

# The Clarinet

Volume 40 Number 3

June 2013

A portrait of Hans Deinzer, an older man with white hair and glasses, wearing a white shirt. He is smiling and looking slightly to the left. The background consists of a stone wall and green foliage.

**HANS  
DEINZER**

40TH ANNIVERSARY ISSUE



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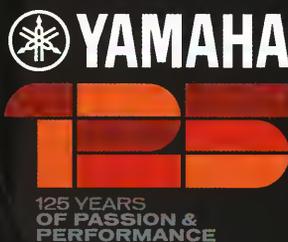
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# the clarinet

Volume 40, Number 3

June 2013

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Hans Deinzer (photo: Nina Janssen-Deinzer)

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

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**Assistant Editor:** Rachel Yoder, 402 Sroust Street, Denton, Texas 76201, 940-765-1042 (phone), Email: rachel.yoder@gmail.com

**Editor/Publisher:** James Gillespie, 405 Santiago Place, Denton, Texas 76205, 940-382-4393 (phone), 940-565-2002 (fax), Email: James.Gillespie@unt.edu

**Contributing Editor:** Joan Porter, 400 West 43rd, Apt. 411, New York, NY 10036

**Editorial Staff:** Gregory Barrett (Editor of Reviews), School of Music, Northern Illinois University, DeKalb, IL 60115, 815/753-8004, Email: gregbarrett@niu.edu; Bruce Creditor, 11 Fisher Road, Sharon, MA 02067, Email: bcreditor@bso.org; Cher Dissinger, 804 Foxhall Lakeland, FL 33813; Email: DRBRAINGOLD@aol.com; Paul Harris, 15 Mallard Drive, Buckingham, Bucks, MK18 1GJ, U.K., Email: paulharris@dsl.pipex.com; Kimberly Cole Lucvano, College of Music, University of North Texas, 1155 Union Circle #311367, Denton, TX 76203-5017; 940/565-4096; Email: kimberly.cole@unt.edu; William Nichols (Audio Review Editor), 1033 Fawn Hollow, Bossier City, LA 71111, 318/741-3373; Email: wrnichols@bellsouth.net; Jean-Marie Paul, 14 rue du Chateau, F-95410 Grosly, France, Tel. (Vandoren office hours) +33 1 53 41 83 08, Email: jmpaul@vandoren.fr, jmpaul1954@gmail.com; Deborah Check Reeves, Curator of Education, National Music Museum, University of South Dakota, 414 E. Clark St., Vermillion, SD 57069, phone: 605/677-5306, fax: 605/677-6995, Museum website: www.usd.edu/smm, Personal website: www.usd.edu/~dreeves; Randy Salzman, School of Music, DePaul University, 0162 GCPA, 605 S. College Ave., Greencastle, IN 46135-0037; 765/658-4392 (phone); 765/658-4042 (fax), Email: rsalzman@depauw.edu; Margaret Thornhill, 806 Superba Avenue, Venice, CA 90291, phone: 310/464-7653, Email: clarinetstudio@ca.rr.com, personal website: http://margarethornhill.com; Michael Webster, Shepherd School of Music, Rice University, P.O. Box 1892, Houston, TX 77251-1892, 713/838-0420 (home), 713/348-5317 (fax), Email: mwebster@rice.edu; Heston L. Wilson, M.D., 1155 Akron Street, San Diego, CA 92106, Email: hestonwilson@sbcglobal.net; Cynthia Wolverton, 2355 Laconia Court, Crofton, MD 21114, Email: cynthia.wolverton@navymil.mil; Kellie Lignitz and Rachel Yoder, Email: clarinetcache@gmail.com

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**National Chairpersons:**  
National Chair Coordinator: Eddy Vanoosthuys, Elzenlaan 29, B-8500 Kortrijk, Belgium, Tel. (mobile) +32477256366; Email: eddy.vanoosthuys@skynet.be  
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# Letters

It is gratifying to see that sound pedagogical concepts survive through generations of players and teachers. In *The Clarinet*, March 2013 article about Mr. Marcellus' articulation advice, we read, "For mixed articulation passages, Marcellus encouraged stopping the slur with the tongue... he encouraged emphasis on the first note of a group of slurs."

In H. Klosé's *Method* (of about 250 years ago), we read, "Bear a little on the first note of a slur and lighten the last note where the bind finishes." (Translator unknown)

— Glenn Bowen

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# Teaching Clarinet

by Michael Webster

## REST ASSURED

*Sixty-first in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University*

After conducting an excellent teen-aged orchestra, Houston Youth Symphony, for 15 years, I have come to expect even the best young musicians to have certain rhythmic problems predictably. In passages combining notes and rests, the rests are more difficult! In general, notes coming on the beat after a rest are more likely to be early, and notes coming after the beat are more likely to be late. Regarding the former, an experience from more than 20 years ago is emblazoned in my brain.

In my only year as music director of the Wellesley Symphony Orchestra (a community orchestra not related to Wellesley College), my proudest achievement was drawing an audience of c. 1,000 to the annual children's concert, at least five times as many as usual. It helped that I had cajoled Joan Kennedy, who had just written a popular book about music appreciation, to narrate *Peter and the Wolf*. The concert opened with a demonstration of the instrumental families, starting with brass and percussion playing Copland's *Fanfare for the Common Man*. I raised my baton for the upbeat and as it started its downward path, a huge boom emitted from the bass drum at least half a beat early. This was the first sound the huge audience heard. By comparison, the rest of the concert went very well!

The bass drummer, for whatever reason – inattention, impatience, anxiety, excitement, caffeine overdose – was compelled by some inexorable force to play long before the downbeat. Other examples tend to be less dramatic, but are nonetheless common, such as young string sections tending to render pizzicato early, or someone jumping the gun after a grand pause. Although I have

conducted only young orchestras for the intervening two decades, a colleague who has a lot of experience with both student and professional orchestras has observed that the more experienced the orchestra, the later they play relative to the given beat.

When notes are meant to come on the beat, why is there a tendency to come early? I don't know for sure, but it is more prevalent among string players than among wind players. It may have something to do with the physicality of the bow. The ubiquitous "Mississippi Hot Dog" rhythm superimposed on *Twinkle, Twinkle, Little Star* in the Suzuki Violin Method teaches students how to start and stop the bow without scratching. Even after years of training, however, the urge to start the bow after a stop or a rest still tests a string player's patience.

Woodwind players have less trouble starting on the beat accurately. Tonguing is a more concise motion than moving a bow, thus more easily controllable. But the opposite is true of notes coming after a short rest, say an 8<sup>th</sup> or 16<sup>th</sup> rest. Offbeat entrances tend to be problematic for younger woodwind players. In this instance, the tongue is not so much the problem as the breath.

The three examples I have chosen are all part of the nationalist movement during the second half of the 19<sup>th</sup> century. The dates of the composers overlap in an interesting way: Gounod (1818–1893), Chabrier (1841–1894), and Dvořák (1841–1904). All three feature rests prominently at the beginnings of measures. We may have a semantic problem with the way we use the word "rest" to describe musical silence. One dictionary definition of the verb "rest" is: "to cease from effort or activity for a time," and for the noun: "cessation from labor, action, exertion, or motion." In all of our human frailty, I think we do tend literally to rest during a rest, when our mental activity should be even more acute than when we are playing notes. As teachers and

musicians, we must continually remind ourselves that musical rests are not moments of repose, rather they are moments of intense anticipation.

Let's begin with a relatively easy example, the *Funeral March of a Marionette* by Charles Gounod (*ex. 1*), popularized as the theme song for the TV show "Alfred Hitchcock Presents" (1955–65). Previously, students have learned how to count eighth notes at increasingly fast tempos so that 6/8 feels like six beats in two groups of three rather than two beats subdivided into three. They have also learned that the sequence of events for starting a note is: 1) inhale 2) form embouchure 3) place tongue on reed 4) blow 5) release tongue. It sounds tedious to spell it out in such detail, but in reality, this is what happens during even the briefest moment of rest. All five actions happen so quickly that, with the exception of the inhalation, they happen nearly simultaneously. The longer the rest, the more time we have to inhale, reset the embouchure, blow and tongue. The first 16 measures of the *Funeral March* allow us to do that easily at the typical tempo of dotted quarter = c. 92. In fact, there are **too many** rests! If one inhales during all of them, one easily gets backed up with a lungful of stale air. One breath every four measures is plenty, so I would recommend not breathing between mm. 2 and 3. Between mm. 4 and 5 there is plenty of time to take a comfortable rhythmic breath on the downbeat of m. 5 and prepare for the first note during the second eighth rest. The same is true at the beginning of m. 9, the end of m. 12, and the end of m. 16. There is no physical reason why entrances should be late if all of the eighth notes and eighth rests are counted properly and if the brain doesn't take a rest during the rest.

All of these examples are given here without accompaniment. In lieu of an accompaniment, supply a rhythmic pulse of either dotted quarters or eighth notes or both for

a student who has trouble entering on time after the rests. I often click my fingers with a student: it seems friendlier than a metronome. At this tempo, I can't click my fingers fast enough for eighth notes, so I substitute light clapping no louder than *mp*. During recovery from a leg injury, there is always a moment when the crutch must be taken away, and the same is true of the metronome. Be sure that students can play good rhythm both with and without. Another strategy is to tap on the student's shoulder. This imparts physicality to the rhythm. The shoulder is the only place where I feel I can touch a student without asking permission. In our society, the shoulder is a "safe" place to touch, expressing encouragement without creating embarrassment for either the teacher or the student.

Although it is quite possible to play the entire "bridge" (mm. 17–24) without taking a breath, most students are likely to need one or two. Since there is only one eighth rest at a time, care must be taken to set the embouchure, tongue and air quickly after the breath. One breath in m. 21 is probably best. A reminder about articulation: in a sequence of staccato notes at this tempo, sustain the air, stopping and starting each note with the tongue, **except** the last staccato note before a rest. To avoid being overly dry, stop it with the air, being sure that the note is still very short. For example, m. 1 would be played with sustained air, the tongue stopping each note, but the first and third notes of m. 2 would be stopped with the breath.

Example 2, Dvořák's *Slavonic Dance No. 10*, requires breathing after a 16<sup>th</sup> rest with only one exception: mm. 7–8. The best master plan is to breathe every four bars, even when there are two-bar phrases between mm. 17–24. At the moderate tempo, there is time to get a generous breath and refocus the embouchure during a 16<sup>th</sup> rest. Access maximum concentration during the measure before each breath, so that the note before the breath receives full value and has a nice taper. A common fault is to end the note before a breath either too early or too abruptly for fear of being late after the breath. That fear is warranted! For some students it takes considerable practice to end a note gracefully, breath quickly and start another note. The articulation here is the opposite of *Funeral March*: as broad as possible with tenuto-style tongue for the dashes beneath the slurs. The printed dynamics may seem exaggerated, but they are

### Funeral March of a Marionette

Charles Gounod  
(1818-1893)

Allegretto

Example 1

Dvořák's own. Both examples are substantial excerpts, but incomplete. The formal design is remarkably similar: four eight-bar phrases in standard AABA. Whereas the Gounod only hints at the A theme during the B section, the Dvořák uses the same musical motive, only slightly varied. Watch

out for the rhythm in m. 23! We expect an eighth rest, but get only a 16<sup>th</sup>.

Now we are ready for a speed challenge, perhaps not as dramatic as Danica Patrick's at the Daytona 500, but *Allegro con fuoco* nonetheless. Of all the Spanish-flavored works by French composers, such as Bizet,

### Slavonic Dance No. 10 op. 72, no. 2

Antonin Dvořák  
(1841-1904)

Allegretto grazioso

Example 2

Themes from "España"

Emmanuel Chabrier  
(1841-1894)

Allegro con fuoco

Example 3

Lalo and Ravel, Chabrier's *España* is perhaps the epitome. I came into contact with it at the age of 11, when Perry Como sang "Hot Diggity" on his TV show. That adaptation of *España* used only the first two of the five themes I've included in my Reader's Digest version. Although two themes were plenty for Perry Como to have a hit song, the melodic wealth of the original *España* is extraordinary, and every one of the themes starts after an eighth-note rest. At the speed of dotted half = c. 76-80, an eighth rest doesn't allow much time for a breath. Even so, the best strategy is to breathe every fourth bar rather than more frequently, even when the rests would allow it. By using music such as contained in these three

examples, gradually decreasing the amount of time available for a breath, the student can learn how to get sufficient air in a very short amount of time without distorting the rhythm by being late after the breath.

*España* adds one other challenge: leaving a tie on time. Whether or not a breath is taken at m. 14, one surely will be taken at m. 18, and again during the fifth theme after m. 62. We need an impulse on the downbeat to leave the tie properly. Béla Bartók, in *Mikrokosmos*, his landmark series for young pianists, suggests a sharp percussive rap from the teacher. The nature of the clarinet, however, is very different from the piano, which has automatic decay on every tone and no need to breathe. So for wind

players, the rhythmic impulse comes from silence. Taper the tied note as though there were a rest printed on the downbeat; then supply a rhythmic rest by breathing exactly on the downbeat. The result is a graceful breath followed by the next note being on time. Just as the dynamics in these examples are the originals from the composer, so are the phrasings. Where will one breathe after m. 62? mm. 70 and 74 work well, but perhaps the student is playing slower than performance tempo and can't make it from m. 62 to m. 70 comfortably. In this case, the best place to catch a breath is to interrupt the printed slur in m. 66. This is better than breathing at the bar line between m. 64 and 65, which interrupts the phrase as it approaches its peak. Breaking a slur is not like breaking a commandment! Choose breaths on the basis of the overall phrase. By following these procedures, you can rest assured that the rhythm will flow steadily through every breath.

## WEBSTER'S WEB



Your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster's Web at [mwebster@rice.edu](mailto:mwebster@rice.edu) or Michael Webster, Shepherd School of

Music, MS-532, P.O. Box 1892, Houston TX 77251-1892; fax 713-348-5317; website: [www.michaelwebsterclarinet.com](http://www.michaelwebsterclarinet.com)

Here is an interesting insight from Ruben Greenberg in response to my article about transposition:

Just a couple of thoughts about the almost lost art of transposition: Recently I played the viola part on the clarinet with a student playing the clarinet part of Mozart's *Kegelstatt Trio*. Like most self-respecting clarinetists, I have played this piece over a hundred times and I thought I knew the viola part by heart. Yet when I actually played it, there were all sorts of things that I had never really noticed before. The moral of my story is that as an exercise in transposition, one can play other parts of the chamber music pieces that are part of one's repertory. Apart from being an excellent exercise in transposition, it will deepen your knowledge and understanding of the work.

**MW:** I agree, wholeheartedly, Ruben! In fact, you remind me of the one viola joke that is not deprecating to violists. Many German publications of clarinet music, such as the quintets of Mozart and Brahms, have an alternate part for a viola substituting for the clarinet. The edition will say "Klarinette (oder Bratsche)." So the next time you rehearse with a violist you extend this greeting; "Hi, have you Bratsche viola?" In the case of the *Kegelstatt Trio*, how about reversing both parts and playing it for "oder Klarinette und oder Bratsche?" Sounds smelly to me! On a more serious note, one method of transposing a viola part to clarinet is to imagine that it is written in bass clef and play it up an octave. If you have played keyboard and are somewhat fluent in bass clef, this works really well because the third line of the alto clef is middle C, and the third line of the bass clef is D, raising it a step for B-flat clarinet. Add two sharps or subtract two flats from the key signature, and you have smooth sailing without having brought your Bratsche!

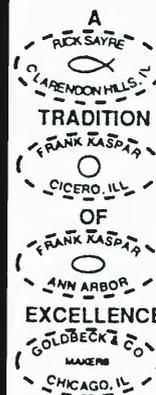
One more thought about the content of this article: As I write it, I am listening to about 50 clarinet applicants for three different summer festivals where I am teaching. If I have a choice of audition repertoire, I

always include the Variation from Stravinsky's *Firebird Suite*, and it is the first thing I listen to. It is surprising how rare it is, even among advanced clarinet students, for both the notes and the rhythm to be correct. In fact it is the perfect example of the statement, "In passages combining notes and rests, the rests are more difficult!" Just today, in very early March, I have heard several players do well with the notes, but poorly with the rhythm. This is why I think the content of this article, and other articles about rhythm such as those in *The Clarinet*, December 2002 ("We Got Rhythm"), December 2003 ("Clarinetnicity"), June 2007 ("Practicing Successfully") and June 2010 ("Gimme Five") are so important. If poor rhythmic habits are established early on, they are hard to break. My next couple of articles will feature other aspects of laying a solid foundation for good rhythm.

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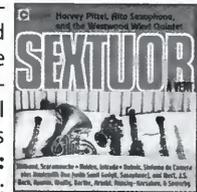
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# Audio *Notes*

by William Nichols

\* \* \* \* \*

It is again a pleasure to congratulate the members of the contemporary music ensemble eighth blackbird as the winner of the 2013 Grammy Award in the Best Chamber Music/Small Ensemble Performance category. The ensemble was also the winner of this category in 2007 and 2011. The current release from Cedille Records is titled **meanwhile**. Their first commercial recording, **thirteen ways**, reviewed in these pages almost 10 years ago (December 2003), has remained a favorite recording of contemporary music in this writer's collection. They self-produced a recording in 1999 titled **Round Nut Tool**, and in the subsequent dozen years through extensive concertizing, the release of six recordings for Cedille, as well as separate recordings of works by Steve Reich, Jennifer Higdon, Paul Moravec and Carlos Sánchez-Gutiérrez, eighth blackbird established itself as the most innovative, dynamic and one of the most widely known ensembles of its kind in the United States.

Clarinetist/bass clarinetist Michael J. Maccaferri is a founding member of this mixed-instrument sextet, which, as heard here, includes flutist Tim Munro, violinist/violist Matt Albert, cellist Nicholas Photinos, percussionist Matthew Duvall and pianist Lisa Kaplan. Maccaferri possesses the prodigious technical and musical skills necessary to deal with the highly varied demands placed upon the players of this vibrant ensemble. In addition to his clarinet playing, Maccaferri's bass clarinet artistry is prominently displayed throughout much of this recording.

The repertoire presented here from six composers varies significantly in style, and range from the edgy, virtuosic, and seriously rhythmically intricate ...à mesure of Philippe Hurel, to the program's 1969 "golden oldie" minimalism of Philip Glass' *Music in Similar Motion*. Remaining works are Missy Mazzoli's *Still Life with Avalanche*; two movements (of four) from *Damaged Goods* by Roshanne Etezady; a

large work by Stephen Hartke (addressed below); and a piece perhaps of special interest to clarinetists: *Catch* for clarinet, violin, cello and piano, written in 1991 by a then 20-year-old Thomas Adès.

*Catch* is a complex work, and a piece of theater music for the clarinetist as an outsider. Program notes describe us and our instrument as "...the clarinet, an instrument alien to the group he so desperately wants to be a part of: the piano trio." The composer choreographed stage action for the clarinetist, who dashes, dances, wails, and finally "rejected for the last time, sits in his onstage chair for the very first time just as the final notes are played." Michael Maccaferri is a convincing protagonist who plays with manic conviction. Given the program, instrumentation and length of this 10-minute piece, perhaps we have found the perfect prelude and companion for Messiaen!

This release is actually a double Grammy winner. The centerpiece of the recorded program is the disc's title work, *Meanwhile* (2007) by Stephen Hartke, which garnered the composer the 2013 Grammy Award for Best Contemporary Classical Composition. Its complete title listing is: *Meanwhile: Incidental music to imaginary puppet plays*. The 17½ - minute work consists of six sections which flow directly into each other. *Meanwhile's* genesis and success stems from Stephen Hartke's interest in various forms of Asian puppet theater and his efforts to evoke Eastern sounds from this Western ensemble. He makes extensive use of percussion, mimicking Javanese gamelan, and a prepared piano in the role of a Vietnamese dulcimer. This is a fascinating and colorful journey through an exotic world conceived by Mr. Hartke and realized by eighth blackbird, who prove they are up to any task at hand, and play with panache throughout this outstanding recording.

**Meanwhile** is from CEDILLE RECORDS, CDR 90000 133, [www.cedillerecords.org](http://www.cedillerecords.org).

Thanks to bass clarinetist Henri Bok for sending a copy of his CD release entitled **Voices of the Four Seasons**, which presents music of American composer and teacher David Loeb. Bok is joined in part of this recording by accomplished colleagues, clarinetist Kerstin Grötsch and pianist Rainer Maria Klaas.

Henri Bok is no stranger to many of our readers. A bass clarinet specialist, he has performed frequently at I.C.A. ClarinetFests® and has appeared in concert and given master classes in more than 40 countries. He has presented countless new works as a soloist and as a member of a number of often uncommon duos (with accordion, marimba/vibraphone, bass oboe, saxophones, another bass clarinet) as well as with jazz piano. His discography numbers more than 50 releases. Prof. Bok is a long-time faculty member of the Codarts/Rotterdam Conservatory in the Netherlands, and his book, *New Techniques for the Bass Clarinet*, is a standard work for players and composers regarding extended techniques.

German clarinetist Kerstin Grötsch is an orchestral and chamber music player. She was a member of the Frankfurt Radio Symphony at age 20, has occupied positions in various other orchestras, and is the principal clarinetist of the *Neue Philharmonie Westfalen*. She has performed internationally and is the professor of clarinet at the Robert Schumann School of Music and Media in Düsseldorf.

Pianist Rainer Maria Klaas has presented solo and chamber music concerts throughout Europe, the U.S.A. and Far East. He is a teacher who has conducted master classes internationally, a scholar, concert organizer and a collaborative artist who has worked with scores of solo artists.

David Loeb was born in the New York area in 1939 and has had a 50-year career of composing and teaching. He has composed a large body works for widely varying media, and has a long-standing interest in early music and in Japanese and Chinese culture, which has reflected itself in a significant portion of his works, some which utilize Asian instruments. A teaching career has led him to the faculties of the Mannes College and the New School in New York, as well as the Curtis Institute. In recent years the Vienna Modern Masters recording company has released no fewer than 18 discs in its **David Loeb: Portrait CD Series**.

The disc at hand is a recent release in that series, and it includes two works (or five works, depending on how one sees it). First is the CD title piece *Voices of the Four Seasons* (2004, 2010), and second, *Légendes de la Mer* (1995, rev. 2011).

The existence of all the music on this recording springs from one of the seasons pieces, *Voices of Winter*. Some years earlier than this new disc, Henri Bok recorded the unaccompanied Loeb piece *Voices of Winter* as a CD filler between two large works. The critical success of the filler “emboldened” the composer (in the tradition of Vivaldi, Haydn and Glazunov) to complete the seasonal clock with three new pieces – the remaining movements of this large epic work for bass clarinet. But a recording of the epic piece alone is not really large enough, at least to fill out a CD, so an earlier unrecorded Loeb trio, *Légendes de la Mer*, was revised and is included here.

At 48 minutes in length *Voices of the Four Seasons* in live performance should perhaps be billed as music for bass clarinet and optional resuscitator. The four movements range in length from 10 to 13 minutes, and composer notes indicate that “the movements of my work may be played either separately or together.” In real world environs the former is certainly most likely. Even though there is call for a smidgen of unusual techniques, not to mention a pitch range extending somewhat more than four octaves (sparingly used), these four seasonal movements are essentially interesting melodic studies in which effectiveness lies in phrase and dynamic shaping. Henri Bok does that well indeed and is heard here with a beautiful focused and controlled tone, seemingly produced with little effort.

This music is not about fast, rhythmically-driven virtuoso display, but of line and gesture, and rhapsodic effect. Expressive playing by Bok abounds. The use of pentatonic scales evoke something of an Eastern aura, and, given a peaceful and resonant space, the whole work could effectively function as meditative music. As a recital selection, this writer finds winter the most engaging of the four seasons.

*Légendes de la Mer* is a 15-minute, five-movement piece which found its inspiration in the Brittany region of France. The second and fourth movements serve as something of intermezzi between the longer movements, and also frame the dark slow movement. The “adagio” utilizes clarinet unisons

as points of departure and return, and presents the listener with the most intense and perhaps most memorable moments of the work. Effects are created here which could only be realized by clarinets and piano.

Making for clear textures throughout *Légendes*, the piano writing is kept lean; clarinet and bass clarinet lines are clearly heard. When it comes to the expression “The sum is greater than the parts,” clarinets, amongst wind instruments, most exemplify the adage. The superb performance by Ms. Grötsch and Messrs. Bok and Klaas ensures the effectiveness of this piece, which should find its way onto more recital stages.

The recorded sound is clear, spacious, and presents the bass clarinet in quite a natural manner. This 2012 release is from VIENNA MODERN MASTERS VMM 2060, and is available from [www.shoepair.com](http://www.shoepair.com) or [www.viennamodernmasters.at](http://www.viennamodernmasters.at).

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The contemporary music group Ensemble Resonance has produced a recording of works by active Canadian composers which is indeed a totally Canadian affair. Ensemble Resonance is based in Calgary, and its somewhat unusual quartet grouping of Canadian artists consists of soprano Michelle Todd, violinist Brinna Brinkerhoff, clarinetist Stan Climie and pianist Colleen Athparia.

The release, entitled **Electrospectives**, presents seven works which span a time frame from 1992 to 2008, with all but two pieces being written for Ensemble Resonance. Five of the works utilize an additional element through means of electronics, whether it be in the form of recorded sound (*musique concrète* or otherwise), or live interactive sound manipulation. Used in several of the pieces is a device developed at the University of Calgary called the aXio (alternative expressive input object) which program notes state “is a new digital instrument which gives the musician a broad range of expression and multi-dimensional control of MIDI synthesizers and samplers.”

The seven programmed works vary in ensemble size. Two full ensemble pieces, both utilizing electronics, are Allan Bell’s *a great arch, softening the mountains* and Laurie Radford’s *In the Angle*, of which the former uses bass clarinet and calls only for spoken text from the soprano, while the latter calls for clarinet/bass clarinet, utilizing the



bass instrument quite prominently. There is a pair of trios: *Braga* for soprano, bass clarinet, piano (and sound files), and Timothy Brady's *Triple Riffing* for violin, clarinet and piano. Hope Lee's *Shadows II* is a brief three and a half-minute duo for soprano and violin written as part of a large project. A notable duo is *Hailstorm* for soprano, clarinet/bass clarinet and soundtrack, again with very prominent bass clarinet writing, with sung and mostly-spoken text. *Hailstorm* is a very effective setting of three poems by Canadian Peter Christensen. *Lü – Dream of Light* by David Eagle is the disc's one solo work (with live soloist that is). It is a nine-minute piece for bass clarinet and sound track, which tells a tale of Chinese painter Wang-Fo and is visually illustrated with projected animated images. Images or not, the music stands alone quite well and could make for an effective recital piece.

The compositions presented here are in great part listener accessible, appealing to the ear and to the heart at early hearings. Stylistic language certainly varies, as noted in Brent Lee's setting of a 13<sup>th</sup>-century love poem in *Braga*, a sensuous, lyrical work, and beautiful in a traditional sense; as opposed to the angular and edgier language of *In the Angle*. *Hailstorm* is notable in its use of spoken and sung text, a bit of virtuosic bass clarinet display, interesting soundtrack material and a haunting closing section. The recording closes with Tim Brady's trio *Triple Riffing*. While the term "riffing" is associated with jazz, and these players are riffing, the piece only hints at jazz. This aggressively exciting piece is cast in a three-part structure, and the energy of the minimalist ostinati third section can't be described by this writer, only experienced – three Bravos!

The performers throughout this release are first-rate – precise and committed. Michelle Todd possesses a rich voice and delivers texts expressively and musical lines with poise. Special kudos to Stan Climie, a founding member of Ensemble Resonance who is a widely-known bass clarinetist/clarinetist, and who has contributed significantly to the growth of bass clarinet repertoire. He is the bass clarinetist of the Calgary Philharmonic and serves on the faculties of the University of Calgary and Mount Royal University. He possesses a rich tone on soprano and bass clarinet, and impressive performance skills.

To the credit of the performers, the production team, and also the composers,

this is a recording in which the electronic components are successfully used as an enhancement of the total musical experience. Balances are well realized, and the electronic elements seem to be an organic feature of the whole – never overpowering. The recorded sound is clear and natural.

**Electrospectives** is an artist-produced release replete with informative notes and song texts and translations where appropriate. It is available from CD Baby and iTunes.

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## RECENT ARRIVALS

**Mozart – Brahms.** Luis Rossi, clarinet; Diabelli String Quartet. Mozart: *Quintet in A Major*, K. 581; Brahms: *Quintet in B Minor*, Op. 115. GEORGINA RECORDS GR-1107. Total time 68:36. [www.georginarecords.com](http://www.georginarecords.com) and [www.vcisinc.com](http://www.vcisinc.com)

**Johannes Brahms – Declaration of Love.** Kyrill Rybakov, period clarinet; Anna Zassimova, period piano. Brahms: *Sonatas* for clarinet and piano, Op. 120, and *Fantasies* for piano, Op. 116. ANTES EDITION BM319285. Total time 70:29. [www.bella-musica-edition.de](http://www.bella-musica-edition.de)

**Borrowed Classics.** Debra Wendells, flute; Robert Alemany, clarinet; JoAnn Falletta, guitar; with guest artist Michael Daniels, cello (in Paganini). Music by Bernstein, Lezcano, Mendelssohn (*Concertpiece No. 2*, Op. 114), Mozart, Paganini, Rossini and Schubert. VIRGINA ARTS FESTIVAL. Total time 59:39. contact: [ahirtz@vafest.org](mailto:ahirtz@vafest.org); also available on iTunes

**Trace.** Laura Carmichael, clarinet/bass clarinet. Toshio Hosokawa: *Etude* for bass clarinet; Tolga Tüzün: *Along the Borderline: the breath and the gaze* for clarinet and electronics; Isang Yun: *Monologue* for bass clarinet; Chen Yi: *Monologue: Impressions On 'the True Story of Ha Q'* for clarinet; Jorge Liderman: *T'fila* for clarinet; Kurt Rohde: *Stam!* for bass clarinet; Ronald Bruce Smith: *Something Suspicious (Small)* for bass clarinet and live electronics; Claudio Ambrosini: *Capriccio, detto l'ermaphrodite* for bass clarinet; Theo Loevendie: *Duo* for bass clarinet. KARNATIC LAB RECORDS KLR023. Total time 72:07. [www.karnaticlabrecords.com](http://www.karnaticlabrecords.com) and [www.cdbaby.com](http://www.cdbaby.com)

**Musica Virtuosa (Vol. III).** Josep Fuster, clarinet; Isabel Hernández, piano. Josep Pascual: *Díptic venecià*; Ernest

Chausson: *Andante et Allegro*; Marcel Olm: *Kaleidoskop*; Zulema de la Cruz: *Balada del amanecer*; J. B. Meseguer: *Añoranza*; Claude Debussy: *Première rhapsodie*; Pablo Moras: *Rapsodia*; Jesús Rodríguez Picó: *C'était magnifique*; Robert Muczynski: *Time Pieces*. COLUMNA MUSICA ICM0312. Total time 78:23. [www.columnamusica.com](http://www.columnamusica.com)

**Puro Clarinete/Pur Clarinet 2006.** Jesús Echeverría, clarinet. J. Echeverría de Miquel: *Anunciación; Hecho para bailar; Rapsodia valenciana*; István Láng: *Monodia*; Erland von Koch: *Monólogo No. 3*; Edison Denisov: *Sonata*; Luciano Berio: *Lied*. GODINET MUSIC G16EAF. Total time 32:51. [www.melomanos.com](http://www.melomanos.com)

**Jaren Hinckley – Jazz-Influenced Classical Works for Clarinet.** Jaren Hinckley, clarinet; Vince Humphries, piano. Joseph Horowitz: *Sonatina*; Véronique Poltz: *Elegie*; Alec Templeton: *Pocket-Size Sonatas, Nos. 1 & 2*; Alec Wilder: *Sonata*; Gene Dinovi: *The Gardens of Japan*; David Baker: *Sonata*. TANTARA RECORDS TCD0312JHC. Total time 56:23. [www.tantararecords.com](http://www.tantararecords.com), also Amazon.com and iTunes

**Solos de Concours (Vol. 1).** Franck Amet, clarinet; Nicolas Dessenne, piano. A. Messager: *Solo de concours*; C.-M. Widor: *Introduction et Rondo*; H. Raubaud: *Solo de concours*; R. Gallois-Montbrun: *Concertstück*; J. Rueff: *Concertino*; H. Tomasi: *Concerto*. Total time 52:54. [www.clarinet-edition.fr](http://www.clarinet-edition.fr) and iTunes

**Solos de Concours (Vol. 2).** Frank Amet, clarinet; Nicolas Dessenne, piano. C. Debussy: *Rhapsodie*; P. Gaubert: *Fantaisie*; E. Chausson: *Andante et Allegro*; P. Revel: *Fantaisie*; P. Sancan: *Sonatine*; E. Bozza: *Bucolique*; J. Hubeau: *Air tendre et varié*; J. Françaix: *Concerto* (1<sup>st</sup> mov, 91 bars). Total time 57:12. [www.clarinet-edition.fr](http://www.clarinet-edition.fr) and iTunes

**English Fantasy.** Peter Cigleris, clarinet; Antony Gray, piano. William Alwyn: *Sonata*; John Carmichael: *Fêtes Champêtres and Aria and Finale*; Clive Jenkins: *Five Pieces*; Cecil A. Gibbs: *Three Pieces*; John Ireland: *Fantasy-Sonata*. CALA RECORDS CACD77015. Total time 76:41. [www.calarecords.com](http://www.calarecords.com)

**Islas.** Six chamber works by Juan Sebastián Lach including: *Chamba de um acorde* with Salvador Torre, flute; Fernando Domínguez, bass clarinet; Mauricio Nader, piano; and *Blank Space* with Dan-

iel Pastene, clarinet; Gabi Sultana, piano. NAVONA RECORDS NV5894. Total time 51:41. [www.navonarecords.com](http://www.navonarecords.com)

**Mozart Clarinet Quintet in A K. 581.** Colin Lawson, clarinet; Michael Harris, basset horn; The Revolutionary Drawing Room (Adrian Butterfield and Kathryn Parry, violins; Rachel Stott, viola; Ruth Alford, cello). K. 581 and quintet fragments K. 581a, 580b, and 516c in completions by Robert Levin and Franz Beyer, performed on period instruments. CLARINET CLASSICS CC0068. Total time 60:27. [www.clarinetcassics.com](http://www.clarinetcassics.com)

**A Musical Celebration.** Trio Con Brio: Gary Whitman, clarinet; Misha Galaganov, viola; John Owings, piano. Elena Soklovski: *Venice Suite*; Eric Ewazen: *Trio*. ALBANY RECORDS TROY1384. Total time 56:00. [www.albanyrecords.com](http://www.albanyrecords.com)

**Close to Home – Music of American Composers.** Michael Rowlett, clarinet; Stacy Rodgers, piano. L. Bernstein: *Sonata*; Jeanne Singer: *Nocturne*; Eric Mandat: *Rowzer!*; Valerie Coleman: *Sonatine*; A. Copland: *Sonata*; S. Reich: *New York Counterpoint*. ALBANY RECORDS TROY1385. Total time 64:41. [www.albanyrecords.com](http://www.albanyrecords.com)

**Perennials – Music for Flute, Clarinet and Piano.** The Scott/Garrison Duo: Shannon Scott, clarinet; Leonard Garrison, flute; Rajung Yang, piano. Music by Daniel Dorff: *Perennials* for flute, clarinet and piano; *Three Romances/Andante con Variazioni/Three Little Waltzes/Two Cats/Dances and Canons*, all for flute and clarinet; *Pastorale (Souvenirs du Frög)* for clarinet and piano; J. S. Bach (arr. D. Dorff): *Two Part Inventions Nos. 1, 4, 6* and 8 for flute and clarinet. ALBANY RECORDS TROY1404. Total time 66:23. [www.albanyrecords.com](http://www.albanyrecords.com)

**Louie's Dream – For Our Jazz Heroes.** Eli Yamin, piano; Evan Christopher, clarinet. Twelve tracks of jazz tunes by Armstrong, Napoleon, Ellington, Christopher, Yamin, Carlson and M. L. Williams. YAMIN MUSIC YM37574-8. Total time 52:11. [www.eliyamin.com](http://www.eliyamin.com)

Good Listening!

\* \* \* \* \*

Congratulations are due the International Clarinet Association on its 40<sup>th</sup> anni-

versary. There have been enormous advances in the practice of clarinet artistry, teaching, equipment and information sharing in the last 40 years, stimulated in great part by the efforts of the I.C.A. and its members.

I joined the organization during its first year and still have an original copy of *The Clarinet's* first issue, although there are a few gaps of missing issues down the line.

My earliest memories of what was to grow into our organization come from Colorado. The summer of 1970 I spent at the Aspen Festival just before taking my first teaching position. Several of we clarinetists took off a couple of days to attend the fledgling clarinet clinic at the University of Denver, and I made the beautiful and winding trip with Earl Bates. (At least two other Aspen clarinetists from that summer are I.C.A. members: Eugene Kavadlo and Linda Bartley.) It was at these early Denver meetings that the clarinet organization we now know as the I.C.A. burgeoned. I also attended the Denver meetings in 1973, and in 1974 (I believe), making the acquaintance of some early officers and driving forces in the organization's early days (i.e. Ramon Kireilis, Lee Gibson, Jim Gillespie), and a host of valued colleagues some of whom are still active in the I.C.A. Those colleagues and the many newer ones encourage, inspire and amaze me with their talents, intellect, humor and dedication. I suspect that even the most visionary of our early officers and members did not foresee the scope of our annual ClarinetFests®, the association's myriad of activities and its significant international presence.

I am honored to have served for the last 17 years, and continue to do so, as the Audio Review Editor of *The Clarinet*. Happy Birthday I.C.A.! Looking forward to the next 40. I will see many of you in Assisi.

– WN

**CORRECTION**

In the report on the I.C.A. 2012 Young Artist Competition in the March 2013 issue (page 91), the first-prize winner, Kai-Ju Ho, is from Taiwan, not South Korea as indicated in the article. We apologize for the mistake. Ed.

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# Conferences & Workshops

## OKLAHOMA STATE UNIVERSITY SINGLE REED SUMMIT

The Single Reed Summit was held on the campus of Oklahoma State University, January 11–12. Hosted by clarinet professor Babette Belter and saxophone professor Jeffrey Leoffert, the two-day event featured legendary guest artists Elsa and Walter Verdehr. A number of Dr. Verdehr's former students, who now teach at universities across the country, were also in attendance. The main clarinet events included a contemporary techniques clinic led by Kimberly Cole Luevano and Gregory Oakes. A collage master class as well as a master class led by the Verdehrs offered students plenty of performance opportunities. A highlight of the event was a performance of the James Niblock *Concerto No. 2*, a double concerto featuring Elsa and Walter Verdehr as soloists accompanied by a clarinet ensemble comprised primarily of

her former students. This performance was followed by a wonderfully engaging lecture by the Verdehrs that detailed the commissioning accomplishments and legacy of the Verdehr Trio while listening to their DVDs and CD recordings. The event concluded with a collage recital that featured prominent clarinet and saxophone professors from across the country.

## THE OHIO STATE UNIVERSITY CLARINET SPECTACULAR 2012

*A Report by Katie Morell &  
David Robinson*

Beginning with the 2012–2013 academic year, The Ohio State University welcomed Dr. Caroline Hartig as the new professor of clarinet to the School of Music faculty. Dr. Hartig brought with her an annual tradition, the Clarinet Spectacular, which she had previ-

ously established at Michigan State University. From October 27 through October 28, The Ohio State University experienced its first ever "Clarinet Spectacular!" The weekend had something for everyone. We hosted various performances by guest artists and students. Master classes were given by both Dr. Hartig and our special guest artist, Franklin Cohen, principal clarinet of the Cleveland Symphony Orchestra.

The OSU Clarinet Spectacular 2012 also marked the creation of "The Ohio State University Clarinet Spectacular Honorary Advisory Board & Distinguished Alumni." These members include Dr. Donald E. McGinnis (professor emeritus), Professor James Pyne (professor emeritus), Richard Stoltzman, Professor Howard Klug, Dr. Frederick Schmidt and Dr. Charles Atkinson.

The festival began with Dr. Hartig's master class. Participants included various students from right here in Columbus to as far away as Montana. Later that afternoon was the OSU Studio Showcase Recital. This featured the following students from Dr. Hartig's clarinet studio: Annika Baake, Amy Conley, Jackie Bretz-Eichorn (with special guest Kelsey Pyne on harp), Justin Johnston, Garrett Lefkowitz, Adrienne Marshall, Tanya Mewongukote, Katie Morell, David Robinson, Rachel Tookolo and Katrina Venno. These students were very grateful to their accompanist, Anna Vinnitsky.

Presentations by vendors included Michael Skinner from Vandoren/DANSR, Wolfgang Lohff from Lohff & Pfeiffer and Lisa Canning of Lisa's Clarinet Shop. Other vendors in attendance included Buffet Group USA, Rico/D'Addario, Buckeye Brass and Winds, Music and Arts, Ann Arbor Clarinet Connection and Weait Music. Many thanks to these vendors for their attendance and wonderful products! Special thanks also for the donations contributed for the prize drawings at the conclusion of Saturday evening's Artist Recital.



Front Row: Maurita Mead, Majorie Shearer, Suzanne Tirk, Elsa Ludewig-Verdehr, Linda Ciommetti, Anne Uhlmann, Kristen Thompson and Chris Kirkpatrick. Back Row: Dawn Lindblade, Kimberly Cole Luevano, Babette Belter, Walter Verdehr, Greg Oakes, Haley Bates, Cassie Keogh and Matthew Barnes



*OSU Festival Clarinet Ensemble*

The Artist Recital featured Dr. Hartig and clarinetists from the Columbus area, including the “Tour d’Anches” (Karen Pfeifer, oboe; Nancy Gamso, clarinet; Karen Atria, bassoon), selections from Oliver Messiaen’s *Quatuor pour la fin du Temps* (Woody Jones, clarinet; David Niwa, violin; Pegsoon Wang, cello; and Mariko Kaneda, piano) and “Harmonie Schmarmonie” (Karen Pfeifer and Steve Rosenberg, oboes; Robert Pfeifer and Charles Atkinson, clarinets; Emily Patronik and John Gorman, bassoons; Kimberly McCann and Heidi Wick, horns; Kristen Kurival and McKenna Klontz, sopranos). The Artist Recital closed with Dr. Hartig’s excellent recital of varied repertoire, also accompanied by Anna Vinnitsky.

Once the audience and festival participants thought there could not be any more

clarinet fun – the OSU Clarinet Spectacular had a prize drawing with some incredible items to be won! The GRAND PRIZE was a brand new professional line Buffet R-13 clarinet from The Buffet Group USA!! The winner of this grand prize was Dylan Lloyd, a Master of Music student from the University of Louisville. Congratulations, Dylan, and a large thank you to Buffet Group and all who contributed to the prize drawings.

The day concluded with yet another recital for clarinet enthusiasts, including a World Clarinet Ensemble conducted by Daniel Cavalancia, Jr., the “Stephanie Hanson Jazz Combo” and “Slivovitz Klezmer Ensemble,” Will Cicola, clarinetist and director.

The next day opened with the festival

clarinet choir performance conducted by Dr. Hartig and Dr. Scott Jones, associate conductor of bands at OSU. The final event and highlight of our last day of the festival was the master class by Franklin Cohen. We are extremely grateful to Mr. Cohen for sharing his amazing knowledge and talents with us. This master class wrapped up the weekend-long festival, and everyone traveled back home safely with lots of music and a few new friends!

The Ohio State University clarinet studio cannot give enough thanks to our generous sponsors. This event would not have been possible without them! We would like to acknowledge The Ohio State School of Music (Professor Richard L. Blatti, Director), College of Arts and Sciences (Dr. Joseph Steinmetz, Dean) and Mr. William Morris. Buffet Group USA also played a major role in helping make this festival possible, with special thanks to François Kloc (Vice President of Buffet Group USA), and Al Maniscalco (Division Manager of Buffet Group USA).

The Ohio State University Clarinet Studio will host its Second Clarinet Spectacular in 2013. Stay posted for dates and details. We hope to see you in Columbus!

For more information about The Ohio State University Clarinet Studio or the Clarinet Spectacular event, please contact Dr. Caroline Hartig, email: [Hartig.15@osu.edu](mailto:Hartig.15@osu.edu) [www.carolinehartig.com](http://www.carolinehartig.com)

## *Clarinetes*

### **New Canadian Bass Clarinet Commissions**

“7 New Works” is a project to generate new commissions for bass clarinet and string orchestra with works by three jazz and three classical composers, with bass clarinet soloist Gord Clements. The composers include Misha Piatigorsky from New York, a recipient of the prestigious Thelonius Monk International Award for Composition, and Toronto’s Don Thompson, Canadian Jazz Award’s Composer of the Year and recipient of the Order of Canada. The result is seven very different pieces that “explore classical structures and jazz freedom.” For more info on the CD, scores and parts visit [gordclements.com](http://gordclements.com).



*Frank Cohen demonstrating during his master class*

# Letter from the

by Paul Harris



## A REMARKABLE TEACHER

I was about to sit down and begin compiling this “Letter” when the phone rang, and I heard the very sad news that Professor John Davies had just died. I started lessons with John when I was nine, so have known him for most of my life. He has been an inspirational mentor both to me and to so many other clarinetists and musicians over the years. Readers will have noticed that he often makes appearances in my letters, but I hope you will understand if I devote the whole of this letter to John and his legacy.

John was born into a musical family. His father and uncles were professional musicians. His father (also John) was leader of both the Eastbourne and the Hastings Municipal orchestras (both important orchestras in the early 20th century), he was a member of a piano trio whose pianist was the legendary Sir Adrian Boult, and he was also often to be found playing in the upper desks of the London Philharmonic Orchestra. John Davies Senior was also a teacher, and one of John’s favorite boyhood memories was of opening the front door to greet a particularly distinguished pupil of his father’s – a certain Edward Elgar, who, for a time, came for regular weekly violin lessons.

John began the violin first and would often quip in later years, “I was too stupid to play the violin!” He then moved on to the oboe before settling on the clarinet and, from an early age, music seemed the natural career path. But, observing the amount of work and traveling undertaken by his father, the young John began to contemplate the life of a farmer. It must be more fun and less stressful. His astute father arranged for him to spend all his spare time on a local farm where John made quite a bit of money in milk, but the 5:00 a.m. starts to the day soon swayed the teenager back to the view that music might, after all, be the less demanding choice.

Just before the start of WWII, John had begun his studies at the Royal Academy of Music with George Anderson, a pupil of Henry Lazarus. Those studies came to an abrupt halt as he joined the RAF and was soon sent out to the Far East. Within weeks he and a number of colleagues were captured, and he spent nearly four years as a Japanese prisoner of war. John used to tell many stories of these grueling years but never with any sense of grievance or reproach. He did have a clarinet with him and this he used to keep hidden, buried deeply in the ground in a secret place, but which he was able to play

on rare occasions. He also used the time to learn the entire *Rubaiyat of Omar Khayyam*, a work which he always loved and from which he would often quote.

After the war he completed his studies at the RAM and became very good friends with composer and fellow student Iain Hamilton who, over the years, wrote a great many significant works for him – the *Three Nocturnes*, a quintet, sonata and a concerto, as well as other smaller pieces. John’s life as a professional clarinetist took him in many directions. He had a trio with violinist Rosemary Rappaport (the founder of the Purcell School) and Else Crosse (one of Webern’s last pupils), and they performed and broadcast widely, including giving the first broadcast performance of the Milhaud *Suite*. He also had two duo partners, Iain Hamilton and Else Crosse, and would give frequent recitals. During the 1950s and ’60s, John broadcast often on the BBC and on French radio. He gave first broadcast performances of the Malcolm Arnold *Sonatina* and, among many other works, the William Mathias *Sonatina*, Reginald Smith Brindle *Four Pieces*,



Else Crosse and John Davies (ca. 1954)

Alexander Goehr *Fantasias, Op. 3*, Gunter Raphael *Sonatina* and Leopold Spinner *Suite Op. 10*, all of which were written for him. John was also a great jazz fan, and for a time he had his own jazz band in which his friend Jack Brymer was a member. One of John's favorite performance stories (he was a great raconteur) related the time he played the Mozart *Quintet* to an audience that included Vaughan Williams sitting in the front row. The great composer, who was rather hard of hearing by this time, carried on a very audible conversation with his equally hard of hearing neighbor during the entire length of the performance. In another story John recounted playing a Weber concerto in France on a very hot day. As the performance progressed, it was so hot that the lacquer on the wooden parquet floor melted, and John found himself literally glued, immovably, to the spot.

Though John never recorded on "vinyl," I have a number of his BBC recordings (including the Mozart and Iain Hamilton quintets and the Hamilton *Nocturnes*). He played on 1010s, and his style of playing was very much in the tradition of Reginald Kell (whom he knew well) – a very lyrical, flexible sound with an easy and fluent technique, and musically always finding limitless poetry and character in the music through a broad range of color and rubato.

In the late '50s Boosey & Hawkes published his legendary *Scale Books* for all wind instruments. For decades afterwards there was hardly a wind player to be found (of any standard) who didn't have a John

Davies scale book in their music case. Boosey & Hawkes also published a book of his arrangements of Gilbert and Sullivan songs for clarinet and piano.

In 1951 George Anderson died and John began a teaching career at the Royal Academy of Music of huge distinction and influence. As a teacher John was exceptional. He was highly demanding, but there was always that fine and quick wit that would see the funny side of almost any problem or situation. His greatest quality was of understanding exactly what each of his pupils was about, what they would potentially excel in, and then he would set about their development. He produced countless orchestral players; indeed it would be very unusual, to this day, to find a British orchestra (and many abroad) which doesn't have at least one of his pupils in their clarinet section. There are many fine soloists and chamber players among his students: Antony Pay, Linda Merrick (now principal of the Royal Northern College of Music), the late Duncan Prescott and Amelia Freedman (who

directs and used to play in the Nash Ensemble), to name but a few. Many of his pupils are now wonderful teachers who maintain his values and musicianship.

In the mid-'60s John created the European Summer School for Young Musicians (*ESSYM*) which he directed for many years – an inspirational course for aspirational young players and singers. The likes of the young Simon Rattle, Julian Lloyd Webber and John Harle were among many who owe much to John's wisdom and guidance.

He eventually became Head of Woodwind at the RAM, and as soon as he retired the Guildhall School of Music and Drama snapped him up and he continued teaching there for a good number of years. After his second retirement he continued teaching and writing and doing what he enjoyed most – helping young musicians to find their place in the musical world.

John Davies was a remarkable musician, clarinetist and teacher whose deep concern for those whose lives he touched will live on for many generations.

## Back Issues of *The Clarinet*

Back-issue order forms for *The Clarinet* may now be downloaded from the I.C.A. website: [www.clarinet.org](http://www.clarinet.org). Copies may also be requested by contacting:

James Gillespie  
405 Santiago Place • Denton, Texas 76205

Email: [james.gillespie@unt.edu](mailto:james.gillespie@unt.edu)

## SHOP THE I.C.A. ONLINE STORE

### WWW.CLARINETSTORE.ORG

The I.C.A. has launched an online store where I.C.A. members can sell their own recordings and music. **Here's how it works:**

- **Seller must be a current member of the I.C.A.**
- Sellers send a quantity of each title (CD, print music, etc) they would like to list on consignment, a suggested 5-10 copies per title, plus short descriptions of each title for marketing purposes. Include a jpg image of the CD or print music cover if you can.
- The I.C.A. will post your item(s) for sale, and promote the online store on its website, in *The Clarinet*, and in its quarterly e-newsletters, and handle all sales and shipping. We also suggest that sellers link to the I.C.A. store from their own websites once the item is posted.
- The I.C.A. will retain a 30% commission on the retail price of merchandise sold, and sellers receive 70%.
- Sellers will receive a commission statement and a check for merchandise sold at the end of each quarter, if there was any sales activity for your item.

Let us know if you're interested, and send your CDs or compositions with a packing slip that lists quantities sent and the retail list price for each item. Be sure to include short descriptions of each title that can be posted with the item online, plus a jpg image of the CD or printed music cover. Questions? Email [execdirector@clarinet.org](mailto:execdirector@clarinet.org).

# The Pedagogy Corner

by Kimberly Cole Luevano, assisted by Lindsay Braun

## MARCELLUS FOLLOW-UP

**T**hank you to Kathy Jones who sent the following regarding Marcellus' pedagogy:

The initiative to digitize the master class tapes came from Steve Cohen, former Marcellus student and current Northwestern University professor, who kept bugging the people at the library to preserve the tapes. Also, the quote, "If you know your musical path...": Marcellus always attributed this to "the great pianist Artur Schnabel." The John Mack quote is, as he was preparing his back swing on the golf course, "You know, Bob, you have to blow between the notes." (And demonstrated the forward swing.) Another of my favorite quotes was, "If you don't have rhythm it's for a long, long time."

## DAVID WEBER, PART 1

This "Pedagogy Corner" features the pedagogical approach of David Weber. Thank you to Weber's former students who graciously took time to speak with me about their varied experiences: William Blayney, Robert DiLutis, Dan Gilbert, Todd Levy, D. Ray McClellan, Jessica Phillips, Greg Raden, as well as Ron Odrich who was a good friend of Weber's. I extend particular gratitude to D. Ray McClellan who generously shared excerpts from his informative D.M.A. dissertation, "David Weber: Clarinetist and Teacher." As always, I regret the impossibility of interviewing or contacting everyone who had the privilege of studying with Weber, but I certainly welcome recollections and comments for inclusion in forthcoming issues.

## Weber's Own Pedagogical Background:

While in high school, David Weber studied with Roy Schmidt, principal clarinetist of the Detroit Symphony. According to Weber, Schmidt...

gave me the necessary basics of clarinet playing, which is long tones and scales. To this day I still practice and find them most important. Above all he taught me good musical sound. He explained that you must form an aural concept; you must hear what you want to sound like. In your mind's ear you must set the tone you want to emulate. He suggested primarily listening to the finest clarinetists. Keep in mind the aural concept of the sound you want to reproduce while you're practicing long tones – many forms of long tones....<sup>5</sup>

Much of Schmidt's initial guidance appear to have guided Weber throughout his career, particularly his influence of developing sound described later.

Upon Schmidt's untimely death, Weber continued study in Detroit with Alberto Luconi, Schmidt's successor as principal clarinetist of the Detroit Symphony. However, Weber soon moved to New York where he studied with Simeon Bellison, then principal clarinetist of the New York Philharmonic. According to McClellan, "Weber greatly admired Bellison's musicianship and was influenced by his interpretations. However, because Bellison played the German-system clarinet, Weber decided to seek additional lessons with Daniel Bonade," principal clarinetist of the Columbia Broadcasting System (CBS) Symphony at the time.<sup>4</sup> Although Ralph

McLane was not one of Weber's teachers, the two were good friends, and McLane had a tremendous influence on Weber.

In teaching, Weber wanted both to preserve and perfect traditions he inherited himself. He tried to convey, even improve, ideals and techniques that he found common to traditional schools of clarinet playing. Weber's pedagogical approach certainly seemed to be a composite of each of his teachers. Students mentioned that Weber strongly encouraged them to be exposed to other teachers to get "a second opinion," and he encouraged continuing studies abroad, particularly in France:

I believe every student should study with more than one teacher. If a person or an actor wants to become worldly, how does he go about it? He travels, he gets other viewpoints. A musician should also study different points of view. We have different music schools.<sup>5</sup>

Donald Montanaro relayed, "He was the last link to people like Hamelin, Cahuzac, McLane, Bonade and Bellison. In lessons that I and numerous others had with Weber, he would frequently offer tips or anecdotes passed on to him by these masters. To study with David Weber was to become part of the fabric that binds generations of clarinetists."<sup>2</sup>

## On Embouchure

From the first time he played the clarinet, Weber used double-lip embouchure, which he continued to use throughout his life. He believed that it achieved the best tonal results since it employed all of the facial muscles equally. However, Weber didn't insist that his students play with a double-lip embouchure. Weber's students relayed his description of embouchure as a rubber band around the mouthpiece or an "o" ring gasket. The mouthpiece sat in the mouth with lips firmly encircling it. Weber encouraged students to distribute pressure equally through both lips, many students remarking that he encouraged them to be flexible with their lips.

Weber described embouchure structure in an article published in a 1950 *Woodwind Magazine*:

The sides of the mouth should be close together so that the air comes out only through the center circular opening.

The lips should be pursed with the teeth covering.

Avoid stretching of the lower lip against the teeth, which would allow air to escape through the corners of the mouth and prevent production of a concentrated, mellow tone.

It is necessary to avoid exerting too much pressure on the lower jaw as this makes for pinched tone.

The tip of the mouthpiece should extend into the mouth approximately one half inch behind the teeth, the exact amount depending on the bite of the player and the thickness of the lips.

In covering the teeth, use as little of the lips as possible in order to avoid irritation of the inner membranes by the teeth. The fibres closer to the edge of the lips are tougher and less liable to become irritated.

Generally speaking, the clarinet should be held at a forty degree angle from the body. This is not a figure arbitrarily set by me, but one which allows for the air column to follow the path of least resistance. The actual angle is determined by the relationship between the upper and lower teeth. One who has a protruding jaw will increase the degree of the angle, and one who has a receding jaw will decrease the degree of the angle. Experiment with raising and lowering the clarinet as you blow. You will be surprised to notice the difference in quality at different degrees. The smaller the degree, the shriller the tone, and as you raise it up to the position of a trumpet, the duller the tone. When the instrument is up too high, the reed has less vibration surface.

From student accounts, although Weber's article was written earlier in his career, it seems to have paralleled his philosophy throughout his career.

## On Sound

Regarding sound, Weber's own words underscore his commitment to tonal beauty:

The most important thing is to have a beautiful sound.<sup>2</sup>

If you don't have a voice, you can't sing.<sup>2</sup>

You have to have a concept of what a beautiful sound is... You have to hear it before you can do it...<sup>1</sup>

The tone should sound like a clarinet and not a fog-horn.<sup>4</sup>

As Schmidt taught him, Weber stressed the importance of a definitive aural concept:

The first and most important step, in my opinion, in producing any kind of a tone, is to have in your mind's ear a clear conception of the tone you want to reproduce. Without this all important conception, all the books and articles giving technical advice lose most of their usefulness. This, of course, does not apply to the clarinetist who thinks that his own tone is the epitome of beauty. But to the sincere musician, this first step of deciding what kind of sound he wants is of paramount importance. The decision can be reached very simply by listening to various players and deciding what kind of sound is wanted.<sup>4</sup>

Weber spent much time with Ralph McLane, and as mentioned above, McLane influenced Weber regarding tonal concept:

(McLane) was such a perfectionist on sound... He would grab my arm sometimes as we were playing and he'd say, "You have to feel the tone; it has to grab. There has to be substance in the core. It has to be a wet, supple sound" (as opposed to dry and hard). He always talked about blowing through the clarinet, not into it, and sending the tone across the room and thinking your sound should project to the last row in the balcony.<sup>7</sup>

Regarding McLane's approach, Weber said,

The tone had to be even in all registers and homogeneous in character. Each note had to have the same quality and same size from bottom to top. In playing a passage, he had infinite patience...<sup>7</sup>

Weber seemingly developed a similar concept to McLane's. In describing one's approach to the long tone exercises below, he said:

A beautiful sound has to have projection. You have to drive it from your diaphragm. Think of colors: it's got to be gold, silver, blue velvet. You have to reach out and touch it. When you are playing, think of all these

things, and find a position where you will get the sound you want.<sup>1</sup>

Weber's students remarked universally that he played with a beautiful, large, ringing, resonant sound and taught them to do the same. All remarked that Weber would play along with them much of the time, dropping out periodically to enable them to hear themselves and to coach them verbally. In fact, it was rare to have a lesson when he didn't play. All mentioned his attention to smooth connection of notes throughout registers, his constant reminder to use a large amount of air and guidance to blow all the way through the clarinet. All stated that Weber provided incredible aural reinforcement. After hearing his model sound for so many lessons, one simply started to move air through the instrument in a similar fashion without forcing. Most remarked that Weber encouraged the French "eu" syllable for shaping the oral cavity effectively.

However, Weber rarely suggested students listen to his own recordings for their aural concept. In the aforementioned article from 1950, Weber suggested the following clarinetists and performances, many of which can be located today. (I've listed any current findings in parentheses.)

Simeon Bellison/NY Philharmonic: *Sibelius 1*

Ralph McLane/Philadelphia Orchestra: *Sibelius 1*

Simeon Bellison: Mozart, *Quintet* (available through iTunes in the "Clarinet Legacy" series.)

Gaston Hamelin: Debussy *Rhapsodie* (available through Amazon and iTunes in **The French Clarinet School Revisited** series.)

Ralph McLane: *Pines of Rome* (available in Larry Guy's compilation, **The Artistry of Ralph McLane** through Amazon and other dealers.)

Robert Lindemann/Chicago Symphony: Enesco, *Roumanian Rhapsody* (The *First Roumanian Rhapsody* with Frederick Stock conducting the Chicago Symphony can be found and heard on YouTube. The dates of the recording indicate that it's likely to be Lindemann performing.)

Ulysse Delècluse: Beethoven, *Septet* (Recordings of Delècluse performing both the Milhaud *Suite* and Brahms *Trio* can be heard on YouTube.)

Frederick Thurston: Bliss, *Quintet* (available through Amazon and iTunes **Thurston Centenary Tribute**.)

Daniel Bonade/Philadelphia: Brahms 3 (available on Larry Guy's compilation, **The Legacy of Daniel Bonade** through Amazon and other dealers.)

Manuel Valerio/Boston Pops: *Galanta Dances*

Cahuzac: Nielsen (available through iTunes **The Great Clarinetist Louis Cahuzac.**)

(Note: Ralph McLane's recording of the Brahms *Trio* is also available on the "Legacy Series" through iTunes and Amazon.)

## Weber's Long Tone Exercises

Weber strongly advocated daily, dedicated work on long tones. He used both studies he created and those he extrapolated from other books, primarily French methods such as Eugene Gay's *Etudes-Recapitulation*.

For all exercises, he counseled:

I assume that an aural conception of what tone one wants to produce is formed...The exercises should be practiced standing so that no portion of the body is cramped. Breath should be expelled in a steady column of air through the contraction of the diaphragm rather than wheezing through the throat. At first the student may find that his breath control is rather weak and short, but conscientious practice will increase his ability to sustain long tones.... All these exercises should not be attempted at one practice session – there aren't enough hours in the day. One might work on one or two for a few days then go on to some others. When the group has been completed – start over again! But avoid over-practice of long tones because it will make the embouchure stiff.<sup>4</sup>

Further suggestions include:

Avoid practicing in a room that is too live. It will give you a false impression of the sound you are producing. It is good to practice in front of a mirror because it will seem like you are listening to someone else play and you will be more critical.<sup>4</sup>

## The "Five Note" Exercise

The purpose of the five note exercise is to warm-up the embouchure, build a quality tone from the low register, and to practice going from one note to another smoothly.

Hold out the last note as long as possible.

Don't diminuendo too soon on the last note.

The slower, the better.

Keep in mind the aural concept, the tone you want to reproduce.

Lots of air. Even when you play softly there should be lots of air and a certain amount of pressure to maintain the flow of air throughout the instrument.

No punctuation, pure legato, no impediment.

Play through the clarinet (not into.) Blow the air past the bell.

All of the notes should have the same quality. Only the pitch should change.

Listen to yourself. It's got to be pure. No fuzz, no fried eggs, no sizzling.

The tone must have substance. You must be able to reach out and touch it.

Maintain a homogenous sound.<sup>4</sup>

Students universally remarked that they played this particular exercise every lesson without fail, considering the exact goals Weber articulated above. He didn't merely use words to describe this; he would also play. They agreed this exercise helped develop control of the sound, particularly control of diaphragm, air speed, and embouchure. Weber provided constant reminders to open the throat, relax the lips, and use more air. The air had to be omnipresent between the notes.

EXERCISE 1: The Weber "Five Note Exercise"

Regarding this next exercise, Weber stated:

The reason for this strange procedure is to keep the lips adjusted to all the registers. The exercise stops on the 2<sup>nd</sup> ledger line "C" because "warming up" in the high register can be taxing on the embouchure.<sup>4</sup>

EXERCISE 2

Weber added that this exercise could be modified in numerous ways as exemplified below.

EXERCISE 3

After long tone practice, Weber recommended practice of slow intervals. In Weber's words:

There is no end to practicing slow intervals. Concentrate on making the tone homogeneous throughout the different registers of the instruments.<sup>4</sup>

*EXERCISE 4*

Regarding Exercise 4, Weber noted:

The swell under each note should be considered parenthetic. It is there to relax the



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# Clarinet

by Kellie Lignitz-Hahn  
and Rachel Yoder

# Cache

## WEBSITE WATCH

### Paula Corley's *Clarinet City*

Educator and performer Paula Corley has a personal website designed to help students and teachers alike. Easy to navigate and filled with bright and colorful photographs, this site is a wonderful resource with numerous educational materials available in various formats. Not only is Corley an author of two great method books geared towards the beginner player, but she is also an artist clinician and clarinet professor at Texas Lutheran University in Seguin, Texas.

All of the articles found on the site are beneficial to teachers, students and performers. In her article "Why Johnny Can't Play: Expanding the Master/Apprentice Model" from her presentation at the 2010 Clarinet-Fest®, Corley outlines how to devise lesson plans and assess a student's level of learning and progress. Here she gives valuable advice on how to improve the dynamic involved in the teacher/student relationship. Both her middle school and high school master class articles include technical exercises that focus on long tones and articulations exercises appropriate for each age group.

Offering advice to her readers, the site also has an "Ask Paula" section where Corley gives in-depth answers to readers' questions on topics such as tone quality, intonation, articulation and technique. In her responses to readers' inquiries, you can get a feel for her teaching style and her knowledgeable approach to tackling tough issues. We look forward to reading more of her advice posts in the future!

### Teaching Blogs

Many clarinet teachers now have basic websites with biographical info, photos, audio or video recordings, and a few links to resources for their students. Others go a bit further using their Websites as blogs

to communicate information, resources, or thoughts to their students.

Alice Gallagher, a Juilliard graduate who teaches in the San Diego area, has a blog that pulls together items like videos of performances (both historical and modern players), excerpts from her own practice journal and her own writings on clarinet playing and clarinet history. Chastine Hofmeister, who studied at the University of North Texas and now teaches and performs in the Dallas-Fort Worth area, uses her blog to post inspirational messages, thoughts on books about practice and performance, clarinet events such as the Texas Clarinet Colloquium, and glimpses into the life of a freelance clarinetist.

Both of these are great examples of the use of a personal website to enhance the work teachers do in the studio. Private teaching can be a lonely affair; long hours spent in small rooms teaching one-on-one can make one long for other forms of communication and higher-level discourse. A clarinet blog can be a great way for the private teacher to reach out not only to his or her students, but to the larger clarinet community.

### In this column:

[www.clarinetcity.com](http://www.clarinetcity.com)

<http://gallagherclarinetstudio.blogspot.com>

[www.chastinehofmeister.com](http://www.chastinehofmeister.com)

As always, don't forget to check out the electronic version of this column at [www.clarinetcache.com](http://www.clarinetcache.com), and send your ideas for future columns to [clarinetcache@gmail.com](mailto:clarinetcache@gmail.com).

## ABOUT THE WRITERS...



**Kellie Lignitz-Hahn** is Lecturer of Music at Texas A&M University-Kingsville and has recently finished her doctoral work in clarinet performance at the University of North Texas, where

she also received her M.M. in 2003. As a native of Kansas, she holds a B.M. from Washburn University. Her primary teachers include James Gillespie and Kirt Saville. Kellie holds the principal clarinet position in the Laredo Philharmonic Orchestra and plays with the Corpus Christi Symphony Orchestra, Corpus Christi Ballet and the Victoria Symphony.



**Rachel Yoder** is director of communications for the University of North Texas College of Music, and works as a clarinetist and teacher in the Dallas-Fort Worth area. She has taught

at Southeastern Oklahoma State University and as a teaching fellow at UNT where she earned a D.M.A. in clarinet performance. She also holds degrees from Michigan State University and Ball State University, and her teachers include James Gillespie, Caroline Hartig, Elsa Ludewig-Verdehr, and Gary Whitman. Rachel performs regularly with the Madera Wind Quintet and enjoys collaborating with composers to perform new works for clarinet.

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# Historically Speaking...

by Deborah Check Reeves

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

Clarinets with covered hole keys – plateau keys. This is not a new concept, nor is it a new topic for this column to explore (see *The Clarinet*, September 2012, p. 24.) Lyon and Healy displays their version of a "Clarionet with Covered Holes" in their catalog from about 1906. "It is the greatest advance of the age in Clarionet making," the ad proclaims. "It blows very much easier. The tone is purer. The high notes come easier. The intonation is more correct. The scale is smoother. The fingers do not have to be pressed down hard."

Long associated as a maker of harps, the Chicago-based company of Lyon and Healy today continues to build harps that are highly regarded. The company was founded in 1864, and by the turn of the century gained the reputation as of one of the "world's largest music house[s]." Every kind of musical instrument was available as well as accessories, supplies and music. A large number of stencil instruments (instruments made by one company but stamped with a trade name supplied by Lyon and Healy) were distributed, as well as recognizable suppliers like Buffet and Triebert. For a short time, however, Lyon and Healy made their "Own Make" line of band instruments. Beginning in 1896, these instruments were made at least through 1909, and perhaps longer. (Photo 1)

Lyon and Healy's "Own Make Clarionets," according to the 1906 catalog, were the "long waited-for realization of the Clarionetist's dream, an instrument which is perfection itself in every detail." The catalog calls attention to certain points of manufacture, which, based on examples preserved at the National Music Museum



Photo 1  
NMM 6168 Lyon & Healy clarinet bell signature

on the University of South Dakota campus, can clearly be seen. NMM 6167 and 6168, in B-flat and A respectively, are Lyon and Healy "Own Make" Albert-system clarinets with covered holes. (Photo 2) These instruments are pitched at "correct American Concert or High Pitch," but the same models also were available at "Low Pitch. The latter is the one recommended for general adoption by the American Federation of Musicians." "On all Clarionets from High Pitch B-flat down to Low Pitch A, the roller keys for little finger of right hand are placed at the same distance from the hole covered by the third finger." Upon comparing the B-flat and A clarinet, this is true. Lyon and Healy's "Own Make" clarinets all had interchangeable barrels and bells – all made the same length no matter the pitch. Again, direct comparison of the B-flat and A clarinet proves this true.

Lyon and Healy eliminated what they called the "knuckle joint" on the e/b' key. Instead of the traditional knuckle, this key was given an extra lever and spring to keep it open. (Photo 3) The top joint had the traditional touchpieces for either a left-hand or right-hand e-flat/b-flat", but both touchpieces were linked to only one tone hole. (Photo 4) This made for exactly the same intonation and eliminated one hole that might possibly leak air or retain water.

What of Lyon and Healy's claims about blowing characteristics, tone, intonation and ease of fingering? The sound was and is produced quite easily, and the different spread of fingers on the Albert system compared to Boehm system was eliminated by not having to securely cover the holes because of the plateau keys. Although it was expected that



Photo 2  
NMM 6167 Lyon & Healy clarinet in B-flat



Photo 3  
NMM 6167 Lyon & Healy clarinet bottom joint



Photo 4  
NMM 6168 Lyon & Healy clarinet top joint

tone and intonation would be unacceptable due to the covered holes, instead they were pleasantly satisfactory. Although models were available with open holes as well as closed, the 1906 catalog did not feature any "Own Make" Boehm-system clarinets, only "Ordinary" or Albert system.

(All photos by Ana Sofia Siliva)

# The Clarinet

by Margaret Thornhill

# Choir

## An Interview with Charles Hine and the British Clarinet Ensemble

The British Clarinet Ensemble, founded in 1995, is one of the most accomplished and influential clarinet ensembles in the world. The group's founder and conductor, Charles Hine, is a clarinetist, conductor, educator, and composer. Deeply involved with the promotion of wind music and woodwind education, Charles Hine is Chairman of the British Association of Symphonic Bands and Wind Ensembles (BASBWE), and Head of Woodwind Studies and Performance Studies at the Colchester Institute School of Music, where he also directs the Wind Orchestra. He has written a large number of compositions, including works for winds. His *Variations for Wind Quintet* and arrangements for clarinet choir are published by Reynard Music. (<http://reynard.dpwww.co.uk>)

Hine studied clarinet at the Royal Academy of Music where he received numerous awards, including the Geoffrey Hawkes Prize for Clarinet, the Lady Holland Prize for Composition and the Recital Diploma. During his studies he won the "Young Musician" Award for South East England and has since been honored with an ARAM (Honorary Associate of the Royal Academy awarded to former students who have made a significant contribution to the music profession – Ed.) Since the early 1970s Charles has held principal positions with some of Britain's leading orchestras as well as continuing to give solo recitals and concerto performances. He has premiered many works for solo clarinet, and is a founding member of the Vega Wind Quintet, one of the country's leading chamber ensembles and the only wind quintet to be invited to appear at the "Proms." The group broadcasts regularly for the BBC and appears at major festivals both at home and abroad together



Charles Hine

with commissioning an extensive portfolio of new quintets by major British composers.

Last February, I had a conversation with Charles Hine about the BCE, past and present, and their upcoming performance at ClarinetFest® 2013 in Assisi, Italy:

**MT:** *What does your upcoming season look like? Can you give us a preview of what your repertoire will be for the Assisi ClarinetFest® 2013?*

**CH:** Well, at the top of the agenda will be the visit to the 2013 I.C.A. ClarinetFest® in Assisi; it is a great honor to be invited to perform and I wish to offer the audience the best of British music. I have a special affinity with Italy as my three sons are half Italian. Two live in Rome and I have also worked with clarinet choirs in the *Alto Adige* region of Northern Italy. At the 2013 European Clarinet Festival I was delighted to make the acquaintance of the fine clarinetist and composer Antonio Fraioli who is featuring the BCE in his program on Radio Vaticana in April this year.

Regarding the Assisi program, this is still under consideration, but I am certainly keen to showcase two of our commissions that have particular importance in the repertoire: *Gordian Knots* by Guy Woolfenden and *Burlesque* by Adam Gorb. We hope to arrange a concert appearance in the U.K. to complement the Assisi visit, and we also have some new commissions in the pipeline. The distinguished performer and composer Jeffery Wilson ([www.jefferywilson.co.uk](http://www.jefferywilson.co.uk)) has agreed to write a new work (provisional title is *Three Haiku*), and I am in discussion with Andy Scott on his writing an additional movement as a prelude to the two fantastic pieces he has already written for the BCE, the atmospheric *Fujiko* and the racy *Paquito!* More news on this no doubt once this article is in print!

**MT:** *The BCE has been in existence for 18 years. How have things changed in that time? Can you tell me what it was like to start this group?*

**CH:** Following a visit by the Finnish Clarinet Ensemble to the U.K., it was agreed to make a reciprocal visit by a British group to Finland. Hence the formation of the British Clarinet Ensemble in 1995! In those days there were a large number of clarinet choirs in the U.K., mainly based in the education sector (music centers, schools and colleges) or in the amateur arena. As this new group was formed under the auspices of the Clarinet and Saxophone Society of Great Britain (CASS), it was resolved to give it a national remit with players drawn from all four corners of Britain.

Then, as now, the members include a representative mix of professional and amateur players, teachers and students. The group is mainly self-funded, and the players give their services free, however the organization of CASS has regularly sponsored the group over the past 18 years and student bursaries have been awarded by the Clarinet and Saxophone Educational Trust. The BCE also gratefully acknowledges support from Vandoren, Buffet, Selmer and the Colchester Institute Research Panel.

**MT:** *The BCE is a large ensemble, about 23 on your recordings. But the roster on your website lists (I think) 74 people! How many of these musicians usually show up at your rehearsals? Is there a smaller core group?*



*The BCE Train*

**CH:** The list of players on the website contains all those who have played with us over the years, so it has been a rich experience for a wide range of clarinetists.

Some have been regular players with the BCE since 1995, some joined as teenage students and are now highly respected professionals, and some joined

the group in the past few months from many walks of life. Each appearance of the group features a slightly different "line-up," but there is sufficient regular continuity from year to year to allow the group to evolve and mature. We aim for a standard complement of 23 players: One E-flat, 12 B-flats, four altos (doubling bassett horns when required), four basses, two contra-basses. The ensemble can be larger or smaller than this, but the overall balance remains thus.

## WHERE TO BUY REPERTOIRE OF THE BRITISH CLARINET ENSEMBLE

Selected works written for the British Clarinet Ensemble that are mentioned in this article may be found at the publishers, websites and composer contacts below:

*And there was Beauty*, Anthony Bailey [www.antbailey.com](http://www.antbailey.com)

*Burlesque*, Adam Gorb (Maecenas Music; score and parts, 37.50 pounds.)  
[www.maecenasmusic.co.uk](http://www.maecenasmusic.co.uk)

*Calle de Los Flores*, Gordon Lewin (Renard Music; score and parts, 25 pounds.)  
<http://reynard.dpwww.co.uk>

*Divertissement*, Geraldine Green (Alea Publishing; score and parts, \$80.)  
[www.bassclarinet.org/alea](http://www.bassclarinet.org/alea)

*Fujiko, Paquito*, Andy Scott (Astute Music; score and parts, 12.90 and 8.20 pounds) [www.astute-music.com/shop](http://www.astute-music.com/shop)

*Gordian Knots*, Guy Woolfenden (Ariel Music; score and parts, \$70.) [www.arielmusic.co.uk/gordian.html](http://www.arielmusic.co.uk/gordian.html)

*Looping the Loop*, Martin Ellerby (Studio Music UK; score and parts, 24 pounds.)  
[www.studio-music.co.uk](http://www.studio-music.co.uk)

*Prelude and Fugue*, Robin Wedderburn [robinwed@blueyonder.co.uk](mailto:robinwed@blueyonder.co.uk)

**MT:** *Your website lists a fair number of high profile concerts, often at international events. Do you have local performances as well? Does the BCE rehearse year-round or mostly in preparation for concerts?*

**CH:** Due to the geographical spread of the group and the distances (and expense) involved, we tend to work towards high profile events such as festivals and competitions at home and abroad and then try to fit in more local performances where the opportunities arise. However, we also organize repertoire rehearsals for trying out new pieces and to generally keep things "ticking over"... Overall our activities can sometimes appear to be

sporadic as they are governed by what is happening in the clarinet world, both nationally and internationally.

**MT:** *I believe you are based in Colchester? Do you rehearse at the Institute?*

**CH:** Yes, I am based at the Centre for Music and Performing Arts, Colchester Institute (and two of our recordings were made in Colchester) and the BCE contains some players from this area, but we tend to travel North for our rehearsals. Recognizing the distances that people have to travel we usually rehearse on a Sunday and select a venue as close to the Midlands of England as possible, but we also need to select a venue that does not cost much, or better still – free. (The current rehearsal venue is located in Hitchin, Hertfordshire.)

We have quite a few (players) from the London and South East area but also strong contingents from the North East of England and from Manchester, the Midlands, the Lake District, and then individuals from Scotland, Wales – well...everywhere.

**MT:** *You have an extensive repertoire. I've enjoyed performing many of the wonderful original pieces – such as those by Ellerby, Andy Scott, Woolfenden, Bullard and Gorb – that have been written for the BCE, which many readers will know from your recordings. Are there other works written for you that you haven't yet had a chance to record? Any plans for a fourth album?*

**CH:** Since its inception the BCE has championed the music of British composers, including the established original repertoire for the genre and enhancing it through the regular commissioning and performance of new works. There are no immediate plans for a fourth album; I would like to consider one, but the financial climate is not warm enough at present. Works that certainly deserve a wider audience include *Prelude and Fugue* (2006) by Robin Wedderburn and an exciting discovery from 1991, *Divertissement* by Geraldine Green (Alea Publishing) which we performed at the January 2013 European Clarinet Festival. Anthony Bailey (leader of the BCE) has had two of his works recorded by the BCE, and his latest composition for us, *And There Was Beauty*, is an outstanding addition to the repertoire.

\* \* \* \* \*

## The British Clarinet Ensemble on recordings:

The BCE may be heard in recording on three CDs, which may be purchased from the BCE website:

[www.britishclarinetensemble.co.uk/recordings](http://www.britishclarinetensemble.co.uk/recordings)

On each of these CDs, the title comes from a featured work on the album. The current price is six pounds per CD.

**The Gordian Knot** (1999). Works by Ball, Bullard, Hart, Hughes Lewin, Woolfenden (*Gordian Knots*).

**Looping the Loop** (2006). Works by Bailey, Bullard, Ellerby (*Looping the Loop*), Gorb, Jacob, Scott, Wood, Woolfenden.

**Calle de Los Flores** (2008). Works by Wiffin, Jacob, Roxburgh, Rae, Grainger, Spear and Lewin (*Calle de Los Flores*).

## ABOUT THE WRITER...



**Margaret Thornhill**, DMA, is a performer and private teacher in Los Angeles who conducts the Los Angeles Clarinet Choir, is founder/director of the Claremont Clarinet Festival and adjunct professor of clarinet at Concordia University, Irvine. She is interested in gathering information about clarinet choirs around the world for future columns. Send clarinet choir-related news, information, or comments to her at [clarinetstudio@ca.rr.com](mailto:clarinetstudio@ca.rr.com)

# In Memoriam

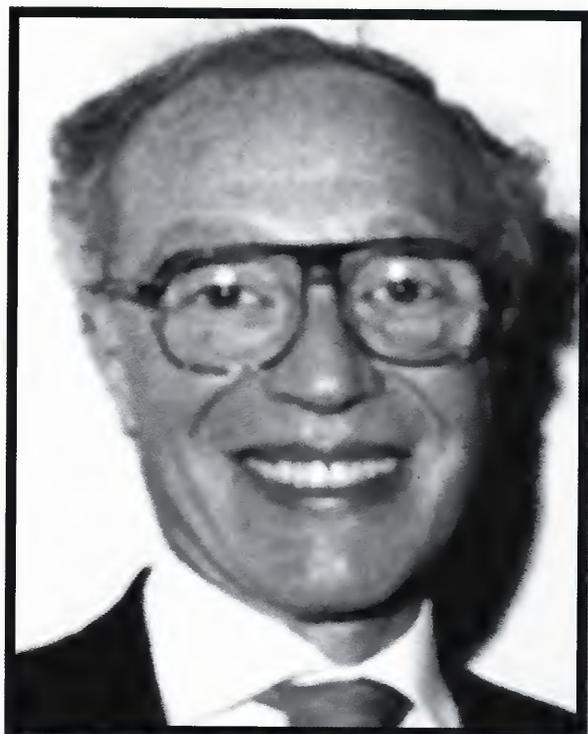
## ALLEN SIGEL, 1925–2013

**A**llen Sigel, former principal clarinetist with the Buffalo Philharmonic Orchestra and professor emeritus at the University at Buffalo, died March 15 at his Williamsville home. He was 88.

Mr. Sigel was born in Chicago and grew up in Ottumwa, Iowa, where his father ran a dry goods store. His first clarinet, acquired when he was 11, came from an uncle's pawnshop, and he became dedicated to his music, practicing up to eight hours daily and leading his mother to say, "Allen will be a famous clarinetist one day." He received a scholarship to study clarinet at the University of Iowa with Hymie Voxman and earned a master's degree from the Eastman School of Music in 1947.

Mr. Sigel became principal clarinetist with the BPO in 1948 and remained with the orchestra until 1960, when he accepted a full-time position at the University of Buffalo, where he had been instructing part-time. While teaching, he remained active as a musician and composer, performing on an occasional basis with the BPO until he was in his 70s. A career highlight was playing the Copland *Clarinet Concerto* under the direction of the composer when Copland was the Snee professor of music at UB.

Mr. Sigel also taught hundreds of private music students in the area and wrote seven books, including *The Twentieth Century Clarinetist*. (Excerpt from *The Buffalo News*)



Allen Sigel

# The Jazz Scene

by Randy Salman

## JAZZ STYLE AND INTERPRETATION

[We are very pleased and honored to welcome Randy Salman as our new Jazz Editor. He brings to us years of professional experience as a performer and educator and welcomes your questions and comments. Ed.]

I was born and raised in Joliet, Illinois, a community with an extremely prominent concert band tradition. I began my musical journey on clarinet, which I studied exclusively for 10 years. Upon entering high school, I had the good fortune to take lessons with a teacher who played both clarinet and saxophone. Although he didn't improvise, he worked many freelance jobs with a variety of dance bands and pit orchestras, as well as accompanying singers, comedians and performers of all kinds. When the opportunity arose for me to play in a high school production of *West Side Story*, he encouraged me to study saxophone and assisted me in learning to interpret a variety of jazz styles. There were few materials available at the time, but I do recall working through several volumes of the *Lennie Niehaus Jazz Conception* series published by Try Publishing Company based in Hollywood. To a large extent, Lennie's exercises and etudes were effective because my teacher was able to demonstrate the proper jazz phrasing and articulation for me. This introduction to saxophone and jazz allowed me to join my high jazz ensemble and play clarinet in a student Dixieland group. I continued to devote a significant portion of my time and energy to playing jazz in addition to classical music while attending the University of Illinois. I performed in a variety of jazz ensembles, working shows and traveled extensively. My skills as a clarinetist gave me the opportunity to perform with a multitude of big bands that featured clarinet (Jimmy

Dorsey, Glen Miller, Les and Larry Elgart, Warren Covington, Bob Crosby, Nelson Riddle, etc.). I was able to gain valuable experience and learn from the more seasoned musicians, again by listening closely and imitating what I heard. These experiences led to many other opportunities and greatly increased my marketability as a performer, clinician and teacher. Although one may choose to play clarinet exclusively, knowledge of jazz styles is very beneficial. Besides the obvious repertoire by Gershwin and similar composers that is often performed, many orchestras and chamber music ensembles of today include repertoire in a wide variety of styles for pops concerts, recordings, recitals, weddings, etc. Eighth Blackbird, Bang on a Can, Time For Three, Voces8 and Klang are just a small sample of ensembles incorporating a wide style of music into their repertoire and ensuing success. I have read with interest the suggestions for playing world music offered by Michele Gingras in her books *Clarinet Secrets* and *More Clarinet Secrets*. Her insight regarding klezmer music in particular is quite interesting, helpful and certainly timely. I hope to point the reader towards materials that will help unlock the mysteries of jazz and related styles.

Learning jazz style is analogous to speaking a language. It is important to imitate performers in order to incorporate nuances and expressive devices, time, feel and articulation. It is essential to play with the proper stylistic interpretation. Eighth notes are played straight in many latin and rock styles, but learning to swing eighth notes is a challenging endeavor. Lennie Niehaus suggests that in the past, a bar of eighth notes was played as dotted eighths followed by a 16th (ratio of three to one). Today we tend to interpret a bar of eighth notes as quarter notes followed by eighth notes in a triplet figure (ratio of two to one). Furthermore, it is often suggested that the shorter note should be tied to the longer note.

This explanation is fine up to a point, but the truth is that articulation varies widely from player to player, and from one style to another. Jazz music has become more relaxed over time, and articulation must be executed in a legato style. Also, the faster the tempo, the straighter the eighth notes become. At times, the eighths are played as essentially straight, even in a swing style. It is the articulation that makes the style sound "jazzy." It is true that some players seem to have a natural ability to articulate in the jazz idiom. These players have often spent a great deal of time listening to the masters on recordings. While written instructions and exercises can be very helpful, the best way to learn about jazz style is to spend a fair amount of time listening to it. I highly recommend the following materials, which contain interesting etudes along with reference recordings by some of the finest clarinetists around. You'll expand your knowledge, and have fun along the way. I recommend that you study the music, then listen to the soloist's interpretation, play with the soloist, and then drop the soloist out of the track and play alone with a professional rhythm section. One of the best ways to measure your progress is to tape yourself playing the exercises with the rhythm section only, and then compare your version to the reference recording. I'll address other topics, including improvisation, transcription and repertoire in future columns. Good luck, and keep swinging.

**Easy Jazz Conception** by Jim Snidero  
(Advance Music)

Fifteen etudes based on standards and blues at mostly slow to medium tempos performed on the CD by clarinetist **Dan Block**. The CD format allows you to listen to and play with the soloist and then try it yourself with an outstanding professional rhythm section. Order by instrument. This is an excellent resource for the beginning-to-intermediate level student to learn jazz style.

**Reading Key Jazz Rhythms** by Fred Lipsius  
(Advance Music)

Twenty-four melodic etudes performed by clarinetist **Ramon Ricker**. The CD tracks are presented in two versions: a simplified guide tone version to get you started and then the etude itself in its complete form. There are play-a-long and listening tracks for each etude. Any etude and guide tone version can be played together as a duet. Order by instrument. This is an ex-

cellent resource for the intermediate-level student to learn jazz style.

**Intermediate Jazz Conception** by Jim Snidero (Advance Music)

Fifteen etudes based on classic modal tunes, standards, and even a ballad performed on the CD by clarinetist **Ken Peplowski**. New is an appendix with style tips, a scale syllabus, and more than 95 lines extracted from the etudes for improvisation study. The CD format allows you to listen to and play with the soloist and then try it by yourself with an outstanding professional rhythm section. Order by instrument. This is an excellent resource for the intermediate-level student to learn jazz style.

**Jazz Conception** by Jim Snidero (Advance Music)

Twenty-one solo etudes based on standards and blues performed on the CD by clarinetist **Ken Peplowski**. The CD format allows you to listen to and play with the soloist and then try it by yourself with an outstanding professional rhythm section. Order by instrument. This is an excellent resource for the intermediate-to-advanced level student to learn jazz style.

**ABOUT THE WRITER...**



**Randy Salman** is professor of clarinet and Director of Jazz Studies at DePauw University. He is an active performer with the DePauw University Faculty Woodwind Quintet. Mr.

Salman has worked professionally with the Indianapolis Symphony and Chamber Orchestras, David Baker, Gunther Schuller, Quincy Jones, Tony Bennett and many others. Salman has recorded and performed throughout the United States, Canada and Egypt with the Smithsonian Jazz Masterworks Orchestra and serves as principal clarinetist with the Lafayette Symphony Orchestra. He also teaches at the Indiana University Summer Clarinet Performance Workshop, as well as Jamey Aebersold's Summer Jazz Workshops.

Randy has performed on programs at the International Association for Jazz Education Conference, University of Oklahoma Clarinet Symposium, Indiana University Clarinet Symposium and the

International Clarinet Association ClarinetFest®. He has recorded with Clark Terry, Winds of Indiana, Chicago Jazz Orchestra (charter member), Buselli-Wallarab Jazz Orchestra and Condition Blue. Professor Salman has also participated in many edu-

cational recordings for several music publishing companies. He regularly writes CD reviews and articles for *The Clarinet* journal. His recording of *Brooklyn Bridge* by Michael Daugherty is available on iTunes. (Email: rsalman@depauw.edu)

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Dr. John Cipolla; ICAPresident@clarinet.org

# Competitions

## Tel Aviv Clarinet Days 2012 and The Ruth Lewis International Clarinet Competition – December 9–13, 2012

*A Report by Cassandra Hibbard*

The Tel Aviv Clarinet Days were met with a special amount of excitement in December 2012. For 13 years, Sarah Elbaz (Director of the Tel Aviv Clarinet Days) has hosted guest artists from around the globe to perform and teach at the Lin and Ted Arison Israel Conservatory of Music, Tel Aviv. Clarinetists of all ages have found an avenue for learning in a beautiful environment at The Tel Aviv Clarinet Days. Professor Elbaz offers students the chance to participate in master classes, lessons and to hear world-class performances. Past guest artists of the Tel Aviv Clarinet Days have included Sabine Meyer, Antony Pay, Guy Deplus and Michele Zukovsky. This year a monumental event was inaugurated: The Ruth Lewis International Clarinet Competition. Two age groups (14–18 and 18–26) competed for the grand prizes over the course of five days. The required pieces included standard clarinet repertoire and works by Israeli composers. The jury was comprised

of an illustrious group of musicians: Eli Eban (Indiana University), Danny Erdman (principal clarinet, Israel Chamber Orchestra), Joy Farrall (Haffner Wind Ensemble and Guildhall School of Music and Drama), Eyal Ein Haber (principal flute, Israel Philharmonic Orchestra), Caroline Hartig (The Ohio State University), Reiner Wehle (*Musikhochschule Lübeck*) and Mira Zakai (Prof. Emeritus Tel Aviv University) who acted as chairman of the jury.

The first rounds for both age groups, December 9–10, were a delight to both the audiences and the jury as highly-talented students demonstrated their skills. The first age group was required to perform *Concertino*, Op. 26 by C. M. von Weber and *Hyperbole for Solo Clarinet* by Yehezkel Braun. The second age group performed *Three Pieces* by Igor Stravinsky, *Introduction, Theme and Variations* by G. Rossini and *Première Rhapsodie* by C. Debussy. A second round (December 11) for the second age group required those who moved on to “perform two works for solo clarinet, one by an Israeli composer.” At the end of the first and second rounds for both age groups, six students advanced to the finals. For the 14–18 age group: Oded Shnei Dor, Ohad Shy, and Dekel Homossany. For the 18–26 age group: Ido Azrad, Jonathan Hadas and Hila Zamir.

Before the final rounds of competition,

a day was devoted to master classes, lessons and a special performance. Caroline Hartig, accompanied by Anna Vinnitsky, performed at the Ran Baron Hall in the Israel Conservatory of Music, Tel Aviv at exactly 12:12 pm on December 12, 2012. The audience was dazzled by Caroline Hartig’s performances of *Cantilène* by L. Cahuzac, *Denneriana* by A. Bloch, *Sonata* for clarinet and piano by F. Poulenc, *Cavalleria Rusticana* by C. D. Giacomini, *Achat Sha’alti* by Paul Schoenfield and *Shalom Alechem, Rov Fiedman* by B. Kovács.

On December 13, the Israel Conservatory of Music’s auditorium was filled with an enthusiastic audience ready to witness the first winners of The Ruth Lewis International Clarinet Competition. Accompanied by the Tel Aviv Soloists Ensemble, conducted by Barak Tal, the finalists from the younger group each performed *Concertino*, Op. 26 by C. M. von Weber, and the finalists from the older group performed the *Concerto in A Major*, K. 622 by W. A. Mozart. All of the performances were outstanding, with extreme sensitivity from six finalists. In the 14–18 age group, First Prize was awarded to Ohad Shy and Second Prize was awarded jointly to Dekel Homossany and Oded Shnei Dor, with a special award to Emil Bagirov from Azerbaijan for the best performance of a piece by an Israeli composer. In the 18–26 age group, the First Prize of \$10,000 was awarded to Jonathan Hadas and Second Prize to Hila Zamir, with an award to Jonathan Hadas for best performance of a piece by an Israeli composer.

Before the competition came to a close, friends and family paid homage to the life of the woman who had made this competition possible, the late Ruth Lewis (1937–2010). The study and performance of the clarinet had been a lifelong passion for Ruth Lewis. She performed regularly with a wind quintet, an amateur orchestra and various chamber groups during her time in Liverpool, England and in Israel. Even after she was diagnosed with multiple sclerosis in 1984 she continued to perform until physically incapable. The friends and



(Photo by Lior Hadas)

*Jury members and prize winners: Joy Farrall, Caroline Hartig, Ido Azrad, Mira Zakai, (Ruth Lewis family members: Suzanne Lewis Ozer, Dassy Levi, Alex Lewis, first prize winner, Jonathan Hadas, second prize winner Hila Zamir, Reiner Wehle (not pictured-Eli Eban)*

family of Ruth Lewis were delighted by the performances of the The Ruth Lewis International Clarinet Competition and were surely convinced that the beauty and integrity of the competition had greatly honored Ruth Lewis' memory. The Ruth Lewis International Clarinet Competition will return again to the Tel Aviv Clarinet Days continuing the legacy of Ruth Lewis and inspiring young clarinetists. The contribution of the Ruth Lewis family made this wonderful international competition a reality and a definite benefit to the clarinet and the music world.

\* \* \* \* \*



Sarah Elbaz

**Sarah Elbaz** is on the clarinet faculty at the Buchmann Mehta School of Music at Tel Aviv University and Director of SULAMOT-Music for Social Change at the Israel Philharmonic Orchestra.

## Todi International Competition

The *Accademia Italiana del clarinetto comune di Todi* presents its XII<sup>o</sup> International Clarinet Competition "Homage to *Ciro Scarponi*" in Todi, Italy, on September 19–22, 2013. The categories include: Soloist (categories: youth–up to 14 years old, junior–15 to 18 years old, senior–19 years and older, the clarinet family–soloist of E-flat clarinet, alto clarinet, basset horn, bass clarinet, contrabass clarinet). Chamber music with clarinet (categories: clarinet trio/quartet, group with clarinet from duo to quintet). 12,000 euros in total prizes among all categories. The deadline for applications is July 31, 2013. Jury: John Cipolla (U.S.A.), president, International Clarinet Association; Eddy Vanoosthuysse (Belgium), first clarinet, Brussels Philharmonic Orchestra; Yi He (China), China Conservatory of Pechino; Antonio Saiote (Portugal), ESMA of Oporto; Ljubisa Jovanovic (Serbia), president, Serbian Clarinet Association; Corrado Giuffredi (Italy), first clarinet, Orchestra of Italian Switzerland; Piero Vincenti (Italy), international soloist, president of *Accademia Italiana del Clarinetto*. More information and applications are available on the website: [www.accademiaitalianaclarinetto.com](http://www.accademiaitalianaclarinetto.com)

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# Quintessence

## The Wind Quintet Informant, No. 36

by Bruce M. Creditor, Wind Quintet Editor

### IMANI WINDS

*Every time I read about the Imani Winds' projects, residencies and commissions I admire and have the highest regard for what they continually accomplish. Instead of trying to go it alone I invited the Imani's clarinetist, Mariam Adam to contribute a piece on their origin and adventures.*

#### **Imani Winds: The little (big) wind quintet that could.**

In April 1997 four people got cold calls from a semi-nervous-about-to-graduate flutist who had a vision. The name, "Imani Winds" had popped into her head and she knew she wanted to put a group together with like-minded musicians. I had actually known Valerie, founder and flutist of Imani Winds, from the Aspen Music Festival, and we ended up moving to New York City around the same time for grad school, so I knew the special kind of crazy she was. The others were destined, unbeknownst to them, to join what has proven to be an ever evolving, musically challenging, culturally expansive, musical family of five.

Since that jokingly fateful day, crammed in a rehearsal room at Manhattan School of Music, we realized that we had something special and this five-headed hydra had the capability of moving musical mountains. Despite the fact that few of the members had ever played regularly in a quintet, or chamber music for that matter, the synergy of the group and energy was apparent. We rehearsed like we had a gig, practiced individually like we were getting paid and sold our wares at every competition, conference and local concert series we could afford. We have been full-time since 2001 and have since been fortunate to play at the right places at the right time and at the right competitions with the right judges. We played the one freebie gig for the right people and landed our first tour in Europe shortly after.

Imani Winds' repertoire is some of the old and a whole lot of the new. Ironically our audience remains the opposite. We speak regularly to our audiences to introduce our music with historical or personal anecdotes and listening tips. We have spent countless hours "developing audiences" for

concert series around the country who want to expand their base to include more colorful faces and lower spectrums of the age range. To do that you need a LARGE repertoire, no inhibitions and the ability to go to those audiences who can't come to you. This has brought us to the likes of Kennedy Center, women's prisons, Panama, China, Germany and back to PS 116 in New York City. We had to realize early on that people have virtually no knowledge of wind chamber music, meaning that the path was actually quite clear to shape their opinion of it.

Every year we painstakingly go through new composer submissions, reading rare finds and revisiting pieces once set aside "for later." Each piece we select has to have a unanimous decision, the goal being that no one wants to look across their stand at someone who looks tortured during a performance. We also like to plan programs like a meal, starting with lighter pieces and moving to heavier repertoire by the second half, finishing with a fun lively bit of dessert. Wind pieces tend to be shorter, so there is always even more time to interact with the audience and break down that notorious barrier between classical musicians and their audience. They still can't believe we have voices!

Early on we realized that we had to be proactive about getting new repertoire from living composers and started commissioning. The importance of working WITH a composer during the composition process can't be emphasized enough. We found that this ensured certain levels of playability; there's a reason why some of the top composers of our day haven't written wind quintets – it's hard! Our open door policy even led us to a version of the *Rite of Spring* that we have been championing for since last season that will be released as a single next year. Our real trump cards in my mind are the customized pieces that Jeff and Valerie write for the individuals, much like Ellington wrote for his band. Having us as guinea pigs all these years leads to tremendous writing that I even included in my first solo album, **Crossing America**. Imani Winds have been lucky enough to record six

albums with E1/Koch label that has ranged in themes from Josephine Baker to Ravel.

Very often we find ourselves the only classical group on a performing arts series that might have anything from Chinese acrobats, a bluegrass group to a comedian. It's a daunting task but if we had a nickel for every time we heard, "My friend (wife/husband/cousin etc) dragged me to your concert and I didn't think I was going to like, but I LOVED IT!! Thank you!"... we could buy a small car.

A group like ours doesn't stay together full time with the same personnel over the last 15 years without a few bumps, scratches and tears in the fabric. What's remained important to us has been the fact that the mission and existence of the group is larger than the individual. Each growing pain, with any small business or entrepreneurial endeavor, is only effective if it's a milestone and allows progress; which is why Jeff, our French hornist, has learned to travel with chocolate at all times to deal with four personality-filled women.

But the real glamour is in the endless hours on the road, airports, in a minivan, at wonderful/horrible restaurants, schmoozing with patrons/presenters/funders/administration/conductors/composers, changing from smokey hotel rooms and dealing with lost baggage. The truth is the majority of skills you learn about being a full-time musician has nothing to do with what you learned in the practice room. Our biggest friends are international Yelp, SeatGuru.com, airport lounges (free wifi!), instant coffee tubes and the attitude that "we're lucky to be doing 100% what we love to do." This is what keeps you smiling onstage. This is why we spent all that money on private lessons. This is why we slave through reeds and high altitudes in rocket high stiletos for paid audiences of hundreds and free concerts for five-year-olds the next morning.

As a clarinetist I have never grown more than onstage, in the moment, under the pressure and with my colleagues. We have morphed into an international presence that I'm quite proud of. But the real pride is in the artistry, virtuosity and enthusiasm we bring to any performance. This is the same enthusiasm at times when ordering food and breaking bread together. Isn't that what a family does?

*Upcoming highlights: Commissions by Philip Glass, Chick Corea, Andre Previn, 4<sup>th</sup> Annual Imani Winds Chamber Music Festival at Juilliard, "Piano and Winds" with Anne-Marie McDermott, Wignore Hall, Salle Pleyel in Paris and "Rite of Spring" release. Check out [www.imaniwinds.com](http://www.imaniwinds.com) and [www.imaniwindsfestival.com](http://www.imaniwindsfestival.com)*

# An Orchestral Stage:

## A Cultural Sketch from the Life of Orchestral Musicians

by Simeon Bellison

### PART XIII

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

### Chapter 14

In the house adjoining Freda's, there lived an old man who conducted her private and business correspondence. He had been highly educated, but his passion for liquor had dragged him down to the level of Drachovka. One of his former friends, out of pity, had secured him a job as clerk at the police station. He welcomed every extra kopek that came his way, which was not often in his gloomy and lonely life, and he led a pathetic existence. His work for Freda meant a great deal to him, and he felt obligated to her. She, in turn, badly needed his services.

They had a special agreement in regard to fees for his work. She paid him with vodka and food in proportion to the amount of work he did. It was a happy arrangement for the old man. In the first place, it relieved him of the necessity of going to Chilikin's, where he would have to share his drinks with others. Besides, at home, where the bottle was his own, he could take his drinks in such time and measure as suited himself, and this gave him a peculiar satisfaction. Sometimes, he even managed to spread his supply over a couple of days.

Whenever Freda had work for him, she told him about it early in the morning as he was on his way to the police station. In

the evening at the appointed time, they met and prepared her letters. Once the old man was initiated into Mrs. Berkenstein's music business, he assumed a personal interest in it. It required little effort to prejudice him against Jivoglot. Although he had never had direct contact with him, he was potentially Jivoglot's enemy. Any of Freda's correspondence which was derogatory to Jivoglot was therefore handled by the old man with particular attention and pleasure.

To carry out her revenge, Freda needed him more than ever. Accordingly, on one of their appointed evenings, she disclosed her plans to him, and they proceeded along those lines. She first asked the old man to read aloud several notices from the obituary column of the newspaper. She selected one, which read as follows:

"Nikolai Ivanovich Kosakov, after a protracted and painful illness, died in peace by the will of the Lord, in the 47th year of his life. His grief-stricken wife and daughters hereby give notice to relatives and friends. Funeral service at the home of the deceased, 91 Pokrovka, on Tuesday at 10 a.m. Burial at Vagankov Cemetery."

Then Freda told the old man to write Jivoglot a letter in the name of Mrs. Kosakov, inviting him to call and discuss arrangements for his orchestra to play at the wedding of Miss Kosakov during Easter week. The letter was mailed so that Jivoglot would receive it the day following Kosakov's burial.

When Jivoglot read the letter, he rushed to Chilikin's and boasted that he was about to obtain the finest engagement of the season. On the day indicated, he dressed in his holiday clothes, put on his medals, took several of his visiting cards, and went to 91 Pokrovka.

Jivoglot handed the butler his card and asked to be announced to Mrs. Kosakov. The butler looked first at the card, and then looked strangely at Jivoglot. He ushered him into the drawing room and went to announce him. Within a few minutes, a

tall woman dressed in mourning, her face pale with the trace of tears, entered the room. When she noticed the unfamiliar Jivoglot, she bowed to him from a distance, and asked him in trembling tones to what she owed his call.

Her obvious grief embarrassed Jivoglot. He realized that her appearance was in direct contrast to the object of his call, and the situation suddenly became puzzling to him. Nevertheless, he rose slowly from his chair, and said, though with hesitation, "I have come in regard to the music, Madame."

"What music?" she asked. The mention of music depressed her even more, and the tears welled up in her eyes.

"Why, in regard to your daughter's wedding," Jivoglot replied quietly.

"Pardon me, sir, there must be some misunderstanding. Or perhaps you have the wrong address." She spoke nervously and shrugged her shoulders.

Jivoglot took the wallet out of his side pocket, unfolded the letter, and lifting off his blue glasses and holding them in one hand, read aloud: "Pokrovka 91."

"My dear sir, only yesterday I buried my husband. How can I think of music now?" Her voice quivered with agitation, and she nervously wiped the tears from her eyes.

"I sympathize with your sorrow, Madame. But you see it is not my fault. Easter week is a busy week, and I have already hired the musicians."

"I do not understand it at all. I assure you that I know nothing about the whole matter, and furthermore none of my daughters is going to be married in the near future. It is very obviously a misunderstanding."

Jivoglot looked again at the letter and asked, "Is your name Kosakov?"

"Yes," she replied with distinct irritation.

"So what misunderstanding can there be? Why, it is here very plainly," said Jivoglot as he handed her the note. "It is yours, isn't it?"

She took the letter, read it through, and returning it to him, said quietly but decisively, "I did not write anything of the kind, nor is this my handwriting. I repeat that I know nothing about any wedding and that I do not care for any music at present. I must ask you to leave."

When it finally became clear to Jivoglot that he would not obtain the engagement, he raised his voice and began to scold her. "I beg pardon, madame, but to bother people for nothing and to cause them expense in addition is no way of doing business. And as to your saying that the letter is not yours, why anybody can do that. That is not the way to do business, mad---"

When Jivoglot reached this point the woman cried hysterically: "Ilya, show him out!" and fainted.

Two minutes later a somewhat battered Jivoglot was on his way home. As he walked along Pokrovka, he explained this unpleasant incident as a simple matter of business. He was certain that Mrs. Kosakov had at first decided on his orchestra for her daughter's wedding and had then changed her mind. Most probably, she had in the meantime hired another orchestra at a lower price, and had enacted the scene before him, using her husband's death as a pretext for getting rid of him. However, he had to face the facts. He was in an awkward position. He had boasted to the musicians and had prematurely promised them a dazzling engagement; he had wasted time; finally, he had been forcibly ejected from a house. He was decidedly annoyed, and it was several days before he forgave Mrs. Kosakov. All his efforts to discover which of his competitors had taken the job away from him proved fruitless.

His irritation over the Kosakov matter had not fully subsided when, on a Sunday afternoon about a week later, a soldier from the local garrison called on him and handed him a sealed envelope. "The captain has ordered that music be there at six sharp."

In that letter, written in crisp military style, straightforward and brief, Jivoglot was instructed to supply an orchestra of eight or 10 musicians at a fee of 35 rubles, that day at six o'clock at the officers' quarters of the Spassky barracks for Captain Kozyrev, Company 6, Regiment R.... The hour was underlined to emphasize that punctuality was imperative.

Jivoglot scanned the letter and ask, "Do you know, brother, what he is going to have there?"

"Guests," the soldier replied briefly.

"A birthday party, I suppose?"

"Don't know, sir. Only His Excellency has ordered me to tell you that the music must be there at six sharp."

Jivoglot went into deep meditation for a moment. Then he took a silver coin and handed it to the soldier. "All right, you may report that I will be there on time – and this is for you."

The soldier took the 10-kopek piece, thanked Jivoglot and departed.

The whole proceeding was so business-like and the engagement seemed so attractive that no sort of suspicion entered into Jivoglot's mind. There was no way for him to know that the soldier came from Berkenstein's town and frequently visited their house for dinner.

That afternoon, while at the table, Freda had told the soldier the story of the faked letter she had sent to Jivoglot. She related its contents, why she had sent it, and what her plans were for the future. The soldier thought it an excellent joke, and he suggested the substance of a second letter.

The commander of Company Six in which he himself was serving was an old bachelor who was strongly addicted to alcohol. The soldier gave an amusing description of the captains' eccentricities, and the worst of these was his dislike of music. It was well known to the whole regiment that even the national anthem and the regimental marches to which his duties forced him to listen were distasteful to him. Every Sunday he gave his orderly leave, and after drinking till he could hold no more, locked his door and went to sleep.

Freda was fascinated with the new suggestion, and immediately after dinner she ran to Chilikin's to buy vodka for her secretary. In half an hour, she was back at home with the letter.

After the soldier left, Jivoglot dressed hastily and rushed to notify his musicians. As was usual on Sunday, most of them were not at home, and Jivoglot was obliged to rush all over the city to round them up. The task of engaging the required number of men took him several hours. By the time he had his full quota it was nearly five o'clock. He reached home thoroughly exhausted. There, while hastily washing and dressing, he decided he would play the bass viol on this occasion. He gathered his equipment together and rushed to the Spassky barracks, which fortunately were within a short distance of his home.

The musicians were already there. They had been waiting for him fully an hour, and they grumbled about him and his detestable habit of getting them to a place far in advance of the proper time. From a group of soldiers Jivoglot learned where Captain Kozyrev's quarters were situated, and he immediately led his orchestra up the stairs to the second floor. On one of the doors he saw the captain's card, and he rang the bell. There was no reply and no sign of life in the captain's apartment. Jivoglot knocked at the door with his fist, at first cautiously, then louder and louder.

"Looks as if they were all dead," he said to his orchestra. A glance at his watch showed him that it was already 10 minutes past six.

Jivoglot grew puzzled, and he worried in case part of the 35 rubles would be deducted for lateness. He feared it might be even worse. He was dealing with military men, and if he failed to be ready on time they might even refuse altogether to receive him.

He read the letter again to satisfy himself that he was not late. Then he decided that action was necessary. He turned to his musicians and said, "Let's play a march, boys, as loud as we can."

The musicians quickly unpacked their instruments and formed a semi-circle. At Jivoglot's signal, they commenced to play. Since they wanted the music to penetrate Kozyrev's door, they exerted themselves to draw the loudest possible sounds from their instruments. They drowned out each other's playing, and the result was a tuneless din further distorted by the powerful echo in the long corridor of the barracks. Jivoglot with his bass viol leaned his back against the captain's door and, all through the march, kept kicking his foot against it. The tumult routed the officers' families from the neighboring apartments, and they ran out to the landing. They stood around the orchestra in utter astonishment.

Suddenly, towards the end of the march, the captain's door was sharply pulled open and Jivoglot, thrown off his balance, tumbled with the bass viol into the midst of his musicians. On the threshold stood a man with a long red beard, shaggy hair, and a vicious look in his eyes. He had nothing on but his underwear, and he held a campaign boot in his hand. That was Captain Genadir Semionovich Kozyrev.

During the march, he had dreamed there were sounds of a trumpet somewhere, but he was unable to wake up. Only the last and strongest of Jivoglot's kicks against the

door had roused him to consciousness. When he leaped out of bed, he ran to the window and saw a crowd of noisy soldiers pushing and shoving each other. That gathering was the result of a rumor, which had spread through the barracks that a trained bear was going to perform in the yard. The sounds of music coming from the officers' quarters at such an unusual hour, and music so unlike that of the regimental band, gave the report a semblance of truth. They had collected in disorderly groups at the entrance to the officers' house in expectation of seeing the bear.

Kozyrev, in his foggy state of mind, had imagined that some great disaster had occurred outside, something extraordinary – a war or even a revolution. He rushed to the door and unlocked it. The neighbors, seeing the half-naked captain, scattered with embarrassed cries, and the orchestra ceased playing.

The captain studied the scene for a minute and shouted angrily, "Haven't you got enough room in the yard? What the hell did you come here for?"

Poor Jivoglot, after two of his men lifted him and his broken bass viol from the floor, began an explanation, but the captain yelled at him: "Silence, or I will place you under arrest!"

As a former soldier, Jivoglot had not forgotten what the wrath of a superior officer might mean. Afraid that the captain might carry out his threat, he was instantly silent and allowed events to take their foreordained course.

Kozyrev swore at the orchestra in true army fashion, and, after he had eased his mind, went inside again, banged his door shut, locked it and returned to bed, where he was soon deep in slumber.

The musicians, shocked at their reception and thoroughly frightened at Kozyrev's threats, picked up their instruments and went downstairs in funereal silence. Jivoglot limped; his foot gave him pain due to his zealous kicking at the captain's door. In the yard the boisterous mob of soldiers, seeing Jivoglot and a broken bass viol instead of a trained bear, met him with a thunderous outburst of derisive laughter. They escorted him to the gates with a volley of advice as to how he should have dealt with the captain.

Humiliated, ridiculed, under unexpected obligations to his musicians, with an injured foot and without having earned a kopek, he trudged home in utter dejection. When he got there, he went directly to bed; but, though exhausted from his long day of running about, he could not sleep. All night, he thought of Captain Kozyrev and the letter.

The next day, to make his disgust complete, Jivoglot received through the mail a letter expressing Captain Kozyrev's profound gratitude for the pleasure he had derived from the playing of the orchestra.

By similar tricks, Freda continued to revenge herself on Jivoglot for having brought suit against her. Again and again she sent him from one end of Moscow to the other, and, on every occasion, Jivoglot suffered for it.

Though he realized that someone was making game of him and faintly suspected that these tricks were being perpetuated by the Berkensteins, he kept on. Driven by greed and the fear of missing something, he ran to every address indicated to him, hoping that out of seven funerals he would get at least one wedding party.

- End -

# Sixty - Seven Years

by Paul Harvey

“How long have you been playing, sir?” my little pupil asks.  
“I was 11 when I started; now I'm 78,

So that makes 67 years, my dear, 67 years  
Of blowing through a wooden tube, with holes and metal keys.”

“Wow, that's more than six times the length I've been alive,  
Because I'm just 11 now; what was it like back then?”

“In 1946 the war was over for a year,

But Sheffield still had lots of ruins since the bombing raids.

I played trad jazz, Gilbert and Sullivan, *Messiah* every Christmas,

Earned my first money at 14 in vaudeville type shows.

Then I did an audition for the National Youth Orchestra.

I got the gig, and my first taste of the big time circuit;

Edinburgh Festival, Royal Albert Hall, playing for famous conductors.

Then, when I was 17, off I went to London;

Royal College of Music scholarship, but there was National Service then.

So that was when I joined the Guards and played there for three years.

Marching around in red tunic and bearskin,

Changing the guard at Buckingham Palace,

Trooping the Colour, State Opening of Parliament,

Route lining on the Mall.

Sovereign's Escort; big black horses, snorting and stamping,

Sweating and stinking just in front of my wooden tube.

Then the Guards gave me my first tour of the USA;

I remember the first concert in Boston Symphony Hall,

But also playing at County Fairs and Rodeo Shows.

Ankle deep sawdust spoiling my shiny marching boots;

Enormous fierce bulls snorting and pawing the ground

Behind the corral fence as we marched round the ring.

After three years back to College till I was 23.

Then my first proper job in a Symphony Orchestra, feeling I'd really arrived.

Bass clarinet in the Scottish National, in the fair city of Glasgow.

But after a year I was restless, ambitious, and off back to London again.

For three years I played *My Fair Lady* at Theatre Royal, Drury Lane,

Meanwhile building up freelance connections in recording and movie studios.

Extra work with the BBC Symphony, often foreign tours.

Crossing Europe from Amsterdam to Moscow and Leningrad, as it was then.

With the same orchestra back to America once again.

No rodeos this time, but twice in New York, at Carnegie Hall,

Playing Britten and Stravinsky, but thinking of Benny Goodman

On that same stage for his famous concert 30 years before.

The best work I had was the National Philharmonic, the session orchestra.

Now I often hear myself playing with them in old movies on TV.

We also did a ballet season at La Scala, Milan,

And an operatic tour of *Carmen* round Japan.

So it went on, while I did lots more teaching on that wooden tube.

Countless pupils, I only remember the very good and the very bad.

Then I got into the writing, both music and journalism.

Thousands of notes I can't remember and millions of words.

Nowadays I don't play much, but what I most enjoy

Is hearing younger whizz kids play the music I have written.

There's little more that I can write about that wooden tube.

It's dominated my life so much for 67 years.

And yet I don't regret it, though I am feeling tired

From blowing down that wooden tube with holes and metal keys

For 67 years, my dear, for 67 years.”



by Piero Vincenti, Artistic Director

The *Accademia Italiana del Clarinetto*, in collaboration with the city of Assisi, is honored to host the ClarinetFest® 2013 (July 24–28) in the historic city of Assisi in Umbria (Italy) and we offer our guests the unique atmosphere in Assisi, the city of Saint Francis, with his universal message of brotherhood and peace. The conference events will be held in many locations in the small, old city, including the Cittadella Theatre, Metastasio Theatre, Padre Nicolini Auditorium, and in the evening in the downtown Lyrick Theatre. In the beautiful building of *Monte Frumentario* (XIII century), there will be a large exhibition with many instrument makers, accessories and sheet music dealers, reed companies and mouthpiece artisans. In addition to the regularly scheduled exhibition, we look forward to featuring a special space with many

stands of typical products from our region, such as wine, cheese, norcineria, honey, olive oil, handcraft, ceramics and more. In the heart of the old city, many hotels tucked away in the quiet, magical atmosphere of the medieval backstreets offer you typical warm Italian hospitality, all near beautiful buildings around the *Piazza del Comune* (Town Hall) or near the Basilica of Saint Francis of Assisi. The dining services are very flexible in many restaurants, including old *osterie* and *trattorie* where you can find original Italian and Umbrian tastes. Please consult the website to learn more about them. In the *Piazza del Comune* (Town Hall) you can enjoy your leisure time sitting outside in many bars and *gelaterie* (ice cream shops) or *pizzeria*. There will be an opportunity to visit the artistic old cities in our Region Umbria, like Perugia, Todi, Spoleto – all

medieval cities, as well as some beautiful landscapes like *Cascate delle Marmore*, Trasimeno Lake, etc. On our website you can find packages organized specifically for you. The four nights in the Lyrick Theater will be a tribute to different languages in which the clarinet has always been a protagonist, including soloists with wind orchestra, symphonic orchestra, jazz and popular music (klezmer, Italian dance music, etc.). On July 27 we would like to break the Guinness Book of World Records for the largest clarinet choir, with more than 350 clarinet players in the *Piazza del Comune* in Assisi's historical center. On July 28 we will have two fantastic clarinet choir performances comprised of professors from American universities and a clarinet choir formed of professors from Italian conservatories. At the end of the concert, I will conduct both choirs combined. A complete list of artists and events is on the *Accademia Italiana del Clarinetto* website [www.accademiaitalianacclarinetto.com](http://www.accademiaitalianacclarinetto.com).

I will be happy to welcome you to Assisi July 24–28, 2013. *Ciao!!*

## CLARINETFEST® 2013 PRELIMINARY ARTIST ROSTER (Subject to change)

### Clarinet Soloists

Lori Ardovino  
Tie Bai  
David Barrientos  
Diane Barger  
Philippe Berrod  
Sauro Berti  
Andrija Blagojevic  
William E. Blayney  
Gerrit Boeschoten  
Henri Bok  
Jan Jakub Bokun  
Sergio Bosi  
Shirley Brill  
Nicola Bulfone  
Serkan Cagri  
Alessandro Carbonare  
Stefano Cardo  
Philippe Carrara  
Martin Castillos  
Carlos Cespedes  
John Cipolla  
Elizabeth Crawford  
Jonathan Cohler  
Anthony J. Costa  
Nicholas Cox



Monte Frumentario  
(exhibition building)

Philippe Cuper  
 Eddie Daniels  
 Jean Baptiste David  
 Paolo De Gasperi  
 Robert DiLutis  
 Stanley Drucker  
 Joseph Eller  
 Wesley Ferreira  
 Stephen Fox  
 Corrado Giuffredi  
 Roberta Gottardi  
 Sabine Grofmeier  
 Caroline Hartig  
 Yi He  
 Julia Heinen  
 Maureen Hurd  
 Elton Katroshi  
 Georgios Kazikos  
 Keith Koons  
 Joze Kotar  
 Keith Lemmons  
 Javier Llopis  
 Einar Johannesson  
 Kathleen Jones  
 Elton Katroshi  
 Tod Kerstetter  
 Anna Klett  
 Slavko Kovacic  
 Imsoo Lee  
 Seunghee Lee  
 Larry Linkin  
 Luca Luciano  
 Luigi Magistrelli  
 Eric Mandat  
 Spyros Marinis  
 John Masserini  
 Marco Mazzini  
 Jacques Merrer  
 Gabriele Mirabassi  
 Ricardo Morales  
 Frans Moussault  
 Matthias Müller  
 Mauricio Murcia Bedoya  
 Christopher Nichols  
 Sean Osborn  
 Calogero Palermo  
 Rocco Parisi  
 Nuno Pinto  
 Katrina Phillips  
 Timothy Phillips  
 Luigi Picatto  
 Jun Qian  
 Maxine Ramey  
 Jeremy Reynolds  
 Ghislain Roffat  
 Pedro Rubio  
 António Saiote  
 Justo Sanz  
 Valeria Serangeli

Fernando José Silveira  
 Harry Sparnaay  
 Robert Spring  
 Antonio Tinelli  
 Suzanne Tirk  
 Eddy Vanoosthuysse  
 Gabor Varga  
 Stephan Vermeersch  
 Guy Yehuda  
 Bobby Yotzov  
 Michael Walsh  
 Sara Watts  
 Simone Weber  
 Celeste Zewald  
 Michele Zukovskiy

## Clarinet Ensembles

775 Clarinet Ensemble  
 Anches Hantees Clarinet Quartet  
 Baermann Clarinet Quartet  
 Basse Trio  
 Bella Winds  
 Brazilian Clarinet Quintet  
 British Clarinet Ensemble  
 Clarinet Quartet Bangkok  
 Clarinet Quartet Bergen  
 Chronos Quintet  
 Concinnity Clarinet Quartet  
*Cuarteto Extremo*  
 Ebano Quartet  
*Ebanos de La Habana*  
 Ensemble Clarinesque  
 Ensemble tri-Rhena  
 Fort Worth Clarinet Quartet  
 Jubilus Quartet  
 International Clarinet Quartet  
 La stravaganza Quartet  
 Lisbon Clarinet Quartet  
 Llevant Quartet  
 Licorice Clarinet Quartet  
 Miami Clarinet Quartet  
 Nevsky Clarinet Quartet  
 Scottish Clarinet Quartet  
 Settimi Clarinet Quartet  
 Solitaire Ensemble  
 Stark Quartet  
 Sunshine Quartet  
 Trio Böhm

Urval Ensemble  
 Vintage Clarinet Quartet  
 Welles Bass Clarinet Quartet  
 West Australian Quartet

## Clarinet Choirs

Berlin Klarinetten Choir  
 Capriccio Clarinet Orchestra  
 Choir Austrian Clarinet Society  
 Choir Delaware University  
*Coro di Clarinetti del Lazio*  
*Coro de Clarinetes de Mexico*  
 Ensemble Chulalongkorn University  
 International Clarinets  
 Istanbul Clarinet Choir  
*La Banda Bassetti*  
 Nubilaria Ensemble  
 Orange County Clarinet Consort  
 Orpheus Clarinet Choir  
 Tokyo Clarinet Philharmonie

## Ensembles

Collusion Ensemble  
 Encantando Trio  
 Ron Odrich Quartet  
 Trio Montage  
 William (Bill) Smith Quartet

## Lecturers

William E. Blayney  
 Ron Odrich  
 Jean-Marie Paul  
 Friedrich Pfatschbacher  
 William Powell  
 Andrew Roberts  
 Lucy Rainey  
 Shawn L. Copeland

\* \* \* \* \*

*ClarinetFest®2013 is organized in  
 collaboration with Regione Umbria,  
 Provincia of Perugia, Comune of Assisi,  
 Fondazione Perugia Assisi 2019*

Please visit the ClarinetFest®2013 website  
[www.accademiaitalianaclarinetto.com](http://www.accademiaitalianaclarinetto.com) for  
 all conference news.

*Ciao, see you in Assisi!*





Lee Gibson

# A Tribute to Lee Gibson

Oscar (O.) Lee Gibson (1915–2013), Professor Emeritus (1945–1981), University of North Texas

acteristics of the national schools of clarinet manufacture. He then described the modal frequency ratios of a clarinet and the timbres of its tones, as well as its dynamic range, stability, flexibility and responsiveness. He stressed that all the dimensions of a wind instrument – length, volume, size, weight and material – are interrelated. He concluded with a discussion of existing but rarely available mechanical improvements and suggested other acoustical enhancements that have not been fully utilized.

With the passing of Arthur Benade (*Fundamentals of Music Acoustics*, CH, November 1976), Gibson became the recognized authority in the field of clarinet acoustics. To those who have followed his “Clarinalysis” articles in *The Clarinet*, *Clarinet Acoustics* was welcomed as a summary of his thoughts on the subject. Gibson emphasized the acoustical design of the instrument: the interrelationship of construction variables (dimensions, materials, tone-hole placement) and their effect upon playing characteristics (pitch, tone quality, responsiveness, flexibility).

Another achievement of Gibson’s retirement years was his design in 1988 of the popular Vandoren V-12 clarinet reed. The company flew the Gibsons, wife Ruth and Lee, to Paris and settled them in a hotel. Each morning the company limousine would transport them to its state-of-the-art, eat-off-the-floor factory, just a couple of miles from the beaches of the *Cote d’Azur* in southern France, where Dr. Gibson would work with engineers on the design and manufacture of the V-12. A Vandoren competitor had successfully produced a reed that allowed more freedom and yet still kept a classically-centered tone. Gibson had realized that Vandoren did not have such a reed. With his persistence they came up with the highly successful V-12 which is still being used today and remains a very popular clarinet reed. More scholar

than businessman, Professor Gibson asked for and received only a free (and memorable) trip to Paris for his input.

Donations may be made to The O. Lee Gibson Clarinet Scholarship, College of Music, University of North Texas, P.O. Box 311250, Denton, Texas 76203.

## ODES TO LEE

In the past weeks, several of Lee Gibson’s former students have sent written tributes to *The Clarinet*. My first thought, as custodian of the collection, was to create an article quoting each student. But when the time came to complete the task, I found the pieces so moving I couldn’t possibly cherry-pick sentences. And when John Scott submitted a capstone tribute, it seemed even more appropriate to give everyone full voice. Here, then, are all eight tributes, including my own, bearing witness to Lee’s brilliance as a musician, clarinetist, teacher, scholar and acoustician, as well as his beloved personal qualities: keen perfectionism in his work, abiding affection for his students, enjoyment of tennis, and his extraordinary bond with Ruth, his wife. Warm thanks to everyone who wrote about our unforgettable teacher.

– Ann McCutchan

## Ramon Kireilis:

When I was a student, all of us who studied with Lee Gibson had the greatest respect for our teacher – so much so that we would sometimes secretly follow him around in his little VW bug to see what he was doing! My favorite Lee Gibson quote: “I’d really rather measure clarinets than play them.” Second favorite is: “Ray, the sound of your clarinet is that of the saxophone,” followed by the obligatory giggle.

Lee Gibson was one of the world’s foremost acousticians, and his impact and influence commanded the utmost respect

Lee Gibson joined the music faculty of what was then North Texas State Teachers College in 1945. He earned the Ph.D. in Musicology there in 1960, with his dissertation on “The Serenades and Divertimenti of Mozart.” He served as coordinator of woodwind instruction until his retirement in 1981.

Gibson was the first editor of *The Clarinet* magazine (1973–1978) and president of the International Clarinet Society from 1978–1980. He became an honorary member of the I.C.A. in 1998.

He was one of the very few people able to play both a Boehm-system clarinet and an Oehler-system clarinet with equal facility. He gave recitals where he would play the first half on one instrument and the second half on the other. He performed the Mozart *Adagio* for clarinets and basset horns at a convention of the clarinet society. He also performed Mozart’s *Clarinet Quintet* in Denton with the world-famous Paganini String Quartet.

Gibson was equal-parts pedagogue, performer and scholar. A member of the Acoustical Society of America, he published numerous papers on the subject of musical acoustics related to clarinet design and construction. His book *Clarinet Acoustics* was published in 1994 by Indiana University Press. Most symphonic instruments were standardized in the 18th and 19th centuries, but the design of the clarinet is still changing. Gibson began this first complete study of its acoustical principles with a history of the clarinet, a survey of the instruments of famous clarinetists and the char-

and notice of all major clarinet manufacturers. We all owe Lee Gibson a debt of gratitude for his immense contribution to the clarinet world. It is so untimely and sad that he will not be able to join the remaining founding fathers in Italy at this summer's festival tribute.

### **Gary Whitman:**

Lee Gibson was a unique individual who touched many lives as an educator, musician and scholar. As a wide-eyed student at North Texas State University in the early 1970s, I saw how he created a wonderful "clarinet culture" of learning that enabled me to develop as a clarinetist and musician.

Lee was very devoted to teaching and the progress of his students. He would encourage us to participate in competitions, perform chamber music, listen to the current clarinet artists of our generation and become actively involved in the profession. He would reschedule your lesson if he felt he had not devoted enough time to hear your repertoire. Of course, none of his students will forget the annual swim parties that he and his wife, Ruth, would host at his home near the campus on Kendolph Street!

In 1975 and 1976, Lee encouraged me to attend the National Clarinet Clinic in Denver. I had never attended a conference of this magnitude and it had a profound effect on my development during this time. It also started a strong bond with what developed into the International Clarinet Association.

Lee had a fondness for Mozart and an amazing mind for clarinet acoustics. He assisted many manufacturers with clarinet design and eventually wrote a book on clarinet acoustics during his retirement.

Thank you, Lee Gibson, for your tireless devotion to education and your profession! Your influence will continue through your students and fellow clarinet colleagues.

### **James Schoepflin:**

Rarely does one encounter someone whose influence provides an expansive and reliable guide for an entire career. Luckily, I encountered Dr. Gibson at possibly the most crucial point in my music career, a crossroads where I faced deciding whether to remain in music or explore other alternatives. His faith in my potential, his encouragement, the opportunities he made available, his tireless inspiration and the model he provided have benefited me throughout my life, and the lives of my students, as well.

When deciding whether or not to attend North Texas State University for my doctoral studies, I visited Denton and was invited to Ruth and Lee's home. I recall with a chuckle that, while discussing the Bartók *Contrasts*, I naively commented, "I understand some people don't even change clarinets (B-flat to A, and back again) during the last movement." In his soft voice, Lee answered "Well, that's what I do." It was the perfect squelch for an over-inflated young student. From that moment on, I determined to talk less and listen more.

Lee had the ability to inspire and command the best from each student, without histrionics. He expected his doctoral students to arrive at their weekly lesson with a "new sonata, concerto, or major work" prepared. My initial reaction was that such an expectation was impossible. But he didn't need to say more for us to realize that this was, indeed, something we needed to accomplish as best we could. Many students chafed at the "20 minutes-per-semester" memorization requirement, but it gave each of us new levels of confidence and comprehension, and I carried on the requirement with my own students and in my own performances.



*The Baermann Quartet, H. James Schoepflin, Lee Gibson, David Pickthorn, Melvin Cooksey (1973-74)*

His Friday afternoon studio classes stand out as times of significant sharing and learning. Although we had to face the dreaded memorized performances, it was also the time when we garnered ideas from him and each other about everything that pertained to our potential success. It was also a relaxed way to end the grueling workweek and set the tone for the next.

Lee's understanding of clarinet equipment construction and acoustical design was mind-boggling. He would remove his glasses, squint up into the clarinet against the light and describe intricate details of bore design and quality of construction. That knowledge was later shared with the clarinet fraternity through his "Claranalysis" column in *The Clarinet* magazine. Along with a few others who shared his level of understanding, he is widely credited with profoundly influencing equipment improvements, and for that, we should all be appreciative.

Prior to launching his "Claranalysis" columns, Lee served as the initial editor of *The Clarinet*. In that gigantic project we continued to work together closely, he as editor, I as publisher.

I am only one of many who owe the lion's share of their professional success to the many ways we were encouraged, assisted and inspired by Lee Gibson. He will be sorely missed.

### **Eric Mandat:**

I first heard about Lee Gibson from my clarinet teacher in Denver, Richard Joiner.

I was finishing high school and preparing to go to college, and when I didn't get into Eastman, I turned to Mr. Joiner for his advice. Immediately he suggested I check out North Texas State University and study with Dr. Gibson. Dick and Lee were very good friends, having been students together at Eastman, and since I revered Mr. Joiner, I applied straight away to North Texas.

The summer of my senior year in high school I was fortunate enough to make the semifinals of the I.C.A. Young Artist Competition, and I went to the Clarinet Congress in Denver to do my best. Well, I didn't make it to the finals, but Lee Gibson, who was one of the judges for the competition, made a point of introducing

himself to me, and he was very supportive and encouraging, and said how much he was looking forward to working with me at North Texas. He was cool-looking with his beatnik-like haircut and beads around his neck, and he instantly made me forget all my recent disappointments with the competition and with Eastman, and start dreaming about my upcoming adventures in Denton.

And what adventures! I had plenty to work on between my non-existent tonguing and flimsy embouchure, but Lee was right there guiding me, never letting me slack off, cheering me on with each little step I made in the right direction. He spent lots of extra time with me, going through fine points of phrasing detail with a calm logic and keen analytical insight I found completely compelling, and which continues to guide me every day as I study various works. I remember one day in particular during my sophomore year. I arrived at my normal lesson time, and he asked me to come back a few hours later because his diabetes had messed with his blood sugar balance. When I did return later that afternoon, he proceeded to take me on a wonderful two-hour journey in phrasing through the Brahms *E-flat Sonata*, one measure at a time, showing me every dynamic hill and valley, every nuance, every place where it was important to move forward, and every moment where it was necessary to linger. I felt like I was on this amazing treasure hunt, finding priceless gold nuggets in every phrase; from that moment on, I looked at music completely differently.

As I started getting more involved with new music and extended techniques, I would bring in pieces by William O. Smith, Andre Laporte, or one of the student composers, and while such music was not Dr. Gibson's personal preference, he always had ideas on how I could make my performance better through examining hierarchies within and between phrases, and he always inspired me to think creatively.

In addition to being such a wonderful musical mentor, Lee was also an important model of how one should live life as a creative artist. He showed me through his own example how to stick to my ideals, how to not settle for being just another face in the crowd, how not to be satisfied with mere mastery in imitating someone else. For many years after graduating from North Texas, I would call Lee with issues or merely to give him an update on my life, and just hearing his voice would stir



*A young Lee Gibson*

up vivid images of his cool hairdo and his sartorial uniqueness. Positive memories of lessons with him would flood in and re-inspire me all over again! Thank you, Lee for your gifts, your patience and especially for your wonderful humanity.

### **Steve Hughes:**

I showed up out of the blue at North Texas in January 1978. I told Lee I wanted to continue work on the D.M.A. degree that I had started the semester before at the University of Michigan. It wasn't the best of times. My playing was in bad shape, and my endurance was shot, probably due to the growth of my wisdom teeth, rearranging my lower jaw position.

Most teachers would have politely told me to take a hike. Not Lee. He quickly recognized my problem and suggested a radical solution: a switch to a double-lip embouchure. He took me back to square one, which in my case was a trip thru Book II of the Rose *40 Studies*. He was so patient during that long semester as I essentially re-learned to play. I recall how committed he was to helping me succeed. He helped me to focus on the goal of again playing beautifully and to block out any comparison between where I was at that time in relation to my peers.

I still remember how proud he was at the end of the semester when I played for all the woodwind faculty. He had prepared me so well that the jury was a hit, and I was officially accepted into the D.M.A. program. I had studied with some great teachers before Lee, but at that very moment, he was the best. I'll never forget that.

### **Ann McCutchan:**

I began the D.M.A. program with Lee Gibson in the summer of 1976, having just finished an M.M. at the University of Michigan. I had never met Lee, but had read his articles in *The Clarinet*, and was eager to begin work with him. I admit though, that when I first drove in to Denton, I went utterly weak with regret. I had never been to Texas before. How could there possibly be a great clarinet teacher in this place? The land was terribly flat, the sky seemed unbearably high and wide. Maybe I had made a mistake. But after my first lesson with Lee, I knew I had made the right decision.

Because I had a job in New Orleans, I attended just one summer session and returned subsequent summers, finally signing a lease on an apartment on Eagle Drive in 1979, and staying two years. I'd been awarded a teaching fellowship and heard another clarinetist had received one, too. "Great," I thought, remembering the competitive atmosphere at Michigan. "I just hope this person isn't too hard on me." That person turned out to be Steve Hughes, a lifelong friend and representative of the kind of student Lee attracted. For Lee fostered a studio of friendly, supportive artists, not adversaries. As well, each of us received special, individualized attention, and always, the greatest respect and encouragement for our efforts.

Lee offered a deep understanding of musical form, flow, and nuance in every lesson, and his comprehensive knowledge of repertoire went well beyond that of the clarinet. I recall the day I discovered that the opening of a certain Haydn symphony was identical to the opening of a Spohr clarinet concerto, and ran to Lee with my red-hot news: Spohr had ripped off Haydn! Lee smiled and spoke for a long time about the ways composers have borrowed or stolen from each other, citing many more examples through the centuries. That hour was one of the finest music history lectures of my life.

And of course, there was Lee's technical side, a boon to students like me who didn't get that gene. In a completely different lesson a few months later, he handed me a small mailing carton containing three new Chicago Kaspar mouthpieces; they'd just arrived, and he was adding them to his immense store of equipment, parts and tools. "Why don't you try one,?" he said. I set aside whatever second-rate set-up I was playing and selected one of the Kaspars,

fitting a reed to it. With just a few notes, both he and I realized this Kaspar had given me the voice I'd sought. Lee proclaimed that honey of a mouthpiece to be mine, and I have never played anything else since.

But perhaps the greatest lesson of all, the one underscoring Lee's humanity, came out of a personal crisis. Two days before my second D.M.A. recital, my husband and I agreed via a phone call to end our marriage. Though this had been coming, I was nevertheless in shock, and determined to do what I shouldn't have: keep the whole matter to myself, go ahead with the recital. Naturally, I cratered on the memorized piece, and the rest wasn't much better. Backstage, Lee gently asked me what had happened, and I spilled the whole story of the phone call. "You should have told me," he said. "It would have been all right to postpone. You need some time off." He shared the information with the rest of my committee; everyone was sympathetic, and I could re-do the recital later. Here I learned, through Lee, to give myself a break in tough circumstances, and to trust others to understand the need for it. That is not the end of the story, though. Lee sensed how crushed and isolated I felt after that recital, and the next morning called and invited me to play tennis with him. I grabbed my racket, slid into my car, and met him at one of Denton's community courts. Physical exercise is an excellent cure for sadness; surely Lee knew that. How lucky I was to receive this simple gift: a fine spring morning with my teacher, on the tennis court, hitting a little yellow ball back and forth.

## Gilbert Young:

I came to North Texas State University in the fall of 1979 as a freshman music major. It was my first time away from my homeland of Panama and the beginning of a new life in the U.S.A. Though my passion for the clarinet had brought me here, I didn't know what the future would bring. My first lessons with Lee Gibson and the positive relationship we quickly built were more than I ever expected.

I remember auditioning for him, not realizing that he would decide then whether or not I would continue as a clarinet major. After I played he said, "And tell me again where are you from?" "From Panama, Sir," I replied. "OK," he said, "let me look at that clarinet." Somewhat embarrassed, I showed him an old Leblanc, semi-complete Boehm, and he told me everything about the size of its bore and how I was able to get away with playing it because of the mouthpiece I was using. It was all news to me, as I never had access to other instruments, and I was quite impressed with how much he knew about mine. Finally he said, "OK, you can continue as a clarinet major, but I recommend you get a newer instrument – perhaps a Buffet." But I had no funds. A week later on a rainy Saturday morning, he drove me to the Brook-Mays warehouse in Dallas and helped me get a new Buffet clarinet. This was a favor and a gesture I wouldn't have expected; I will never forget it.

On the pedagogical side, I remember working with Lee on the Rose *Etudes* and how he would sing them out. At the same time he would write in all the dynamics and phrasing and explain where the voicing difficulties were. Once, I naively asked him, "Do I have to do all that?" and he graciously started laughing! There was never a piece of music he didn't passionately sing out, quickly notating all the dynamics. It was the same approach after a performance: he would quickly get back stage and tell me what else I needed to do. "You've got to pull out more and keep your right hand down," was one comment after a Brahms sonata; pretty soon I had more barrels and tuning rings than I knew what to do with. It was funny, but



*Lee Gibson in a Denver Congress performance with pianist Kathleen Joiner*

it was also true: he talked passionately about equipment, whether mouthpieces, reeds, tone holes, or his many battles with manufacturers to change small things that would make big differences. Sometimes that was all we talked about during a lesson. But he was as fine a musician as he was an expert on clarinet design and acoustics. I was at the right place with him.

## John Scott:

In April of 1981, I received a call from the Dean of the School of Music at North Texas State University, now the College of Music at the University of North Texas, offering me the position in clarinet replacing Oscar Lee Gibson. Replacing Lee Gibson? How could that be? How does one fill the shoes of someone like that? Editor of *The Clarinet*, president of the International Clarinet Society, now I.C.A., author of the definitive book on clarinet acoustics, teacher and mentor of hundreds of successful clarinetists – how insane to accept such an offer. I owe my success in filling those shoes to three people, my wife, Rose, my colleague and friend now of 32 years, Jim Gillespie and Lee Gibson, who supported me from the moment I arrived on campus. After he retired, he donated his invaluable collection of clarinets to UNT, established the O. Lee Gibson Clarinet Scholarship Fund in the College of Music and, without fail, attended clarinet recitals and concerts with his wife Ruth. The two of them could so often be seen in the audience, listening, applauding, congratulating and encouraging us in our best efforts to fill those shoes. I quickly realized that I stood on the shoulders of a great man, a brilliant man, a man who cared deeply about his legacy. I saw the future because Lee Gibson provided me the place to better see the sunrise.

Now, no more scales, no more long tones, Lee. But one more tennis match with Ruth. Just one more, just one more.

# Jean Françaix

## Clarinet Concerto

by Philippe Cuper

Jean Françaix, one of the most famous French composers, passed away in September 1997. (He was born in 1912.) He was a student in Nadia Boulanger's class. He knew Ravel, Milhaud, Stravinsky, Poulenc, Roussel, et al. and was performed by the greatest conductors: Karajan, Keilberth, Prêtre, Scherchen, Sargent, Münch, Monteux and the greatest orchestras: *Berlin Philharmonie*, *Dresden Staatskapelle*, *Wiener Symphoniker*, *Amsterdam Concertgebouw Orchestra*, *Philadelphia Orchestra*, *San Francisco Orchestra*, *Paris Opera Orchestra*, *Mozarteum Orchester Salzburg*, etc.

His *Clarinet Concerto* is now a "classic" in the clarinet repertoire all over the world. I would like to speak about this lovely concerto which I have practiced since 1974 while studying in the Nice Summer Academy with Jacques Lancelot, the man who premiered this "*chef d'oeuvre*" (masterpiece). I have also had the pleasure and honor to collaborate and record it with the composer in 1992 – a very nice and funny man!

"This concerto is, or at least I hope it is, amusing to listen to. It is a kind of acrobatics display for the ear, complete with loops, wing-turns and nosedives which are fairly terrifying for the soloist, who needs to have a good stomach and several thousand flying hours under his belt. I must say the poor fellow has been given the full treatment, including a slow movement full of phrases with great charm but little time for breathing rather like a long glide in a plane which is constantly on the verge of stalling. Finally, the pilot starts his noisy engines again, but remains carefree to the point of swapping his airforce cap for the revolving wig of a clown." – Jean Françaix (translated by R. Greaves)

"A work for the future, possibly, when the instrument has developed further or the human hand has changed...but the work is a worthwhile challenge..." Jack Brymer, 1976

"... concerto written for the magnificence of the clarinet from low

notes to the high register ..." Alain Lompech, *Le Monde*, 1992 (French newspaper)

"... a wonderful piece that we would like to hear more often"- Christophe Huss. *Repertoire du Compact-Disc*, 1992 (French magazine)

Jean Françaix's *Concerto* was composed during 1967 and 1968. It is dedicated to Fernand Oubradous (1903–1986), French conductor, chamber music professor at the Paris Conservatoire, former bassoonist of the Paris Opera and director of the International Summer Academy in Nice. The first performance was given on July 30, 1968, at the International Summer Academy in Nice by the famous French clarinetist Jacques Lancelot (1920–2009), former clarinet professor of the Rouen Conservatoire and *Superior Conservatoire* in Lyon and the Paris Chamber Symphonic Concert Orchestra conducted by Louis Fournier (former conductor of the Paris Opera).

The *Concerto* was repeated a few weeks later at the *Salle Gaveau* in Paris with the same soloist and orchestra. It was a big success!

The first recording of the work was made by Jacques Lancelot and the Nice Chamber Orchestra conducted by Pol Mule (the son of the great saxophone player, Marcel Mule).

A new and easier piano part (based on a new version from a 91-bar manuscript by the composer) will be printed soon by Transatlantiques Edition in Paris.

### Errors in the Edition

In the only edition by Transatlantiques in Paris, there are many mistakes which have never been corrected. Between the clarinet part, the piano reduction (printed and manuscript) and the orchestral score, there are many differences. I spoke about these problems with Jean Françaix before our recording. He agreed, but told me to follow the piano printed part (with some corrections).

### The Problem of the Tempo

In all four movements, the tempos are always a little too fast. During the first rehearsal with Françaix conducting, the orchestra played the first four measures in Françaix's tempo. I was surprised that the tempo was much slower than written. I started to play at the written tempo. I had an electronic metronome on the stand silently showing me: Quarter note = 132. After a few measures I stopped and I asked Mr. Françaix why the orchestra was slower than the indicated tempo. I told him that I had been working on the *Concerto* for 18 years to try to play it at his written tempo. Mr. Françaix told me that when he composed this *Concerto*, he had an old metronome that had not worked correctly, but he did not know this at the time of publication. Some years later when he bought a new electronic Japanese metronome, he was very surprised! Me too, but it was TRUE!

There are always errors in this edition. It is not the first time that these type of errors arise. For example, the Debussy *Rhapsodie* (tempo in scherzando, notes, etc.) that Prosper Mimart and Louis Cahuzac played with Debussy, and we know the indications given by him to Cahuzac or to Hamelin; or the Poulenc *Sonata* which is published with many errors (notes, nuances, etc.) but will be reprinted in 2013 with corrections based on the information we received from André Boutard, the only clarinetist who worked and played this sonata with Poulenc in 1962 and who should have played the premiere if Poulenc had not died suddenly. We sent all this informations to England to assist in the preparation of a correct edition.

### First Movement: Allegro

Published tempo: quarter note = 132

Tempo proposed by the composer: quarter note = 120–126.

- Four bars after number 3: we need a staccato mark under the slur of the first note and an accent on the last slurred high B before the fourth beat.
- One bar before 4: the first note of the third beat is a D-flat (not an E-flat).
- At number 4: we must play the bar indicated in the version for clarinet and piano reduction (but not as in the orchestral score).
- Fifth bar after 4: we must play the bar indicated in the clarinet part and piano reduction (but not as in the orchestral score).

- Sixth bar after 8: same correction as above
- Ninth and tenth bar after 8: same correction as above
- Two bars before 11: on the first beat, the high D is D-natural.
- Third bar after 11: we need to add a *pianissimo*.
- Cadenza: Don't forget that it begins "in tempo" and only after the third fermata it becomes "*in tempo ma a piacere*."
- Ninth bar of the cadenza: play what is written in the clarinet part (but not as in the orchestral score): *fff* and *ppp*.
- Eleventh bar of the cadenza (after the third fermata): the last note is a G-sharp (not an A-sharp as in the orchestral score).
- Starting from nine bars before 14 and towards 14: we must play all the 32nd notes as indicated in the clarinet part (but not as in the orchestral score).
- Five bars before 14: there is no F-natural on the first beat (orchestral score), but the last four 32nd notes are not correct. We must play F-natural and A-natural (not E-flat and A-natural) and then E-flat and G-natural (not F-natural and G-natural).
- Four bars before 14: follow the clarinet part (not the orchestral score).
- Four bars before 15: we must write "*tempo primo*."
- Seven bars before the end of the movement: it is an F-flat on the second beat (not an F-natural as indicated in the orchestral score).
- Three bars before the end: follow the clarinet part on the two last notes: B and D-natural (but not D and D-sharp as indicated in the orchestral score).

## Second Movement (Scherzando)

Mr. Françaix conceived this as a little waltz. Printed tempo: dotted quarter = 84

Tempo proposed by the composer: dotted quarter note = 68–72

- Eleventh bar after 21: in the piano part, there should be a G-natural on the second beat.
- Five and six bars before 22: follow the clarinet part (not the orchestral score).
- Tenth and 13th bars after 22: same correction as above.
- Tenth bar after 26: same correction as above

- 12th bar after 27: same correction as above
- Seventh bar after 28: on the second beat, it is a G-sharp.

## Third Movement: Andantino

Printed tempo: quarter note = 76

Proposed tempo by the composer: quarter note = 68–72

Here there is a sort of relationship to the tempo of the second movement. The tempo of the beat here is equal to the tempo of the measure of the second movement. Here the theme is the same.

- Sixth bar after 32: the last grace note is E-natural (not E-sharp as indicated in the orchestral score).

## Fourth Movement (Allegro)

Printed tempo: dotted quarter note = 138

Tempo proposed by the composer: dotted quarter note = 126–132

The first theme of the first movement comes back at number 46, and we can see the relationship of tempos to be exactly the same, but Jean Françaix proposed a tempo for the fourth movement of about dotted quarter note = 126–132, because for him this first theme (from the first movement) is remembered as a "souvenir" only.

- Fifth bar after 38: we must play *piano* and not *pianissimo* (as in the score).
- At 40: The indication of dotted quarter note = quarter note must be respected.
- 13th bar after 42: we must write "cadenza" in this first cadenza (page 14): we must play the groups of 32nd notes as indicated in the clarinet part (not as in the score).
- 11 bars before 43: we must write *forte* in the clarinet and piano parts.
- Six bars before 43: we must write an accent on the first note (A) in the piano part.
- Four bars before 43: the first note (F-sharp) is slurred with the previous bar and must be shortened with a staccato mark under the slur.
- Two bars before 44: 16th note = 16th note
- Two bars before 47: 16th note = 16th note but the composer proposed a little rubato.
- 11th bar after 47: we must write "cadenza" on both the clarinet and piano parts. The cadenza begins only here. What is written before must be played in tempo.

- At 48: *Tempo primo*
- At 49: 16th note = 16th note
- Third bar after 49: 16th note = 16th note
- Fifth bar after 49: 16th note = 16th note

\* \* \* \* \*

## Françaix Concerto Discography (2013)

1971: Jacques Lancelot with the Nice Chamber Orchestra (33T, LP "Inédit – ORTF-Barclay)

1981: Maurice Gabai with the Kovaldy Orchestra (33T, LP "cybelia")

1992: Philippe Cuper with the *Orchestre Symphonique de Bretagne* conducted by Jean Françaix; (former compact-disc ADDA, re-edited. Accord Musidisc No. 243852, now printed by INDESSENS RECORDS in 2012)

1996: Dimitry Ashkenazy with the Conservatory Philharmonia-Cincinnati Orchestra (CD Pan)

1999: Radovan Cavallin with the *Orchestra Filarmonica de Gran Canaria* (CD Maguelone 111 103)

2000: Eduard Brunner with the *Rundfunk Sinfonieorchester Saabrucken* (CD Koch Schwann 3-1778-2)

2007: Walter Boeykens with the BRT Philharmonic Orchestra in Brussels (CD ETR-Classica 002)

2009: John Finucane with the RTE National Symphony Orchestra (RTECD124)

## ABOUT THE WRITER...

**Philippe Cuper** is the principal clarinet at the Paris National Opera Orchestra (since 1984), and has been guest principal clarinet with the Berlin Philharmonic Orchestra, *La Scala di Milano* Orchestra and Munich *Bayesrischer Rundfunk* symphonic orchestra. He is professor at the National Conservatory of Versailles and former professor at the *Zaragoza Conservatorio Superior de Aragon* (Spain). He was the former principal clarinet of the Symphonic Orchestra "Lamoureux" in Paris.

He is a winner of the Prague Spring International Competition (1st Prize unanimously in 1986), Munich-ARD (1982), Viotto-Vercelli (1979) and a medal winner in Geneva (1979). He also won first prizes in clarinet and chamber music at the Paris Conservatory (CNSM) in 1980 and studied musicology at the Sorbonne University. He has recorded 40 CDs.

# Meeting HANS DEINZER

## An Appreciation Of A Great Musician And Teacher

by Nicholas Cox

A welcome by-product of orchestral touring is the chance to catch up with old friends in various parts of the world. On a recent trip to Germany guesting for the City of Birmingham Symphony Orchestra, I visited my former teacher Hans Deinzer who taught at the *Musikhochschule* in Hanover from 1971–1999. Previously he held principal clarinet positions in Nuremberg and Hamburg. I was a little apprehensive about the visit as the last time I phoned him last year, he was going through a difficult time undergoing hormone withdrawal treatment for cancer. Happily, this year he was on good form and looking better for his 78 years although less mobile than when I last saw him four years ago.

We got to talking about his early years as a musician. He was born on January 14, 1934, near Nuremberg, and he started on violin, clarinet, saxophone and accordion playing the latter in public in a local pub for two hours or more at only 12 years old. Growing up in the immediate post-war period, he had no thoughts of becoming a classical clarinetist, but his attitude to music is typical and infectious: "I was simply happy to be playing music. I didn't care what sort of music, and I never thought I would end up playing in a symphony orchestra." He started to play clarinet in local bands as that was the instrument that was available. In the aftermath of the war there was little or no sheet music, and Hans was expected to pick the tunes up as he went along. If he got it wrong, the farmer on first clarinet would kick him! He did, however, start to have some lessons at the *Musikhochschule* in Nuremberg with the principal clarinet in the opera. "He was a terrible

teacher," said Hans, sensibly not revealing his name. "He used to sell his rejected and old reeds to his students for five marks each – quite a lot of money back then." Hans was so dispirited for a time that he gave up the clarinet concentrating more on saxophone with which he started to get work in jazz, "oom-pa" bands and Viennese *Schrammelmusik*. Once he appeared for a lesson with an E-flat clarinet and a red rubber mouthpiece and could hardly make a sound, leading an older listener to observe that he had no music in him. His teacher asked him if he had changed the reed. "Nobody told me I had to change the reed," said Hans. Five marks the poorer but

with a better reed, he played so much better the older man could only listen and eat his words. From quite a young age he was gigging in the Nuremberg area in post-war Germany making a reasonable living.

It was hearing the clarinetist Rudolf Gall play on the radio with Munich's Bavarian Radio Orchestra that inspired Hans to take the clarinet more seriously. Gall (1907–1962) had been hired from the Amsterdam Concertgebouw (where he was principal clarinet from 1921–1942) initially to play with the Philharmonic and later with the *Bayerischer Rundfunk* when the conductor Wilhelm Mengelberg was conducting in Munich. Clearly Gall was a very fine and respected musician and revered as a "father of the orchestra," according to Deinzer. Eventually, Hans plucked up the courage to ask Gall for a lesson. Although initially less than impressed with Hans's musical background of jazz and *Schrammelmusik*, Gall eventually gave him a one-hour lesson provided he went away and practiced what he was taught. Three weeks later, revitalized with the new ideas which were now starting to transform his clarinet playing, Hans went back for his next lesson. At one lesson he recalls how he played the whole of a Brahms sonata with vibrato. "So sie spielen jetzt mit Vibrato?," observed the great Gall. "Ja," said Hans, clearly very pleased with himself. "If you think the music really needs vibrato, fine: but if not, don't use vibrato," said Gall.



Nina Jansen-Deinzer and Hans

(Photo by Nicholas Cox)

Listening again to Gall's recording from 1961 (MUS 22) of the Reger *Quintet* with the Keller Quartet it becomes clear how much Hans learned from his sweetness of tone and liquid legato as well as his musical taste. The *Gramophone* critic reviewing this disc in 1967 comments on "the plain dark tone (no vibrato – even a legitimate one)." Hans admits that Gall fundamentally influenced him and shaped his own understanding of music. He credits Gall with the idea of "always singing with the clarinet." Gall was also a gifted mouthpiece maker and fixer, and to this day Hans and his second wife Nina still prize and always use one of his old mouthpieces. The high-point of Gall's career seems to have been a performance of the Hindemith *Concerto* in 1954 with the composer conducting. This too is a tangible link with Deinzer, as it was Hindemith's *Concerto* that Deinzer learned from memory in the early '80s for a performance with the NDR Radio Orchestra in Hanover which I remember attending.

Hans mentioned how strange it was that in spite of Gall's privileged position in one of Germany's best orchestras, he continued to live frugally in a small apartment with little more than a table, bed and few chairs. Gall clearly never really got over his wife's rape at the hands of a black U.S. soldier. Although he resolved to bring up the resultant colored child as part of his family, Gall's end was equally tragic. Aged 54, he made an uncharacteristic mistake in a concert coming in two bars early for the clarinet solo in the second movement of Schubert's *Unfinished*. Hans recalled listening to the broadcast and wondering what was wrong. Upset with himself, Gall apparently smashed his mouthpiece, went home and hanged himself.

Rudolf Gall had been a pupil of Philipp Dreisbach (1891–1980), a German player who studied in Belgium and played on Boehm clarinets with a tasteful vibrato (cf. **Clarinet Classics Historical Recordings Vol. II** track 7–8). Dreisbach was the distinguished principal in the *Staatsoper Stuttgart* (1914–1948) and taught at the *Stuttgart Musikhochschule* for many years. In the 1920s he took over from Richard Mühlfeld as the Wendling Quarter's clarinetist of choice for Brahms' *Clarinet Quintet* performances. Apparently Fürtwängler asked him to become principal clarinet in the Berlin Philharmonic after he took over in 1922, but his wife preferred to stay in Stuttgart.



Hans Deinzer

(Photo by Gerald Drucker, *Clarinet Virtuosi of Today*, copyright Streets Publishers)

How different the history of the German clarinet school might have been had a Boehm clarinetist taken up this post in the 1920s. He also gave the first performance of the Reger *Quintet* in 1916 (cf. his recording with the Wendling of the Scherzo: Odeon 1929 available on the Internet) and the Hindemith *Quintet* in 1923 (with the Amar Quintet). So through the Gall/Dreisbach link Deinzer can trace his musical background right back to Brahms himself.

If it was through Gall that Deinzer inherited his German approach to sound, his openness to tonal color (if not indirectly from Dreisbach's influence) seems to have resulted mainly from his jazz background. Hans was always a fan of Benny Goodman, particularly the Quartet recordings, and also recognized the qualities and insecurities in his classical playing. Later he became an admirer of Reginald Kell's recordings, again in stark contrast to some of his clarinet colleagues for whom Kell's color and vibrato were beyond the pale. He notes he was one of the first German players to use a metal ligature rather than the *Schnurband* to tie his reeds on the mouthpiece. He says that at the time his colleagues thought he was mad. In the 1960s he gave the first German performance of Copland's *Concerto* with the composer conducting. He recalled asking Copland if he might be allowed to swing the cadenza. "Feel free," said the composer. Certainly his background as a jazz musician always brought to his own playing and teaching a cosmopolitan rather

than traditionally German flavor.

In the 1960s, Deinzer was one of the first clarinetists to play Mozart and early music on historically appropriate instruments, commissioning his first classical basset clarinet from the Innsbruck-based maker Rudolf Tutz in 1972. He went on to make two recordings of the Mozart *Concerto* with the group Collegium Aureum for EMI and Harmonia Mundi, one of the *Quintet*, and he recorded the Johann Stamitz *Concerto* and the Beethoven *Trio* on his Grenser copies. Hans was, however, never happy with the first Mozart *Concerto* recording, as the first instrument Tutz made for him was still in development when he made the recording.

Deinzer was a pioneer in new music too, giving the premiere of the solo version of Pierre Boulez's *Domaines* in 1968 and Henri Pousseur's *Madrigal I* in 1958. In the early '60s he played in Boulez's group *Domaine Musical* eventually passing this work on to Guy Deplus. Boulez has fond memories of Deinzer and once reminded me of a performance his group gave of Webern's *Lieder*, Op. 18 with E-flat clarinet and guitar. Hans admitted to me that after days of practicing the E-flat, he had to admit defeat and told Boulez he couldn't manage the high notes. Boulez reassured him that as he was playing off a transposed score, the written top Cs and Ds he had been struggling with were only As and Bs – still rather high on the E-flat! Several composers have written works for Hans over the years. The first of these was his fellow Bavarian, Werner Heider, who wrote five works for him, including the solo *Inventio II* (1962), *Dialog I* (1960) a duo with piano and *Strophen* for clarinet and ensemble (1965). Also in 1968 Hans premiered the tricky duo *Riul* for clarinet and piano by German-based Korean composer Isang Yun. In the 1990s he recorded Henze's *Miracle de la Rose* with Ensemble Modern with the composer conducting, showing he was prepared for challenges even at the end of his career.

Of his other celebrated recordings the version of Messaien's *Quatuor pour la Fin du Temps* with Aloys Kontarsky, Saschko Gawriloff and Siegfried Palm stayed in the catalog longer than most, and his recording of Schubert's *Shepherd on the Rock* with Elly Ameling and Jörg Demus for RCA is still a classic.

Deinzer's first orchestral position was in the Nuremberg Orchestra (1958–1962).



Photo by Heidi Lundgaard

2005 Nielsen Competition jury (left-right): Hans Deinzer, Rafael Badasaryan, Seiji Yokokawa, Colin Bradbury; (Behind left-right): Martin Fröst, Hans Christian Braïn, Michel Arrignon, John Kruse. Not in the photo: Jens Schou

Hans recalled fondly that after all these years his second clarinetist from this time, Edmund Gibfried, now in his 90s, still keeps in regular touch. Deinzer moved to Hamburg in 1962 where he was principal in the *Norddeutscher Rundfunk Sinfonie Orchester* from 1962–1971.

It is worth pointing out for non-Germans the significance of Deinzer's move into teaching. Since the early 1960s, it has not been legal in most German *Bundesländer* to hold a full-time principal job in an orchestra and a professorship at the same time. This policy was designed to encourage orchestral players into teaching to train the next generation of players. For many years it has ensured that pedagogy is taken seriously and has provided a professional top rung for music teaching in Germany. The resulting professorships were, of course, highly sought after and very well remunerated. These days, principals in some German orchestras often get around this by teaching across the border in Austria.

In spite of his social elevation in becoming a professor, Deinzer still looks back on his move into teaching in 1971 as a leap of faith. One of Hans's very first pupils from

his Nuremberg days was Rudolf Pflaumer who studied later with Jost Michaels in Detmold before becoming one of the finest reedmakers in the business. Early in his teaching career Hans had taught at the Darmstadt Contemporary Music Course, and later he enjoyed teaching at courses in Schloss Weikersheim and Bobbio in Italy where he still has a holiday home. When first appointed to the *Musikhochschule* in Hanover in 1971, he was initially unwilling to commit himself to a full-time teaching job, so the *Hochschule* also engaged the then principal clarinet of the *Staatstheater* Helmut Pallushek. He and Hans shared the position until Hans was ready to take on the full-time "C4" professorship. He speaks fondly of his relationship with Pallushek in Hanover and would always defer to his greater knowledge of the operatic repertoire. He shared some students with Pallushek and passed up the chance of teaching one of Pallushek's most gifted and successful students, Dirk Altmann (still principal in the RSO Stuttgart after 27 years). While the idea of sharing students between teachers is not new at all in the U.K., it is still frowned on by some German professors. So

while not particularly confident at the start of his teaching career, Hans was already starting to do things differently. When I quizzed him about his teaching success he was typically modest. "Early on I didn't know if I could teach, so it was a question of learning by doing," he said. However, there are several elements which mark him out as one of the finest pedagogues in the history of the instrument.

First of all, he was no "guru," like so many teachers, particularly of violin or piano, who still seem to encourage an almost sycophantic dependency on the part of their students. Rather, he served the needs of students, while expecting their complete trust. Mohamed Hamdy (principal in the Cairo Symphony from 1987–2006 and professor in the Cairo Conservatoire who studied with Hans in the late '70s and early '80s) remembers him saying once, "It's my students, who I learn from every day, that make me what I am." According to Sabine Meyer (in a feature in the *Frankfurter Allgemeine Zeitung* in May 2007), Hans would spend whole weekends with his students, going for walks, cooking, talking. "Hans Deinzer showed us that the clarinet can be

used as a sort of singing voice. He showed us how to exploit all the possibilities.” Sabine is referring to the late ’70s, when she and her brother shared a flat in Hanover while they studied with Hans. By 1982, Sabine was (like me) one of Hans’ postgraduate students who popped up for occasional lessons while living in Munich during her first orchestral job in the Bavarian Radio. She has every reason to speak fondly of Hans, for he advised her during her nine-month trial with the Berlin Philharmonic in 1982 and the rather public falling out between Karajan and the orchestra over her appointment. This was to be the turning point in her life that helped her decide on a career as a soloist. Once established, Sabine and her husband Reiner settled in a similar converted farm house not far from the Deinzer’s near Celle.

Hans’ concern for his students that Sabine cites is no exaggeration. I have fond memories of regular parties held for his students at Hans and Maria Deinzer’s converted *Bauernhaus* near Celle on the edge of Lüneburg Heath. Equally his students cared about him and held him in high esteem. Several of us once visited him in hospital after a fall from a horse. Opposite his house was a paddock where Hans developed an almost ill-fated fascination with horseriding. He even competed with success in dressage events. But after the (almost fatal) second of his two riding accidents, he eventually just had to concede that he was probably not built for horseriding. He has though always maintained that if he had his time over again, he would become a farmer. Perhaps this identification with the country goes hand in hand with his lack of conceit, his suspicion about consumerism (he would pootle into the *Hochschule* in his Citroën 2CV) and his interest in meditation, vegetarianism and Buddhism.

In his teaching Deinzer always stressed the foundations of playing, breathing and breath support, long notes, starting notes, legato and staccato and would think nothing of taking apart an established player’s foundations if he felt they weren’t well formed. Such an emphasis on sound and breathing – the fundamentals of playing – was not easy to find elsewhere at the time I was studying. This was not a dogma, but involved each student having the utmost trust in his methods and each learning really to listen and feel their way forward with his help. It was a practical process too. He would think nothing of spending a whole lesson going through reeds helping to fix them, but also subtly guiding the player’s ear and embouchure in the right direction tonally. How often I have gone back to the notes I made of my lessons with him in the early ’80s when things haven’t sounded quite right.

It is fair to say that there are elements from the German approach to sound, which, when applied to the Boehm clarinet, have a profound effect in starting notes and legato. The German instrument is acoustically different from the Boehm clarinet – generally cylindrical for most of its bore length. The mouthpieces are narrower, the facings closer, longer and more resistant requiring harder reeds and making it essential to start the note from the air rather than the embouchure. I never intended to switch systems, but what I learned listening and relating to the German system certainly had a profound affect on my playing. For a thorough investigation into the differences between German and French clarinet playing, German-speaking readers should refer to Stephanie Angloher’s excellent Ph.D. dissertation for the Ludwig-Maximilians-University Munich, *Das deutsche und französische Klarinettensystem. Eine vergleichende Untersuchung zur Klangästhetik und didaktischen Vermittlung*, available on the Internet.

I tend to think that the German/French crossfertilization has gone both ways. Wolfgang Meyer was once rather derogatory about my old Boosey and Hawkes wide-bore 10:10 clarinets when I had the odd lesson with him on orchestral passages during my time in Hanover. He was right, of course. The instruments were doing me no favors in their tuning, and I was trying to get the wrong sound from the wrong instruments. But it is ironic that 25 years on, Wolfgang worked with the British instrument and mouthpiece maker Peter Eaton (who developed and bought up the B&H 10:10’s keywork) to develop a new French style mouthpiece for the German market. Indeed today many German players favor working with French style mouthpieces on their Oehler clarinets.

Hans seemed always to be so psychologically astute. Martin Spangenberg (professor in Weimar) notes that “He always succeeded in offering criticism in a way that allowed me to accept it unconditionally. We were taught as students, but at the same time the teaching always had a musical, an artistic dimension which profoundly motivated me in my studies.” He seemed to know each student’s capabilities, how best to develop them and when to relinquish the relationship if the student was not making sufficient progress or had reached the next stage. Ralf Pegelhoff, for many



(Photo by Nina Janssen-Deinzer)

At the Abbaye de Senanque near Aix-en-Provence, France

years bass clarinetist in the *Staatstheater Hannover*, mentioned Hans' "ability to engage with each student individually and to accept every way whether as a clarinet teacher, jazzier, new music specialist or orchestral musician." After two years study with him, I was considering staying for another year. Knowing I would have fewer chances as a Boehm player in Germany he said to me kindly but firmly, "No, Nick. You are ready. Go back to England."

There was nothing revolutionary about the teaching materials he advocated. We worked our way through Uhl (one of these used as a circular breathing study), Jettel and Jeanjean studies, Kröpsch exercises and the Jeanjean *Vade mecum*, however we always started with long notes, legato exercises and a scale or two and made sure that the tonal progress was consolidated and measurable. Quite apart from the technical approach, Hans Deinzer fundamentally believed in the power of music to express and move people. "*Mit Musik kann man alles machen, aber mit Angst kann man gar nichts.*" ("With music one can do anything, but with fear you can't do a damned thing.") I remember him saying, as I stared terrified at a rather tricky technical passage. One abiding memory is a disagreement we had over the length of the first note in bar 3 of the Finale of Weber's *Second Concerto!* He was also realistic about the music profession. I remember him saying that if you are not at least as good as your teacher, you shouldn't think about going into music as a profession.

He advocated a broad and informed choice of repertoire, sensibly approaching Mozart from the Johann Stamitz direction. Another element which marked Deinzer out as an eclectic and modern musician was his readiness to engage with the new and his willingness to pass on the skills and techniques of contemporary music to his students, something which attracted Stockhausen's clarinetist and companion Suzanne Stephens to study with him in 1968. What initially attracted her, however, was not Hans' experience in contemporary music as she concedes at the time she was "not the least bit interested in new music."

"At the faculty concert which opened the courses [at Weikershiem], Hans played the second and third movements of the Mozart with a little chamber orchestra. I was stunned, and thought 'Now I know

for the first time in my life how I want to play and why I play the clarinet.' It was one of the most moving musical experiences of my life, and it changed my life.

Through his example he had made me realize that we are to serve new music, and that especially top musicians (like he is) who can perform Mozart and Schubert divinely, are to dedicate their talent, at least partially, to the birth of new works. That is the only way they can live. If new music is only played by musicians who cannot play Mozart, then no wonder it is not convincing to many."

In her life with Karlheinz, Suzee has had more opportunities to realize this calling to serve new music than most of us can dream of.

Roger Heaton, the contemporary clarinetist and now Director of Music at Bath Spa University, recalls of his sessions at Darmstadt in 1980 where he shared digs with composer James Macmillan: "Deinzer's sessions were wonderful – in two weeks or so I learned to fluttersong properly and how to circular breathe, among other things. His approach was always positive and generous, never negative and critical."

However, the core of Deinzer's teaching was in challenging students to understand how to achieve their best sound with painstaking attention to breathing, sound production, legato, staccato and finger technique. His focus on the fundamentals ensured that each student developed a personal experience of sound and breathing and that they understood and related to what they were hearing and what they expected to hear (their *Klangvorstellung*, to use a useful German word). For many, this resulted in an altogether individual approach to sound. It challenged each student to really listen to how they sounded. I remember Andrew Marriner recalling how he would argue long into the night with fellow students over the merits of the Brymers and Leisters of this world, saying that when he returned to the U.K. having studied with Hans, he felt like a North Sea player – not quite knowing which side of the Channel he was on! Certainly for some (myself included), Hans' teaching resulted in months of frustrating but necessary long notes, legato exercises and note beginnings to make sure the foundations of playing were

in place. I remember feeling at the end of my first year that I was a wreck of a player that needed rebuilding. Fortunately, with more suitable hardware, it all came together in the end, but I could not have achieved this without absolute trust in his teaching methods. According to my RNCM colleague Antonio Salguero, Hans' teaching had a major impact on his understanding of legato and *espressivo*. In particular,

"He showed players the true meaning of legato (which is not simply the opposite of articulation) by using the air column with a real understanding of rhythm and phrasing. Many teachers can teach you to move your fingers and tongue fast, but Hans had the wisdom to teach you how to use your technical skill as a means to musical expression rather than as an end in itself. Often a simple conversation over an aperitif became an extension of the class. And his teachings were not limited to music: he also passed on a wise understanding of life in general."

British clarinetist Liz Drew elaborates on how Hans' teaching has affected her life:

"For me his way of thinking has shaped how I approach much in my life apart from music. He is a true musician's musician. I am privileged to have received the benefit of his wisdom. It is in teaching that his concepts ring loudest in my ears. When my students succeed, I put it down to Hans, not me."

Narrowly avoiding being run over by a tram during his time studying in Hanover, Martin Fröst gives perhaps the most personal account of Hans Deinzer's humanity and dedication:

"One day as I am crossing the street towards the *Musikhochschule*, I see a green wall approaching and I hear the screaming noise as brakes are applied. As I hurl myself forward with the clarinet case out in front of me, I feel the tram hit my ankle and smash me into the pavement. "*Guck mit deine Augen!*" "Use your eyes," the lady tram driver yells aggressively. As I fall, my whole world turning upside down, I catch a glimpse of a her face, so deathly pale she too might just have encountered the Grim Reaper.



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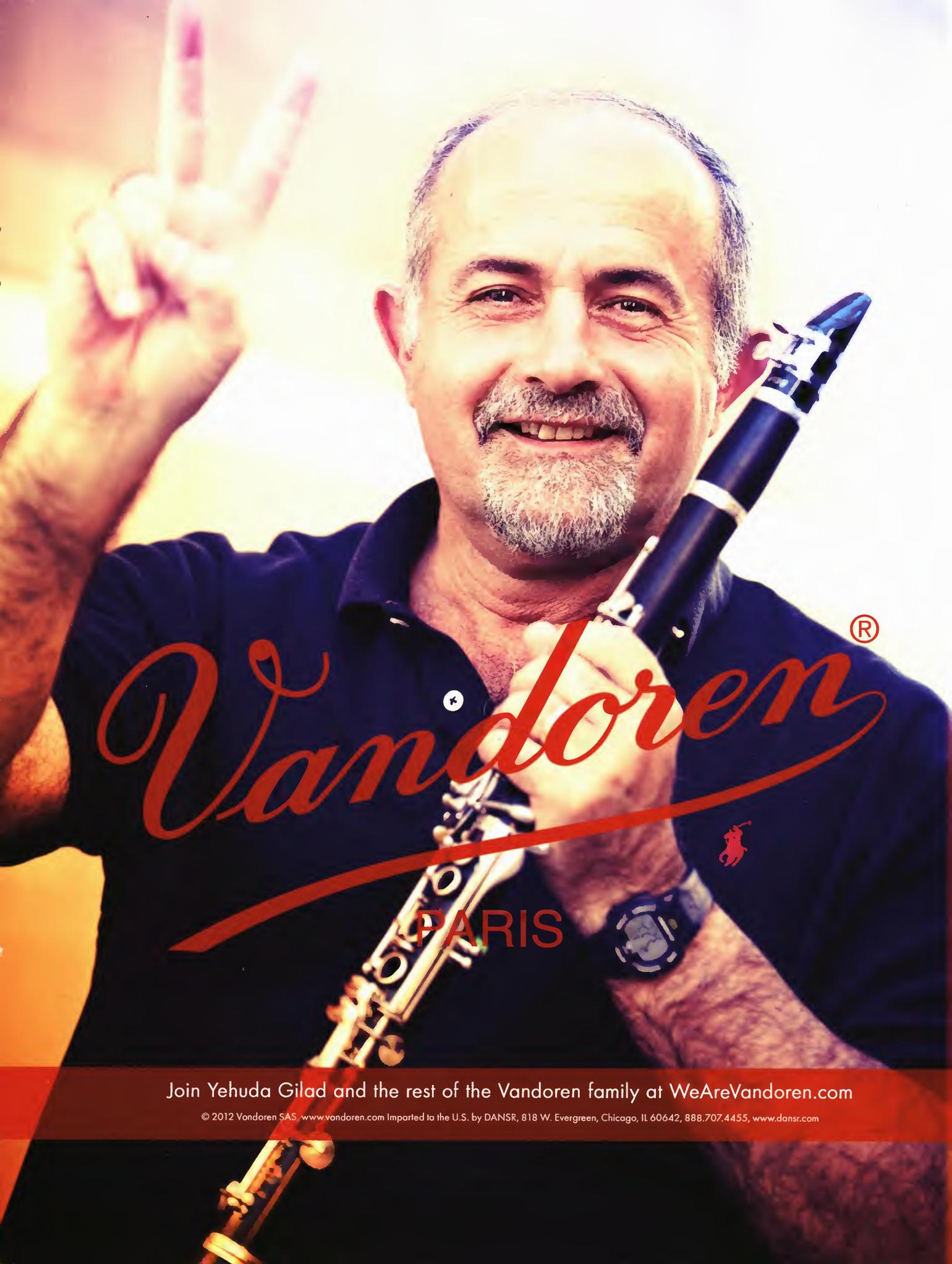
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Refusing to give up even with a badly broken arm, next day I go to my lesson with Hans, my right arm in a cast, with an arrangement I have made of *The Flight of the Bumblebee* for left hand. Surprisingly, it is actually possible to perform this work one handed! Professor Deinzer is really not amused. He looks at me seriously and says 'Now Martin, pack your suitcase, go home and take two months off.'

Hans is a teacher who has meant everything to me. He has fostered my musical essence, curbed me when I get over-excited and helped to develop my style. His teaching was always at an extremely high level. Sometimes he could just stand there, working with me on the same phrase, over and over for an hour and then all of a sudden, the magic is there, you have discovered that special moment...he focuses his intense brown eyes and says: '*Hast Du es gefühlt?*' – 'did you feel it?'

In identifying this instinctive humanity mixed with a willingness to experiment until "that special moment" emerges, Martin encapsulates Hans Deinzer's acute awareness of his responsibility to patiently nurture and focus his students' talents – encouraging even the most talented to greater heights. Far from outgrowing his teacher's input, Martin seems to suggest that his own eclecticism, musical awareness and style stem directly from Deinzer's influence.

A list of those former students who have studied with him reads like a "Who's Who" of the most high profile players and teachers of the last 40 years. Most celebrated have been Sabine Meyer, Suzanne Stephens and Martin Fröst, but also included are Sabine's brother Wolfgang (professor, Karlsruhe), and her husband Reiner Wehle (professor, Lübeck), Roland Diry (now CEO of Ensemble Modern), the late Kjell-Inge Stevansson (former principal clarinet, Swedish Radio), Andrew Marriner (principal clarinet, LSO), Johannes Peitz (professor, Hanover), Joachim Klemm (professor, Dresden), Rainer Müller (professor, Mannheim), Ulf-Guido Schäffer (principal clarinet, NDR Hannover), Michael Riessler (jazz clarinetist and composer), Martin Spangenberg (former principal, Munich Philharmonic; professor, Weimer), Andreas Sundén (principal clarinet, Amsterdam Concertgebouw) and



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Katherine McCorkill (soloist and teacher, Sydney, Australia). There are countless others working in orchestras and as teachers across the world who attended his courses for whom Hans was a most inspirational and important teacher.

Arguably Deinzer's legacy has been to radically challenge preconceptions of the modern German concept of clarinet sound more than any other teacher. This influence has been independent of the general erosion of national styles that seems to have occurred across the world over this period. The German national style of playing results largely from the use of German Oehler-system clarinets normally played with a narrower mouthpiece and longer closer lay and differently proportioned reeds. Of course this is worth maintaining and protecting, even if the current protectionism may eventually give way. Forty or 50 years ago, the idea of German clarinet sound had almost been distilled into a "codex" and was instantly recognizable. But for Deinzer and his "school," playing music was never just about how the instrument sounded. Instead the clarinet was a singing voice – a means of expression to give mean-



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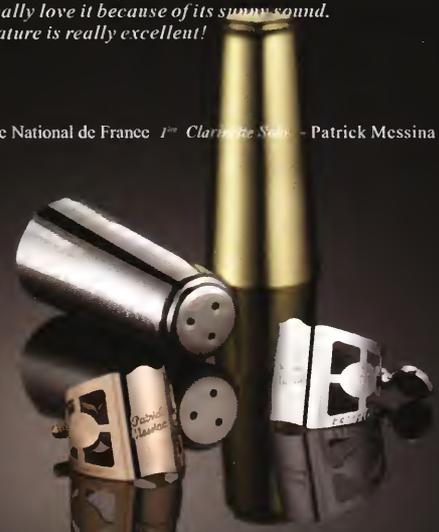
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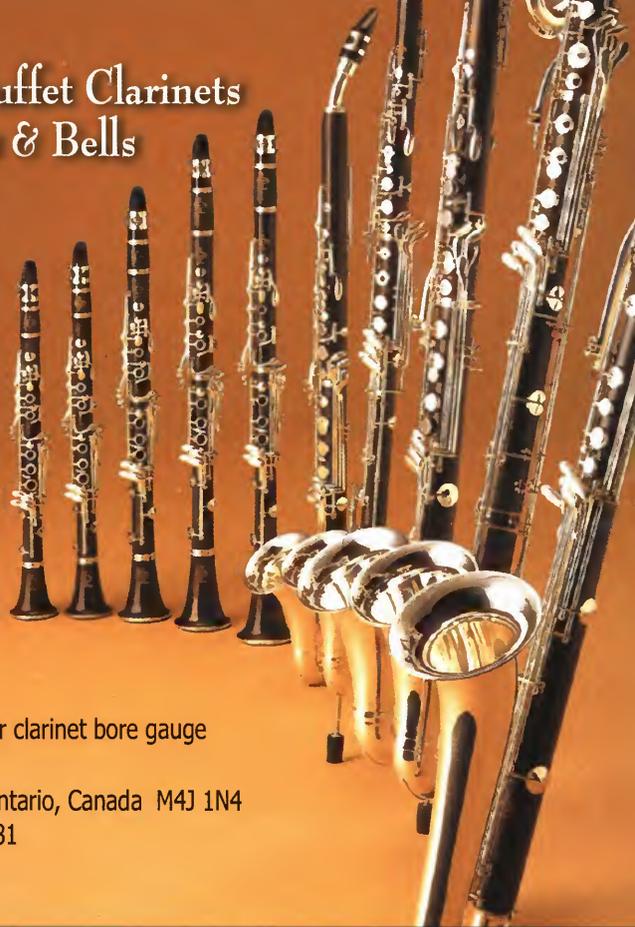
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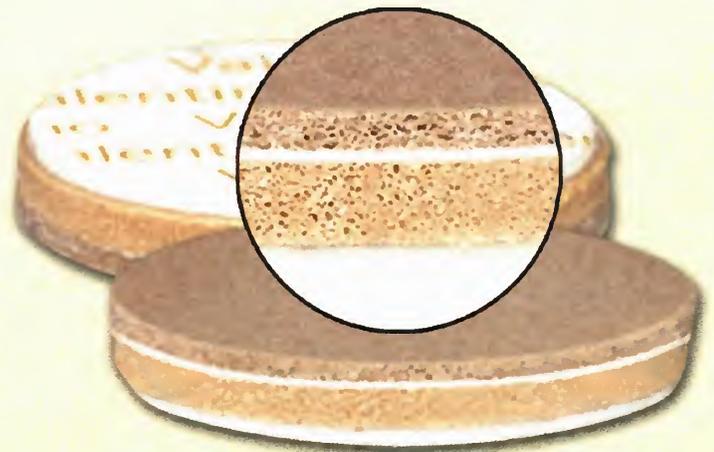
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ing to the different “sound-worlds” of composers. By insisting on playing Debussy with French lightness of touch in spite of the thick German reed and different instrument, Copland with real jazz style, Rossini operatically, as well as Mozart and Brahms stylishly and with liquid legato and clear articulation, Deinzer and his students fundamentally challenged what used to be revered as the “German clarinet sound.” By encouraging a broader tonal palette, Hans has actually done the national German clarinet school the greatest service while at the same time persuading international players to play with much greater attention to the fundamentals. All clarinetists are surely the better for such changes, and these days such players as Sabine Meyer and the young Sebastian Manz cannot always be readily identified from recordings as German players. There is nothing wrong with this and it has little to do with their instruments or reeds or even their style, but everything to do with their ability to express musically in a variety of styles.

Although by his own admission he has never been an advocate of writing anything down (“*Nein Nick, nichts schreiben!*,” he used

to say as I reached for a pencil), Deinzer’s influence on the development of teaching the clarinet can also not be underestimated. His teaching style has now become a model passed on from player to student which in turn is influencing styles of teaching across the world. While he doesn’t specifically credit his ex-teacher, much of Reiner Wehle’s very fine three volumes of *Clarinet Fundamentals* (Schott 2007) extend, systematize and build on Hans Deinzer’s own careful teaching of the fundamentals. Hans served on several competition juries in his time, notably of the Nielsen Clarinet Competition in Denmark (as its president in 2001, 2005 and 2009) and the ARD Competition in Munich in 1977. At successive ARD Competitions in Munich in 2008 and 2012, five out of six finalists have hailed from the Lübeck *Musikhochschule*’s clarinet class of Reiner Wehle and Sabine Meyer. This success is testimony to the legacy of Deinzer’s teaching and his students’ own pedagogical success.

Hans retired in 1996 after 25 years teaching at the *Hochschule* in Hanover but always looks forward to visits and contact with former students. Implacably commit-

ted to natural reeds, he still fixes them for his wife Nina Janssen-Deinzer, clarinetist in Ensemble Modern in Frankfurt, Germany’s premiere contemporary music group. Nina plays all the clarinets from E-flat to contra in Ensemble Modern and occasionally saxophone too. That’s rather a lot of reeds for Hans to make! While I was visiting them, Nina took delivery of a splendid new contrabass clarinet (Boehm system) developed by the Munich instrument maker Benedikt Eppelsheim. Seeing Benedikt’s exhausted face having made it to the top of the fourth floor of Hans’ block in Frankfurt carrying the contra in a long metal travel case made me realize that perhaps there are some benefits to being an orchestral player after all! Not carrying a contra around for one!

My dear friend Mohamed Hamdy (Egypt’s own “Mr. Clarinet”) has written a very affectionate tribute to Hans Deinzer which sums up rather well why he is so special:

“As an instructor he was personally very modest and flexible, and he had the ability to make each member of his class believe that he/she was the most favorite student, while technically always pushing them forward to the limits. Throughout my life, I have never experienced such a unique relationship of respect, appreciation and belief between students and their teacher as in our relationship with Hans. He managed to establish a certain atmosphere of care, respect and love between his students. What I once learned from Hans is a heritage, that I have passed on to my students and the students of my students.”

Hans and Nina celebrated 10 years of married life last year. I am sure that all of Hans’ former students and colleagues will join in wishing him and Nina belatedly a happy anniversary and sending them the clarinet fraternity’s best wishes for the future.

### ABOUT THE WRITER...

Nicholas Cox has been principal clarinet of the Liverpool Philharmonic since 1992 and is Senior Tutor Clarinet at Royal Northern College of Music in Manchester. He studied with Hans Deinzer at the *Musikhochschule* in Hanover from 1980 to 1982 gaining his *Konzertexamen* there in 1985. E-mail: nicox@uwclub.net

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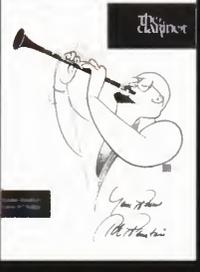
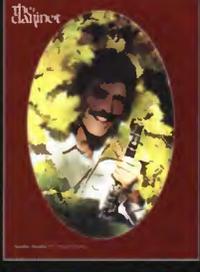
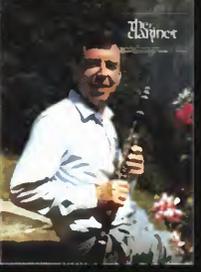
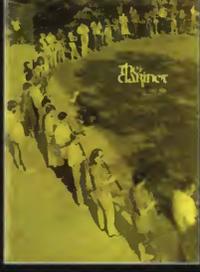
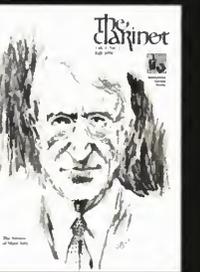
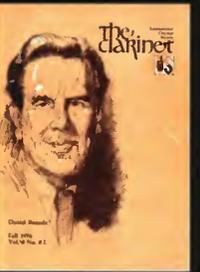
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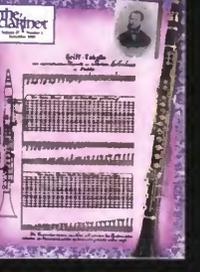
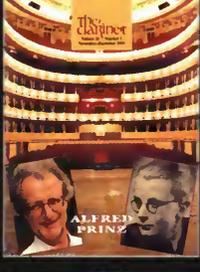
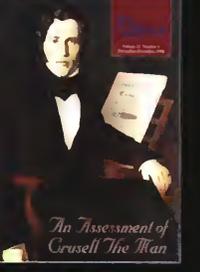
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## The Founding of the International Clarinet Society

by Ramon J. Kireilis

Although it seemed innocuous and ordinary at the time, the result of a discussion by a small gathering of some 20-plus registrants at the 1973 National Clarinet Clinic has over time proven to be quite pivotal and significant. Following the close of the last day's scheduled activities, I suggested in closing remarks that we, as a dedicated collection of clarinet enthusiasts, might be missing out on a most excellent opportunity to organize and coalesce as a structured group.

Response was low key, without much enthusiasm, so it was decided those interested could meet in a smaller room off the hallway once we adjourned. The turnout could not have been more than 30 or so, and many of them just wanted to leave and eat. At that point I really had no idea regarding what was about to transpire except to outline some of the advantages we could gain by organizing into some kind of group. The idea actually came to me through talks I had with my tuba-playing friend, Bill Clark, who played in the Dixieland group at "Your Father's Moustache" every Friday down on Larimer Square. He was participating in the first International Tuba Symposium-Workshop and the beginning of its newsletter, the *T.U.B.A.* (Tubists Universal Brotherhood Association) – Say what!? Wow, here our clarinet clinic had been meeting since 1965 with some one to two hundred participants each year, and we had nothing that approached the tubists' organization. So, the seed had been planted and it had been germinating and percolating for some time. Now, finally, at our 1973 meeting we were about to meet

to discuss our interest in such a venture. As I was standing in front of the group near a chalkboard, the questions started pouring down. I began by explaining how simple and convenient it would be to have an association that could meet annually at our National Clarinet Clinics. From there, it was a natural segue to consider the many benefits and goals of such an association. Central to the entire endeavor would be a journal, one that could deliver the "message." A journal featuring scholarly articles gleaned from our fabulous artist/faculty community; a journal with manufacturers' input and advertisements; a journal delivering valuable current information on upper education job openings, orchestra vacancies/auditions and various competitions. I also suggested we think internationally as the Clinic had begun inviting several world-renowned artists in the past few years. (Ulysse Delécluse, the fabled French clarinetist was a guest artist at that very 1973 National Clarinet Clinic, as was Gervase DePeyer and Roger Salander.)

But the crowd grew restless and was growing impatient. With hardly any discussion at all, the suggestion was made to elect a core group of officers. In a matter of minutes the following had become the first elected officers of the newly forged International Clarinet Society:

- Robert Schott, Secretary/Treasurer
- H. James Schoepflin, Publisher
- Lee Gibson, Editor
- Leon Russianoff, Vice-President
- Ramon Kireilis, President

The meeting quickly disbanded with the idea that this small group get the ball roll-

ing and basically get things off the ground. Our immediate thinking was – what just happened? After the reality of the situation sunk in, we knocked our heads together in an attempt to get organized and decide what to do next. Two immediate concerns were gaining a paid membership and establishing, printing and publishing the first edition of our new journal, *The Clarinet*. As fate would have it, our newly elected editor, Dr. Oscar Lee Gibson, was my former mentor at the then North Texas State College, now the University of North Texas. (A good way to understand inflation is to know that in the late '50s the tuition at that institution was \$69.00 per semester or \$138.00 a year.) As a result of our past relationship, we could talk openly and freely about our ideas for the magazine. In those discussions I elaborated on the ideas I had suggested in the organizational meeting: provide a forum for scholarly articles, establish a university/college vacancy notice service, provide information on upcoming orchestral openings and auditions, develop relationships with major clarinet manufacturers for potential advertisement revenue, establish and provide information about a national clarinet competition and initiate a classified section for those wanting to trade or swap claraphernalia (new word?). Dr. Gibson was, from the outset, intent and dedicated to establishing a major reviewed, scholarly journal with the eventual addition of a research library. Under no circumstance would the journal feature a common classified section! Well, before you could say, "Jackie Robinson," the first issue was in the mail a short two months later in October, albeit without our come to

be expected beautiful glossy cover page. The second issue, published in February of 1974, featured the Cleveland Orchestra's Principal Clarinet-elect David Shifrin. What an incredible amount of work and dedication Publisher Jim Schoepflin and Editor Gibson must have invested in getting those early issues out. Meanwhile Robert Schott was compiling and building a membership base, the members all of whom received that first issue of *The Clarinet* in the mail.

Although the Society would hold its future business meetings at the annual National Clarinet Clinics held in Denver, the two were actually independent of one another, even though I had been elected the first president. It was the perfect union, at least for the time being. Our quid pro quo relationship actually worked for quite a long time. During those formative years I had been inviting more and more international artists in an attempt to coincide with our International Clarinet Society: Pamela Weston, Karl Leister, Guy Deplus, John Denman, et. al. It seemed appropriate by 1978 to extend that thinking to include foreign capitols as the sites of the newly named International Clarinet Congress. As a result, the University of Toronto was invited to host that year's Congress. The Society's first commissioned work by a major composer was given its premiere there. Morton Subotnick's *Passages of the Beast*, complete with ghost box, was performed by yours truly. With the success of Toronto, it was established, at least in my mind, that every third year would feature a host international city. Paris followed in 1981, and London hosted the 1984 meeting.

The relationship between the International Clarinet Society and the International Clarinet Congress remained intact and functional right up to 1985, when the host university was Oberlin in Ohio. I remember sitting in the hall listening to the annual business meeting when it was announced that the Society would henceforth assume the responsibility of selecting and hosting all future annual congresses. In a flash my *raison d'être* was vanquished.

In time I reasoned that it was much like raising a child from birth, watching it grow into adulthood, only to have it leave the nest upon maturity to face the world alone.

Oddly enough (or not), the University of Denver's reaction hardly registered a blip on the oscilloscope of academia. Perhaps with my "teaching load" reduced by the summer's omission, they could now save one-fourth of my salary – an unfortunate state that still exists to this day (collateral damage?). Although the main thrust of my being hired by the University of Denver was to continue the early National Clarinet Clinic work established by my predecessor, Ralph Strouf, the school's participation and financial backing in the venture was minimal at best. After the first few years, I was told that the clinics had to pay for themselves. It was with great humiliation and embarrassment that in negotiating stipends with some of the world's premier artists, I was made to haggle and quibble as a result of the low budgets the clinics were allotted. Had I not been able to arrange for a sponsor, either with a government, a manufacturer or a patron saint, the chances of the appearance by many an artist would have been slim to none. God bless Selmer, Buffet, Conn and Leblanc for their generous support.

A simple phone call in those early days was an adventure in itself. One first needed to go to the music office, get a long distance code and a key, and then proceed to the phone room (a closet in the building's former life). It was not unusual for a connection to an overseas destination to take the major part of an afternoon. I venture to say that some days more time was spent in the phone closet than in my office. One would even be hard pressed to find any university assistance or presence during the actual clinic week, whether it was with registration help or in actually attending a concert. So, again, I was not too surprised at DU's apathetic response to the news that they would no longer be hosting the annual international conclaves.

In retrospect, I can in part blame myself for the tectonic shift of powers in 1985. The decision to have Toronto host the 1978 Congress in the first place was made mostly because of a sabbatical I had earned for that year. With the ensuing successes of Paris and London respectively, it is not too difficult to understand the Society's decision. *Cie la vie.*

At the time of my tenure as a student at the then North Texas State College, it was

the only major academic institution offering a degree in jazz. As a result, much of my clarinet major time was spent somewhere else (like the phone closet). As a sophomore I pulled off my own version of the daily double: principal clarinet in Maurice McAdoo's concert band and a seat in the jazz department's vaunted and highly regarded One O'Clock Lab Band under the leadership of the late Leon Breedon. I could make a convoluted case for that being the watershed moment of my life – but wait, there's more. Suffice it to say my participation in that esteemed jazz program had a profound effect on me both musically and personally. So, having grown up listening to Benny Goodman's Mozart *Concerto* only to be followed by falling under the spell of the fabled North Texas jazz environment, it was no wonder that my clarinet playing did not come up to the expectation of my mentor, Dr. Lee Gibson. During one memorable clarinet lesson, I recall him leaning over and saying, "Ray, the sound is that of the saxophone." In spite of all, he was very tolerant and patient, if not amused and frustrated. The point of all this early background goes toward explaining the decisions I made later as director of the clinics in always trying to include at least one great jazz clarinetist. Among the giants who appeared were Buddy DeFranco, Eddie Daniels, Art Pepper and Jimmy Giuffrè (himself a North Texas graduate).

As an aside, Art Pepper, when I finally reached him from the closet, was a recovering addict at Synanon in Santa Monica. They allowed him to make the trip whereupon he showed up with a clarinet most of us would have made a lamp out of. It was the proverbial clarinet held together by gum and rubber bands. Enter our knight on a white horse riding in to save the day. Selmer representative Jim Herendeen, following a short period of horror and disbelief, donated to Art pro-gratis not one, but three state of the art new Selmer instruments. Have you ever seen a grown man cry? It was a beautiful thing, and the concert was amazing. Gene Rush, DU's jazz head, and I subsequently arranged for several concerts for Art in historic Central City. Upon his return to California he was released from Synanon whereupon he re-

vived his dormant career. Shortly after he published his autobiography, *Straight Life*, with his wife Laurie.

Excuse the excursion into the past, but writing this article is conjuring up countless memories from those lazy, hazy, crazy days of summer. It was one of those special times like growing up a teenager in the '50s. Perhaps I should start my own column reminiscing about the past clinic days: "Ray's *Requerdos*, Clinic Coda"? But I digress.

It is with great anticipation that I look forward to attending the 2013 I.C.A. Clar-

inetFest<sup>®</sup> to be held in Assisi, Italy. Between hearing from Alan Stanek, who wrote a fabulous history of the early clinic and society days, that the conference was to include honoring the few remaining founding fathers and being asked by Editor James Gillespie of *The Clarinet* to write this article for the issue immediately preceding the Assisi congress, my mind became flooded with all the great people and moments that went into the founding of the International Clarinet Society. Unfortunately, my former mentor, first editor of *The Clarinet* and sec-

ond president of the International Clarinet Society, Dr. Oscar Lee Gibson, just recently passed away in his sleep at age 97. It will be with mixed emotions that the remaining few will be meeting without him.

There is no way the magical times of those halcyon days could be diminished by the latter day actions of a few administrators from my own institution. I will forever be proud and honored to have been a part of that small band of brothers who in part forged a new path for clarinetists the world over.

## The Clarinet and the Creation of a Community

by F. Gerard Errante

The '60s was an era of many changes, and caught up in the sense of the times; in 1967 I left my job in Brooklyn teaching junior high school music and entered the doctoral program at the University of Michigan. There I met Ray Kireilis who soon completed his studies and assumed the position of clarinet professor at the University of Denver. In Denver, Ray continued the work of his predecessor, Ralph Strouf, in hosting an annual National Clarinet Clinic.

Those early "Clinics" focused on performers and educators from the United States, with the inclusion of several non-U.S. artists, including Gervase de Peyer, Jack Brymer and Guy Deplus. In 1973, the "National" Clarinet Clinic was changed to "International," and the scope was broadened. The non-U.S. artists at that 1973 Clinic included Karl Leister, Ulysse Delécluse and Gervase de Peyer. I was honored to be a part of that august group that also included Vincent Abato, Philip Rehfeldt, Raymond Wheeler, Harry Schmidt, Roger Salander, Art Pepper and Leon Russianoff.

Most important, at that event, an organizational meeting took place that led to the creation of the International Clarinet Society. While memory fails at recalling all those present at this historic meeting, I do recall the presence of my flamboyant former teacher, Leon Russianoff, and I re-

call being the eleventh person to join the newly-formed Society. Lee Gibson, who became the editor of *The Clarinet*, was an important presence, as were Jim Schoepflin and Robert Schott.

At first, there was a bit of confusion since Kireilis was head of both the Clinic and Society which were in fact, two separate entities. However, as time went on, that distinction became clear. The first four festivals of the newly-formed Society continued to be held in Denver, and in 1978, the first truly international festival was held in Toronto under the able direction of Avrahm Galper.

The ambience at those early clarinet gatherings was something quite special. Since the number of attendees and presenters was relatively small, there was the atmosphere of a rather intimate gathering of like-minded friends. With none of the double, triple and even quadruple scheduling that came to later festivals, there was plenty of time to socialize and exchange ideas. Clarinetists attending those early clinics had the wonderful opportunity of hearing and interacting with such legendary performers as Harold Wright, Anthony Gigliotti, John McCaw, Milan Kostohryz and Josef Horák. For those of us from the East Coast, the nightly gatherings at a local pub where one could actually order the famed Coors beer (not available in the East

at that time) were memorable.

Since I have been focusing on new music and attempting to help create a body of literature for our instrument from our own time, all of my performances in the Denver years were of new music. A vivid memory is presenting the premiere with Phil Rehfeldt of a wonderfully inventive duo for clarinets and bass clarinets by William Syderman. At one point, this theater piece had us sitting in the floor playing snake charmer music with the bass clarinets lying between us. We then had to rise while playing – I was grateful for my yoga practice at that juncture.

On another occasion, I was busy preparing the extension tubes for a performance of Donald Martino's *B, a, b, b, it, t*, and Buddy DeFranco happened by and questioned what I was doing. I proudly showed him the tubes I had crafted and explained the piece. His somewhat quizzical comment was, "Why would you want to do that?" ... Oh well, I thought it was cool.

It is sad and somewhat sobering that many of the fine artists from the early days of the International Clarinet Society are no longer with us. Understandably, that is the natural course of things. What is important is the wonderful legacy that has been left and the solid foundation that has evolved into the vibrant and truly international association of clarinetists sharing their passion for the instrument and for music making.

# Musings on Inventing *The Clarinet Magazine*

by James Schoepflin

None of the approximately three dozen people gathered at the University of Denver on August 9, 1973, to invent a professional organization for clarinetists could possibly have imagined what it would actually take to accomplish that goal, nor could any of us have foreseen the level of quality and prestige that our professional journal now enjoys. But in our naiveté, we were heady, energetic and eager.

At the time, I was completing my D.M.A. at North Texas State University, now University of North Texas. My major professor, Lee Gibson, had been invited to assemble a quartet to present two concerts as part of that year's International Clarinet Congress, so the Baermann Quartet had been formed comprised of Lee and his graduate students. We presented Lee's adaptation of the Mozart *Oboe Quartet* and Haydn "*Sunrise*" *Quartet*, as well as authentic music for mixed clarinet quartet. Like all the others, I was there to play and to hear music, to explore new publications from the always friendly and delightful Annette and Bob Luyben at their music booth, and to learn from the great players giving lectures, concerts and master classes. So my beginning with the new venture was entirely coincidental.

Among those elected to serve as officers of the new organization, initially called

the International Clarinet Society, was my major professor, Dr. Lee Gibson as editor of the magazine. Since I had just been appointed to a new position as Music Department Chair at Idaho State University (ISU), he and others thought that it would be logical for me to serve as the publisher of the journal, since I would theoretically have secretarial help of all kinds to carry out the task. Ah, so little did any of us know!

Upon returning to Pocatello, I immediately set out to invent the new journal that, after much discussion about its title, was finally named *The Clarinet*. Jeff Webster of the ISU publicity department developed the contemporary stylized clarinet mouthpiece masthead which identified the magazine for many of its early years. Quickly, I sensed that assigning the music department secretary to work for the new society was inappropriate, so the task was all mine. For the inaugural issue only the title page was printed, using the new masthead. All other pages were duplicated with a mimeograph machine, and the "magazine" was hand stapled, stuffed in envelopes and mailed.

During the first few months I worked alone on this project, but by good fortune one of my adult students, Betty Brockett of Idaho Falls, had majored in journalism and expressed a strong interest in working on the journal. Her contributions were a god-send as we struggled through those initial

steps to improve the quality and appearance. The second issue featured David Shifrin on the cover. With this issue, we took the giant step to use a print shop in place of mimeograph. Pre-computer, everything was hand set, proofs were then run off, to be carefully proofed, marking errors, changes and problems with special colored pencils. Since all the changes required re-setting by the printer, this laborious process had to be done at least three times because the print shop workers sometimes missed necessary corrections, and sometimes our proofreading also missed things the first time around. In this tedious process, Betty Brockett and I became a good team and fast friends, catching most errors. Her dedication to the project allowed the journal to rapidly improve. We often spent hours on the proofreading task, followed by food and wine at one of Pocatello's fine watering holes, a reward richly earned for our fatigued eyes.

During the first half-decade, magazines were individually packaged in envelopes, hand sorted by state and country and taken in boxes to the Idaho State University Post Office for mailing. [See related photo in the "History" section on the I.C.A. website. Ed.]

When I left Pocatello for a new post as Music School Director at Washington State University, Betty and I continued working together for a few more issues, but the logistics proved too difficult. So the printing was moved to an Idaho Falls printer. About the same time, Jim Gillespie became the editor and gradually assumed the most direct contact with Betty, while I carried on as manager of journal advertising and collector of advertising income. Within a few years, all the editing and publishing tasks were finally clustered together in one location, carried on tirelessly by Jim Gillespie whose vision and perseverance have brought us to the present level of excellence, a journal unsurpassed in the music world.

Quite apart from the challenges and difficult hurdles, there were countless

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personal rewards, which meant, and still mean, much to me. This project paved the way for close friendships with many of the great players and teachers in our profession, many no longer with us, but all valued beyond words. I appreciate that Ray Kireilis had the vision to initiate the process. I appreciate our good fortune to have had Harry Rubin provide quality legal help in working through mountains of complex organizational, legal and tax issues. I have particularly appreciated the decades of su-

perb craftsmanship which Jim Gillespie has brought to the journal that we brought into the world back in 1973. And, I have appreciated the steadily growing list of incredibly dedicated professionals who have generously served in some official capacity over these ensuing decades. Every time I attend a ClarinetFest®, I continue to be thrilled, amazed and inspired by how far we have come and how much the organization has positively influenced the state of the instrument, the players, the culture and

the knowledge about all things clarinet.

### ABOUT THE WRITER...

**James Schoepflin** developed and published *The Clarinet* for its first decade and later served as treasurer for the I.C.A. He is an Emeritus Professor of Music from Washington State University, happily retired to Spokane, WA, from where he and his wife, Nancy, frequently travel the world and continue making music together here and there.

**A**t the meeting of those attending the 1973 Denver National Clarinet Clinic, where the idea was presented, great interest was shown in forming The International Clarinet Society. There was great support and enthusiasm from Ramon Kireilis, Leon Russianoff, Lee Gibson, Jim Schoepflin and many other active clarinetists. It was my privilege to serve as a vice president and later as a regional chair.

The Society is now truly international with national and international chairpersons reporting the activities in their area. Certainly one of the showcases is the informative journal, *The Clarinet*, initially edited by Lee Gibson. It has been shepherded into further excellence for the last 34 years by Jim Gillespie. The 100-plus page journal is always a delight to read and is perhaps the envy of our sister woodwind journals.

The I.C.A. is very active in many areas. One of the significant projects was the establishing of the I.C.A. Research Center Library at the University of Maryland, due to the work by Norman Heim and university library staff. Other activities are the Composition Contest, the Orchestra Audition Contest, Young Artist Contest and the High School Solo Competition. All of these

contribute to the knowledge about the clarinet and the encouragement of its performers, teacher, composers and so many other interested fans of the instrument.

Belonging to and supporting the I.C.A. is an important part of my life with the clarinet.

– Glenn Bowen, Professor Emeritus  
The University of Wisconsin–Madison

**WALTER  
BOEYKENS  
(1938–2013)**

We regret to inform our readers of the death on April 23, 2013, of famed Belgian clarinetist Walter Boeykens. The September issue will include a tribute. Ed.



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# The Evolution of a Good Idea

## The History Of The International Clarinet Association: 1973–2013

by Alan Stanek, I.C.A. Historian

*The history of the International Clarinet Association chronicles countless individuals, fabulous annual conferences, one of the most outstanding and scholarly of all single instrument journals, and much more. The birth of our organization began as a “Good Idea.”*

The University of Denver’s (DU) National Clarinet Clinic contributed much to our history. Ralph Strouf, then professor of clarinet at DU, recalled how planning for the university’s centennial in 1964 resulted in a call for national conferences on their campus. The university’s president said he would fund qualified conferences. Ralph’s “good idea” to have a clarinet festival was proposed, funded, and clarinet enthusiasts gathered for a five-day clinic at DU in July 1964. Ralph asked his teacher and mentor, the late Keith Stein, to serve as the artistic director so that he could coordinate the logistics of such a conference. Keith was enthusiastic and immediately suggested that the new clarinet teacher at Michigan State University, Elsa Ludewig, be invited. [Elsa Ludewig-Verdehr was the clarinet professor at MSU from 1964–2007.] As a Denver native I attended some of those early clinics and was fortunate to meet and hear some of the world’s greatest performers of the day, rub elbows with pedagogues, play in a clarinet choir for the first time, peruse clarinet methods and music collections provided by Wells Music of Denver and soon thereafter, Luyben Music of Kansas City, and sample

the instruments and accessories of local music vendors and the major manufacturers of the day – Selmer, Leblanc, Buffet and Conn. In 1967, Strouf resigned for a new position at the new Metropolitan State College in Denver. That summer, Ramon Kireilis, having just finished his doctorate at the University of Michigan, was invited to interview for the open position during the 1967 National Clarinet Clinic. The DU School of Music administration wanted their prospective clarinet professor to know about this successful national clinic so it could be continued in coming years.

At the 1973 National Clarinet Clinic Ramon gathered clinic participants to form what was to be known as the International Clarinet Society (I.C.S.), with a mission statement, officers, committees and an official quarterly journal, *The Clarinet*. Bylaws were written and adopted, and the Articles of Incorporation were officially filed on August 15, 1975. The Society’s mission statement has evolved into the following:

*“The International Clarinet Association is a community of clarinetists and clarinet enthusiasts that supports projects that will benefit clarinet performance; provides opportunities for the exchange of ideas, materials, and information among its members; fosters the composition, publication, recording, and distribution of music for the clarinet; encourages the research and manufacture of a more definitive*

*clarinet; avoids commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry; and encourages and promotes the performance and teaching of a wide variety of repertoire for the clarinet.*

*To these ends, the association is dedicated to fostering communication and fellowship of clarinetists on a worldwide basis through publishing a quarterly scholarly journal, *The Clarinet*, producing an annual clarinet festival, ClarinetFest®, supporting a research library with materials available to all members, and promoting a variety of other endeavors related to the clarinet and clarinet playing.”*

### First Officers of the Society

Ramon Kireilis was the first president of the new society. Quoting from *The Clarinet*, Vol. 1, No. 1, “It should be noted that although Kireilis, director of the Clinic, was elected president of the Society, the latter is a completely autonomous and independent group. The presence of Kireilis in the Society will be of great value to the Society, and it is to be hoped that the Society will in its turn be advantageous to the Clinic.” From 1974 on, the society was invited to hold its annual business meeting during the Clinic. In other words, Kireilis organized the Clinic each summer at the University of Denver, and the Society held its annual business meeting at the Clinic. Lee Gibson (1915–2013), Kireilis’ mentor from North Texas State University, volunteered to be the editor of the society’s publication, *The Clarinet*. Lee became president in 1978 when Kireilis wanted to devote his full energies to being director of what had now become the International Clarinet Clinic.

Other officers included Leon Russianoff of The Juilliard School in New York as vice president and Robert Schott of Kansas State College of Pittsburg, Kansas, as secretary/treasurer and research chair. H. James Schoepflin of Idaho State University in Pocatello, Idaho, was publisher. Regional chairmen for the United States and national chairmen for eastern and western

ARTICLES OF INCORPORATION  
(SEE INSTRUCTIONS BELOW)

The undersigned person(s) acting as incorporator(s) of a corporation under the Colorado Nonprofit Corporation Act, sign, and, acknowledge the following Articles of Incorporation for such corporation:

FIRST: The name of the corporation is International Clarinet Society

SECOND: The period of duration is Perpetual  
(a stated number of years, or the word PERPETUAL)

THIRD: The purpose or purposes for which the corporation is organized to focus attention on the importance of the clarinet, to foster the communications and fellowship of clarinetists on a worldwide basis through a non-profit organization which shall not at any time or in any way promote or influence legislation or engage in lobbying or

FOURTH: The address of the initial registered office of the corporation in Colorado is 2213 S. High, Denver, Colorado 80210  
(Address must include Building number, Street (or rural route number), Town or City, County and Zip code.)  
and the name of its initial registered agent at such address is Ramon J. Kirellis

FIFTH: Address of the principal office 2213 S. High, Denver, Colorado 80210  
(if not the same as its registered office)

SIXTH: The number of directors constituting the initial board of directors of the corporation is (at least one) Five, and the names and addresses of the persons who are to serve as the initial directors are:

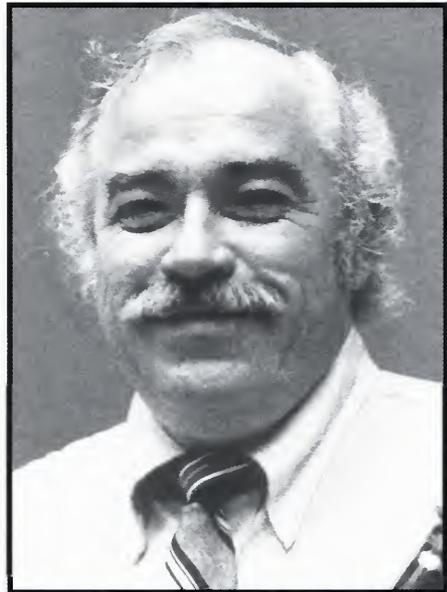
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<u>Lee Gibson</u>	<u>North Texas State University, School of Music Denton, Texas 76228</u>
<u>James Schoepflin</u>	<u>Idaho State University, School of Music Pocatello, Idaho 83201</u>
<u>David Randall</u>	<u>Brigham Young University, Music Department Provo, Utah</u>
<u>Leon Russianoff</u>	<u>Manhattan School of Music New York City, New York</u>

Incorporator(s) ) Ramon J. Kirellis  
 ) Lee Gibson  
 ) Leon Russianoff

STATE OF Colorado  
ss.  
COUNTY OF Denver

The foregoing instrument was acknowledged before me this 15th day of August, 1975, by Ramon J. Kirellis, Lee Gibson, Leon Russianoff  
In witness whereof I have hereunto set my hand and seal.  
My Commission expires Sept. 14, 1978

I.C.S. articles of incorporation (1975)



Jerry Pierce, I.C.S. President, 1980-1986

1994, the association purchased his extensive clarinet library for the I.C.A. Research Center at the University of Maryland. Jerry's wife, Linda, coordinated the Society's Commissioning Project for several years.

The officers met annually at clarinet clinics to discuss the business of the society. During Pierce's tenure the officers felt a longer time away from the exciting performances and clinics was needed in order to devote our energies to the future of the organization. The first mid-year meeting was held in Chicago in the fall of 1981. Such mid-year meetings continue to be held as the association matures. Initiation of and funding for projects was discussed, updating sections of the *Conference Handbook* were hashed out, proposals for upcoming conference sites were discussed and ideas for growing our membership were paramount.

During 1981-82 another clarinet organization made its appearance - ClariNetwork International, Inc. (C.I.) Reasons for this competing organization are many. A perceived notion that membership and the I.C.S.'s officers were primarily from the academic world (college/university professors), it appeared that there was a need for an organization that included and/or paid more attention to professional (symphony orchestra) performers, and that annual meetings and conferences, having been held mostly

Canada, Australia, Austria, England and Mexico were named. A Vacancy Service was established for aspiring university teachers and symphony positions under the directorship of Harold Ashenfelter of Antioch College. In 1974 and continuing until 1977, Jack Snavely of the University of Wisconsin-Milwaukee coordinated the Vacancy Service.

Drafting our legal incorporation documents was attorney Harry "Bud" Rubin from York, Pennsylvania. Quoting from Julie DeRoche, a past I.C.A. president, "Bud Rubin is the most important volunteer

we have ever had. His generosity has been equaled only by his expertise. Consistently refusing to even allow the I.C.A. to pay his conference registration, he is to our organization what a good reed is to a clarinetist, a rare and cherished find."

Jerry Pierce was the third I.C.S. president. One of the last of Daniel Bonade's students, Jerry had a "deep interest in the repertoire of the clarinet." His "Pierce's Potpourri" in *The Clarinet* magazine detailed many obscure and hard-to-find clarinet compositions - real treasures for clarinetists everywhere. After his death in



1981 I.C.S. Board meeting in Chicago. (l to r): Jerry Pierce, Betty Brockett, Jim Schoepflin, Jim Gillespie, Alan Stanek, Dan Sparks and Bud Rubin

in Denver (no east or west coast meetings of I.C.S. had yet been held), needed more varied locations. John Mohler as I.C.S. president, along with Ed Riley president of C.I., and Gerry Errante (the only person to have been president of both organizations at one time or another), dealt mainly with getting the two organizations merged as one. Prior to the Virginia Commonwealth University (VCU) Clarinet Conference (Richmond, Virginia) in 1988, “a meeting of members of both boards of directors was held in Des Moines, Iowa, and subsequent articles were published in *The Clarinet* explaining to the members the plan of merger. Harry Rubin, legal counsel to the Society, explained how the corporate merger was to take place and moved that the merger be approved by the members in attendance at the meeting. The motion was seconded by Leo Chak and unanimously approved by the 59 members present.” At the VCU conference John Mohler and Chuck West, with Bud Rubin from I.C.S. and Gerry Errante, Ed Riley and Daniel Levy from ClariNetwork International, Inc. and others, facilitated the merger. The merged organization had the unwieldy name of International Clarinet

Society/ClariNetwork International, Inc. In 1991 the name was changed by a vote of the membership to International Clarinet Association (I.C.A.).

## The Officers of the Association

### Presidents:

Ramon Kireilis: 1973–1978 (I.C.S.)  
 Lee Gibson: 1978–1980  
 Jerry Pierce: 1980–1986  
 John Mohler: 1986–1988  
 Charles West: 1988–1990 (I.C.S./C.I.)  
 Fred Ormand: 1990–1992 (I.C.S./C.I.)  
 Howard Klug: 1992–1994 (I.C.A.)  
 F. Gerard Errante: 1994–1996  
 Alan Stanek: 1996–1998  
 Robert Spring: 1998–2000  
 Julie DeRoche: 2000–2002  
 Robert Walzel: 2002–2004  
 Michael Galván: 2004–2005  
 Lee Livengood: Acting President 2005–  
 2006; President 2006–2008  
 Gary Whitman: 2008–2010  
 Keith Koons: 2010–2012  
 John Cipolla: 2012–2014  
 Maxine Ramey: 2014–2016

Fred Ormand encouraged the formulation of regional clarinet festivals and the recognition of those whose lifetime achievements had meant so much to the clarinet world and was intimately involved with the merger of I.C.S. and C.I.. Howard Klug, host of the 1987 Conference at the University of Illinois in Urbana–Champaign, separated the High School and Young Artist Competitions, encouraged the formation of regional clarinet clubs and established the Composition Competition. His pedagogical column was a welcome addition to the journal. He, *tongue-in-cheek*, declared himself “the Education President.”

Gerry Errante encouraged the membership in the Adopt-A-Member Program to help enlist clarinetists from underdeveloped countries, established the I.C.A. Research Committee with Keith Koons as chair, organized the purchase of Jerry Pierce’s library for the I.C.A. Library (coordinating with the University of Maryland), and proposed putting the Clarinet Anthology online (a compilation of articles from the older *Clarinet* magazine, and new research articles from the “Paper & Poster Presentation” Competition). Alan Stanek, as president-elect under Gerry Errante, made contact with Stan Geidel to get our website established. During his presidency, the association celebrated its 25<sup>th</sup> anniversary at the 1998 ClarinetFest® at Ohio State University and acknowledged the 4,000<sup>th</sup> member of the association, a feat not reached again until 2011. The results of a Member Questionnaire gave the Board of Directors information and guidance to direct and improve the association and the journal. Requests included the desire for an East Coast conference (resulting in the 2004 ClarinetFest® at the University of Maryland near Washington, D.C.) and conferences on other continents (Tokyo, Japan in 2005), more jazz-related articles and educational materials in *The Clarinet*, and a request to get the Research Library Catalog online.

Bob Spring’s administration authorized the funds to get the Research Library Catalog online. The online catalog is very easy to use and a valuable resource for all I.C.A. members. Bob also hosted the ’97 ClarinetFest® in Tempe, and we were given

a “warm” reception (temperatures averaged 100°–114°). Julie DeRoche, the first female I.C.A. president, hosted the ’94 Chicago ClarinetFest®, one of the largest conferences up that point in our history. Newly released (2013) photos are on the I.C.A. website from the ’94 Chicago ClarinetFest® under the Annual Conventions heading. Julie’s board initiated a Grant Competition in 2002, which funded regional clarinet gatherings, research projects, etc. Discussions at board meetings began focused discussions on controlling all aspects of ClarinetFest®, such as organization, artistic considerations, exhibitors, advertising and finances. The association’s control of ClarinetFest® had been a long-term goal of several presidents going back to at least Fred Ormand and is now a reality.

Robert Walzel hosted the ’97 Texas Tech ClarinetFest® in Lubbock, served as treasurer ’96–98 and is credited with convincing Kathy Pope at the 2000 mid-year board meeting to put in a bid for a future conference at the University of Utah. This was two years before Bob even knew there would be an administrative position for him in the University of Utah School of Music.

Michael Galván’s presidency included furthering of the concept of total control of ClarinetFest® and presiding over the Tokyo/Tama, Japan conference. In December 2005, Michael resigned as president, and Lee Livengood became acting president for the remainder of Michael’s term. Bob Walzel offered historical perspective.

During Gary Whitman’s term of office the I.C.A. website was revamped. The board hired Brian Covington as our webmaster and charged him with the task of creating a new user-friendly website. Brian created a “Members Only” section to place back issues of the magazine on the website, as well as pedagogy articles, master classes and videos. It was also at this time that I.C.A. joined Facebook and explored the use of social media to promote membership and attendance at ClarinetFest® conferences. Electronic voting for officers began in the spring of 2010. The Board brought back the Composition Competition and entered into a joint commissioning project with our sister organizations to create a woodwind quintet, N.F.A. (National Flute

Association), I.D.R.S. (International Double Reed Society) and I.H.S. (International Horn Society). The process started in 2009 and resulted in a performance of *Hardwood for Wind Quintet* by Lansing McLoskey at ClarinetFest® 2012 in Lincoln, Nebraska.

Keith Koons’ presidency culminated with the departure of So Rhee from the executive director’s position and the transition to a professional management company (Madeleine Crouch & Co., Inc.) on January 1, 2012. The establishment of a National Chair Coordinator brought Belgium’s Eddy Vanoosthuyse on board. Several new initiatives include:

1. An Online Store for I.C.A. members and a quarterly electronic newsletter
2. The initiation of an International Access Initiative – a program to offer Associate Membership to interested clarinetists outside the U.S.A. who cannot afford a regular membership.

#### **Vice Presidents:**

Leon Russianoff (1916–1990): 1973–1976  
 Philip Aaholm: 1976–1978  
 Glenn Bowen: 1978–1980  
 Dan Sparks: 1980–1982  
 David Etheridge (1942–2010): 1982–1986  
 Alan Stanek: 1986–1988

After 1988, the bylaws eliminated the office of vice president and incorporated the position of president-elect, with each office term to be two years. Secretaries and treasurers could be re-elected for additional two-year terms.

#### **Secretary/Treasurer (1973–1978)**

##### **and Treasurers:**

Robert Schott (1924–2005): 1973–1975  
 David Randall: 1975–1978

At the 1978 Toronto, Canada Conference, the secretary/treasurer position was split.

David Randall: 1978–1981  
 H. James Schoepflin: 1981–1986  
 Charles West: 1986–1988  
 Ted Jahn (1939–2001): 1988–1992  
 Konrad Owens: 1992–1996  
 Julie DeRoche: 1996–1998  
 Robert Walzel: 1998–2000  
 Kelly Burke: 2000–2004  
 Diane Cawein-Barger: 2004–2010

Kathy Pope: 2010–2012  
 Tod Kerstetter: 2012–

#### **Secretaries (from 1978):**

Alan Stanek: 1978–1984  
 Norman Heim: 1984–1986  
 David Pino: 1986–1988  
 Patricia Kostek: 1988–1996  
 Maurita Murphy-Mead: 1996–2002  
 Michèle Gingras: 2002–2004  
 Kristina Belisle Jones: 2004–2008  
 John Cipolla: 2008–2010  
 Maxine Ramey: 2010–2012  
 Caroline Hartig: 2012–

Keeping track of the membership was the responsibility of the secretary until our membership grew to the point that it was becoming unmanageable. Upon the merger of I.C.S./C.I. in 1988, Robin Ulman-Anderson became membership coordinator. Elena Lence-Talley was appointed in 1990. Rose Sperrazza put together a new Membership Brochure, authored a new and interesting column in the magazine (“Reed All About It”) and was proposed as the first executive director in 2003. So Rhee was hired full-time as executive director in September 2005. Madeleine Crouch of Madeleine Crouch & Co., Inc. began a new relationship in 2012 as executive director and oversaw ClarinetFest® 2012 in Lincoln, Nebraska.

### ***The Clarinet:***

The first official quarterly journal – *The Clarinet*, Volume 1, Number 1 was a mimeographed, loose-leaf issue that introduced the clarinet world to a new organization – the International Clarinet Society. Lee Gibson edited the journal for its first five years and Jim Gillespie celebrated his 35th year as editor in 2013. The photograph of clarinetist David Shifrin was the first to grace a cover of *The Clarinet*, Vol. 1, No. 2. Publisher H. James Schoepflin was responsible for my involvement with the association. As consecutive chairs of the Department of Music at Idaho State University, we enjoyed our association with Betty Brockett, as our adult student and as *The Clarinet*’s publishing associate. ISU Graphic Arts printed the first page of the new journal in collaboration with graphic artist Jeff Web-



1975 Denver Clinic faculty (l to r): David Shifrin, Herbert Blayman, Lawrence Sobol, Burnett Tuthill, John McCaw, Milan Kostohryz, Elsa Ludewig-Verdehr, Ramon Kireilis, Leon Russianoff

ster, who fashioned the stylized and colored “mouthpiece” logo.

Except for the multiphonic fingering chart autographed by composer Barney Childs, the department secretary, Rayna Falser, typed and pasted together the remainder of the issue. Galleys of the early issues of the magazine were proofed and after printing in Idaho Falls, the magazines were inserted into manila envelopes on the floor of the chairman’s office at ISU and mailed through the campus post office (Permit No. 42). Jim recounted that Lee Gibson would send a packet of articles, etc., some hand written, and others typed for each issue. He and Rayna, and soon Betty Brockett, would reconstruct everything, then hand carried it to Litho Printing in Pocatello where the type was handset and eventually printed.

The journal has had several editors of reviews and an associate editor of reviews for recordings. Jim Sauers’ “Record Rumbles” complimented Jerry’s “Pierce’s Potpourri.” Together one could learn about the clarinet repertoire and hear those who recorded it. Joseph Messenger was editor of reviews from 1988 to 2008. Gregory Barrett assumed this responsibility in 2009 to the present. The editor of reviews receives and distributes music sent by publishers for review. Brad Wong and Bill Nichols served as audio review editors. Together, these gentlemen have distributed new music and recordings for review by a variety of indi-

viduals to be included in *The Clarinet*. A complete listing of all association affiliates and editorial staff appear on page 3 of every issue of the journal.

Advertising managers have helped keep the journal on a financial footing and the association solvent. Bob Luyben, of Luyben Music in Kansas City, Missouri, made phone calls to potential businesses in the beginning, and Jim Schoepflin handled all the details of magazine advertisements the

first 10 years of the society. Gary Whitman was employed by the board to coordinate exhibitors at all ClarinetFest®s since Jim Pyne’s OSU conference in Columbus, Ohio where he was sent by the board to observe the process. This has relieved the conference host from this overwhelming task. This was the board’s first small step in gaining financial and organizational control of the entire ClarinetFest® event. The executive director in conjunction with ClarinetFest® hosts now has this responsibility.

Editor Jim Gillespie has convinced many outstanding individuals to write special columns over the years. “Mazzeo Musings” by Rosario Mazzeo, former bass clarinetist in the Boston Symphony, offered discussions of repertoire. Michael Webster followed Howard Klug, offering pedagogical articles in the magazine; Michael is a long-term author of a series entitled “Teaching Clarinet.” His “Webster’s Web,” an email Question/Answer feature, has generated considerable interest from readers. More recently, Larry Guy and Kimberly Cole Luevano have more recently authored the “Pedagogy Corner.” The “Master Class” series, beginning with Mitchell Lurie’s discussion of Schumann’s *Phantasiestücke*, Op. 73 in 1994, included



1979 Denver Clinic faculty front row: Elsa Ludewig-Verdehr, Leon Russianoff, Ramon Kireilis, Pamela Weston, John Denman; back row: David Randall, Sidney Forrest, George Silfies, Larry Combs, Hans Rudolf Stalder, Karl Leister

“lessons” by many prominent teachers and performers worldwide on standard and new repertoire.

International reporters have informed the membership of clarinet happenings around the world, from Australia to Zimbabwe. Tsuneya Hirai did this from Japan before his passing in 2010. For many years Tsuneya and the late Neville Thomas from Australia were our most consistent correspondents. Australia and Japan have well over 300 members of their respective national clarinet societies. More recently, we have quarterly reports from Paul Harris of the United Kingdom, Jean-Marie Paul of France, Ricardo Dourado Freire for Latin America, and others around the globe.

## Annual Conventions

There has been an evolution of annual convention titles from “Clinic” to “Congress,” “Conference,” “ClarFest” and “ClarinetFest®.” Note that “ClarinetFest®” is a registered name of the association. Reports of each conference with numerous pictures are published in *The Clarinet*, usually in the November-December or December issue of each volume.

At those early Denver clinics, Frank Stachow of Lebanon Valley College (Pennsylvania), recorded all performances on reel-to-reel tape. Kireilis related this humorous story about Frank. Frank stood up at one of the conferences and said, “After 10 years hearing the same ‘BS’ about



practice, I want to know the real secret.” Kireilis ventured the thought that “perhaps all we needed to do was change the way we spelled our name.” For example, Bill Jackson changed his name to Bil; Greg Smith changed his to Gregg. Among the early performers and presenters at Denver were Leon Russianoff, Michele Zukovsky and Hans Rudolf Stalder.

One of the features of those early Denver meetings was the networking of professional performers, high school and college/university teachers, amateurs and industry personnel. There was often a banquet for all participants held in the DU Student Union

or a local hangout near the campus – a beer, pizza and Italian sausage sandwich place called “La Fontanella” where entertainment was provided by conference attendees. A photo of participants at one early annual meeting included: Jim Schoepflin, Jim Gillespie, Betty Brockett, Alan Stanek, Dan Sparks, Stephen Clark, David Etheridge (another Denver native and founder of the Oklahoma Clarinet Symposium), Michael Bryant and Pamela Weston from the U.K., Henry Duckham, Glenn Bowen, Phil Aaholm, John Mohler, Jon Anderson, John Scott and many others – names synonymous with the early organization.



Early on there were clarinet choirs of clinic participants that continue today. Don Ambler, bass clarinetist of the Denver Symphony, helped organize these early ensembles. Conductors included Russell Howland, Frank Stachow, Lucian Calliett and others. In recent years ClarinetFests® have included a Festival Choir and a College Choir. Conductors have included Harvey Hermann, Julie DeRoche, David Etheridge, Mitchell Estrin, Charles West, Raphael Sanders and Robert Walzel and Alan Stanek in Lincoln in 2012.

After the Toronto Congress in 1978, the first Congress outside of North America was held in 1981 in Paris, France. Guy Deplus and the Paris Clarinet Quartet, especially Michel and Anne-Marie Gizard, were our hosts. Going through the Buffet factory was a special event for Congress attendees. Pamela Weston was our host for the London meeting in 1984. Her books, *Virtuosi of the Past*, etc. are must reads! The bass clarinet has become a more prominent feature of our annual conferences.

The 1985 conference at Oberlin was highlighted by the appearance of Artie Shaw. We heard recordings made in the 1940s by the movie studios (they had better recording equipment than RCA according to Mr. Shaw) that had never been released. Many are now available. We also saw a documentary video entitled *Time Is All You've Got*, an autobiography of Shaw's very interesting life. Those who have read his *The Trouble With Cinderella – An Outline of Identity*, might also want to peruse his short novel, *I Love You, I Hate You, Drop Dead*. In the preface he offers "Five Simple Steps to Become a Genius." Here are the steps: 1. Find yourself a genius. 2. Make friends with him. 3. Follow him around. 4. Watch what he does. 5. Do it. He goes on to say, "The first rule is, of course, the toughest one, and to make it even tougher, there's no guarantee you'll ever be a genius. One thing you can bet on, though: if you keep at it long enough, you'll get pretty good at whatever it is you're trying to do. And you'll certainly know quite a lot about what it takes. Remember, I said five *simple* steps, not easy ones."

The first of several large group music events was also held at the 1985 Conference



*Setting the Guinness Record at "Picnic With the Pops"*

280 participants performing "When the Saints Go Marching In" with the Columbus Symphony Orchestra, Columbus, 1998. James Pyne, festival host, middle left

at Oberlin College, Ohio. *Black Box Music* by Conrad Cummings involved all conference attendees in an outside performance. Bill McColl hosted the '86 conference in Seattle where William O. (Bill) Smith's *Line Up!* music may have set the Guinness World Record for the longest line-up of clarinetists. Approximately 150 fellow clarinetists in Cincinnati with Erich Kunzel and the Cincinnati Pops Orchestra performed *Clarinet Polka*. 280 ClarinetFest® participants set a new record performing "When the Saints Go Marching In" with the Columbus Symphony at Jim Pyne's ClarinetFest® in Columbus in 1998. Jim personalized his 1998 ClarinetFest® with a festival and symposium entitled "Vienna and the Clarinet." Hearing the beautiful sound of basset horns in Mozart's *Requiem* was inspiring. Guido Six will be remembered for his conferences in Ghent, Belgium, in 1993 with Freddie Artel, and again in 1999 in Ostende, the "Claribel Clarinet Choir," and, of course, his late evening "Biermeister" duties with Belgium chocolates and that delightful liquid refreshment. A unique highlight of the 2012 ClarinetFest® in Lincoln, Nebraska, was the Stonaker Contra Clarinet Ensemble performing *Geometric Fragments No. 4 for 44 Contra-Clarinet*s. Each conference has had memorable moments too numerous to include here.

#### Conference Locations

- 1974–1977: U.S.A.–Denver, Colorado
- 1978: Canada–Toronto
- 1979–1980: U.S.A.–Denver, Colorado
- 1981: France–Paris
- 1982–1983: U.S.A.–Denver, Colorado
- 1984: England–London
- 1985: U.S.A.–Oberlin, Ohio
- 1986: U.S.A.–Seattle, Washington
- 1987: U.S.A.–Urbana-Champaign, Illinois
- 1988: U.S.A.–Richmond, Virginia –  
A joint I.C.S. Conference/ClarFest with C.I.
- 1989: U.S.A.–Minneapolis, Minnesota
- 1990: Canada, Quebec City
- 1991: U.S.A.–Flagstaff, Arizona
- 1992: U.S.A.–Cincinnati, Ohio
- 1993: Belgium–Ghent
- 1994: U.S.A.–Chicago, Illinois
- 1995: U.S.A.–Tempe, Arizona
- 1996: France–Paris
- 1997: U.S.A.–Lubbock, Texas
- 1998: U.S.A.–Columbus, Ohio
- 1999: Belgium–Ostende
- 2000: U.S.A.–Norman, Oklahoma
- 2001: U.S.A.–New Orleans, Louisiana
- 2002: Sweden–Stockholm
- 2003: U.S.A.–Salt Lake City, Utah
- 2004: U.S.A.–Washington, D.C.
- 2005: Japan–Tokyo/Tama
- 2006: U.S.A.–Atlanta, Georgia
- 2007: Canada–Vancouver, B.C.

2008: U.S.A.–Kansas City, Missouri  
 2009: Portugal–Porto  
 2010: U.S.A.–Austin, Texas  
 2011: U.S.A.–Los Angeles, California  
 2012: U.S.A.–Lincoln, Nebraska  
 2013: **Italy–Assisi**  
 2014: U.S.A.–Baton Rouge, Louisiana  
 2015: Spain–Madrid

A great help to ClarinetFest® hosts/organizers has been the role of several association coordinators made up of member volunteers who have taken on the responsibilities of making our organization and its many functions run much more smoothly and efficiently. These coordinators now plan and run five competitions, organize volunteers (often college/university students) during ClarinetFests®, serve as editor for program booklets and coordinate various I.C.A. activities. A complete list can be found at “Coordinators” on the I.C.A. website.

Comments such as the following about our annual conferences have appeared on recruiting brochures:

“As represented in *The Clarinet* and at the sessions of the ClarFest International conferences, the ‘hands-on’ approach of today’s players/teachers is consistently awesome.”

– *The late Mitchell Lurie, former principal clarinetist with the Pittsburgh and Chicago Symphony orchestras and noted pedagogue at the University of Southern California.*

“The ClarFest International conferences give teachers the opportunity to share and discover new teaching techniques, repertoire and equipment...and return to their students refreshed and energized.”

– *DeeDee Hamlin, Cincinnati area private clarinet teacher.*

“It is a source of inspiration to me to hear performers of this caliber at the ClarFest International conferences, and playing in the clarinet choir gives me a real feeling of participation.”

– *Keith Skelton, Brownstone (IN) clarinetist and repairman.*

“Foremost among the numerous benefits of I.C.A. membership are

the yearly conferences and the superb magazine...loaded with wide-ranging information about the clarinet, its repertoire, and clarinetists, past and present.”

– *Elsa Ludewig-Verdehr, Professor of Clarinet, Michigan State University.*

“The International Clarinet Association means so much to me on many levels. The conferences give me a chance to hear new music, renew friendships, and be surrounded by legends in our field. *The Clarinet* journal offers tremendous insight into our art.”

– *Robert Spring, Professor of Music, Clarinet, Arizona State University, and Past President, I.C.A.*

## Research Library

The Burnett C. Tuthill Research Library was the original basis of the I.C.S. Research Library with Cecil Gold as its director. It was housed at the University of Idaho in Moscow, Idaho, in 1974. The library was moved to the University of Akron, Ohio, in 1976, then to the University of Maryland Special Collections of Music at the Hornbake Library in 1979. Norman Heim began his service as director in 1980. Keith Koons followed Norm as our library liaison until the fall of 2006. John Cipolla



*Dr. Burnett C. Tuthill*

(2006–2008), Jane Ellsworth (2008–2012) and Douglas Moore (currently) have since taken on this important responsibility.

## Honorary Members

The bylaws of the society, Article V.6, call for “a special category of Honorary Membership for persons of unusual distinction from the areas of professional service, teaching, performance, and/or lifetime achievements.” During Gary Whitman’s term as president, the nomination procedure changed with more detailed documentation required of the nominee and their qualifications. Biographical profiles of the following recipients appear in *The Clarinet* following their induction:

- 1978 Harry Rubin – York, Pennsylvania
- 1986 Betty Brockett (1936–2003)
- 1987 James Sauer (1921–1988)
- 1987 Pamela Weston (1921–2009)
- 1998 Lee Gibson (1915–2013)
- 1998 Ramon Kireilis – Denver, Colorado
- 1998 Ralph Strouf (1926–2002)
- 1999 Guy Deplus – Paris, France
- 1999 George Waln (1904–1999)
- 2000 Jack Brymer (1915–2003)
- 2000 Himie Voxman (1912–2011)
- 2001 Stanley Hasty (1920–2011)
- 2001 William O. Smith – Seattle, Washington
- 2002 Paul Harvey – Twickenham, Middlesex, U.K.
- 2002 Mitchell Lurie (1922–2008)
- 2002 Alfred Prinz – Bloomington, Indiana
- 2003 John Mohler – Chelsea, Michigan
- 2003 Bernard Portnoy (1915–2006)
- 2004 Stanley Drucker – New York, New York
- 2004 David Weber (1914–2006)
- 2005 F. Gerard Errante – Las Vegas, Nevada
- 2005 Karl Leister – Berlin, Germany
- 2006 Clark Brody (1914–2012)
- 2006 Jacques Lancelot (1920–2009)
- 2006 John McCaw – London, England
- 2007 Elsa Ludewig-Verdehr – East Lansing, Michigan
- 2008 James Gillespie – Denton, Texas
- 2008 Fred Ormand – Lawrence, Kansas
- 2008 Larry Combs – Evanston, Illinois
- 2010 Buddy DeFranco – Panama City Beach, Florida

- 2010 H. James Schoepflin – Spokane, Washington
- 2011 David Etheridge (1942–2010)
- 2011 Béla Kovács – Budapest, Hungary
- 2012 Frank Kowalsky – Tallahassee, Florida
- 2012 Ben Armato – Ardsley, New York
- 2013 Hans Rudolf Stalder – Switzerland
- 2013 Milenko Stefanovic – Serbia
- 2014 Michele Zukovsky – Los Angeles, California

## Competitions

1974 marked the third annual National Clarinet Competition, open only to high school students. This competition was eventually split between the High School Competition and the Young Artist Competition (YAC) for competitors up to age 27. The later two have been international in scope for many years. For the past several years the president-elect has coordinated the Young Artist Competition. Coordinators of the High School Competition have been Gerald King, Michael Galván, Diane Cawein-Barger, Kathy Pope, Marguerite Levin and Elizabeth “Libby” Crawford.

In 1997 the Orchestral Audition Competition (OAC) was founded and coordinated by Raphael Sanders, a member who wanted something to happen and made it happen. Raphael coordinated this from 1997 to 2007. Peter Wright stepped in from 2008 to 2011, followed by Jeremy Reynolds



1980 Denver Clinic faculty from the U.K. (l to r): Mark Walton, Georgina Dobrée, Dame Thea King, Pamela Weston, John Denman

in 2012. Michele Gingras coordinated the Composition Competition for many years. It attracted hundreds of entries of outstanding variety of compositions that included clarinet, solo works, chamber works, etc. Performance copies of all entries are in the I.C.A. Research Library at the University of Maryland. During Gary Whitman’s term as president, the Composition Competition was reinstated. Eric Mandat coordinated from 2010 to 2012. Michael Norsworthy will begin for the 2013 competition.

An often unnoticed addition to ClarinetFests® is the Paper and Poster Presentations – Research Competition. Keith Koons was the initiator of this important addition to our conferences. After Keith, John Cipolla, Jane Ellsworth and Douglas Monroe volunteered to coordinate these very interesting sessions over the years.

### Competition Winners:

The [www.clarinet.org](http://www.clarinet.org) website includes a complete listing of all competition winners.

### Young Artist Competition Repertoire List:

In 1974, the Third Annual National Clarinet Competition was open to high school and junior high school students, including graduating seniors. For 1975, the International Clarinet Competition was open not only to high school players in the United States, but anyone 19 years of age or un-

der not yet having entered the college level, including the United States and all foreign countries. Eligibility ages changed considerably during the years following. From 1982 to 1984 clarinetists up to age 30 or under on January 1<sup>st</sup> of the competition year were eligible. The age was lowered to 22 from 1985 to 1987, raised to age 23 from 1988 to 1992, and set at age 27 since 1993. Robert Walzel and Alan Stanek compiled the list making it readily available to coordinators.

### Website: [www.clarinet.org](http://www.clarinet.org)

Stan Geidel got our website up and running in ca. 1995, and Mark Charette and Kevin Jocius followed as webmasters. David Neithamer served as our Internet liaison for several years. Rachel Yoder currently serves as chair of the website advisory committee. Roger Garrett produced an I.C.A. Electronic Newsletter for those enrolled through the Klarinet Discussion List, an Internet discussion list started in 1996 and hosted on Mark’s server. The Electronic Newsletter was an attempt to recruit younger clarinetists to the association. Unfortunately, the newsletter was dropped. Under President Keith Koons, the groundwork for a new e-newsletter was laid using Constant Contact. Email “blasts” for I.C.A. announcements have been used; online voting and membership surveys have helped



Ramon Kireilis and competition winner Bil Jackson (1976)

organization officials define membership demographics, attitudes and preferences.

## Advertisers and Vendors/ Exhibitors

Without the support and backing of advertisers and conference vendors/exhibitors there would probably be no journal or ClarinetFest®. They provide the necessary financial support, exchange of ideas and materials through their advertising in the journal and conference program booklets, exhibitions and the sponsorship of clarinet artists and teachers. The association is grateful for and indebted to them for their generosity and cooperation.

## State Chairs, Regional Chairs, and National Chairpersons

State Representatives (50)

Regional Chairpersons (9)

(no longer in effect)

National Chairpersons (43)

## First National Chairmen (from *The Clarinet*, Volume 1, Number 2)

Avram Galper – Eastern Canada

Melvin Cooksey – Western Canada

Neville Thomas – Australia

Roger Salander – Austria

Jack Brymer – England

Christie Lundquist – Mexico

## Links Now Found on Our Website

Rachel Yoder, assistant editor for *The Clarinet* and co-author of “Clarinet Cache,” has worked with the Website Advisory Committee to incorporate a vast treasure trove of helpful information for association members on our website. Check it out!

Links at [www.clarinet.org/Links.asp](http://www.clarinet.org/Links.asp)

- Regional and National Clarinet Organizations
- Commercial Clarinet Companies
- Clarinet Studio Websites
- Clarinet Festivals and Workshops
- International Clarinet Competitions



1968 Denver Clinic faculty (l to r): Harold Wright, George Waln, Ray Kireilis, Lee Gibson, Buddy DeFranco

- Clarinet Ensembles
- Record Labels
- Other Clarinet Blogs and Websites

The International Clarinet Association's evolution from a “good idea” to our 40<sup>th</sup> anniversary is an indication of the dedica-

## SCHOOL OF MUSIC

The Ohio State University School of Music is pleased to announce the full-time appointment of

### Caroline Hartig as Associate Professor of Clarinet

Caroline Hartig is an acclaimed international soloist and recording artist, master teacher, clinician, and adjudicator.

#### Dr. Hartig joins her new colleagues:

- Katherine Borst Jones, flute
- Robert Sorton, oboe
- Karen Pierson, bassoon
- James Hill, saxophone
- Bruce Henniss, horn
- Timothy Leasure & Richard Burkart, trumpet
- Joseph Duchi, trombone
- James Akins, tuba/euphonium
- Susan Powell, percussion
- Joseph Krygier, percussion



For event and admissions information visit  
[music.osu.edu](http://music.osu.edu)





*Ray Kireilis, Karl Leister and Bob Vagner (1979)*

tion and devotion of the instrument's many students, performers, teachers and aficionados. Richard Stoltzman once wrote, *The Clarinet* is "a good reed." Jim Gillespie, longtime editor, has expanded our quarterly journal into a professional, peer-reviewed tome that rivals any of our sister organizations. Annual conferences are truly international in scope. The I.C.A. board of directors scrutinizes host site applications carefully before being approved by the membership at annual business meetings

held during each yearly conference. ClarinetFests® annually attract hundreds, and more often, thousands of attendees to hear recitals of standard and sometimes obscure repertoire and newly commissioned works. Master classes are lead by today's finest pedagogues. Large clarinet choirs comprised of conference attendees rehearse and perform during the event. The conference host now assembles an artistic committee to select recitalists, etc. in a peer-reviewed process.

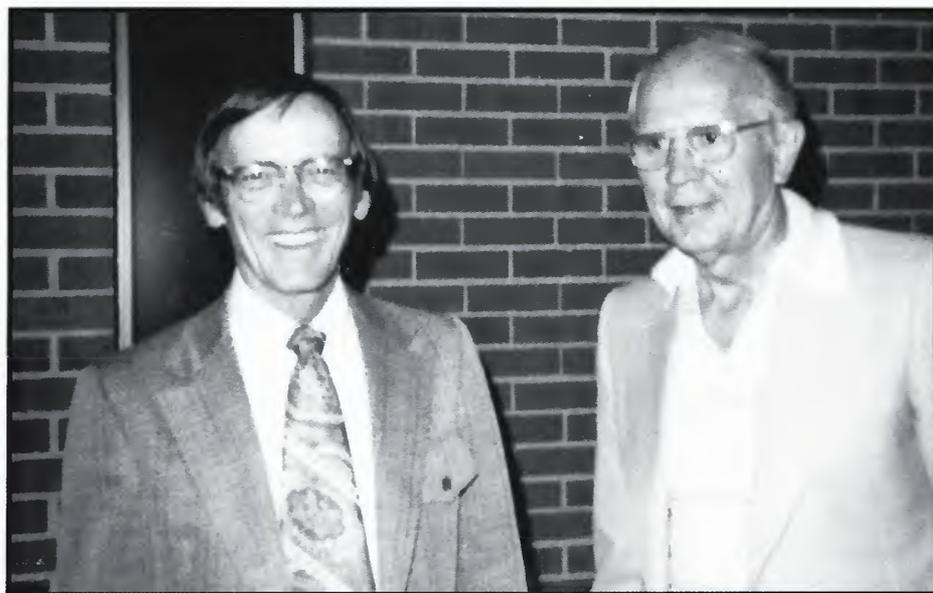
A whole host of chamber music com-



*Betty Brockett and Jerry Pierce (1980?)*

binations and ethnic musical presentations presented by a variety of artists add to the excitement. From the single National Clarinet Competition of 1974 for high school students, there are now multiple international competitions and new music commissions. In addition to many solo and potpourri recitals, lectures and research presentations, sessions for the use of the latest technological innovations in teaching, composing and performing enable attendees to pick from a variety of options during their four to five day sojourn. Evening concert galas feature soloists performing with professional string quartets, symphony orchestras, community and military bands, etc. We are regaled by some of the most outstanding symphonic and jazz/klezmer performers of our day. Exhibitors are numerous and exhibition spaces large with many tryout rooms. Industry vendors/exhibitors attract attendees to try the latest equipment and make purchase of needed music, reeds, mouthpieces, bells and barrels, etc. We have evolved thanks to a remarkable team of individuals dedicated to the clarinet.

*Readers of this history are requested to submit their remembrances and photos of previous and future conventions to the association's historian for inclusion in the 50<sup>th</sup> anniversary edition in 2023.*



*Lee Gibson and Bob Luyben (1977)*

# 40th Anniversary Historical Timeline

**1964–1967:** National Clarinet Clinics, University of Denver, organized by Ralph Strouf

**1967:** Ramon Kireilis succeeds Ralph Strouf on the clarinet faculty at the University of Denver in 1967 continuing to host National Clarinet Clinics

**1973:** At the 1973 Clinic participants met at an organizational meeting forming the International Clarinet Society. Ramon Kireilis elected as the first president

**1973–1978:** Lee Gibson serves as the first editor of *The Clarinet*

Competitions commenced earlier than the incorporation of the I.C.S.

but became a regular part of all DU conferences in 1974. First prize awarded to Andrew Stevens

**1974:** The Burnett C. Tuthill Research Library established at the University of Idaho

**1976:** Research Library moved to the University of Akron

**1978:** Harry Rubin named the first Honorary Member

First conference held outside the U.S.A. in Toronto, Canada, hosted by Avrahm Galper. The first I.C.S. commission, Morton Subotnik's *Passages of the Beast*, premiered by Ramon Kireilis

**1979:** Research Library moved to the University of Maryland Special Collections at Hornbake Library. Now named the I.C.A. Research Center

**1981–82:** ClariNetwork InterNational, Inc. formed

**1981:** First mid-year meeting of the I.C.S. Board held in Chicago

First conference held outside North America in Paris, France, hosted by Guy Deplus and the Paris Clarinet Quartet

**1985:** Artie Shaw lectures at the Oberlin College conference. A rarely seen documentary video of his life, *Time Is All You've Got*, was shown. Conrad Cummings' *Black Box Music* involved all conference attendees in an outside performance

**1986:** At the Seattle conference, hosted by Bill McColl, William O. Smith's *Line Up!* consisted of the longest ever lineup of clarinetists

**1987:** I.C.S. commission of William O. Smith's *Music for Five Players* premiered at the University of Illinois conference

**1988:** I.C.S. and ClariNetwork, Inc. merge at the Richmond conference

After 1988 the bylaws eliminated the office of vice president and incorporated the position of president-elect, with each office term to be two years. Secretaries and treasurers could be re-elected for additional two-year terms

**1988–1991:** Organization re-named International Clarinet Society/ClariNetwork InterNational

If it is your desire to foster the communication and fellowship of clarinetists on a world-wide basis, we ask you to join the International Clarinet Society. Through your membership, the Society will be able to expand and intensify its activities and strengthen its influence toward the advancement of all aspects of clarinetistry.

ANNUAL MEETINGS are convened at the International Clarinet Clinic held at the University of Denver each August. The Society is comprised of six national divisions and many foreign countries.

THE CLARINET is the official journal of the International Clarinet Society. Published quarterly, it is sent without charge to all members. It contains professional and research monographs concerning the clarinet, reviews of new publications and recordings, and reports on the activities of our membership.

THE BURNETT C. TUTHILL RESEARCH LIBRARY at the University of Idaho in Moscow, Idaho is among the projects of the Society. Holdings, available to all members, include clarinet compositions in manuscript or published form, disc and tape recordings, and an extensive bibliography of all books, articles, dissertations, and theses pertinent to the clarinet.

THE VACANCY NOTICE SERVICE at the University of Wisconsin in Milwaukee is available without charge to members seeking a teaching or performance position.

MEMBERSHIP is open to anyone interested in the clarinet upon payment of annual dues. The following types of membership are available:

\*Active: the only category of membership with voting privileges. \$15 annually.  
\*Associate: A nonvoting membership available to libraries, publishers, dealers and others with an active interest in the clarinet music profession. \$15 annually.  
\*Student: A nonvoting membership open to all students from elementary through conservatory levels. \$10 annually.

#### INTERNATIONAL OFFICERS 1975 - 77

*President:* Ramon Kireilis, School of Music, University of Denver, Denver, Colorado 80210  
*Vice President:* Leon Russiano, Manhattan School of Music, New York City, New York 10037  
*Secretary-Treasurer:* David Randall, Brigham Young University, Provo, Utah 84601  
*Editor:* Lee Gibson, North Texas State University, Denton, Texas 76203

#### NATIONAL CHAIRMEN

*Western Canada:* James Mineshen, School of Music, Brandon Univ., Brandon, Manitoba, Canada 7A6A9  
*Eastern Canada:* Avrahm Galper, 679 Coldstream Ave., Toronto 19, Ont., Canada  
*Australia:* Neville Thomas, 36 Bishop Ave., Randwick, Sydney, Aust., 2031  
*Austria:* Roger Salander, 118D Vienna, Oestereich, Messerschmidgasse 2-6-1-3  
*England:* Geoffrey Acton, Deansbrook Road, Edgware, Middlesex HA8 9BB, England  
*Mexico:* Christie Lundquist, National Orchestra, Mexico, D.F., Mexico

#### REGIONAL CHAIRMEN

*Northeast:* Frank Stachow, Lebanon Valley College, Dept. of Music, Annville, Pa. 17003  
*New York City:* Richard Gilbert, 201 E. 21st St., No. 15-L, New York, N.Y. 10010  
*Southwest:* F. Gerard Errante, 1444 Melrose Parkway, Norfolk, Va. 23508  
*North Central:* Glenn Bowen, 1925 Kendall Ave., Madison, Wis. 53705  
*South Central:* James Gillespie, Department of Music, Northeast Louisiana University, Monroe, La. 71201  
*Northwest:* Philip Aaholm, 3030 Dover Drive, Boulder, Colorado 80303  
*Southwest:* L. Charles King, 3715 El Cajon Blvd., San Diego, Calif. 92105  
Albert Rice, 568 E. Bennett, Glendora, Calif. 91740

THE INTERNATIONAL CLARINET SOCIETY is a nonprofit organization of teachers, students, industry personnel and all others interested in focusing attention on the importance of the clarinet. We are dedicated to:

\*Supporting projects which will benefit clarinet performance.  
\*Providing opportunity for the exchange of ideas, materials and information among members.  
\*Fostering the composition, publication, recording and distribution of music for the clarinet.  
\*Encouraging the research and manufacture of a more definitive clarinet.  
\*Avoiding commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry.

First ICS membership application brochure

Faculty for the International Clarinet Clinic includes:

**Leon Russianoff**, renowned artist-teacher in New York City.  
**Dr. F. Gerard Errante**, associate professor of music at Norfolk State College; principal clarinetist of the Norfolk Chamber Consort.

**Harry Schmidt**, professor of music at Florida State University; former member of Columbus and Miami Symphony Orchestras; noted clinician and editor of clarinet materials.

**Art Pepper**, internationally renowned recording artist and poll winner in the jazz field. Will appear in concert Saturday, August 11, with the Tommy Gumina Trio.

**Dr. Phillip Rehfeldt**, associate professor of music at the University of Redlands; recording artist of contemporary works.

**Vincent J. Abato**, professor of woodwinds at Brooklyn College and bass clarinetist with the Metropolitan Opera Company.

**Dr. Lee Gibson**, professor and director of the North Texas State University Clarinet Ensemble. He will be assisted by the West Point Clarinet Quartet.

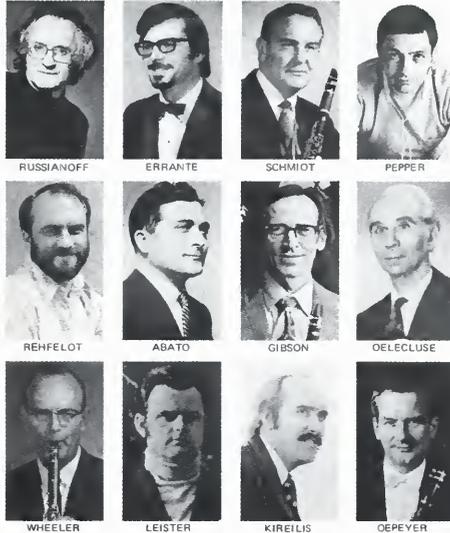
**Ulysse Delécluse**, internationally known artist-teacher, professor of clarinet at the Paris Conservatory of Music.

**Raymond L. Wheeler**, professor of music at Central Washington State College. Noted lecturer and editor of clarinet materials.

**Karl Leister**, solo clarinetist with the Berlin Philharmonic; world-renowned recording artist.

**Dr. Ramon J. Kirellis**, assistant professor of music at the University of Denver; coordinator and chairman of the 1973 International Clarinet Clinic.

**Gervase DePeyster**, internationally-known recording artist. Solo clarinetist with the London Symphony Orchestra and founder of the Melos Ensemble.



UNIVERSITY OF DENVER  
 SCHOOL OF MUSIC  
 AUGUST 6-10, 1973

This international clinic presented by the University of Denver School of Music is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays will be valuable in locating "hard to find" publications and in discovering new works. Many sessions require the use of several instruments (master sessions, Mozart divertimenti, etc.), so be sure to bring your clarinet.

The International Clarinet Clinic may be taken for undergraduate or graduate credit or for no credit.

REGISTRATION FORM

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_ AC \_\_\_\_\_

Please send group rate forms  
 Please send housing information  
 Enclosed is the registration fee of \$55 (paid before August 1).  
 Check is made payable to the University of Denver.

Mail check and form to: Dr. Ramon J. Kirellis, University of Denver, School of Music, Denver, Colorado 80210.

1973 Denver Clinic brochure

1991. Name changed to International Clarinet Association

1992: At the Cincinnati conference, ca. 150 clarinetists performed *Clarinet Polka* with the Cincinnati Pops

Orchestra

1993: First I.C.A. High School Competition; first prize: Andras N6vack

First I.C.A. Composition

Competition; winner: *Sonata for Clarinet and Piano* by Gary Schocker

1994: Jerry Pierce's clarinet library purchased for the I.C.A. Research Center

INTERNATIONAL CLARINET CLINIC

This international clinic presented by the University of Denver's Lamont School of Music is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays will be valuable in locating "hard to find" publications and in discovering new works. Many sessions require the use of several instruments (master session, clarinet choir, etc.), so be sure to bring your clarinet.

**Fees and Housing for the Clinic.** The enrollment fee is \$55 if paid before August 1. After that date, the fee is \$65 which may be paid at registration the morning of August 12. In an effort to encourage students to attend, a special group rate of \$45 per person is available to any group of five students from the same high school or college. Group forms must be received by August 1. Hus bands and wives wishing to register jointly may do so for a single fee of \$80. Other relatives are not subject to this plan. Refunds will be made only if requested prior to August 1.

The University of Denver provides room and board facilities for individuals and families. Housing reservations must be made in advance of the opening of the clinic and are independent of registration procedures. Housing information will be mailed upon request.

NATIONAL CLARINET COMPETITION

**Eligibility.** The competition is open to high school clarinetists only. Competitors must be recommended by their high school music director.

**Awards.** The top three finalists will have their choice of professional-line clarinets donated by Buffet, LeBlanc and Selmer (including harmony clarinets). All semi-finalists will receive favorable consideration for financial aid at the University of Denver pending admission. Finalists will also receive a full scholarship to the 1974 International Clarinet Clinic.

**Applications.** The following must be submitted by July 25, 1974.

1. Registration form.
2. A \$15 application fee, not refundable.
3. A monaural tape recorded in one direction only, at 7 1/2 inches per second, of professional quality. Tapes not meeting these requirements will be eliminated at the preliminary judging.
4. Postage enclosed for the return of the tape.
5. Letter of recommendation from high school music director.

**Requirements.** Submitted tapes must include the following:  
 1. Hindemith, *Sonata* (1939) first and fourth movements.  
 2. Rabaud, *Solo de Concours*.  
 3. A one-sentence statement saying that the performance on the tape is that of the contestant and indicating the recording date.

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

The following works are to be prepared for the final round:

1. Weber *Concertino*.
2. Stravinsky, *Three Pieces for Solo Clarinet* (B flat clarinet permissible on all movements.)

**Preliminary Judging.** Tapes will be judged by a professional committee and eliminated if requirements for the competition are not met. Candidates accepted for the semi-final competition will be notified as soon as possible after the preliminary judging. Candidates must notify the National Clarinet Competition of their intention to compete in the final competition within 10 days after acceptance.

**Final Competition.** All semi-finalists will be heard Sunday, August 11 on the University of Denver campus. At that time, finalists for the Monday evening, August 12, competition will be chosen.

At the Monday evening concert, which is open to the general public, the finalists will perform. Winners will be announced at the conclusion of the evening. Judges will be members of the 1974 International Clarinet Clinic faculty.

Programs need not be memorized and for those not bringing their own pianists, the University will offer its piano faculty.



Faculty for the International Clarinet Clinic includes:  
**LEON RUSSIANOFF**, renowned artist-teacher in New York City.

**KEITH STEIN**, professor of music at Michigan State University and Interlochen National Music Camp; author of *The Art of Clarinet Playing*; former member of the Chicago Symphony Orchestra.

**YONA ETTLINGER**, international recording artist and soloist residing in London and Paris; former solo clarinetist with the Israel Philharmonic Orchestra.



**DAVID WEBER**, solo clarinetist with the New York City Ballet Orchestra; former clarinetist with the NBC Symphony and Metropolitan Opera Orchestra.

**ELSA LWOEWIG-VEROEHR**, member of Michigan State University faculty, the Verdehr-Renner Trio, and the Richards Wind Quintet.

**AVRAHM GALPER**, solo clarinetist with the Toronto Symphony Orchestra.



**MITCHELL LURIE**, professor of music at University of Southern California; former solo clarinetist with Pittsburgh and Chicago Symphony Orchestras; eminent recording artist. Assisting Mr. Lurie will be Christie Lundquist, solo clarinetist with the Mexico City National Orchestra.

**GUY OEPLUS**, professor of music at Conservatoire de Paris; solo clarinetist of the Opera Comique, Domaine Musical and Ars Nova of Paris.



**CARMINE CAMPIONE**, adjunct professor of clarinet at College Conservatory of Music in the University of Cincinnati; second clarinetist with the Cincinnati Symphony Orchestra.

**RAMON KIRELLIS**, administrative director and chairman of the International Clarinet Clinic and National Clarinet Competition; president of the International Clarinet Society.

Other outstanding artist-teachers will be announced.

1974 Denver Clinic brochure

**INTERNATIONAL CLARINET CLINIC**  
August 11-15, 1975

This international clinic presented by the Lamont School of Music of the University of Denver is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays by Luyben's Music of Kansas City and John Frank's Colorado School Music Service of Denver will be valuable in locating "hard to find" publications and in discovering new works. Many sessions require the use of several instruments (master session, clarinet choirs, etc.), so be sure to bring your clarinet.

**Fees and Housing.** The enrollment fee is \$65 if paid before August 1. After that date, the fee is \$75, which may be paid at registration the morning of August 11. In an effort to encourage students to attend, a special group rate of \$50 per person is available to any group of five students from the same high school or college. Group forms must be received by August 1. Husbands and wives wishing to register jointly may do so for a single fee of \$90. Other relatives are not subject to this plan.

The University of Denver provides room and board facilities for individuals and families. Housing reservations must be made in advance of the opening of the clinic and are independent of registration procedures. Housing information will be mailed upon request.

**Exhibits.** Persons wishing to exhibit at the Clinic may do so by forwarding the exhibit fee of \$100. Set-up time is scheduled for Sunday, August 10, 1975, at 1:00 p.m. Specification of the number of 2' by 5' tables and other needs should be included with the fee (see registration form).

**MASTER LESSON AND SYMPOSIUM**

This year's Clinic will be preceded by a three-day private and group instruction symposium, August 8-10, headed by faculty member Leon Russianoff. Each registrant in this special class will receive two private lessons from Mr. Russianoff and will attend two group seminars. This Symposium, jointly sponsored by the Aspen Music Festival, will be held at the University of Denver. Tuition is \$120.

**INTERNATIONAL CLARINET COMPETITION**

**Eligibility.** The competition is open to anyone nineteen years of age or under, not yet having entered college. This includes the United States and all foreign countries.

**Awards.** The top three finalists will have their choice of professional-line clarinets donated by Buffet or Selmer. All semifinalists will receive favorable consideration for financial aid at the University of Denver pending admission. Finalists will receive a full scholarship to the 1975 International Clarinet Clinic.

**Applications.** The following must be submitted by July 25, 1975:

1. Registration form.
2. A \$25 application fee, not refundable.
3. A monaural tape recorded in one direction only, at 7 1/2 inches per second, of professional quality. Tapes not meeting these requirements will be eliminated at the preliminary judging.
4. Postage enclosed for the return of the tape.

**Requirements.** Submitted tapes must include the following:

1. Bergsen, "Scene and Air" from *Louisa de Montfort*, op. 82 (Rubank publication).
2. D'Ollone, *Fantasie Orientale* (Leduc or Wahr publication).
3. A one-sentence statement saying that the performance on the tape is that of the contestant and indicating the recording date.

Competitors should also be prepared to perform the above works for the semifinal round of competition.

The following work is to be prepared by those reaching the final round: Weber, *Concerto No. 1*, op. 73 (any publication).

**Preliminary Judging.** Tapes will be judged by a professional committee and eliminated if requirements for the competition are not met. Candidates accepted for the semifinal competition will be notified as soon as possible after the preliminary judging. Candidates must notify the International Clarinet Competition of their intention to compete in the final competition within ten days after acceptance.

**Final Competition.** All semifinalists will be heard Sunday, August 10, on the University of Denver campus. At that time, finalists for the Monday evening, August 11, competition will be chosen.

At the Monday evening concert, which is open to the general public, the finalists will perform. Winners will be announced at the conclusion of the evening. Judges will be members of the 1975 International Clarinet Clinic faculty.

Programs need not be memorized, and the University will offer its piano faculty for contestants not bringing their own accompanist.

**INTERNATIONAL CLARINET CLINIC FACULTY**

LEON RUSSIANOFF, renowned artist-teacher in New York City.

KEITH STEIN, professor of music at Michigan State University and Interlochen National Music Camp; author of "The Art of Clarinet Playing"; former member of the Chicago Symphony Orchestra. Sponsored by Norlin Music, Inc.

LAURENCE SOBOL, artistic director of the Long Island Chamber Ensemble of New York; consultant to and sponsored by the publishing house of Alexander Broude, Inc.

ELSA LUDEWIG-VERDEHR, member of the Michigan State University faculty, the Verdehr-Renner Trio, and the Richards Wind Quintet.

HERBERT BLAYMAN, solo clarinetist with the Metropolitan Opera Orchestra for twenty-five years; artist-teacher for Trenton State College. Sponsored by Artley, Inc.

JOHN McCAW, international recording artist and solo clarinetist with the New Philharmonia Orchestra in London.

DAVID SHIFRIN, principal clarinetist of the Cleveland Symphony Orchestra. Sponsored by Selmer Division of the Magnavox Company.

MILAN KOSTOHRYZ, member of the Opera Orchestra of the National Theatre in Prague; professor of clarinet at the Prague Conservatory.

RAMON KIRELIS, administrative director and chairman of the International Clarinet Clinic and International Clarinet Competition; president of the International Clarinet Society.

STEVE GIRKO, principal clarinetist of the Dallas Symphony Orchestra.

GEOFFREY ACTON, active London recitalist and auctioneer on clarinet design. Sponsored by Boosey and Hawkes, Ltd.

ROBERT LOWRY, well-known and respected clarinet clinician and recording artist in the United States. Sponsored by Artley, Inc.

*1975 Denver Clinic brochure*

At the Chicago conference, the first lectures, organized by the Research Presentation Committee (Keith Koons, chair), were presented by Pamela Poulin and George Jameson.

executive director  
ClarinetFest held in Japan, the first in Asia  
2008: Revamped and updated the I.C.A.

website. Brian Covington hired as webmaster  
Entered social media with the joining of Facebook

ca. 1995: I.C.A. website established by Stan Geidel, the first webmaster

1997: First I.C.A. Orchestral Audition Competition, coordinated by Raphael Sanders; First prize: Jun Qian and Guillermo Sanchez (tie)

1998: Twenty-fifth Anniversary

First I.C.A. Research Competition; winner: Ingrid E. Pearson

Ohio State University Conference hosted by James Pyne; 280 participants performed "When the Saints Go Marching In" with the Columbus Symphony Orchestra. Membership reaches 4,000 for the first time

Lee Gibson, Ralph Strouf and Ramon Kirelis named I.C.A. Honorary Members

2003: Rose Sperrazza named the first executive director.

2005: So Rhee hired as the first full-time

1976 INTERNATIONAL CLARINET CLINIC WEEK AT A GLANCE

	8:30-9:30	Break	9:45-10:45	Break	11:00-12:00	Lunch 12:00-1:30	1:30-2:30	Break	2:45-3:45	Break	4:00-5:00	8:00 p.m.	
Monday 9th	8:30-9:15 Registration 9:15-9:30 Opening Remarks		Kirellis Recital		Stein Series (Introducing Shelly Hanson)		Lesson "Mostly Mozart"		Ormand Lecture		Horak Lecture	5:15 Internat'l Clarinet Competition Finals	Coats Recital
Tuesday 10th	Gillespie Recital		Williams Recital		Coats Lecture	Russian- off	Lesson "Mostly Mozart"		Ormand Recital		Demman Lecture		Zukovsky Recital
Wednesday 11th	International Clarinet Society Annual Meeting				Stein Series		Lesson "Mostly Mozart"		Hayes Lecture		Zukovsky Lecture		Demman Recital
Thursday 12th	Horak Lecture		Hayes Recital		Strouf Lecture		Lesson "Mostly Mozart"		DeFranco Lecture		Russianoff Student Recital		DeFranco Recital
Friday 13th	Demman Lecture		Gillespie Recital		Stein Series		Lesson "Mostly Mozart"		Onofrey Recital		Williams Lecture	4:45 World Premier Heusen- stam's Peripony	Horak Recital

*1976 Clinic Schedule "Week at a Glance"*

2009: Resumed the Composition Competition

2010: First electronic voting for I.C.A. officers election

Created position of Pedagogy Editor for *The Clarinet*

2012: Madeleine Crouch & Co. hired as professional managers

Joint commissioning project with sister organizations, NFA, IDRS and the Horn Society, that resulted in a performance of *Hardwood* for wind quintet by Lansing McLoskey, performed by The Konza Wind Quintet at the Lincoln conference

Note: For more details, see Alan Stanek's "The Evolution of a Good Idea – The History of the International Clarinet Association: 1973–2013" elsewhere in this issue and on the I.C.A. website, [www.clarinet.org](http://www.clarinet.org), which includes many photos not published in this issue.



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[www.wichitaband.com](http://www.wichitaband.com)

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

# international clarinet clinic

UNIVERSITY OF DENVER  
AUGUST 8-12, 1977

This international clinic presented by the Lamont School of Music of the University of Denver is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays by Luyben's Music of Kansas City will be valuable in locating "hard to find" publications and in discovering new works. Many sessions require the use of several instruments (master session, clarinet choirs, etc.), so be sure to bring your clarinet.

**Fees and Housing.** The enrollment fee is \$70 if paid before July 30. After that date, the fee is \$80, which may be paid at registration the morning of August 8. In an effort to encourage students to attend, a special group rate of \$50 per person is available to any group of five students from the same high school or college. Group forms must be received by July 30. Husbands and wives wishing to register jointly may do so for a single fee of \$90. Other relatives are not subject to this plan.

The University of Denver provides room and board facilities for individuals and families. Housing reservations must be made in advance of the opening of the clinic and are independent of registration procedures. Housing information will be mailed upon request.

**Exhibits.** Persons wishing to exhibit at the Clinic may do so by forwarding the exhibit fee of \$100. Set-up time is scheduled for Sunday, August 7, 1977, at 1:00 p.m. Specification of the number of 2' by 5' tables and other needs should be included with the fee (see registration form).

**Master Lesson and Symposium.** This year's Clinic will be preceded by a three-day private and group instruction symposium, August 5-7, headed by faculty members Leon Russianoff and Keith Stein. Each registrant in this special class will receive two private lessons from the teacher of his choice and will attend two group seminars. The Symposium will be held at the University of Denver. Tuition is \$120. Mr. Russianoff also plans to be available in Denver from July 23-August 23. Write for specific information.

## INTERNATIONAL CLARINET COMPETITION

**Eligibility.** The competition is open to anyone nineteen years of age or under, not yet having entered college, from the United States or any foreign country. Former first prize winners are not eligible to compete again.

**Awards.** The top three finalists will have their choice of professional-line clarinets donated by Buffet, Selmer, Conn or Yamaha. All semifinalists will receive favorable consideration for financial aid at the University of Denver pending admission. Finalists will receive a full scholarship to the 1977 International Clarinet Clinic.

**Applications.** The following must be submitted by July 15, 1977.

1. Registration form.
2. A nonrefundable \$25 application fee.
3. A monaural tape recorded in one direction only, at 7-1/2 inches per second, of professional quality. Tapes not meeting these requirements will be eliminated at the preliminary judging.
4. Postage enclosed for the return of the tape.

**Requirements.** Submitted tapes must include the following:

1. Bernstein, *Sonata*.
2. A one-sentence statement saying that the performance on the tape is that of the contestant and indicating the recording date.

Competitors should also be prepared to perform the above work for the semifinal round of competition.

The following work is to be prepared by those reaching the final round: Poulenc, *Sonata*.

**Preliminary Judging.** Tapes will be judged by a professional committee and eliminated if requirements for the competition are not met. Candidates accepted for the semifinal competition will be notified as soon as possible after the preliminary judging. Candidates must notify the International Clarinet Competition of their intention to compete in the final competition within ten days after acceptance.

**Final Competition.** All semifinalists will be heard Sunday, August 7, on the University of Denver campus. At that time, finalists for the Monday (August 8) final round will be chosen.

At the Monday concert, which is open to the general public, the finalists will perform. Winners will be announced at the conclusion of the concert. Judges will be members of the 1977 International Clarinet Clinic faculty.

Programs need not be memorized, and the University will offer its piano faculty for contestants not bringing their own accompanist.

## INTERNATIONAL CLARINET CLINIC FACULTY

Leon Russianoff, renowned artist-teacher in New York City. *Sponsored by the Yamaha Corp.*

John Denman, active London soloist and recording artist; visiting professor at Arizona State University.

Ramon Kireilis, director of the International Clarinet Clinic and International Clarinet Competition; president of the International Clarinet Society.

Ross Powell, former Dallas Symphony Orchestra solo clarinetist, currently with Voices of Change.

Michele Zukovsky, principal clarinet with the Los Angeles Philharmonic.

Keith Stein, former professor of music at Michigan State University, and Interlochen National Music Camp; author of *The Art of Clarinet Playing*; former member of the Chicago Symphony Orchestra.

Jack Snively, conductor of the University of Wisconsin-Milwaukee Symphonic Band and active educator, performer, author.

Hans Rudolph Stalder, eminent Swiss clarinetist, soloist with the Tonhalle-Orchestra of Zurich.

James Manishen, prominent Canadian recitalist, CBC recording artist, and faculty member at Brandon University.

David Breeden, clarinetist with the San Francisco Symphony Orchestra.

Robert Chesebro, associate professor of music at Furman University. Will appear with Gayle Chesebro in a horn, clarinet, piano recital.

Bruce Dinkens, professor of music at Florida Junior College in Jacksonville, appearing with the Florida Junior College Clarinet Choir.

Ronald Reuben, bass clarinetist with the Philadelphia Orchestra. *Sponsored by the Selmer Co.*

Gervase De Peyer, former principal clarinet with the London Symphony Orchestra and founder-member of the Melos Ensemble. One of history's most recorded clarinetists.

# From Our Friends Around the World

The first time I got in touch with the I.C.A. was in Karlsruhe in 1999, when the newly founded German Clarinet Society had its first symposium in Karlsruhe. Following the example of the I.C.A., German clarinetists like Heinz Hepp, Hans-Jürgen Müller and Ingrid Müller-Logemann organized a conference including a master class with Sabine Meyer and interesting lectures from Dieter Klöcker, Jochen Seggelke and David Ross. Especially the lecture of David Ross about the early clarinet aroused my interest and was at least an initial point for my own research in the following years.

I also met Jim Gillespie, the editor of the special magazine *The Clarinet*, in Karlsruhe. This journal is an important source for clarinet-related research, as well as pedagogy, organology and literature. The results of the research competition organized by the I.C.A. are also a considerable contribution to our knowledge concerning the clarinet. These are manifold impulses from the I.C.A. which enrich the clarinet scene in general and which were an example for comparable local associations.

The first time I was able to visit an I.C.A. ClarinetFest® was in Oporto in 2009. That was a fantastic event in a marvelous city. It was great fun to socialize with the participating clarinetists. As a result of this conference some European clarinetists, including myself, decided to found a European Clarinet Association, which cooperates very well with the I.C.A. Furthermore, my husband and I seized the suggestion to found a clarinet choir for clarinetists from the Berlin music schools, conservatories and orchestra consorts which will play at the next ClarinetFest® in Assisi.

The most impressive meeting so far was the ClarinetFest® in Los Angeles in 2011. Breathtaking concerts! Fantastic lectures! And what scenery! It is a work of merit of

the I.C.A. to connect to so many clarinetists in such a pleasant atmosphere. I am looking forward to the next I.C.A. meeting in Assisi in July 2013.

– Heike Fricke, Editor of *rohrblatt*  
– the little sister of *The Clarinet*

\* \* \* \* \*

Between the I.C.A. and me, it's a long story. I have the complete collection of the magazine! My first article was in Vol. 7/2 in 1980 when I was 26 years old! – the beginning of a long friendship with Jim Gillespie. We will never say enough about the amount of time and passion he devoted to this magazine. Over time I am honored to have met several I.C.A. presidents at ClarinetFests® and many members, of course. I will be in Assisi, Italy in the summer of 2013 for a lecture about French repertoire for clarinet.

I published my own *Clarinet magazine* in France between 1984 and 1996, but now I have gained a little more time to send in my series, "News from France," to each issue of *The Clarinet*.

The I.C.A. is a great organization, and the magazine is a first-rate source of infor-

mation about players, pedagogy, repertoire, news, scores and CDs and everything that concerns the clarinet in the world.

I was also moved by the suggestion of Guy Deplus of being his successor in 2012 as the I.C.A. Chair for France. We always had a close relationship for years and prepared some articles together for *The Clarinet* about major pieces, such as the Messager or Poulenc and soon the Widor.

Happy Birthday to the I.C.A. and long live the association and its magazine!

– Jean-Marie Paul  
Communication Manager, Vandoren- Paris  
I.C.A. National Chair for France

\* \* \* \* \*

Congratulations to the I.C.A. on 40 years of bringing clarinetists together from all over the world! From the major stages to the school auditoriums, the sound of the clarinet is our voice in music.

Bravo bravo bravo!

– Naomi and Stanley Drucker

\* \* \* \* \*

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I wanted to join the I.C.A. and to receive *The Clarinet* magazine since 1979 – more than 30 years ago!

Then I was a student and very much interested in clarinet things, and somebody suggested to me to have a look at this magazine, and since then I have always been very enthusiastic about the quality of the articles in terms of variety of topics, articles, reviews and reports. It is one of the many features of I.C.A., together with its wonderful and huge clarinet research library and the annual clarinet conferences, which can provide great opportunities to all clarinet players in the world to meet, to perform and to exchange ideas about clarinet playing.

Since the '90s I have had the honor of being the I.C.A. chairman for Italy, so I was always happy to collaborate with the journal by providing articles and reports.

A big thanks to all chairmen, past presidents and, above all, to James Gillespie for his incredible job all these years. Also thanks to him that we have such a high quality journal, and a happy anniversary for the I.C.A. with its wonderful journal!

– Luigi Magistrelli  
Milan, Italy

\* \* \* \* \*

My association with the I.C.A. goes back 28 years to the Young Artists Competition of the 1985 conference, held that year at the Oberlin Conservatory in Ohio. Growing up in Canada, the I.C.A. competition represented the first time that I ventured to an international competition. Getting me, a 16-year-old without a driver's license, from Toronto to Oberlin presented quite a challenge to my parents, who also had many obligations with my brother and sister. Fortunately, Avrahm Galper, with whom I studied starting at the age of 10, agreed to drive me to Oberlin himself. My research has shown that my repertoire for that competition was Spohr *1st Concerto* (Mvt. I), Weber *1st Concerto* (Mvts. II and III) and a chosen piece, which in my case was Stravinsky's *Three Pieces*. Being fortunate to win the competition, the first prize of a new clarinet allowed me to commence a very special relationship with

Selmer Paris that has continued to this day. I chose a new model that Selmer had just introduced: the Recital. The model which I still play! The real prizes, however, were the confidence and encouragement that that experience provided me, and the relationships with people that continue to this day. I find it interesting that of three finalists, all of us went on to very successful careers in different parts of the music industry. One ran a very successful instrument dealership, another became a very important university professor in clarinet, and I chose the orchestral route. In that sense, I am sure the others also received the same positive reinforcement with which I came away. So, for all the good that I have witnessed directly from the I.C.A., I would like to wish the I.C.A. a very happy 40th Birthday!

– Michael Rusinek  
Principal Clarinet  
Pittsburgh Symphony Orchestra

\* \* \* \* \*

*Je suis heureux de souhaiter un bon 40e anniversaire à l'ICA.*

*J'ai eu la chance et l'honneur de jouer souvent dans les premiers Clarinet Fest des années 70 à Denver puis dans d'autres villes des USA et du monde. J'en garde un excellent souvenir.*

*Etant chairman pour la France pendant quelques années ceci m'a donné beaucoup de contacts.*

*La lecture de l'excellent "The Clarinet" de James Gillespie comporte de nombreux articles intéressants et nouvelles de la clarinette.*

*Belle continuation à l'ICA.*

– Guy Deplus

[I am pleased to wish a happy 40th birthday to the I.C.A.]

I had the opportunity and honor to play often in the first Clarinet Fests in the 1970s in Denver and other cities of the USA and the world. I have fond memories of them.

As chairman for France for some years, this gave me many contacts.

Reading the excellent *The Clarinet* by James Gillespie includes many interesting articles and news about the clarinet.

I wish a fine continuation of the I.C.A.

– Guy Deplus]

\* \* \* \* \*

In 1997 I was studying clarinet at the Queensland Conservatorium (Brisbane, Australia) with Floyd Williams, and, apart from a great lifetime experience, it was also the start of something new for all clarinet players in The Netherlands. As a clarinet student from abroad with a lot of spare time, I spent a lot of time in the big library of the conservatorium and, for the first time in my life, I discovered the magazine *The Clarinet* – an amazing versatile magazine with contributions from clarinet players all around the world and a source for any clarinet-related research and an inspiration for anyone who plays the clarinet. At the time I really felt it as a shortcoming that no one ever told me about the existence of such a magazine!

Besides *The Clarinet*, I also saw Great Britain's *Clarinet & Saxophone* and the Danish *Clarinetbladet* (which unfortunately no longer exists). Sitting down in the library I often thought, "Why don't we have such a magazine in The Netherlands and/or Belgium?" (two European neighboring countries with the Dutch language) Anyway, to make a long story short, in 1999 we started from the city of Groningen (in the north of The Netherlands) with the magazine *de Klarinet*, and it's still a success and still being inspired by its great sister *The Clarinet*. Because of very good contact with its editor, James Gillespie, we once in a while exchange articles, and I hope we can do this for a long time.

It's amazing that this is the 40th anniversary issue of *The Clarinet*. What a big pile of magazines! James Gillespie, who has been the editor for almost 35 years, has done a tremendous job, and I want to congratulate him and everyone else who is closely connected with the magazine for their great work.

– Karin Vrieling  
Editor, de Klarinet ([www.deklarinet.com](http://www.deklarinet.com))

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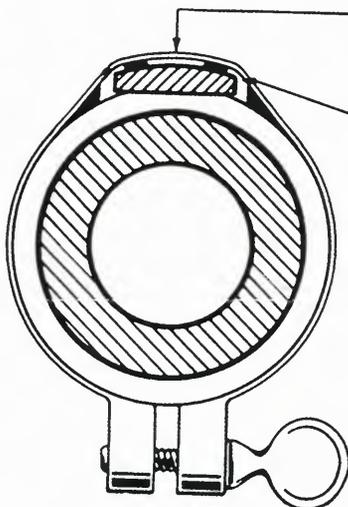
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# From the Industry

Congratulations to the I.C.A., its membership, and the many distinguished officers who have served the organization for the past 40 years! Thank you to the visionaries who founded this great organization. The I.C.A.'s musical and educational contributions to the international clarinet community are immeasurable. May the I.C.A. flourish in perpetuity!

– Mitchell S. Estrin  
Professor of Clarinet  
University of Florida

Education & Creative Development Manager  
Buffet Group USA

\* \* \* \* \*

Anniversary greetings from Santiago! During the 1970s, communications between South America and the Northern hemisphere were leisurely, to say the least. The mails took their time along with news about artistic activities throughout the world. Musicians studying and working in South America felt pretty isolated.

While studying in London in 1975, my teacher, John McCaw at the RCM, told me about the creation of an extraordinary institution organized by clarinetists in the U.S.A. McCaw raved about the Denver conference, at which he had performed a recital.

When I completed my studies, I returned to Argentina, (eventually to Chile) and my orchestral career. Inspired by the experimental clarinet making workshops I had seen at the homes of McCaw, Stephen

On behalf of Buffet Group, I would like to congratulate the International Clarinet Association on 40 years of sharing its members' common passion for the clarinet. Throughout Buffet Crampon's relationship with I.C.A., we have taken pleasure and great pride in supporting the association through artist sponsorship, as well as instrument donations and complimentary clarinet repair and adjustment at our annual exhibit.

Since arriving in the United States in 1996, I have enjoyed growing the relationship between Buffet Crampon and I.C.A., personally attending every annual North American ClarinetFest® during my tenure here. One of the things I take great pride in is being able to support young clarinetists who may not be financially able to attend ClarinetFest®. Buffet Crampon has been able to help open these young artists' eyes to the wonderful world of clarinet and the passion behind those involved in the association. I am very thankful for the passion and impressed with the dedication of all the professors, volunteers, I.C.A. officers and everyone who makes the organization

such a success and inspiration. Nothing would be possible without the wonderful work of these people and their belief in music education. I.C.A. offers opportunities to the next generation of performers and educators. I have been lucky to meet numerous performers over the years and many of them have become close friends. Personally, I am proud to have been a part of the growth of I.C.A. and cannot wait to see what the future holds for the world's premiere clarinet organization.

Again, congratulations to the International Clarinet Association for 40 years of musical and organizational excellence from Buffet Group. Here's to the next 40 years of our ever-growing relationship!

– François Kloc  
Vice President  
Buffet Group USA



BUFFET GROUP  
WIND INSTRUMENTS

Trier and Ted Planas, I was determined to develop a workshop of my own. Absorbed as I was in these activities, it took me years to join the distant I.C.A. Finally, in 1991 I was invited to perform at the Flagstaff ClarinetFest. As it would be my first appearance in the U.S.A., I traveled with an excellent Argentinean pianist, Diana Schneider, who contributed to making that a very memorable recital.

Along with the recital, I took the big step of exhibiting the Rossi clarinets, unknown until then outside the South American continent. Ever since the Flagstaff conference, I have maintained a policy of attending annually. For more than 20 years now, the I.C.A. Exhibition Hall has been the Rossi clarinet's premier showcase, enabling me to overcome the geographical isolation that goes hand-in-hand with living in Chile. Thanks to the international importance of the I.C.A., I am able to meet with players from as far away as Russia, Iceland and Japan, to name but a few.

The I.C.A. annual congress is now a tradition, anticipated all year long, a chance to attend master classes and recitals offered by great virtuosos, to play the premieres of new repertoire and to try new accessories.

Between congresses, *The Clarinet* magazine keeps us connected across miles and the oceans, enabling us to share the knowledge, achievements and discoveries of others.

Above all, the I.C.A. has united us in a brotherhood dedicated to a unique and profound joy: that of belonging to an international community dedicated to the pursuit and attainment of the highest level of artistic expression.

– Luis Rossi

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Over the years, Selmer Paris has always been impressed with the work of the International Clarinet Association. Whether it be gathering and forwarding information to members, bringing members together, supporting young players or stimulating the repertoire ... the work is huge; it benefits the whole community and we would like to thank you wholeheartedly for your involvement and efforts!

As a leader in the clarinet world, we feel privileged to have the opportunity to meet players all year long. As a natural extension of this, we are pleased to bring clarinetists – from young artists to worldwide recognized players – every year to ClarinetFest®.

Selmer Paris is also proud to help the next generation by supporting the Young Artists Competition. An example that speaks for itself is the Recital clarinet that a young player won in the mid-'80s. He's been performing with it ever since, and he is today the principal of the Pittsburgh Symphony Orchestra. The name is Michael Rusinek.

Selmer Paris will keep supporting I.C.A. for many years to come!

For now we would like to wish a "joyeux anniversaire!!!"

*For how we would like to wish a  
"Joyeux Anniversaire!!!"*



– Patrick Selmer  
President/Chairman  
Henri Selmer Paris

## The Clarinet

### PUBLICATION SCHEDULE

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

# SITE SEARCH FOR CLARINETFESTS® 2016

The I.C.A. Board of Directors is soliciting the assistance of the general membership in identifying potential sites for future ClarinetFests® to be held in 2016. Proposals are encouraged for international sites as well as in the United States.

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

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

Being sought are locations with the following attributes:

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

**Please send proposals electronically with the above listed requirements by July 15, 2013 to:**

Dr. John Cipolla; ICAPresident@clarinet.org

Have you ever tried to explain to a non-musician what happens at a ClarinetFest® conference? The reaction usually goes like this: “So, you’re telling me that 1,000 clarinetists from across the planet, get together every year in a different city, for four days of concerts, lectures, and to try the best musical products in the world?”

With the hustle of our daily lives, it is easy to overlook just how special the International Clarinet Association is. For 40 years, the I.C.A. has united the world’s

top-notch performers and teaching professionals with a passionate membership of clarinetists, who yearn to further the art of clarinet playing.

The D’Addario family has its own passion for music-making, which spans multiple generations. We are proud to further clarinet performance through an award-winning line of Rico reeds, mouthpieces and accessories. Like the I.C.A., we are equally committed to supporting the arts and music education.

D’Addario and Rico are proud to con-

tinue our active support of the I.C.A. We would like to extend our gratitude to the many who have volunteered their time and energy to ensure its success over the last 40 years. We look forward to celebrating many more wonderful milestones together.

Bravo, I.C.A.!

– Robert Polan

D’Addario & Co., Inc.



40th anniversary issue of « The Clarinet »

Dear Friends of *The Clarinet*,

I am glad to associate the name of Vandoren to this 40th anniversary issue of the magazine!

Our company supports the distribution of “*The Clarinet*” in various ways:

- with an advertisement in each issue
- through our Communication Manager, Jean-Marie Paul, also I.C.A. National Chairman, who informs the readers about News from France

In these 40 years, through thousands of pages, “*The Clarinet*” has been an invaluable source of information for the clarinetists, offering as well research papers as new information about products, scores or CDs. The *ClarinetFests* are also a fantastic opportunity for clarinetists from the whole world to meet, share information and to listen each to other.

Happy Birthday to the magazine and I wish you great success in the future!

Bernard Van Doren, President of Vandoren Company, France

My mother really loved going to the clarinet conferences from the beginning. She genuinely enjoyed all the people and had fun providing them with music. They attended the Denver Conference first in 1971 or 1972 (still trying to pin down the date) as my Dad wanted to hear the performers. As people found out that they owned a music store they began asking about the pieces being played. So the next year they returned to Denver – with music!!! And after the conference she returned home with the beginning of her collection of clarinet memorabilia. As a child of the depression, saving things was important to her, but I also think she realized that some day they might mean something to the history of the organization. Her special joy was in taking pictures and then sending them to those in the photographs. My father, on the other hand, just loved going to all the recitals and clinics. Always the consummate musician, he loved learning and sharing anything about the clarinet. Since he was diagnosed with Parkinson’s in the ’60s and could no longer play the clarinet, listening to others was very important to him. They both believed in what this organization could mean to the clarinet world, and they were right. I only wish they could see what it has become.

– Annette Luyben  
Luyben Music Co.  
Kansas City, MO



I would like to congratulate the International Clarinet Association for 40 years of outstanding services to the music industry. The clarinet world is well served through the I.C.A.’s support and efforts.

– John Stoner, CEO  
Conn-Selmer



Congratulations on your milestone year! Our success would not be possible without the great partnership that the I.C.A. has created among educators, artists and members of the worldwide music industry. Here’s to a bright future for all of us!

– Roger Eaton  
Director of Marketing  
Band & Orchestral Division  
Yamaha Corporation of America



# From the Editor's Desk

## A Personal Look Back - 158 Issues Later

by James Gillespie

When the I.C.A. Board asked me last year in Lincoln to put together a special 40<sup>th</sup> anniversary June 2013 issue, my first reaction was a mild state of panic about where to begin. After catching my breath and considering the possibilities over the following few weeks, I decided to concentrate mostly on those early formative “Denver days,” since many of our current members may be less familiar with that period in our history. Also, members of the industry and long-time I.C.A. friends from around the world were invited to provide testimonials and other material, and those appear elsewhere in this issue.

Having been at the I.C.S. organizational meeting in Denver in 1973, my first task was to locate as many others who were also in attendance. Although we do have a list of attendees at that year’s Denver Clinic (thanks to Annette Luyben!), we do not know for sure who attended that important meeting, even as much as our dedicated I.C.A. historian Alan Stanek has tried to determine that. (See his extensive history elsewhere in this issue and on the I.C.A. website.) So I first called on those we could locate who were either at the meeting (and still with us!) or were very involved early on in the organization: Ramon Kireilis, Gerry Errante, Jim Schoepflin, Glenn Bowen, Annette Luyben, et al. Their recollections appear in this issue.

My own formal involvement with the new organization began with the second issue of *The Clarinet*, Vol. 1, No. 2, as its first Editor of Reviews and as the Regional Chairman for the South Central United States. When Lee Gibson was elected I.C.S. president in 1978, the position of editor of the journal, which he had so ably held for the first five years, was passed on to me, which just happened to coincide the same year with my move to North Texas State

University. With no degrees in English or journalism, which many professional magazine editors have, it was on-the-job training from the very beginning as some of those early issues demonstrate!

My first issue as editor, Vol. 6, No. 1 (Fall 1978), had Mont Arey on the cover, who just happened to be the teacher at the Eastman School of both Lee Gibson and my teacher at Indiana University, Henry Gulick. It could have not been a more appropriate cover. In the same issue was also Henry Gulick’s “An Outline of Clarinet Literature” which I had asked him to share with our readers because I had seen it so many times on his music cabinet door in his office at I.U. Knowing also that the interests of clarinetists are wide ranging, I set about enlisting the services of specialists in various fields and appointing a regular staff of contributors, and that 1978 issue introduced the new Editor of Reviews John Mohler, Rolf Legbandt (Ball State University) as Associate for Reviews of Recordings and Keith Stein as an Editorial Associate (with his “Stein Corner”), among others. Lee Gibson continued his dedication to the journal with his “Claranalysis” series begun back in Vol. 1, No. 3. The issue also included an article by Stanley Drucker, “On Performance,” and a profile of the clarinet section of the Rochester Philharmonic, which at that time included Michael Webster who would later provide us with his popular “Teaching Clarinet” series.

From that 1978 issue of 42 pages, the journal has evolved into one that is now almost three times that length. We have been very fortunate to have had some of the world’s most important clarinet performers, teachers, craftsmen and historians generously share their expertise and experience with our readers, and I have been

especially proud of the continuing “Master Class” series written by more than 40 of our most distinguished teachers and performers worldwide. In addition, there were multi-part series by some of America’s most prominent pedagogues, such as Rosario Mazzeo, Arthur Christman, Anthony Gigliotti, Keith Stein and Kalmen Opperman. Some famous players and teachers chose not to contribute simply because they felt they could not effectively describe on paper (or into a computer!) what it is that they do when they play or teach, which one can readily understand.

The journal has obviously been a vital part of both my professional and personal life over these 40 years. Many vacation trips have included time for researching articles, such as those on clarinetists in the orchestras of Frankfurt, Leipzig (and the conservatory there), Taipei, Rome and Bayreuth. My interest in military bands resulted in two of my favorite covers with visits to Beijing for the profile on the clarinetists in the Military Band of the People’s Liberation Army of China, and in 2007 to Paris, with invaluable assistance from solo clarinetist Sylvie Hue, who organized and coordinated the article on the clarinet section of *Les Orchestres de la Garde Républicaine*. Both were truly unique experiences! (Cover trivia: The summer 1981 issue, Vol. 8, No. 4, was our first full-color cover, “full bleed” in printing parlance, of a German wood carving of a clarinet player in Bavarian attire, from my collection of clarinet figures. See the layout elsewhere in this issue of covers from issue no. 1 from each of the 40 volumes.)

In addition, there are always stops in dusty old bookstores searching for artwork and prints for covers, which are very rarely found. (Artists apparently don’t find clarinetists very suitable subjects for their paintings!) There have also been numerous meetings in our travels with clarinetists I have met through journal-related correspondence, and this has proven to be one of the most gratifying “perks” of my job as editor – getting to know clarinetists from all over the world, many of whom have become very good friends.

Of my occasional contributions to the journal, in addition to the profiles on or-

chestral clarinetists, I particularly enjoyed researching the series on Benny Goodman movies (and acquiring an extensive collection of BG movie memorabilia) and the multi-part series on movie studio clarinetists, "I Wonder Who the Clarinet Player Was?" I still listen carefully to the soundtrack score of any movie I see and wait for the final credits to see if the clarinetist was credited! I will never forget meeting the late Emily Bernstein, the clarinetist on the soundtrack of the John Williams score for *The Terminal* with its now famous "Victor's Tale" clarinet solo (possibly the longest and most prominent clarinet solo ever composed for a movie soundtrack?). On a very personal note, having that profile of her appear in print in 2004 before her untimely passing in 2005 and receiving the touching feedback I did from her family, friends and colleagues made it one of my most fulfilling and memorable accomplishments as editor. Also very personally meaningful was that the late British clarinet historian and I.C.A. Honorary Member Pamela Weston chose *The Clarinet* for her last article.

Ever since cringing a bit after hearing a famous British clarinetist some years ago

refer to our organization as the "American" clarinet association, I have been determined to make the content of the journal reflect the "International" implication of our name and to include as much clarinet news as possible from outside the United States. In that regard, I am very pleased about our current regular columnists from the U.K., France and Latin America and some years ago from Australia, Canada, Switzerland and Japan.

With 158 issues published to date, *The Clarinet* would not be what it is today without the continuing positive support and input from our I.C.A. officers over the years, as well as the financial backing from the clarinet industry with its advertising, consistent attendance and participation in our annual conferences and backing of our competitions. Also, I must give my most enthusiastic words of appreciation and gratitude to our graphic designer, Karry Thomas, who always makes the journal look good and has been a life saver in helping me solve my technical computer problems. In addition, Pat Goldenberg, the highly efficient liaison with the printer, has been a good friend and problem solver of logistical matters for many years. And to the many article

authors, reviewers, review editors, special-area columnists, *et al.*, allow me to express my sincere thanks. The journal is what it is today because of all of them.

I would also like to express special appreciation to all the contributors to the anniversary portion of this issue, especially to members of the industry, friends, supporters from all over the world and the "Founding Fathers" (Ray Kireilis, Alan Stanek, Jim Schoepflin, Dan Sparks, Gerry Errante, *et al.*). Also, for all of the rare printed items (brochures, photos, schedules, etc.) from the Denver conferences that are reproduced elsewhere, we are especially grateful to Annette Luyben whose mother had collected a vast amount of material during Luyben Music's regular attendance and participation in those clinics.

In the future, those of us responsible for the journal's production will continue to respond to members' feedback and multifaceted interests by upgrading and updating its content. We hope we can inform, educate, inspire and assist our members in playing, teaching, researching and, in general, further enriching their enjoyment of the clarinet, no matter what role it occupies in our lives.

## CLARINETFEST® 2014

### "The Clarinetist as Entrepreneur"

Baton Rouge, LA • July 30–August 3, 2014

ClarinetFest® 2014 will be held at the beautiful campus of Louisiana State University in Baton Rouge, Louisiana. Robert DiLutis will be serving as Artistic Director, and the 2014 event is already shaping up to be an exciting conference featuring some of the world's great classical and jazz artists. Artists tentatively committed to the event are Ken Peplowski, Daniel Gilbert, Paul Cigan, Todd Levy, David Jones, Ray McClellan, John Yeh, Evan Christopher, Anthony McGill and many more. Baton Rouge is a vibrant city, and the campus of the Louisiana State University will be an easy, affordable and convenient place to visit. Day trips to New Orleans, including swamp tours and great food, will be just a small part of what will be offered. The Baton Rouge Symphony will also be in residence during the conference under the direction of Music Director, Timothy Muffit.

### Call For Proposals

Artistic Director Robert DiLutis announces this call for proposals for ClarinetFest® 2014. If you would like to submit a proposal to perform or present at ClarinetFest® 2014, please download and complete the Call for Proposals form located on the I.C.A. website ([www.clarinet.org](http://www.clarinet.org)) and send it in to the address below. Recordings and written requests will be accepted through September 30, 2013 and will be reviewed by the Artistic Committee. The conference theme will be "The Clarinetist as Entrepreneur" and will focus on the diverse skills and artistic creativity needed to be a successful musician at any level. Full consideration will be given to all complete proposals. Only proposals submitted by members of the International Clarinet Association will be considered. Please send your completed proposal to:

**Robert DiLutis, Artistic Director**  
**ClarinetFest® 2014**  
**6208 44<sup>th</sup> Avenue • Riverdale, Maryland 20737**  
**[thereedmachine@gmail.com](mailto:thereedmachine@gmail.com)**

# I.C.A. HONORARY MEMBERSHIP NOMINATION PROCEDURE

In accordance with the International Clarinet Association By-Laws (Article V, Section 6), a special category of Honorary Membership been created for persons of "unusual distinction." The International Clarinet Association Board of Directors invites the general membership to nominate individuals for Honorary Memberships from the areas of professional service, teaching, performance, and/or lifetime achievements. Nominators should include a brief biographical sketch of the candidate along with further information as specified below. There is a limit of one nomination per person. Nominations must be postmarked no later than December 15, 2013, and sent to:

**Dr. Caroline Hartig**  
**Secretary, International Clarinet Association**  
**Professor of Clarinet**  
**The School of Music**  
**The Ohio State University**  
**1866 College Road**  
**Columbus, OH 43210 USA**  
**Email: ICAsecretary@clarinet.org**

Nominations for Honorary Memberships should include the following information:

- Name of nominee: Nominee's address, phone and email address;
- Biographical sketch of nominee and supportive
- documentation of the nominee's qualifications
- Printed name of the nominator, nominator's address, phone and email address

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# News from *Latin America*

by Ricardo Dourado Freire

The year of 2012 finished with two important clarinet events in Latin America. The *II Congreso Latinoamericano de Clarinetista* was held in Lima September 10–15, and in October there was the third edition of *ClariBogotá* held in Bogotá (Colombia) and organized by José Gomez, Edwin Rodríguez and Andrés Ramírez Villarraga. During my stay in Bogotá I could notice that there was an excitement about the centennial of Lucho Bermúdez, a clarinet player that could be considered the Benny Goodman of Colombia.

## *II Congreso Latinoamericano de Clarinetistas*

The *II Congreso Latinoamericano de Clarinetistas* was organized by Marco Mazzini and Clariperu. Clarinetists from all over Latin America gathered in Lima, Septem-

ber 10–18, for a week of wonderful clarinet experiences. The event had as principal guests Stanley Drucker (U.S.A.) and Harry Sparnaay (The Netherlands), true clarinet legends who shared their wisdom with 120 students from Peru, Colombia, Bolivia, Ecuador, Argentina, Chile, Venezuela, Mexico and Brazil. It was an intense week of workshops, master classes and recitals. The theme of the congress was “The Diversity of Latin American Music” and allowed performers to present a rich repertoire for clarinet and bass clarinet.

The *II Congreso* invited a diverse group of guests to perform, including Osvaldo Lichtenzweig and Amalia del Giudice (Argentina); Javier Vinasco, Diego Pinzon, José Gomez, Mauricio Murcia, *Cuarteto de Clarinetes Clarinnova* and *Cuarteto de clarinetes de Bellas Artes* (Colombia); Diana Gallegos (Ecuador); Ricardo Dourado Freire, An-

derson César Alves and Duo Violeta with Rosa Barros, clarinet and Marcelo Brazil, guitar (Brazil); John Cipolla (U.S.A.); Mauren Aguirre and Daniel Porras (Costa Rica); Sauro Berti (Italy) and Peruvian clarinetist Valeria Medina, Oscar Yauri, *Ensamble de clarinetes 775*, Claudio Panta, Jose Luis Eca, Marco Antonio Mazzini. Big Band “Los Auténticos” with soloist Juan Juarez and *Orquesta Peruana de Clarinetes*.

The **II Latin American Clarinet Competition** was held at the *Colegio San Agustín* with 16 clarinet players competing from Colombia, Peru, Costa Rica, Argentina, Bolivia and Chile. The jury was presided over by Stanley Drucker, and included Naomi Drucker (U.S.A.), Osvaldo Lichtenzweig (Argentina), John Cipolla (U.S.A.), Ricardo Dourado Freire (Brazil) and Marco Mazzini (Peru). After preliminary and final rounds, the jury awarded first prize to Edgar López (Colombia) and second prize to Julio Panadero (Colombia).

Another important event was the **I Latin American Bass Clarinet Competition**, the first one ever held in South America for bass clarinet. There were four participants heard by a jury composed of Harry Sparnaay (The Netherlands), Sauro Berti (Italy) and Marco Antonio Mazzini (Peru). The jury awarded first prize to Gonzalo Quintero (Colombia), second prize to Maria Fernanda Rodríguez (Colombia) and honorable mention to Jose Ignacio Campos (México).

At the final recital Clariperu gave awards to Stanley Drucker and Harry Sparnaay for their outstanding careers and contribution to the clarinet and bass clarinet. The event finale also featured the *Orquesta del Conservatorio Nacional de Música* with Stanley Drucker as the soloist on the Weber *Concertino*, conducted by Marnix Willem Stefen. Marco Mazzini conducted the Congress International Clarinet Ensemble featuring Sauro Berti as the soloist on Akira Toda's *Sketch* and a variety of traditional songs from Peru.

In 2013 the Congress will take place in Brasília, Brazil, the following two years in Lima, Perú, and in 2016 in Medellín, Colombia.

The event had local support from Ricardo Palma University, the Peruvian Ministry of Culture, National Conservatory of Peru, Music School of the Peruvian Catholic University and Hotel Casa Andina. The main sponsors were Buffet Crampon, Van-



*Harry Sparnaay and bass clarinets*



Participants in ClariBogotá

doren, Rico and Gonzalez Reeds, as well as Periferia Music and Play with a Pro.

## CLARIBOGOTÁ 2012

*ClariBogotá* is organized and mainly supported by Colombian clarinetists who combined efforts to create a strong national event. The third edition brought approximately 200 clarinetists to Bogota during the event. The organizing committee, composed of José Gómez, Edwin Rodríguez and Andrés Ramírez, was able to bring participants from many different regions of Colombia and abroad. The roster of participants included Christopher Jepserson, Juan Candamil, Mauricio Murcia, Jorge Vélez, Stefano Eulogi, Diego Pinzón and Alejandro Sánchez from Bogota; Javier Vinasco, José García Taborda, Sandra Sánchez, Elizabeth Isaza and Jorge Zapata from Medellín, Carlos Fernández from Ibagué; Fredy Pinzón from Tunja; Guillermo Marín from Tocancipá; Hernán Darío Gutiérrez from Manizales; Arnold Carvajal from Pasto and Marco Bonfigli from Cali.

Clarinet groups also became popular in Colombia, and this year the participants were *Cuarteto Colombiano de Clarinetes*, *Clarinnova Cuarteto de Clarinetes*, *Cuarteto de Clarinetes Tres y Medio*, *Cuarteto de Clarinetes Universidad Javeriana*, *Trio de Madras Orquesta Filarmónica de Bogotá*, *Coro de Clarinetes Universidad EAFIT* (Directed by Javier Vinasco).

International guests included Paolo Beltramini (Italy); Ricardo Dourado Freire and Anderson Alves (Brazil), Calvin Falwell, Phillip Paglialonga, Raphael Sanders and Jeremy Reynolds (U.S.A.).

There was a busy clarinet week in Bogota, full of master classes, lectures and recitals. Students were eager to learn, and the

teachers enjoyed interacting with students from all over Colombia.

## Lucho Bermúdez

While I was in Colombia I noticed that clarinet players were very excited when they played the popular music of Colombia, most of all the songs of Lucho Bermúdez. Every time someone played one of Bermúdez's pieces, the audience became interested and engaged. In 2012, it was his centennial.

Luis Eduardo Bermúdez Acosta, known as Lucho Bermúdez, was born on January 25, 1912, in the northern small town of *El Carmen de Bolívar*, only 80 miles from the Caribbean coast. He was raised without a father and showed music aptitude from an early age. He entered the local band in Santa Marta and learned to play the flute,

saxophone, trombone and guitar, but was nationally known as a clarinetist, composer and big band leader.

Bermúdez started his own orchestra in 1947 and became known all over Latin America for his recordings of cumbias, porros, fandangos, mapalés and gaitas. He was able to combine traditional rhythms from the Colombian Caribbean, like the cumbia and porro, with the modern structure of the big band style. He was able to create a modern popular music that played extensively on radio and television, and caused it to become part of the Colombian national identity.

Some of his compositions with lyrics were hugely popular, like *Danza Negra*, *Carmen de Bolivar*, *Tolu*, *Gaiteando* and *Colombia tierra querida*. Great clarinet tunes are *Fiesta de Negritos*, *Minarete*, *Año Nuevo* and *Huaracan*.

Bermúdez's clarinet performance combined a warm tone with a powerful sound that could play loudly and overcome the orchestra. He was very skillful in the altissimo register and played with fire and improvised melodic lines that brought the Caribbean to clarinet music.

Today the Lucho Bermúdez Orchestra is still active and led by his daughter Patricia Bermúdez, who plays the clarinet and can be followed on [www.luchobermudez.com](http://www.luchobermudez.com).

Lucho Bermúdez's rise in popularity could be compared to Severino Araújo in Brazil, as I had written about in the December 2012 issue of *The Clarinet*. Both clarinetists were band leaders who used the big band instrumentation to create a national style, combining virtuoso playing, skillful arrangements and traditional rhythms. Lucho and his music deserve careful review, and his 100<sup>th</sup> birthday celebration is a good reason to look more deeply into his legacy.



(Photo courtesy Fundación Tierra Querida ONG — Orquesta de Lucho Bermúdez)

Lucho Bermúdez

# News from France

by Jean-Marie Paul

## Some Premieres with Clarinet in France – 2012–2013

I hope not to have missed too many titles! Actually we find in this list most of the major French composers of today, and they have already composed nice pieces with clarinet (most of them have a website): Guillaume Connesson (clarinet duet and quartet), Thierry Escaich (clarinet duet and quartet and a concerto!), Bruno Mantovani, Philippe Hersant (here for a duet; he composed a clarinet concerto, premiered in 2011 by Florent Héau), Pascal Dusapin, Eric Tanguy, etc., Michael Jarrell (Swiss composer living in France since 1986), and Czech composer Krystof Maratka (living in France since 1994).

### 2012

#### January 28, Paris

Guillaume Connesson: *Prelude and Funk*, for clarinet quartet; *Quatuor Vendôme* (N. Baldeyrou, F. Amet, A. and J. Chabod)

A CD with the pieces they commissioned will be released in March: Karol Beffa, *Feux d'artifice* (premiered in Taiwan in 2011); Thierry Escaich: *Ground IV* (premiered in 2012 at ClarinetFest®!), Bruno Mantovani, *Face à Face* (not premiered yet)

#### February 24, Paris

Piotr Grelła-Mozejko, *Simoum* (2011) for clarinet alone; Szymon Kaca, clarinet

#### March 16, Levallois-Perret (near Paris)

Jean-Pierre Calvin, *Danses Concertantes for Wind Quintet and Concert Band*; Quintette ArteCombo (Annelise Clement, clarinet); Harmonie de Levallois

#### April 16, Marseille

Vincent Beer Demander, *Variations et final sur la Folia*; Claude Crousier, *Ton pouvoir*, Clarinet Crousier, clarinet; V. Beer Demander, mandolincelle (a type of mandoline)

#### May 5, Paris

Clara Maïda, *Later jester* (contrabass clarinet and electronics); François Bousch, *Dualité Miroirs* (soprano, clarinet and electronics). Commissioned by Ina-GRM

for *Ensemble Accroche Note* (Armand Angster, clarinet; Françoise Kubler, sop.; Aisha Orazbayeva, vln)

#### May 12, Paris

Jean-Louis Agobet, *Clarinet concertino pour clarinet solo et ensemble*; Haruyo Nishizawa, clarinet; Tokyo Sinfonietta, conducted by Yasuaki Itakura (himself a fine clarinetist!)

#### June 9, Vincennes

Juan-Pablo Carreño (b. 1978), *Sel-fiction I for solo clarinet and ensemble*; Iris Zerdoud, clarinet (Ms. Zerdoud played it again a few days later among other pieces for her recital for the Paris Conservatory's Prize.)

#### June 23, Paris

Commissioned by Chen Halevi (and premiered by him): Philippe Hersant, *10 Duos* (2012); Ido Azrad, 2<sup>nd</sup> clarinet; Denis Cohen, *Péripétie II* for clarinet and piano; Matan Porat, *Comment Dire?* for clarinet and piano; Krystof Maratka, *Czardas VII* for clarinet and piano

#### August 6, Château de l'Emperi (Salon-de-Provence)

Thierry Pécou, *Sextuor for piano and wind quintet*; Paul Meyer clarinet, Eric Le Sage, piano and *les Vents français* (French premiere; the world premiere was in Japan on April 11.)

#### October 13, Paris

Zad Moultaqa, *Auf der Erde* for soprano and clarinet; Françoise Kubler (soprano), Armand Angster (bass clarinet). Commissioned by them (*Accroche-Note Ensemble*)

#### September 27, Saverne (Alsace)

Bruno Mantovani, *Concerto de Chambre n°2 for 6 instr.* (fl, cl, vln, cello, vibra and pno, 2011); French premiere by *Ensemble Accroche Note*: Françoise Kubler, sop., Armand Angster and Laurent Will, clarinets, etc.

#### October 18, Paris

Bernard Cavanna (1951), *Parking Schubert*, pour 2 clarinets sib; Pascal Dusapin (1955), *Duo à 2*, pour clarinet et clarinet basse; Michael Jarrell (1958), *M. P.P. M. (Nachlese IIb)*, pour 2 clarinets; Thierry Escaich (1965), *Ground VI*, pour 2 clarinets; Guillaume Connesson (1970), *Scènes de la vie contemporaine (5 miniatures pour 2 clarinets)*; Paul Meyer, Michel Portal, clarinets

#### November 10, Lyon

Alexis Ciesla, *Rhapsodie for solo clarinet* (E-flat, B-flat, bass) and clarinet ensemble; François Sauzeau (B-flat), Thierry Musotte (E-flat), Nans Moreau (bass), clarinet

ensemble: F. René, S. Lanzi, F. Bron, O. Bron, Y. Didier, G. Goessler

#### November 19, Paris

*Orchestre de Chambre de Paris*, conducted by Joseph Swensen; Paul Meyer, clarinet; Thierry Escaich: *Concerto for clarinet*, commissioned by the *Orchestre de chambre de Paris*, *Orchestre national de Lyon* and Buffet-Crampon

### 2013

#### February 2, Nantes

Jean-Frédéric Neuberger, *Plein ciel* for clarinet, vln, cello and piano; Raphael Sévère, clarinet

#### March 8, Poitiers

Sebastian Rivas (b. 1975): *Blue Ahead* for bass clarinet, bass trombone, viola, accordion and soprano; Commissioned and played by *Ensemble Ars Nova* (Eric Lamberger, clarinet)

#### March 22, Paris

Karol Beffa, *Piece* for clarinet, viola and piano; Jean Luc Votano (clarinet), Arnaud Thorette (viola) and Johan Farjot (pno)

#### May 12, Ivry sur Seine

Diana Soh (b.1984), *If I were...(2013)* for wind quintet and electronics; *Le Concert Impromptu*, wind quintet (Jean-Christophe Murer, clarinet)

#### May 24, Marmande

Bruno Maurice, *Double Concerto* for accordion, clarinet and string orchestra; Bruno Maurice, accordion; Jacques Di Donato, clarinet

#### June 19, Paris

Rizo-Salom, *Piece* for flute, clarinet, horn, violin, viola and cello; Ensemble Court Circuit

#### June 23, Vieux-Moulin (Oise)

Alexandre Gasparov, *Etudes mycologiques* for soprano, clarinet and string trio; *Accroche Note*: Armand Angster, clarinet

#### July 2, Paris

Heera Kim (b. 1976), *Trio* for bass clarinet, cello and piano; Commissioned and played by Trio Catch (Boglarka Pecze, clarinet)

#### July 4, Strasbourg

Christian Dachez, *Blessures d'ailes* for clarinet and string trio (2012); *Accroche Note*: Armand Angster (clarinet)

#### July 26, Celles-sur-Belle (Deux-Sèvres)

Éric Tanguy, (new work) for clarinet and piano (2013); *Accroche Note*: Armand Angster (clarinet)

# Reviews

## BOOK REVIEWS

by Gregory Barrett

**Bruno Martinez.** *L'Ascèse et la flamme Guy Deplus* (Asceticism and Flames). Available in French or English. Editions MF, Paris, 2012, 214 pp. 22 €; www.buffet-crampon.com/en/actualite/guy-deplus-lascese-et-la-flamme-conversations-bruno-martinez; www.editions-mf.com/?L-ascese-et-la-flamme

The inspirational life and career of Guy Deplus, the “Maestro” of all things clarinet, is illuminated in caring detail by Bruno Martinez, *Première Prix* (1984) Paris Conservatoire and now solo bass clarinet of the Paris Opera. Following Deplus’ second *Premier Prix* from the Paris Conservatoire in 1946 he was a member of countless groups, including the Orchestra of the Republican Guard, the Paris Octuor, *Domaine musical*, the *Opéra Comique* and the Paris Opera. He taught at the Paris Conservatoire and continues at the *École Normale de Musique*. He was the favored clarinetist of Igor Stravinsky, Olivier Messiaen, Iannis Xenakis and Pierre Boulez. He performed and taught around the world and for decades has been a consultant to clarinet innovator Buffet Crampon (Buffet Group).

With dozens of family photographs and transcriptions of numerous conversations with Bruno Martinez, *L'Ascèse et la flamme Guy Deplus* lets us understand the rise and sustained career of this gifted and disciplined musician. Complemented by remembrances from colleagues and students, Deplus’ achievements in French musical life of the mid and late 20<sup>th</sup> century are revealed. We learn about his student years, professional performing career, his views on teaching and read his very specific commentary on performing Stravinsky’s *Three Pieces* and Debussy’s *Première Rhapsody*. Part historical document, part master class and above all an inspiration, *L'Ascèse et la flamme Guy Deplus* should not be missed.

by Albert R. Rice

**Joan Michelle Blazich.** *Original Text, English Translation, and a Commentary on Amand Vanderhagen’s Méthode Nouvelle et Raisonnée pour la Clarinette (1785) and Nouvelle Méthode de Clarinette (1799): A Study in Eighteenth-Century French Clarinet Music*. Lewiston, The Edwin Mellen Press, 2009, 274 pp. ISBN 978-0-7734-4686-1.

A number of dissertations are written each year in music schools in the U.S. and many other countries which include valuable information, many of which deserve wide dissemination by publication. Joan Blazich’s book is one of these, based on her dissertation completed at the University of Cincinnati in 2005. The title is too long and a bit misleading since it is not “a study of eighteenth-century French clarinet music” but rather focuses on Vanderhagen’s life, work, and provides a translation and commentary on two of Vanderhagen’s clarinet method books. It includes a good foreword by David Ross, followed by an introduction and six chapters. The first chapter is a brief history of the clarinet, Vanderhagen’s life and publications, the second is a translation of Vanderhagen’s *Méthode Nouvelle et Raisonnée* (1785) with some explanation of terms in the notes and the third is a translation of Vanderhagen’s *Nouvelle Méthode de Clarinette* (1799). The fourth is a commentary about these two method books, and the fifth is a comparison between Vanderhagen’s books and clarinet methods by his contemporaries, Blasius and Lefèvre. The final chapter is called “The legacy of Amand Vanderhagen” and summarizes his importance. There are three appendices: a listing of Vanderhagen’s published music and treatises, music and books currently in print and a contents listing for the method books by Vanderhagen, Blasius and Lefèvre. This is followed by a bibliography and an index.

Blazich examines the life and work of Amand Vanderhagen (1753–1822) and un-

covers many important details. Vanderhagen was a Belgian musician who moved to Paris by 1775; he published a large number of instrumental works for sextets of two clarinets, two horns and two bassoons; duos for flute and clarinets, solo works for clarinet, concertos and other large works. His main contribution and historical importance is the writing and publication of the first extensive clarinet instruction book in 1785. Although Vanderhagen was a founding member of the school of music (the *l’école de musique de la Garde Nationale*), later recognized in 1793 as the *Institut National de Musique*, which became in 1795 the *Conservatoire de Paris*, he is not known to have taught at this important music school. For most of his life Vanderhagen remained as a player, principal clarinet and music director of the *Garde François de Roi*, and under Napoleon, music director of the King’s Guard. After Napoleon’s defeat at Waterloo in 1815, collapse of the Empire and dismissal of the King’s Guard band, Vanderhagen played in the orchestras of the *Théâtre Français* and the *Opéra* until his death.

His clarinet method book (1785) was for the five-key classical clarinet, widely used in Europe from about 1770 to 1820. Vanderhagen also wrote method books for flute and oboe during the 1790s, but they were not as influential as his clarinet method. Blazich does not make it clear to the reader that the five-key clarinet was new to Parisian musicians, composers and the public. A four-key clarinet was played during the 1760s and 1770s, and Parisian makers were just beginning to make the five-key instrument during the 1780s. The translation of Vanderhagen’s 1785 treatise is in some sections overly literal, resulting in rather poor English sentences. In addition, it is a pity that Blazich did not obtain some instruction on playing the five-key clarinet. If she had, her translation would show a better understanding of the five-key clarinet’s beauty and flexibility, construction, playing characteristics and Vanderhagen’s text.

The second edition of Vanderhagen’s tutor is enlarged but not substantially changed from the earlier edition. There are many interesting points Vanderhagen makes in regard to articulation and ornamentation that modern readers will appreciate as well as a number of well-written duos used in teaching. The placement of the mouthpiece so that the reed is against the upper lip was the common method of

playing in France until well into the 1850s. Frédéric Berr, the influential teacher at the Paris Conservatoire, was the first high profile player to strongly advocate playing with the mouthpiece turned so the reed is against the lower lip in his two tutors of 1836.

In assessing the importance of Vanderhagen in chapter five, Blazich rightly extols his influence and importance in disseminating playing knowledge concerning the five-key clarinet in France. His influence was powerful in Paris, and he was the first to publish a tutor for a 12-key clarinet in 1819, with a fingering chart showing an up-to-date French instrument played by Heinrich Baermann in 1818 during his Paris concerts. During the 1850s, Phillipe Berr, probably a relative of Frédéric, wrote a *Méthode* partly based on Vanderhagen's writings, but included a fingering chart for the new Boehm clarinet.

Blazich's appendix one is important for its citations of announcements in Parisian periodicals of each musical work and various method books. This is a great help in accurately dating the appearance of these works. Works without journal citations are cited, with those in the *Bibliothèque Nationale* in Paris noted, and works with no known date of publication are also cited. This is not a complete list of works, however, as additional music is found by searching the Union Catalogue of France (<http://ccfr.bnf.fr>), and additional method books are found in Thomas Warner's *An annotated bibliography of woodwind instruction books, 1600-1830* (Detroit, 1967).

Despite the observations in this review, I can recommend Blazich's book as the most complete biography of Vanderhagen, and as an introduction to his first two method books. If Blazich and her readers become more familiar with the five-key clarinet they will recognize it as an equal of the

classical-period flute, oboe and bassoon, now being played on a very high level of expertise by period instrument performers. This book should be read by college students, researchers, clarinetists and teachers.

## MUSIC REVIEWS

by Gregory Barrett

As we celebrate the 40<sup>th</sup> anniversary of *The Clarinet*, please imagine a time capsule buried in 1973 with new clarinet publications from that year sealed inside. What publications did 1973 bring forth? The answer is a variety of works: new, reissues and first publications of older ones. How many of these works do you know and did you play any of them in 1973?

Georges Auric *Imaginées III: pour clarinette si et piano*; Luciano Berio *Chemins II/bc*; Harrison Birtwistle *Chorale from a toy shop*; Boris Blacher *Konzert für Klarinette und Kammerorchester*; Charles Camilleri *Divertimento No. 2: for clarinet & piano*; Edison Denisov *Sonate für Klarinette in B solo*; Morton Feldman *I met Heine on the Rue Fürstenberg*; Lukas Foss *Wind quintet – The cave of the winds*; Paul Harvey *Fantasia in one movement, for 4 B-flat clarinets*; Gordon Jacob *Five pieces for solo clarinet*; István Kados *Duo for clarinet and violoncello*; Donald Martino *Quartet, for clarinet, violin, viola, and violoncello*; George Perle *Sonata quasi una fantasia: for clarinet and piano*; Louis Saguer *Quatre essais pour clarinette*; R. Murray Schafer *From the Tibetan book of the dead: for flute, clarinet, soprano solo, chorus, and tape*; Joseph Schwantner *Consortium (I): for flute, B clarinet, violin, viola, violoncello*; Igor Stravinsky *Ebony Concerto*; Joan Tower *Movements*; Himie Voxman *Concert and contest collection for Bass clarinet with piano acc.*

**Felix Mendelssohn.** *Sonate Es-dur für Klarinette und Klavier.* Revised edition edited by Ernst Herttrich. G. Henle Verlag, München, 2011. U.S. distribution by Hal Leonard Corporation. \$25.95

In this information age it is incumbent upon us to keep up with the latest. In the case of the Mendelssohn *Sonate* the latest is this edition based upon the 1824 autograph score at the Pierpont Morgan library. Editor Ernst Herttrich has discounted the copyist's manuscript now in Berlin because it was not proofread by Mendelssohn. Likewise, the suggested cuts from Eric Simon's well-known 20<sup>th</sup>-century edition have been dismissed. Several notes are corrected and a brief history of the *Sonate* is included. As with all Henle editions, the typography is beautiful.

**Robert Schumann.** *Fantasiestücke Opus 73 für Klarinette und Klavier.* Revised edition edited by Ernst Herttrich. G. Henle Verlag, München, 2005. \$19.95

This edition contains parts for either B-flat or A clarinet and gives most credence to the 1849 first edition published by Carl Luckhardt. Editor Herttrich claims, in his informative notes and extensive editorial comments, that Schumann did read the proofs to the first edition and therefore the changes in it from the autograph manuscript reflect Schumann's revised thinking. The layout of the clarinet part is spacious yet fits in the customary six pages. The piano score includes fingerings by Hans-Martin Theopold which may or may not appeal to a pianist using an Urtext edition.

**Robert Schumann.** *Fantasiestücke für Klarinette (Violine, Violoncello) und Klavier, op. 73.* Edited by Joachim Draheim. Breitkopf & Härtel, Wiesbaden, 2006. € 12

Included with this Breitkopf *Urtext* edition are parts for A clarinet, violin and cello, along with the piano score. Joachim Draheim gives the same rationale for his editorial decisions as Henle's Ernst Herttrich. Draheim believes the pre-first edition *Soiréestücke* version is not Schumann's final thinking. Draheim provides an interesting essay placing the *Fantasiestücke* into historical context. No fingerings in the piano score.

**Peter Schickele.** *Six Studies for B-flat Clarinet and Bassoon.* Elkan Vogel/Theodore Presser, 2012. \$9.99 Duration c. 9'

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*Six Studies'* short movements, Cantilena, Parallel Motion, Spanish Nights, Staccato, Hymn and Vaudeville, are in Schickele's signature uncomplicated style with parallel voice leading, bluesy chromatic inflections and nostalgic sentiment. Since his days as a teenage bassoonist and clarinetist, Schickele has kept a fondness for this pairing of instruments. Virtuoso clarinetist Robert Spring gave the premiere, but these character pieces are in the grasp of intermediate players.

**Daniel Dorff.** *Perennials* for Flute, Clarinet in A and Piano. Tenuto Publications/Theodore Presser, 2012. \$22.95 Duration c. 21'

Daniel Dorff's substantial five-movement *Perennials* was commissioned by Chicago flutists Walfrid and Sherry Kujala for Baylor University faculty members Richard Shanley, clarinet, and Helen Ann Shanley, flute, on the occasion of their retirement. With a profusion of sweet thirds and sixths *Perennials* celebrates permanence, people and music in general. Dorff's style is highlighted by atmospheric handling of harmony within and between phrases. The second movement *Romanza* intertwines the lines of the three instruments, and the *Scherzo* third movement touches on mixed meter at the level of whole measures in its sweeping organic structure. The austere *Winter Prayer* segues into the concluding *Spring Awakening*.

Dorff's compositions have been performed and recorded by clarinetists as diverse as Bil Jackson, David Peck, Arne Running, Shannon Scott and John Bruce Yeh. Larry Combs was the clarinetist at *Perennials'* 2011 premiere.

**Wolfgang Amadeus Mozart.** *Trio in A Major* (after *Stadler Quintet* K. 581) for Clarinet, Viola and Piano. Transcription by A. Manuel De Col. Ut Orpheus Editions, Bologna, 2012. € 25.95

This successful transcription merges the music of the Mozart *Quintet* K. 581 with the instrumentation of the Mozart *Trio* K. 498. De Col retains verbatim the clarinet (in A) writing from Mozart. The original viola part was also retained with the addition of select passages from the two violins and cello. The piano is the glue that holds everything together. Wisely, De Col wrote idiomatically for the piano, including several slight changes in harmony, instead of being slavish to the string writing of Mo-

zart's original. Professor Luigi Magistrelli was consulted for the alternate bass clarinet version included in the set.

### Clarinet ensembles from two to full choir:

**Satoshi Ohmae.** *Time Portaits II—Double Talk No. 37* for Two Clarinets in B-flat. Metropolis Music Publishers, Ruisbroek-Puurs, 2010

This is the winning work from the 2011 I.C.A. Composition Contest now easily available for all to enjoy.

**Gabriel Yared.** *Duets for Clarinet.* Chester Music, 2011. U.S. distribution by Hal Leonard Corporation. \$19.99

Gabriel Yared is best known for his film scores (more than 70), and his background is well-rounded with composition as a jazz musician and compositions lessons with Henri Dutilleux. As a fledgling adult clarinetist he wanted duets that were musically engaging and equally entertaining for himself and his more advanced teacher. The 20 duets in this collection are the result. With each part in a separate book, the one-page duets are varied and melodically charming with enough chromatically altered notes to feel contemporary and chic. In terms of difficulty I feel that both parts are more equal than different. The range does not exceed two ledger line C. The writing is equally divided above and below the first register break. The variety of meters and rhythmic values moves the difficulty level up to intermediate, except perhaps for an adult musician like Yared who is learning clarinet as a second instrument. With a clarinet buddy these duets would make for a fun evening. A practice CD with each part recorded separately is included, as well as a second CD of complete performances.

**Mike Curtis.** *Polyglot* for B-flat clarinet quartet (including bass clarinet). Collection Jean-Francois Verdier. Gérard Billaudot Éditeur, 2012. U.S. distribution through C. Fischer/Presser. Duration c. 8'

Commissioned by Quarteto Vintage (Portugal), Curtis' spellbinding and rhythmically intricate quartet is layered in voices of four musical threads: Misterioso, Vivo, Urgente and Languido. This quartet is fun to put together, and the performers develop a keen sense of rhythmic subdivision.

**Wolfgang Amadeus Mozart.** *La flute enchantée* KV 620 *Air de le Reine de la nuit.* Arranged by Bertrand Hainaut for solo clarinet and clarinet quartet with bass clarinet. Collection Jean-Francois Verdier. Gérard Billaudot Éditeur, 2011. U.S. distribution through C. Fischer/Presser. Duration c. 4'

From Act I, scene 4 this is the Queen of the Night aria *Zum Leiden bin ich auserkoren...* not the more famous *Der Hölle Rache*. With a plaintive *Andante* beginning and a jubilant *Allegro moderato* second half, this intermediate-level arrangement (in A minor and C major) captures Mozart's texture perfectly.

**Maurice Ravel.** *Pavane pour une infante défunte.* Arranged by Melanie Thorne. Sempres Music, 2010. U.S. distribution through C. Fischer/Presser. \$29.95

This is an intermediate-level arrangement with no part higher than C two ledger lines above the staff. It utilizes a five voice setting with E-flat clarinet doubling Clarinet 1, alto clarinet doubling clarinet 4 and a bass clarinet.

**Paul Harvey.** *Puerto Rican Suite* for Clarinet Sextet. Reynard Music, 2011.

Paul Harvey, a genius of clarinet ensemble music, has teamed with Professor Kathleen Jones and her students at the *Conservatorio de Música de Puerto Rico* in selecting six popular Puerto Rican light works – think *cancion bolero*, *danza* and *rumba*. He arranged them for six-part clarinet ensemble including alternate parts for E-flat, alto, and E-flat contra-alto clarinet. As a bonus Harvey has given us a seventh movement based upon the ascending major seventh call of the *coqui*, or tree frog. The paper for the parts and score is of exceptionally good quality.

**Georges Bizet.** *Suite from Carmen.* Arranged by Melanie Thorne. Sempres Music, 2008. U.S. distribution through C. Fischer/Presser. \$32.50

*Aragonaise*, *Habanera* and *Les Toréadors* arranged in easy keys for choir of five B-flat clarinets and bass clarinet. An E-flat clarinet can be used to double the first part. Alto clarinet or a sixth B-flat clarinet completes the clarinet choir, and one percussionist playing tambourine and triangle adds the polish.

**Wolfgang Amadeus Mozart.** *Eine Kleine Klarinette Musik.* Arranged by Melanie Thorne. Sempre Music, 2004. U.S. distribution through C. Fischer/Presser. \$26.95

Why would an arrangement scored for E-flat clarinet, four B-flat clarinets, alto and bass begin with the B-flat instruments in the key of A major? The answer lies in the first jazzy digression to E minor with low E's in the bass clarinet leading the call to swing! The choir briefly returns to a prim and proper Mozartean A major before the music again swings to a slow E minor waltz. Fear not, this concise 130-measure work ends with the Mozart you know. Fun.

by Robert Riseling

**Daniel Perttu.** *Rhapsody.* Violin, clarinet and piano. BRS Music, Inc. CHB#424 Duration c. 10'

Daniel Perttu studied at Williams College, Kent State University and The Ohio State University and is currently assistant professor of music theory and composition at Westminster College where he is also the coordinator of the theory program. His music has been widely performed in the U.S., Europe and China. He is the recipient of awards from the Ruth Friscoe Johnstone, ASCAP/CBDNA Frederick Fennell and Seoul composition competitions. Perttu has also published articles in three journals.

Commissioned by the Johnstone Fund for New Music at the Columbus Foundation (2008), *Rhapsody* was written for the Verdehr Trio in homage to Brahms, Rimsky-Korsakov and Bartók. The inspiration from Brahms was his counterpoint, from Rimsky-Korsakov his florid writing, from Bartók his fourth and tritone usage. The music is centered in D; the parts are well-balanced and the material is shared equally. There are several melodic ideas, motives and figures that are recycled in numerous ways, including canon, inversion, augmentation, and combination. The broad beginning gradually gains momentum and then returns to the opening tempo and material. Using material from the opening measures, the clarinet and violin have accompanied cadenzas. The piano combines motives, the other parts join and there is a gathering rush to the "Maestoso" where the solo piano loudly states one of the most important themes in blocked fourth chords. The

pace quickens once again, the introductory theme is stated in succession: piano-clarinet-violin, culminating in a loud, forceful octave statement in the short coda. The octaves continue to the end with a short motive heard earlier, a repeated tritone and finally only the upper leading tone ending the work. The dynamics are extreme – *ppp* to *ffff* – as are the musical and technical demands of the work: lyrical, reflective, dramatic, forceful, wild – almost violent at times. *Rhapsody* is a tribute to its models as well as the trio for whom it was written, and a welcome gift for the rest of us.

**Antonin Dvořák.** arr. Bertrand Hainaut. *Quatuor* for clarinet quartet. 4<sup>th</sup> movement of *String Quartet*, Opus 96 "The American." Collection Jean-Francois Verdier. Gérard Billaudot Éditeur. (Mr. Hainaut has also arranged the first three movements of this quartet and all are available separately from Billaudot.)

From northern France, Bertrand Hainaut is an active clarinetist and arranger. In addition to his clarinet study he pursued musicology, harmony and orchestration. A member of the "Reeds Haunted" clarinet quartet, he concertizes regularly in France and abroad. He now teaches clarinet at the Conservatoire Municipal District of the 10<sup>th</sup> *arrondissement*, Paris and the *Ecole de Musique de Vieux-Condé* and remains very active as a transcriber and arranger.

This transcription remains faithful to the original score. The key signature is that of the original, and figures and octaves are adjusted only when necessary because of instrumental demands. Even the rehearsal numbers follow those of the Edition Eulenburg score. The bass clarinetist must have a low C extension and an alternate low A-flat fingering or mm. 99–102 will not be possible to execute. As in the string quartet original, the range is predominantly in the middle octaves, rarely reaching into the altissimo, and then only for the first clarinet. In fact, at rehearsal number 15 (mm. 343ff) you might choose to accept or ignore the arranger's choice and raise the passage to the original octave as it is quite possible. Slurs and articulations remain essentially those of the composer. For the fingered and bowed tremolos, Hainaut has provided reasonable, effective and good sounding alternatives as he has for those places where the double stops in the strings cannot be duplicated in the clarinet quartet. There

are a few simple and unimportant note omissions to accommodate better breathing possibilities. While usually true to the score, in mm. 43, 126, 133, 237, 244, the quarter note A in the original is an eighth in the first clarinet.

This is a very playable and excellent transcription of this work. As with all Billaudot editions, size and spacing make for easy reading, and consideration has been given to reasonable page turns for performance.

by Robert Chesebro

**Helmut Schmidinger.** *Annäherung* for Clarinet, Viola and Cello, Musikverlag Doblinger, Vienna, 2003.

Helmut Schmidinger was born in 1969 in Wels, Austria. His studies began early in his life – 1977 – with piano instruction at the *Wels Landesmusikschule*. He continued his piano lessons with Gertrud Jetschgo for an extended period before entering the Salzburg Mozarteum. Here he began composition studies with Gerhard Wimberger, Hans-Jürgen von Bose and Gerd Kühn. He also attended master classes with Friedrich Cerha and Ernst Helmuth Flammerer in composition and Dexter Morrill in computer music and electronics.

He has been invited to music centers such as Tokyo, New York, Prague and Paris and notable festivals such as those held in Lucerne, Bregenz, Carinthia and Linz (Bruckner Festival). His works have an inspiring dialogue with the past and yet show his own creativeness. He intends his music to communicate with people through the use of a clear and accurate language that can express all states of mind, ranging from serious to cheerful. He has many published works in multifarious genres, and he has developed and directs a very successful concert series in Wels.

*Annäherung (Approaching)* for Clarinet (in B-flat), Viola, and Cello was written in 2002 and was premiered in Warsaw, Poland. The composer indicates that two of the three musicians perform in three different positions in the concert hall. To begin, the cellist is positioned in the middle of the stage (Position 3). The violist is located behind the audience (Position 1) on the left side, while the clarinetist, also behind the audience (Position 1), is on the right side. The work begins with a slow, pensive theme in the viola, followed by a lyrical, yearning passage from the clarinet. As

the piece progresses, the clarinetist moves slowly (down) to Position 2 (near the front of the stage), and resumes playing. Soon the violist also moves to Position 2, but on the left side. As the music continues, the clarinetist moves onto the stage joining the cellist. Subsequently, the violist moves onto the stage and the three musicians, now in normal concert position, repeat an earlier fragment that is now very energetic, loud and rhythmic. As this section ends, the cellist provides a tremolo so that the violist and clarinetist can return to Position 2. Once the players reach their positions, the music changes into a soft, staccato (*pizzicato, seccissimo*) section that gradually builds in volume. This section may revert to music from the past as one can find a reference to a three-voice fugue as well as a repetitive rhythmic motive. At this point, the cellist continues with this motive until the clarinetist and violist have returned to Position 3. The piece ends with the clarinetist repeating the slow, yearning passage and is joined by the others for the ending.

This would seem to be a very effective work for an audience as the visual aspects add to the interest. The work itself is carefully crafted with individual articulations, dynamics and a plethora of expressive markings, including left-hand *pizzicato* and snap *pizzicato*. The composer himself writes, "The actual closeness of the performers around the audience is the starting point of this piece. In it, portions are exactly synchronized for all three musicians alternating with free portions. During the latter, each musician plays 'as if for himself,' following his own meter – only the starting point for each instrument is fixed." The piece is short, lasting only about six minutes, and a CD of this work can be found at Weinberg Records (SW 010191-2).

*by Alice Meyer*

**James Rae.** *Clarinet Debut, 12 Easy Pieces for Beginners.* Universal Edition, 2010, \$19.95. Piano Accompaniment \$22.95

British music educator James Rae has put together this marvelous book of solos for the beginning clarinet player. Quality beginning-level pieces can be difficult to find, but in *Clarinet Debut, 12 Easy Pieces for Beginners*, Rae has put together a collection of solos that are not only accessible, but pieces that a student would enjoy!

From *Mr. Chuckles*, to *Rock Idol*, to *Backstage Blues*, the solos last from one-

two minutes. Most of them are one-half page long, and not visually overwhelming. The note range extends from chalumeau G to throat tone B-flat. None of the solos extend "over the break" into the clarion register. Many playing aspects pertinent to a beginning student are addressed in the book: legato, staccato, mixed durations of notes, dotted rhythms, accents and chromatically altered notes, including the opportunity to use chromatic fingerings. These solos offer an opportunity to reinforce concepts learned from a standard method book.

Although each solo is able to be played as solo with piano accompaniment, eight of the 12 solos in the book have the flexibility to be played as a duet or class ensemble. Solos 4–12 include a second clarinet part that can be played along with the solo part to form a duet with accompaniment. Solos 9–12 are published in the Debut series by Rae, so other instruments can participate.

A CD is included and each solo (1–4) is recorded twice: first as a solo with accompaniment, and second as accompaniment only. In the case of the duets (5–12): the first track contains duet with accompaniment, the second track, the second part and accompaniment only. Track 1 has a tuning note – concert D. The track listing for the solos is clearly indicated, both in the table of contents and on each solo page under a CD picture.

The presentation of this book is very kid-friendly: the cover is colorful and inviting, and there is cartoon artwork on each page. The titles of the solos would pique a student's interest: *The Good Guys*, *The Bad Guys*, and *Marvo, the Wondrous Magician*, to name a few. The book has a laminated cover and would weather any treatment that a young child would dish out. The quality of paper is fair. The ink shows through on the other side of the page.

**James Rae.** *38 More Modern Studies for Solo Clarinet.* Universal Edition, 2011, \$19.95

*38 More Modern Studies for Solo Clarinet* by James Rae is an intermediate-level supplementary etude book containing imaginative etudes that will appeal to students and teacher alike. Because concepts progress rapidly, this book is not intended to be the primary book of study, but these programmatic etudes would be a delightful addition to a student's repertoire.

The first several etudes begin at a basic intermediate level, lasting from two to four

lines in the chalumeau and throat tone register. Quarter, half and whole notes are used in varied tempi. The etudes consistently become longer and rapidly progress in difficulty in all aspects. By etude 14, the concepts have reached a solid intermediate level: time signatures and rhythms are more complicated, including dotted rhythms in 6/8 time. By etude 19, the range has expanded to include the clarion register up to a high A, and rhythms continually become more demanding using 5/4 time signatures and complicated dotted rhythms and syncopations. The first full-page etude is midway through, and by etude 32, the student is challenged with octave leaps in syncopated rhythms in 7/4 time. Etude 36 is a two-page modern style etude which contains time signature changes, fermatas, tempo changes, *accelerando* and *ritardandos*. The last etude is a fast 6/8 that focuses on chromatic passages: two pages of fast and furious to the end!

Each of the etudes has an intriguing title that hints at the style: *Hungarian Lament*, in the Lydian mode; *Swing Five*, a jazz feel in 5/4; *The Funkmeister*, a funk feel; and *Tongue Twister*, an etude with tongued 16th notes, to name a few.

The book includes a table of contents. British terms are used for note duration. The book has a hearty laminated cover which is durable for students. The quality of paper is fair. The ink shows through on the other side of the page.

I am a James Rae fan. This book is creatively conceived. Rae has composed a variety of etudes that are challenging and relevant to intermediate-level study. Once through this book, a student is ready to graduate to an advanced level. Rae is truly a music educator!

*by Paul Roe*

**Christopher Ball.** *Invocations of Pan for Solo Clarinet and Four Folksongs for Clarinet & Piano,* Emerson Edition.

As a former clarinetist-composer Christopher Ball knows from the inside what works well on the clarinet. *Invocations of Pan* and *Four Folksongs* were published in 2008. The former was originally for flute and the latter are arrangements the composer made in his teens for use as encore pieces in recitals. The solo piece was written for the clarinetist Leslie Craven and is in three short movements: *Pagan Piper*, *Pan*

*Overheard* and *Pan Piping*. The writing is florid with expressive lyrical passages that work very effectively on the clarinet. These pieces would work well in college recitals and would also be effective as character pieces in a workshop setting.

Four Folksongs 1. *The Lark in the Clear Air*, 2. *The Star of the County Down*, 3. *Skye Boat Song*, 4. *Over the Hills and Far Away*

These well-known songs are simply set, in the best meaning of the word, with no over-embellishment. The beauty of the songs speaks for itself with a pleasing tessitura chosen for each piece. These pieces would be a good introduction to folksongs for young students who could be encouraged to go on YouTube to hear all the different versions of these songs and then adapt a style they find to their liking.

by *Katrina R. Phillips*

**Reiner Wehle.** *Daily Studies*, Schott, 2011, €13.99

**Rudolf Mauz.** *School of Velocity*, Schott, 2011, €14.99

An Essential Exercises Series distributed by Hal Leonard introduced two new books in 2011 for the clarinet. These include Reiner Wehle's *Daily Studies* (82 pages) and Rudolf Mauz's *School of Velocity* (84 pages). The books contain instructions in German, English and French. The paper and cover appear to be durable and the print is very nice and crisp.

In the preface, Wehle states that this complements his three-volume course called *Clarinet Fundamentals*. The *Daily Studies* include exercises with chromatic patterns, whole tones, semitones, thirds in all keys, scale patterns in all keys and three-note as well as four-note arpeggio figures. They are usually one measure patterns that are to be repeated. It is apparent through the note patterns that the goal is dexterity across the entire instrument. Wehle states that these exercises can "lead to a loosening-up of the wind-player's whole physique within a matter of minutes." Some of the patterns are very similar to those in Hyacinth Klosé's *Celebrated Method* as well as Baermann's *Complete Method, Book 2* where intervals of various sizes are drilled in repeated patterns. The scale exercises are basically a five-note scale with an alternation of the top two notes before descend-

ing and continuing the pattern on the next scale degree. The three-note arpeggios are labeled with the quality of major, minor, augmented or diminished and cycle through all keys.

In the introduction to Mauz's *School of Velocity* he lists the 17 clarinetist-composers and their dates, since he uses music from their methods in this book. Upon examination of Mauz's *School of Velocity* one finds that the first 15 pages are from Paul Jeanjean's *Vade Mecum* then 18 pages from Hyacinth Klosé's *Celebrated Method*. The focus then moves to staccato and the book has etudes by Heinrich Baermann, Friedrich Demnitz, Robert Stark, Ludwig Wiedemann, Henry Lazarus, Alfred Uhl as well as those by Wehle himself. The final section describes double tonguing briefly and supplies etudes useful in this pursuit. There is a further sampling of clarinetist-composers, including Robert Kietzer, Cyrille Rose, Ernesto Cavallini, Iwan Müller and Giovanni Battista Gambaro.

While it is unlikely that these will become staple studies for most clarinetists, they do provide variety for keeping one's daily warm-up routine fresh.

**Masterworks for Clarinet and Piano:** Accompaniment CDs, G. Schirmer, 2011, \$12.99

**Solos for the Clarinet Player:** Accompaniment CD, G. Schirmer, \$10.99

G. Schirmer, Inc. has published enhanced companion compact discs to accompany *Masterworks for Clarinet* edited by Eric Simon. The works included are: Weber's *Grand Duo Concertant*, Schumann's *Fantasy-Pieces*, Mendelssohn's *Sonata in E-flat* and Brahms' *Sonatas No. 1 and No. 2*. The two CDs have the piano accompaniment along with a program that allows you to alter the tempo, pitch, mix and create loops. In this way it is like the well-known program SmartMusic. The CDs come in an 11" x 8" bound booklet that lists the tracks and the pianists on the CDs (Stefanie Jacob and Elena Abend). There is a preface and a page with instructions for using the enhanced content which is called "Amazing Slow Downer."

The same program is included with another publication by Schirmer, *Solos for the Clarinet Player*, edited by Arthur H. Christmann. There are 24 tracks of music by composers from Baroque, Classical and Romantic time periods. Short transcrip-

tions of movements by Lully, Albinoni, Vivaldi, J.S. Bach, Handel and Marcello are included as well as works which have been arranged for clarinet and piano, such as Mozart's *Adagio* from the *Clarinet Concerto*, as well as his *Larghetto* from *Quintet for Clarinet and Strings*, works by both Heinrich and Carl Baermann as well as selected movements from works by Karl Stamitz, Carl Maria von Weber and Ludwig Spohr. Elena Abend is the pianist on this CD.

These are worth purchasing for your own use or in guiding a student to learn the piano part and practice with the accompaniment before meeting with a live performer.

by *Luca Luciano*

**Cláudio Santoro.** *Fantasia Sul Americana*, for solo clarinet in B-flat, Edition Savart, 1983. Duration: 3'30" [www.editionsavart.com/San\\_Eng/04\\_clarinet-crono.html](http://www.editionsavart.com/San_Eng/04_clarinet-crono.html).

Cláudio Franco de Sá Santoro (1919–1989) was a prolific Brazilian composer (mainly of instrumental music) who was also awarded a prize by the Lili Boulanger Foundation in Boston when the panel included Igor Stravinsky and Aaron Copland. His *Fantasia Sul Americana* is an elegant slow piece (Lento) with a contemporary melodic approach that is mostly atonal, but still preserves a beautiful lyrical feeling. The more obvious technical difficulties are high pitches (including altissimo A and B and even a C) sometimes at the end of cadenza-like gestures that are already quite tricky on their own. Some extended techniques are also applied here, most notably flutter-tonguing in a couple of places. All of this, it has to be said, is always at the service of music and is not for mere display of exceptional skills. The piece starts with a couple of agile, cadenza-like lines that display very well the whole extension of the instrument and its dynamic range. In fact, there are at least four instances where the composer writes "como cadencia" (like a cadenza). An excellent control of dynamics and a focused tone are among the main requirements for performing this composition with success. The piece ends with a "final laugh" (to borrow an expression from old-school Italian clarinetists), a long *glissando* from the bottom B to the A of the altissimo register. There are several versions of the ending, including one where before the *glissando* the clarinet goes up an octave reaching the B-

flat in the altissimo register. A version with orchestral accompaniment is also available.

## CD REVIEWS

by Larry Guy

**Romantic Trios.** Karl Leister, clarinet; Antonio Tinelli, clarinet; Giuliano Mazzocante, piano. Mendelssohn: *Concert Pieces*, Opp. 113 & 114; *Three Songs* (arr. Pamela Weston); Carl Baermann: *Duo Concertante*, Op. 33; Bernhard Crusell: *Andante and Allegro Vivace*. CAMERATA CMCD-28235. Total time 46:48. [www.camerata.co.jp](http://www.camerata.co.jp)



A new CD featuring Karl Leister, one of the great artists of our time, is always a cause for celebration. This disc for two clarinets and piano should be in every serious player's library. Antonio Tinelli, a prize-winning clarinetist who is a professor at the "E. R. Duni" Music Conservatory in Matera (Italy) achieves an excellent blend with Mr. Leister's uniquely mellow tone quality, and Giuliano Mazzocante's piano playing is a strong asset throughout this delightful recording.

The familiar Mendelssohn *Concert Pieces* are placed first and last on this disc, and these first-rate performances are played on two soprano clarinets, rather than the clarinet and basset horn version we sometimes encounter. They were composed for the father-and-son team of Heinrich and Carl Baermann, reportedly in exchange for dumplings and strudel, cooked to perfection by the Baermanns. Other selections, placed on interior tracks, offer a welcome novelty: Bernhard Crusell's *Andante and Allegro Vivace* is tuneful and charming, and Carl Baermann's *Duo Concertante*, in the form of an introduction, theme with four variations and concluding with a graceful rondo is unusually colorful.

For this listener, the biggest pleasure comes from *Three Songs* for two clarinets and piano, Pamela Weston's arrangements of melodies taken from Mendelssohn's *Second Symphony*, and two songs: *Herbstlied* and *Gruß*, Op. 63, nos. 4 & 3. These become absolutely gorgeous pieces for two clarinets and piano and are given the full treatment here. Professionals and students alike should get to know them and program them.

by Cody Grabbe

**Assanhado.** Madeira De Vento: Fernando de Oliveira, João Francisco Correia, Mário Marques, Michel Moraes, clarinets; Otinilo Pacheco, bass clarinet; with guests Gláucia Vidal, marimba, and Vinicius Barros, percussion. Moacir Santos (arr. Nogueira): *Amphibious*; Camargo Guarnieri (arr. Oliveira): *Dança Brasileira*; Radamés Gnattali (arr. Carrilho): *Pé de Moleque*; João de Barro-Alberto Ribeiro (arr. Tancredi): *Copacabana*; Pixinguinha (arr. Oliveira): *Agradecendo*; Jacob do Bandolim (arr. Moraes): *Assanhado*; Heitor Villa-Lobos (arr. Aranha): *O Trenzinho do Caipira*; Tom Jobim/Vinicius de Moraes/Johnny Alf (arr. Aranha): *Eu sei que vou te amar/Eu e a Brisa*; Lamento Sertanejo/Gostoso Demais/Dominguinhos-Nando Cordel (arr. Alves): *Misturando Dominguinhos*; Laércio de Freitas (arr. Oliveira): *Camandongas*; Baden Powell/Vinicius de Moraes (arr. Aranha): *Samba da Benção*; Waldir Azevedo (arr. Nogueira): *Brasileirinho*; Maestro Duda (arr. Correia): *Nino, o Pernambucoquinho*. CPC-UMES CPC 063. Total time 45:18. [www.cpcumesdiscos.art.br](http://www.cpcumesdiscos.art.br) (availability in the U.S. is not established as of this writing)



Madeira De Vento is a Brazilian clarinet quintet made up of João Francisco Correia, Fernando de Oliveira, Michel Moraes and Mário Marques on clarinet and Otinilo Pacheco on bass clarinet. The group is based in Sao Paulo. The name "Madeiras De Vento" translates to Wood Wind.

Their CD, *Assanhado*, highlights the broadly diverse musical heritage of Brazil. Significant Brazilians like Pixinguinha, Tom Jobim and Heitor Villa-Lobos appear amongst a wide variety of styles, including choros, sambas, forrós, maxixes and Bossa nova.

The title's namesake, "Assanhado," is defined in the liner notes by arranger Frederico Aranha as "the one who does not act accordingly to decorum and good behavior, daring or allowing itself to certain liberties...or in popular usage also refers to a girl that becomes restless around a handsome guy, or to a musician that can't see a clarinet standing still, but has to play it." It is hard to imagine anyone standing still after listening to the *Assanhado* track; it has a few brief reflective moments that are tossed away with a carefree spirit that certainly fits the definition provided in the liner notes.

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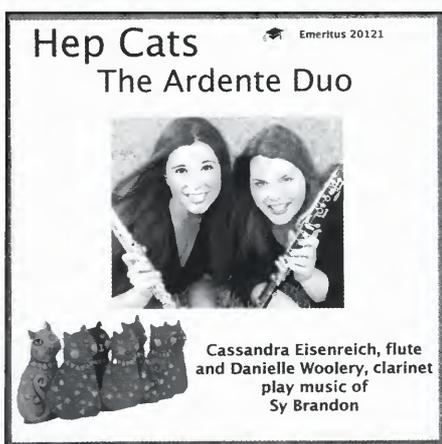
*O Trenzinho Do Caipira* comes from Heitor Villa-Lobos' *Bachianas Brasileiras No. 2*. The title translates to "The Little Train of Caipira." Rhythmic ostinati, aided by marimba make it hard to not feel the incessant drive of a locomotive; beginning with a wind up and ending with what sounds like brakes screeching to halt all the momentum.

*Eu Sei Que Vou Te Amar/Eu e a Brisa* or "Love Me Forever or Never/ Me and the Breeze," is a delightful track with harmonies that will leave the listener with a sentimental smile. Tom Jobim, who wrote the first song, is also the composer of "The Girl from Ipanema." Even without the text, the sense of yearning is not lost. The track provides a respite from the festive atmosphere generated by much of the album. Even after multiple listenings it maintains an emotional intensity delivered in a delightfully dark sound from the ensemble.

Recordings of the group can be found on YouTube by searching the ensemble name. Hopefully the album and possibly even some of the arrangements will soon become available in the United States.

### by Gail Lehto Zugger

**Hep Cats.** The Ardente Duo: Cassandra Eisenreich, flute and Danielle Woolery, clarinet. Music by Sy Brandon: *Hep Cats; Little Suite; Suite; Regal Variations; Kaleidoscope; Recital Duets*. EMERITUS 20121. Total time 54:18. [www.emeritusrecordings.com](http://www.emeritusrecordings.com)



Flutist Cassandra Eisenreich and clarinetist Danielle Woolery began performing together during their doctoral studies at the University of Miami. Their Ardente Duo has performed at Florida Flute Association State Conventions, College Music Society conferences as well as at the University of Miami.

Dr. Eisenreich teaches at Barry University in Miami Shores, Florida and holds degrees from Miami and Slippery Rock University. Dr. Woolery is currently on faculty at Texas Woman's University and holds degrees from Miami, Webster University and the University of North Texas. Woolery has performed at International Clarinet Association's ClarinetFests® and the University of Oklahoma Clarinet Symposium. In 2011, the Ardente Duo received the Co-op Press Recording Grant that resulted in this recording project of works by Sy Brandon. The mission of Co-op Press, according to their website at <http://cooppress.net>, "is to collaborate with performers for the advancement of art music by helping foster composer, performer and audience interaction."

Sy Brandon's compositions have been performed on NPR's "Performance Today," Discovery Channel's "Animal Planet" and MTV's "Never Before Scene." An award-winning composer, Brandon received first prize in the WITF-FM's 25<sup>th</sup> Anniversary Composition Contest, and a commission from the Arizona Commission on the Arts. Dr. Brandon is Professor Emeritus from Millersville University in Millersville, Pennsylvania, where he taught low brass, composition and more. His bachelor's and master's degrees are from Ithaca College and his doctorate in composition is from the University of Arizona.

The Ardente Duo has recorded here both Brandon's original works for flute and clarinet, and transcriptions or adaptations of some of his other works. *Hep Cats*, the title track, was originally composed in 2008 for solo clarinet and adapted for the Ardente Duo in 2011. A delightfully jazzy work, the programmatic context here lends itself well in this transformation to duo with the movements "Siamese," "Angora," and "Tom." I am a huge fan of cats and am always on the lookout for audience-accessible yet challenging and rewarding works to play for flute and clarinet, and so I really like this piece. *Hep Cats* reminds me of Daniel Dorff's *Two Cats* for the same instrumentation, and is my favorite of the adapted works on this recording.

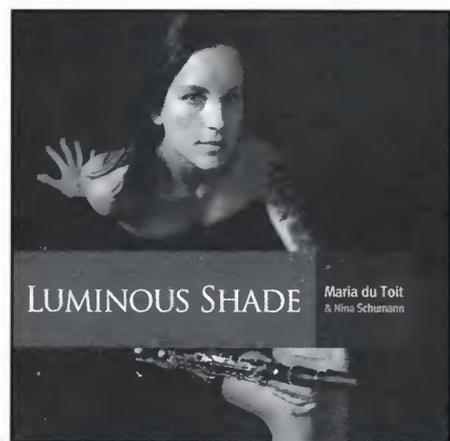
*Regal Variations* and *Kaleidoscope* are the two works included here that were originally composed for flute and clarinet. *Regal Variations* was composed in 2008 for the Ballif Duo. Inspired by *Enigma Variations*, the title "Regal" is an anagram of Elgar's name. This theme and five variations is a great vehicle for the flute and clarinet duo. *Kaleidoscope* was composed in 2005 for the Silverwind

Duo. The four movements depicting this reflective toy, "Quadrangles," "Ellipsoids," "Pentagons" and "Triangles" are rhythmically angular and technically agile. Eisenreich and Woolery meet these demands assuredly. Sy Brandon is not particularly long-winded with no movement on this recording more than three minutes. His brevity, along with the programmatic nature of his music and use of harmony and rhythm, makes his music very audience-friendly.

The Ardente Duo's playing throughout is consistently very good! They achieve both a great blend when needed and also celebrate the differences in timbre between the two instruments. Their intonation and matching of note-lengths are particularly good. It is great that Co-op Press awards fine players with the opportunity for funding and recording projects, providing a vehicle for visibility and promotion. Cassandra Eisenreich and Danielle Woolery successfully accomplish the challenge of producing an hour-long recording of music all by the same composer and using the same instrumentation while maintaining the interest of the listener. The Ardente Duo delivers a very useful exposure to repertoire suitable for professional chamber music performances, for educational use at the college level and for amateur use.

### by Raphael Sanders

**Luminous Shade.** Maria du Toit, clarinet; Nina Schumann, piano. Eugène Bozza: *Bucolique*; Hendrik Hofmeyr: *Canto Nottorno*; Joseph Rheinberger: *Sonata*, Op. 105a; Donald Martino: *A Set for Clarinet*; Arthur Benjamin: *Le Tombeau de Ravel*; Marjhan Negrea: *Martie*; Luigi Bassi: *Rigoletto Fantasia*. TWO PIANISTS RECORDS TP1039145. Total time 70:00. [www.twopianists.com](http://www.twopianists.com)



Award-winning South African clarinetist Maria du Toit presents an eclectic array of works for solo clarinet, and clarinet and piano. Currently the principal clarinetist of the Cape Philharmonic Orchestra in Cape Town, South Africa, she studied under Jim Reinders and David Krakauer. Aply accompanied by Nina Schumann, Ms. du Toit masters difficult works traditionally not included on a single CD.

The difficult *Bozza Bucolique* (1973) is the CD's first cut and is one of the most demanding works for clarinet and piano. The clarinetist demonstrates remarkable control and breadth of colors in her tonal palate. Energy and conviction resonate throughout.

Ms. du Toit's beautiful colors from velvety darkness to her most brilliant hues are on full display in her interpretation of *Canto Nottorno* (2010) by celebrated South African composer Hendrik Hofmeyr. I have found this piece a refreshing introduction to this composer, and feel this work would be a fine complement to any recital.

Rheinberger's *Sonata*, conceived for the violin (clarinet transcription from 1893), beautifully counterbalances the other, technically more challenging works recorded here. References to Brahms' harmonic language abound.

Jack Brymer, in his book *The Clarinet*, specifies that the Martino *A Set for Clarinet* (1954), is a work "for the clarinetist who thinks they have technique." Here, Ms. du Toit presents a very impressive technical control of the instrument. Her acrobatic skills are coupled with a genuine comprehension of each of the three dances of Martino's set.

Maria du Troit attacks the very difficult but musically rich *Le Tombeau de Ravel* (1959) with both patience and aggressiveness. Arthur Benjamin challenges the clarinetist to extreme technical and interpretative heights, and Ms. du Toit meets these demands with ease. She inspires me to add this work to my performance repertoire.

Lucian Blaga's poem *Martie* inspired Negrea's unaccompanied work (1959) offered here. The clarinetist brings to her performance the whimsical and fanciful imagery of the original poem. Only two minutes in length, this piece would also be a refreshing addition to any recital.

Ms. de Troit's *Rigoletto Fantasia* (pub. 1865) brings a unique energy to this popular clarinet arrangement. Luigi Bassi's paraphrase demands that the clarinetist's range

leap from the traditional to the operatic. I applaud the spirit of these artists' "luminous shades."

Maria de Toit unabashedly assembled a collection of diverse works that are traditional and new. Her commitment and enthusiasm to the music is inspirational, and our clarinet community looks forward to her next musical project. All music enthusiasts should include this CD in their collection.

by *Osiris Molina*

**Prima.** Prima Trio: Boris Allakhverdyan, clarinet; Gulia Gurevich, violin; Anastasia Dedik, piano. Peter Schickele: *Serenade for Three*; Aram Khachaturian: *Trio*; Darius Milhaud: *Suite*; Astor Piazzolla (arr. Allakhverdyan): *Oblivion* and *Otoño Porteño*. Artists produced PTR1. Total time 49:40. [www.primatrio.com](http://www.primatrio.com)



The Prima Trio was formed at the Oberlin Conservatory and was the 2007 Fischhoff Competition Grand Prize and Senior Division Gold Medal winner, an astounding feat for any ensemble. Their first album, **Prima**, is a collection of standard works and arrangements for violin, clarinet and piano. Even though they are relative newcomers to the scene, their technique, panache, and, most importantly, nuance, make them an ensemble to watch.

The Schickele *Serenade* and the Milhaud *Suite* share the same lightheartedness and *joie de vivre*. They are bouncy, fun works that avoid pretense. These Prima renditions are ones that seem like the pieces are two minutes long: you are enjoying the journey and then it is over and you wonder where the time went. The Khachaturian takes itself a bit more seriously. The performance is excellent, reminiscent of the

recent outstanding recording by the Amici Ensemble. The dynamic contrast in these works is severe, and Prima maintains tonal focus and quality throughout their registers. Even though the Piazzolla works have been arranged for nearly every conceivable ensemble, Mr. Allakhverdyan's arranging skills are as fine as his clarinet playing. As I listen to this group, the feature I hear the most is voicing. There is a unity in execution that goes beyond vertical "lining up." The lines are balanced beautifully against each other in the way of a fine jazz pianist. Every mood is to the extreme of the score – intimate is internal; happy is elated.

My main concern with this album is twofold. The eminent young clarinetist Alexey Gorokholinsky served as recording engineer on this project, which utilizes a dry technique, recorded closely with minimal reverb. The advantages of this technique are obvious: it highlights the finest aspect of the trio's playing, including dynamic subtlety and interpretative cohesion. It also catches the bow articulations quite clearly. However, I wish for a more rounded, spatial ambience. The trio's live performances on their website are done in a large space, and they maintain all of their positive qualities. Also, despite the trend to purchase downloads versus compact discs, I would like to have seen a few more works on this disc, running in at just under 50 minutes.

Any ensemble that performs the repertoire for violin, clarinet and piano at some point has to embrace the legacy of the venerable Verdehr Trio. Prima has nodded toward the Verdehrs with the inclusion of the Schickele, a work quickly becoming standard fare on chamber concerts. The Verdehrs' role in commissioning the finest composers to add to the established canon of music for this combination forms the backbone of an entire genre of chamber music. The end result of this work will not only be the repertoire they helped to commission, but the formation of established ensembles to promote these works. The Prima Trio is a perfect example of an ensemble that, with their obvious talent and abilities, can establish a post-Verdehr legacy.

by *Dileep Gangolli*

**Mythos.** Jana Starling, clarinet; Gail Novak, piano. Dana Wilson: *Liquid Ebony*; Graham Fitkin: *Gate*; Paul Jeanjean: *Andantino*; Mark Schultz: *Into the Monster's Lair*; Theresa Martin: *Gryphon*;

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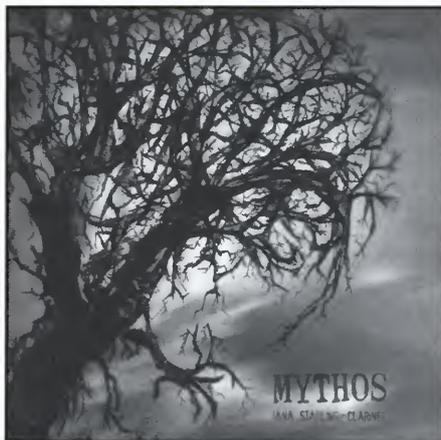
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time 65:14. [www.potenzamusic.com](http://www.potenzamusic.com)



Mixing the known with the unknown is a great strategy when making a recording for the clarinet community, and choosing known works that have been championed by leading clarinetists of our day takes courage and confidence. On her compact disc titled *Mythos*, Jana Starling, clarinet professor at the University of Western Ontario (Canada), presents a wonderful variety of contemporary works both familiar and new. In her performances, she makes a convincing case that all these works are worthy of inclusion on clarinet recitals of advanced and professional performers. The selections are presented by Starling with conviction, personality, and enthusiasm.

The CD opens with *Liquid Ebony* by Dana Wilson (b. 1946), a work written for Larry Combs and premiered by Combs at the 2003 ClarinetFest®. Wilson, a professor of music at Ithaca College, has written a wonderful work that evokes Klezmer styles and requires the soloist to adopt a flexible style that requires bends, microtones and stylistic vibrato. Starling displays her able capabilities as all the required techniques are exhibited without calling attention to themselves.

The second work, *Gate* by British composer Graham Fitkin (b.1963), mixes the rhythmic drive of Stravinsky with the minimalistic structure of works by Reich. I have been a great fan of Fitkin's work since first hearing and preparing his composition *Hard Fairy* (a work for soprano saxophone), and I enjoyed hearing another work by this talented composer. Starling does an excellent job executing this composition – impressive since it must be quite

an endurance test – there are few places to rest once things get underway. She plays with a singing line while dealing with all the technical issues at hand. The blend with piano is nicely handled.

*Andantino* by Paul Jeanjean (1874–1928) is a work that should be familiar to readers since it appears in the popular *16 Grand Solos* published by Southern Music. With its blend of Romantic melody and Impressionistic harmonies, this short work serves as an audio palate cleanser. Starling's performance is nicely subdued and played with finesse. I enjoy the pacing and breadth given to the vocal line, and there is no sense of hurry. There are some minor pitch issues, but that does not interfere with my enjoyment of Starling's interpretation.

Any work titled *Into the Monster's Lair* creates programmatic expectations. This composition by Mark Schultz (b. 1957) is inspired by the epic *Beowulf*. Beowulf's battles with monsters are depicted in this dynamic work through a tonal harmonic language full of special effects including bends and audible breathing for the clarinet and plucked/pounded strings for the piano. I find this work to be highly effective since it uses familiar special effects but avoids sounding derivative of earlier composers.

*Gryphon*, a work for solo clarinet, is another selection that amplifies the CD's title. Written by Theresa Martin (b. 1979), it is a musical depiction of a mythological creature that has the body of a lion and the head and wings of an eagle. This combination of grace and strength is shown musically through large leaps, flutter tonguing, microtones, bends and vivid dynamic contrasts. Starling has an obvious love for this work and performs it with aplomb and attention to detail.

The closing work has come to be a standard for clarinet recitals: *Time Pieces* by Robert Muczynski (1929–2010). Written for clarinet legend Mitchell Lurie in 1984, *Time Pieces* is an accessible work that displays the beauty of the clarinet in all its glory. Starling and collaborative pianist Gail Novak bring energy and drive to their interpretation in a performance that is compelling and is full of personality.

I enjoy this recording and find that Jana Starling brings an individual style to her interpretations, and my interest never waned. I also find the compositions to be varied with selections carefully ordered to create a cohesive flow to the entire recording. I look forward to future efforts by Ms. Starling.

# 2014 COMPOSITION COMPETITION SOLO BASS CLARINET

**Eligibility:** The competition is open to composers, clarinetists and musicians who desire to further the repertoire of the clarinet with an original composition.

**Application:** Send materials postmarked no later than October 15, 2013 to:

**Michael Norsworthy, Coordinator, I.C.A. Composition Competition**  
**The Boston Conservatory**  
**Music Division Office**  
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- I. Application fee: \$25 US. Make amount payable to the I.C.A. in U.S. currency by bank check, money order or credit card only. If paying by credit card, please use the [credit card payment form](#). The application fee is non-refundable.
- II. The 2014 Composition Competition call is a work for solo bass clarinet, at least 10 minutes in length. The submitted work must have no prior performances. A score and clarinet part must be provided. A MIDI realization of the work is optional.
- III. A permanent address, telephone number and email address should be provided.

## JUDGING

A committee having no knowledge of the contestant will conduct the judging of scores and parts. Do not include any identification on the scores and parts or the optional MIDI realization. Email or a letter of notification by January 15, 2014, will announce the winner. The winning composition will receive a world premiere performance during ClarinetFest® 2014, July 30–August 03, 2014, in Baton Rouge, Louisiana. Travel expenses will be the responsibility of the winner. Free registration at ClarinetFest® 2014 will be provided. If the winner is a clarinetist, he/she must be a member of the I.C.A. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide the performers for the premiere performance. All scores and parts will become the property of the I.C.A. Research Center at the University of Maryland Performing Arts Library and will not be returned.

## PRIZE

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

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# Recitals & Concerts

## STUDENT...

Nathan Beaty, clarinet, D.M.A. Recital, University of North Texas, February 16, 2013. *Sonata in F minor*, Op. 120, No. 1; *Arabesque*, Tailleferre; *Sonatina for Clarinet and Piano*, Martinů

Jennifer Guzmán, clarinet, M.M. Recital, University of North Texas, March 2, 2013. *Duo Concertant*, Milhaud; *Trio in B-flat Major*, Op. 11, Beethoven; *Concerto for Clarinet*, Bolcom

Sydney Hammell, clarinet, Senior Recital, University of North Texas, April 6, 2013. *Bucolique*, Bozza; *Dancing Solo*, Larsen; *Der Hirt auf dem Felsen*, D. 129, Schubert; *Concerto for Clarinet*, Copland

Ashley Knecht, clarinet, M.M. Recital, The University of Arizona, February 26, 2010. *Fantasy Pieces*, Schumann; *Sonatina for Clarinet Solo*, Rózsa; *Sonatine*, Gabaye; *Clarinet Concerto*, Copland

James Parkinson, clarinet, D.M.A. Recital, University of North Texas, January 16, 2013. *Folk Songs for Solo B-flat Clarinet*, Mandat; *Time Pieces*, Op. 47, Muczynski; *Märchenerzählungen*, Op. 132, Schumann

Amanda Pegg, clarinet, M.M. Recital, University of North Texas, February 22, 2013. *Two Pieces*, Reger; *Rhapsodie*, Milucio; *Clarinet Trio*, Khachaturian; *Cantilène*, Cahuzac; *Clarinet Concerto*, Copland

Kelsey Pickford, clarinet, bassoon, flute, M.M. Recital, University of North Texas,

February 9, 2013. *Sonata in F Major*, Hurlstone; *Sonatine pour Flute et Basson*, Gabaye; *Three Pieces for Clarinet Solo*, Stravinsky; *Benniana* for clarinet and piano, Harlos

David Scott, clarinet, Junior Recital, University of Western Ontario, March 3, 2013. *Three Pieces for Solo Clarinet*, Stravinsky; *Concerto*, Copland; *Into the Monster's Lair*, Schultz; *Sonata*, Poulenc; *Il Carnevale di Venezia*, Giampieri

Various clarinetists and bass clarinetists, Trinity Laban Conservatoire of Music & Dance, London, England, January 24, 2013. *Recitative*, Hobbs; *Steep Steps*, Carter; *Duo Sonata*, Schuller; *Berceuses du chat*, Stravinsky; *Eulogy for Horatio Nelson* (12-part bass clarinet choir), Harvey

## FACULTY AND PROFESSIONAL...

Christine Barron, clarinet, Rollins College, January 27, 2013. *Viktor's Tale* (from *The Terminal*), Williams; *Peregi Verbunk*, Weiner; *Zigeunerweisen*, Sarasate; *Four Folk-songs*, arr. Ball; *Duo in E-flat*, Op. 15, Burgmüller; *El Casot*, Bimibi; *Klezmer Diptych*, Traditional (arr. Curtis); *Blues*, arr. Mangani

Chad Edward Burrow, clarinet, Guest Artist Recital, University of North Texas, January 24, 2013. *Grand duo concertant*, Op. 48, Weber; *Sonata No. 1 in A-flat Major*, Op. 49, Reger; *Vier Stücke*, Op. 5, Berg; *Sonata in F minor*, Op. 120, No. 1, Brahms

Steve Litwiller, clarinet, Guest Recital, Central Methodist University, February 9, 2013. *Fantaisie Italienne*, Delmas; *Sonata*, Bernstein; *Contradanza*, D'Rivera

Gary Whitman and Victoria Luperi, clarinets, Texas Christian University, January 14, 2013. *Sonata Classique No. 1* for two clarinets, Cahuzac; *Suite* from "The Victorian Kitchen Garden" for clarinet and harp, Reade; *Chromatic Fantasy*, Bach (arr. Hasty); *Sonata in D*, Rota; *Hungarian Dances* for two clarinets and piano, Brahms (arr. Balogh)

\* \* \* \* \*

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# Message

by John Cipolla

## ClarinetFest® 2013, Assisi, Italy

Greetings fellow I.C.A. members! I hope that many of you will be able to celebrate the 40th anniversary of The International Clarinet Association at ClarinetFest® 2013 next month, July 24–28, in Assisi, Italy. Piero Vincenti has put together a superb program for the week, including world-class performances, lectures, industry exhibitions, clarinet choirs, competitions and many other events. There will even be opportunities to savor the delicious Italian foods and beverages of that region of Italy. This will be a very special event. I hope you are able to attend.

## 40th Anniversary Issue

This commemorative 40th anniversary issue celebrates the sharing of ideas among clarinetists throughout the world for the past 40 years. A special thank you to Alan Stanek, the I.C.A. historian, who painstakingly tracked down people, dates, events, etc.; to Jim Gillespie, editor of *The Clarinet*, who Alan worked with in putting together this very special issue; to Ramon Kireilis, the first elected president (who contributed a colorful history of the early days of this organization in this issue); and to Keith Koons, who originally proposed the idea of having a 40th Anniversary Commemorative issue of *The Clarinet*. I encourage everyone to read the history of the I.C.A. in this issue (and on the website) and to read the articles in this issue.

## Competitions

As I think about the upcoming ClarinetFest®, the first thing I think about is all the competition applicants who worked so hard with their dedicated teachers to prepare for one of the I.C.A. competitions this summer. These competitions include

the Orchestral Audition Competition, the High School Competition, the Young Artist Competition, the Research Presentation Competition and the Composition Competition. These competitions have, in many ways, set the standard for other competitions in the world, in part, due to the incredibly high level of playing of the applicants, but also due to the generous support of the industry professionals who continue to be amazingly generous with their prizes of cash and products. Winners of past I.C.A. competitions have enjoyed many successes in their careers. As the Young Artist Competition chair for the past two years, I had the good fortune to organize all of the applications for the judges, coordinate the competition and communicate frequently with the applicants. What an honor it was to see so many qualified applicants from throughout the world. I also was fortunate to have chaired the Research Presentation competition. Again, what a thrill it was to see all the different areas of research that clarinetists are exploring.

As I meet the competitors each year, along with their teachers and families, I think about what an important part of the I.C.A. these competitions are. Please encourage your colleagues to help people to enter these competitions. It is through the hard work of the I.C.A. members that these competitors are prepared to compete on an international level. It would be wonderful to have each I.C.A. National Chair, and each I.C.A. United States State Chair help to find one applicant from their region of the world to enter an I.C.A. competition annually. Imagine all the different cultures that would be represented. Please help the clarinetists from throughout the world to enter these competitions.

A number of I.C.A. members have expressed to the Board of Directors that they would like to have the submission of the

competitions in an electronic format. The Board of Directors, along with Madeleine Crouch, explored many options for this type of submission since ClarinetFest® 2012. We interviewed quite a few companies who provide this increasingly more common service to organizations and have chosen a particular company to administer the submissions for the I.C.A. Please look out for this new format to submit entries for future competitions.

## Development

In the years I have been involved with the I.C.A., I have seen people make lifelong friends and colleagues from throughout the world. I certainly have. Hearing performances, lectures, trying new equipment, developing new friendships – all these things have helped shape generations of clarinetists and will continue to do so in the future. The I.C.A. invites members to support future projects and competitions to ensure that the I.C.A. stays fiscally sound. If you or someone you know might be interested in donating to the I.C.A., please contact the I.C.A. executive director, Madeleine Crouch: [execdirector@clarinet.org](mailto:execdirector@clarinet.org)

## Staff News

The I.C.A. welcomes a new staff member, Rachel Yoder, as the new assistant editor of *The Clarinet*. She will work under the supervision of I.C.A. editor, Jim Gillespie. Welcome, Rachel! The I.C.A. also welcomes Phil Paglialonga, who will organize the new I.C.A. e-newsletter. The I.C.A. e-newsletter will contain short news and information items that might not make it into the journal, or are more time sensitive and need to be communicated more quickly than every quarter, as the print journal comes out. Please send your news items (competitions, festivals, events, vacancies, etc.) to Madeleine Crouch, the I.C.A. Executive

Director, [execdirector@clarinet.org](mailto:execdirector@clarinet.org), and she will forward them to Phil to put into the e-newsletter. Welcome, Phil!

## Facebook and Twitter

Our I.C.A. Social Media Editor, Tim Phillips, has done a fantastic job putting together new I.C.A. Facebook and Twitter pages. Thank you, Tim! Please "like" the new I.C.A. Facebook page: [www.facebook.com/icaclarinet](http://www.facebook.com/icaclarinet). Also, please follow the new I.C.A. Twitter page: <https://twitter.com/icaclarinet>

## ClarinetFest® 2014

Thinking ahead, please mark your calendars for ClarinetFest® 2014, which will be in Baton Rouge, Louisiana, USA, July 30–August 3, 2014. Baton Rouge has a colorful history of cuisine, architecture and music, including a blend of Creole and Cajun, topped with Italian, German, Spanish, Caribbean and Greek flavorings. Please make plans to come to Baton Rouge in 2014.

## Closing

I would like to close with one short story. I was recently at a wonderful clarinet festival

in Lima, Peru, organized by the Peruvian I.C.A. National Chair, Marco Mazzini. About a month before the festival, my home telephone rang and the person calling said, "John? This is Stanley Drucker! Can you tell me anything about this festival in Lima? I'm going to this and I want to know how it is organized. I looked through past issues of the journal for a report but wanted to also speak to someone who had been to the festival in the past." I thought about this, and it dawned on me that Stanley Drucker, retired from the New York Philharmonic Orchestra after more than 60 years of service as the principal clarinet player, not only reads the I.C.A. journal, *The Clarinet*, but, he and his wife, Naomi – also a highly regarded clarinetist and teacher – have maintained their I.C.A. memberships for decades (I asked them). Then I thought some more about this and realized that Mr. Drucker automatically consulted the official journal, *The Clarinet*, to research an international clarinet event. In my mind, if someone with the international stature of Mr. Drucker consults the I.C.A. journal for official international clarinet news, then I am even more proud

of what this organization stands for – the sharing of information among all clarinetists throughout the world.

Thank you for your continued membership to the I.C.A. Please invite your students, friends and colleagues to join the I.C.A. *Spero di vedervi* in Assisi! (I hope to see you in Assisi!)

## Back Issues of *The Clarinet*

Back-issue order forms for  
*The Clarinet* may now be  
downloaded from the I.C.A.  
website: [www.clarinet.org](http://www.clarinet.org).  
Copies may also be requested  
by contacting:

James Gillespie  
405 Santiago Place  
Denton, Texas 76205

Email: [james.gillespie@unt.edu](mailto:james.gillespie@unt.edu)

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*Alessandro Carbonare began his clarinet studies at the age of 5. He is currently the principal clarinetist with the Orchestra di Santa Cecilia in Rome since 2003. For 15 years he lived in Paris where he was the principal clarinet "supersoliste" with the Orchestre National de France. As principal clarinet he also collaborated with the Berlin Philharmonic, New York Philharmonic, and Chicago Symphony Orchestra. With a personal invitation from Claudio Abbado he now also plays in the Lucerne Festival Orchestra and has recently made a live performance recording of the Mozart basset-clarinet concerto K622 for Deutsche Grammophon. A strong advocate of music education, he has assisted maestro Abbado in the social project of the Orchestra Simon Bolivar and children's orchestras in Venezuela.*

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