pablo).

The notation of quarter-tones in the musicography was introduced by the Czech composer Alois Hába: the mark ♭ serves to denote the sharpening of a tone by one quarter-tone and the mark ♯ denotes the sharpening of the basic tone by three quarter-tones, while the mark ♩ denotes flattening the basic tone by one quarter-tone.

The semitone clarinet of French system is able to produce the following quarter-tones:



Some of these are from the viewpoint of intonation exactly pure. Many, however, must be tuned up by means of correct impression of the lips, and some again differ by their timbre or dynamics (being damped).

This incomplete series of quarter-tones, however, cannot satisfy an author composing his works in the quarter-tone system. He needs necessarily all the tones of the bi-chromatic scale. That was also the reason why the pioneer of the quarter-tone music, the Czech composer Alois Hába, in addition to a quarter-tone piano, harmonium, trumpet and guitar, had had even a quarter-tone clarinet constructed for himself. The instruments were designed and constructed by the firm V. Kohlert's Sons in Kraslice in North Bohemia. In all, two quarter-tone clarinets were constructed for Hába, the first one, based on the German system, in 1924, and the second one, based on the French system, in 1931. In principle, the question was how to divide the distance between separate holes of the semitone clarinet by further holes answering to quarter-tone intervals and, of course, to solve the problem of fingering the valves in such a way that the clarinet player may operate them easily by ten fingers of his both hands. In contrast to the semitone clarinet, where nine fingers only are engaged, the quarter-tone clarinet requires the use of the right hand thumb, too. In the French system quarter-tone clarinet, the right thumb operates two valves, whereas in the German system, one valve only is needed.

In principle, Kohlert retained the original semitone clarinet adding further valves to enable the player to produce all the tones of the bi-chromatic scale. The designers succeeded in creating an instrument of relatively pure intonation quality. However, the problem of executability of the passage itself remains open when some, and by the way frequent enough, intervals are to be connected. Especially in legato passages a smooth exchange of some more complicated touches is extremely difficult if not sometiems impossible.

Thus, one is entitled to say that we are facing a repetition of the same situation that many years ago was the reason why wooden instruments, then at the beginning of their development, were induced in the Baroque music to play especially in detaché and staccato. The difficult exchange of complicated touches was then executed in gaps (little rests, etc.) between separate tonguings. The future will show to what extent the quarter-tone music will become vital. Only then practice and requirements of composers enforce further development and refinement of the mechanics of quarter-tone clarinets.

A List of Compositions of Czech Authors for the Quarter-Tone Clarinet:

Alois Hába, Opus 22
- Phantasy for the Quarter-Tone B Clarinet and Quarter-Tone Piano.

Alois Hába, Opus 55.
- Suite for the Quarter-Tone Clarinet alone.

Jiří Pauer
- Concertino for the Quarter-Tone Clarinet and Stringed Orchestra.

Karel Stepka
- Windowlet for Four Female Voices and the Quarter-Tone Clarinet

Karel Reiner
- Duos for Two Quarter-Tone Clarinets.

Jiří Kratochvíl
- Suite in B major for the Quarter-Tone Clarinet and Semitone Piano

Miroslav Ponc
- Music for the Quarter-Tone Clarinet and the Quarter-Tone Guitar.

Rudolf Kubín
- Phantasy for the Clarinet and Piano. ■

THE ROLLING TECHNIQUE

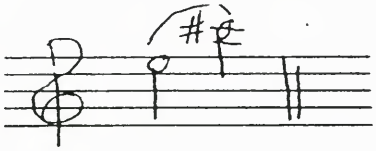
By Jack Snavely

Professional clarinetists frequently employ a rolling technique to facilitate awkward slurs to altissimo notes. This technique is used to help gain control of the upper register, and is particularly useful when crossing registers to altissimo notes. Since rolling is a part of the standard finger technique of most all professionals, it is surprising that few students and semi-professionals know or use it. It is probably even more surprising to find how few teach it to their students. In addition, I have never seen anything in print on this subject even though I know many players use the rolling technique. One probable explanation is that the technique becomes an automatic, unconscious reaction for most players who respond musically and therefore give little conscious thought to its use or development.

A second theory might be that many fine players never really consciously "learn" this technique, but rather develop a "rolling" through feel and the need for economy of motion. For one, I do not remember just when or how I learned the technique, or even if I learned it innately or through someone. My first awareness of its use was through helping my students solve their problems.

The rolling technique involves the manner in which the first finger of the left hand is removed when slurring to the altissimo register. Instead of merely lifting it in the conventional manner, the finger is rolled off the hole with a downward motion. This could be considered a form of half-holing, but is not really a true half hole since the entire first finger hole should be uncovered so that pitch and tone will be unaffected.

A good interval to use for a first try is top space E to the high C#.



Play this interval with the normal finger action (finger raising straight up). The tendency is for the high C# to jump out with little control. Now try it a second time slowly tilting the first finger down and off the tone hole. You may find 1) a place where there is no sound, then 2) the breaking into the C# (but most likely in a controlled manner). Try it a second time with a bit faster finger action, but with a smooth rolling motion. If correctly done, this should (with repeated practice) give a feeling of just where the note will speak and provide the clarinetist with much more control than the conventional finger action.

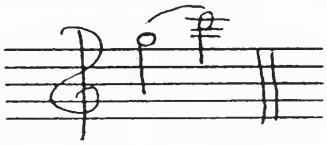
Next try the interval from the top line F to the high D.

Practice this interval until it becomes comfortable and you can control the high D.

A more difficult interval is the octave from fourth space E to high E.

Repeat it until the desired control is present. First tries at rolling may not provide the desired results. Spend a few minutes on each interval and increased success will soon be apparent.

Another interval that is even harder is from the first G above the staff to the high E.



The tendency to squeak (which is really overblowing E and getting high A) will be greatly lessened through a controlled roll of the first finger. In a case like this it may even be desirable to actually half hole slightly and keep a portion of the hole covered when playing the high E. Some intervals such as this do not slur well on the clarinet, i.e.: when you raise the first finger the note will not speak unless you 1) tongue it, or 2) coax it out by half-holing.

The logic behind rolling is simple. Skipping to the third register by removing the first finger is really breaking to a higher overtone. When the first finger is removed suddenly, with its large tone hole opening as a register venting, the upper note speaks out with its full impact. When we roll we vent the upper note only slightly at first, causing it to speak, but without the initial full impact.

It is not necessary to roll when tonguing as the tongue helps to cross the register and its action facilitates the interval.

The benefits of rolling include: 1) a smoother interval; 2) a better slur; 3) less space between the notes; 4) easier, safer intervals; 5) the opportunity to slur to softer altissimo notes; 6) more controlled fast technique; due to 7) an easier, faster speaking of the upper note; and 8) reduction of the possibility of squeaking on certain intervals.

One of the books that I like to use to introduce this technique is Baerman, Book Three, in the F major section of sixths. There are three passages which lend themselves well to rolling. They are in the first score from the third measure—F to D and for the next 3 beats, and the similar passages in the second score and third score. All of these passages should be practiced slowly at first in quarter notes, with no attempt at speed. Half-holing in faster passages must develop slowly with its use beginning in the slow and moderate intervals.

So far I have only briefly mentioned one of rolling's most useful functions—dynamics. After you have tried the above examples go back and try them all again, this time with the lower note forte and the upper note piano. This use alone makes it well worth learning to roll, for it will afford much more control and achieve a softer piano than is possible with a conventional straight-up finger action.

Rolling needs to be taught and recognized as the valuable technique it is. It needs to be practiced slowly at first and in time it will adapt itself into faster playing. Practice form rather than speed and the fast intervals will take care of themselves. Begin with a conscious effort and this technique will soon become an automatic finger response. ■

William Corbett-Jones, piano
William Van den Burg, cello
Rosario Mazzeo, Clarinet
Sylvia Jenkins, Music Director and Piano

This concert will be played by

Rosario Mazzeo
William Corbett-Jones
Sylvia Jenkins

and

Guest Artist, Heiichiro Ohyama, Violin

Sonata
Con moto molto moderato
Andante -- Allegro moderato
Clarinet and Piano (Mr. Corbett-Jones) — Beethoven

Sonata in A Minor, Op. 23
Presto
Andante scherzoso, piu Allegretto
Allegro molto
Violin and Piano (Miss Jenkins)

Intermission

Music for Piano Duet — Henry Onderdonk
dedicated to Sylvia Jenkins
and William Corbett-Jones -
first performance

Antonin Dvorak

"Witches' Sabbath"
("From the Bohemian Forest,"
Op. 68, No. 3)
Legend in F Major, Op. 59, No. 8
"From Troubled Times"
("From the Bohemian Forest,"
Op. 68, No. 6)
Slavonic Dance in A Major, Op. 68, No. 5

Piano four-hands

TENNESSEE TECHNOLOGICAL UNIVERSITY
DEPARTMENT OF MUSIC
presents

A CLARINET CONCERT

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Rhapsody for Clarinet . . . . . Willson Osborne

Dan Hearn, clarinet

• • •

Dance Preludes for Clarinet and Piano . . . . . Witold Lutoslawski

Dan Hearn, clarinet
Martha Barlles, piano

• • •

Pastorale and Dance . . . . . Anthony Donato

French Suite . . . . . Yvonne Desportes

Prelude
Sarabande
Gigue

Bruce Beverly, clarinet
Ed Bouillet, clarinet

INTERMISSION

Divertimento . . . . . Alfred Uhl

Allegro
Andante Sostenuto
Allegro con Brio

Mary Rivera, clarinet
Cindy Spigler, clarinet

THE UPPER CUMBERLAND CLARINET QUARTET

Steven J Rundberg, clarinet
Jeffrey A Utley, bass clarinet

• • •

Chorale and Danza . . . . . Vaclav Nelhybel

Three Short Pieces (in the twelve-tone technique) . . . . . Ernst Krenek

Dancing Tous
Peaceful Wood
Walking on A Stormy Day

Carol Clayton, clarinet
Paul Brown, clarinet

Introduction and Rondo . . . . . Gordon Jacob

THE CLARINET CHOIR

Eb Clarinet
Vicki Marsh

Bb Clarinet
Nancy Cox
Pam Donegan
Mike Judge
Carol Laster
Donna Martin
Pebby Palmer
Yvonne Pinkerton
Anita Rector
Cheryl Spahn
Carol Taylor
Alden Wright

Alto Clarinet
Tim Tabor
Tom Bowers

Bass Clarinet
Jeff Utley
Lisa Falk
Debbie Arnott
Becky Hannon

Contra-Bass Clarinet
Bobby Powell
Marie Allen

• • •

...ary 25, 1976

FACULTY ARTIST SERIES #103
KANSAS STATE UNIVERSITY DEPARTMENT O...

presents

FRANK SIDORFSKY, Clarin...

assisted by
KATHY LEGATE, *Piano*

Sunday, November 23, 1975 — All Faiths
8:00 p.m.

PROGRAM

Sonata . . . . . *Johann W...*
Allegro Moderato
Adagio Cantabile
Rondo Allegretto

Adagio . . . . . *Richard Wa...*

Variations, Op. 33 . . . . . *Carl Maria von W...*

INTERMISSION

Three Pieces for Clarinet . . . . . *Igor Stravins...*

Sonata (1962) . . . . . *Francis Poulen...*
I. Allegro Tristamente
II. Romanza
III. Allegro con Fuoco

COMING EVENTS

...vember 24, 1975—FACULTY ARTIST SERIES. Resident ... Quartet. All Faiths Chapel, 8 p.m.

...mber 4, 1975—GENERAL STUDENT RECITAL. All ... Chapel, 11:30 a.m.

...y, December 4, 1975—GLEE CLUBS. Jerry Polich, Director. All Faiths Chapel, 8 p.m.

Concert Auditorium
Derryberry Hall

THE UNIVERSITY OF CALIFORNIA, SANTA BARBARA

presents

Twentieth Century Music Series

THE MONTAGNANA TRIO

John Gates, clarinet
Caroline Worthington, cello
Delores Stevens, piano

Sponsored by the Committee on Arts and Lectures

Wednesday, February 25, 1976 **8:00 p.m.** **Campbell Hall**

PROGRAM

Fantasy Trio, Op. 26 — Robert Muczynski (1929-)
Allegro energico
Andante con espressione
Allegro Deciso
Andante molto e sostenuto – Allegro

Fantasia from Sonata for Cello Solo — George Crumb (1929-)

Three Pieces for Clarinet Solo (1919) — Igor Stravinsky (1882-1971)

Stream (world premiere) — George Heussenstamm (1926 -)

Intermission

Alborada del Grazioso, from Mirrors — Maurice Ravel (1875-1937)

Bell — Per Norgaard (1932-)

76 IC

No cameras or recording devices will be permitted.
Lighting and sound equipment and personnel
Learning Resources

North Texas State University
School of Music
presents

Gary Whitman

in a

Senior Clarinet Recital

assisted by

Donald Patterson, piano
Elisabeth Adkins, violin

Wednesday, February 18, 1976 8:15 p.m. Recital Hall

PROGRAM

Sonata in F minor, Op. 120, No. 1 ..... Johannes Brahms
Allegro Appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Le Tombeau de Ravel (1957) ..... Arthur Benjamin

INTERMISSION

Ascèses (1967) ..... André Jolivet
for solo clarinet

Suite for Violin, Clarinet, and Piano ..... Darius Milhaud
Vif et gai
Divertissement
Jeu
Introduction et Final

North Texas State University
School of Music

Faculty Recital

LEE GIBSON, clarinetist
Margaret Grubb, pianist

Monday, September 29, at 8:15 p.m.
Recital Hall

Concerto No. 3 in F minor ..... Ludwig Spohr
Allegro moderato
Adagio
Vivace non troppo

Four Pieces for Clarinet and Piano (1924) ..... Alban Berg
Mässig
Sehr langsam
Sehr rasch
Langsam

Intermission

Concerto for Clarinet (1969) ..... Halsey Stevens
Andante non troppo—allegro
Quasi adagio
Allegro moderato

Première Rhapsodie (1910) ..... Claude Debussy

Notes: Spohr's four clarinet concerti were written for the virtuoso Hermstedt, director of music to the Duke of Sondershausen, between 1809 and 1829.

Berg's *Four Pieces*, composed shortly before he essayed a strict serial technique, are today among his most important works.

Halsey Stevens, professor of composition at the University of Southern California, was commissioned in 1968 by friends and students of Lee Gibson to compose his Concerto for Clarinet and String Orchestra. Its first performance was by Dr. Gibson and the NTSU Symphony Orchestra under the direction of Dr. George Morey in March, 1969.

Debussy's "Première Rhapsodie pour Orchestre avec Clarinette principal (here performed in the composer's own reduction with piano) is today among most often heard pieces, and is a cornerstone of the clarinetist's repertory.

NORTH TEXAS STATE UNIVERSITY PRINTING OFFICE DENTON TEXAS

WESTERN STATE COLLEGE OF COLORADO
Division of Music

Faculty Recital

DAVID SWEETKIND, CLARINET

Assisted by:
Allen Brown, Percussion
Martha Watson, Piano
and
Guest Artist
Jeanette Phillipuk, Soprano

Bach 'N Al ..... David Sweetkind

Five Pieces for Solo Clarinet (1973) ..... Gordon Jacob
Preamble
Waltz
Homage to J. S. B.
Soliloquy
Scherzo and Trio

Sonata in E Flat for Clarinet and Piano, Op. 120, No. 2 ..... Brahms
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

INTERMISSION

Illegible Canons for Clarinet and Percussion (1973) ... William Bergsma
Allegro
Lento
Allegro Vivo

He Scatters the Snow for Clarinet and Electronic Tape (1974) ..... Daniel Pinkham

Ariel, Five Poems of Sylvia Plath for Soprano, Clarinet and Piano (1974) ..... Ned Rorem
Words
Poppies in July
The Hanging Man
Poppies in October
Lady Lazarus

Thursday, March 25 ... QUIGLEY

The State of the Society

by Ramon J. Kireilis

We have reached the mid-point of the International Clarinet Society's third year. Many of the ideals and goals planned by the Society have come a long way, while others have trouble simply getting started.

The membership now totals 825 members, as compared to 804 at this time last year. Dr. David Randall, our secretary-treasurer, reports that we have about $4000.00 in our account, of which $780.00 is from advance payment of the 1976-77 memberships. Publications costs are up to $2200.00 per issue of *The Clarinet.*

Cecil Gold, Director of the Burnet C. Tuthill Research Library, reports that the Library is constantly growing with contacts in this and foreign countries increasing rapidly. These include: Daniel Leeson, U.S.A.; Ken Wilson, New Zealand; U. Piglia, Poland; et. al. Gold feels there are many materials needed, but that without a budget it is impossible. Discussion at the next meeting should include the possibility of a budget for obtaining special works. The University of Idaho is to be commended for being so very gracious in its help and donation of physical materials. Publication of an annotated bibliography of the Library is being considered as a part of the journal.

Glenn Bowen, Chairman of the Research Committee on the Instrument, has been given partial support from the University of Wisconsin Graduate School to do research on clarinet mouthpieces, particularly the measurements which affect tone quality.

Outside of flow of correspondence to and from other officers, I have no further information concerning any of the other committees' activities. Without reports from the individual chairmen, there is no way our Society membership can keep abreast of activities, progress, etc., much less offer to contribute their time and help. Therefore, I urge each of the members of the various committees to open up communications and work together. Being fully aware of the officers' increasing responsibilities, Leon Russianoff has offered his resignation as Vice-President.

Mr. Russianoff, realizing his schedule did not permit him to give the effort and cooperation the Society deserves, suggests that a working replacement would be in the best interest. His nomination in 1973 was accepted with the understanding that very little time could be contributed towards sharing the work load. I'm sure everyone appreciates Leon's contribution to the Society.

Nominations for the Vice-President of the Society should be submitted immediately to the Chairman of the Nominating Committee, Frank Stachow, Lebanon Valley College, School of Music, Annville, Penn. 17003.

And now, out of the concrete and into the nebulous. Various subjects, both old and new, seem to be in the spotlight at this time; consider the following:

1) An award for a clarinet composition. It would be a definite, measurable, physically realized achievement for the Society to have a newly-published major clarinet work to its credit, either annually or biennially. Without constructing the mechanism for such a project and at least knowing what the cost might be, there is really no way of telling whether such a project is feasible or not. Therefore, as president, I invite those of you interested in working on such a project to contact me in the very near future. Further, should any of you have thoughts, suggestions, composers in mind, etc., please do not hesitate to forward your information. Perhaps by August this project can be well on its way.

2) Reduction of operating costs. While geographical separation of the Editor and the Publisher is an inconvenience, combining these posts would require increased funds for secretarial assistance. Printing and mailing costs are almost immutable. Our only expedient seems to be a temporary reduction in the size of the journal. Total content of the journal could be increased while cutting costs by printing three issues instead of four.

3) Amending the by-laws to include a board of directors who would offer the officers advice and consent. I know from personal experience that not everyone is always happy with what an officer does or does not do. I urge all officers, divisional chairmen, committee chairmen, national chairmen, and the membership to contribute some amount of thinking on this subject. Let me know your feelings. We should act before the next meeting.

4) Authorizing national chairmen to be responsible for their particular country's memberships. Neville Thomas reports that many Australians decide not to join when faced with the chore of obtaining a bank draft and sending it to the States.

5) Should we continue to send the first issue of the journal for the current membership year to all members whether they have renewed or not, or should we print the notice which we printed in the last issue of the membership year? Questions like this have to be answered before we meet.

It will alleviate matters a great deal if everyone who is willing to help, be it mailing brochures, taking active part on committees, or whatever, contacts one of the officers and donates time and services. The officers cannot continue to do it alone; we need all the support the membership can afford to give. Plan now to attend the annual meeting in Denver, and when you do, take an active, vocal part.

Our journal doesn't just happen; it is largely the result of just three of our members. Whatever anyone can do to help would be a Godsend to those people.

What would you like to see happen in the clarinet world; what would you like to see achieved? Whatever you wish, the Society is *the* way to see it happen.

I'm looking forward to seeing all of you in Denver next August 11, at the third Annual International Clarinet Society Meeting. ■

The Case for Transcriptions

Henry Gulick

I think that it is safe to say that the words "arranged by" and "transcribed by" seldom appear on clarinet recital programs these days. It seems to be a matter of custom, as well as pride, that we perform clarinet originals almost one hundred percent. True, a few pieces have gained some degree of acceptance: the Cimarosa *Concerto*, arranged by Arthur Benjamin; the Mozart *Concerto Rondo*, (Simeon Bellison); the Rachmaninov *Vocalise*, (Arthur Christmann), for instance. In a related category are works which were recast by the composers, such as: Willson Osborne *Rhapsody*; Milhaud *Scaramouche*; the *Sonatina* of Bernhard Heiden.

By and large, we have simply sat back and waited for music to be transcribed and published for clarinet; I believe that there is still gold to be mined, but we must go out and dig for it! Certainly it is a fact that many composers have been quite tolerant, even assertive and active, when dealing with the arrangements; saying, in effect, "I am not so particular who or what plays this—just so it is played."

Admittedly, it is more difficult to evaluate a transcription objectively. The musician who knows the original version is often more critical than one who does not, but I believe a transcription should be judged only on its own merits—not on a comparative basis. Also, we worry about outside opinion: how zealously and jealously string players guard their beloved Bach, for example. This proprietary attitude benefits no one. Inbreeding may be part of the picture too; playing for each other, rather than for the public, we become less tolerant of deviation from some imagined norm. And as for that word "idiomatic"? Some of our most idiomatic pieces can be the most clichéd. On the other hand, the Brahms *Sonatas*, opus 120, show that good musical ideas can sometimes transcend any one instrument. That is precisely my main point, and that is why I have been combing the oboe and viola literature for possibilities.

So much for the background as I see it; now I would like to discuss four specific works.

Johannes Brahms—*Two Songs* for Contralto with Viola and Piano, opus 91. N. Simrock, Elite Edition 845 S, I. "Gestillte Sehnsucht" (Longing At Rest), II. "Geistliches Wiegenlied" (Cradle Song of the Virgin). It is a bit strange that Brahms, with his fondness for the clarinet, did not use it in any of his songs. Also, it is interesting that he would say of the basset horn "I do not think that any instrument blends more perfectly with the human voice" (letter to Clara Schumann, November 1855), and yet never write for it.

Be that as it may, the viola part transcribes well to the clarinet, and these rather quiet, somber songs (the second uses an old lullaby) are beautiful in either color, I think. One obvious question is which clarinet to use; the first song lies better on the A; the second is easier on the B flat. If the idea of changing to a cold instrument is unappealing, I would play both on the A, because there are several low C sharps (concert) in the first song, which are essential. And I would keep the tessitura low—the darker sounds are more appropriate. Exceptions must be made where the viola has low C:I middle section (change of key measures 2 and 8; II measures 16-17-18 and return sound well with the entire phrase an octave higher; measures 39, 54, 56 and return; middle section measure 4 if played on B flat.

Johann Nepomuk Hummel (1778-1837)—*Sonata in Eb Major*, for Viola and Piano, opus 5, no. 3, Schott Edition 5954 (also published by Doblinger and McGinnis & Marx). Need I pontificate about good old J.N.? Either he is your cup of tea or he isn't! He does seem to be undergoing a modest resurgence of popularity. Just let me say that this compares favorably with the clarinet sonatas of that era, and I do not mean to condemn by faint praise—it is definitely pleasant listening. Some passages, especially in the first and last movements, should be played an octave higher. It is a great temptation to transfer some of the technical brilliance from the piano to the clarinet, but this probably would not be in style. There are a few places where the viola is strictly secondary, which could easily be omitted by the clarinetist. Note that transposing from viola clef on the B flat clarinet is like reading bass clef.

Also by Hummel—*Introduction, Theme and Variations* for Oboe and Orchestra or Piano (listed as *Adagio, Theme and Var.* in Schwann catalogue), opus 102, Musica Rara 1200. Here we have a light, brilliant work, similar to the Rossini of the same title. Strictly speaking, it is not a transcription, because "In the first editions the clarinet is given as an alternative instrument" (Prefatory note by Georg Meerwein in the Musica Rara piano part). Like the Rossini, this could easily be arranged for band accompaniment. To take advantage of the chalumeau register, some passages could be marked down one octave: Variation 3, and parts of measures 175 through 217. Note that measures 261-292 were used by Victor Babin, as the theme for his Hillandale Waltzes (Clarinet & Piano).

I have the greatest admiration for Heinz Holliger's brilliant oboe recording (Philips 839756), and I feel that this opus can sound as well for clarinet.

Robert Schumann—*Three Romances* for Oboe and Piano (*ad lib.* Violin), Opus 94, G. Schirmer, Peters, Augener. The clarinet (in A) part is identical to the oboe, except for the low A octaves in the third movement, measures 21-22 and return. Already published and occasionally performed, our percentage of success has been low, I think, for these reasons:

1. The Endurance Problem—But this is also a problem on oboe. The work must be carefully placed on the program, so that one approaches it reasonably fresh and rested. A flexible reed is essential.
2. Inability to turn an expressive phrase—or a lack of empathy for the ebb and flow of Schumann's writing. I am not ready to admit that a clarinet cannot be played as warmly as an oboe!
3. That All-Too-Familiar A Clarinet Syndrome—dull or dead, flat tone, inconsistent scale, and poor intonation. This is not one of Schumann's best creations, but it can be effective, given a good A clarinet and a performer who understands the romantic style.

   Regarding adaptation of Baroque music: that is a special case and deserves a separate article, perhaps several! In any event, we already have available a considerable number of such pieces; some are worthy of public performance, and some merit study, at least.

One final word: transcribing for the clarinet is not only a matter of deciding in which octave the passage sounds best. There is the question of articulation—but within reason, why not each according to his own ability? The numerous and varied editions of the Mozart *Concerto* show us that there is, and should be, flexibility in approaching the legato/staccato question. ■

New Music Reviews

Rosario Mazzeo, Guest Reviewer

Rosario Mazzeo needs no introduction to the clarinet fraternity. A former member of the Boston Symphony Orchestra, he continues an active "retirement" as a teacher, performer, writer, and clinician. J.G.

Reader, read this paragraph before you read the reviews. Part of my life-long prejudice against reviewers is because of the inability to interpret a review without knowing the bias of a reviewer. Mind you, I am not against bias, indeed I consider it a strength. It is merely that I want to see it identified, with its likes and dislikes spelled out, so my own reading of the review has a sounder basis. Therefore you should know my own bias before reading my reviews.

Fundamentally I firmly hold with the idea that music is a means of expression of feelings and emotions. But, there are many other attractions connected with this art; various techniques of writing, playing, departures like multiphonics, etc., all of which have individual fascinations. I am for all of these, but like to identify each category and not lump them all generally. True, a composite of these may produce "music'—but not always.

KAUDER, HUGO. *Sonata* for Bb clarinet and piano, Southern Music Company, San Antonio, Texas 78292.

This is one of the major contributions to 20th Century, or indeed all, clarinet and piano literature. It fulfills all the necessary functions. It is beautiful music, superbly written for the instruments, extremely interesting to play, and withall a real pleasure for the audience. Kauder's very nature was allied to the idiom of beautiful clarinet sound, and being a profound scholar he mastered writing for the idiom before setting ink to paper. It is modal music of a haunting, richly melodic quality, with quasi-Oriental overtones, a truly fresh 20th-Century handling of late 19th-Century Romanticism. It takes a better than average pair of performers to give a sensitive, accurate performance. Note: there are no bar lines, but there are little pulse marks at appropriate points, and accidentals remain effective until the next such mark. Phrasing is made clear by note-bracketing which, while not vertically conforming between instruments, allows conforming eight-note movement between instruments. No serious player should be without this work. Needs sophisticated musicianship.

LEVY, ERNST, *Soliloquy* for clarinet. Photostat may be obtained from the composer addressed at Chemin de Joulen, 1110 Morges, Switzerland. (Note: do not be surprised at the high prices of photostats in Switzerland!)

The past 20 years have seen an enormous proliferation of music for clarinet alone (unaccompanied, without piano, solo, or what have you) some of it very effective indeed. It can generally be divided into 3 camps.

1. Music as music
2. Dressed-up exercise or study material
3. Experimental writing extending the instrument's vocabulary.

There is much cross-pollination, and sometimes (1) will contain elements of (3), and occasionally (3) even, including multiphonics, may reach over into (1). The Levy 'Soliloquy' is very clearly in the #1 category. Indeed of the countless pieces for clarinet alone in my library it easily surfaces as one of the most significant. Seven movements provide great opportunity for variety. Levy has his own melodic language, one which will, along with his other qualities, assure him a solid place in music history. He has written some 15 symphonies and much other music. Though most of these works have been performed in Europe not many have become known here. It is easy to fall under his spell, and it is a very satisfying experience.

All of the movements are essentially melodic except the 6th (which poses a very interesting problem of sustained evenness during a long unbroken flow of 16ths). Pulsation, though sometimes irregular, is no problem. A fully expressive player is called for, indeed only a very competent artist can do justice to the whole work as a unit. The movements are sufficiently varied so that interest is maintained throughout. there is much music which is unidentifiable as to origin. This piece has the virtue of sounding like Ernst Levy and no one else.

PHILIBA, NICOLE, *Concerto da Camera* for clarinet and string orchestra (piano reduction available), Gerard Billaudot, Editeur, 14 rue de l'Echiquer, Paris 10e. It is dedicated to Jacques Lancelot.

If you are looking for new, interesting material of quality here it is. The writing is conventional, but full of fresh melodic and harmonic interest. Ms. Philiba has been strongly influenced by Messiaen, but has developed her own language. Anyhow if you are going to be influenced by someone it is a good idea to choose a master like Messiaen. The music contains no 'trick' maneuvers for the instrument. It is written in the language of music.

MIHALOVICI, MARCEL, *Récie* pour clarinette seule (Bb), Op. 101, Gérard Bilaudot, Editeur, 14 rue de l'Echiquier, Paris 10e. It is dedicated to Guy Dangain.

This is a fine, challenging solo, and a satisfying one. Mihalovici, whom I remember best, and happily, for his *Sonata,* Op. 35, for Eb clarinet, A clarinet, and bass clarinet, has done it again: fresh, original (and difficult) writing for the instrument. This is about as happy a combination of the old and the new in clarinet writing that I know. Calls for a fine player with considerable technical equipment, including slap-tongueing, glissandi, etc., and an unbigotted approach to playing the clarinet.

GOODE, DANIEL, *Circular Thoughts* for solo clarinet, Theodore Presser Co., Bryn Mawr, Pennsylvania.

Mr. Goode obviously had a fine time writing this, and probably anyone interested in Mr. Goode would have a fine time listening (and watching!) him during the performance of it. Equally probably anyone especially interested in a particular player might enjoy a similar pleasure. To my knowledge it is the first time in the history of clarinet literature that a player has been given instructions or advice (quasi-yoga) such as sitting on a small cushion on the floor with a leg folded near the body, and the other slightly in front, having the bell of the instrument resting on the crook of that particular heel. He does give the option of standing. And he does give the options of playing either behind a screen, or in another room! Question: should the connecting door be open or closed?

He sets forth a number of patterns of tone sequences, articulations, and pulsations, and then leaves you to your

own devices. While I am prepared to take this offering seriously I can think of very limited situations where one might undertake playing it. One of the best would be a rainy day, alone in a room feeling either bored or experimental, or perhaps with a friend. That would be a great time to try out his suggestions.

One thing interested me mightily. He speaks of circular breathing while blowing, and describes his approach to it. Mr. Goode identifies it as being a settling and calming effect on the player. This may be so with the newest generation of players, but certainly the few (very) woodwind players (mostly oboists) of the past generation who used this technique never looked either calm or settled. Despite its presentation in a solo format it is possible that Mr. Goode intended his piece for just such a use as I have suggested—largely a study piece. And maybe the listener wasn't supposed to be listening!

ARCHER, VIOLET, *Sonata* for clarinet and piano (dedicated to Joseph Carlucci), Waterloo Music Co., Ltd., Waterloo, Ontario, Canada.

A somewhat interesting study piece of no special originality, but well written for the clarinet. The writing is conventional and sound. Music like this has one useful function often overlooked. It makes available repertoire in serious forms, with appropriate instrumental demands, and thus makes it possible for pupils to *commence* the study of sonatas with something other than the Sonatas of Brahms. Out of respect for Brahms, and for music, his Sonatas should be left until sometime later in a pupil's career, otherwise he is apt to develop simplistic mannerisms which will be difficult to eliminate later.

SACCO, P. PETER, *The Cold Mountain,* Op. 113 for clarinet unaccompanied; *Romance* for clarinet and piano, Ostara Press, Inc. 1092 Skyline Drive, Daly City, Calif. 94015

Both of these pieces are simple, unaffected writing for students and they fulfill their functions well. *Cold Mountain* offers some phrasing problems which may be unusual to some young students, and they will certainly be helpful.

HARVEY, PAUL, *Improvisation on a Martial Inversion* for solo clarinet, SHALL-u-mo Publications, P.O. Box 2824, Rochester, New York 14626

If you are looking for a somewhat amusing piece, brilliant, etc. for an advanced high school or college student here you have it. Many of the usual clichés of clarinet writing are here and used well, proving that one need not be a brilliant player to sound brilliant. Because of this the piece may be very welcome indeed as practical, satisfying student material. ■

REPORTS

As of this moment we have received announcements and reports of important events for clarinetists which would have been publicized in *The Clarinet* had the necessary time of at least four months allowed us to notify members of the Society.

A *National Clarinet Seminar* is scheduled to be held at The New South Wales Conservatorium of Music, Sydney, Australia, April 17-19. Mitchell Lurie is director; the faculty includes Clive Amadio, Isobel Carter, Rodney Jacobson, Murray Khouri, Phillip Miechel, Gabor Reeves, David Shephard, Neville Thomas, Donald Westlake, and the Clarinet Quartet of Belgium. This is the first such event to be held in Australia. Included are concerts, lectures, master classes, and an organizational meeting for a proposed Australian Clarinet Society. Neville Thomas, ICS National Chairman for Australia, should be addressed regarding future events of the new society.

A letter of January 21, 1976, from Dr. Wolfgang Suppan, President of the *Gesellschaft zur Erforschung und Förderung der Blasmusik,* founded in Graz, Austria, in 1974, provides the first two newsletters from the Society. The list of officers and members includes professionals, scholars, and amateurs worldwide. (Dr. Suppan and his son are members of the ICS also). The Society for Investigation and Promotion of Wind Music may be addressed at A-8010 Graz, Leonhardstrasse 15 (Musikhochschule), under the name of Dr. Wolfgang Suppan, President, or Dr. Eugen Brixel, Generalsekretär.

Representing all seven states in the South Central U.S. (Tennessee, Kentucky, Missouri, Arkansas, Louisiana, Mississippi, and Alabama), seventy-five clarinetists attended the first *ICS South Central Regional Conference,* held Saturday, January 24, 1976 on the campus of Memphis State University. Hosted by James Gholson, teacher of clarinet at MSU, the day-long event was open to the public and was highlighted by the appearance of Professor Henry Gulick of the School of Music, Indiana University, one of the country's foremost teachers and a member of the Indiana University faculty for 25 years.

Included in the day's schedule were two lecture-clinics by Professor Gulick, one on tone development, the other on articulation. A student recital featured Terry Norton, Randy Hill, and Ellen Burns of Memphis State University, and William Jackson from Fulton, Missouri and the Interlochen Arts Academy. A panel discussion concerning typical problems of college freshman clarinet students was chaired by Maxyne Scott (Northwestern State University of Louisiana)Other panel members included Henry Gulick, James Gholson, Wilbur Moreland (University of Southern Mississippi), Carl Anderson (Jacksonville State University), and George Plasko (East Tennessee State University).

An excellent presentation on "Making Your Own Reeds Utilizing the German-Austrian Tehcniques" by George Plasko opened the afternoon's program, followed by a talk titled "The Happy (ThoughSometimesFrustrated) Amateur Clarinetist" by Marvin Livingood, a chemical engineer and avid amateur player from Louisville, Kentucky. A faculty recital closed the day's conference with fine performances by Carl Anderson, Thomas Hall (Columbus College), Wilbur Moreland, and Maxyne Scott.

James Gillespie
South Central Regional Chairman

Perhaps because our instrument is more complex and demanding, there seems to be a higher rate of attrition among our *liebhaber(s)*—amateurs—than in the case of, say the flutists. (Dr. Marvin Livingood, amateur clarinetist of Louisville, Ky., and a one-time classmate of the ICS editor, is typical of those whose resurgent interest in the instrument is being furthered by the ICS, its journal, and the various regional conferences and local societies now being developed). ■

"The Clarinet Reed": A Comprehensive Bibliography

Gary S. M. Cauchi 1160 Ivanhill Rd. London, Ont. N6H 4C1 Canada

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Cover Story—Keith Stein

A native Kansan, Keith Stein spent his boyhood principally in Winfield and Coffeyville. His mother taught him piano from the age of six and his father bequeathed him a set from his collection of Albert system clarinets at age thirteen.

While a high school student, he commuted weekly the two hundred miles to Kansas City, Missouri to study clarinet with Gustave Corti and piano with John Thompson at the Kansas City Conservatory of Music. As a senior in 1926 he played clarinet in Dr. Joseph Maddy's first National High School Orchestra, assembled in conjunction with the annual week's activities of the Music Teachers' National Association in Detroit. This group was the origin of the now famous National Music Camp at Interlochen, Michigan where Maddy said, "We will build a camp where we can rehearse and play like this for eight weeks each summer."

Stein's other teachers of clarinet were Joseph Siniscalchi, Chicago Civic Opera Orchestra, Robert Lindemann, Chicago Symphony, and later Rufus Arey of the Eastman School of Music.

After playing the seasons 1932-1934 with the Chicago Symphony, Stein joined the music faculty at Michigan State University where he remained as teacher of clarinet and chairman of the woodwind division through 1975. Upon retirement he was awarded the title of Professor Emeritus. While there he was instrumental in originating and playing in one of the first in-residence University faculty woodwind quintets in the United States.

Mr. Stein's musical activities include principal conductor of the Battle Creek Symphony; associate conductor of the Lansing Civic Orchestra; and teacher of clarinet at the National Music Camp for seventeen summers. He co-organized the National Clarinet Clinic (now the International Clarinet Society) together with Professor Ralph Strouf of Wyoming University, and served as its chairman for four years.

His book, "The Art of Clarinet Playing" has recently been translated and published in Japanese and a second volume, "Self Tutor for Clarinet," is being prepared for publication.

Mr. Stein commutes periodically from his home in Green Valley, Arizona to Flagstaff where he teaches at Northern Arizona University. This, together with one and two day clinics at universities over the country affords ample teaching contact and other interests of clarinetistry. ■

Zukovsky Performs at Regional Meeting

Ms. Michele Zukovsky was featured recitalist and clinician at a May 9 meeting of the Southwest Region of the International Clarinet Society. Presented by the San Diego Clarinet Club and Grossmont Community Services, Ms. Zukovsky has been a member of the Los Angeles Philharmonic for 14 years and is co-principal with her father, Kalman Block. ■

The 1976 International Clarinet Clinic

The 1976 International Clarinet Clinic is just around the corner, August 9-13 in Denver, Colorado. The faculty is about twice the size of any Clinic in the past, and it boasts many national and internationally-known players and teachers.

The Clinic, presented by the University of Denver, will again host the annual meeting of the International Clarinet Society, August 11, and the 1976 edition of the International Clarinet Competition, Sunday, August 8, through Monday, August 9. In addition, Leon Russianoff will hold his pre-Clinic Master Lesson Symposium from Friday, August 6, through Sunday, August 8. (Mr. Russianoff will be taking a break from this year's Clinic duties). There will be a limited enrollment of twenty-four students. You may and should pre-register by mail if you hope to have any luck in being included in that number.

The 1976 International Clarinet Competition will be open to anyone nineteen years of age or under, not yet having entered college. This includes the United States and all foreign countries. Applicants should forward the following material to the International Clarinet Competition, University of Denver, School of Music, Denver, Colorado 80210, by July 25, 1976:

1. Registration Form
2. A $25.00 application fee, payable to the International Clarinet Competition, not refundable.
3. Performance of Weber's *Concertino* recorded on monaural tape in one direction only at 7½ inches per second.

Competitors should also be prepared to perform Weber's *Concertino* for the semifinal round to be held in Denver, August 8, 1976. Those reaching the final round will be asked to perform Debussy's *Premiere Rhapsodie.* Programs need not be memorized and the University of Denver will offer its piano faculty for those not bringing their own accompanists.

The Clinic faculty, although subject to change at this early writing, should prove to be one of the largest and most varied in our twelve-year history. It includes:

Michele Zukovsky, solo clarinetist with the Los Angeles Philharmonic. Mrs. Zukovsky, daughter of eminent clarinetist Kalman Bloch, is well-known for her use of the Wurlitzer clarinet.

Josef Horak, practically unknown in the States, is internationally acclaimed as "the Paganini of the bass clarinet." Together with Emma Kovarnova, his accompanist, they form the much-recorded *Due Boemi di Prague.*

John Denman will represent England this year. Aside from his active London recording schedule, Mr. Denman finds time to design his own mouthpieces for French and Boosey and Hawkes clarinets respectively. He recently discovered and recorded the orchestral material for Spohr's *Concerto No. 2.*

Dr. James Gillespie of Northeast Louisiana University will lecture and perform works for soprano voice and clarinet with Mrs. Gillespie. Don Williams of Defiance College will be an assisting artist in these works.

Buddy DeFranco will return again this year, having left the leadership of the Glenn Miller Orchestra. Mr. DeFranco is universally recognized as the greatest jazz clarinetist in the world. His concert, an hour-plus affair with rhythm section, is consistently inspiring and memorable.

Daniel Leeson in lecture is indescribable. Scholarly in research and content, his approach and hold on an audience are totally fresh, improvisational, and elucidating. He is a noted world authority on Mozart and the basset horn.

William J. Maynard, secretary of The American Musical Instrument Society, will exhibit many of his early clarinets as well as show slides and demonstrate actual performance.

Shelly Hanson, a doctoral student of Keith Stein, will hold daily sessions on all aspects of reed making.

Keith Stein will appear again with his "Stein Series," a successful daily lecture format of past Clinics. Keith promises a new clarinet publication soon, and if it is anything like his *The Art of Clarinet Playing,* we are all in for a treat.

Robert Onofrey, doctoral student at the University of Michigan, will present a host of all-new music composed for him by Leslie Bassett, Stephen Chatman, William Bolcum, William Albright, Ralph Verdi, and Onofrey himself.

Leon Russianoff plans to present one of his outstanding students, Robert Yamins, in a recital.

Ramon Kireilis, president of the International Clarinet Society and Director of the Clinic, will again present the opening host recital.

There is such a plethora of talent scheduled for this Clinic that the basic hourly format may be altered to include dual sessions on some days. As mentioned earlier, many appearances have not been finalized.

In addition to the faculty, all major clarinet manufacturers promise to be in attendance with their exhibits (Conn, Buffet, Selmer, and Leblanc), as well as Luyben Music of Kansas City, offering a wide range of clarinet

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literature. Other exhibitors will include John Franks, Colorado Music School Service, and Richard Gilbert of New York City and the Grenadilla Society. A sprinkling of noted mouthpiece craftsmen usually make impromptu appearances to add a flurry of excitement to the general atmosphere.

Younger players (junior and senior high levels) are becoming more and more frequent in the enrollment at each Clinic, as they find a warm and sympathetic welcome from everyone involved. Many lessons are exchanged or offered on the spur of the moment, and there is ample free time to chat and hob-nob with hundreds of other clarinet addicts. If you are a young player or if you have young students who might be interested, don't hestitate to register. If you want to experience a genuine Rocky Mountain High this summer, simply register for any of the Clinic events by filling out the registration form included in this issue. ■

CLARANALYSIS

Adjustment of Tone Holes for Fine Tuning

Before attempting to adjust one's instrument for the apparently desirable goal of obtaining a perfect scale, a professional player will have resolved a number of almost inscrutable realities out of previous experience, as follows:

1. At least 95% of all tuning should be in a downwards direction. Sharp notes should be lowered to the extent possible by shortening action, even to the extent of a slightly fuzzy or resistive sound (which will be less apparent to the listener than to the player). Where there is no pad, or where a clear sound is not obtainable at a proper pitch, a vent should be reduced in size. (But note below that this is a critical procedure.)

2. The objection to enlarging a vent is that stable, dependable performance of the sometimes several tones which one vent provides depends upon the existence of a perfectly cylindrical termination of the vent and, if fraising (undercutting) is present, the maintenance of concave fraising with sharp edges at both ends of the fraised section. Further, since the purposes of fraising are 1) to provide a suitable color—as the scientist says, a suitable high-frequency cut-off—, and 2) to control the relationships of fundamental and overblown pitches, if a vent is enlarged it must be enlarged cylindrically *and* concavely refraised. Of all the vents on the R-13 B-flat clarinet, only one, the side F#-C#, is consistently too small, and perhaps the manufacturers may even agree with me and fix this! Enlarging and fraising should be done by the expert and preferably by one such as Hans Moennig. Hand filing to restore fraising will not provide the stability of the slightly concave cut of the fraising tool.

Having therefore concluded, one hopes, that all tuning will be downwards, and having closed the offending keys a permissible amount, one then resorts to either fluid or tape. Fluid should normally be applied for only small corrections, since the rounding of edges and the filling of concave areas will cause slippery, unstable pitch. I have personally abandoned almost completely the use of fluids. While adhesive tapes may indeed melt off, sensible protection will probably avoid this. The old-fashioned application of cloth adhesive tape to the top side of the cylindrical wall of a vent is still valid, although the use of a thinner, smoother-surfaced plastic tape, plasticized fabric tape, or even paper tape, applied evenly around the entire cylindrical surface, will provide stability with less noise. We would appreciate advice as to brand names of tapes. (Different thicknesses are needed, of course.) ■

Lee Gibson

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Gloria F. Geer
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Letters to the Editor

Dear Sir:

I have just received the February issue of *The Clarinet*. I thank you for publishing my article on "The Mozart Clarinet Concerto Rewritten." ... Mssrs. Schott allowed me to reproduce a few bars of the edition on condition that due acknowledgement was made ("passages from the Hacker version reproduced by kind permission of Schott & Co."). Unfortunately this was omitted from the published article. I would be grateful if you could correct this...

John P. Newhill
25 Amberly Road
Sale, Cheshire M33 1QP
England

Editor's reply: We do indeed thank Schott & Co.

Dear Sirs:

I am pleased that there is a continually growing interest in vibrato, and I wish to commend Paul Drushler for his recent article in your fine periodical *(The Clarinet*, Vol. 3, No. 1). In recent years vibrato has been more openly discussed. During student days at The Curtis Institute (1946-49), I was very impressed by the trailblazers of that time, Ralph McLane and Reginald Kell, who had different vibrato styles. It was considered almost *verboten* to discuss the use of vibrato on the clarinet let alone perform with it. However, I was convinced that vibrato had to be an integral part of a clarinetist's tone after listening to the beautiful tones produced by those very, very few who used it with refinement and good taste. Few realize the debt of gratitude we owe to those early pioneers who ventured into

vibratoland. Their trials and tribulations are little known except, of course, to themselves. Because of their convictions, vibrato is being more readily accepted in clarinet performance in recent times.

I would like to clarify a statement made by Mr. Drushler that I only used diaphragm vibrato in concert performance. One needs to use the jaw vibrato in works by Gershwin, in pop and jazz-style compositions, and for those which require this method of vibrato in the concert hall repertoire. Sometimes it is necessary to use both methods in the same composition. The main purposes of my article (published in two parts in *Woodwind World,* Dec. 1970 and Feb. 1971) were philosophical and pedagogical in explaining method. For the sake of brevity detailed explanation of all the various aspects of vibrato was omitted. I hope to publish a study in the future that will include many aspects and components of vibrato. We need a great deal more up-to-date research into the physiological area and the measurement of ratio in relationship to amplitude, pitch, and timbre as applied to all instruments.

Anthony J. Ciccarelli
1000 Kingston Drive
Cherry Hill, N.J. 08034

Mr. Ciccarelli was formerly with the Philadelphia and Cleveland Orchestras and the Houston Symphony Orchestra. He presently teaches at Glassboro State College, New Jersey. ■

Clarinet Choir Festival

The Sixth Annual Clarinet Choir Festival was held April 23-25 with performances at the University of Illinois Harding Band Building on Saturday, April 24, at 8:00 P.M., and on Sunday, April 25, at 2:00 P.M.

Guests for this event were David Hite and the Capital University Clarinet Choir, and Richard Webster and the University of Toledo Clarinet Choir. The featured soloist was James Moffitt, a graduate of St. Joseph College, and a student of Harvey Hermann. Mr. Moffitt demonstrated his virtuosity on the clarinet in the performance of the Finale from the Violin Concerto in E Minor, Opus 64, by Felix Mendelssohn.

The Champaign-Urbana Clarinet Choir performed the Roman Carnival Overture by Berlioz, the Finale from the Mendelssohn Violin Concerto in E Minor, and Symphony No. 38 by Mozart. The Champaign-Urbana Junior Clarinet Ch oir performed the Marriage of Figaro Overture and Eine Kleine Nachtmusik by Mozart, and Gordon Jacob's Introduction and Rondo.

The main event of the festival was the combined mass choir of approximately eighty-five clarinetists which performed the Symphony No. 5 by Ludwig Van Beethoven. This composition was recently transcribed for clarinet choir by James Moffitt.

Members of the Champaign-Urbana Clarinet Choir were recruited from the five University of Illinois Bands. The Champaign-Urbana Junior Clarinet Choir is comprised of local high school clarinetists who are private students of Harvey Hermann. These organizations, and the Clarinet Choir Festival, are supported by contributions from the community of Champaign-Urbana, and by the University of Illinois Bands, Dr. Harry Begian, Director.

The university choirs performed individually on Saturday evening, April 24, and the high school and mass choirs performed on Sunday, April 25. A recording of Clarinet Choir Music from the Champaign-Urbana group is available for $5.00 for those interested. Contact "Harvey Hermann, Woodwind Assistant." Univ. of Illinois, 1103 South Sixth St., Champaign, IL 61820 ■

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Clarinet and Piano:

Kitazume, Y.	Sonatine, M.R. Braun
Lefevre, X.	Septieme Sonate, Billaudot
Richardson, N.	Sonatina, Boosey and Hawkes

SOLO WORKS

Solo Clarinet:

Avni, T.	Echoes from the Past, Israel Music Institute
Braun, Y.	Three Movements, Israel Music Institute
Gelbraun, A.	Partita, Israel Music Institute
Jackson, S.	Four Alone, manuscript
Lemeland, A.	Cinq Pieces pour Clarinette Seuele, Billaudot
Rivier, J.	Les Trois "S", Transatlantiques

Clarinet and Piano:

Boucard, M.	Bluette, Billaudot
Charles, C.	Les Eumenides, Transatlantiques
Dello Joio, N.	Three Essays, Edward Marks Mus./Belwin Mills
Donahue, R.	Divertimento, C.L. Barnhouse, Co.
Johnson, T.	Scherzo/Pastorale, British & Cont. Music Ag., Ltd.
Luening, O.	Fantasia Brevis, Merion Music, Inc.
Malipiero, R.	Giber Folia, Suvini Zerboni
Mignion, R.	Petit Nocturne et Marche Fantasque, Billaudot
Muller, I.	Fantasie for Clarinet and Piano, manuscript (Al Rice)
Rogers, B.	Pastorale Mistico (clarinet & orch.), Galaxy Music Corp.
Setter, M.	Elegy, Israel Music Institute
Simon, E.	Mastersongs Vol. I and II, Boosey and Hawkes
Stevens, H.	Dittico, Mark Foster Music Co.
Stevens, H.	Serenade, Mark Foster Music Co.

CONCERTI

Anonymous	Concertato (clarinet only), manuscript
Anonymous	Concerto (clarinet and orch.), manuscript
Beer, J.	Concerto in B flat (clarinet & piano), manuscript (piano score)
Brevik, T.	Concertino for Clarinet (score-clar. & orch.), manuscript
Fuchs	Concerto (clarinet and orch.), manuscript
Haydn, J.	Concerto in B flat (cello) (clar. & orch.), Boosey and Hawkes
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Lefevre, J.	Concerto (clarinet only), manuscript
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Michel, J.	Concertato (clarinet only), manuscript
Michel, J.	Concert (clarinet only), manuscript
Molter, J.	Four Concerti (clar. and chamber orch.), manuscript
Mozart-Bach	Concert in Eb (Yona Ettlinger) (clar. & strings), Boosey and Hawkes
Spohr, L.	Concerto #1 (Cavally) (clarinet & piano), Southern Music Co.
Tausch-Clinch	Concerto #3 historical paper & score (clarinet & orch.)

DUETS

Dahl, I.	Five Duets for Clarinets (two clarinets), Joseph Boonin, Inc.
Kelterborn, R.	Incontri Brevi (flute & clarinet), Bärenreiter-Verlag, Kassel
Ziffrin, M.	The Little Prince (clarinet & bassoon), manuscript

TRIOS

Devienne, F.	Trios (microfilm) (clar., horn, bassoon)
Gay, E.	18 Grand Trios (Baroque) (three clarinets), Gerald Billaudot
Ziffrin, M.	Movements for Clarinet and Percussion, manuscript

QUARTETS

Blasius	Quartetti (clar. & strings)
Vogel	Quartetto (clar., violin, viola, cello)

SEXTETS

Marchek	Allegro con Variations (2 clar., flute or oboe, 2 horns, bassoon)

OCTETS

Anonymous	Six Variations for Octet (2 clar., 2 oboes, 2 bassoons, 2 horns), manuscript

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Gretchaninoff	Sonata No. 2, U.S.S.R.
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Lachowska, S.	Sonatina, P.W.M.
Lefevre, X.	Sonata in Bb, Op. 12, no. 1, Oxford Press
Michel, D.	Sonatine (1960), CeBeDeM, Brussels
Ries, F.	Sonata in Eb, Op. 169, Bärenreiter Kassel
Sturmer, B.	Sonata, Op. 73, Willy Muller
Telemann, B.B.	Sonata in D minor, Rubank

CONCERTOS

Antoniou, T.	Concertino, Op. 21, Barenreiter Kassel
Krommer, F.	Concerto, Op. 52, Copy N.Y.P.L.
Molique, B.	Concertino in F minor, Barenreiter Kassel
Rossler, F.A.	Concerto in Eb, Rubank
Sikorski	Concerto, P.W.M.
Stutschewsky, J.	Concerto, Israeli Music Publishers
Vasilenko, C.	Concerto, U.S.S.R.
Weber, C.M. von	Concertino, Op. 26, Verlag Doblinger
Weber, C.M. von	Concerto, Op. 74, no. 2, Southern Music Company
White, D.	Concertino, Ludwig Music

WORKS FOR CLARINET & PIANO

Barata, L.	Four Compositions, Edition Supraphon
Bauer, J.	Rondo of Fourths, P.W.M.
Ben Haim, P.	Pastorale Variee, Israeli Music Publishers
Ben Haim, P.	Three Songs Without Words, Israeli Music Publishers
Boucard, M.	Bluette, Billandot
Camilleri, C.	Divertimento No. 2, Fairfield Music
Charles, C.	Les Eumenides, Editions Musicale Transatlantiques
Driessler, J.	Funf Stücke fur Klarinette & Klavier, Op. 24, no. 3A, Bärenreiter Kassel
Fibich, Z.	Selanka Pastorale, Urbankc & Sons
Galpin, F.W.	Three Intermezzi, Novello
Goedicke, A.	Nocturne, Op. 28, no. 1, U.S.S.R.
Goedicke, A.	Etude, Op. 28, no. 2, U.S.S.R.
Krenek, E.	Kleine Suite (1924), Bärenreiter Kassel
Kunndal, J.	Da Lontano Fantasia, Norsk Musikforlag
Mignion, R.	Petit Nocturn et March Fantasque, Billandot
Rossini, G.	Introduction, Theme, & Variations, Oxford
Rytel, A.	Romance, Op. 26, P.W.M.
Schumann, R.	Romance, no. 3, Southern Music Company

WORKS FOR SOLO CLARINET

Bentzon, J.	Tema med Variationen Studies no. 14, Wilhelm Hansen
Cheslock, L.	Descant, Oxford
Joannidis, J.	Versi (1967), Gerig
Krenz, J.	Music for Solo Clarinet, W.P.M.
Mignone, F.	Sonata, M.S. copy
Reinhardt, B.	12 by 12, Israeli Music Publishers
Saguer, L.	Four Essays for Clarinet, Jobert-Paris
Sydemann, W.	Sonata, Peters
Tobin, J.	Sonatina, M.S. copy

WORKS FOR TWO CLARINETS

Bavicchi, J.	Five Dialogues, Op. 7, Oxford
Cahuzac, L.	Sonata Classique, no. 2, Billaudot
Mortensen, F.	Three Pieces for Two Clarinets, Norsk Musikforlas
Pranzer, J.	Cinquieme Duo Concertant, Editions Musicales Transatlantiques

WORKS FOR THREE CLARINETS

Schneider, W.	Altholländische Tanze 2—Suite, Bärenreiter Kassel

WORKS FOR CLARINET & OTHER INSTRUMENTS

Clarinet & Flute

Burkhard, W.	Serenade (1953), Barenreiter Kassel
Kelterborn, R.	Incontri Berevi, Barenreiter Kassel
Krenek, E.	Sonata, Op. 26/2B, Barenreiter Kassel

Clarinet & Violin

Raphael, G.	Chamber Music, Op. 47, no. 6, Willy Müller

Clarinet, Bass Clarinet, & Piano

Hanus, J.	Short Stories, Op. 29, no. 3, General Music

Clarinet, Oboe, & Bassoon

Reinhardt, B.	Quatro Scherzi, Israeli Music Publishers

Clarinet, Cello, & Piano

Zilcher, H.	Trio in a minor, Op. 40, Willy Müller

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Devienne, F.	Trios, Microfilm
Helmschrott, R.	Invention, Bosse Edition Regensburg

Clarinet, Flute, & Bassoon

Hall, C.	Petite Suite, Orion Music Press

Clarinet, Soprano, & Cello

Balassa	Trio, Op. 41, Edition Musica Budapest

Clarinet, Horn, Bassoon, & Piano

Berwald, F.	Quartet in Eb, Bärenreiter Kassel

Clarinet, 2 Violins, Viola, & Cello

Holer, K.	Klarinetten Quintett, Op. 46, Willy Müller
Mozart, W.	Allegro in Bb, Nagels Verlag Kassel

Clarinet, Piano, & String Quintet

Petyrek, I.	Sextet, Universal

Woodwind Quintet

Huber, K.	3 Movements in 2 Parts, Bärenreiter Kassel

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Rola, A.	Concerto for Basset Horn & Orchestra, M.S. copy

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Madeja, J.	Technical Studies, Books I & II, P.W.M.

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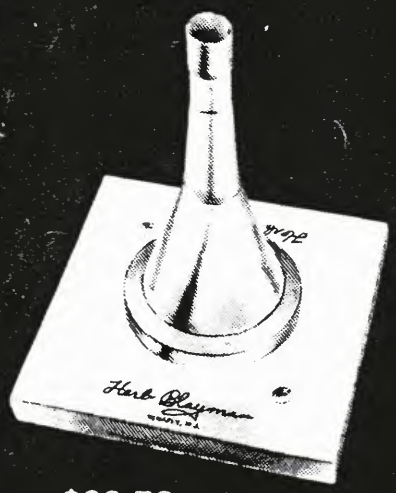

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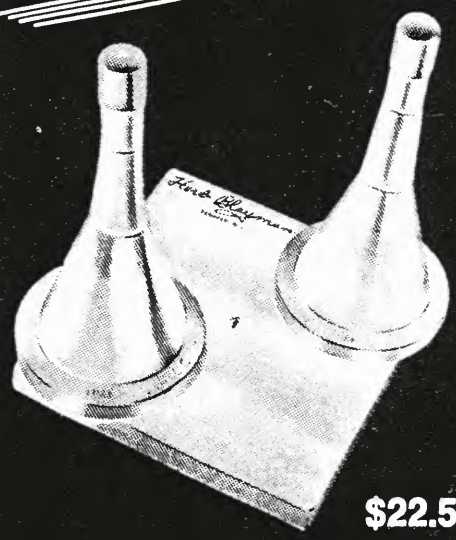

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