

# The Clarinet

Volume 41 Number 1

December 2013



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# the clarinet

Volume 41, Number 1

December 2013

## ABOUT THE COVER...

*The final concert of the 2013 ClarinetFest®, July 28, comprised of the combined clarinet choirs of the American and Italian clarinet professors, conducted by Piero Vincenti, host. Photo courtesy of Laura Magistrelli.*

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The *Clarinet* is published four times a year and contains at least 48 pages printed offset on 70 lb. gloss stock. Trim size is approximately 8 1/2" x 11". All pages are printed with black ink, with 4,000 to 4,500 copies printed per issue.

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

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Size	Inches	Single Issue (B/W)	Color
Outside Cover*	7.375 x 9.75	N/A	\$1,155
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Inside Front Cover*	7.375 x 9.75	N/A	\$1,000
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ISSN 0361-5553 All Rights Reserved  
Published quarterly by the INTERNATIONAL CLARINET ASSOCIATION  
Designed by Karry Thomas Graphic Design

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

# Letters

September 4, 2013

I want to thank Eric Mandat and Boja Kragulj for acknowledging my dissertation in their excellent article, "Performance Analysis: Debussy's *Première Rhapsodie* – Motivic Permutations and Interactions."

Concerning the controversial measure 201, it is my opinion that the Henle Urtext Edition represents the most logical notation in the beat 3 triplet – written D-sharp/E-natural/G. This is supported by: 1. the clarinet/piano and 2., the orchestral autograph manuscripts, plus 3., the Durand printed edition of the orchestral score. In addition, the same pitches occur not only enharmonically in measure 203, but also with the exact notation in measures 122 and 123.

One further defense for this notation concerns the history of the orchestration.

Debussy's intention was to orchestrate the *Rhapsodie* in August 1911, while vacationing by the sea at Houlgate. (I possess a photograph of the composer on the beach protected by an umbrella.) Forgetting to bring a copy of the music with him, Debussy requested that his editor, Jacques Durand, send him a copy of the clarinet/piano score. Durand must have sent Debussy a copy of the printed edition, for it contained six notational changes, some major, from the autograph manuscript. The question is: *why would Debussy have changed the notation in measure 201 if not to correct an error?* By changing this notation, Debussy's orchestral score restated his original intent found in the clarinet/piano autograph.

Sincerely,  
Dennis Nygren

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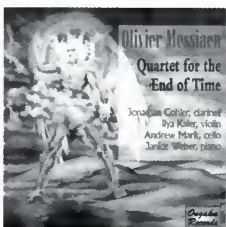
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by Jerry Kirkbride

## SONATA FOR CLARINET AND PIANO, FRANCIS POULENC

Francis Poulenc's *Sonata for Clarinet and Piano* dates from 1962 and is one of the last pieces he completed. The work is dedicated to the memory of his old friend, the Swiss composer Arthur Honegger, who, like Poulenc, had belonged to the group of *Les Six*. This is yet another important clarinet piece for which we can thank Benny Goodman as Poulenc composed it with him in mind and had plans to perform the premiere with him. But because of Poulenc's sudden death on January 30, 1963, Goodman instead premiered it with Leonard Bernstein at the keyboard in Carnegie Hall on April 10, 1963. During my career, I have performed this sonata more than any other solo piece since I discovered it in the mid 1960s. It is certainly one of the most audience-friendly pieces in the clarinet solo repertoire.

Although the basic technique of the sonata is relatively easy, there are several trouble spots, or, as I call them, "traps," awaiting the performer throughout the piece. For your reference, I am using the 1991 Chester Music edition for my discussion. I mention this because the rehearsal numbers in the first movement differ from edition to edition.

A general comment: the "Poulenc" breath marks are sometimes confusing to newcomers to this sonata. You will find five of them in the first movement – two between rehearsal 1 and 2; just before 5; the end of the second bar after 7; and in the fourth bar before 10. There is only one in the second movement – at the end of the fifth bar from the end of the movement. There are six such markings in the last movement – just before 2, 3, 6 and 11; and two in the fourth and fifth bars before 13. Using today's parlance, I treat them as a nanosecond of pause, really just a "setting" of the next entrance. The pianist and the soloist must feel this momentary hesitation as one so that the ensuing entrance is together.

Another general comment: there are several high F-sharp/G-flats throughout the piece. As we know, this note is notoriously out of tune on most clarinets with the "normal" fingering (TR 0C0 000 E-flat). I suggest a menu of fingerings for this note. The individual performer can decide for themselves which one works best for them from situation to situation. I use four different fingerings in this sonata: 1) the "normal" one which tends to be very flat; 2) the normal fingering plus the sliver key on the right hand which isn't always easy to get in and out of; 3) the full or long fingering (TR CC0 CCC E-flat) which tends to be on the sharp side; and 4) the overblown

B-flat (TR CCC right side key 000) which has a slightly different timbre and response. In deciding which fingering to use, factor in the notes before and after the note in question in terms of intonation and ease of fingering and the tempo of the music at that point – if it's a fast passage, you can get in and out of the note without anyone noticing the pitch problem; if it's a slow passage or a landing note, it's obviously easier to hear a note not in the same pitch range as those around it. I suggest deciding which fingerings you want to use in the early stages of learning the piece and stick with them. Otherwise, there will always be a moment of doubt as you approach each of these notes.

Now on to the three movements:

### I. Allegro tristamente:

This movement starts out with some tricky 16<sup>th</sup>-note figures in the first two and one-half measures, our first trap. I suggest they be shaped with the second, third and fourth 16ths leading into the eighth note after accenting the first 16th. If you are not already thinking in two at 1, you should do so at 2. It gives the phrase more forward motion and takes the emphasis off the 16th notes which should be treated gently and smoothly. A moderate relaxation in the bars just before 2 will set up this feeling of two as the theme takes off after a very brief moment of silence. In the second bar of 2, we run into another set of "traps" – groups of four and five notes which appear several times during this movement. (See Example 1.) If you play the figure in a *rubato* manner, giving the first note just a moment of time, the ensuing notes follow easier and cleaner and they sound less technical and more musical, more thrown off. The first five bars at 5 should be in four which helps ensure exact rhythm and notes; then return to a feeling of two at 6.

The image shows two staves of musical notation for a clarinet piece. The top staff begins with a circled number '2' above the first measure. The bottom staff begins with a circled number '3' above the first measure. Both staves contain complex rhythmic patterns with many sixteenth notes and slurs. The notation includes various accidentals (sharps, flats) and dynamic markings like 'mf' and 'p'. The music is written in a key with one sharp (F#) and a common time signature.

Example 1

Example 2

At the *Très calme*, make sure your pianist respects the tempo marking. They often want to go faster than marked. At 8, let's remember that Poulenc was a pianist, and my guess is that he would have treated the 64th notes in an almost improvised, ornamental manner and certainly not emphasized or whipped, and always leading to the following longer note. However one chooses to play these 64th notes, they should be similar in pace and manner. At 11, the coda, the monotone marking should be respected. Don't stir things up with dynamics leading the listener to think there is still much to come in this movement. The *tremolo* in the second to last bar should be played with the second finger of the left hand.

## II. Romanza:

The first two bars of this movement are without piano accompaniment, so you can sneak in very softly, but always with a clean attack. However, don't play so softly that the high C doesn't speak clearly without the help of making a *crescendo*. The *Très librement* shouldn't be overly loud and the first G-sharp needs to sound like it's on the beat. Respect the accent. And remember that this is a slow movement, thus the 32nd notes shouldn't be too fast. At 1, sing!

What a beautiful melody Poulenc has written for the clarinet – reminiscent of the “Agnus Dei” from his choral work *Gloria*. I like to “play” with the 64th notes in this phrase, a little rubato, always leading to the ensuing long note. At 2, I find that if one pays attention to the throat G-sharp in the 64th-note run, it results in a cleaner execution. In the third and fourth bar of 3, there are five eighth notes leading to a high E. You should sing the eighth notes with a little crescendo before the high note, especially the last eighth note, lifting both the player and the audience up to the high note. Then play through the high note, leading into the 64th notes, which, again, should be rather pianistic – the pianist will have played them this way. (See Example 2.) This figure is repeated two more times, one going to high G, four bars before 5 and the third one going to high F, four bars before 6. You should execute these bars in a similar manner as the ones after 3. Rehearsal 7 shouldn't be too loud, only *mf* as marked. It should not shock the audience, but serve as a reminiscence of the beginning cadenza. Unlike the opening cadenza, it should be played rhythmically to match the eighth notes in the piano. I think of the group of 64th notes at the end of the movement as an awakening from the reverie of

the movement, rather like shaking oneself back into reality from a beautiful dream.

## III. Allegro con fuoco

For this movement, I prefer a slightly slower tempo marking than Poulenc's – quarter note = 138, instead of 144. At this tempo, the whole movement sounds less like a virtuoso performance and much more charming. It also helps accommodate the 32nd-note figures in bar three and four and the subsequent similar figures. I think of those figures as if they were grace notes, playing them at the last possible moment that allows one to play the notes correctly. In the first two bars at 2, be sure to rearticulate the 16ths on the second half of the second beat, leading them to beat three. At 3, the staccato should be very crisp (not pecky) bringing out the accents as written. Two bars before 4 should be shaped with the second eighth note on the second and fourth beats leading to the next beat. (See Example 3.)

There are four high G-flats in the first three bars of 4. I use the right-hand sliver key fingering for the quarter note G-flats in the first two bars. Then, in the third bar, I lip up the eighth G-flats using the middle-left finger fingering. At 6, think in two to make this phrase flow forward. This won-

Example 3



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derful phrase should be played *f* and lead all the way to the throat G in two before 7. And, of course, the *f* trill at 7 should be taken with huge grain of salt. The trill is not the melody – the piano needs to be heard. You should remain in two until 10, at which point we return to the initial theme of this movement. The last bar of this movement often causes problems – again one of those traps. I suggest when practicing the end of this movement, you should always count out the empty bars prior to the last bar to practice the timing of that entrance so that it doesn't come as a surprise in performance. How many times have I heard someone play the last movement wonderfully only to miss that last bar? It is also a matter of mentally relaxing at that point since there is only one more bar to play – a dangerous state of mind to be sure.

### ABOUT THE WRITER...

**Jerry Kirkbride** was the clarinetist of the world famous Dorian Wind Quintet from 1970–2012. He toured the United States, Canada, Mexico and Europe extensively as well as India, Pakistan and the Middle East. Before joining the Dorian Wind Quintet,

Kirkbride was principal clarinetist with the Metropolitan Opera National Company and was a Creative Associate at the Center of the Creative and Performing Arts at the State University of New York at Buffalo. He performed in numerous chamber music concerts and freelanced extensively in New York City for many years. He founded the Bruch Trio with violist Jesse Levine and pianist Rex Woods and made two recordings with the group. After graduating from the University of Southern California, where he studied with Mitchell Lurie, he was awarded a Fulbright Grant to continue his studies in Rome, Italy where he worked with such artists as Nadia Boulanger, Efrem Kurtz and Franco Ferrera. Kirkbride wrote the clarinet section of *Teaching Woodwinds*, a text for college wind instrumental techniques classes and has several editions and arrangements published by International Music Publishing Company. He has recorded for Vox, Columbia, CRI, Deutsche Grammophon, New World and Summit Records. Kirkbride joined the faculty at the University of Arizona in 1987 and is a member of the Arizona Wind Quintet, the faculty wind quintet.

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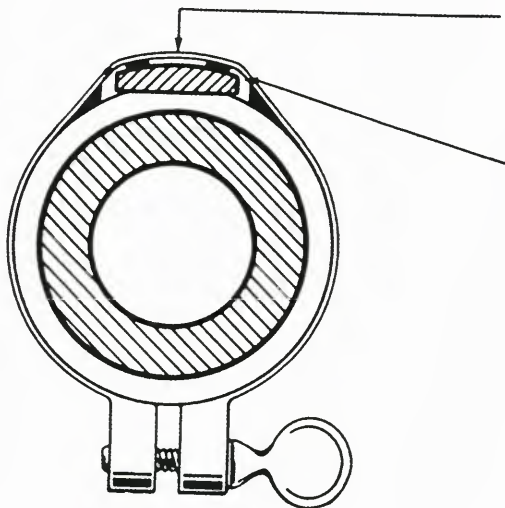
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# Teaching Clarinet

by Michael Webster

## MIX AND MATCH

*Sixty-third in a series of articles using excerpts from a teaching method in progress by the professor of music at Rice University.*

The next step in our investigation of odd meters is to tackle mixed meters. In our most recent issue (*The Clarinet*, September 2013), we found some romantic music with odd meters for intermediate students. Now we'll move to changing meters. Odd meters and changing meters did not really take hold until the 20<sup>th</sup> century, but had precursors in the 19<sup>th</sup> century. Previous to that, they were nearly unheard of.

The three examples given in September were all in 5/4 meter throughout. The examples here are similar in that there is motion by steady quarter-note pulse, but different in that the meter changes from bar to bar.

Example 1 is the simplest, one of five very short songs written by a mature Johannes Brahms in 1873 to be sung by actress Olga Precheisen in the role of Ophelia during a production of Shakespeare's *Hamlet*. For the first of the *Ophelia Lieder*, Brahms gives the meter signature as 4/4, 3/2 at the beginning without further clarification. In actuality, the song consists of four three-bar phrases, of 4/4, 3/2, 4/4 meter. Example 1 shows the first two phrases of *Wie erkenn' ich dein Treulieb*; the remaining two are nearly identical. Because the student is new at changing meters, I have given the meter changes as they come, rather than with one signature at the beginning, as Brahms did.

The text is a German translation of Shakespeare's original. The original:

How should I your true love know  
From another one?  
By his cockle hat\* and staff,  
And his sandal shoon.\*\*

He is dead and gone,  
Dead and gone, lady!  
At his head a grass-green turf,  
At his heels a stone.

\*cockle hat = a pilgrim's hat, ornamented with a cockleshell

\*\*shoon = shoes

The translation:

Wie erkenn' ich dein Treulieb  
Vor dem andern nun?  
An dem Muschelhut und Stab  
Und den Sandalschuhn.

Er ist lange tot und hin,  
Tot und hin, Fräulein!  
Ihm zu Häupten ein Rasen grün,  
Ihm zu Fuss ein Stein.

The melody is meant to be sung alone during the play, but Brahms himself did create this piano accompaniment for rehearsal purposes. Sad stuff! I have often heard music students respond to the question, "Why do you like music?" with "I can express things that words can't." One important aspect of musical expression is sadness, even tragedy, and children should not be shielded from that. This tiny little song by a master composer expresses Ophelia's sadness as eloquently as the Bard's immortal words. We hope that music students will not experience tragedy in their young lives, but many of them will lose a pet. Fortunately, fewer will lose a close family member. All of them will be richer for having music to help express sorrow.

Ophelia Lieder, No. 1  
Wie erkenn' ich dein Treulieb

Andante con moto  
Johannes Brahms

Clarinet in B $\flat$

Piano

B $\flat$  Cl.

Piano

*riten.*

*riten.*

Example 1

The rhythm is intentionally easy, the point being that mixed meters should not be a big deal – just another step in adding rhythmic variety to the student’s experience. Be sure that the student understands that 3/2 specifically means a feeling of three half notes in the bar; 6/4, on the other hand, means two groups of three quarters. Very early on, we taught the difference between 4/4 and 2/2, common time and cut time (*alla breve*), and the flexibility of moving from one to the other depending on tempo and “feel.” So, we are simply reinforcing previous knowledge by pointing out that the 4/4 measures have a feeling of two half notes even though we are counting quarters. Then the quarters remain equal through all the meter changes.

Later in his career (1886), Brahms expressed a totally different mood in the third movement of his *Piano Trio in C Minor*, op. 101. Just as Shakespeare tragedies have moments of humor, this movement, in C major, offers a total contrast to the severe first movement and the ghostly scherzo in the second movement, both in C minor. Marked *andante grazioso*, it is the slow movement, but it also has the look and feel of a waltz-like dance movement. Of course it is not a waltz; it is too slow and it alternates one 3/4 bar with two 2/4 bars. The result is a warm, ingratiating melody with simple harmony, unexpected skips and the unusual feel of mixed meters. In fact, Brahms could easily have written the meter as 7/4, with one short exception, because of the regularity of 3+2+2. The complete movement is A-B-A form, from which I have extracted material from only the A section. The rest of the movement gets a little too rhythmically complex for students just entering the realm of mixed meters. With this excerpt, the rhythm is intentionally easy because of the regularity of the quarter-note pulse and all of the notes being eighths or quarters. The notes, also, are not difficult for the intermediate student, but the breathing during the second half is challenging. I’ve indicated a few, but not necessarily all, of the potential breathing spots.

When transcribing teaching music for clarinet and piano, I try to make the piano parts easy enough for someone with minimal keyboard skill (like myself!) to be able to play. The treble chords that start in m. 28 give a good feeling of the original for violin, cello and piano, but if they make it too difficult for the rehearsal pianist, they can be omitted.

Trio #3 in C Minor, Op101  
Excerpt

Andante grazioso Johannes Brahms

*Example 2a*

The last example is actually the easiest to play, intentionally limited to the low register. With no register crossings, a student is ready for this excerpt as soon as E-flat has been introduced. For a more advanced student, it could be re-written with m. 6 and 8 an octave higher and the clarinet playing the mel-

ody rather than the lowest voice in the last four measures. The bars are longer than the first two examples, so there are more beats to keep track of. But the regular alternation of 5/4 and 6/4 allows the player to fall into a “groove” in continuing a most gentle introduction of non-stressful mixed meters.

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Trio #3 in C Minor, Op101

B♭ Cl.

Piano

B♭ Cl.

Piano

B♭ Cl.

Piano

Example 2b

Modest Mussorgsky wrote *Pictures at an Exhibition* in 1874, only a year after Brahms' *Ophelia Lieder*. It was his response to the death of his friend, the artist and architect Viktor Hartmann, who succumbed to an aneurysm at age 39. Example 3 is one of several short movements entitled "Promenade," each of which describes the viewer strolling through a gallery of Hartmann's

pictures. Known most popularly in its colorful orchestration by Maurice Ravel, the original piano solo, an immensely powerful expression for one person, is sometimes unjustly overlooked. The promenades have different moods, tempi and changing meters; this is one of the most leisurely examples. When mixing meters for the first time, "leisurely" is the way to go. In all of these

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Promenade  
From "Pictures at an Exhibition"

Moderato comodo e con delicatezza Modeste Mussorgsky

Clarinet in B♭

Piano

B♭ Cl.

Pno.

B♭ Cl.

Pno.

Example 3

examples the slow quarter-note pulse allows the student to mix and match different meters in a leisurely way before moving on to faster and more complicated meter changes.

## 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)

It often seems that related ideas come into your life at nearly the same time. Last week I surfed into one of Tom Ridenour's informative Web lessons (clarivid 77) discussing alternate fingerings for third partial

C and B, usually fingered with left thumb and register key for C, adding left index finger for B. The inherent problem is that those notes tend to "grunt" with the intrusion of first partial when played softly. Tom offered alternatives in the fifth partial for soft passages overblowing low G to B and low A-flat to C by adding the register key and opening the lowest side key (E-flat/B-flat). These fingerings are effective only at the softest dynamic, and I suggest you try them to see if they are suitable for your setup. There is another fifth partial fingering for C that I like even better than Tom's: Left thumb and register key, all other LH fingers open, and the three RH rings closed. This is one of two "magical" fingerings that I know where all three open holes in the LH serve as a register key. In this case, it is like overblowing G to B as Tom does, but raising the pitch to C by opening all those holes.

The other "magical" fingering was part of a discussion I had with my former student Gary Gorczyca, now a prominent

Boston freelancer and repairman. Start with low B-flat (first partial), open the register key for third partial F, lift the left index finger for fifth partial D (adding the R pinky E-flat key in most cases), and finally lift all fingers of the left hand (except thumb and register key) for seventh partial A-flat. The right index finger stays down throughout the sequence.

How is it that lifting all three fingers works? I don't know. It's magic! The gist of the rest of our conversation was Gary's observation that his earlier teachers, students and grand-students of Bonade and Marcelus, never mentioned partials and emphasized proper voicing (tongue and throat position) for achieving and stabilizing fingerings starting with Tom's B and C and going up from there. If there are two schools of clarinet playing, one might be called the "voicing" school and the other the "fingering" school. Reality suggests, however, that all proficient clarinetists use different proportions of voicing and fingering to achieve good intonation and stability in the higher registers. Some chefs may favor garlic and others jalapenos, but the end result is that there are as many delicious varieties of clarinet playing as there are cuisines.

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# Audio *by William Nichols* Notes

Shortly after a review of a CD titled **The Complete Works of Louis Cahuzac** appeared in *The Clarinet* (June 2012) came another release of French music with clarinetist Philippe Cuper, and additionally clarinetist Jean-Louis Sajat. The latter disc, on the Indésens label titled **Le Gai Paris**, presents seven works of Jean Françaix, two of which feature clarinet. While the non-clarinet works were recorded in 2012 and released this year, the clarinet solo pieces were recorded about two decades earlier and have good reason to be included here.

Philippe Cuper's recording of Françaix's *Concerto*, with Françaix conducting, is a significant contribution to the clarinet's discography, as is this reissue. The original 1992 recording on the Adda label (812947), which also includes the Copland and Nielsen concertos, is unavailable as a new disc, and used copies are hard to find and very pricey. Cuper needs little introduction to many readers except to say that he is the principal clarinetist of the Paris National Opera Orchestra, has made guest appearances in many of Europe's top orchestras, has collaborated with internationally-known composers and has 40 recordings to his credit. He has been a frequent soloist at ClarinetFest®, including last summer's event in Assisi.

Cuper's virtuosity is certainly on display in a clean, stylish and brisk performance of this gnarly and very French concerto. His world-class technique and dynamic control yields an appropriately tossed-off effect which belies the difficulty of this music. The *Orchestre de Bretagne*, led by the composer, achieves an effective balance with the soloist with much of the busy orchestral detail present in the mix. The recorded effect is generally good, if not exceptional; however, the orchestral timbre in the loudest *tuttis* is somewhat congested and dry.

I do not wish to be without my Indésens LP of the Françaix concerto, the first recording of the piece, played by Jacques Lancelot, who was the artist to introduce

this concerto to the public in 1968. To my knowledge, the LP, with the Chamber Orchestra of Nice, has not been released in CD format. The sweet-toned Lancelot delivers a charming performance on this recording, which won a *Grand Prix du Disque* award in 1971/72.

Off four other recordings of the Françaix I know to exist in commercial release, I am familiar only with that of Maurice Gabai from 1982 (also conducted by the composer). It is an excellent performance in CD format which can be found on YouTube (audio only with still images from the CD production). Other more recent recordings have come from Dimitri Ashkenazy on the Pan Classics label, and the newest, a 2012 release on Aparte by Shirley Brill, who also appeared at last summer's ClarinetFest®. In 2010 Evil Penguin Records released a recording by the late Walter Boeykens, the very distinguished Belgian conductor and clarinetist. In addition to the Françaix (recorded in 1974), this Boeykens release includes concertos by August Verbesselt and Marcel Poot – a release which calls for review.

The remaining clarinet work programmed on **Le Gai Paris** is Françaix's popular *Thème et variations*, here in the version with piano. It was recorded by Jean-Louis Sajat in 1996 with Françaix at the piano, the year before the composer's death.

Jean-Louis Sajat, a graduate with honors from the Paris Conservatory, has played in the French National Orchestra since 1976, and in 1979 also founded the *Octuor de France*, an ensemble of strings and winds (à la Schubert), which continues to perform internationally, presenting music from the 18<sup>th</sup>–20<sup>th</sup> centuries and new works. Sajat is the ensemble's clarinetist and artistic director. His teaching experience includes 18 years on the faculty of the *Ecole Normale de Musique de Paris*.

The performance of the *Thème et variations* heard here is nothing short of stunning. Sajat's beautifully-focused tone, clean

articulation and suave control seems perfectly suited for the changing character of these variations while Françaix also displays his formidable pianistic skills. The recording process is equally successful, presenting the listener with vivid, natural and warm tones within an open-sounding space. Balance and clarity are superb. It is difficult to imagine a more effective recording of this oft-programmed piece – the shortest nine-minute listening session in recent memory.

The remainder of the program on this 100-year commemoration CD of Jean Françaix's birth includes: *Le Gai Paris* for solo trumpet and winds (with *l'Octuor à Vent de Paris*, including clarinetist and leader Phillippe Cuper); *Divertimento* for flute and piano; *Sonatine* for trumpet and piano; *Five Exotic Dances* for saxophone and piano; and the *Divertimento* for bassoon and string quintet.

This release offers 74 minutes of music by one of the most significant 20<sup>th</sup>-century composers of wind music in general, and clarinet music in particular. The two clarinet works included are given first-rate performances by stellar French players and are perhaps destined to become classic recordings of this music. There are copious notes in French and English as well as artists' photos. The release is from INDÉSENS RECORDS INDE045, available at [www.indesens.fr](http://www.indesens.fr) and Amazon.

\* \* \* \* \*

A new recording, **Perennials**, has come my way from the Scott/Garrison Duo (Shannon Scott, clarinet and Leonard Garrison, flute) which presents works of American composer Daniel Dorff. The first recording by this duo, **Barn Dances**, was reviewed in the December 2011 issue of *The Clarinet*.

Daniel Dorff's compositions have been performed by many major American orchestras, other ensembles and at well-established music festivals. He has been commissioned upon multiple occasions to furnish music for educational concerts of the Philadelphia and Minnesota orchestras, and as an arranger has worked with leading classical and pop artists. Daniel Dorff is also a clarinetist and saxophonist, having studied respectively with Ronald Reuben and Sigurd Rascher.

Mr. Dorff is long-tenured in writing for flute and clarinet in combination. The six works presented here were composed over a period encompassing 1975 through

2011, including the latest piece and CD title work, *Perennials* for flute, clarinet and piano. The duo is joined here by pianist Rajung Yang in this 19-and-a-half-minute, five-movement trio which was commissioned by Walfrid Kujala and Sherry Kujala to commemorate the retirement of flutist Helen Ann Shanley and clarinetist Richard Shanley as long-time professors (and perennial musical figures) at Baylor University. This trio is a significant addition to the none-too-plentiful repertoire for this combination. The remaining flute/clarinet duo works are: *Three Romances* (2007); *Andante con Variazioni* (1975); *Three Little Waltzes* (2010); *Two Cats* (2007); and *Dances and Canons* (1976). The program closes with another work from Daniel Dorff, a charming *Pastorale (Souvenirs du Frög)* for clarinet and piano, in which Ms. Scott is again joined by Rajung Yang in this six and a half-minute piece. The *Pastorale* is a three-part structure which opens and closes with beautiful lyrical material encompassing the lively middle section which, as it proceeds, becomes very jazzy. The piece shows good imagination, and is, in this prejudiced view, my most favored work programmed here.

The compositional style throughout the recording is essentially tonal, melodically driven and audience friendly. The composer has a good sense of structure, rhythm, and writes idiomatically well for these instruments, including some scoring and dissonant details which tastefully color these duets. Cleverly sprinkled throughout the original compositions programmed here, and alternating with the duo pieces, are four Bach keyboard inventions arranged for flute and clarinet by Dorff. These well-known two-part contrapuntal pieces set very well with winds and, in this context, clear the air somewhat before the next 20<sup>th</sup>-century piece. After all, these are “perennial” favorites by an ageless master.

The Scott/Garrison Duo has been performing since 1988, appearing publicly and at professional meetings throughout the U. S. The duo is active in the creation and promotion of American repertoire for flute and clarinet. Collectively the members hold degrees from five of the most distinguished American music schools and from France’s *École Normale de Musique de Paris* and the Marcel Dupré Conservatory. Clarinetist Shannon Scott is on the faculty

of Washington State University and teaches and performs as the principal clarinetist of the Eastern Music Festival in North Carolina. She has participated in Music from Marlboro tours and has recorded for the Marlboro Recording Society. Leonard Garrison is on the faculty of the University of Idaho and is the flutist of the Northwest Wind Quintet. He is the principal flutist of the Walla Walla Symphony, and is on the faculties of the Blue Lake Fine Arts Camp and the Red Lodge Music Festival in Montana. Korean-born Rajung Yang received musical training in Korea and the U.S. She has garnered several competition prizes and has performed solo recitals at several major venues in the U. S. and in France and Italy. In 2010 she joined the faculty of the University of Idaho.

The performances of these Daniel Dorff works (and Bach) leave little to be desired. Years of duo experience with the same partner is evident, and the playing is polished. Elements of ensemble performance – balance, intonation, rhythmic precision and unified style – are a given here. Rajung Yang proves to be a well-worthy colleague. Composer Dorff’s music is delivered with

## Woodwind Quintet CDs



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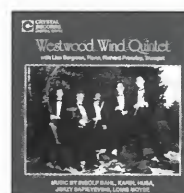
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Woodwind Quintets by Hétu, Iannaccone & Steinmetz

**CAMERATA WOODWIND QUINTET.** Eric Ginsberg, Clarinet.  
**CD756:** Quintets by Hétu, Iannaccone, & Steinmetz. *“a really top-notch ensemble, and they have chosen great pieces”* American Record Guide



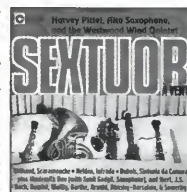
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uncompromised musical effectiveness. Recording quality is clear and timbre natural.

Daniel Dorff is something of a photographer also. He supplied the striking cover of this well-produced 2013 CD from ALBANY RECORDS, TROY1404, which is available from [www.albanyrecords.com](http://www.albanyrecords.com) and Amazon.

\* \* \* \* \*

I am very happy to have received a sampler CD from the Clarimania 2013 festival in Wrocław, Poland. This was the fifth edition of the festival which was founded by clarinetist, conductor and Artistic Director Jan Jakub Bokun who is well-known to the clarinet community through his recording and concert career, including appearances at numerous ClarinetFests®.

This year's four-day spring Clarimania included, among others, such luminaries as Florent Héau, Jean-Michel Bertelli, Shirley Brill and, yes, *Les Bons Becs!*

The CD of more than 73 minutes is very well produced and includes a cross-section of music presented at the festival – sometimes complete works, and often selected movements of larger works. Works by Pavlorek, Freidlin and Schibler are particularly appealing new finds for this writer. Performances throughout the CD are impressive and artistically very satisfying. Certainly notable is Florent Héau's lively Weber and Shirley Brill's stellar Françaix, not to overlook Anna Łukawska's traversal of Jörg Widmann's *Fantasia*.

These are live recordings, and considering they originate from four different venues, the sound is exceptionally good, especially the string orchestra material. The disc is produced by the Karol Lipiński Academy of Music in Wrocław and bears the catalog number AMUZ WR007. It is not for commercial sale. However, try [www.clarimania.pl](http://www.clarimania.pl). You may get lucky.

The following is a complete program listing with clarinetists indicated: First five works with string orchestra: Alec Pavlorek: *Four Images* (Mvt. II) for clarinet quartet (Sławomir Zawadski, Patrycja Wierzbicka, Maciej Bierć, Marek Zjawin); Jan Freidlin: *Double Concerto* (Mvt. II) for two clarinets (Maksymilian Gruchlik, Kaja Dubiel); C. M. von Weber: *Quintet in B-flat*, Op. 34 (Mvt. IV), (Florent Héau); Armin Schibler: *Concertino*, Op. 49 (Jean-Michel Bertelli); Jean Françaix: *Tema con Variazioni* (Shirley Brill); Abel Ferreira: *Chorando Baixinho* for clarinet and piano (Fernando José Sil-

veira); L. Mark Lewis: *Book of Dances and Other Diversions* ("Tango Triste") for clarinet and marimba (Timothy Phillips); Jörg Widmann: *Fantasia* for solo clarinet (Anna Łukawska); Igor Stravinsky: *L'Histoire du Soldat* suite (movs. I,II,IV,V) for violin, clarinet and piano (Jana Černožousová); two arrangements for wind quintet – Mendelssohn: *Rondo Capriccioso*, Op. 14 and Gershwin: *An American in Paris* (quintet ArteCombo, Annelise Clement, clarinet).

Clarimania will return in the spring of 2015.

## RECENT ARRIVALS

**Around the World in 60 Minutes.** Melissa Koprowski, clarinet; Roberta Garten, piano. Victor Babin: *Hillendale Waltzes*; Joseph Horowitz: *Sonatina*; Arthur Benjamin: *Le Tombeau de Ravel*; Sy Brandon: *Badinerie* and *Die Fledermaus Fantasy*; Carlos Guastavino: *Tonada y Cueca*. EMERITUS RECORDINGS 20131. Total time 63:00. Email: [emeritusrecordings@gmail.com](mailto:emeritusrecordings@gmail.com)

**Dissolving Images.** Chamber Music of Mark Gustavson: *Dissolving Images* for piano; *Jag* for flute, clarinet (Vasko Dukovski), trombone, piano, violin and cello; *Quintet* for clarinet (Edward Gilmore) and string quartet; *Trickster* for solo clarinet (Edward Gilmore); *A Fool's Journey* for flute, clarinet (Alan R. Kay), piano, percussion, violin and cello. ALBANY RECORDS TROY1424. Total time 78:20. [www.albanyrecords.com](http://www.albanyrecords.com)

**20th-Century Italian Clarinet Solos.** Sergio Bosi, clarinet. Luciano Berio: *Lied*; Bruno Bettinelli: *Studio da concerto*; Valentino Bucchi: *Concerto*; Renato Dionisi: *Monodia*; Agostino Gabucci: *Fantasia orientale* and *Improvviso*; Giacomo Miluccio: *Rapsodia*; Nino Rota: *Lo Spiritismo nella vecchia casa*; Giuseppe Ruggiero: *Episodi*; Carlos Savina: *Trittico*; Flavio Testi: *Jubilus I*. NAXOS 8.573090. Total time 62:49. [www.naxos.com](http://www.naxos.com)

**Shades of Gray.** Gary Gray, clarinet (and alto/tenor saxophone in three tracks); Bill Cunliffe, piano; Judith Farmer, bassoon; Joanne Pearce Martin, piano; Adam Korniszewski, violin; Kenny Burrell, guitar; Juliette Gray, spoken voice; Vince Maggio, piano. George Gershwin: *Three Preludes* for clarinet and piano; and *Rhapsody in Blue* for clarinet and piano; Gernot Wolfgang: *Three Short Stories* for clarinet and bassoon; Mark Carlson: *Hall of Mirrors* for

clarinet and piano; Charles Harold Bernstein: *Blending* for clarinet and violin; Bill Cunliffe: *Yin and Yang* for clarinet and alto saxophone; Kenny Burrell: *Blue Muse* for clarinet and guitar; Billy Strayhorn: *Lush Life* for spoken voice, piano and tenor saxophone; Antonio Carlos Jobim: *Wave*, improvisation for piano and alto saxophone. CENTAUR RECORDS CRC 3251. Total time 68:52. [www.centaurrecords.com](http://www.centaurrecords.com)

**Maybe September.** Ken Peplowski, clarinet and tenor saxophone; Ted Rosenthal, piano; Martin Wind, bass; Matt Wilson, drums. Eleven tracks of tunes by Berlin, Paul Madison/Shaw, Peplowski, Bill Trader, Brian Wilson, Lennon-MacCartney, Al Dubin, Ellington, Percy Faith, Harry Nilsson and the "Romanza" from the Poulenc *Clarinet Sonata*. CAPRI RECORDS, LTD. 74125-2. Total time 63:01. [www.caprirecords.com](http://www.caprirecords.com)

**Clarinet Live Concert.** Calogero Palermo, clarinet; *Orchestra della Provincia di Catanzaro* "La Grecia," conducted by Nunzio Ortolano. Johann Stamitz: *Concerto in B-flat*; Franz Anton Hoffmeister: *Concerto in B-flat*; Saverio Mercadante: *Concerto in B-flat*; Nunzio Ortolano: *Sonata* (for clarinet and string orchestra). EDIZIONI MUSICALI WICKY WKYCD01204. Total time 64:36. [www.wickymusic.com](http://www.wickymusic.com)

**Low Blow: Student Favorites for Bass Clarinet and Piano.** James M. Hinson, bass clarinet; Kris Pineda, piano. E. Bozza: *Ballade*; P. LaPlante: *Gloucester*; H. Eccles/Goldberg: *Sonata in G Minor*; N. H. Long: *Undercurrent*; A. G. Hoffmann: *Serenade Basque*; D. D. Bennett: *Deepwood*; B. Marcello/Hite: *Sonata in A Minor*; E. German/Voxman: *Pastorale and Bourrée*; D. D. Bennett: *Basswood*; L. Ostransky: *Marche Comique*; J. E. Galliard/Merriman: *Adagio and Allegro*; W. D. Davis: *Variations on a Theme of Schumann*. Artist produced. Email: [jhinson@siue.edu](mailto:jhinson@siue.edu)

**Generations.** Peter M. Bianca, clarinet; Adriana Teodoro-Dier, piano. Paul Jeanjean: *Arabesques*; Sy Brandon: *Three Greek Dances* and *Hep Cats*; Antoni Szałowski: *Sonatina*; Schumann: *Romances*, Op. 94; Reger: *Two Pieces*; Joseph Küffner (often attributed to Weber): *Introduction, Theme and Variations*. EMERITUS RECORDINGS 20134. Total time 54:10. Email: [emeritusrecordings@gmail.com](mailto:emeritusrecordings@gmail.com)

Good Listening!

# 2014 HIGH SCHOOL SOLO COMPETITION

**Eligibility:** Competition participants must be 18 years old or younger as of June 30, 2014.

**Application:** Deadline for the submission of application and other application materials is: **Tuesday, April 1, 2014**. Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. Application Fee: \$65 U.S. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.
- II. **Recording Instructions:** Please provide a high quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
  1. **Witold Lutoslawski, *Dance Preludes* (movements I, II and V)**
  2. **André Messager, *Solo de Concours***
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest, in a separate **written and signed statement**, that the recording is the playing of the contestant and has not been edited.
- V. **A summer address, telephone number and email address (all if possible) should be provided. Email is the preferred means of communication. Please check your email regularly as this is how you will be contacted.**

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. **Do not include any identification on your audio files.** There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be by taped audition. Finalists will be chosen by committee. Notification will be sent by Friday May 9, 2014. Final round will be held at the ClarinetFest® 2014 in Baton Rouge, LA, July 30 – August 3, 2014. Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest® 2014. Travel and other expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

## PRIZES

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

The International Clarinet Association 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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# Clarinetnotes

## Musical Acoustics Research Library – New Digital Collection and Website

Stanford University Libraries has provided digital access to large portions of the Musical Acoustics Research Library (MARL) making available important research papers from some of the most eminent acousticians of the 20<sup>th</sup> century (<http://www.oac.cdlib.org/findaid/ark:/13030/kt6h4nf6qc/>). The MARL collection consisting of nearly 60 linear feet of materials is dedicated to the study of all aspects of musical acoustics. The collection, established in 1996, came about through a joint effort of Carleen Hutchins and other representatives of the Catgut

Acoustical Society (CAS), Stanford's Center for Computer Research in Music and Acoustics (CCRMA) and Virginia Benade. MARL consists of the research materials from acousticians around the world who were dedicated to studying different aspects of violin making, which make up the Catgut Acoustical Society papers, and the archives of three prominent wind instrument acousticians, John Backus, John W. Coltman and especially Arthur H. Benade. Benade's work extends far beyond the study of wind instruments and includes the acoustic properties of a performer's mouth cavity, throat and lungs; the sound patterns that emerge from the open holes and bells of instruments and the sound a space returns to an instrument; the perception of

hearing; and room acoustics and the successful design of concert halls. The collection consists of correspondence, research papers, photographs, media, digital materials, wood samples, clarinet mouthpieces and lab equipment.

In addition to the MARL, the entire 41 years of the *Newsletter* and *Journal* of the Catgut Acoustical Society are completely available online (<http://www.oac.cdlib.org/findaid/ark:/13030/c8gt5p1r/>). The Catgut Acoustical Society was formed by acousticians interested in the acoustics of the violin and other string instruments. In May 1964, the Society published its first *Newsletter*, an informal, typewritten periodical printed by a stencil duplicator that soon matured into a scholarly research publication. The title changed to the *Journal of the Catgut Acoustical Society* in 1984 and again in 1990 to *CAS Journal*, ending in 2004 when the Society merged with the Violin Society of America as the CAS Forum.

The digital projects were funded by the Violin Society of America, CCRMA, the Stanford University Arts Institute and the Stanford University Libraries.

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# 2014 RESEARCH COMPETITION CALL FOR PAPERS AND PRESENTATIONS CLARINETFEST® 2014 | BATON ROUGE, LA

The International Clarinet Association will hold its ClarinetFest® 2014, a symposium and festival devoted to the clarinet, in Baton Rouge, Louisiana. The artistic director is Robert DiLutis, professor of clarinet at the University of Maryland (formerly LSU). The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations must be I.C.A. members and must register for the conference.

**Eligibility:** Presenters on the program in 2013 are ineligible for 2014. Each person is limited to one proposal. Prizes will be offered by the I.C.A. as follows: First-place paper, U.S. \$1000 and guaranteed publication in *The Clarinet* journal (subject to editing); and second-place paper, U.S. \$500.

To submit a proposal, send the following:

1. SIX copies of an abstract (1200–1500 words) fully describing the content of the proposed paper or lecture-recital. Include a complete list of sources. The name or identification of the author must not appear on the proposal.
2. ONE copy of an author identification sheet containing the author's name, address, phone numbers, email address and title of the paper. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author (limited to 150 words), as you would like it printed in the conference program.

The above materials must be received by January 15, 2014. Please send to:

Dr. Douglas Monroe  
I.C.A. Research Presentation Committee Chair  
East Carolina University School of Music  
102 A. J. Fletcher Music Center  
Greenville, NC 27858  
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Email: monroed@ecu.edu

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When scanning photos or setting your digital camera to create electronic images for use in the magazine, resolution is a very important consideration. For high-resolution printing, each photo must include at least 300 pixels per inch (ppi) at the approximate dimensions anticipated for use. To clarify, photos intended for reproduction at the one-column width should be at least 2.25" wide and include at least 300 ppi, while photos intended for reproduction at the two-column width should be at least 5" wide and include at least 300 ppi. Photos with inappropriate resolution settings may have to be rejected because they will reproduce too poorly to use, or they may have to be used at a size smaller than anticipated in order to maintain their quality.



# Conferences & Workshops

## 2013 OU CLARINET SYMPOSIUM REVIEW

by Lauren Cox and  
Meghan Merciers

Suzanne's Tirk's revival of the OU Clarinet Symposium both continues David Etheridge's legacy and brings her own enthusiasm and cheerful personality to a valuable Oklahoma tradition. This year's headliners included Elsa Ludewig-Verdehr, Charles Neidich, Gregory Raden and David Shifrin, with many other excellent performances and presentations from clarinetists across the country. Next year's Symposium will take place June 12–14, 2014 ([ouclarinetsymposium.ou.edu](http://ouclarinetsymposium.ou.edu)).

### David Etheridge Tribute Concert

Family: That's what everyone remembers about David Etheridge's OU Clarinet Symposium. In the many speeches and performances honoring David's kindness, generosity of spirit and sense of humor, everyone agreed that the OU Symposium was a family reunion where everyone felt special and included. To honor his legacy, François Kloc introduced the new scholarship endowed by Buffet Crampon: the David Etheridge Memorial Scholarship. This year Dr. Suzanne Tirk awarded the full academic scholarship to Justin Pearse from Prague, Oklahoma.

The speakers – Angela Carter, Cheryl Etheridge, Mike Lomax, Elsa Ludewig-Verdehr, Annette Luyben and Pam and Phil Muncy – were spread throughout a program that included David's friends and former students. The first performance, Mozart's *Divertimento No. 2*, KV 229, was a trio that included two of Etheridge's last doctoral students: Stacy Smith,

Michael Whitmore and Jim Meiller. Jerry Neil Smith performed *Three Little Pieces* by James Redding and honored Etheridge's history as a jazz player, performing *Over the Rainbow*, one of David's favorites, with Larry Pierce, piano, and John Cole, bass.

Keith Lemmons, Jared Davis and Steve Hanusofski each played one movement of the Poulenc *Sonata*, another of David's favorites. Ben Redwine performed part of Maurice Saylor's new work, *Comic Symphony*, and his own arrangement of Gershwin's *I Got Rhythm*, featuring the opening from *Rhapsody in Blue*. In Jorge Montilla's *Registro de Pajarillo*, Cathy Wood honored David's sense of humor by playing a work for solo E-flat clarinet. A quartet of the last "first-generation Etheridge students" – Jennifer Hubler, Chloe Swaim, Yen-Oahn Vo and Melissa Martinez – performed *Danny Boy* (arr. Todenhoft) that brought the audience to tears. The Texas Clarinet Consort (Robert Walzel, Raphael Sanders, James Gillespie, John Scott, Doug Storey and Gary Whitman) ended the concert with "When I Fall in Love," dedicated to Cheryl Etheridge, and another favorite of David's, "My Funny Valentine."

This was a touching and often funny tribute to David Etheridge, allowing everyone to remember his legacy of pedagogy, performance and scholarly writings, while also sharing stories and recreating the sense of family so highly valued by his friends, colleagues and students.

### Evening Performances

David Shifrin, with Chad Burrow and Gail Novak, presented the Thursday evening recital, consisting mainly of clarinet standards performed with personality and charm. The Poulenc *Sonata for Two Clarinets*, with Chad Burrow, was an exciting, effortless partnership that highlighted whisper-soft dynamics, followed by the Poulenc *Sonata*

for Clarinet and Piano which was by turns exuberant and gentle. The first half closed with a beautifully executed rendition of the Debussy *Première Rhapsodie*. The second half was remarkable for its sensitive treatment of three very different works: Schumann's *Three Romances*, Kovács' *Sholem-alekhem, rov Feidman!* and Rossini's *Introduction, Theme, and Variations*. A real crowd-pleaser, Shifrin's performance of the Rossini was facile and rousing, creating a strong connection with the audience. The encore, Ponchielli's *Il Convegno* with Chad Burrow, ended the evening with whimsy and panache.

Friday evening's concert was given by Gregory Raden and assisted by Gail Novak, piano. Raden exuded confidence and control as he played repertoire standards such as Finzi's *Five Bagatelles*, Widor's *Introduction and Rondo* and Weber's *Grand Duo Concertant*. He executed technique with great ease in Karg-Elert's *Sonata for Solo Clarinet*, including his seamless use of circular breathing. Jared Davis joined him in duet on Mendelssohn's *Konzertstucke No. 1 in F minor*, and they played beautifully as an ensemble. Mr. Raden transcribed two Schubert songs for the performance, *Wanderers Nachtlied* and *An den Mond*, which he dedicated to the recent tornado victims in Oklahoma; these were both reverent and poignant. His encore was *Viktor's Tale* by John Williams from the movie *The Terminal*. It was a fun and lighthearted way to end a serious program.

The performers on Saturday's closing concert are long-time friends and colleagues Charles Neidich, clarinet, and Jonathan Shames, piano; this was evident in their spectacular sense of balance and ensemble. Mr. Neidich enlightened the audience about each of the works played, and he chose many lesser-known compositions for the recital, including Mieczyslaw Weinberg's *Sonata*, Op. 28 and Max Reger's *Sonata in*

*B-flat*, Op. 107. The second half of the recital included Copland's *Sonata* (originally for violin) and two solo pieces, Carter's *Gra* and Neidich's own work *In Memoriam* (for his father), which had a haunting multi-phonic passage and was quite somber. The concert closed with Neidich's transcription of Saint-Saëns' *Introduction and Rondo Capriccioso*, Op. 28. The audience jumped to their feet after this incredible showcase of the clarinet's altissimo range. Charles Neidich played with the kind of virtuosity that has you leaning in so close with wonder and awe that you almost fall out of your seat!

## Morning and Afternoon Recitals

### Thursday, June 13

The 2013 University of Oklahoma School of Music Clarinet Symposium opened with the David Etheridge Memorial Recital – Etheridge's favorite time to perform during the symposium – featuring David Carter and Jonathan Holden, with Sallie Pollack, piano. Carter performed the unaccompanied work *Nocturno en una noche perdida* by William Ortiz, an atmospheric work with all eyes following Carter across the stage as lights faded in and out, *Cantilène* by Louis Cahuzac and *Three Impressions*, Op. 87 by Viktor Kalabis, a duet for two clarinets, performed by David Carter and Angela Brenton Carter. In the second half, Jonathan Holden performed *Peregi Verbunk* by Leó Weiner with charm and flair, the Kovács *Hommage à R. Strauss* and William Hurlstone's *Four Characteristic Pieces*. The works showcased both Holden's deeply expressive playing and his impressive technical mastery.

The afternoon recital presented by the Verdehr Trio (Walter Verdehr, Elsa Ludwig-Verdehr and Silvia Roederer) was an eclectic "tasting menu" which highlighted the styles and textures of several composers which they commissioned during their 40-year residency at Michigan State University. The concert opened with a flurry of virtuosity by the entire trio in Jennifer Higdon's *Dash* (2001), and was followed by movements from Alan Hovhaness' eerie and beautiful *Lake Samish* (1988) and Bright Sheng's ethereal and sometimes tribal sounding *Tibetan Dance* (2000). Each movement of Sebastian Currier's *Verge* (1997) begins with the words "Almost too," leading Elsa to joke that it was "almost too hard." Additional selections were William Bolcom's *Trio* (1993),

Peter Dickinson's *Celebration Trio* (2009) and Alexander Arutiunian's *Suite* (1992). The *Dialog and Finale* from the Arutiunian was a perfect ending to the concert, first mesmerizing the audience with its mournful exchange between clarinet and violin and eventually growing in intensity with its folk-like melodies to a climactic finish.

### Friday, June 14

Friday's morning recital was split between Dawn Lindblade and the duo of Bradford Behn and Lee Livengood. Along with Hong Zhu, violin, and Sallie Pollack, piano, Lindblade performed the dramatic *Lake Samish* by Alan Hovhaness, featuring the lush low register of the clarinet and sensitive interactions and balance between the performers. The duo of Behn and Livengood, with Melissa Livengood on piano, included the Glazunov Entr'acte from *Raymonda* (arranged by Mitchell Lurie) and *Suite Cantando* by Bill Douglas. These five short movements for clarinet, bass clarinet (adapted from the original bassoon part) and piano frequently explore the timbre of clarinet and bass clarinet in unison and octaves with influences ranging from Gregorian chant to Celtic and New Age music.

Boris Allakverdyan's recital with pianist Gail Novak was a highlight of the symposium, keeping the audience breathless with the combination of his impressive technique and profound expression, all the while maintaining a comfortable rapport with the audience. The concert began with Alamiro Giampieri's *Carnival of Venice, Nocturne*, Op. 19 from *Six Morceaux* by Tchaikovsky (arr. S. Rozanov) and *Three Pieces for Clarinet Solo* by Stravinsky. Debussy's *Première Rhapsodie* opened with a beautiful, misty atmosphere, ending with cheers from the audience. The program concluded with the Gershwin *Three Preludes for Piano* (arr. James Cohn) and *Hora Staccato* by Grigoras Dinicu.

### Saturday, June 15

The AdZel Duo (Miriam Adam and Stephanie Zelnick) captivated the Saturday morning audience with the personality and flair they conveyed in performance. Their portion of the concert consisted entirely of music written specifically for the duo, and included two world premieres: Anne Guzzo's *Antelope* (2012) and Forrest Pierce's *The Book of Queendom* (2012), both works fulfilling the self-described mission of the group to combine "Jewish-American and

Arab-American influences...to break down the walls that separate people and to build new forms of dialogue." Jason Barabba's *Catawumpus* (2011) portrayed the duo's rich blend and impeccable pitch. *AdZel* (2011) by Mohammed Fairouz closed their segment of the concert.

Always the consummate artist, Keith Lemmons dazzled the audience in the second half along with Kevin Vigneau (oboe) and Denise Reig Turner (bassoon) in Villa-Lobos' *Trio for clarinet, oboe, and bassoon* (1921). The contrapuntal rhythms, extreme register range for all the instruments and wild dissonance were executed with ease and perfect balance.

Chad Burrow's recital was one of the finest of the entire symposium. From the contrasting repertoire selections to the thoughtful execution of each phrase, every moment was engaging. The recital began with a beautiful rendition of Brahms' *F minor Sonata*. Next was Berio's *Sequenza IX*, and Burrow displayed his brilliant extended technical facility while also making the piece accessible. The Cahuzac *Variations sur un air du Pays D'oc* was blissful in its perfection. He closed the program with *KlezMusik* (1995) by Simon Sargon, and the audience was quick to their feet in a standing ovation for a musician that is both entertaining to watch and awe-inspiring to hear.

The second Saturday afternoon concert featured the OU Clarinet Symposium Clarinet Choir and Kristin Eiffert, the winner of the Young Artist Competition. Eiffert performed the first movement of Maurice Saylor's *Comic Symphony*, characterized by a bold altissimo introduction with stark contrasts in register and dynamics. Ben Redwine presented Eiffert with a new Buffet E12 clarinet from Buffet Crampon at the Thursday evening recital.

The 45-member clarinet choir was conducted by Jim Meiller. Their program was wonderfully varied, including lush chorales, technically challenging works and familiar favorites. Their blend was excellent and well-supported by a strong low-clarinet presence. The program included *Choral-Prelude* by Robert Washburn, *Dodecaphonic Essay* by Elliot del Borgo, *Four Etudes* (II. *Triads*) by Michael Hennagan, *Send in the Clowns* (Sondheim, arr. Jerry Neil Smith), *Pas Redoublé* by Saint-Saëns (arr. Matt Johnston) and *Clarinetto Capriccio* arranged by Irvin Wagner.

## Lectures, Presentations, and Master Classes

The lecture by the Verdehr Trio served to educate the audience about the more than 200 works that have been commissioned by the violin, clarinet and piano trio over the past 40 years. In this intimate lecture, several clips from the trio's CD and DVD series, "The Making of a Medium," were featured and included video footage of the incomparable Peter Schickele, Joan Tower, Libby Larsen, Robert Mann, Peter Sculthorpe and Gian Carlo Menotti. This presentation provided a unique look into the composers' inspirations for the repertoire they wrote for the trio. The works chosen for the lecture did not overlap with any of the music performed in the earlier recital, highlighting the vast amount of repertoire which is the trio's legacy. The trio took questions at the end of the session.

Brad Behn and Lee Livengood gave an informative talk on the art of making and refinishing mouthpieces. Care and maintenance were discussed as well as the importance of considering many aspects when selecting a mouthpiece, not just the facing and tip opening. Keeping an open mind and trying many different things was of great emphasis. Attendees of the symposium also had the opportunity to speak with each gentleman individually at their respective vendor tables.

Master classes were presented by each of the evening recitalists, presenting various approaches to pedagogy, interpretation and playing fundamentals.

In David Shifrin's master class, humor ruled the day, as he often admonished students to "use the entire facing that you paid for!" He presented a funny, informative session that used metaphor and imagery ("Figure out your basic golf swing.") to assist students achieve the desired sound and phrasing. Participants included Karen Pearce (Muczynski *Time Pieces*), Sarah McMichen (Mozart *Concerto*), Hattie Bestrul (Gaubert *Fantaisie*) and Dominique Hout (Stravinsky *Three Pieces*).

Elsa Ludewig-Verdehr worked mainly with musical elements versus technical, addressing the importance of phrase relationships and dynamic contrast within, saying that master classes often do not provide enough time to properly address technique. It was inspiring to see such an extraordinary musician and pedagogue coax so much from the master class participants

in such a short period of time. Participants included Abigail Pappas (Weber *Concerto No. 1*), Dillan Francis (Mozart *Concerto*), Sarah Demy (Rozsa *Sonatina*) and Clara Byom (Martino *A Set for Clarinet*).

Charles Neidich combined a detailed history and analysis of the works performed with a detailed, technical approach to altering embouchure, hand position and other playing fundamentals. His scholarly approach and extensive knowledge of the repertoire and history gave great depth to the sessions with each student. Participants included Jessica Hill (Weber *Concertino*), Zachery Pavlicek (Stravinsky *Three Pieces*), Lauren Patterson (excerpts from Beethoven *Symphony No. 6* and Brahms *Symphony No. 3*) and Calla Olson (Malcolm Arnold *Sonatina*).

Gregory Raden's orchestral excerpt master class focused on what the performer needs to accomplish to play a successful audition. One of his main goals was for the performer to recreate the feeling of playing a work in context, but only playing a few lines in the excerpt. Participants included Caitlin Long (Beethoven *Symphony No. 6*), Kari Peercy (Berlioz *Symphonie Fantastique*, Schumann *Symphony No. 2*) and Katie Batt (Mendelssohn *A Midsummer Night's Dream*).

## CLARIMANIA 2013

### *A Report by Jeremy Reynolds and Timothy Phillips*

The fifth annual Clarimania festival was held April 23–27, 2013, in Wrocław, Poland. Jan Jakub Bokun, the director of Clarimania, has grown this event to become one of the most important festivals for wind instruments in Europe. He brought together artists from nine different countries to present recitals, concerto performances, master classes and pedagogical forums. BG, Buffet-Crampon, Rico, Schwenk & Seggelke, Henri Selmer Paris, Rico, Vandoren and Yamaha were also on hand to present their equipment.

The "Prologue" concert began with the world premiere performance of Jan Freidlin's *Double Concerto for Two Clarinets and Strings* performed brilliantly by Maksymilian Gruchlik and Kaja Dubiel. The middle work featured Sławomir Zawadzki, Patrycja Wierzbicka, Maciej Bierć and Marek Zjawin on *Four Images for Clarinet Quartet and Strings* written by Aleš Pavlorek

for E-flat clarinet, two B-flat clarinets and bass clarinet. The concert concluded with the Mozart *Sinfonia Concertante for Oboe, Clarinet, Bassoon and Horn in E-flat Major*, KV 297b. This concert, consisting entirely of student soloists and the Wrocław Academy Chamber Orchestra, represented an excellent level of musicianship and artistry.

The first full day of Clarimania began with morning master classes in three different locations presented by Jiří Hlavač (Czech Republic), Jeremy Reynolds (USA) and Jean-Michel Bertelli (France). The afternoon began with a recital by Timothy Phillips and T. Adam Blackstock (USA) featuring European premieres of works for clarinet and marimba by L. Mark Lewis, Bill Douglas and William Thomas McKinley. The recital concluded with a world premiere by Jorge Montilla titled *Clarimba* that featured a fun and fitting quote from Lutoslawski's *Dance Preludes*. The second recital of the day featured Brazilian Fernando José Silveria with works by South American composers. Fernando's performance was a perfect combination of style and craft; he has a beautiful tone, seamless technique and a great feeling for the music he plays.

The day concluded with an exhilarating, must-see performance by *Les Bon Bees*, the famous clarinet quartet from France. This group, featuring clarinetists Florent Héau, Eric Baret, Laurent Bienvenu and Yves Jeanne, along with percussionist Bruno Desmouilleries, performed an 80-minute program from memory complete with dancing and acting. By the end of their program, they had taken the audience "around the world" with a characteristic folk songs and other tunes representing every corner of the globe.

The second morning of master classes were conducted by Jiří Hlavač (Czech Republic), Jeremy Reynolds (USA) and Fernando Silveira (Brazil). In the afternoon, Jiří Hlavač gave an enlightening lecture about "20<sup>th</sup>-Century Czech Clarinet Literature." Phillipe Pachet (France) then performed a recital featuring a world premiere by Ida Gotkovsky entitled *Variations de Printemps*. Jeremy Reynolds (USA) finished up the afternoon activities with a program of music by Bartolomé Pérez Casas, Paul Bonneau and Robert Muczynski.

The evening concert was a highlight of the festival as Jan Jakub Bokun led the Wrocław Chamber Orchestra Leopold



(Photos by Adam Hawalec)

*Les Bon Becs*

“The Saxensemble” featured an exhilarating rendition of Benjamin Britten’s *Simply Symphony*. Robert Matuszewski (Poland) was joined by accordionist Piotr Slocinski (Poland) for a fine performance of works ranging from Siemionow to Piazzolla. In the afternoon, well-known Polish pedagogue Mieczyslaw Stachura conducted an insightful lecture on teaching methods, and Roman Widaszek (Poland) presented an excellent lecture on Polish chamber music with clarinet.

The evening featured a concert of talented young female artists that was titled “Trampoline of Youth – Ladies First!” Violinist Lucia Kopsová (Slovak Republic), clarinetist Jana Černohouzová (Czech Re-

public) with soloists. First, Florent Héau (France) performed C. M. von Weber’s *Quintet* in a somewhat rarely heard version with string orchestra. His performance was virtuosic and colorful. Next, Jean-Michel Bertelli performed an assured and appealing version of the *Concertino*, Op. 49 by Armin Schibler. Shirley Brill then performed the *Tema con Variazioni* by Jean Françaix and Heinrich Baermann’s *Quintet*, Op. 23 in E-flat Major with string orchestra. Brill’s sound was gorgeous and sonorous while her interpretations were delivered with nuance and proficiency. The evening ended with a graceful rendering of *Il Convegno* by Amilcare Ponchielli with Jean-Michel Bertelli and Florent Héau as soloists.

The third day began with master classes lead by Florent Héau, Roman Widaszek



*The Arte Combo*

(Poland) and Timothy Phillips (USA). A lunchtime concert by the Polish group

public) and pianist Lucie Valčová brought their brilliant, massive sounds to the stage for Khachaturian’s *Trio* and Igor Stravinsky *L’Histoire du Soldat*. Mei-Hung Lu (Taiwan) performed with sensitivity beyond her years on three works by Philippe Gaubert, Jean-Michel Damase and Franco Donatoni. Anna Łukawska (Poland) gave a sprightly performance of Jean Françaix’s *Concerto pour clarinette et orchestra* as well as a passionate display of maturity in Jörg Widmann’s *Fantasia* for solo clarinet.

The last day of Clarimania began with master classes by Philippe Pachet, Shirley Brill, Fernando Silveira and members of the French Wind Quintet Arte Combo. Takeshi Nozaki presented a very instructive lecture on the clarinet in Japan, and the late afternoon was for the students! This portion of the festival was a forum to discuss auditions, teaching, performing and any other clarinet topics of interest to the student attendees.



*Florent Héau with Jan Jakub Bokun conducting the Wrocław Chamber Orchestra Leopoldinum*

The Arte Combo, winners of the 6th “Henry Tomasi” International Competition, completed the last concert of the festival. This energetic group performed pieces by Jean Françaix, Marko Tajecevic, György Ligeti, Tomoyuki Hisatome and two works arranged by the ensemble’s bassoonist Frank Sibold. After the final work on the program, during the thunderous applause, the wind quintet ran to the front of the stage to perform something well-known to even an international audience: the theme to *The Simpsons*.

A huge note of appreciation needs to be directed to festival coordinator Justyna Milosz-Konopacka and festival director Jan Jakub Bokun for their hard work putting together this wonderfully executed and multi-faceted international festival.

## BELGIAN CLARINET ACADEMY 2013

by Catherine Fraser

The 2013 Belgian Clarinet Academy took place July 10–16 in the beautiful seaside town of Ostend. Students came to study with Robert Spring, professor of clarinet at Arizona State University, Eddy Vanoosthuysse, principal clarinet of the Brussels Philharmonic and professor at the Royal Conservatory of Music in Ghent and Julia Heinen, professor of clarinet at California State University, Northridge. This year, participants repre-

sented seven different countries: the United States of America, Belgium, Canada, China, Ireland, Holland and Poland. The week was intense, but also very successful.

The focus of the program is for the students to perform as much as possible and interact with other clarinetists to become better musicians. Each day began with a warm-up class. Throughout the course of the day, students participated in lessons, clarinet quartet coaching and clarinet choir rehearsals. The remainder of the time was open for lesson observations and practicing. Each student was given their own spacious practice room. Lessons were open to all students who wished to observe so they could learn from their peers and maybe even pick up some teaching techniques!

The students also learned about Belgian culture by staying with host families who graciously opened up their homes and hearts. In our free time, many students travelled to Bruges, while others relaxed and enjoyed the beaches of the North Sea. Cobblestone roads, beer, waffles and fantastic chocolate were some of the many highlights.

The week concluded with two concerts. The first featured solo performances, and the second showcased the clarinet quartets and the clarinet choir. A farewell banquet marked the end of the program to thank the host families and let the students mingle one last time.

It was a wonderful break away from the normal university routine to go somewhere to focus on just clarinet! Being around so

many amazing players was inspiring, and interacting with students from many different cultures also broadened perspectives. It was a great learning experience and many came away feeling even more enthusiastic about the clarinet.

Many thanks to Guido Six for organizing the program and hosting it at the Ostend Conservatory. Also, a big thank-you goes to the professors, and last, but not least, the host families, many of whom host students every year.

## GETTYSBURG CLARINET DAY, FEBRUARY 23, 2013

A review by Aaron D. Scott

The Gettysburg Clarinet Day 2013 took place at Gettysburg College, Sunderman Conservatory of Music in Gettysburg, Pennsylvania. It was hosted by Aaron D. Scott, adjunct assistant professor of clarinet, with guest clarinet ensembles of The United States Air Force, Army and Marine bands located in the Washington, D.C. area. The day began with performances by each clarinet ensemble. The United States Air Force “Baby Blues” Clarinet Quartet, comprised of Technical Sergeants Laura Henry, Kristin King, Brian Wahrlich and Sara Wollmacher, opened its program with Felix Mendelssohn’s *Three Songs Without Words*, arranged by Béla Kovács. The second piece performed was *Political Implications* by Gary Kulesha. This contemporary work scored for E-flat, two B-flats and bass clarinet was in three movements showcasing each performer with lyrical and technical demands. Percy Grainger’s *Irish Tune from County Derry* highlighted the clarinet quartet’s ability to create a luscious and pure sonority which ended a fantastic recital.

The United States Army Band Clarinet Ensemble, “Pershing’s Own,” included Staff Sergeants Martin Gold, Leigh Lafosse, Aaron Scott and Sergeant First Class Cheryl Ani. They opened with the *Petit Quatuor* by Jean Françaix, followed with *Sonic Flare* by Dr. Carlos Velez. This post-minimalistic work was well executed with well-balanced and intricate rhythmic motives showcasing the virtuosic technical abilities of “Pershing’s Own.” The *Concerto in F minor, Op. 73, Adagio* by Carl Maria von Weber displayed the ensemble’s mastery of lyricism and blend, while the final piece was an arrangement of Astor Piazzolla’s *Four for Tango*. The rhythmic vitality, energetic style



Belgian Clarinet Academy faculty and participants



*Gettysburg Clarinet Day Side-by-Side Clarinet Ensemble: Seated (left) – Lewis Holder, TSgt. Brian Wahrlich, Brianna Kirk, SSG Aaron Scott, Emma Raver, TSgt. Kristin King, Sarah Ojemann, SSG Leigh Lafosse Standing (left) – Dr. Russell McCutcheon, Anna Kane, SSG Martin Gold, Brian Denu, TSgt. Sara Wollmacher, Alyssa Foxx, TSgt. Laura Henry, Isabelle Punchatz, SFC Cheryl Ani, Alice Broadway*

and use of added percussive sounds captivated the audience through a terrific finale.

The “President’s Own” United States Marine Clarinet Trio included Master Gunnery Sergeant Elizabeth Matera, Master Sergeant Frederick Vare and Staff Sergeant Shannon Coleman. They began their recital with Wolfgang Amadeus Mozart’s *Allegro* from *Sonata No. 9 in F Major*. This arrangement was diverse in technical passagework and elegant phrases while passing melodic content and rhythmic motor through all three voices. Their second piece was titled *Woodwind Revels* by R.M. Endresen which highlighted the performers with cadenzas and a plethora of rubato.

The “Participant Performance Master Class” allowed select students to perform for the military musicians. Mark Sloss from Professional Wind Instrument Consultants of New Jersey offered an Instrument Selection Master Class discussing the process for choosing a clarinet. Professor of Clarinet at the University of Maryland and Buffet artist Robert DiLutis assisted. Other vendors for the event included J.W. Pepper Inc. and Vandoren USA. Additional events included a Military Band Mock Audition and the Clarinet Ensemble Reading Session for participants to sightread ensemble repertoire with the military musicians and the Gettysburg Clarinet Ensemble.

The evening Military Gala began with SFC Cheryl Ani, accompanied by Scott Crowne, performing Ernest Chausson’s *Andante et Allegro pour clarinette et piano*. SFC Ani’s ability to sustain and propel the lyricism of the clarinet solo forward was complimented well with Dr. Crowne’s delicate, yet active, piano accompaniment.

TSgts. Brian Wahrlich and Sara Wollmacher performed the *Sonata for Two Clarinets* by Francis Poulenc. Their exemplary skills of balance, blend and technique were well demonstrated in this quirky and humorous duet. Typically a bass clarinetist for the “Pershing’s Own” Clarinet Ensemble, SSG Martin Gold displayed his B-flat clarinet playing with an unaccompanied solo by Paul Richards titled *Magic Forest Scenes*. Wolfgang Amadeus Mozart’s *Trio in E-flat Major for Clarinet, Viola and Piano, K. 498, Andante and Menuetto* was reduced to only two clarinets by Peter Hodgson. TSgt. Laura Henry and Kristen King displayed marvelous collaboration of melody and driving accompaniment figures, proving a successful arrangement and performance. The final solo performance was SSG Leigh Lafosse with Carl Reinecke’s *Introduzione ed Allegro Appassionato, Op. 256*. SSG Lafosse’s colorful and vibrant tone melded into Dr. Scott Crowne’s piano accompaniment, creating a rich and dark timbre throughout a very captivating performance.



*Clarinet Academy of America participants and faculty*

To end an enriching day of clarinet events the Gettysburg Clarinet Ensemble and the Air Force and Army musicians combined to perform Sergei Prokofiev’s *March, Opus 99*, Maurice Ravel’s *Pavane Pour une Infante Defunte*, Paul Harvey’s *Rockabelly*, under the direction of Dr. Russell McCutcheon and Alice Broadway.

Please visit [ww.gettysburg.edu/music](http://ww.gettysburg.edu/music) for more information about Gettysburg College, Sunderman Conservatory of Music.

## CLARINET ACADEMY OF AMERICA, JUNE 2013

*A Report by Melissa Bowles*

This year’s Clarinet Academy of America (formerly the Clarinet Academy of the South) took place June 10–14, 2013, on the campus of the University of Georgia. Hosted by professors D. Ray McClellan, Robert DiLutis and guest William Blayney, participants spent a week immersed in clarinet performance and pedagogy. Each participant performed in two master classes, a clarinet quartet recital, received a private lesson and attended lectures on a variety of specialized topics. The three faculty members presented classes covering some of their areas of expertise, such as reed adjusting, instrument repair, warm ups, tone production, musicality and historical recordings.

The first master class by William Blayney was titled “Cultivating a Beautiful Clarinet Sound Using Warmups and Repertoire.” Blayney emphasized the importance of a solid warm-up routine that covers all the basic fundamentals of playing in a concise timeframe. Later Mr. DiLutis worked some magic in his highly anticipated class, “How to Open a Box

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of Reeds and Make Them All Play." Dr. McClellan presented a wonderfully informative lecture called "Becoming Someone Who Wins College Teaching Auditions." He outlined five important components for any serious applicant, his "five P's of professorship": performing, pedagogy, profile, paperwork and personality.

Mentioned above is just a sampling of the large number of lectures and master classes presented in this one week of the Clarinet Academy of America. Besides the structured learning opportunities, one of the most enjoyable aspects of this week for me was the friendly, informal atmosphere and the personal interaction amongst the students and faculty. Professors DiLutis, McClellan and Blayney spent much of their free time sharing countless stories about their esteemed teacher David Weber. The passionate and jovial spirit of their storytelling revealed to me the inspiring teaching and truly special character of Mr. Weber. During this yearly week-long event, Robert DiLutis and D. Ray McClellan are passing the torch and sharing their endless expertise with the next generation of aspiring clarinetists. Mr. Weber would no doubt be very proud.

## ISLE OF RAASAY SOLO BASS CLARINET COURSE, SCOTLAND APRIL 7-11, 2014

**S**ituated on the stunning Hebridean Isle of Raasay and overlooking the Cuillin Mountains on the neighbouring Isle of Skye, the solo bass clarinet course hosted by British bass clarinetist Sarah Watts attracts players from all over the world.

The course covers all aspects of bass clarinet technique, and there are opportunities to play in bass clarinet ensembles of all sizes! All standards are welcome. Fees: £325 and students £225 – accommodation to be booked separately.

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# 2014 YOUNG ARTIST COMPETITION

**Eligibility:** The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2015, (i.e., born on or after January 1, 1988) and are not currently under major artist management.

**Application:** Application fee is \$65. Deadline for the submission of application and other application materials is **Friday, April 4, 2014**. Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.
- II. Recording Instructions: Please provide a high quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited, and only continuous performances of entire works or movements are allowed.
  1. **Stanford, Sonata, Op. 129 (movements II & III)**
  2. **Eric P. Mandat, Etude for Barney (publisher-Cirrus Music)**
  3. **Copland, Concerto**
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest in a separate **written and signed statement** that the recording is the playing of the contestant and has not been edited.
- V. **A summer mailing address, telephone number and email address** should be provided. **Email is the preferred means of communication. Please check your email regularly as this is how you will be contacted.**

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. **Do not include any identification on your audio files.** There should be no speaking on the recording such as announcing of compositions.

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Monday, May 5, 2014. **Semifinal and final rounds will be held at the ClarinetFest® 2014, to be held in Baton Rouge, Louisiana, U.S.A., July 30–August 3, 2014.** Semifinalists will receive a waiver of registration fees for ClarinetFest® 2013. Travel and other expenses will be the responsibility of the contestant. Visa and travel arrangements are solely the responsibility of the contestant.

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

All recordings will become the property of the I.C.A.

## PRIZES

**First prize** – \$4,000 U.S. and a professional clarinet • **Second prize** – \$2000 U.S. • **Third prize** – \$1,000 U.S.

*The Young Artist Competition is generously sponsored in part by The Buffet Group, Leblanc (Conn-Selmer), Rico, L. Rossi Clarinets, Henri Selmer Paris, and Yamaha.*

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



# Letter from the

by Paul Harris



## RESCUED FROM THE BRINK...

I mentioned in my last letter that I was in the process of having an old recording (on 78s) of John Davies playing the Iain Hamilton *Clarinet Quintet Op. 2*, transferred into a listenable medium. I was lucky enough to find a marvelous enthusiast who has, against all the odds, succeeded in creating an amazing recording from a set of discs that really looked absolutely beyond repair. Some were broken, the black surface had decayed or completely disappeared in many places and a number seemed to be growing something quite nasty on them! However, he managed to do it. The result is that I now have a complete recording and it sounds extraordinarily clean.

The recording was itself a recording of a BBC broadcast made on March 14, 1950, under the auspices of the London Contemporary Music Centre, at the RBA Galleries in Suffolk Street, London – a popular venue in those days for concerts and broadcasts. John was playing with the Aeolian Quartet who, at that time, comprised Alfred Cave, Leonard Dyte, Watson Forbes and John Moore. Though only his opus 2, the *Clarinet Quintet* is a remarkably mature work from the 26-year-old composer who was, at the time, still studying with William Alwyn at the Royal Academy of Music. It was written between July and September 1948 when Hamilton was living in Mill Hill (north London). This music sounds quite different from Hamilton's later works. It is altogether more tonal, more accessible. The style is somewhere between Finzi and Walton.

It is written for the A clarinet, and the overall feel of the work is dark and brooding. The layout of movements further emphasize the character: *Andante molto*; *Allegro irato* and *Adagio* – a scherzo enveloped by two deeply meditative slow movements. The opening *Andante molto* begins with a dramatic exclamation from the cello which

is commented upon by the other members of the quartet in poignant and exquisite harmonies. The clarinet enters with a long melody of great beauty – sophisticated and un-

predictable in its shape and direction. The music proceeds with occasional measured outbursts and arabesques. It moves along with much contrapuntal dialogue, though the argument remains clear and comprehensible. There is a surge of tense and agitated music in the middle section, but this soon subsides and much is made of the opening melodic ideas in the clarinet's high register. The final section is deeply thoughtful and develops the opening melodic ideas still further. The short coda leaves us without resolution. Questions have been posed but answers are as yet unforthcoming.

The second movement, *Allegro irato* – an angry allegro – lives up well to the instruction. Whereas the first movement

has a Finzi-like flavor, this seems to owe something to the more edgy and angular rhythms and harmonies of William Walton, composer of *The Planets*, two symphonies and 20 years Hamilton's senior. Lots of syncopation, changing meters and use of the high register contribute to the volatile character, but it still manages to display much fine melodic writing. The slightly less frenetic "middle" section (marked *fle-bile*) has the clarinet play a more drawn-out melody with the strings commenting via rhythmic variations of figures introduced earlier – an exciting movement that never loses energy throughout its five-and-a-quarter minutes – altogether high voltage virtuoso music.

The final *Adagio* is very contemplative in spirit. It begins canonically, with each of the string instruments singing a plaintive melody before the clarinet joins them with a long expansive line that never quite finds its way to an obvious destination. In fact, the music is continually in search of a true resting place. Along the way there are moments of desolation, even anguish – rarely hope. In the manuscript (which I am lucky enough to own), a bar after letter **B** there is an added penciled-in note, and above the staff Hamilton has written, "*composed by John Davies Esq.*" with an arrow pointing to the note. I was pleased to hear it in the recording! There is a powerful climax after which the rhythmic movement becomes gradually slower as the work moves towards its very effective dénouement. Just before the end, the clarinet, unaccompanied, offers a final thought, and the work ends with a cautious sense of optimism.

It's a fine work. Over the years I have commended many works to you, but this is one of the most worthy. It's all very playable and would intrigue an interested audience. It's published by Theodore Presser. Please let me know if you do decide to give it a go. I am awaiting official permission to post the recording on my website. More about this next time.

Of John Davies' many entertaining anecdotes, I particularly enjoyed the one where he was broadcasting a clarinet quintet at which the legendary Vaughan Williams was in the audience, sitting in the front row as John remembered. Vaughan Williams evidently chatted away for much of the time. There is clearly some conversation going on in this broadcast, and I wonder whether this is that very performance.

## 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: [ICAscretary@clarinet.org](mailto:ICAscretary@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

## 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.

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# The Pedagogy Corner

by Kimberly Cole Luevano

## A REVIEW OF ARTIST WORKS CLASSICAL CAMPUS WITH RICARDO MORALES

### Artistworks.com

The Internet provides a wealth of pedagogical resources; however, interactive resources are seemingly limited in scope. Artist Works, Inc. presents an instructional website, Artist Works Online Music and Art Campus, that expands the selection of interactive resources available online. This useful fee-based website, [artistworks.com](http://artistworks.com), features instrumental and voice lessons offered with their patent-pending Video Exchange. A wide range of instruments and styles are offered for access. In addition to the Classical Campus, the site presents a Bluegrass Academy, a Guitar Campus, a Dobro School, a Fiddle School and a DJ Skratch Campus, among many other options. The site encourages students to “Choose your school and you’ll get hundreds of pre-recorded HD video lessons and an on-going exchange of videos where you can get one on one feedback on your playing. Whether you’re a beginner, a seasoned vet, or somewhere in between, it’s the most effective way to learn an instrument online.”

Artist Works’ Classical Campus now features a Clarinet School with Ricardo Morales, principal clarinetist of the Philadelphia Orchestra. I found the Clarinet School to be both interesting and engaging, containing a wealth of information for students and teachers alike. Other sites, such as “Play with a Pro,” feature libraries of master classes with prominent clarinetists; however, they don’t offer a platform for feedback

between students and master class teachers. Classical Campus is unique in that it is specifically designed to provide interaction between students and Ricardo Morales.

The Artist Works site is well organized and features clearly marked organizational tabs: Shout outs, Lessons, Video Exchanges, Submit a Video, Study Materials, Forums, Chat and +Music. The “Shout outs” tab is intended as a vehicle for social communication. It provides a method of written communication between Morales and site visitors, a forum for Morales to encourage video submissions, an outlet for students to start conversations with other users and a place for students to post questions and comments regarding their observations of the site. The “Forums” tab provides online discussion boards and topics for site users such as “auditions,” “music theory” and questions for Morales. The “Chat” tab is just that: an online chat room for site clarinetist users. “+Music” features other short videos that Morales has prepared. Included are hints on preparing for auditions and Morales’ thoughts concerning a variety of other topics: playing in the pit and on stage; scariest solos; what to look for in a clarinet; leading a clarinet section; and the “Holy Grail” of sound, among others.

The “Lessons” tab contains a wealth of information and features Morales’ video lessons on Fundamentals, Etudes, Orchestral Excerpts and Solo Materials. Lesson videos range in length from two minutes to eight minutes. Morales’ spoken introduction emphasizes that the “Fundamentals” group of lessons is not intended as beginner curriculum. Instead, this section presents his perspective regarding skills and ideas fundamental to playing clarinet. He encourages all site users to review this

section first in order to comprehend his personal approach. Morales also reminds users that the fundamental topics section exists for reference in order to continually develop greater understanding. Video lessons in the Fundamentals section include: Holding the Instrument; Embouchure; Tone development featuring tongue position, air speed, diaphragm use, long tones and finger use; Single and Multiple articulation; Intonation; How to practice; and Preparing for auditions.

For each selection in the Etude, Excerpt and Solo Repertoire pages, Morales provides an “analysis” video in which he discusses the key components in executing a successful performance. The “analysis” video is followed by his “performance” video of the selection. Morales’ commentary provides guidance, hints and tips on successfully executing excerpts and solos. Etudes currently featured on the site are Baermann Etudes 18 and 19 and Rose Etude 11 from the *32 Studies*. Morales states that he chose to include excerpts representing technical challenges that are commonly included on audition and competition lists. Excerpts on the site are numerous and encompass standard solos in orchestral repertoire of Bartók, Beethoven, Brahms, Respighi, Mendelssohn, Kodály, Rimsky-Korsakov and many others. The first and second movements of the Mozart *Concerto* and the Debussy *Première Rhapsodie* form the solo repertoire selections. Mr. Morales’ Mozart performances include both unaccompanied performance and performance with piano.

The “Submit a video” component of the site is the feature that sets this site apart from others. Students may upload videos of their performance. Mr. Morales reviews the student’s performance then provides personalized video feedback to each submission through the “Video Exchange” tab. While Morales makes requests for specific repertoire for video uploads, students are also able to submit whatever material they like. Students may perform specific excerpts, repertoire or etudes in the online curriculum, may submit a placement video, or may upload a video on any non-lesson topic. What makes the “Video exchanges” feature particularly compelling is that Morales’ feedback to all student videos is accessible to all clarinet Classical Campus site users. In this way, it is a true online master class since the entire Classical Campus community can hear and learn

from Morales' remarks. In the words of the site: "everyone learns from everyone else." Morales' remarks are useful, positive and concise. Of course, it is impossible for him to give a true lesson. However, he gives his honest, brief assessment of a student's work. Obviously, those visiting the site may learn from watching another's performance but also benefit from Morales' observations and instruction to this performance. Students of all ages and ability levels have submitted excerpts, etudes and solos, from a chromatic scale to the Nielsen *Concerto*.

The "Study materials" section features scores to a majority of the repertoire featured on the site including the complete clarinet parts for most of the featured excerpts. While the parts available here for download are typically widely available by other sources, the PDF parts that can be downloaded from this site are generally quite legible. I did notice some interesting downloads including a transcription of the Mozart *Clarinet Concerto* for B-flat clarinet (in the key of B Major!). The site also features other useful tools, such as practice charts. Music theory lessons and tutoring will be available soon.

The cost of the site depends upon the length of membership, ranging from \$90 for a three-month membership to \$240 for a 12-month membership. It is also possible to purchase gift certificates for the site, and an online referral program provides incentive for students to refer their friends. I honestly believe that the amount of relevant content on the site is well worth the cost. Another concern would be ensuring adequate Internet speed while participating on the site. I watched videos on both my tablet and laptop platforms without any streaming issues. However, when viewing on a Smartphone with 4G access, the connection required frequent buffering so that viewing became frustrating and lacked continuity. This might also prove a concern to those living in areas with lower bandwidth availability.

The benefits of this online school are numerous. First, clarinetists of all ability levels, amateur to professional, can benefit from Morales' discussion of fundamentals. Teachers gain more ways in which to describe and convey fundamental concepts; students of all levels can hear concepts reiterated or perhaps hear discussions presented from a dif-

ferent perspective. Next, the video upload component truly serves as a virtual master class. Content is continually added. Students learn from each other's mistakes and learn from Morales' commentary for each student. They are able to upload anything they are currently studying for Morales' feedback. As mentioned, Morales responds to each video upload and provides concise, useful commentary in video exchanges. I wouldn't imagine that a site like this could take the place of regular private instruction. However, in terms of providing feedback, providing opportunities for students to learn from others, providing instruction for students who don't live in close proximity to regular private lessons, this site is a welcome addition to online resources. I will certainly share the site information with each of my students and encourage them to take advantage of its benefits.

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# Clarinet

by Kellie Lignitz-Hahn  
and Rachel Yoder

Cache

## WEBSITE WATCH

### ClarinetCentral.com

Greeting viewers with the beautiful and languid sounds of Harold Wright performing Richard Strauss' *Duet-Concertino* for clarinet and bassoon, the homepage of Clarinet Central has much to offer clarinet enthusiasts. Webmaster Russell Harlow has done an excellent job in providing a unique platform that allows viewers to listen to and compare various national styles of clarinet playing. The abundance of rare photos and excerpts of audio files of distinguished clarinetists from around the globe make this website an invaluable resource.

Tracing the lineage of clarinet teaching originating with European-American players, such as Daniel Bonade, Gustave Langenus, and Simeon Bellison, Harlow conveniently categorized musicians by their nationality, including a set of links for easy comparison of the national styles of sound associated with Austria, France, England and America.

More than 15 countries are represented on the website, each with numerous listings of clarinetists, including biographies, photos and audio samples. Many of the sound files are of symphonic solos or exposed sections of chamber music, and many of the recordings span across several decades, giving listeners the opportunity to hear the evolution of the clarinetist's sound and style. A handful of entries also include famous pupils of teachers.

One notable entry is on Gustav Langenus. His biography highlights his innovative approach to teaching as he may have been one of the first clarinet teachers to help students via long-distance learning. Langenus would record himself playing his own etudes and studies on 78 rpm records and mail them to students lacking access to

a local clarinet teacher. The student would then listen to the recordings, fill out the accompanying questionnaire to document their progress and return it to Langenus, who would then respond accordingly. On these archived recordings, you can hear Langenus' voice as he calls out the etude number and plays the musical line.

The "Embouchure and Technique" section features a comical group photograph of the principal woodwind players of the Philadelphia Orchestra whimsically playing their respective instruments, followed by a second snapshot of a similar pose, this time with serious expressions. Daniel Bonade's expression in the humorous photograph is priceless! In this section Harlow has compiled articles by Ralph McLane and James Collis on playing with a double-lip embouchure. He also includes Tom Ridenour's three-part video explanation of double-lip embouchure and an audio file of oboist Marcel Tabuteau explaining the art of supporting the air. Anatomical diagrams of the chest, abdominal and facial muscles further explain the concepts taught by Tabuteau. One interesting component of this section is the application of double-lip techniques by multiple clarinetists in different manners, highlighting the benefits and usefulness of playing double-lip.

An accompanying blog, also run by Harlow, mirrors content found on the main site and can be accessed from the home page. Although the blog contains many broken links or repetitive material borrowed from the main site, there is a handful of photos worth pursuing and also an interesting article on Louis DeSantis. Various clarinet-related merchandise, clothing and printed music are available for purchase from the Clarinet Store section.

Only a few hiccups were encountered when accessing the Clarinet Central website. As noted on the homepage, viewers using PCs or Google Chrome as their In-

ternet browser may experience troubles accessing the toolbar for the audio files. Hopefully Harlow is working towards fixing these technical issues as this site is a definite must-see for all clarinetists.

### ClassicalConnect.com

ClassicalConnect.com is a streaming audio and video website for fans and performers of classical music. All content is user-generated – anyone can upload tracks, and the online community can leave comments and vote on the quality of each selection. A search for "clarinet" brings up more than 150 recordings by performers as accomplished as Alexander Fiterstein and John Bruce Yeh, along with many lesser-known players.

While visitors to the site can listen to the first three minutes of any selection, the free registration allows users to hear the full versions, create their own playlists, vote on recordings and maintain an individual artist profile. Artists can upload MP3 files and link YouTube videos to the site, with all their recordings linked back to a profile page with biographical information. Users can also enter their concert information into an online calendar, though feature is somewhat lacking in that you can browse by instrument or performer but not location.

One useful aspect of the site is the ability to create playlists which can be shared and embedded on other websites. Teachers can create playlists for students to listen to, and performers are able to create a playlist of their own performances that can be embedded on their personal website. Better yet, these embedded playlists update automatically when the playlist is updated at ClassicalConnect.com.

Because users upload the content, recordings range widely in quality of audio, performance quality and even volume level. Like YouTube and other websites where content is user-generated, the quality and usefulness of the website is directly related to the activity of the users. If many high-quality recordings continue to be uploaded, and clarinetists rate recordings thoughtfully, it could prove to be a much more refined resource for listening to clarinet music than YouTube, where low-quality recordings often have high view counts. But as is, many tracks on ClassicalConnect.com are currently unrated, and there is a lack of variety and quantity. (There is only one recording of the Mozart *Concerto*, for example.)

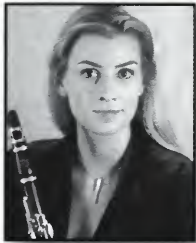
Despite these issues – and the fact that the interface could use updating – it's a great

place to discover new repertoire and performers. With more participation from performers and listeners, it has the potential to become a valuable resource for clarinetists.

\* \* \* \* \*

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 assistant professor of clarinet 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 Victoria Symphony, Corpus Christi Symphony Orchestra and the Corpus Christi Ballet.



**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 DMA 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](http://orgs.usd.edu/nmm)). Please send your email inquiries to Deborah Check Reeves at [dreeves@usd.edu](mailto:dreeves@usd.edu).

“How many beginners will drop out?” questioned a brochure from around 1965. The answer, emphatically written in large, all capital, bold letters: “None!! with Normandy ‘Plateau’ Clarinets.” It was proven in a study, the results of which were available from the Education Department of the G. Leblanc Corporation. The brochure continued to proclaim that “Beginning clarinetists progress faster” since it was easier to produce the notes in the clarion register, and were “discouraged less” since squeaks were eliminated due to the ease of producing the right-hand tones, and “perform better” since tone quality and intonation were superior. Details explained that these Normandy clarinets featured a full-plateau (covered hole) key mechanism making it not only “ideal” for beginning students, but also convenient for players with a “small hand span.”

The Normandy line was Leblanc’s third level of instrument offered. (Photo 1: NMM 13623 Normandy signature.) Like the pro-line Leblanc and Noblet models, Normandy instruments were made in France. In 1956, Normandy advertised its first plateau-key model. This was the Model 5P. This all-wood clarinet featured a full-plateau key system. Unlike some other brand name plateau-key models, every finger hole on the Normandy clarinet was covered, including the left-hand thumb. An ad explained that “the Model 5P is in all respects of quality and over-all performance excellence comparable to its open-hole equivalent, the Model 10.” The Model 5P appears to have been offered until 1965. In 1965, Leblanc introduced Normandy’s “Ovation” Series. All

Model 10s, the “Ovation” Series included clarinets in B-flat, E-flat, C and A as well as the Model 10P in B-flat – an all-wood, plateau-key model. Like its predecessor, the 5P, every finger hole on the 10P was covered. Since the Model 10 had been offered from 1950, or perhaps even earlier, it is difficult to determine if the “Ovation” Series offered anything new. And, according to its own ads, since the Model 5P was “comparable” to the Model 10, it is equally difficult to determine if the Model 10P was different than the 5P. Although some ads point out that the Model 5P had a “composition ‘Tone-Brite’ bell,” other ads do not mention the bell and only say the clarinet is all wood.

The National Music Museum at the University of South Dakota in Vermillion is home to NMM 13623, a Normandy plateau-key clarinet. (Photo 2: NMM 13623 Normandy plateau-key clarinet.) Instead of finger holes, the clarinet has three plateau keys on the top joint (Photo 3: NMM 13623 Normandy top joint) and three plateau keys on the bottom (Photo 4: NMM 13623 Normandy bottom joint.) The top joint left-hand thumb key is also covered (Photo 5: NMM 13623 Normandy top joint back.) This clarinet features all-wood construction, including the bell. There is nothing on the instrument itself to indicate whether the clarinet is a Model 5P or 10P.

At the same time Leblanc was offering their wood Normandy plateau-key clarinet, they also offered a composite plateau-key instrument. In early ads and brochures it was listed as the Model 14P, the Normandy “Reso-Tone” Plateau-Key Clarinet. Later price lists listed this clarinet as the Model 140P, made from “Vi-Plex” with plateau keys. It appears that the Normandy Model 10P was last listed for sale in early 1968.



Photo 1: NMM 13623 Normandy signature.



Photo 2: NMM 13623 Normandy plateau-key clarinet.



Photo 3: NMM 13623 Normandy top joint.

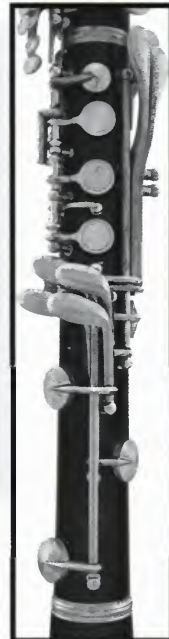


Photo 4: NMM 13623 Normandy bottom joint.



Photo 5: NMM 13623 Normandy top joint back.

(All photos by Tony Jones)



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# The Clarinet Choir

by Margaret Thornhill

## NY LICORICE ENSEMBLE AND AYAKO OSHIMA

Sometime in late 2012, Facebook called my attention to a new clarinet group – the *NY Licorice Ensemble*. One click took me to a page almost entirely in Japanese. There, pictures showed 12 or 13 Japanese clarinetists – all women! But who were they? And what was the connection to New York? It was not long before I heard back from the group’s founder, **Ayako Oshima**, the well-known Japanese clarinetist and teacher residing in New York, who sent me the group’s splendid new de-

but CD, *New American Works for Clarinet Ensemble* (NARD 5042). Recorded in July of 2012, it’s a must-have for fans of this genre, especially welcome for those of us who enjoy the sound of one-on-a-part.

Ayako Oshima, who has a high profile career as a soloist and chamber musician, is also an influential teacher on the faculties of SUNY Purchase, the Juilliard School and the Hartt School of Music. Over the years, she and her husband, Charles Neidich, have taught many clarinetists from Japan.

“I was the first Japanese clarinetist to come study with Charles Neidich in New York,” says Oshima. “We met



*Ayako Oshima*

at the Munich competition in 1982, which he won. We became friends, and in 1985 I decided to come to the United States to study with him for one year at Eastman. We married in 1990.”



*NY Licorice Ensemble: (left to right) Yumi Ito, Hiroko Mizuguchi, Akari Yamamoto, Kayoko Ohashi, Fumie Endo, Michiyo Suzuki, Ayako Oshima, Ikuko Suzuki, Ikuko Tsukamoto, Fusayo Oike, Noriko Nagano, Hiromi Nishida. Not pictured: Nozomi Uedo*

About 10 years ago, Oshima began to dream of forming an ensemble consisting entirely of former Neidich students. She already had pieces like Schickele's *Monochrome III* and the Kupferman *Little Licorice Concerto* in her repertoire and wanted to find or commission more original works like these, but in a variety of styles. What was most important to her was developing the group sound she wanted, which didn't include doubling:

I had in mind a new quality for the sound of the clarinet ensemble. My ideal is influenced by Mozart, such as the beautiful moments between clarinets and basset horns in his *Gran Partita* (K. 361). At the end of Mozart's life, he wrote several chamber pieces for clarinets – among these the quintet for basset horns and clarinets (*Adagio*, K. 441), and sketches for a quartet of clarinet and basset horns (Anh. 93 and 94) that were never completed. If he had lived 10 more years – I think he might have written many more clarinet pieces. My dream is for a totally different image for the clarinet ensemble and to make it more popular by going in a different direction. We should always be thinking of tone quality – this is very important.

In 2012, Oshima finally felt she had the right team, 13 of Neidich's former students – all of whom just happened to be women. An international ensemble, five of its members currently live in the United States: Michiyo Suzuki, Noriko Nagano, Akari Yamamoto, Yumi Ito and Oshima, while Ikuko Suzuki, Fumie Endo, Nozomi Ueda, Kayako Ohashi, Hiroko Muzuguchi, Ikuko Tsukamoto, Fusayo Oike and Hiromi Nishida live in Japan. They are all active professional performers and teachers.

While NY Licorice may well be the first professional clarinet choir consisting entirely of women, it is certainly one of very few non-student clarinet ensembles consisting entirely of players who studied with the same teacher, a fact which must be partly responsible for the extraordinary blend and matched color of the group's sound.

## Outstanding Ensemble

This is a CD "to die for" with each track competing with the others for musical interest, beauty of sound and tightness of ensemble – all the more impressive since NY

Licorice functions as a chamber ensemble and does not have a conductor. Oshima has picked an extremely contrasting selection of original works with varying numbers of clarinets (many with connections to the "New York" theme), and members swap around in different roles. Eight of the group's members double beautifully on bass clarinet. In addition to Oshima, Fumie Endo, Michiyo Suzuki and Kayako Ohashi are also sweet-sounding leaders in the role of first clarinet. Endo plays the solo line on **Steve Reich's** *NY Counterpoint*, which receives a dazzling all-live performance here of a work originally written for soloist and tape; Suzuki ably takes the cool-jazz lead voice in **Peter Schickele's** nine-voice *Monochrome III*.

Oshima herself can be heard playing E-flat, soprano, bass and basset horn on different tracks. A highly lyrical player, her secure altissimo and confident virtuosity as the soloist in the seldom-heard *Little Licorice Concerto* by **Meyer Kupferman** for soprano clarinet and clarinet choir is a highlight of this recording. Bass clarinetist Hiromi Nishida creates magic with her lyrical and warm blues bass solo (originally for alto clarinet) in the second movement of **Jerome Moross's** *Sonatina* for six clarinets, a winsome and fresh-sounding work from the '60s that should be in every clarinet choir library. Michiyo Suzuki is again

the luscious-sounding first clarinet in this work. **Bruce Ronkin's** three-minute highly chromatic *Episode* for clarinet quintet is another colorful 20<sup>th</sup>-century work that deserves a wider hearing.

One different decision made by this ensemble is the exclusion of the contrabass and contra-alto clarinets in favor of works that have more of a chamber texture. (The largest number of players in any work on the CD is 11.)

## Commissioned works

The CD includes two new works reset by their composers for clarinet ensemble at Oshima's request.

**Eric Ewazen** contributes two attractive pieces previously scored for other instruments, now as movements in a concert set for clarinet choir: *Two Festive Fanfares* (*Monument to Color and Light* and *Front Range Fanfare*), which are expertly performed here.

To this reviewer's ears, the great new repertoire find on this CD is **Amanda Harberg's** *Tenement Rhapsody*, a three-movement jazz suite with klezmer overtones scored for eight clarinets: six sopranos and two basses. The work was originally composed for two pianos; the arrangement for clarinet ensemble was commissioned by Ayako Oshima for NY Licorice in 2012.

## HOW TO ORDER

Clarinet ensemble works profiled in this article:

- Reich, Steve. *New York Counterpoint, for clarinet and tape or 11 clarinets*. 1986. Boosey and Hawkes. Score and solo clarinet part. Multiple dealers, \$70
- Schickele, Peter. *Monochrome III for nine clarinets*. 1976. Elkan-Vogel. (Theodore Presser). Multiple dealers, \$76.95
- Kupferman, Meyer. *A Little Licorice Concerto*. 1986. Soundspells Productions. [subitomusic.com](http://subitomusic.com) \$175
- Moross, Jerome. *Sonatina*. 1967. Sorom Editions. [subitomusic.com](http://subitomusic.com) \$48.95
- Ronkin, Bruce. *Episode for clarinets*. 1980. Roncorp. [nemicpub.com](http://nemicpub.com) \$15
- Ewazen, Eric. *Two Festive Fanfares for Clarinet Choir*. 2012. Theodore Presser. [sales@presser.com](mailto:sales@presser.com) (Not available online. "Custom print in prep – not yet available for sale. Price currently unavailable.")
- Harberg, Amanda. *Tenement Rhapsody*. 2012. Common Good Productions. [amandaharberg.com](http://amandaharberg.com) \$40

### NY Licorice CD:

- iTunes: <http://itunes.apple.com/us/album/id661059286>
- CD (paper cover): Free shipping, order anywhere in the world (except Japan): [http://poscadirect.com/index.php?main\\_page=product\\_music\\_info&products\\_id=156](http://poscadirect.com/index.php?main_page=product_music_info&products_id=156)
- CD (jewel box): \$30, plus \$6 shipping via Paypal at [licoriceensemble.com](http://licoriceensemble.com)



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Harberg writes that the work was written as a farewell to New York City, her home of 16 years:

The first movement, "Subway," is a jagged, jazzy dance in which the instruments bicker, bump into each other and compete to be heard over one another. True to the piece's character, the ideas came to me while jostling my way onto the subway at the Union Square Station during a winter rush hour. The second movement evokes the peace of home. It is gently lyrical and lush in its harmonies. The third movement, "At Play," takes a simple repeating diatonic line and places all sorts of humorous and contrasting material over it. The spirit of this final movement was inspired by my then 14-month old baby exploring his universe with eager eyes and the swagger of a drunken sailor.

*Tenement Rhapsody* is skillfully and idiomatically scored, rhythmically complex, challenging to play and exciting to hear. Composer/pianist Harberg is an award-winning composer of orchestral, chamber, film and educational music. Clarinetists who enjoy chamber music will also appreciate her *Eagles Flight* for flute, clarinet and piano, composed for the Palisades Virtuosi. She holds the BM and MM from the Juilliard School where she studied with Stephen Albert, Robert Beaser and David Diamond and received the Peter Mennin prize.

The complexity of the soprano parts and the occasional extremely high altissimo notes (up to written B-flat<sup>4</sup> in an inner voice) really make the work best suited for one on a part. Of interest to groups with highly skilled contrabass players, in a recent email exchange with this writer, Harberg enthusiastically embraced the idea of

adding a contrabass clarinet to double the lower bass clarinet line where possible, to approximate more closely the rich bass sonority of the original two-piano version.

Clarinet ensembles with professional-level members who enjoy contemporary idioms and the challenge of virtuosic counterpoint will find this piece a wonderful new repertoire option.

### Touring

The works on the CD have also been the core repertoire of programs recently presented by NY Licorice in Japan, in the cities of Kyoto, Nagoya and Tokyo. On this tour, they also included additional premieres of work by composer/rapper **Gene Pritsker**, *Grip III*, and **Charles Neidich's** *Prelude 1*, a piece in 12-tone style.

Plans for the future include a second CD, a two-week tour and consideration of performances at clarinet symposia, such as the I.C.A. ClarinetFest<sup>®</sup>.

You may contact NY Licorice through their website, [licoriceensemble.com](http://licoriceensemble.com) or on Facebook.

### 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)

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# 2014 ORCHESTRAL AUDITION COMPETITION

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

**Application:** Deadline for the submission of application and other application materials is: **Monday, April 7, 2014**. Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. **Application Fee: \$65 U.S. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.**
- II. **Recording Instructions:** Please provide a high quality recording containing the following excerpts, in the exact order. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

1. Mozart: *Concerto*, K. 622, Movement I, exposition only

The following are first clarinet excerpts:

2. Beethoven: *Symphony #4*, 2<sup>nd</sup> movement, letter **F**. Play for nine measures.
3. Brahms: *Symphony No. 1*, 2<sup>nd</sup> movement, measures 42 until 48, **and** 3<sup>rd</sup> movement, measures 1 until 23
4. Prokofiev: *Peter and the Wolf*, rehearsal **20** (Nervoso) until rehearsal **21**
5. Rimsky Korsakov: *Scheherazade*, 2<sup>nd</sup> movement, cadenzas at letter **F** until **G**, **and** 3<sup>rd</sup> movement, opening until letter **A**, letter **D** until Letter **I**, **and** 4<sup>th</sup> movement, letter **I** until letter **K**
6. Shostakovich: *Symphony No. 9*, 2<sup>nd</sup> movement, measures 1 until 32, **and** 3<sup>rd</sup> movement, measures 1 until 17
7. Sibelius: *Symphony No. 1*, 1<sup>st</sup> movement opening solo (32 measures), **and** 3<sup>rd</sup> movement, letter **E** until letter **H**
8. Smetana: *Overture to Bartered Bride*, measures 1 until 111 (Do not count the rests.)
9. Tchaikovsky: *Francesca da Rimini*, Op. 32, There are several editions of this piece that includes this solo. One edition will be nine measures before "Andante cantabile non troppo" (after rehearsal **M**) and play until seven measures after "Andante cantabile non troppo." A second edition will be the three eighth notes before Part 2 and play for 15 measures.

**\*Please note: there is only one solo to be prepared.**

The following supplemental materials will be uploaded on the online application.

A separate written and signed statement must be submitted attesting that the recording is the playing of the contestant and that it has not been edited. A permanent address, telephone number and email address should be provided.

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. **Do not include any identification (your name) on your audio files.** There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee. Email or letters of notification will be sent by Thursday, May 15, 2014. Semifinal and final rounds will be at ClarinetFest® 2014, to be held in Baton Rouge, Louisiana USA July 30–August 3, 2014. Repertoire for the semifinal and final rounds will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2014. Travel expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

## PRIZES

**First Prize:** \$1000.00 and Gregory Smith model clarinet mouthpiece  
**Second Prize:** \$500.00 and a Gregory Smith model clarinet mouthpiece

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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.

# The Jazz Scene

by Randy Salman

One of the wonderful things about living and performing in the Indianapolis area is having the opportunity to follow the artistry and development of jazz clarinetist Frank Glover. Frank is not new to either the clarinet or jazz worlds. He received a National Endowment Jazz Performance Award in 1995, as well as an Indiana Arts Commission Grant in 1997. He made his Carnegie Hall debut in 1996. In addition, he was a featured per-

former at the 2001 International Clarinet Association Conference in New Orleans. Frank has released five self-produced recordings as a leader. None other than Eddie Daniels referred to Frank as, "One of the brightest new stars of the clarinet today."

Frank was born and reared in Indianapolis. He attended Indiana University as a classical clarinetist who also played saxophone, but left when he was first exposed

to the music of saxophonist John Coltrane. The Coltrane influence was evident in his tenor playing from the beginning, but as time went on, one could hear other influences as well, including Wayne Shorter, David Liebman, Steve Grossman and Michael Brecker. He credits Harry Miedema as an important early jazz instructor, and cites former Indianapolis Symphony clarinetists Wes Foster and Mike Borschel as important clarinet mentors. I've had the opportunity to perform with Frank on many occasions in a variety of jazz ensembles and studio recording sessions and heard him play tenor saxophone and clarinet with Indianapolis jazz piano legend Claude Sifferlen on many occasions. He always impressed me with his creativity and consistency. Claude and Frank played for 25 years on a regular basis at the historic Chatterbox in Indianapolis. Their playing is documented on two recordings, the 1994 release **Something Old, Something New**, and the 1999 **Siamese Twins**. This duo was also featured in *Take Two*, a 2010 PBS documentary.

**Something Old, Something New** features music for clarinet and string orchestra. Frank and Claude, the only soloists, are joined by bass, drums, percussion and 22 strings. Many of the arrangements are by composer and pianist Carroll DeCamp. The arrangements include such well-known compositions as "Invitation," "Nature Boy," "Stardust" and "Long Ago and Far Away." Frank reminds me in some ways of Eddie Daniels on this recording. The recording also includes early examples of Frank's compositions, many of which are very classical in nature. His improvisations are excellent and well integrated into the arrangement and showcase an effective balance between improvisation and composition. I find his heartfelt rendition of "Stardust" to be especially poignant. This was the recording that first caught my attention of Frank as a serious clarinetist and made me aware of Frank's potential as an original composer. **Something Old, Something New** was selected by Arts Indiana as one of the top 10 Hoosier jazz recordings of all time. I highly recommend it to all clarinetists.

**Siamese Twins** features the duo in a program of jazz standards associated with people like Miles Davis, John Coltrane, Charlie Parker, Wayne Shorter, Chick Corea and Stan Getz, among others. This is music that sounds very much like what I heard on many occasions in live performances. There



is a wide variety of moods displayed by the pair, but the focus is definitely on spontaneous improvisation. It is not an easy listen for all musical tastes, but repeated hearings will reward the listener with an appreciation for the depth of Frank's artistry. His ideas seem to burst like water from a faucet, his technique and confidence are notable, and he has expanded his upper register considerably. His style incorporates a wide variety of influences, but his originality becomes more apparent with each passing year. Not convinced? Here is what Buddy DeFranco said, "Frank Glover is a superb clarinetist. I hear him in the realm of Eddie Daniels. Eddie has raised jazz clarinet quite a few notches to a higher technical and intellectual level. And, I feel Frank has done the same. **Siamese Twins** is a most enjoyable CD. It showcases Frank's abilities as a leading jazz clarinetist." According to Dave Liebman, "This is some of the best clarinet playing you will ever hear. Technically perfect."

The next recording, **Politico**, from 2004, features all original compositions and arrangements by Frank. This is a powerful recording, highlighting his quartet, with Steve Allee on piano, Jack Helsley on bass and Bryson Kern on drums. Frank has been influenced for a long time by film music. *The Last Blue Tanga* and *A Thousand Ships* are both considered by Frank to be music for film, and are scored for clarinet and string orchestra. *Plastic Plants* adds a 14-piece jazz orchestra. I hear many influences in his writing, especially Astor Piazzolla. *Concierto Para Quartet* is written in three movements and highlights his building interest in exploring long-form compositions.

His most ambitious project is **Abacus**, from 2010. Here the focus is clearly on his writing. One hears many different influences, including Béla Bartók, Igor Stravinsky, Astor Piazzolla and Toru Takemitsu, among others. The influence of film music is also still apparent. Frank is featured primarily on soprano saxophone, reminiscent of saxophonist and composer Wayne Shorter. It is not so much jazz, but more an eclectic blend of many classic elements with added improvisation. All the compositions are once again by Frank. The recording features his working quartet, Kilho, which includes Jack Helsley again on acoustic and electric bass, Zach Lapidus on piano and keyboard and Dave Scalia on drums and percussion. Kilho is featured throughout the recording with strings, woodwinds, brass, vibes and marimba. There is further exploration of

long-form composition. This is an orchestral recording, essentially a concerto for Kilho, consisting of nine songs written in three movements. The music is unique, interesting and highly recommended.

Frank moved to Nashville, Indiana, in 2011, to teach and paint. He is a mixed media visual artist and has been featured in several shows at Dean-Johnson Gallery in Indianapolis. He cites Antoni Tapies, Cy Twombly, Lois Templeton, Marc Jacobson, Cindy Wingo and Tamar Kander among the artists who have influenced his work in this area.

I look forward to the next chapter in Frank Glover's career. Check him out. He is the real deal.

## 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 educational 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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# Industry Profiles

by Paul Globus

## REEDGEEK UNIVERSAL – AN EXCITING NEW ALL-IN-ONE REED TOOL FOR THE GEEK IN ALL OF US

**R**eedGeek is an unusual name for an unusual product. The man behind ReedGeek is Mauro Di Gioia, a Nevada-based clarinet and saxophone player and entrepreneur. Mr. Di Gioia has obviously thought long and hard about reeds, and how to adjust and maintain them.

His questing mind has looked at all the traditional tools we clarinet players use to keep ourselves (hopefully) well stocked with playable reeds – from special reed knives and blades to sandpaper, files, reed rush and a host of other gizmos and gadgets. He learned to make reeds by hand and has developed some interesting (and novel) ideas about what works and what doesn't when faced with the task of adapting commercial reeds to our individual tastes and playing styles. The ReedGeek is the result of his analytical thinking about this subject, so near and dear to our hearts.

In order to gain insight into the idea behind ReedGeek and the business that bears this name, I had several telephone conversations with Mauro Di Gioia. I began by asking him about his own background and what brought ReedGeek to life.

### *Can you tell me a bit about yourself?*

I was born in Chicago and moved to the West Coast in grade school. I grew up in Lake Tahoe and the Sierra Nevada foothills. I began freelancing as a reed player in my late teens. I played on various recordings, formed my own bands, played in various venues around the States, opened for well-known acts, and played in pit orchestras in the Reno-Lake Tahoe area.

### *Where does your entrepreneurial streak come from?*

It comes naturally. I've always been a self-starter, worked for myself and been driven by my own creative ideas most of my adult life. When I was 16, I became a sponsored snowboarder and worked on developing the very first snowboards in the days of the sport's infancy. Early on, I drew parallels between my experiences as an athlete and those of a reed-playing musician. My thought was that the reed is nothing more than a snowboard or a pair of skis floating atop a pillow of powder – it's simply fluid dynamics. I also believed that all of one's equipment needs to work together as a system, whether it's snow equipment or a woodwind acoustic system.

### *How did get the idea for ReedGeek come about?*

Ever since getting serious about music as a teenager, I've been on a quest for better equipment and sought out improvements. While mentors and teachers were encouraging me to spend more time in the practice room, I was always interested in experimenting with reeds, reed profiles and mouthpieces. This preoccupation with sound and mechanics later resulted in a business venture with the intent of improving instrument acoustics, mouthpieces, etcetera, which directly lead to the development of the first practical reed tool for woodwind players: the ReedGeek Universal Tool.

### *How would you describe the ReedGeek Universal?*

The ReedGeek Universal is an all-in-one reed adjusting and maintenance tool. It's a tool that's small and portable and very easy to use. You can pull it out of your case or pocket any time and make adjustments to single and even to double reeds.

### *Has the feedback about the tool been mostly positive?*

Very positive. In fact we're getting feedback from players almost every day who say that ReedGeek Universal is an indispensable accessory for professionals, students and amateurs alike. I definitely agree with that assessment.

### *What are the unique features of the ReedGeek tool?*

There are several unique features worth noting. First, the material: high grade, cutting tool steel. Second, the small, rectangular shape. Third, the multiple scraping edges machined to very close tolerances, none of which ever need sharpening. Fourth, the weight or heft. Fifth, the gentle scraping radius built into one end of the tool for precise adjustments. Sixth, the specially designed blades for modifying the reed's side rails. Seventh, the compact size. Eighth, the "safety factor," meaning there's no danger of slicing your fingers with the ReedGeek as there is with a knife or a blade. This last feature, by the way, is something touring musicians love to talk about. Getting past airport security with the ReedGeek Universal is a non-issue. With reed knives, as we all know, it's an entirely different story.

### *What do all of these features add up to?*

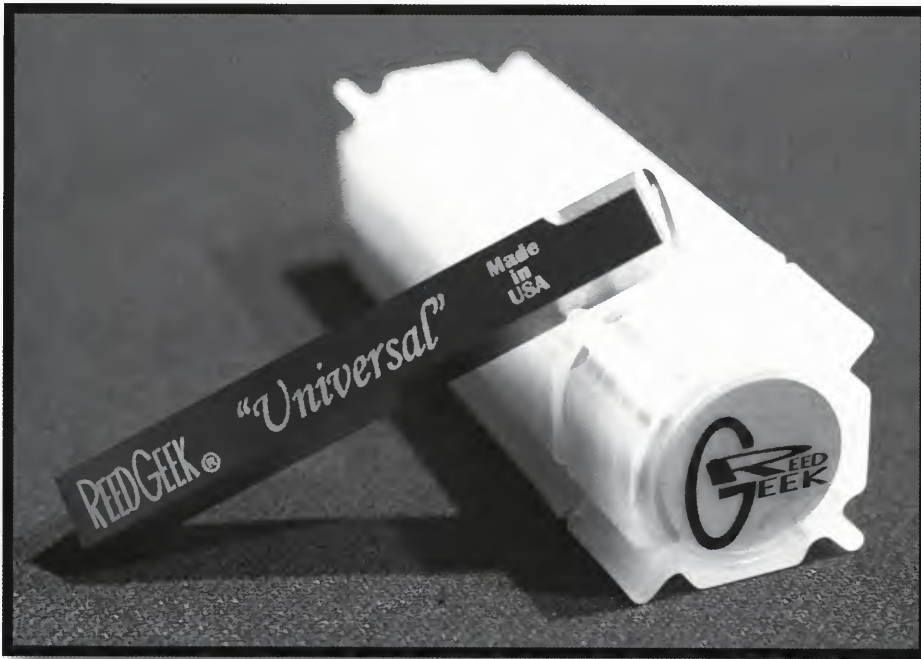
They add up to a multi-functional tool that I call "Universal" because it does it all. With a ReedGeek and only minimal practice, you can easily and effectively flatten the back of your reed to eliminate warpage. But that's not all. You can also remove imbalances at the tip. You can work the reed's profile from shoulder to tip, with great precision, according to your preferences. And you can take minute amounts off the side rails, freeing up the reed's vibrations.

### *Won't a good reed knife accomplish most of this?*

There's nothing inherently wrong with a reed knife, but the fact is most players don't know how to use a knife properly. And using a reed knife implies knowing how to sharpen it. I've known very few clarinet and saxophone players who have that knowledge and ability.

### *But assuming one knows how to use and sharpen a reed knife, isn't it as good as the ReedGeek?*

I don't think so. A properly sharpened reed knife's main function is to make reeds out



of raw cane. It does not excel in adjusting and maintaining pre-cut commercial reeds, and is notoriously difficult to use to adjust small areas across the tip, where many imbalances occur but where extreme delicacy and accuracy is needed to make adjustments successfully. And a reed knife won't work to flatten the underside of a single reed. It's simply the wrong tool for the job.

***Lots of players use sandpaper on a flat surface to remove warpage from their reeds. They also use sandpaper or Dutch rush for balancing and tip issues. Are they wrong?***

I agree that sanding the underside of a reed is a commonly used technique by players of all skill levels. But from a mechanical

point of view, it's not the optimal method for achieving the desired result.

***Can you elaborate?***

Most players are not cognizant of how quickly sandpaper loads up. They assume that holding a sheet of sandpaper on a piece of glass and running the reed back and forth several times will make it flat. Seldom is that the case. There are other so-called re-surfacing tools out there that purport to remove warpage, but they mostly polish the underside of the reed, often compressing fibers, rather than flatten it. As far as using a piece of sandpaper or reed rush to adjust the reed's profile, side rails and tip area, the problem is not only that the abrasive surface loads up quickly, but pinpoint accu-

racy is difficult if not impossible to achieve. I know of some other popular adjusting and balancing methods that use sandpaper to take the reed tip down to a feather edge but this too is less than optimal in terms of making one's reeds really sing.

***The ReedGeek tool has a certain heft that feels good in the hands. Can you talk a bit about the weight of the tool?***

The weight of the ReedGeek is no accident. I wanted a tool that would remove material from the reed of its own accord, almost automatically. The tool-steel material we use is just the right weight and hardness, I believe. One can, of course, exert more pressure on the tool in certain cases but the point to remember is that the weight of ReedGeek Universal alone, combined with the gentle scraping or adjusting motion, is usually all that is needed to achieve the desired results, be it removing high spots from the underside of the reed or making small balancing adjustments to the reed's vamp or tip.

***In one of the instructional videos on the ReedGeek website, you talk about using your hands as fixtures with the tool. Can you explain what you mean?***

A lot of players who adjust reeds with sandpaper and Dutch rush lay the reed down on a flat surface or use a small plaque. I advocate using the hands as fixtures because I take the view that our hands are actually very sensitive instruments in terms of feel, touch and balance, and this natural sensitivity, if developed, is really all we need to determine where we should concentrate our efforts. I also think that a good light source is essential because denser spots on a reed show up as darker areas when viewed through a strong light, as we all know.

***Also in your website video, you demonstrate adjusting the reed's side rails by bringing the reed to the tool as opposed to the tool to the reed. What's that about?***

I'm glad you brought that up. It's something of a trade secret known to tool makers and machinists. In some instances, when you bring the work to the tool rather than the reverse, you give yourself a greater measure of control and an entirely more satisfactory result. If you determine through flexing the reed with your fingertips and visual inspection that one rail is heavier, I suggest holding the ReedGeek almost perpendicular



and bringing the rail up to “kiss” the special rail adjuster. It doesn’t take much. The same technique works to adjust the tip-corners of the reed, also known as the ears. By very lightly bending the right and left ears with your forefingers you can determine if one ear is heavier. I tell people to think of each ear of the reed as an airplane wing. Each wing needs to be identical for consistent airflow and lift. When the reed is in balance with itself and the mouthpiece tip, the sound starts resonating better and your playing becomes very natural. Of course, bringing the reed to the ReedGeek tool doesn’t work for all the things you may want to do to a reed but for certain tasks, like shaving the tiniest bit from the rails or the ears up near the tip, it works great. It’s another advantage of the ReedGeek Universal: it gives you that choice.

**How should one use the scraper radius?**

The scraper radius is built into the one end of the ReedGeek tool and is designed to make pinpoint adjustments to any denser parts of the reed. I advise players to use the scraper radius by holding the tool with your thumb and forefinger as a kid holds a pencil eraser. Teachers tell me

that young students can easily relate to this eraser metaphor. Hold the reed in front of a light source and very lightly “erase away” and shape any darker, denser parts of the reed. As I said earlier, the weight of the tool alone will do most of the work. One very important spot to use the scraper radius, by the way, is right below the tip, one-eighth of an inch or so in from the left and right tip corners.

**The ReedGeek is becoming increasingly popular. Were you expecting this level of success?**

Not really, but I’m delighted that ReedGeek is quickly and steadily gaining popularity. My goal was always to help students and professionals – and, of course, myself! – achieve better results with reeds. I feel very proud when I receive letters from players telling me how much more success they’re having with reeds now that the ReedGeek Universal is part of their kit.

**Where is the ReedGeek being manufactured?**

We’re doing everything right here in the good old U.S. of A. utilizing state-of-the-art wear steel and the most advanced ma-

chining techniques. Dressing the edges and polishing the tool is done by hand by yours truly. As orders have steadily increased, my wife, Peggy Di Gioia, is helping with cleaning and packaging, as are my parents, when I can pull them out of retirement.

**Who are some of your better known customers?**

I’m so thankful to have the support of many of the world’s foremost woodwind professionals. On clarinet our customers include Eddie Daniels, Ron Odrich, Ricardo Morales, Stephan Vermeersch, Larry Combs, David Shifrin, Larry Guy and many others. I’m also fortunate to have great support from master mouthpiece makers, including Mike Lomax and Clark Fobes, who has recently become a ReedGeek dealer. On saxophone, the great David Sanborn and multi-woodwind instrumentalist Bob Mintzer, are ReedGeek devotees, as are other notables, such as Steve Wilkerson and Tim Price.

**ReedGeek is available from a number of dealers across the U.S. Can players still purchase it directly from you?**

Yes. In fact, we really enjoy communicating directly with players and finding out exactly where ReedGeeks are being used around the world. Also, we welcome any questions and comments as we are continuously striving to improve.

**How much does the ReedGeek cost?**

The price of the ReedGeek Universal is more or less equivalent to the price of a couple of boxes of reeds. So it’s very affordable. I know you’ve heard this before but the ReedGeek Universal will pay for itself in a very short time. That makes me happy.

**How did you come up with the name “ReedGeek?”**

I wanted a memorable name. In actuality, people have been calling me a “reed geek” for some time now. When it occurred to me that the vast majority of us reed-players are by most definitions “geeks” about our instruments and our reeds, the name just stuck. And if you talk to my wife, Peggy, or anyone who’s ever seen my studio, the name is sure fitting.

\* \* \* \* \*

[See also “Product Review – ReedGeek ‘Universal’ Reed Tool,” by Heather Karlsson in *The Clarinet*, Vol. 40, No. 2 (March 2013), pp. 86–87. Ed.]

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main buildings on campus, The School of Music, Music and Dramatic Arts Building and the Union Theater. Built in 1923, the Music and Dramatic Arts building recently underwent a total restoration. Every brick and marble stone was removed, restored and replaced to the building. Within the MDA you will find the art deco Shaver Theater. This is a masterpiece of design and

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one of the many conference choirs. This year will feature the Conference Choir, College Choir, American University Professors Choir and the International Professors Clarinet Choir. These are a great way to meet other clarinetists and develop lasting friendships. We are also looking forward

to the Baton Rouge Symphony Orchestra performing this year on an evening concert. This concert will feature some incredible soloists and we are extremely excited to have them as our orchestra in residence for the conference.

A short walk across the LSU court-


yard you will also find the newly restored Union Theater and Student Union. This will be the location for many of this coming year's conference evening concerts as well as the location for more than 80 exhibitors and vendors. The Union Theater has been beautifully restored and seats approximately 1500 people. Within the LSU Union Complex you will find a food court with many options, including CC's Community Coffee House, Papa John's Pizza, Louisiana Classics, Quizno's, Jamba Juice, Salsarita's Fresh Cantina, Chick-fil-A, Panda Express, Sushi and Food to Geaux. Back across campus and directly next door to the Music and Dramatic Arts Building is the LSU School of Music and Recital Hall. With a seating capacity of 300 this recital hall provides a wonderful acoustic for the clarinet and small chamber groups.

Louisiana is known for its food, and Baton Rouge and the **ClarinetFest®** will be no exception. Enjoy some of the finest Cajun, Southern, Japanese, American or Mediterranean cuisine in the region directly behind the School of Music. Strategically located near Chimes Street you will have no problem finding great food for breakfast, lunch, dinner or late night snacks. And if you are craving some real Cajun flair don't miss our Cajun Shrimp Boil on Friday at 5:30pm. Jimmy "Swamp Dust" Babin will be cookin' up some real homegrown jambalaya, shrimp, corn and more. Doreen's Jazz New Orleans will be on hand with live jazz during the party!

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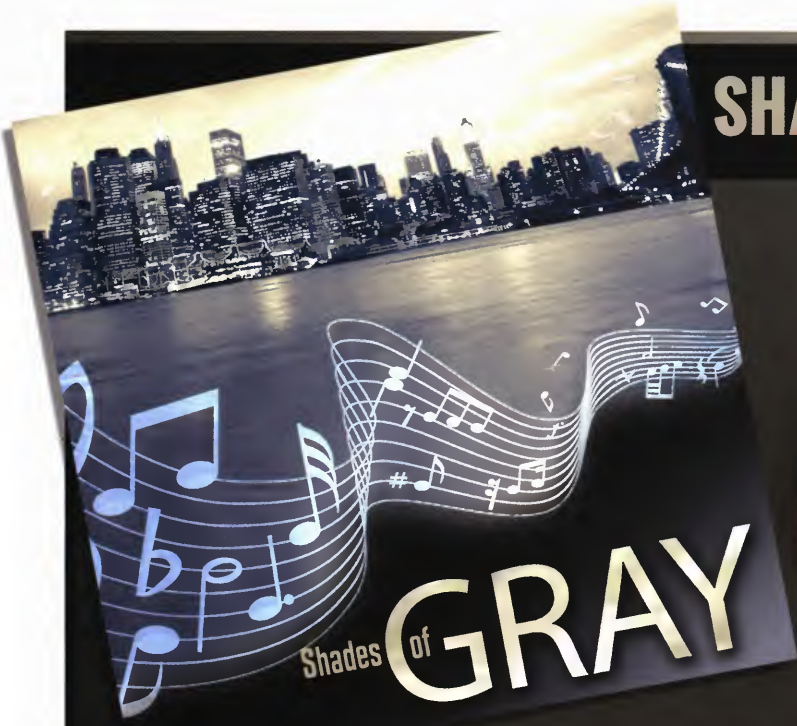


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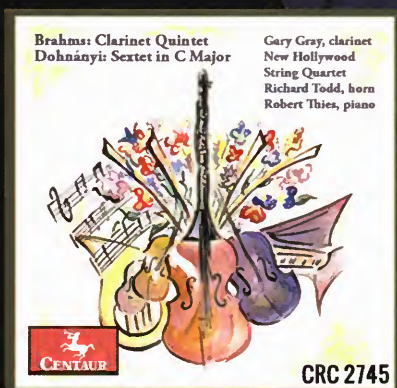
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# DON'T WARM UP YET!

## An Injury Prevention Guide for Clarinetists

by Mary Alice Druhan, D.M.A. with Kristin Keeseey, O.T.R., C.H.T., C.L.T.

Having a healthy body and lifestyle are important ingredients to longevity as a performer but avoiding injury delves past the human form. “**The musician-instrument relationship is treated as an integrated system.**” [Wilson, 56]

### PART TWO – A HEALTHY APPROACH TO THE INTEGRATED SYSTEM

The foundation of the topic of injury prevention must be an awareness of how to eliminate risk. For the purposes of this article common risks have been grouped into the following categories: body changes, the musical instrument, the practice and performance environment/ergonomics, the routine of the performer, and the demands on the performer. Prevention is directed at the body's health and maintenance, anatomy and function, the technique of music making, and modification or redesign of the instrument or use of other devices when necessary.

*Accompanying information for each keyword (\*KEYWORD) can be found at [www.healthymusician.info](http://www.healthymusician.info)*

#### Body Changes

Our first article [Druhan, “Why We Need to Focus,” 49-59] reveals the most common body changes that place musicians at risk of injury and these merit additional mention and options for injury prevention. First, as a child enters the growth-spurt period, bones grow initially and then muscles follow placing her at increased risk. [Horvath, 87] The child must have proper nutrition (\*NUTRITION) and be taught to warm-up (\*WARM-UP) before playing and to cooldown (\*COOLDOWN) following. Teachers should work closely with parents to determine if a situation requires medical attention.

Second, fluid retention can contribute to nerve entrapment and overuse-syndrome. Women have a higher risk as do

persons with kidney or heart conditions and those taking steroids. Symptoms include mild swelling of the feet, hands, abdomen, breasts, and/or face. There are on-line sources addressing symptom reduction but always consult a medical professional, particularly if these signs are paired with those for entrapment or overuse.

Musicians who have experienced injury or trauma away from the instrument have increased risk of performance-related injury. Pain, limited mobility, avoidance of motion, and/or failure to rehabilitate have potential to increase risk of injury at a secondary location since muscles that are tight or weak are at greater risk than strong and flexible muscles. Seek medical help for the treatment of any injury and be watchful for new symptoms when practicing or performing.

Musicians with performance anxiety (\*ANXIETY) have an increased risk of injury. “When performance anxiety rages, musicians frequently overpractice to the point of injury.” [Klickstein, 233] Many tools exist for combatting stress and anxiety and performers should also focus on sleep patterns during periods of high stress.

#### The Musical Instrument

An instrument needs to be kept in good playing condition, as a leaky pad or poor mechanism, “necessitates extra or excessive force on the part of the player, with increased risk of injury.” [Norris, 6] This risk isn't exclusive to older instruments, however. New instruments often have stiff mechanisms or misaligned keys and can also have leaky pads. Additionally, if the new instrument requires a shift in movement habits or required technique, it could fatigue muscles that are unaccustomed to the new patterns of use. This is especially true when changing size of instrument (i.e. E-flat or bass clarinet), or type of instrument (i.e. flute, saxophone, etc.). The enthusiasm of new equipment may generate a sudden increase in practice time and can trigger overuse. “In such circumstances, re-

duce your total playing, and increase judiciously.” [Klickstein, 242]

The risk imposed by the requirements of an instrument includes the support of that instrument while being played. [Brandfonbrener, 370] A clarinet is typically loaded onto the player's right thumb and substantial physical stress is put onto the base of the thumb, which can quickly result in fatigue. The structures actually supporting this load are the ligaments which join the bones together and which transmit stresses from one bone to another. “With the loaded clarinet these basal joint ligaments suffer very highly geared leverage. This is transmitted to the forearm by the ligaments on the thumb side of the wrist joint.” [Fry, “Overuse,” 48] Muscular activity used to suspend the clarinet from the right thumb competes directly with the skilled muscle activity of music making and it should be abolished where possible. [Fry, “Prevalence,” 40]

Many companies and individuals are developing modifications (\*MODIFICATIONS) to help us with technical ease at our instruments. “We are now familiar with the term “ergonomics” as the study of suiting the tool to the body in order to affect safety and ease of performing any activity.” [Horvath, 155] In an interview focused on clarinet modification, Wolfgang Lohff explains that the right hand thumbrest's relativity to the first finger is one of the most important modifications as it affects not only the thumb, but also the motion of the hand and the span of the pinky finger in its attempt to comfortably reach the pinky keys. [Lohff]

Because younger clarinet players often complain of pain of the right thumb, [Wilson, 57] having an aid in the support (\*SUPPORT OPTIONS) of the instrument is extremely beneficial, particularly during the growth spurt period or when experiencing strain/stress from other activities. “In the past, straps around the neck have been problematic, as they can, over time, cause tension through the neck and shoul-



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der area.” [Horvath, 157] Even so, quality neckstraps or harnesses can be helpful when used properly and with supervision.

The method of carrying the instrument and equipment is also critical, especially for performers who need to lift or carry multiple instruments for musical theater, opera, etc. It is best not to carry a heavy instrument with only one hand or hang it from one shoulder, as this creates undue strain on the shoulder and back. [Norris, 4] Rather, use a backpack or a strap that goes over the head and across the chest to distribute the

weight more evenly. Observe proper body mechanics such as bending from the knees and keeping loads close to the body.

### Practice And Performance Environment/Ergonomics

Maintaining a posture for which the body was not designed for hours on end can wreak havoc [Paull, xi] and can be a source of major difficulties. “Treatment for the musician involves education in proper body positioning as well as determining proper seating while practicing and performing.”

[Wilson, 57] Good posture (**\*POSTURE**) and body awareness should allow the performer to play with less stress on the body, helping the clarinetist to free up their breathing and breath support and move with better body mechanics (**\*BODY MECHANICS**). Musicians should avoid static work while practicing by moving from a seated position to standing or walking and by getting up during rehearsal breaks and intermissions. A relaxed state is optimal and motion while playing is advantageous.

For clarinetists experiencing discomfort while playing there are many techniques for motion analysis available from health-care providers. Modern scientific techniques are becoming more widely available in the music field and motion analysis is already available in some performing arts medicine centers. [Norris, 3] Clarinetists with joint laxity (**\*JOINT LAXITY**) issues have increased risk and can benefit greatly from early analysis.

### Routine Of The Performer

As presented in Part One, [Druhan, “Don’t Warm Up Yet”] prior to beginning the warm-up routine clarinetists should increase their core temperature and stretch the muscles. Having a good warm-up that focuses on prevention of injury requires that the player be aware of their environment. Avoid cold, drafty and dry practice spaces when possible and keep the body hydrated. Evaluate the ergonomics (**\*ERGONOMICS**) of the space to determine if it works with proper body mechanics. This includes sitting or standing arrangements, the placement of a music stand, the placement of multiple instruments (especially in a pit environment) and the amount of space to move around in. The goals of the warm-up routine should focus on the fundamentals of clarinet playing, obviously, but without ignoring the increased body requirements that the performer expects to achieve in a regular practice session, rehearsal, or concert.

In my experience most clarinet professors require that the students do a warm-up routine that increases over time and also pushes the student to be able to handle longer and longer periods of performance. For instance, a beginning student may be required to start with just 5 to 10 minutes of exercises of fundamental – building exercises. As a student progresses and the demands of the literature get greater the student is often required to do warm-ups



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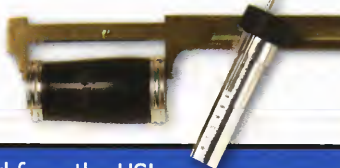
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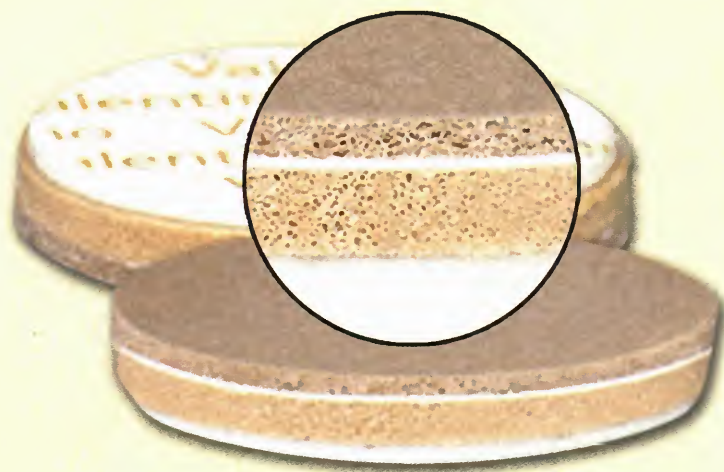
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that exceed 20 to 40 minutes. With almost no thought at all, this is a gradual progression that is often instilled in students by their teachers over a long period of time. Regardless of the duration of the warm-up routine, the student should rotate the types of practice (**\*PRACTICE**) implemented.

The body responds better to work followed by periods of rest and so it is important to observe a rotation of the types of breaks (**\*BREAKS**) and types of practice utilized. Since the fluid that lubricates tendons is absorbed during movement and restored when resting, practice in segments so that the muscles and the ligaments can be restored. [Fry, "Overuse," 49] In general, rest about 10 minutes of each hour that you spend in the practice room. Additionally, risk of injury increases when musicians perform repetitive motion for long periods, therefore it is important that the difficult passages be broken up into small segments that can be practiced in a variety of ways and that these patterns are dispersed throughout the practice routine rather than being drilled endlessly in one session.

## **Demands On The Performer**

As students advance, performance expectations also increase and it's important that students learn to mimic that pattern in their practice room. A young student in a beginning program may be required to perform three or four very short pieces on their first concert. Therefore it is important for them to mimic this pattern in a practice room, playing for five minutes and taking short breaks between for a total of 20 to 30 minutes in at least one session per day. More advanced students, especially those at the collegiate level may be expected to do concerts with first half duration of more than 45 minutes and second-half duration upwards of 30 minutes. The practice session for those students should require the student to work in longer segments with short breaks but it must be built progressively from the time the student is young. Professional performers are often required to perform programs of 2 to 4 hours in duration, particularly when playing operas in two or more acts. For most professionals this is not a stressful routine but returning to a schedule with this level of demand after vacation will increase the likelihood of injury.

Students and teachers benefit from developing routines for warm-up and practice but it is also important to pay attention to

the performance schedule as practice routines may need to be modified in periods of high commitment or high stress. When adjusting, build playing time up incrementally, increasing only 10-20% per week. Injury rates tend to peak at the beginnings of school years, during summer festivals, and before important performances. Beforehand, prepare thoroughly and then, "cut back somewhat on your physical practice in the final days before the event. In that way, you'll be rested and strong when your big moment arrives." [Klickstein, 242] In addition, periods of high commitment are usually paired with more literature to be learned and performers can "vary the intensity of adjacent practice segments" to counteract increased risk of injury. [Fry, "Overuse," 49]

Clarinetists should also plan a method for returning to play in the case of injury, modifying the practice routine and personal expectations. Musicians can practice away from the instrument as a method of learning to avoid unnecessary stress on the body. "This is especially helpful for memorization and performance anxiety. Listen to music and study the scores or piano parts for your repertoire. It's just as important to practice mental preparation as it is to achieve physical mastery of your music." [Horvath, 189]

The requirements placed on our system to perform for long periods are similar to the physical demands of any athlete pushing their muscles and soft tissues to the limits of their capabilities and we need an effective cooldown (**\*COOLDOWN**) routine to counteract these stresses on the body. It should focus on relaxation, stretch and circulation, and prevention of inflammation. The psychological and mental requirements of performing can add stress and anxiety. Create time in the cooldown to sum up the routine, evaluating its effectiveness and examining the need for change.

"We have come to accept pain and discomfort as an inevitable part of playing," [Paull, 6] but by addressing problems early, we can decrease the severity of injury and increase our speed of recovery. To prevent the onset of more serious injury, heed early warning signs (**\*WARNINGS**). These include lack of coordination, swelling, discomfort, and/or pain, stretching the shoulder or neck, rubbing the arm, or rotating the wrist. Seek medical advice with any sign of injury or overuse and do not wait until the symptom(s) persists or intensifies.

Look for upcoming articles about injury recovery in *The Clarinet*.

## **ABOUT THE WRITERS...**

**Mary Alice Druhan**, D.M.A., joined the faculty of Texas A&M University-Commerce in 2002 after serving as solo E-flat clarinetist in the U.S. Army Band, "Perishing's Own" in Washington, D.C. Since arriving in Texas she has performed with the Color of Sound chamber series, Dallas Festival of Modern Music, Ars Nova Dallas, the Dallas Wind Symphony, Plano Symphony, Triforia Winds, Shreveport Symphony, Chamber Music of East Texas, Mount Vernon Music, Shreveport Opera and East Texas Symphony. Mary has appeared as a guest artist and recitalist around the United States and in England, Thailand, Germany and Puerto Rico. She is the Founder/Director of the Texas Clarinet Colloquium. Her teachers include Diana Haskell, Timothy Wright, Steve Cohen and Ronald deKant. She is a Buffet Group, USA Performing Artist.

**Kristin M. Keesey** received her degree from Texas Woman's University School of Occupational Therapy in 1995. She is a certified hand therapist and a graduate of the Dr. Vodder school of Manual Lymphatic Drainage. For eight years she was an instructor of orthopedic continuing education to fellow therapists in the Dallas and Houston, Texas area. At present she is working at Covenant Hand Therapy in Plano, Texas. The clinic is a privately owned orthopedic/lymphatic center helping musicians find techniques to keep safe, comfortable and productive while they perform tasks at work, home and hobbies.

# **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.

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# An Interview with Henry Gulick

by Elizabeth Crawford



Henry Gulick

Henry Gulick was professor of clarinet at the Indiana University School of Music from 1951 until 1986. He was an active contributor to *The Clarinet* throughout his career and as recently as Volume 35, No. 2. His articles from Volume 8, "Performance and Pedagogy," lend a keen insight into his teaching.

On May 31, I had the good fortune to spend a few hours talking to Mr. Henry Gulick at his residence in Bloomington. As a high school student I had the wonderful opportunity to work with him during one summer vacation. I have a special memory of the time when he was teaching me to use more air and I got dizzy. He reassured me that I was going to be fine and that being dizzy was a good thing – I just needed to be sure to have a chair nearby! Now, whenever I see his markings in my *Rose 32 Etudes*, I reminisce about those lessons. I continue to use the concepts that he taught me with my students.

What follows is the transcript of our conversation.

\* \* \* \* \*

**EC:** *Would you please tell me when and where you born?*

**HG:** I was born in 1921 in Hutchinson, Kansas. In 1929, we moved to Oklahoma City. My dad was a meat inspector for the federal government. In 1933, I was going to join the band and somebody said they needed lots of clarinets. I hadn't even seen one up close, but I said okay! Vandoren reeds were 10 cents, or two for 15 cents. I would splurge and buy two and hope that one of them would be good and it usually was. They were not numbered by strength in those days. You would just pick one out of the box and hope for the best. I was in the 7<sup>th</sup> grade, and the band director was a clarinetist, Art Johnson, and when I got to high school, the band director was also a clarinetist, Oakley Pittman, so there were good music programs in Oklahoma City at that time, very strong. I have fond memories of playing some of what you would call Victorian or "kitsch" music. I did a lot of playing around town, especially Sunday schools and the like. Unfortunately, the pianos were always quite flat, at least a quarter tone (laughs) and the churches said they couldn't afford a piano tuner. The favorites were *Whispering Hope* and

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*Buffalo Gals*, but I didn't play those. I particularly remember playing *Long, Long Ago Fantasy*, the *Erwinn Fantasy* and *Rigoletto*.

EC: Did you actually play the concerts in the church?

HG: It was usually Sunday school or Sunday evening for the Christian Endeavor Society as they were called. They would have speeches and talks with a little bit of music, but, as I say, the audiences were very down to earth. They tolerated *Erwinn* (chuckles) and the like, but *Whispering Hope* or *Buffalo Gals* is probably what they would have preferred!

EC: What kind of instrument did you first play?

HG: Well, the metal clarinet of course! Everybody started on metal in those days. I think it cost \$30. And then in a couple years I graduated to a wooden one. The big one was Buffet and to some extent Selmer. I don't think Leblanc had come along yet, or Yamaha. But, I ended up with a Penzel-Mueller. It was made in New York City and it was a good one. I think it probably cost a little over \$100.

In 1938, between my junior and senior years I went to Interlochen and studied with Gustave Langenus. Are you familiar with his method book?

EC: Yes!

HG: It is a good method book. He was a humble, modest man who had a rapid throat vibrato, which was not only noticeable, but I would call it obtrusive. But the students were afraid to ask him, "Are you doing that on purpose, or is it a physical problem?" I never heard anyone else since with that throat vibrato that he had. He spent all the time with me that summer on interpretation and only on the Brahms sonatas. I had a lot of technique, you see, and he said I didn't need any more technique. He said I needed to work on my interpretation, so we did. One other clarinetist who was there that summer had a brilliant future, David Oppenheim. He was a performer and contractor and Dean of the Arts at NYU. He died not too long ago.

Through high school I was also playing in the Oklahoma City University orchestra and band and I particularly remember playing the Michael Balfe *Bohemian Girl*. It had a big solo for the

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basset horn originally and transposed for the clarinet. It was based on "The Heart Bowed Down." Do you know that?

EC: No, I don't.

HG: They don't do *Bohemian Girl* too much anymore, but it was very light, a little like Victor Herbert.

EC: Was that for band, or orchestra?

HG: No, it was an operetta. The solo was from the famous aria. But none of us knew what a basset horn was! So, it was transposed for soprano clarinet. I think it's the Prelude to Act 3, if I'm not mistaken.

In May of 1939, I auditioned for Curtis, but I was competing with Mitchell Lurie, so you can guess who got in Curtis and who ended up going to Eastman. (laughs) Interestingly, Bob McGinnis auditioned me and later became my colleague at Indiana in 1960.

Mont Arey, the teacher at Eastman, was probably just as good in his own way as Bob McGinnis or Daniel Bonade.

EC: Was Stanley Hasty at Eastman when you were there?

HG: He was a couple years ahead of me.

EC: Who was your very first teacher?

HG: Well, when I bought the instrument, I got four free lessons with a trumpet player! (laughter) I think Chick Rounds was my first teacher. He was okay, but Oakley Pittman was my first teacher. He taught high school and played in the Oklahoma City Symphony at that time. He played first clarinet. He had a very hot temper, but he was a good teacher and a very good player.

EC: Who were the clarinetists you looked up to when you were in high school?

HG: Duques in the NBC, Bellison in the New York Phil, McLane in Philadelphia.

EC: When did you realize you wanted to make clarinet your career?

HG: Oh, when I was in about the 9<sup>th</sup> grade.

EC: Were your parents supportive of that?

HG: My mother was very big on music, yes. All four of us kids played an instrument, but I was the only one that followed up.

Anyhow, I ended up going to Eastman, and Arey was particularly strong in articulation. He would compare it

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to bowing on a stringed instrument. It was not the ideal tone that he had, but neither did Langenus or Polatschek whom I also worked with. I would say that not any of those three had my idea of a clarinet tone, but they had a lot of other good qualities, of course. When I got to Eastman I ended up with the E-flat clarinet. I relished the challenge of the tone and intonation problems. I got to play it in the school orchestra and the Rochester Philharmonic. We did *Till*, Shostakovich 5th, Berlioz *Fantastic Symphony*, *Bolero* and *Daphnis and Chloe* – all those well-known works. I still have a fond memory of that E-flat clarinet.

Frederick Fennell was the band director, and he was just starting his campaign to shift the repertoire from orchestra transcriptions to band originals. Also, his second goal was to increase the audiences which were very sparse. They still are, I think! My personal feeling is the concert band lost its savor when they quit doing orchestral transcriptions, because they had nothing to replace it! You can't throw out the great music and bring in (I don't want to be unkind)

fair to middling music. It just didn't have what it took, and Fennell kept saying, "Well, give them room and they'll write it." They still have a problem with orchestra and opera. Where are the great compositions since 1940? Particularly in opera, it's a problem I think. But, no one had the heart to say this to Freddie. He was energetic and enthusiastic. He was so dedicated to those causes. So, I did a lot of playing. He also had the Phi Mu Alpha symphony – I played in that too. He did a lot of good. I don't know if he ever succeeded in increasing the size of the audience. It's been a problem at Indiana, too. After a band concert here, I'll never forget this when going out the door, what looked like a faculty wife, said, "There was no catharsis!" I thought, well, "Is that a bit snobbish?" But the more I think about it, I think she was right. It was still lacking, when I think of what we played in high school. The kitsch piece then was *Universal Judgment* – talk about cheap theatrics! It was just what you could imagine.

**EC:** *Who was the composer?*

**HG:** I have a faint memory of De Nardis,

but that's been a long time ago. I think I was in the 9<sup>th</sup> grade and I've never heard it since. But, my senior year in high school we played the Finale of the Tchaikovsky *Symphony No. 4* arranged for band. Now, THERE you get catharsis!

So anyway, I ended up with a four-year scholarship to Eastman playing in several orchestras and bands and studying with Mont Arey.

The summer of 1942 I went to Tanglewood and worked with Polatschek who was very much in the Classical mold. He was a chamber music coach, and we had sectional rehearsals with him. He was much a classicist, nothing sentimental, nothing romantic about his approach.

Right after Tanglewood in 1942, I went into the service – the Army Air Force Band which was stationed at Wichita Falls, Texas, Sheppard Field it was called. And I never left there. I stayed the whole duration—three and one-half years. The concert band was not very good, but we had a very good big band, and I played baritone sax. I really enjoyed it. We had some good arrangers, too. We had the usual five saxes, full complement of trumpets and trombones, piano, guitar and bass. That's where I met my wife when we were playing at the USO. That gal came up to me and said, "Your sax playing sounds like a nanny goat!" That's the first thing she said to me! (laughs) But, we had 65 years together, and they went by awfully fast. We had three children and three grandchildren. The children are close by, which is nice.

**EC:** *Are they musical?*

**HG:** No, well, they dabbled a little. One son plays guitar and drums, and the other plays guitar. I don't think my daughter can carry a tune though! (laughs) You can't win them all!

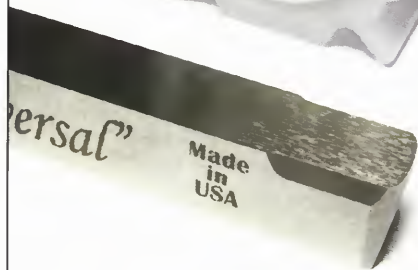
After I got out of the service in 1946 I had just gotten married. I went back to Eastman for my senior year, and I had to play something with orchestra, and you'll never guess what I played! I was trying to avoid the usual Mozart, Weber, Debussy. Everybody played those every year – you know the routine. I played the *Concertino* by Ferruccio Busoni. It's not a bad piece – not on a par with those others. Howard Hanson was conducting. He took one look at



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the music and said his favorite adjective – “cerebral.”

**EC:** *He thought the Busoni was cerebral?*

**HG:** He said it was too intellectual and he had a point. It probably is! I don't think I've ever heard the piece since. I never had a student play it, and I've never heard it on the radio. Anyway, I got through it and that was it! So at the end of my senior year there were no job openings to speak of, so I stayed on for my master's. At the end of my master's, the second clarinetist in Rochester Phil left on short notice, so I auditioned and got the second clarinet job for the 1948–49 season.

**EC:** *Who was principal?*

**HG:** Mont Arey was still there. The conductor was Erich Leinsdorf, who was efficient, but not particularly warm. I enjoyed that season. Of course, I was just breaking in.

**EC:** *Did you play E-flat then?*

**HG:** No, I doubled on bass when they needed a bass clarinet, like when we did *Tubby the Tuba!* What is the bass clarinet? Is it the frog?

**EC:** *I don't know! I've never played Tubby the Tuba! But, I'll look it up! [The bass clarinet plays the role of the bullfrog.]*

**HG:** The problem was keeping the reed moist, because you started on soprano clarinet, and then came the solo and you had to play bass clarinet. It is a very quick switch and I always worried about the reed being dry. Does anyone play that anymore? It used to be quite popular.

**EC:** *I have never played it and I've played a fair amount of bass. I don't think I've ever seen it on a program either, but it sounds like fun!*

**HG:** I failed to mention that in 1946 I went back to Tanglewood between getting out of the service and going back for my senior year. Polatschek and Mazzeo were still there, and George Silfies was the other clarinetist. Bernstein was the main conductor. We did *Peter Grimes*, and Bernstein was, of course, a fine conductor. I was particularly impressed with his rapid uneven meter. Did you read my article about that? [“Too Much Rum,” *The Clarinet*, 34/3, 25] *Peter Grimes* has a fast 7/4, and for Bernstein it was a breeze. Some other conductors couldn't do it and still can't!

Mazzeo was the bass clarinetist with the Boston Symphony and his enthusiasm led him to some interesting byways. First, it was the Mazzeo System, marketed by Selmer – sort of a full Boehm with a special mechanism for opening the third side key (for a clear throat tone B-flat) similar to the old S-K mechanism. Next it was the plastic reed. I don't know who made it, but it did not get very far. I have been discussing this with fellow retiree Ed Clark who was a chemical engineer with Dupont. He says there is a big problem due to the difference in fibers – plastic is homogeneous but bamboo is heterogeneous. He does say plastic is better for marching band. Thirdly, Mazzeo was very keen on the Castelnuovo-Tedesco *Sonata for Clarinet and Piano* – “as good as the Brahms Sonatas,” he said.

After my year as second in Rochester, there was an opening for principal in San Antonio, so I took that. It didn't pay as well, but I figured I wanted to play first clarinet. My wife was from Texas too. The conductor was Max Reiter. He was a nice guy, but not a very great conductor. He had a heart attack and died the second season I was there, so we had guest conductors after that.

I wanted to talk about the crystal mouthpiece. Have you ever played one?

**EC:** *For a short time in high school. I think I had an O'Brien.*

**HG:** Well, the O'Brien was very big at Eastman in the '40s. I finally found one that I liked, but I found a lot of prejudice with conductors. The first rehearsal with Eugene Ormandy (he was guest conducting in San Antonio) said to me, “Don't you find crystal mouthpieces are difficult to play in tune?” Well, I hemmed and hawed. He said, “We tried them in Philadelphia and they just didn't work.” But by the last rehearsal he said, “Forget it my boy, you play in tune.” Of all things, when I auditioned for the Indiana job in the summer of 1951, Ernst Hoffman was the conductor, and the first thing he said when I opened the case was, “I'm sorry to see you play a crystal mouthpiece.” What a way to start off an audition! He was the same way with string ligatures versus metal. He thought string was better than metal, and of course, we didn't have plastic yet. But a year later, Hoff-

man said, “If I didn't see them, I couldn't tell the difference.”

**EC:** *Was he conductor of orchestras at IU?*

**HG:** Yes, he had been at Houston, and Dean Bain brought him up to Indiana.

**EC:** *So you left San Antonio in 1951 for IU?*

**HG:** Yes, the problem with San Antonio was that it only had a 20-week season as many of the orchestras did then. I had a growing family, so we had to do something to make a little more money. Dean Bain called me and invited me up to audition.

So, that was the crystal mouthpiece story. I switched back to the other kind later on, but I still think there was nothing wrong with the crystal mouthpiece. You just had to find the right one. When I played the E-flat, Eastman had a whole drawer of wooden E-flat mouthpieces. I don't know if the wood makes any difference. I couldn't prove it, but I did find one that was quite good and played on that the whole time.

**EC:** *When did you switch to Buffet clarinets? Was that at Eastman, or were you still playing on the Penzel-Mueller?*

**HG:** That was in the late '50s. I played on that Penzel-Mueller for quite a while – it was a good instrument.

When I came to IU in the fall of 1951, we were really busy with a full load of students, a faculty quintet that rehearsed every day, and Hoffman wanted us to play in the student orchestra. He kept saying, “Students learn by sitting next to their teacher.” But that meant rehearsal every day, and Hoffman wanted the faculty to play first and the students to play second, which hurt the recruiting considerably.

**EC:** *So, you were playing in the faculty quintet that rehearsed every day?*

**HG:** Yes, we rehearsed an hour every day.

**EC:** *And the student orchestra rehearsed every day?*

**HG:** Yes.

**EC:** *How many students did you have?*

**HG:** Well, 18–19, a full load. We were busy.

**EC:** *Yes, you were busy! Did you travel with the quintet?*

**HG:** Yes, some, but it's hard to get bookings for the woodwind quintet. It's caught in limbo between the elite string quartet and the popular brass quintet. Those guys wear costumes and do skits – you know, the Canadian Brass is who I'm thinking of. The kindest word we got was from a woman who said, "That's spicy!" It was quite a shock to find that many of the audiences preferred Danzi and Reicha to Hindemith. They thought Hindemith was too modern, too dissonant. So, like with the orchestra, you couldn't play anything too modern for the conservative audiences. The quintet should have been better but there was a serpent in the garden. Can you imagine someone saying when told, "you are rushing," you play your part and I'll play mine? Impossible! Thank heaven he was already on the dean's blacklist!

Then, in 1960, Bob McGinnis came. He had been with Philadelphia, NBC, New York Phil, big names. He was a fine player, a very demanding, strict teacher, but very restless. He used to say, "I always want to be where I'm not." He only stayed three years and went to the San Francisco Symphony. He didn't stay there long and I think he went back to New York. What I remember about Bob was his extra strong cigarettes that he used to smoke. Why a wind player would do that to his lungs, I can hardly believe!

**EC:** When you got to IU, were you the only teacher?

**HG:** Yes, in fact the first year or so, I taught saxophone. I only had a couple of students, but after that they had some fine graduate assistants, and then finally in about 1960, they got Eugene Rousseau, who was the best.

So when McGinnis left, they got Earl Bates who had been playing in the St. Louis Orchestra. He came in 1963 and Bernard Portnoy came in 1968, I think it was.

One of the best things in those later years was the summer festival orchestra the faculty played in and still does. We had some very good conductors, particularly Leonard Slatkin.

I retired in 1986, Portnoy retired the year before I did, and Earl must have retired in about 1990? Something like that. So I've been here for two years off and on at the Meadowood Retirement Community. It's the best possible ar-

rangement – quite a few music people here – widows, some of them. We get a lot of recitals here. Kids from the music school come over and perform.

**EC:** I really enjoyed reading your articles for Volume 8 of *The Clarinet in 1980–81*. Did you have a prescribed list of repertoire you taught or did you allow your students a fair amount of freedom to pick solos and studies?

**HG:** The repertoire was built around the *Rose Studies*, the 32 and 40, as it was at Eastman and, also the Klosé, particularly volume 2. For solos, undergrads leaned heavily on those from the Paris Conservatory. I particularly like the *Fantasy Ballet* of Mazellier and the Stubbins collection, which we used. It was pretty standard, a lot of Weber, Mozart, Debussy, of course, and the Brahms sonatas. They would often have some idea of what they wanted to play, but we would talk it over. I never cared much for the Bartók *Contrasts* or the Messiaen *Quartet*, or the Nielsen *Concerto*.

**EC:** Why didn't you like them?

**HG:** Cerebral! (laughter) Hanson's word! I never quite ever understood the attraction of the Messiaen.

**EC:** Yes, very cerebral there!

**HG:** As I said, I like catharsis!

**EC:** From your first article, you cited the various pedagogical studies you liked to use. Would you say Baermann 3 and Rose 32 were the ones you used all the time?

**HG:** Yes.

**EC:** What about for the more advanced students, juniors, seniors and graduate students?

**HG:** We went through Jeanjean and the Polatschek *Advanced Studies*, and sometimes the Alfred Uhl. Good modern studies were hard to find. It was better to go to the music itself. For instance, the Stravinsky *Three Pieces*. What studies are you going to use to prepare for that? I didn't know of any. You had to go right to the *Three Pieces*.

**EC:** My undergraduate teacher, Bob Chesebro, who studied with you, said you liked to use the Sarlit *Studies*.

**HG:** Yes, I forgot that. They are very good for the poetic approach.

**EC:** You frequently cited the Stein and Bonade books. How did you incorporate those into your teaching or lessons?

**HG:** Well they would read them separately and then we would talk about them if they had any questions. Stein at that time was the best book on the clarinet.

**EC:** I bought that after I had a lesson with you when I was in high school. I remember buying it at a music store here in Bloomington.

**EC:** Dr. Chesebro also told me that you emphasized transposition in your lessons.

**HG:** Well, in the orchestra, the particular problem was picking up a cold instrument. If you could change early and transpose, then you'd have the instrument warm, like in the Tchaikovsky violin concerto. The second movement starts with a very important passage where you've just switched to B-flat. Polatschek always said, "Change to B-flat in the first movement. Then it will be warm for the second movement." And I think he was absolutely right.

C clarinet transposition is necessary once in a while – *Benvenuto Cellini*, a lot of Italian opera. If students are going to play in an orchestra, they better learn how to transpose!

**EC:** Did you have a method for teaching tone or for getting your students to contemplate tone?

**HG:** Well, by talking about mouthpieces and reeds, the throat, embouchure, the need for diaphragm support. What can you say about tone? There are still arguments about tone and probably will be until doomsday. Portnoy said that Szell didn't want a bright sound. And of course, he got Marcellus who had the dark sound. And Arey would rail against Victor Herbert. Once he was conducting and said to Arey, "Why do you get such a big tone? Why don't you get a small tone like Langenus?" [laughter]

**EC:** In your first article you said that "clarinet does not require a great deal of air but it does require a certain amount of air pressure." Do you have any suggestions for working with students who take shallow breaths and struggle with that concept of abdominal breathing?

**HG:** That's a good question. I know one guy who used to say, "Blow harder without playing louder." I think that's one

good way of saying it. I forget where I got that now, but I heard it and used it. Yes, it's very difficult with some students who just don't want to support.

**EC:** *For articulation, you said it was best to start with leggiero tonguing for speed.*

**HG:** My great regret was that I didn't learn to double-tongue. I think it's becoming more common – I hope so! Boy, we used to struggle with the band arrangement of *William Tell* Overture. Arey was very big on staccato and lightness. Traditionally, the Germans were much clumsier in their articulation. Maybe that has to do with the language, the French language being much lighter than the German.

**EC:** *When you spoke about working on chromatic excerpts such as Peter and the Wolf, Shostakovich 1, and Le Coq d'Or, you said it often wasn't the player with the most technique who got through but the one with the most nerve! Did you have any ways of helping students deal with performance anxiety and nerves?*

**HG:** No! [laughs] I wish I did! I was going to add one more to that – the *Boutique Fantastique* – I think the music is by Rossini, and the arrangement is by Respighi. It wasn't in any of the excerpt books that I had – maybe it is now. So I copied it out. It was in G major for the B-flat clarinet and it involves chromaticism. That's the only time I ever saw Arey get nervous was when we played that. Guy Frasier Harrison stopped the orchestra and said, "I forgot to tell you, we're making a cut here." I think he did that just to make Arey squirm! This reminds me that Arey's best advice was, "When you have a soloistic passage, look the conductor directly in the eye."

As far as performance anxiety, Nervousness is the Great Destroyer – just ask any French horn player! The one that struck terror to my heart was the Ginastera *Variaciones Concertantes* – awkward and poorly written for the instrument. I thank my stars that I never had to perform it. The composer needed a few lessons with Aaron Copland, who wrote so well for the clarinet. On the other hand, I never got to play one of my favorites, the von Suppé *Tantalus*.

**EC:** *What was the most common problem for your students?*

**HG:** The most common problem at the professional level would be intonation. You hear many who have tone, technique, but problems with intonation. You know it's compounded by having to deal with two instruments.

When the student had a lot of talent, then it was usually intonation, if they had a problem.

**EC:** *How did you motivate the students to practice?*

**HG:** I don't think you can really motivate the student. I think that's something that has to come from inside the student. Of course, the teacher can provide pressure, get mad, rant and rave! Some teachers are famous for that, but I don't think I was.

**EC:** *What was your favorite repertoire?*

Well, like I said I am still fond of the Victorian music. Mozart is first and foremost my favorite, the concerto and the chamber music. I am a little ambivalent about the Brahms sonatas. Brahms is so difficult to play and bring off. In the trio with the cello and piano, intonation is such a problem. By the third movement the clarinet is likely getting sharp. It's always a problem playing with the piano.

**EC:** *What were some of your greatest joys as a teacher?*

**HG:** When the students played a good recital, of course, and most of them did. When the light begins to go on! And when some of those students who had been discouraged by another teacher and practically flunked out, came to me and we got back on an even keel. That didn't always happen. Some still flunked out. Sometimes they found a way back. That was, of course, a great satisfaction.

**EC:** *Is there anything else you would like to add?*

**HG:** At 91, I am enjoying life at Meadow Retirement Community. The children are not far away and my brother, at 97, out there in Washington state, is still "sashaying" along. A prolific writer, if you have seen the movies *Bend of the River*, *Hallelujah Trail* or *Road to Denver*, those are his books. He has also written non-fiction about the Pacific Northwest. That's my Bill!

**EC:** *Thank you so very much for speaking with me. It has been pleasure to talk with you this afternoon!*

\* \* \* \* \*

I asked Mr. Gulick if he would send me names of his students who became professional performers and teachers. In alphabetical order: Mike Cavin, Bob Chesebro, Randy Cunningham, Ned Diehl, Dave Feller, Jim Gillespie, Gary Gray, Jim Houston, Greg Imboden, Tod Kerstetter, Mike Limoli, Jim Livingston, Don McMahan, Roger Pemberton, Doug Peterson, Alan Portzline, Dave Randall, Art Reidel, Bob Rose, Raphael Sanders, John Scott, Ray Smith, John Williams. From Japan, Tadashi Hoshino, and from New Zealand, Ken Wilson.

**HG:** What a group of talent! I sure hope I have not forgotten anyone – 35 years is a long stretch!

## ABOUT THE WRITER...

**Elizabeth Crawford** is associate professor of music (clarinet) at Ball State University where she teaches applied clarinet, pedagogy and literature, and is a member of the Musical Arts Quintet. She holds performance degrees from Furman University, the University of Michigan and the Florida State University College of Music. Her primary teachers have included Robert Chesebro, Loren Kitt, Frank Kowalsky, John Mohler and James Pyne. She was both performer and project director of the MAQ's critically acclaimed CD, *American Breeze* (Albany Records TROY 1369), which was made possible by a grant from the National Endowment for the Arts. She currently serves as Indiana State Chair of the I.C.A. as well as coordinator of the High School Solo Competition.

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by John Masserini

*Author's Note:*

This article is to serve as a brief, general overview, only highlighting evening concerts and the Board Recital. A much longer overview of the conference will be posted on the I.C.A. webpage ([www.clarinet.org](http://www.clarinet.org)). Due to the number of concerts and events, as well as the overwhelming number of performances in venues occurring at the same time, every presentation, master class and recital could not be reviewed and cannot be mentioned in the online article. A huge debt of gratitude goes out to the 17-member Review Team, listed at the end of this article.

Perched on a hill high above sun-drenched valleys, vibrant sunflower fields and the bucolic charm of the Umbria region lies the medieval village of Assisi. This birthplace of St. Francis seems to be frozen in time with much to be explored and experienced among its steep hills: cobblestone streets with hidden winding alleyways; monks, nuns and pilgrims in their sacred garb making their way to the *Basilica Di San Francesco*; the partially excavated *Foro Romano* on the *Piazza del Comune* where tourists and locals congregate; charming trattorias and gelaterias around every corner; and for a brief time in late July, ClarinetFest® 2013.

Assisi was experiencing unseasonably hot weather during the conference and, obviously, medieval cities and their venues are not expected to be outfitted with modern air conditioning. Despite these challenging and unavoidable performance conditions, which could not be prevented by anyone, the performers, master class participants, lecturers and vendors should congratulate themselves. Every one of these fine artists and professionals “sweated it out” and made this conference one that can be remembered for the high quality and variety of performances, presentations and prod-

uct representation that we come to enjoy each year at ClarinetFest®.

It is important to note that the wide variety of mediums and delivery methods – unique chamber ensembles, the use of electronics and performance on “auxiliary” instruments – has increased tremendously over the past few years at ClarinetFest®. It is refreshing to see the wide range of professionals presenting newly commissioned or rarely performed works, displaying current trends in the music field and reaching beyond the typical solo clarinet or clarinet and piano mediums. This paradigm shift can have a tremendous potential for us: displaying seemingly endless possibilities for the clarinet among the greater landscape of music to our students and future clarinet artists in attendance. Please turn your attention to the online overview ([www.clarinet.org](http://www.clarinet.org)) for a much longer and detailed account of the extraordinary and standout performances in Assisi.

Day one of the conference began as most ClarinetFests® do, with the Board Recital and a smattering of other performances throughout the day. The Board Recital opened with Béla Kovács’ *Il Carnevale di Venezia, Variations for Clarinet and Piano (a little bit differently)* beautifully performed by Keith Koons. This unique set of variations intrigued the audience with various styles, including a tango and a samba, and Koons displayed his great interpretive ability, as well as navigating the fast scale passages with ease. Next, John Cipolla demonstrated superb control and dexterity with implementation of extended techniques in *New Mythologies* by Brad Baumgardner. Maxine Ramey and the Sapphire Trio offered a warm blend of timbres and pleasing tones with Thomas David’s *Trio No. 2* and Paul Chihara’s *Shogun Trio*. The group closed their portion of the program with Philip Martin’s *Carnival*

*Evening*, delighting the audience with their technique and tight collaboration. Next was the world premiere of Craig Weston’s *Aspects*, performed by clarinetist Tod Kerstetter with Jacqueline Fassler-Kerstetter on French horn and pianist Amanda Arrington. The group performed with great control, demonstrating sensitivity with dynamics and delicate ensemble playing. The final performance of the recital was Caroline Hartig, demonstrating even tone and first-rate technique in Ernesto Cavallini’s *Fiori Rossiniani*, finishing with a flourish of fingers, sparkle and color.

The first of the large evening concerts at the spectacular Lyrick Theater featured an all-star lineup, including several of the most prominent Italian clarinet soloists, all accompanied expertly by the Band of Italian State Police. Artistic Director and Host of ClarinetFest® 2013, Piero Vincenti, performed the E-flat clarinet solo in the world premiere of Antonio Conti’s wind orchestra arrangement of *Canzone popolare Napoletana e Tarantella* by Ernesto Cavallini, charming the audience with his fluid technique and colorful sound. Next, Calogero Palermo performed the beloved *Fantasia da concerto su motivi del “Rigoletto”* by Luigi Bassi, demonstrating supreme control of his instrument as he juxtaposed tender expression and virtuoso passagework. Palermo played with a round yet powerful sound that never compromised his impeccable intonation. Following a short but rousing feature from the Band of Italian State Police, Robert DiLutis and William Blayney shared the stage to give a conversational account of Amilcare Ponchielli’s *Il Convegno*. Their resonant sounds blended well together, and they performed the piece with polish and ease. Taking the stage as the final soloist of the evening, Corrado Giuffredi premiered Michele Mangani’s *Verdiana. Fantasia su temi da opera di G. Verdi* arranged for band accompaniment specifically commissioned for ClarinetFest® 2013. Giuffredi’s performance was stunning. His precise expression, effortless articulation and focused sound radiated character from the very first note as he maintained an organic, singing quality in his playing. Led by conductor Maurizio Billi, the Band of Italian State Police accompanied all of the soloists and appropriately highlighted their excellent clarinet section, which skillfully negotiated a number of technically difficult passages in many of the works. At the conclusion of the powerful *Marcia Trionfale e Finale* from *Aida*, the band was given a standing ovation and performed an encore.

Thursday night's performance in the Lyrick Theater was a true *tour de force* of clarinetists. Ricardo Morales, Philippe Cuper, Rocco Parisi, Eddy Vanoosthuysse and Kari Krikku delighted the large audience from start to finish. Accompanied by the Bruno Maderna Chamber Orchestra and conducted by Marco Pontini, each artist demonstrated specific aspects of exquisite artistry, while also allowing their personal and unique voice to shine through. There were truly standout aspects of all the performances, and the first worth mentioning has to be Ricardo Morales performing Rossini's *Introduction, Theme and Variations*. While audiences rarely hear anything but exquisite performing from Mr. Morales, the experience of hearing him play goes beyond the typical perfunctory accolades. He is the embodiment of the clarinet sound and experience. The pure, full and dark tone, as well as the seamless technique, simply flows from his being while showing no signs of struggle or effort. Magical moments occurred in the second movement of Baermann's *Concerto for Clarinet and Orchestra*, Op. 23, performed by Philippe Cuper. His exquisite sound and sensitive interpretation captivated the audience. Eddy Vanoosthuysse performed Mercadante's *Concerto in B-flat for Clarinet and Orchestra*, and it was a great opportunity to hear this lesser-known work. Rocco Parisi dazzled the audience with his big bass clarinet sound, color shifts in the upper register and ease of technique throughout *Blues for Bass Clarinet and Strings* by Ante Grgin. Finishing off the evening was an energetic and delightful performance by Kari Krikku. His entire performance was an exciting and eclectic collage of klezmer and Middle Eastern-inspired works, complete with tap dancing, humor and stunning technique. The audience left feeling inspired and satisfied.

Friday night's jazz concert has become a mainstay at ClarinetFests,<sup>®</sup> and participants have come to enjoy seeing multiple views on the clarinet performance spectrum. Eddie Daniels and Ron Odrich provided a stunning evening of jazz this night at the Lyrick Theater. Mr. Daniels opened the concert with jazz standards and some new charts specifically arranged for his performance in Assisi. As always, Daniel's playing was seamless and fluid, much of what you would expect from this jazz legend. Following Daniel's opening set, the audience demanded more with several curtain calls. The second half of the evening featured Ron Odrich, another jazz great and a close

friend of Daniels'. The two joined forces at the close of the concert and entertained the audience by trading solos with one another. This was particularly enjoyable to watch, especially with the knowledge that these two jazz artists are close friends. The other members of the trio: Marco Micheli, bass; Paolo Birro, piano; Alfred Kramer, set combo, were equal to the task, with tasteful solos and close collaboration providing the perfect backdrop for Daniels and Odrich. The audience left the Lyrick Theater with an overwhelming sense of gratitude and fulfillment after hearing such legendary performances and performers.

Before the final evening concert in the Lyrick Theater on Saturday, I.C.A. President John Cipolla gave gifts of thanks to Piero Vincenti, Antonio Fraioli and Mayor Claudio Ricci on behalf of the Board and the I.C.A. Attendees were then fortunate to hear opening remarks by Mr. Ricci, Mayor of Assisi, and a speech that spoke (via translator) of "the unity of nations" at ClarinetFest.<sup>®</sup> He went on to say that we, as clarinetists, can "look into the eyes of each other" and communicate without words, indicating that more than mere performances occurred at ClarinetFest<sup>®</sup>: something this reviewer interprets as a larger humanity and experience of the human spirit. The concert itself had great variety, beginning with beautiful tone quality and performance by *Quatuor Anches Hantées*. Their opening pieces by Maurice Ravel included *Ma Mère l'oye* and *Pavane de la belle au bois dormant*. This quartet's blend was truly exquisite, often sounding as one clarinet, playing with seamless connections among the four voices. Nuno Pinto and Enrico Maria Baroni performed Schumann's *Fantasiestücke* and Bernstein's *Sonata* beautifully. The two artists displayed wonderful playing and great contrast of styles between the two works. Paolo Ravaglia appeared on stage with his bass clarinet, accompanied by a set of speakers for the work *Jacob TV-Pimpin for bass clarinet and boombox*. This work featured a mixture of spoken dialogue and music, which might best be described as "clarinet rap or hip-hop." Bill Smith gave a special performance, highlighted with jazz idioms titled *Assisi Improv for amplified clarinet*. He received a standing ovation, with the audience offering their enormous respect for his impact on the clarinet world. Overall, the Saturday evening concert was a true inspiration to all in attendance and a stunning way to end the last full day of the conference.

Sunday was a shorter day for the conference, one of winding down, saying goodbye

to old and new friends and preparing for travels back to our regular lives. However, there are always a handful of great concerts, as well as a plethora of clarinet choir concerts to enjoy on the last day of ClarinetFest<sup>®</sup>, and this Sunday was no exception. The entire conference concluded with a collaborative effort of mammoth proportions: the U.S. and Italian Professor Clarinet Choir Concert. Organized by Robert Walzel and Piero Vincenti, it featured two separate concerts by groups of professors from the U.S. and Italy. The U.S. Professor Clarinet Choir performed an arrangement by Guido Six (Respighi's *Memories of Ottorino*) and *New York Counterpoint* by Steve Reich. The Italian Professor Clarinet Choir performed works by Giuseppe Verdi, Nino Rota and Henghel Gualdi. At the end, both choirs joined forces to perform Guido Six's *Ciao Italia, ti amiamo*, written specifically for ClarinetFest<sup>®</sup> 2013. Beyond the wonderful playing and finesse of these ensembles, it was an amazing experience to join forces and make music with friends and colleagues around the world. Some people stated in communications after the conference that the U.S. and Italian Professor Clarinet Choir concert was possibly the highlight of the entire festival. It fostered an amazing amount of goodwill and opened a door of collegiality that could be a permanent fixture in relations with the I.C.A. and all international clarinet professors and professionals.

The work we do together as artists, teachers, scholars and clarinet product manufacturers, as well as the contributions that we make together, represent the very best of what the I.C.A. can be, and arguably should be. ClarinetFest<sup>®</sup> 2013 reminded us of the value of our work as artists, pedagogues, scholars and product manufacturers. We are fortunate and happy to be part of this large clarinet family.

## ClarinetFest<sup>®</sup> 2013 Review Team:

Lori Ardovino, Christy Banks, Anthony Costa, Nicholas Cox, Elizabeth Crawford, James Gai, Stefanie Gardner, Jessica Lindsey, John Masserini, Matthew Nelson, Katrina Phillips, Timothy Phillips, William Powell, Jeremy Reynolds, Michael Walsh, John Warren, Guy Yehuda.

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*Massed clarinet choir in the Piazza de Commune,  
Piero Vincenti, conductor \*\*\**



*Jessica Lindsey and  
Christy Banks\**



*Jean-François Bescond  
and Jan Jakub Bokun\**



*Quatuor Anches Hantées on  
the Buffet Crampon Gala Concert\*\*\*\**



*Nicholas Cox (left),  
Hans Deinzer (center  
and Nina Janssen-  
Deinzer (right),  
following Deinzer's  
award as an I.C.A.  
Honorary Member*



*Dianna  
Haskell*



*Orange County Clarinet Consort*



*Luigi Magistrelli, Kim Fabbri (piano) and Laura Magistrelli\*\*\*\**



*Corrado Giuffredi,  
soloist with the  
Band of the  
Italian Police\*\**



David Jean-Baptiste



Austrian Clarinet Society Clarinet Choir, Birgit Pfutschbacher, soprano soloist\*



Dimitris Svintridis, composer, and George Kazikos



Bill Smith\*



Elisa Papandrea, violin, Monaldo Braconi, piano, Alessandro Carbonare, clarinet\*\*\*\*



Sergio Bosi, clarinet, Sauro Berti, basset horn, Naomi Fujiya, piano, on the Buffet Crampon Gala Concert \*\*\*\*



Terminal Quartet\*



Piero Vincenti, soloist with the Band of the Italian Police \*\*\*

\* Photo by Mike Getzin | \*\* Photo by Jean-Marie Paul | \*\*\* Photo by Matteo Pantaleone | \*\*\*\* Photo by Laura Magistrelli



*Shirley Brill\*\**



*U.S. professors clarinet choir,  
Robert Walzel, conductor\**



*Soloists with the Bruno Maderna Chamber Orchestra:  
Eddy Vanoosthuyse, Rocco Parisi, Philippe Cuper,  
Kari Kriikku and Ricardo Morales\*\**



*Nicolas Dessenne and Philippe Berrod \*\**



*Fort Worth Clarinet Quartet \*\**



*Einer Johannesson  
and Armann Helgason*



*John Masserini, Albie Micklich, Federico Nicoletta*



*Cavell Trio*



*Calogero Palermo, soloist with the Band of the Italian Police \*\*\*\**



*Tom Kerstetter, Jacqueline Fassler-Kerstetter, horn (I.C.A. Board Recital)*



*Eddie Daniels and Ron Odrich \*\**



*Fernando José Silveira and Nicoletta Marcida Koni*



*Antonio Tinelli and Giuliano Mazzoccante (piano)*



*Diane Barger*



*Elena Ceconi, flute, Paola Devoti, harp, Kathleen Jones, clarinet\*\*\*\**



*Exhibition area\*\**



*Sarah Watts \*\**

# Sidney Forrest

(1918-2013) - An Appreciation

by Marc Schlosberg, MD, and Michael L. Mark

I was invited to participate in a memorial service and recital in Sidney Forrest's honor on October 6 of 2013. Several hundred people attended. Family, friends and students reminisced about his impact on their lives. Mr. Forrest's teaching career spanned some six decades. He taught at the Peabody Conservatory of music, the Catholic University of America, the Levine school in Washington, DC and the Interlochen Arts Camp, as well as in his own private studios. He taught hundreds, perhaps even thousands of students over the years. He drew on a vast experience when he taught. He had studied with Nadia Boulanger and played under the batons of Aaron Copland, Igor Stravinsky, Paul Hindemith and many others. He certainly was a very effective teacher of clarinet technique, but also, he emphasized musicality, and insisted on a deeper understanding of the music through scholarship. Perhaps most importantly for me, he instilled a striving for excellence that I carried into other endeavors beyond music. The following is an article by Dr. Michael Mark which appeared in the Catholic University of America alumni magazine:

September 1954, my freshman year at CUA. Dr. Paul, the chairman of the music department, took me



Sidney Forrest

into his office to tell me that he was assigning me to a new clarinet teacher. I remember him saying, "I hope you like him." Sidney Forrest and I both began our CUA careers that semester. I would have been very impressed had I known that this teacher came to the university after serving as soloist with the United States Marine Band and principal clarinetist with the National Symphony Orchestra. I also didn't know that I was not only getting a distinguished clarinet teacher, but a friend for life as well. I liked his friendly manner, not too professional for a very nervous freshman and not overly familiar at first. And I liked his teaching when I began to make progress quickly. He was a master teacher. He knew how to improve every aspect of playing the clarinet. He had exercises for improving fingerings, embouchure, musical interpretation, and everything else that a clarinetist needs to know and do. Dr. Paul – thank you. I couldn't have been happier with my new teacher.

I loved studying with him, but it was when he accepted our family's invitation to attend my kid brother's Bar Mitzvah, that I knew he was more than just my clarinet teacher. He was truly interested in me and my family. When I graduated four years later, Sidney invited me to teach in his private studio. It was located at Dupont Circle at that time, but he moved out when the landlord wouldn't allow him to teach an African American student in his building. Eventually, I taught in the studio of his beautiful house, a room that houses an impressive collection of antique woodwind instruments. Sidney taught every summer at the Interlochen Music Camp in Michigan for more than five decades, and I had the honor of tending to their house in addition to teaching there – watering the plants

and checking to see that all was well.

Sidney was known and respected by the larger community because he played in the Washington area for many years as a commercial musician and with his woodwind quintet. His national reputation was confirmed when his picture appeared on the cover of the prestigious journal *The Clarinet*. After retiring from Catholic University, Sidney taught at the Levine School of Music in addition to his private studio. Here again he established a loyal following, and his twentieth anniversary at the Levine School was celebrated with a large party of former students, parents, and many of the persons who thought highly of his teaching and playing.

And there were other markers in his life. About 250 of his friends and former students crowded Strathmore Hall to celebrate his 88th birthday. At least a hundred more couldn't get in because of fire regulations. It was a glorious celebration, with many of his former students performing as soloists and in ensembles. To the surprise of many of us, at least one of his former students, Greg Harrison, was a jazz clarinetist. Who knew?

His students have gone on to impressive careers as orchestral clarinetists and many have won prize competitions. Still others who were fortunate enough to be influenced by a great teacher have had first-rate careers in academe and in the private sector. Many who did not go into music professionally continue to play as amateurs throughout their lifetimes.

He still maintained a studio of ten fortunate students and never lost his enthusiasm for teaching. I am privileged to have been part of his life all these years, as he had been part of mine.

Sidney Forrest began his musical life as a pupil of the great Simeon Bellison in New York City. Mr. Bellison had a profound impact on Mr. Forrest, which, in continuing a long tradition, he imparted to all of us. We honor our teachers and mentors through our own achievements. Sidney's impact has been felt far and wide and will ensure the continuation of this great clarinet tradition. The achievements of his students have made him a very honored man.



*Koichi Hamanaka*  
(photo: Japan Clarinet Society)

**K**oichi Hamanaka was born on January 2, 1937, in Nishinomiya, Hyogo Prefecture, Japan. He died on November 6, 2013. After a presentation of the clarinet in his school, Koichi, age 9, decided to play this instrument. He then took lessons with Yukio Ohashi, Kunio Chiba and Risei Kitazume. In 1960, at aged 23, he became a soloist with the NHK Symphony Orchestra in Tokyo, in its first European tour in 1976 and then again for 10 years as solo clarinet before retiring from the orchestra in 1986.

In the meantime an event deeply changed his life when he was moved by listening to a concert presented by Jacques Lancelot. After that, he decided to leave the orchestra and to study with him. He got his prize at the *Conservatoire de Rouen* in 1964 and remained in France for nine years playing also in the *Opéra de Rouen* Orchestra.

Hamanaka won the 28th Japan Music Competition (1959) and international competitions in Nice (1963) and Budapest (1965). He gave the first Japanese performance of the Jean Françaix *Concerto*, commissioned works by Japanese composers

# In Memoriam

## Koichi Hamanaka (1937–2013)

and founded the Paulus woodwind quintet. He taught at various music colleges, including the Kunitachi, Senzoku, Shobi and the Tokyo University of Arts.

Hamanaka was the National Chair for Japan of the International Clarinet Association and organized the I.C.A. ClarinetFest® in 2005 in Tama, Japan, attended by 23,000 participants. He was one of the founders of the Japan Clarinet Society and served as its president for many years.

Koichi Hamanaka was the husband of Kazuko Ninomyia, also a clarinet player who studied with Risei Kitazume and Jacques Lancelot from 1961 to 1969. She has been teaching at the Toho Gakuen School of Music since 1969.

Mr. Hamanaka was a jury member of many international competitions, most recently in Ghent, Belgium, in January 2013.

At the first Lancelot competition held in March 2012 in Rouen, Hamanaka was on the jury ([www.concours-jacquescancelot.org](http://www.concours-jacquescancelot.org)). He was to be the Honorary Presi-

dent of the jury in the second edition to be held in Yokosuka, Kanagawa Prefecture in Japan in August 2014 (<http://jlicc.jp/index-fr.html>).

*His playing might without exaggeration be described as gorgeous; there is beautiful tone and great expressiveness.*

– Pamela Weston,  
*Clarinet Virtuosi of Today*, 1989

### A Selective Discography

2008: **Modern French Clarinet Works** (Clarinet-Kindai France Gakuha). Saint-Saëns, Debussy, Poulenc. Available at Amazon, etc.

2007: **World of Clarinet** (Clarinet Soshu Koichi Hamanaka no Sekai). Available in Japan ([www.amazon.co.jp](http://www.amazon.co.jp), [www.cdjapan.co.jp](http://www.cdjapan.co.jp)), etc.

(Biographical and discography data gathered by Jean-Marie Paul, Communication Manager, Vandoren-Paris ([www.vandoren.fr](http://www.vandoren.fr)).



*Koichi Hamanaka and Jacques Lancelot* (photo: Jean-Marie Paul)



# Mouthpiece *Madness* – Part V An Interview with Michael Lomax



by Richard MacDowell and Larry Guy

Since 1997 Lomax Classic mouthpieces have gained a loyal following from players with a wide range of backgrounds and styles, from Andrew Marriner of the London Symphony to jazz aficionado Woody Allen. Growing up in Springfield, Missouri, Michael Lomax began learning woodwind repair at the age of 15. During the summer of 1965, he studied clarinet with Anthony Gigliotti of the Philadelphia Orchestra and spent time with the legendary woodwind repairman Hans Moennig, who exerted a profound influence upon him. Mr. Lomax graduated from Wichita State University in 1967 with a degree in clarinet performance. After graduation, he served for four years as a clarinetist in the U.S. Navy Band in Washington, DC, and during this time, studied with Robert Genovese of the National Symphony and Sidney Forrest. After his military service,

Lomax played principal clarinet with the Springfield Symphony Orchestra (Missouri) for 23 years and continues to play second clarinet with the orchestra. His many years of professional playing have shaped his mouthpiece concepts, and he presents mouthpiece workshops around the world.

We were able to catch him for a few minutes at the Oklahoma Clarinet Symposium last June where Mike generously discussed some important aspects of mouthpiece making.

**Richard MacDowell:** *How did you get started?*

**Michael Lomax:** I have been interested in mouthpieces and instrument repair since I was in high school. It has taken many years to acquire knowledge about mouthpieces, since few professionals in the field were willing to share their

expertise and skills. David Hite, Everett Matson, Charles Bay, Iggy Gennusa and Paul Dirksmeyer were most influential. I enjoyed connecting with Iggy Gennusa at various clarinet symposiums and hearing his amazing stories.

My main teacher was Paul Dirksmeyer. After a 40-year teaching career at Louisiana State University (Baton Rouge), he retired to Arkansas and started making mouthpieces. He called me one day, asking me to overhaul his clarinets, and I hit upon the idea of overhauling his clarinets in exchange for mouthpiece-making lessons. He agreed, and I was very fortunate to work with Paul for an entire week. At our first session, he asked me, "Are you sure you want to learn how to do this?...Because it can drive you crazy!" How right he was. During one's apprenticeship, it is possible to work on a mouthpiece for hours only to realize at the end that it belongs in the trash! Unfortunately, Paul passed away before our next scheduled session, but I owe him a lot. It took me about six months to make a mouthpiece that I liked better than the one I had been playing in the orchestra. During this time I studied Erick Brand's book on mouthpiece re-facing and several books on woodwind acoustics.

**RMD:** *How does your approach to your craft differ from that of other makers?*

**ML:** I think my goal was different from other makers from the beginning. Most of my colleagues have specialized in making mouthpieces that reflect their personal tastes and preferences. My objective was to acquire the necessary skills to make virtually any mouthpiece style. If a player could describe what he or she was looking for, I wanted to turn that wish into reality. When I was younger, my challenge was clarinet playing; now,



Michael Lomax

it is making a player smile with their Lomax Classic mouthpiece!

**Larry Guy:** *What were some of your more memorable challenges?*

**ML:** Three immediately come to mind: Andrew Marriner, Woody Allen and Courtney Pine. I was told before I worked with Andrew that he would not consider changing mouthpieces because he had played the same mouthpiece his entire career with the London Symphony. I was able to make one he liked very much and currently that mouthpiece is the Andrew Marriner model for Lomax Classic. Woody Allen's mouthpiece has a tip opening of 1.75 mm and the facing length is half way down the table of the mouthpiece! Success was reached after personally working with him for many hours in New York City. Courtney is a monster jazz musician from the United Kingdom who wanted a bass clarinet mouthpiece that he could not overpower. We ended up with one that has a tip opening of 3.10mm, the most open mouthpiece I have ever made!

**RMD:** *So it seems that you do not recreate some old Chedeville mouthpiece or any other pre-conceived idea of what a mouthpiece should be, but rather you create something based on a person's concept of what he or she might want, whatever that might be?*

**ML:** Yes and no. I try to recreate the old Chedeville mouthpieces with my Firebird and Genovese Tribute models using blanks made by Chris Hill and Omar Henderson. My Chicago series mouthpieces, which are my Kaspar-style mouthpieces, are not intended to be Kaspar copies. Most Kaspars are not reed-friendly, get tubby in the lower register, and sound a little shrill on top. My Chicago series tries to incorporate the good qualities of the Kaspars while eliminating some of their shortcomings.

**LG:** *What other models do you offer besides those you have mentioned?*

**ML:** I use the Zinner "A" blank to make my Classic A1G model, named after Paul Garner of the Dallas Symphony, the first professional who worked with me to refine his ideal mouthpiece concept. I also make several other facings in the Classic series with tip openings from 1mm – 1.19mm. The Andrew



*Mouthpiece facing curve being measured with Erick Brand glass and feeler gauge*

Marriner model is 1.19mm. I also make the L'Opera series, which is my answer to the Vandoren M series mouthpieces.

**LG:** *Some of us remember the facing curve Everett Matson developed with Harold Wright having a dimension of 6-12-22-34. Do you use a curve of about this configuration, and if not, how does yours differ?*

**ML:** We have to remember that Harold Wright played with a double-lip embouchure, and double lip players often prefer a shorter facing curve, whereas most single-lip players prefer a longer facing curve. I use a longer facing on some of my mouthpieces, which creates a tone that is more German in concept. The shorter facings create a tone that is more like the traditional French concept.

On the Erick Brand system of measurement, traditional French mouthpieces usually have a facing length between 30 and 34 while the German mouthpieces tend to start at around 40. Brand multiplied millimeters times two for his system so he could have a greater degree of accuracy in his measurements, so a facing length measuring 40 on the Brand scale is actually 20mm long. The facing curve of the mouthpiece is measured by placing a glass gauge on top of the mouthpiece facing and table. Then different thickness feeler gauge strips are placed between the glass gauge and the mouthpiece facing. The thinnest gauge is .0015". Where this gauge makes contact with the mouthpiece and the glass deter-

mines the length of the facing. For example, on Wright's mouthpiece this would be at 34 on the glass gauge. Then the .010" gauge would hit at 22, the .024" at 12, the .034" at 6, and the tip opening would be about 1.02 – 1.04 mm.

**LG:** *While we are on the subject of mouthpiece facings, can you explain why French style mouthpieces traditionally have had shorter facings than the German and Viennese mouthpieces?*

**ML:** The earliest clarinet players were originally oboists, so it was natural for them to hold the clarinet at a similar angle when playing. Holding the clarinet farther out from the body necessitates taking more mouthpiece into the mouth. Hence, a longer facing length is needed. Jacob Denner, the inventor of the clarinet, and other makers experimented with different facing lengths until a facing curve was found that achieved acceptable tone quality and ease of playing.

The facing length affects response as well as tonal shape and timbre. As the length of the facing increases, the thicker part of the reed near the shoulder vibrates more freely, resulting in a darker, broader sound that facilitates legato playing and provides greater flexibility when slurring large intervals. However, with a long facing, the tip of the reed does not vibrate as intensely. A shorter facing creates more vibration near the tip of the reed, which improves responsiveness. It is my belief that French clarinetists gradually changed their angle of mouthpiece in-

sertion and chose a shorter facing to suit their taste in sound as well as to increase speed and crispness of articulation.

A player who uses less mouthpiece has a more advantageous tongue position to achieve various articulation styles. Historically, French and Italian clarinetists have played mouthpieces with shorter facing lengths, which produced fast, crisp articulation. Early period Italian mouthpieces had very short, quick-opening facings.

The American School of clarinet playing strives to keep the crisp staccato of the French while incorporating some of the darkness and warmth of the German approach. A facing length that is too long will produce a tone which can lack projection and become dull and tubby. Conversely, a facing that is too short will yield easier articulation and response but can sound nasal and penetrating, lacking mellowness and warmth. Players often compromise in one area to gain an advantage in another. When choosing a mouthpiece, the player must take into consideration personal concepts of tone, technical and musical demands in performance, and which type of facing achieves these goals with the least effort.

**LG:** *The original Kaspar mouthpiece tables were concave, right?*

**ML:** Both Kaspar and Chedeville mouthpieces had a slight concavity, sometimes known as a "French Dip." It is thought that this dip allows a reed that has swollen somewhat to still seal well on the facing, and the slight concavity in the table creates a "springboard" effect on the reed when the ligature applies pressure. I start with a flat table and put a

slight dip in some of my models. Moderation is the key with this significant but minute adjustment.

**RMD:** *A question about the first 1/2 inch from the tip rail down into the baffle. Would you agree that this area is particularly critical?*

**ML:** Yes. Since I make a wide variety of tip openings, I often have to do a lot of work in this upper baffle area. If you start with a blank that has a tip opening of 1.05mm and make a mouthpiece that has a 1.19mm tip, like my Marriner model, you must change the shape and design of the upper baffle, to restore the proper relationship of this area to the tip and the rest of the baffle.

**LG:** *In recent years we have all been impressed with the accuracy of the digital CNC machines. What are your views as to the validity of finishing mouthpieces by hand as opposed to crafting a mouthpiece solely by machine?*

**ML:** Machines are wonderful things, and they can do many things quicker than handwork. It would be foolish to handcraft the exterior or the initial interior shape and dimensions of a clarinet mouthpiece, because machines can do 95 percent of this work quite well and very quickly. I spend 95 percent of my time working on that last 5 percent of the mouthpiece. This is where the artist/craftsman has no equal. Since machines cannot think, they are at a distinct disadvantage in the final 5 percent of fine tuning. A machine cannot communicate with the player and make the necessary changes to please the individual. Even with current technology, no two mouthpieces made on a machine will

play exactly the same. The complexities of measurements involved within a mouthpiece are almost infinite, and musicians can detect differences as miniscule as one hundredth of a millimeter between two mouthpieces when they are played side-by-side. Additionally, the machine's cutting tools become duller between the first and 50<sup>th</sup> mouthpiece produced. It is impossible to make two 100 percent machine-made mouthpieces play alike. On the other hand, when the craftsman's file begins to dull, he simply uses more strokes to achieve the proper result. In my opinion, the real value of today's high quality, well-designed manufactured mouthpieces is accessibility for many students and professionals at an affordable price. The artist/craftsman cannot possibly meet the demand for mouthpieces for all players at prices everyone can afford. Bravo to Vandoren, Rico and the other mouthpiece manufacturers. They are providing a great service to many musicians!

But, having said this, if the manufacturers would care to make a wager that I, or my artist colleagues, could not take one of their machine-made mouthpieces and improve it for an individual player, I for one would be most happy to accept their wager. This is not arrogance on my part; it's simply confidence. As you can see, I just can't resist that challenge!

\* \* \* \* \*

Thanks Mike, for sharing your knowledge and information about mouthpieces and their manufacture with us!

For more information, check out Mike's website at: [www.lomaxclassic.com](http://www.lomaxclassic.com) or contact him directly at: [mike@lomaxclassic.com](mailto:mike@lomaxclassic.com)

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# Penderecki's Chamber Works for Clarinet

by Peter Cain

Many of us are familiar with Krzysztof Penderecki's earlier solo works for the clarinet: the *Three Miniatures* and the *Prelude*. However, his two more recent chamber works are also significant for many reasons. At first the *Clarinet Quartet* and *Sextet* might seem like interesting, if difficult, works for unique ensembles. But the *Clarinet Quartet* is especially significant because it represents a final style change in Penderecki's varied career. This makes it important not only to clarinet players, but to all scholars of Penderecki's music.

## Biography

Penderecki was born in 1933 in Dębica, a small town in southern Poland near Kraków.<sup>1</sup> His compositional training was fairly conservative, reflecting 1950s Poland behind the Iron Curtain. However, a thaw caused the creation of the Warsaw Autumn festival, which exposed him to modernist music that he had never before heard: Webern, Boulez, Berio, Nono and Stockhausen. From this era comes our *Three Miniatures for Clarinet* (1956); it is essentially a student piece, heavily influenced by Bartók. After graduation Penderecki entered the Second Competition for Young Composers in 1958, which awarded three prizes in a blind competition instead of its normal two. When the composers of the pieces were revealed, Penderecki had written all three works: *Strophes*, *Emanations* and *Psalms of David*. He quickly followed up these avant-garde works with a piece familiar to anybody who has taken music history in the past 40 years, his searing *Threnody for the Victims of Hiroshima*. What is interesting about Penderecki, however, is how quickly he abandoned this avant-garde style for which he is still the most famous. As early as 1962 he declared that he could no longer find a way to keep pushing the envelope and purposely took a step back from the brink. For the next

several decades he experimented in different styles of composition, studying sources as varied as Renaissance counterpoint, classical forms and lush neo-Romantic tonality. Finally by the 1980s, and especially the early 1990s, his experiments coalesced into a style that he calls his "synthesis." It is in this later period that he composed the *Clarinet Quartet* and *Sextet*.

## Quartet

Penderecki's *Quartet for Clarinet and String Trio* was commissioned by the Schleswig-Holstein Music Festival and premiered on August 13, 1993, in Lübeck. It is dedicated to Åke Holmquist and was premiered by Sharon Kam, Christoph Poppen, Kim Kashkashian and Boris Pergamenschikov. This same group played the piece again on November 23 as part of a gala concert celebrating Penderecki's 60th birthday. Both a CD and DVD recording exist of this gala, including a documentary-like introduction to the *Quartet* interviewing Penderecki and the musicians on the DVD. While there is no recording of the premiere concert, it was supposedly well received. Pergamenschikov states that it was so popular, the entire piece had to be repeated as an encore.<sup>2</sup>

The *Quartet* is a four-movement work, although the first three movements are quite brief. The much larger fourth movement combines elements of the first three movements and is as long as the first three combined. Like much of his later period music, it does not sound like stereotypical "contemporary music." His music is strong on counterpoint, pedal tones and classical forms, and even flirts with tonality at times. Indeed, most theoretical analyses of Penderecki focus on his use of unifying motives, like Wagner, rather than relying on mathematical analyses that are common for 20th-century music. Unfortunately for the lay clarinetist, the two best sources for understanding the *Quartet* are an article in German and a transcript of a seminar

meeting in a relatively rare book.<sup>3</sup> The following summary will attempt to compile most of what is written about the piece, and highlight any points not commonly seen in liner notes and reviews.

Penderecki's *Clarinet Quartet* was written at a time when his synthesis period was coalescing into a more consistent, coherent style. Although he had been experimenting with this style for almost a decade, the works were more sporadic in style, and he had not yet turned to consistently writing chamber music. He addresses what the movement titled "*Abschied*" is a farewell to, and says this:

A question should be asked: a farewell to what? Maybe to some kind of music, yet not necessarily the final farewell. There have been periods of time in my life when I would become interested in one type of music and then I would return to some other type. Recently, this mischievous goblin which has been always present somewhere in my music and my personality has calmed down, giving way to lyricism and concentration. The time has come to retreat into privacy again, to leave the turmoil.<sup>4</sup>

This implies that the *Quartet* is not only important as a milestone in terms of a turn to chamber music and the creation of a unique piece, but is also important as a turning point in Penderecki's career, perhaps a final retirement from his previous wilder compositions.

Penderecki's *Clarinet Quartet* was inspired by a performance of the Schubert *String Quintet* that left a deep impression on him. He has clarified that this inspiration was in mood only, not in any specific formal or compositional aspects. However, when pushed by the seminar panel he admitted that having movements like a *serenade*, *scherzo* and *Abschied* also point

to Vienna, as does the use of *ostinati* in the fourth movement.<sup>5</sup> Indeed, Wolfram Schwinger finds similar aspects between the F minor middle section of Schubert's slow movement and the opening of the fourth movement of the Penderecki. Both pieces feature a restless cello part underneath two other instruments that play an extended melody in unison.<sup>6</sup> Others have pointed to other Viennese composers that the *Quartet* brings to mind: Schoenberg for the third movement *serenade*, and Berg for the atmospheric outer movements.<sup>7</sup>

Penderecki states that the quartet was originally planned to be a seven-movement piece, which is why the four movements are of such unbalanced length.<sup>8</sup> He also says in the documentary that "there are clarinet quintets and so on, but I don't think there's a 'clarinet quartet' as such."<sup>9</sup> While it is true that the clarinet quintets (and trios) of composers like Mozart, Brahms and Weber are the most standard chamber music pieces involving clarinet and strings in the repertoire, it is not true that a quartet for clarinet and string trio had never existed. Crusell wrote at least three such quartets, and Krommer at least six.<sup>10</sup> However, it is hard to argue that these are part of the standard repertoire, or that Penderecki had likely even heard of them. They are certainly not as well-known as Penderecki's *Quartet* has become in the short time since it was written.

One interesting aspect about the *Quartet* is how the cello in the first movement plays a B-flat pedal tone with an "*ossia*" part marked down an octave, making it a whole step below the lowest string on standard tuning. It appears that the "optional" version is the one the composer wants, however—the low B-flat is used in both the gala concert and most other recordings. Penderecki's similar interest in sound can be seen in his selection of the A clarinet for the outer, slow movements, and the B-flat clarinet for the inner movements. Although this might be seen as incidental, he explicitly states that he did so because of the darker tone-color of the A clarinet.<sup>11</sup>

As of this writing there have been at least nine recordings made of the *Quartet*, indicating that the piece has already begun to enter the standard chamber music repertoire for the clarinet. Penderecki almost immediately arranged the piece as a clarinet "concerto" with string orchestra, called the *Sinfonietta No. 2* and premiered by Paul

Meyer on July 13, 1994, with Penderecki conducting the Sinfonia Varsovia.<sup>12</sup> So far, however, only one recording has been made of this version by Sharon Kam in 2000. An examination of the score shows very few differences from the original quartet version. The *Clarinet Quartet* was also arranged for and recorded by the Rascher Saxophone Quartet, at the suggestion of Penderecki himself.<sup>13</sup>

### *Sextet*

Penderecki's *Sextet for Clarinet, Horn, String Trio and Piano* was written for a commission by the *Gesellschaft der Musikfreunde* [Society of Music Lovers] in Vienna. It was premiered at the society's hall, the *Musikverein* on June 7, 2000. When Dorota Kryspin-Seifert interviewed Penderecki about the piece in late March of 2000, Penderecki was just beginning to write the piece; therefore, it is safe to assume the majority of the *Sextet* was written in March–May of 2000.<sup>14</sup>

The *Sextet* sounds similar to the *Quartet* in its use of unifying motives, yet its two movements last almost 30 minutes, twice as long as the *Quartet*. The first movement contains a series of episodes that Penderecki rotates between. In some ways it is almost in a traditional sonata form, albeit with a large introduction and coda. The second movement takes several atmospheric ideas and spends several minutes ruminating on each one, especially in the horn and the cello.

Penderecki says in the interview that the inspiration for the *Sextet* came directly from the *Quartet*, and that the earliest ideas for the *Sextet* were for a second *Quartet*. Penderecki also admits in Kryspin-Seifert's interview that, as with many of his pieces, he was writing with specific musicians in mind. Indeed, the introduction to the interview states that he waived his usual fee because he was writing for such close friends.<sup>15</sup> At the time of this interview in March of 2000, the ensemble was to consist of Maxim Vengerov, Yuri Bashmet, Mstislav Rostropovich, Paul Meyer, Radovan Vlatkovic and Krystian Zimerman. However, Zimerman and Vengerov had to withdraw on short notice, and were replaced by Julian Rachlin and Dmitri Alexeev, which is now reflected in the published score. This is notable because of Penderecki's preference for writing with specific musicians in mind. In this case the piece was never performed by the musicians envisioned by Penderecki.

A unique aspect of the *Sextet* is the extended horn solo from offstage (*da lontano*) in the second movement, from mm. 1–150. This was clearly an early idea in the compositional process, because Penderecki mentions this in his interview with Kryspin-Seifert, even though he had not even determined the number of movements the piece would have at that point. The video of the premiere shows what a challenge this effect is in a piece of chamber music.<sup>16</sup> In the rehearsal segments of the documentary, Vlatkovic has a conductor offstage to help him stay with the group. Even during the concert, he stays where he can directly see the entire onstage group, and the group appears to move more than usual, to give him visual cues to follow.

As of this writing there have been at least five recordings made of the *Sextet*, including the live video of the premiere, available for a nominal subscription to classicaltv.com. This video includes both a documentary-like section of the players rehearsing with the composer present, as well as the complete premiere performance. The *Sextet* does not seem to have made as big an impact as the *Quartet*, perhaps because of its added length and difficulty, but need not be avoided for these reasons. Especially for the clarinetist, the challenging part about playing these pieces is not as much in playing one's own part as it is in knowing the other parts and sticking together with them. Taken together, the *Clarinet Quartet* and *Sextet* offer two significant examples of Penderecki's compositional style in his recent "synthesis" period.

## DISCOGRAPHY<sup>17</sup>

### *Quartet*:

- 1) Sony 66284 1995; RM Arts DVD 9328 2002; Sharon Kam, Christoph Poppen, Kim Kashkashian, Boris Pergamenschikov; Both recordings are from the 11/23/1993 gala concert.
- 2) BIS CD-652, 1994 ; Martin Fröst, Tale Quartet<sup>18</sup>
- 3) MDG 304 0917, 1999; Ensemble Villa Musica
- 4) CPO 999 730–2, 2000; Eduard Brunner, Deutsches String Trio
- 5) Boston BR1026, 2001; Philadelphia Chamber Ensemble
- 6) Naxos 8.557052, 2004; Michel Lethiec, Régis Pasquier, Bruno Pasquier, Arto Noras

- 7) Dux 0770, 2010; Arkodiusz Adamski, Dafó String Quartet

### ***Sinfonietta No. 2 (Clarinet Quartet arr. for string orchestra accompaniment)***

- 8) Teldec 0630-13135-2, 2000; Sharon Kam, Czech Philharmonic Orchestra

### **Arr. Saxophone Quartet**

- 9) BIS CD-1153, 2002; Rascher Saxophone Quartet

### **Sextet:**

- 1) classicaltv.com, 2000; (Live video of premiere) Paul Meyer, Radovan Vlatkovic, Julian Rachlin, Yuri Bashmet, Mstislav Rostropovich, Dmitri Alexeev
- 2) Polish Music Information Centre CD 4, 2003; Artur Pachlewski, Wieslaw Grochowski, Szymon Krzeszowiec, Lukasz Syrnicki, Piotr Janosik, Robert Marat
- 3) Naxos 8.557052, 2004; Michel Lethiec, Markus Maskuniitty, Régis Pasquier, Bruno Pasquier, Arto Noras, Juhani Laegerspetz
- 4) Praga 250 202, 2005; Michel Lethiec, Presl Vojta, Sachiko Kayahara, Prazák Quartet
- 5) Fuga Libera 585, 2010; Ensemble Kheops

### **ABOUT THE WRITER...**

**Peter Cain** is the 3<sup>rd</sup>/bass clarinet for the Dayton Philharmonic Orchestra. He is also the clarinet professor at Lee University in Cleveland, TN and was previously acting principal clarinet of the Knoxville Symphony Orchestra. Peter has attended Vanderbilt University, the University of Minnesota and the University of Cincinnati College-Conservatory of Music (CCM), where he received his Doctor of Musical Arts degree in 2012 with a lecture-recital and document on Krzysztof Penderecki's *Clarinet Quartet* and *Sextet*. His primary teachers have been Richie Hawley, Burt Hara and Cassie Lee. He has attended the Aspen Music Festival, the CCM-Spoleto Festival in Spoleto, Italy, and the Eastern Music Festival. Peter has appeared as a soloist with the Knoxville Symphony, performed with the Paloma Wind Quintet at the 2010 International Double Reed Society conference and was a soloist with the CCM Chamber Players at the 2009 Midwest Clinic in Chicago.

### **END NOTES**

- 1 Penderecki's biography has been treated in numerous sources; most sources seem to draw either on the multitude of interviews with the composer or his main biography: Wolfram Schwinger, *Krzysztof Penderecki: His Life and Work*, trans. William Mann (London: Schott, 1989), originally published as *Penderecki: Begegnungen, Lebensdaten, Werkkommentare* (Stuttgart: Deutsche Verlags-Anstalt, 1979).
- 2 Krzysztof Penderecki, *Penderecki: A Celebration*, DVD, Sharon Kam et al. (Chatsworth, CA: RM Arts, Dist. by Image Entertainment, 2002).
- 3 Allmuth Behrendt, "'Der unterbrochene Gedanke?' Krzysztof Pendereckis Klarinettenquartett und seine Kammermusik nach 1980" ["The Interrupted Thought?" Krzysztof Penderecki's Clarinet Quartet and his Chamber Music after 1980,] in *Jeder Nach Seiner Fassung: Musikalische Neuansätze heute*, ed. Ulrike Liedtke (Saarbrücken: Pfau-Verlag, 1997), 105-119; "The Seminar Meeting with Penderecki," in *The Music of Krzysztof Penderecki: Poetics and Reception*, ed. Mieczysław Tomaszewski (Kraków: Akademia Muzyczna, 1995), 119-26.
- 4 "The Seminar Meeting," 119.
- 5 "The Seminar Meeting," 119-23.
- 6 Wolfram Schwinger, Liner Notes, *Penderecki: Chamber Music*, Ensemble Villa Musica, MDG 304 0917, 1999. For score examples of this, see Peter Cain, "A 'Farewell' to his Past: Krzysztof Penderecki's *Clarinet Quartet* and *Sextet*" (DMA document, University of Cincinnati, 2012), 21.
- 7 Tadeusz Zieliński, "The Penderecki Controversy," *Studies in Penderecki II* (2003): 39; Tomasz Jeż, Liner Notes, *Penderecki: String Quartets, String Trio, Clarinet Quartet*, DAFÓ String Quartet, DUX 0770, 2010.
- 8 "The Seminar Meeting," 119.
- 9 Penderecki, *Penderecki: A Celebration*.
- 10 See, for instance, Dieter Klöcker, *Krommer: Clarinet Quartets*, CPO 999141-2, 1993; or Laszlo Horvath, *Crusell: Clarinet Quartets Nos. 1-3*, Hungaroton HCD 32570, 2009.
- 11 "The Seminar Meeting," 120.
- 12 Cindy Bylander, *Krzysztof Penderecki: A Bio-Bibliography* (Westport, CT: Praeger, 2004), 40.
- 13 Rascher Saxophone Quartet, *Europe*, Åkersberga, Sweden: BIS, 2001.
- 14 Dorota Krysin-Seifert, "Krzysztof Penderecki: Sextet," *Österreichische Musikzeitschrift* 55, no. 5 (2000): 28-30.
- 15 *Ibid.*, 28.
- 16 Krzysztof Penderecki, "Sextet: World Premiere by Rostropovich and Friends." Distributed by Reiner Moritz Associates, 2000. Online video file. www.classicaltv.com/v819/rostopovich-and-friends-pendereckis-sextet (accessed on December 14, 2011).
- 17 This discography is only of recordings released by labels and does not include a few videos and performances that can be found on youtube and other online sites with simple internet searches.
- 18 Bylander's *Biobibliography* also lists a tape of Martin Fröst performing the piece at the 1994 Warsaw Autumn Festival. It is unclear whether this recording has been released or is the same as the BIS recording.

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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:**

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# I.C.A. 2013 Research Competition *Report*

by Douglas Monroe, I.C.A. Research Coordinator

The I.C.A. accepted eight proposals for the final round of its 2013 Research Competition in Assisi, Italy. The finalists represented both the U.S.A. and Brazil. The finals were full of interesting and well-presented projects in the beautiful surroundings of the *Sala Conciliazione* just off of Assisi's town center: Katie Beisel (U.S.A.), "A Great Duet for Sweet Dumplings or Cheese Strudel: Clarinet Pieces Inspired by the Friendship of Felix Mendelssohn and the Bärmanns"; Michelle Von Haugg (U.S.A.), "Clarinetists for Conservation"; Timothy Bonenfant (U.S.A.), "Virko Baley: An Examination of his Style through this Works for Contrabass Clarinet"; Danielle Woolery (U.S.A.), "Correcting Technical Deficiencies in High School Clarinet Sections: A Resource for Band Directors"; Stephen Fox (U.S.A.),



Judges: Anthony Costa, William Nichols, Gregory Barrett

"Some Thoughts on the Influence of Body Material on the Playing Properties of Clarinets"; Ricardo Freire (Brazil), "Psycho-

acoustic Effects of Undertones on Clarinet Voicing: Developing the Tone through Collaborative Practice with Two Clarinets"; Fernando José Silveira (Brazil), "The Good Musician Should Be Able to Play at Any Pitch Level: Concerns About the Clarinet Pitch." One finalist, Lauren McCall, was unfortunately unable to attend.

The first-prize winner, recipient of \$1,000 and publication in *The Clarinet*, was Danielle Woolery. The second prize of \$500 was awarded to Michelle Von Haugg. The judges for the preliminary round were Cecilia Kang (North Dakota State University), Gregory Barrett (University of Northern Illinois) and William Nichols (Biedenharn Endowed Professor of Music, University of Louisiana at Monroe, retired). The judges for the final round were Anthony Costa (Penn State University), Gregory Barrett and William Nichols.

Many thanks for the efforts of the finalists and the judges in making the 2013 Research Competition a great success! To view papers and abstracts from the 2013 and previous Research Competitions, go to the "archives" section of the I.C.A. website ([www.clarinet.org/clarinetFestArchives.asp](http://www.clarinet.org/clarinetFestArchives.asp)).



Presenters: Timothy Bonenfant, Michelle Von Haugg, Stephan Fox, Ricardo Freire, Katie Beisel, Fernando José Silveira, Danielle Woolery

# I.C.A. 2013 High School Solo Competition

by Elizabeth Crawford,  
Coordinator

Twenty-four students from 10 countries entered the 2013 International Clarinet Association High School Solo Competition. Applicants were required to play the fifth movement (Fughetta) from Gerald Finzi's *Five Bagatelles* and Gioacchino Rossini's *Introduction, Theme and Variations*.

Preliminary judges were Dr. David Gresham, Illinois State University; Dr. Thomas Josenhans, the University of Evansville; and Mr. Campbell MacDonald, principal clarinetist of the Fort Wayne Philharmonic. The judges were given a set of criteria by which to judge the applicants' recordings, which were uploaded to Dropbox. The six finalists were Bartłomiej Dobrowolski (Poland), Victor Díaz Guerra (Spain), Haralds Klips (Latvia), Hector Manuel Noriega Othon (Mexico), Sunho Song (Korea) and Joshua Zung (Canada).

The final round in Assisi, Italy, was held in the Padre Nicolini Hall. Judges for this round were James Gillespie, University of North Texas (ret.), Diana Haskell, associate principal/E-flat clarinet with the St. Louis Symphony Orchestra and Professor Luigi Magistrelli of the Milan Conservatory.

It was an exciting competition with each finalist performing with flare and conviction and demonstrating vast amounts of technical virtuosity. After a difficult deliberation, the judges decided upon the following: Victor Díaz Guerra (Spain) – 1<sup>st</sup> place and the winner of \$1000; Bartłomiej Dobrowolski (Poland) – 2<sup>nd</sup> place and the winner of \$750; and Haralds Klips (Latvia) – 3<sup>rd</sup> place and the winner of \$500. Congratulations to all of the winners and many thanks to our fine panel of judges!

The 2014 competition will be held on the campus of Louisiana State University in Baton Rouge (July 30–August 3). Competition details can be found in this issue of *The Clarinet*.



Judges and finalists: Luigi Magistrelli, James Gillespie, Diana Haskell, Victor Díaz Guerra (Spain), Hector Manuel Noriega Othon (Mexico), Joshua Zung (Canada), Bartłomiej Dobrowolski (Poland), Haralds Klips (Latvia), Sunho Song (Korea)



Winners: Victor Díaz Guerra (1st), Bartłomiej Dobrowolski (2nd), Haralds Klips (3rd)

# I.C.A. 2013 Young Artist Competition *Report*

by Maxine Ramey, Competition Coordinator

The International Clarinet Association is very grateful to the sponsors of the I.C.A. Young Artist Competition. These sponsors include Buffet Group, Rico, L. Rossi Clarinets, Henri Selmer Paris and Yamaha. It is through the generous support of these companies that this competition is able to offer significant prizes to the winners and attract applicants from throughout the world.

This year, there were 24 applications from 11 different countries. The preliminary round judges were: Christopher Kirkpatrick, Jane Ellsworth and James Schoepflin. Thirteen people were chosen to move to the semi-final round. Eleven contestants played in the semi-final round in Assisi, Italy. The semi-final round judges were Linda Cionitti, Kathy Jones, Keith Lemmons, Charles West and Guy Yehuda.

The semi-finalists were Anton Maiseyenko, Belarus; Sin Nam Claudia Ng, Hong Kong; Antal Szabolcs, Hungary; Balázs Rácz, Hungary; João André Oliveira Paiva, Portugal; Tiago Filipe Silva Bento, Portugal; Mário Jorge Araújo Apolinário, Portugal; Igor Urruchi Salas, Spain; Carl Galland, U.S.A.; Jake Hale, U.S.A. and Kellan Toohey, U.S.A.

Six clarinetists progressed to the final round: Anton Maiseyenko, Sin Nam Claudia Ng, Balázs Rácz, Tiago Filipe Silva Bento, Mário Jorge Araújo Apolinário, and Kellan Toohey. Final round judges were Diane Barger, Shirley Brill, Stephan Vermeersch and Gary Whitman.

The third-place award, consisting of a cash prize of \$1000, was given to Mário Jorge Araújo Apolinário. Mario is 23 years old and will be a Master of Music student at the *Escola Superior de Artes Aplicadas de Castelo Branco* this coming year. He is a student of Carlos Alves and plans to enter more solo and chamber music competitions in the future. He has studied at the *Escola Superior de Música e das Artes do Espectáculo do Porto*. Mario would like

to be an orchestral performer in Portugal or another country. He performs with the wind band, *Associação Recreativa e Musical Amigos da Branca* (ARMAB), with first-prize winner, and his good friend, Tiago Bento. He was born in Viana do Castelo, North of Portugal, and recently won the second prize in another contest in Portugal, "Belmonte Competition," and has been selected to participate in the Young Orchestra of Gulbenkian in Aveiro, Portugal.

The second-place award, consisting of a cash prize of \$2000, was given to Kel-

lan Toohey who is 26 years old, a student of Daniel Silver and is currently pursuing a DMA in clarinet performance and pedagogy at the University of Colorado in Boulder. He earned his master's degree in clarinet performance at the University of Northern Colorado, studying with Bil Jackson. His other teachers have included Jon Manasse, Burt Hara, Steve Cohen, Karen Dusek, Shannon Scott and Bradford Behn. Kellan currently holds the position of assistant principal clarinetist in the Wyoming Symphony, the Boulder Cham-



ClarinetFest® 2013 YAC Winners (left to right): Mario Apolinário, Tiago Bento, Kellan Toohey

ber Orchestra and Cheyenne Symphony Orchestra. His festival credits include the Colorado College Summer Music Festival, the Aspen Music Festival, the Brevard Music Center summer festival and the Eastern Music Festival. In 2005 he was awarded the position of principal clarinetist in ASTA's National High School Honor Orchestra. Kellan was first prize in the University of Northern Colorado Concerto Competition and Angie Southard Performance Competition, and was also the winner of the Colorado College Summer Festival, Boulder High School, Boulder Youth Symphony and Greeley Chamber Orchestra concerto competitions. He has also been a prize winner of the Bruce Ekstrand Performance competition and Boulder Philharmonic Young Artist Competition. In 2005 he was a National Merit Scholarship finalist, and in 2007 was named to the National Dean's List of college students. Kellan hopes to perform as a soloist, chamber musician, in orchestras and be a teacher. He loves to compose music, enjoys hiking, photography and spending time with family and friends. He lives on a beautiful organic farm in Colorado and works at the Boulder Farmers' Market. "As a Christian I am dedicated to serving God through music. As J.S. Bach said, 'The aim and final reason of all music should be none other than the glory of God.' Music is indeed a wonderful gift from Him and I want to share that gift with others."

The first-place prize, consisting of a cash prize of \$4000 and a Yamaha professional clarinet, was given to Tiago Filipe Silva Bento. Tiago is 21 years old, a student of António Saiote (I.C.A. 2013 Honorary Membership awardee). A winner of several national competitions, he lives in a small village in Portugal called Ribeira de Fráguas and currently studies at *Escola Superior de Música e Artes do Espectáculo* (ESMAE) in Oporto. He will continue on to a Master of Music degree at ESMAE and pursue further graduate studies in the U.S. or Switzerland. He enjoys soccer, cycling, watching his favorite TV shows and, of course, music. He performs regularly in ARMAB, a windband near his home. He began playing at the age of 10. Before studying at ESMAE, he attended the Aveiro Conservatory, and his other teachers include Luísa Marques, António Rosa, Luís Carvalho and Tiago Abrantes. He has performed with the *Orchestra Filarmonia das Beiras* in a presentation of Weber's *First Concerto*. Tiago would like to be an orchestral performer in Portugal, but would like to be a teacher too, "Because I would have the opportunity to share ideas frequently with the students and share my experiences with them, and also receive experiences." Tiago is very proud to represent the country of Portugal as a first-prize winner of this international competition. He wishes to thank the President of Portugal, Aníbal Cavaco Silva, for the financial assistance to travel to Clarinetfest2013\* in Assisi, Italy.

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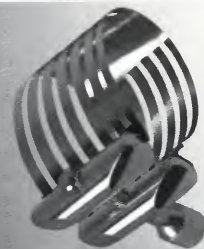
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# I.C.A. 2013 Orchestral Audition Competition

by Jeremy Reynolds

# Report



*Jury members: Robert DiLutis, Peter Wright, Anthony Costa*

This summer's I.C.A. Orchestral Audition Competition occurred in the beautiful town of Assisi, Italy, on July 25, 2013. But before our finalists took the stage, there were 13 competitors in the preliminary round from Hungary, Spain, Japan, United States and Poland. Abby Raymond, associate principal clarinet of the Colorado Symphony Orchestra, Lauren Jacobson from the University of Northern Colorado and Raymond Santos, principal clarinet of the Kansas City Symphony, were the judges for the preliminary round and invited six applicants to the final round: Peter Szucs (Poland), Sara Marsh Canning, Daniel Malacon, Kellan Toohey and Jake Hale (United States) and Marixi Sesma (Spain).

The final round was held in the Padre Nicolini Hall. The candidates performed excerpts from the Mozart *Concerto for Clarinet*, Brahms *Symphony No. 4*, Kodály *Dances of Galanta*, Rossini *Overture to Semiramide*, Mendelssohn *Symphony No. 3* and Beethoven *Symphony No. 6*. Anthony Costa from the Pennsylvania State University, Peter Wright, principal clarinet of the Jacksonville Symphony Orchestra and

Robert DiLutis from the University of Maryland and I.C.A. ClarinetFest® 2014 host, were the judges for this competition.

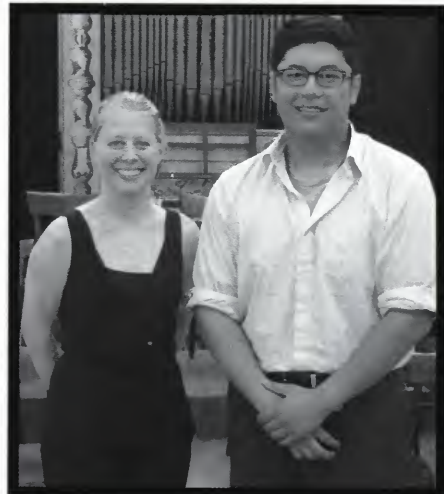
After much deliberation and one of the most competitive auditions that this event has had, Sara Marsh Canning was selected as the first-prize winner and Daniel Malacon was chosen as the second-place winner. Sara Marsh Canning is a freelance clarinetist in Southern California and a member of the Santa Monica Symphony. She was also a winner of the UCLA All-Star Concerto Competition in 2011 and 2012 as well as a finalist in the Coleman Chamber Competition. Since 2012, she has acted as the Director's Assistant for the Gluck Music Outreach Program at UCLA. This program helps bring chamber music to underprivileged schools, nursing homes and libraries in the greater Los Angeles area. Sara holds a Master of Music degree from the University of California, Los Angeles and a Bachelor of Music degree from the University of North Texas. Her teachers include Monica Kaenzig, James Gillespie and Gary Gray.

Daniel Malacon currently attends Baylor University studying music education.

He currently holds the assistant principal position with the Waco Symphony Orchestra and has performed with the Baylor Wind Ensemble and Symphony Orchestra. His teachers include Richard Shanley, Alan Olson, Vangel Tangarov and Philip May. Daniel is a member of the Phi Mu Alpha Sinfonia fraternity at Baylor.

I would like to extend a huge debt of gratitude to all the judges who spent time listening to the candidates. The extremely high level of the competition impressed them all. I would also like to thank and congratulate Piero Vincenti and Antonio Fraioli for organizing this wonderful event in one of the most picturesque venues.

The audition list for the 2014 I.C.A. competition to be held in Baton Rouge, Louisiana, U.S.A. has already been posted. The I.C.A. is pleased to continue this competition to prepare you for your upcoming orchestral auditions, for academic programs, summer festivals and professional symphony orchestras. Plan on taking advantage of this amazing resource! See you on the campus of Louisiana State University.



*Sara Marsh Canning (First-Prize winner), Daniel Malacon (Second-Prize winner)*

# Competitions

## Tenth International Competition "Young Virtuosos" – 2014 Sofia, Bulgaria

The competition is organized annually and takes place in the New Concert Hall of the National School of Music in Sofia, Bulgaria, with the assistance of the Board of Trustees and the exclusive support of the America for Bulgaria Foundation on March 24–30, 2014.

This year the competition will be open in the categories Piano (Groups I to IV), Flute (Groups II to IV) and Clarinet (Groups III to IV).

Group I up to 11 years of age – born after January 1, 2003; Group II up to 15 years of age – born after January 1, 1999; Group III: up to 19 years of age – born after January 1, 1995; Group IV: up to 24 years of age – born after January 1, 1990

### Prize Fund – 42 000 BGN

#### Group III

1st prize: 2 000 BGN (\$1317 US)

2nd prize: 1 500 BGN (\$988 US)

3rd prize: 1 000 BGN (\$658 US)

#### Group IV

1st prize: 3 000 BGN (\$1975 US)

2nd prize: 2 500 BGN (\$1646 US)

3rd prize: 2 000 BGN (\$1317 US)

For more information, consult the following site: [www.nmu-bg.org/en/international-competition-young-virtuosos/repertoire/the-international-competition-young-virtuosos-24-%E2%80%93-30-march-2014.html](http://www.nmu-bg.org/en/international-competition-young-virtuosos/repertoire/the-international-competition-young-virtuosos-24-%E2%80%93-30-march-2014.html)

## Jacques Lancelot International Clarinet Competition

The Jacques Lancelot International Clarinet Competition invites applications for the 2014 competition to be held in Kanagawa, Japan, August


25 to September 3, 2014. The competition is held every two years alternately in Japan and France and is open to clarinetists of all nationalities who will be 18 to 35 years old on January 1, 2014. Application fee is 10,000 JPY for preliminary selection and additional 20,000 JPY for further rounds. Preliminary selection is by CD recording of Jean Françaix's *Clarinet Concerto*, Mvt. I; see website for full repertoire list. The application period is from February 1<sup>st</sup> to April 7<sup>th</sup>, 2014, or until 200 applications are received. Judges are Michel Arrignon, Philippe Berrod, Jerry Chae, Wei-Leng Chen, Philippe Cuper, Claude Faucomprez, Ayako Oshima, Seiki Shinoh, Tadayoshi Takeda and Yuan Yuan. The first-prize is 800,000 JPY, second prize is 400,000 JPY and third prize is 200,000 JPY. Full details at [www.jlicc.jp](http://www.jlicc.jp)

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# News from France

by Jean-Marie Paul

## CONSERVATORIES

### Paris Conservatory (CNSMDP), Clarinet, June 25

What has been called for a few years now “*Examen final du DNPSM*” (*Diplôme National Professionnel Supérieur de Musicien*) is at the end of the first cycle. And remember that “*First Prize*” has been replaced by “*Mention Très Bien*” and Second Prize by “*Mention Bien*.”

### Classes of Professors Pascal Moraguès and Philippe Berrod

*Mention Très Bien*: Amaury Viduvier (unanimity of the jury, with honors) and Bertrand Laude; *Mention Bien*: (unanimity of the jury): Hélène Legay and Elodie Roudet.

That was in addition to the recitals of students who are in the second year of the second cycle. (They finished their degree,

formerly called the *Prix* a few years ago.) *Mention Très Bien* for Vincent Michel and Raphaël Sévère. The *Leon Leblanc Prize*, given by the Alumni Association, was awarded *ex-aequo* to both laureates.

### Bass Clarinet, July 1

*Mention Très Bien*: Laurence Boureau; *Mention Bien* (with the unanimity of the jury): Seong Yun Jung.

This was the last year for professor Jean-Noël Crocq who retired and has been replaced at the beginning of the fall by Alain Billard, who keeps his position of bass clarinet in the Ensemble InterContemporain.

### Lyon Conservatory (CNSMDL), June 17–

### Class of Nicolas Baldeyrou

All the master’s degree students received a *Mention Très Bien*: Hugo Clédât, Maxime Jaouen, François Tissot.

### Versailles Conservatory, June 19–Class of Philippe Cuper.

All the students got a *Prix de perfectionnement* (unanimity of the jury): Mikhail Mering (Russia) with honors; Young Joon Eom (Korea); Ah Reul Kim (Korea); Christathai Paksamai (Thailand)

### Rueil-Malmaison Conservatory

In the June issue of *The Clarinet*, we spoke of Florent Héau leaving Rueil for the Paris Regional Conservatory. Florent Pujaila has been named to succeed him in September. Pujaila was until now in Montreuil, also in the suburbs of Paris, and keeps his chair as soloist of the *Orchestre de chambre de Paris*.

### Paris CRR Conservatory

Besides the two clarinet classes of Franck Amet and Florent Héau, a special class has been opened with Paul Meyer, which prepares students for international competitions, orchestral auditions, etc. Meyer retains his class of chamber music.

## ORCHESTRAS

### Paris, *Orchestre National de France*, bass clarinet

A competition was organized on September 22–24 to replace Jean-Marc Volta who had retired. Renaud Guy-Rousseau, a student at the Paris CNSM Conservatory and



Amaury Viduvier



Alain Billard and Jean-Noël Crocq (photo: JM Paul)



Renaud Guy-Rousseau

soloist of the *Orchestre Lamoureux*, won this position.

### Rennes, *Orchestre Symphonique de Bretagne*

The competition was held to replace Pierre Génisson who is now freelancing. The Italian **Giovanni Punzi**, presently a student at the Paris CNSM Conservatory, got the job.

### *Orchestre National d'Ile de France* Vacancy

E-flat solo clarinet, also playing second and third clarinet. Competition on January 20, 2014. Deadline: January 10. Job begins in May 2014. This orchestra is in the suburbs of Paris, located in Alfortville (not to be confused with the *Orchestre National de France* at the radio). Program and forms on [www.orchestre-ile.com](http://www.orchestre-ile.com). Email: [concours@orchestre-ile.com](mailto:concours@orchestre-ile.com)

## IN MEMORIAM

**Joseph Marchi** died on June 21, age 90. He taught in the conservatories of Montpellier, Perpignan and Marseille and did acoustical research on the clarinet, notably with the Selmer-Marchi 10S clarinet with a second octave key, allowing for the production of extremely high notes. He also published a book of studies on this topic, published by Lemoine.

## PREMIERES

**June 23, Chateau de Pierrefonds**, near Compiègne. **Alexandre Gasparov**: *Etudes mycologiques* (2013) for voice, clarinet, violin, viola, cello. Ensemble



Joseph Marchi (photo: JM Paul)

Accroche Note (Armand Angster, clarinet, etc.)

**July 7, Paris. Graciane Finzi**: *Interrupted Moments* for clarinet quartet. Quatuor Absinthe (Vincent Michel, François Tissot, Franck Russo, Mathieu Franot). Composer Graciane Finzi has also arranged especially for this quartet a duet originally for violin and viola called *Moments interrompus*. <http://quatuorabsinthe.com>

**July 4, Strasbourg. Christian Dachez**: *Blessures d'ailes* (2012) for clarinet and string trio. Ensemble Accroche Note (Armand Angster, clarinet, etc.) [www.dachez-compositeur.com](http://www.dachez-compositeur.com)

**October 19, Douchy les Mines (near Lille)**, premiere of **Edith Canat de Chizy**: *Drift*, concerto for clarinet and orchestra. This 20-minute piece will be performed again in Lille and other



Composer Edith Canat de Chizy

places in the near future. It was commissioned by The *Orchestre National de Lille* and the Ministry of Culture. The soloist was **Paul Meyer**.

You can see chamber music pieces with clarinet by this composer on her website: [www.edithcanatdechizy.com](http://www.edithcanatdechizy.com), or I can send you a list if you will send me an email: [jm.paul@vandoren.fr](mailto:jm.paul@vandoren.fr). The choice of clarinet with infinite possibilities of timbre and a great velocity enable her to generate a writing style which is successively fluid, nervous and violent.

## VANDOREN TV

The whole concert from Paris on November 13, 2012, is on [www.vandorentv.com](http://www.vandorentv.com). It was organized by Vandoren to gather together Vandoren Emerging Artists from the USA, plus David Gould and Parisian soloists (some from the Paris Opera and some others), conducted by Philippe Cuper, for a sort of "Fete de la Clarinette." It also includes **Emil Khudiev** and **Liam Burke** performing separately or in the clarinet choir. Among other interesting videos are the 3 *Pieces* of Stravinsky with a master class of Florent Héau (in French).

## ELECTRONIC PHOTO SUBMISSIONS FOR THE CLARINET

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# Reviews

## BOOK REVIEWS

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 Blazich's notes, and the third is a translation of Vanderhagen's *Nouvelle méthode de clarinette* (1799). The fourth chapter is a commentary about these two method books; 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 appendixes; the first is a listing of Vanderhagen's published 18<sup>th</sup> and 19<sup>th</sup>-century music and treatises advertised in journals and music not listed in journals, including several works found at the *Bibliothèque Nationale* in Paris. The second appendix lists modern editions of mu-

sic and books currently in print. The third is a list of contents of four clarinet methods by Vanderhagen (1785) and (1799), Blasius (ca. 1796) and Lefèvre (ca. 1802). This is followed by a bibliography and an index.

Blazich examines the life and work of Amand Vanderhagen (1753–1822) and uncovers 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 flutes and clarinets; solo works for clarinet, concertos and other chamber works. His main contribution is his *Méthode de Clarinette* (1785), the first extensive clarinet instruction book. 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 in 1795 became the *Conservatoire de Paris*. However, 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 band of the *Garde François de Roi*, and under Napoleon, music director of the band 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 main contribution to the clarinet was writing the first substantial clarinet method book in 1785 for the five-key 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 a five-key instrument during the 1780s. The translation of Vanderhagen's 1785 treatise is overly

literal in some sections, resulting in rather poor English sentences. Some of her comments on the text indicate that Blazich had little or no instruction playing the five-key clarinet. This is a pity because if she had, her translation would show a better understanding of its tonal beauty, flexibility, playing characteristics and Vanderhagen's text.

The second edition of Vanderhagen's tutor is enlarged but not substantially changed. 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. Well into the 1850s, the clarinet was commonly played with the mouthpiece turned with the reed placed against the upper lip. Frédéric Berr, the influential teacher at the Paris Conservatoire, was the first high profile player who strongly advocated playing with the mouthpiece turned with the reed 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 also 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, Philippe Berr, probably a relative of Frédéric, wrote a *Méthode* partly based on Vanderhagen's writings, but including a fingering chart for the new Boehm-system clarinet. This clarinet system was just beginning to be used by students of the Conservatoire professor Hyacinthe Klosé – co-designer of the Boehm-system clarinet with the instrument maker Louis-Auguste Buffet.

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 these works. Works without journal citations and those found at the *Bibliothèque Nationale* in Paris are noted and works with no known date of publication are also cited. Some additional music by Vanderhagen is found by searching the *Union Catalogue of France* (<http://ccfr.bnf.fr>). Appendix two lists Vanderhagen's currently available music and method books. However, a method book, the *Principes pour la clarinette*, Paris: De la Chevardiere,

1780, is an anonymous work, and there is no evidence it was written by Vanderhagen. Among the modern publications are two 19<sup>th</sup>-century publications, and the *Vingtquatre petits duos* are available only on microfilm.

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. As Blazich and her readers become more familiar with the five-key clarinet they will recognize it as equal to the classical period flute, oboe and bassoon, all played at a high level of expertise by period instrument performers. This book should be read by college students, researchers, clarinetists and teachers.

**Johan van Kalker.** *Die Geschichte der Klarinetten: Eine Dokumentation.* Oberems: Verlag Textilwerkstaat Oberems, 1997, 447 pp. photographs and illustrations, ISBN: 3980430111

One of the few really thorough clarinet bibliographies is found in Johan van Kalker's *Die Geschichte der Klarinetten* published in 1997. Although it is not up to date, it remains a valuable source for information in German, English and French. The subjects covered include: acoustics, ancient history, chalumeau, early clarinets, bass and contrabass clarinets, basset clarinet, Anton Stadler and his instrument, basset horn, clarinet d'amour and alto clarinet, the high clarinets, instruments with a clarinet mouthpiece, method books, a bibliography of all these subjects, a bibliography of dissertations and master's thesis and an index. The book is highly recommended for college students, researchers and clarinetists in general. One of only 200 copies printed is in the I.C.A. Research Center at the University of Maryland.

## MUSIC REVIEWS

by Gregory Barrett

**Nicolai Pfeffer and Yoo Soon Lee.** *Orchester-Probespielstellen (Orchestral Excerpts)* arranged for clarinet and piano, Vol. I. www.nicolaipfeffer.com 2013. € 29.00

This is a helpful publication that presents prominent orchestral clarinet passages with a piano reduction of the orchestral texture. Clarinetist Pfeffer has selected

excerpts from Beethoven symphonies 4, 6 and 8; Schubert's *Unfinished Symphony*, Brahms' *Symphony 3*, and familiar passages from works by Mendelssohn, Puccini, Weber, Rossini, Verdi, Wagner, Berlioz and Respighi. Many of these excerpts regularly appear on audition lists, and this book, thanks to pianist Yoo Soon Lee's careful reductions, is easy to use and will give big dividends to clarinetists. The piano score is very thorough in indicating which instruments are being portrayed by the piano. Additional books in this series are planned by Pfeffer. Highly recommended.

**Friedrich Cerha.** *Rhapsodie für Klarinette solo in A.* Doblinger, 2012

One of the leading musical figures of 20<sup>th</sup>-century Vienna, Cerha (b. 1926) is best known for founding the contemporary music ensemble *die reihe* in 1958 and for completing Alban Berg's opera *Lulu* in 1979. Consistent with Berg's modernist style is Cerha's *Rhapsodie für Klarinette solo in A*. The four-page solo forms an arch with tempos, note density and expressivity peaking in the center. Flutter tongue and ability to handle moderately large leaps are necessary in this evocative work of medium-hard difficulty.

**Friedrich Cerha.** *Acht Bagatellen für Klarinette (in A) und Klavier.* Doblinger, 2009

Written for Cerha's frequent clarinetist collaborator Andreas Schablas, solo clarinet with the Bavarian State Orchestra, *Acht Bagatellen* consists of brief movements of contrasting tempos and textures. Mostly sparse, the music has freedom to breathe in Cerha's atonal style. Triadic figures are occasionally used cadentially. The writing for clarinet and piano is mostly imitative. However, there are exceptions. One is in the movement marked "*Klezmeriana*" and, of course, in the solo clarinet movement *Bagatelle*. *Klezmeriana* is lovely and slow – practically static – with expressive grace notes in the clarinet against the sounds of the piano strings played by fingernail. *Acht Bagatellen* is moderately difficult and includes one altissimo B-flat in the clarinet.

**Gerald Resch.** *Figuren für Klarinette solo.* Doblinger, 2009. Duration: ca. 9'

Austrian composer Gerald Resch (b. 1975) is becoming increasingly prominent

through international commissions, prizes and performances, such as those of his exciting work *Figuren* that has been performed by numerous clarinetists in Vienna, Linz and Helsinki. It is organized into sections using four discrete ideas: insistent heavy articulation, a repetitive motive with quarter-tones, rhythmic-melodic *ostinati* in different registers and strong dynamic contrasts in various layers.

The quarter-tone section is comprised of short scalar fragments. A few easy, yet effective multiphonics are included before the "False Reprise," which is followed by a spacious "Epilogue" and "Coda" that has elements drawing the work together and to a conclusion. This is a work for the mature performer capable of producing a delicate slur from F-sharp at the top of the staff to double high C.

**Igor Stravinsky.** *The Rite of Spring*, I. Introduction – a Kiss of the Earth and II. Dance of the Young Maidens. Arranged for B-flat clarinet and piano by David Dutkanicz. Carl Fischer, 2013. Only available in the U.S. \$12.99

In this centennial year of the premiere of *The Rite of Spring*, publisher Carl Fischer has issued arrangements of this ever-fresh wonder for several solo instruments, including clarinet, with piano, based upon the 1914 two-piano reduction. Compared to the colossal whole, the two sections in this arrangement may leave you feeling that something is missing, but the two sections are well balanced in style and length, and it is fun for a clarinetist to have the chance to play the opening bassoon solo. As in any arrangement, liberties are taken for the balance of the whole and in this case the clarinet plays the bassoon solo one octave higher.

Unfortunately, the proofreading and editing were not done carefully. There are more than a few chromatic errors and some ungainly spelling of intervals that if written enharmonically would have made for a better edition.

**Javier Zalba.** *Pequeño divertimento para tres clarinetistas.* Advance Music, 2012. U.S. distribution through Kendor Music. \$16.00

Advance Music's growing catalog of clarinet ensemble chamber music has another winner with this "Little Divertimento" by Cuban woodwind player and

Buena Vista Social Club Orchestra member Javier Zalba. He incorporates the syncopations and easy-swinging melodies for which Cuban music is famous. Only 64 measures plus repeats in length, the range and challenges are manageable by a high-school age trio, though adults of all levels will enjoy this encore-length gem.

**Mathias Rüegg.** *a cooler exercise für Klarinette, Vibraphon und Klavier.* Doblinger, 2011

Swiss-born pianist and composer Mathias Rüegg (b. 1952) has developed a musical language on the border between jazz and classical. Founder and director of the Vienna Art Orchestra from 1977 to 2010, Rüegg has a large following around the world and has written a myriad of compositions. His *a cooler exercise* is a new favorite work of mine. Some of the piano textures will recall the classicism of Beethoven, but the pitches almost immediately bring you into the world of jazz with rich harmonies. All three instruments are written for idiomatically producing gorgeous sonorities in this approximately four-minute work.

**J. Peter Koene.** *Gossamer Ascent für Klarinette und Streichquartett.* Doblinger, 2012. Duration: ca. 2'30"

*Gossamer Ascent*, J. Peter Koene's (b. 1972) apt description in sound of the wind driven ascent of baby wolf spiders attached to their spun silk, is a brisk work of slowly changing harmonies firmly grounded in D major. The surface texture of the evolving harmonies is marked by quasi agitato cells of eighth, 16<sup>th</sup> rest, 16<sup>th</sup> in ascending patterns. Against this propulsive lift, the clarinet at times provides the metaphor of the suspended spider with long sustained notes. The string writing is enriched with effects of *sul ponticello*, harmonics, pizzicato and glissando. Clarinet parts in both B-flat and A are included. This is an engaging work.

**Jesper Nordin.** *the aisle* for clarinet and string quartet (2001). Henry Litolf's Verlag/C.F. Peters, 2008. \$45. Duration: ca. 7'

Swedish composer Jesper Nordin (b. 1971) is an established composer in contemporary music spheres with performances at ISCM, Gaudeamus and the Stockholm Music Festival. He works with

acoustic instruments and electronics and developed the iOS app *Gestrumet*.

*the aisle* is a slow, mournful work with materials including clusters of five or six pitches, microtones, pitch bending, repetitively improvised gestures, pedal points with changing instrumentation, a quasi-coordinated section and a full catalog of string instrument effects. The B-flat clarinet part includes changing amounts of vibrato, bisbigliando fingerings, flutter tongue, microtonal glissandos, breath sound and one multiphonic of the performer's choice. With coaching this work is performable by college-level groups.

**Masato Tajino.** *Japanese Songs for Clarinet Choir and Optional Percussion.* Metropolis Music Publishers, 2010. Duration: ca. 6'

Part of the Kansai Clarinet Society (Hideaki Iwai, director) repertoire, this six-minute work of medium difficulty is scored for clarinet ensemble of E-flat, three B-flat, alto, bass, contra-alto and contrabass. The lowest two parts are very similar and one could be omitted. The optional percussion can be played by one or two performers, and the woodblock reinforces the connection to Japanese folk songs. Three songs, all of medium-fast tempo, are presented in straightforward settings with conservative scoring.

by Luca Luciano

**Richard Belcastro.** *Shadow Figures for solo clarinet.* 1998, Duration: ca. 5'. Available at [www.rbelcastro.com/order.html](http://www.rbelcastro.com/order.html) and [imslp.org](http://imslp.org)

*Shadow Figures* by the American composer Richard Belcastro (b.1976) is a suggestive and well-written piece for solo clarinet that highlights the potential of the instrument. The piece is mostly atonal, and the performer benefits from any suggestions that the title inspires, above all on the first page. There are some extended techniques in this piece that Belcastro uses wisely and effectively. In my exchanges with the composer, he has also mentioned how open he is towards leaving some freedom to the performer in terms of executing these sound effects. The extended techniques featured in the piece include: glissando, flutter tongue and microtonal trills. The latter are marked as "timbral trill" and include a graphic that specifies the fingering to use. As previously

mentioned, the composer is open to adaptations in order to make the sound effect fit the style of the performer and his/her own equipment. It is often specified at what pace these "timbral trills" have to be played (e.g. fast → slow, or slow → fast). Another interesting characteristic of this composition is the use of dynamic contrasts, especially sudden changes of volume. On a number of occasions the piece includes the use of a *sforzato* or a *forte* (sometimes a *fortissimo*) on a note that quickly drops down to *piano* (or *pianissimo*) often followed by a *crescendo molto* back to *forte*. Sometimes this dynamic effect is combined with the use of the "timbral trill" or of the flutter tongue. Again, images suggested by the title help the execution of these passages. The piece also includes a couple of cadenza-like gestures that require quite a bit of agility, but the real challenge is that of maintaining a focused and centered tone throughout the piece with attention to all the different nuances.

by Sean Osborn

**Ida Gotkovsky.** *Quatuor de Clarinettes* for two B-flat clarinets, basset horn (or third B-flat clarinet), and bass clarinet. Gerard Billaudot, Paris

I have long been troubled by the lack of substantial chamber music, in both depth and length, for woodwinds, especially from French composers. Bucking the trend, French composer Ida Gotkovsky delivers a quartet that takes the ensemble seriously as a vehicle for profound, impactful ideas that take time to unfold, even while some of the material she uses is occasionally wanting.

There are several fine qualities to this quartet, and I believe there are many ensembles that would enjoy learning and performing this piece. I like the length, and the patience with which Gotkovsky unfolds her ideas, particularly in the long notes that permeate every movement – though nearly always these notes are impossible to play at the length she demands, especially at the volume indicated. Circular breathing is a necessity to accurately discharge the score, and often the register or volume she demands make it even harder. In fact, in several places, performers must play for nearly a minute without a place to breathe. There are some particularly rich harmonies in the first movement, but at other times, the harmonies are all-too-familiar, especially in the last movement. There is very little counter-

point, and most of the writing is choral or unison/octaves. This can (and does) have great musical force, but the idea was over-used for my taste. There are repeats that I found unnecessary, especially when the ideas are again repeated later.

Other than the ranges of instruments and the extreme dynamics, this could easily be a string quartet, saxophone quartet or other quartet. I found myself wanting something compositionally that was clarinet- or woodwind-specific. Flutter, slides, or other sounds from the extensive clarinet palette would have made a good piece into a great piece. Places to breathe would have made the piece more playable without detracting from the impact. Still, the good qualities of this piece outweigh the bad, and I'm eager to hear a performance by one of the many great clarinet quartet ensembles that have formed in recent decades.

*by Anne Watson*

**Alan Ridout.** *Epitaph for Michael for unaccompanied B-flat clarinet.* Emerson Edition, Ltd., 2001, \$12.95

Alan Ridout (1934–96) began his career in music at an early age. After learning the piano at the age of 9, he began writing dramatic music, orchestral works, chamber pieces, piano music and vocal works, amassing more than 100 works by the age of 12. Concentrating his education in music composition at the Royal College of Music, he studied for two years under Gordon Jacob and an additional two years with Herbert Howells. By the time he left the Royal College of Music at the age of 20, a number of his works had been performed, mostly at the concerts of the Society for the Promotion of New Music. His first instrumental work to be professionally performed was a *Concerto for String Orchestra*, written when he was 14. Although mostly known for his choral and vocal works, Ridout was a prolific composer, writing a number of instrumental and vocal works for his friends.

*Epitaph for Michael* was written in 1976 in memory of Michael Strang, who died at the age of 14. The piece opens slowly and serenely, with a six-note theme that returns throughout the work. The rhythms are not difficult, using a combination of eighth-note triplets and eighth-16<sup>th</sup>-note patterns to embellish the theme. The piece is easy to read, well-written and utilizes the full range of the clarinet. Although it keeps mostly to

the middle chalumeau through the clarion range, the piece is written from low E to the A above the staff. A fairly short work at only two minutes long, *Epitaph for Michael* would be excellent for a young student performing an unaccompanied work for the first time.

*by Michele Gingras*

**W. A. Mozart.** *Concerto K. 622* – reduction for B-flat clarinet and piano. G. Schirmer/Hal Leonard, 2012. Vol. 1792-B. Score and CD: \$17.99. Duration: ca. 26'

This is the famous B-flat clarinet version of our favorite concerto, only this time it comes with an accompaniment CD. The clarinet part remains the same as in the version in A, and the piano is transposed to B-flat. In addition to the accompaniment playable on both a CD audio player and a computer, the enhanced CD includes tempo adjustment software (for CD-ROM computer use only). To be frank, I am not too sure what this entails, however my opinion is that CDs will soon be obsolete and SmartMusic is still the way to go when it comes to playing along with virtual accompaniments with tempo flexibility. A good way to use the CD would be to download and convert it into an MP3 file and modify the tempo (without altering the pitch) either with a Tascam trainer/recorder or with free computer software such as Audacity (PC) or Softonic (Mac).

The accompanist on the CD is Wisconsin Conservatory faculty member Stefanie Jacob, who made her solo debut with the Boston Pops at age 17 and her Carnegie Recital Hall debut in 1984. She joined the faculty in 1987. The sound quality is quite bright but overall very well done. The orchestral introduction in movement I is played in its entirety. Movement II starts with an additional bar to establish the tempo, whereas movement III starts with two extra bars. Unfortunately, a full performance with soloist and piano is not included. A few passages with Ms. Jacob's specific musical shape can sometimes throw the performer off. Once they are learned, however, it is quite easy to follow.

The B-flat version is ideal for younger students who do not own an A clarinet and want to perform the work in concert. It does take a bit of time for the ear to adjust to the new key if you are used to the A ver-

sion, though. A good use of the enclosed CD is to play along with it in a venue when a piano is not available, such as a church concert or other function.

**Hauke Piper.** *Tango Suite No. 2 for clarinet and piano.* Advance Music, 2011. Score and part: \$18.95

German composer Hauke Piper was born in 1970. As of now, very little information is available on this composer, other than he performs as a pianist in small ensembles and is experienced in jazz, tango and new music.

The suite is in four movements, all relatively short: Entrée, Tango, Milonga and Tango. They are easy/medium to medium in difficulty and are a delight to play. His previous *Suite No. 1* was composed in 2009.

**Siegmund Andraschek.** *Tango for clarinet (trumpet/flugelhorn) and piano.* Advance Music, 2012. Score and part: \$14.00

Austrian composer Siegmund Andraschek was born in 1975 and is also a trombonist and music educator. The piece is a typical tango. It is quite short, medium level in difficulty, and it is a good choice for an encore or to close a classical recital on a refreshing note.

*by Janice L. Minor*

**Claude Pascal.** *Bleu for Clarinette en Sib et Piano.* Editions Combres, 2002

French composer, singer and critic, Claude Pascal was born in Paris on February 19, 1921. He studied at the Paris Conservatoire and eventually became a professor and later assistant director of the Conservatoire. For 10 years (1969–1979) he was a music critic for *Le Figaro* magazine and was a registered music expert in matters of legal copyright.

His works include *Concerto for Flute and Strings Patchwork*, a ballet for 12 saxophones; sonatas and sonatinas for a variety of instruments with piano accompaniment, *Plages*; five pieces for recorder and piano; and *L'invitation aux voyages* and *Farfelettes* for three-part children's choir.

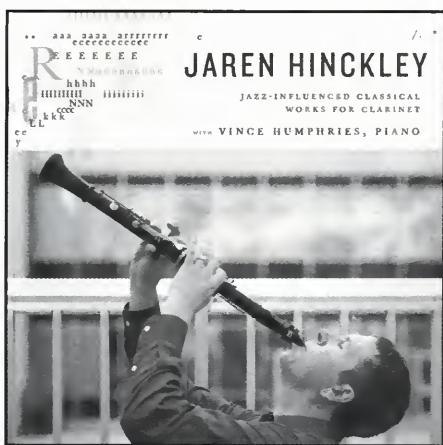
*Bleu for Clarinette en Sib et Piano* is a simple composition tailored for the young clarinetist. The range is very accessible for an advanced beginner/intermediate player although it does go over the break and utilizes a left-hand "c" pinky fingering. It

exhibits a lovely thematic melody, which is the basis for the composition. The rhythm is not complicated, and Pascal writes two *ritardando* cadence points where the performer can make expressive tempo changes. The duration of the piece is approximately two minutes, and it is a wonderful selection of clarinet and piano repertoire for the young, developing clarinetist.

## CD REVIEWS

by Osiris J. Molina

**Jazz-Influenced Classical Works for Clarinet.** Jaren Hinckley, clarinet; Vince Humphries, piano. Joseph Horowitz: *Sonatina*; Véronique Poltz: *Elegie*; Alec Templeton: *Pocket-Size Sonata No. 1*; *Pocket-Size Sonata No. 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



The cross section of jazz and classical realms suits the clarinet perfectly, allowing it to have a special resonance that appeals to musicians on both sides of the divide. While this fertile crossroad contains a plethora of works, Jaren Hinckley, clarinet professor at Brigham Young University, has taken a small slice of this sub-genre and does an admirable job of presenting compositions that bridge this gap in varying degrees.

The Horowitz *Sonatina* is one of the staples of the contemporary clarinet diet. Spirited, quirky, introspective – it highlights all that is joyous about the clarinet. The second movement opening can be treacherous, and the fun in the third movement can be deceiving with its many meter changes. Hinckley's affinity for this

piece comes through immediately. The other fact that bears mention is that Vince Humphries is a stellar pianist. He navigates the technical demands beautifully.

I have lamented the fact that our literature for clarinet does not contain more four-to-five-minute recital fillers such as found in string repertoire. The Véronique Holtz *Elegie* fits this genre beautifully. French works like this incorporate a polytonal language with a richness reminiscent of jazz. I wished it were a little longer, which is what you hope for in a little gem of a piece like this.

Those familiar with the Templeton works know they are written with great humor and allow the clarinetist to let down the hair. The pieces require a certain stylistic freedom to make them come off, which Hinckley displays. All the details are correct: quick dynamic shadings, vibrato that isn't too fast and pert syncopations. However, when hearing these works, I always come back to Reginald Kell's recordings, especially the second movement of the first sonata.

Despite Gunther Schuller's assertion that Alec Wilder's "style was largely rejected by both musical establishments," his music has found a home among classical musicians. This recording will spread the word about an American original, one who rubbed elbows with eminent classical as well as popular musicians. This final movement that whizzes by with bursts of technical flourishes is tossed off easily by Hinckley.

Gene DiNovi's credits as a jazz pianist are extensive, including stints with Benny Goodman and Artie Shaw. *The Gardens of Japan* is a delightful short work with an opening reminiscent of Debussy's *Girl with the Flaxen Hair*. It calls for a tender, misty touch throughout, with some nice pedal work by Humphries.

David Baker has been a seminal force in jazz education throughout his career. This sonata is not for the faint of heart and makes intense technical demands on both musicians and shifts styles on a dime. The first and third movements are perfect examples, and Hinckley is simply impressive here. The third movement, "Dance," seems more innocent than it is, including the unison clarinet/piano figures that must have been a challenge to align.

Jaren Hinckley's new album is a terrific chance to reacquaint oneself with some terrific standard works and learn about some new ones. The recorded sound is full and

reverberant, with Hinckley's tone a light and malleable one for the requirements of this disc. His stylistic effects are tastefully done with a happy spirit. Vince Humphries has technique to spare, and his support is always refined with a rich sonority. I hope to hear more from this duo.

by Eric Mandat

**Trace.** Laura Carmichael, clarinet and bass clarinet; Toshio Hosokawa: *Etude* (2006); Tolga Tüzün: *Along the Borderline: the breath and the gaze* (2003); Isang Yun: *Monologue* (1983); Chen Yi: *Monologue: Impressions On 'the True Story of Ah Q'* (1993); Jorge Liderman: *T'fila* (1998); Kurt Rohde: *Slam!* (1998); Ronald Bruce Smith: *Something Suspicious (Small)* (2005/06); Claudio Ambrosini: *Capriccio, detto l'ermaphrodite* (1983); Theo Loevendie: *Duo* (1988). KARNATIC LAB RECORDS KLR023. Total time 71:36. [www.karnaticlabrecords.com](http://www.karnaticlabrecords.com) and [www.cdbaby.com](http://www.cdbaby.com), also iTunes and Amazon



Clarinetist/bass clarinetist Laura Carmichael has been living in Amsterdam since 1999, after having lived in San Francisco performing in a variety of classical and contemporary contexts. Since moving to Amsterdam, she has focused her performance work in contemporary solo and chamber music. In addition to extensive work in Europe and the United States as a soloist, she has worked with ensembles MusikFabrik and Ensemble MAE, and together with her performance partner Naomi Sato (saxophones and Japanese sho) with the ensemble Duo X, which won the performance prize at Tokyo Wonder Site in 2010. Her current research involves the integration of text, movement, theater and multi-

media into contemporary instrumental performance.

All of the works on this CD have special personal significance for Ms. Carmichael, and represent for her a musical parallel which “traces” her own personal musical and extra-musical journey from her days in San Francisco to the present. In her program notes, she highlights her relationship to each of the works she has chosen, either through working directly with the composer (Tüzün, Chen Yi, Rohde, Smith – the latter two having written the featured works expressly for her), being introduced to the composers/works through her mentor, Harry Sparnaay (Yun, Ambrosini, Loevendie), or sharing a musical or aesthetic conception with the composer (Hosokawa, Liderman).

Even without the written program notes, Ms. Carmichael’s performances throughout this CD portray her deep connection to the music, and it is clear her imagination is sparked when she immerses herself in the performance of these works. I have had the good fortune of hearing/seeing Laura perform live on a number of occasions, and this CD captures the essence of spontaneity and total engagement of any of her live performances.

From the opening sustained tones of Toshio Hosokawa’s *Etude* for bass clarinet, we are immediately immersed in Ms. Carmichael’s sound world. There is personal space in the music, ample opportunities for imagination to work the space between the notes, and while her technique is extremely fluid – particularly impressive in the complex microtonal passages in Tolga Tüzün’s *Along the Borderline: breath and the gaze* for clarinet and electronics – I am drawn much more to the evocative nature of her sound shaping than to any display of technical virtuosity, because of how her prodigious technique is completely in the service of a deeper musical and aesthetic concept.

The “classic” contemporary compositions on this CD (Isang Yun’s *Monologue* for bass clarinet, Claudio Ambrosini’s *Capriccio, detto l’ermaphrodite* for bass clarinet, Theo Loevendie’s *Duo*, and even Chen Yi’s *Monologue: Impressions On ‘the True Story of Ah Q’*, which has received several noteworthy recordings in recent years) are given wonderfully fresh, vibrant and intense readings by Ms. Carmichael. Through her experience and expertise as an improviser, she helps elevate these works above potential ponderousness from the

weight of having to carry the torch as immutable soundposts of some bygone era, to speak to us of the relevance of this moment as a culmination of a lifetime of humanity and personal experience.

The two works on this CD written for Ms. Carmichael, Kurt Rohde’s *Slam!* for bass clarinet, and Ronald Bruce Smith’s *Something Suspicious (Small)* for bass clarinet and live electronics share similar large-scale shapes: a strong rhythmic drive at the beginning, characterized by considerable repetition of a single pitch, moving to a more reflective center section, and returning again to a variant of the opening drive to conclude the piece. Ms. Carmichael’s playing in these works is unfailingly direct, heartfelt and jam-packed with integrity. In the conclusion to her program notes, Laura Carmichael states, “While I don’t presume to equate my small piece of work with grand gestures of bravery, it is an offering in this spirit: a desire to be awake rather than asleep.” These are performances which are fully and brilliantly awake, and ones which will awaken anyone who listens.

*by Gail Lehto Zugger*

**Solos de Concours (Vol. 1).** Franck Amet, clarinet; Nicolas Dessenne, piano. A. Messager: *Solo de concours*; C.-M. Widor: *Introduction et Rondo*; H. Ra-  
baud: *Solo de concours*; R. Gallois-Montbrun: *Concertstück*; J. Rueff: *Concertino*; H. Tomasi: *Concerto*. CLARINET-EDITION.FR. Total time 52:54. www.clarinet-edition.fr or iTunes

**Solos de Concours (Vol. 2).** Frank Amet, clarinet; Nicolas Dessenne, piano. C. Debussy: *Première 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). CLARINET-EDITION.FR. Total time 57:12. www.clarinet-edition.fr or iTunes

The annual competitions at the Paris Conservatory inspired composers to write marvelous pieces, many which are now in the standard clarinet repertoire. These works challenge the clarinetist to meet technical, musical and virtuosic demands, and these two record volumes provide a great compilation of many of these contest pieces.

In the first volume, completed in 2009, clarinetist Franck Amet and pianist Nicolas Dessenne include exam pieces from 1898 to 1954. Franck Amet is professor of clarinet at the Paris Regional Conservatory - *Pôle Supérieur* and at the Summer Academies of Nancy and Les Orres, and he is the artistic director of the Debussy International Clarinet Competition in Paris. Originally from Clermont Ferrand, Amet studied at the Paris Conservatory, where he achieved two first prizes in 1994 and was also awarded the *Prix Spécial* from the International Academy of Chamber Music Maurice Ravel in 1993. He was a member of the *Orchestre d’Harmonie* of the *Garde Républicaine*, and among other ensembles has performed with the Paris National Opera, the Paris Orchestra and the Radio France Orchestra. Recent activities have included concert tours in Europe and Asia. Pianist Nicolas Dessenne studied in Amiens, Rueil Malmaison and at the Paris Conservatory, and has been awarded numerous first prizes for harmony (with Jeanine Rueff) and accompaniment. Since 1992 he accompanied for many of the clarinet classes of Michel Arrignon at the Paris Conservatory.

Messager’s *Solo de concours* is an appropriate opener for this recording, as the piece



embodies a little of everything to test the clarinetist. Amet meets all challenges admirably with the requisite operatic flair. In Widor's *Introduction et Rondo*, the ebb and flow of the lines provided by Amet with his accomplished pianist Dessenne transform this contest piece into a precious gem. The inclusion of the lesser-known *Concertino* (1950) by female French composer Jeanine Rueff (1922–1999) is most welcome here. Rueff was awarded the second *Grand Prix de Rome* in composition in 1948, was a professor at the Paris Conservatory and an accompanist for Ulysse Delécluse's clarinet class, he being the dedicatee of this fine piece. The recording quality is good throughout, although the reverberation and resonance is occasionally different from one piece to the next. Amet's effortless mastery of the technical demands, even tone throughout all registers and virtuosic and musical approach engage the listener and disguise the music's challenges.

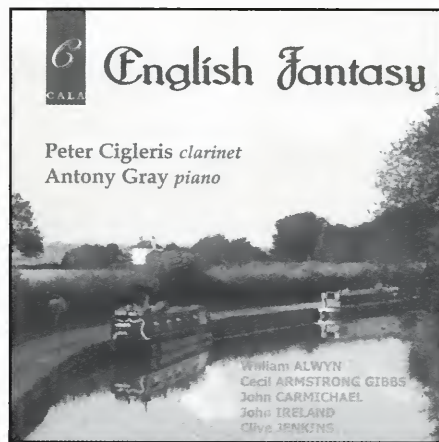
The second volume of this recording project, completed in 2011, includes contest pieces from 1881 to 1963. Claude Debussy's venerable *Première Rhapsodie* launches this foray into these French works. Of the remaining works here, Pierre Revel's (1901–1984) is less familiar. A student of Paul Dukas, Revel wrote examination pieces for clarinet as well as other instruments. *Fantaisie*, completed in 1952 and also dedicated to Delécluse, begins somberly, proceeds to a lyrical, romantic section before a cadenza, and a final flurry of fast notes conclude the work.

The liner notes of both volumes, in French and English, include great tidbits of information about these works and their composers, providing additional insight into the stories behind these pieces. Included is a photograph of Delécluse's

1952–1953 clarinet class including Guy Dangain and a photograph of Claude Debussy holding a bass clarinet (!) in 1894. Amet includes a wonderful anecdote of his January 2011 visit with Jean Françaix's son at the composer's home. While there, Amet made a remarkable discovery: an unfinished manuscript of the piano reduction for the first movement of Françaix's clarinet concerto! The inclusion of these 91 measures as the concluding track of this recording is a wonderful bonus. These two volumes provide a fabulous historical perspective of 14 French works from 1881 to 1963 for clarinet and piano. Franck Amet's and Nicolas Dessenne's performances are superb and worthy of first prize!

by Thomas Josenhans

**English Fantasy.** Peter Cigleris, clarinet; Antony Gray, piano. William Alwyn: *Sonata*; John Carmichael: *Fêtes Champêtres*; Clive Jenkins: *Five Pieces*; John Carmichael: *Aria and Finale*; Cecil Armstrong Gibbs: *Three Pieces*; John Ireland: *Fantasy-Sonata*. CALA RECORDS LTD. CACD77015. Total time: 76.41.



The five composers included in this collection represent a continuum of musicians whose work spans over a century. They share a rich heritage characterized by, among many attributes, flowing melodies and a gift for simple lyricism. These are only some of the qualities of the works found in Peter Cigleris' **English Fantasy**.

Peter Cigleris and Antony Gray collaborate in all of the performances on this disc. Cigleris studied at the Birmingham Conservatoire and Royal College of Music, where he won prizes including the John Ireland Chamber Music Award and Prix de Fossat. In addition to numerous solo and chamber appearances throughout Scotland and England, he has also performed as a member of *Orchestre Revolutionnaire et Romantique* and the Symphony Orchestra of India. Australian-educated pianist Gray has performed widely throughout Australia, Britain and Europe and is a champion of new music, working with ensembles including London New Music, The Cambridge New Music Players and Double Image.

William Alwyn's *Sonata* was commissioned by Thea King, who also gave the first performance in 1962. A rollicking arpeggiated figure punctuates the start of the piece and is one of the gestures that serves as its building blocks; another is a terse four-note motive that helps create tension and mystery. The one-movement work unfolds through dark rolling passages in the clarinet's lower registers, rising and building toward climax, receding, intensifying again. The composer acknowledges the sonata's virtuosic demands, which are confidently navigated by Cigleris and Gray.

*Fêtes Champêtres* is one of two works in this collection by John Carmichael, an Australian-born composer recognized and awarded the Medal of the Order of Australia at the Queen's Birthday Honors in 2011. *Fêtes* pays homage to Carmichael's years of study in France, and its four movements are reimaginings of that country's dances and forms of earlier centuries. Carmichael writes with a contagious lyricism and simplicity throughout. Cigleris and Gray are particularly adept at capturing the character of the playful 6/8 "Passepiéd" and jaunty "Rigaudon."

*Three Pieces* by Cecil Armstrong Gibbs is a set of miniatures written for Jack Brymer. The outer movements, "Shadow March" and "Caprice," are both in ternary form. The A sections are light and playful,



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one a stealthy march, the other a jocular, skipping frolic, and surround delightfully tuneful middle sections. The wistful second piece, "Air," is one of pastoral innocence, with meandering and memorable melodies.

Cigleris and Gray are capable interpreters of all of the selections in this collection, and the duo performs with precision and energy. Cigleris' playing is bold and assertive. His tone is even and secure and particularly lush in the chalumeau register.

Perhaps also worthy of mention are this reviewer's perceptions regarding production issues in the recording itself. The acoustic is a bit dry, and the microphones seem to pick up extraneous sounds (air or hiss) that detract from the quality of the performances. The clarinet timbre at times lacks warmth, particularly in the upper clarion and altissimo registers and at higher dynamic levels.

Despite these issues, **English Fantasy** is a satisfying journey through recent and perhaps less familiar areas of the clarinet repertoire. I encourage further exploration of these works and Mr. Cigleris' performances.

*by David Shea*

**Close to Home: Music of American Composers.** Michael Rowlett, clarinet; Stacy Rodgers, piano. Leonard Bernstein: *Sonata*; Jeanne Singer: *Nocturne*; Eric Mandat: *Rowzer!*; Valerie Coleman: *Sonatine*; Aaron Copland: *Sonata*; Steve Reich: *New York Counterpoint*. ALBANY RECORDS TROY 1385. Total time 64:41. [www.albanyrecords.com](http://www.albanyrecords.com)



Michael Rowlett is an assistant professor of clarinet at the University of Mississippi. In this recording, he has collaborated with his colleague Stacy Rodgers who heads the Keyboard Studies and Collaborative Piano

Area at the University of Mississippi. Together they have produced a wonderful CD of diverse compositions by American composers.

The opening track is a performance of Leonard Bernstein's *Sonata*, one of the earliest and best-known clarinet works by an American composer. Rowlett and Rodgers perform the piece with great clarity and precision. The ensemble challenges are handled with great ease and confidence. Rowlett's tone is beautiful, dark and uniform, and is very well suited to this piece.

Jeanne Singer's *Nocturne* is a piece that may not be familiar to many clarinetists. It is a wonderful character piece that is both charming and interesting. The melodic lines are beautiful, and the supporting harmonies provide great colors and interesting textures. Rowlett performs this piece with great elegance and lyricism.

*Rowzer!* by Eric Mandat is an unaccompanied piece for clarinet that is classic Mandat. The piece is built on various ostinati that are developed through the use of many difficult extended techniques, including multiphonics and quarter tones. This is my favorite track on the CD. Rowlett's playing is impressive and shows great control, as he does a terrific job with all of the special demands of this piece.

The next track, *Sonatine* by Valerie Coleman, is an enjoyable piece that has many bright colors and interesting melodic gestures. At times it seems that the music is going to break out into a jazz improvisation but it never quite crosses that line. Both Rowlett and Rodgers perform with great virtuosity and flair, both individually and in their ensemble. The performance is engaging, and it really showcases the quality of the piece and the abilities of the performers.

This transcription of Aaron Copland's

*Violin Sonata* is a challenging work to play on the clarinet. The nuances and idiomatic writing for the violin are a bit lost on the clarinet, but that being said, this is a fine performance. The third movement in particular has great energy and sparkle as both performers do a great job bringing out the complex syncopations, ensemble interaction and "Coplandesque" flair that are needed for a successful performance.

The final piece on this CD, Steve Reich's *New York Counterpoint*, is very well done and has the necessary grooves. It is difficult to hear Rowlett independently from the accompanying sound track, but this actually indicates that he has done his job well. This is a great choice to close the CD as it rounds out a wonderful and diverse program.

The recording and editing of this CD are excellent. The balance and recording quality sound natural and clear. It is not overly produced and the end product is flattering for both performers. The piano sounds a bit bright for my taste, although the playing itself is outstanding.

**Close to Home** is very well done and has a good balance of newer, lesser-known pieces and standard repertoire from some of the best-known American composers. Rowlett and Rodgers are an excellent duo, and they have provided the clarinet community with excellent recordings and exposure to a broad spectrum of American music for clarinet.

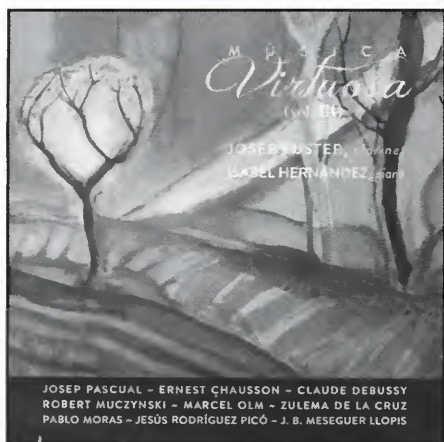
*by Cody Grabbe*

**Música 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:

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*Añoranza*; Claude Debussy: *Première Rhapsodie*; Pablo Moras: *Rapsodia*; Jesús Rodríguez Picó: *C'était magnifique*; Robert Muczynski: *Time Pieces*. COLUMNA MÚSICA ICM0312. Total time 78:23. www.columnamusica.com



**Música Virtuosa (Vol. III)** is the fifth CD to come from the duo of Josep Fuster and Isabel Fernández. The album contains a terrific variety of repertoire, blending standards from the repertory with some lovely new gems from Spain that will hopefully become more familiar to clarinetists worldwide. It is of note that all of the works from Spain were written within the last four years and span a wide variety of styles and colors.

Clarinetist Josep Fuster teaches at the *Escola Superior de Música de Catalunya* and performs in the *Orquestra Simfònica de Barcelona I Nacional de Catalunya*. Pianist Isabel Hernández currently teaches at the Royal Academy of Music in Madrid.

The first and most recently composed piece, *Díptic Venecià*, embodies an Italian spirit from the downbeat. Fuster's lyrical playing floats over arpeggiated figures in the piano. In the second movement, an homage to Burano, the composer uses themes by Baldassare Galuppi. *Kaleidoskop* by Catalan composer Marcel Olm has a twinkling sense to it, juxtaposed with moments of introspection. The dialogue between the clarinet and piano at the end really gives the impression of spinning images.

*Balada del amanecer* or "Ballad of Dawn" by female composer Zulema de la Cruz starts enigmatically in the low register of the clarinet with tremolo in the piano. The work transitions to a bolder section with rhythmic interplay between clarinet and piano, accelerating to a dramatic mo-

ment with flutter tongue on a high note, only for the piano to recede back to the calm broader statements. Timbral trills maintain a mysterious atmosphere at the end of the work.

*Añoranza*, or "nostalgia" in Catalan, could not have a better title. The piece, though only four minutes long, conveys a warm yearning with rolling undulations in the piano under a melody that sounds as though it is being sung, reminiscent of a *chanson* or *Lied*. Through numerous hearings, this writer never tired of this work.

After Debussy's *Rhapsodie* comes *Rapsodia* by Pablo Moras, which thoroughly explores the range of the clarinet, and begins with a beautifully rich statement in the chalumeau register. It is enjoyable having this piece follow Debussy. Though it is certainly bolder than the Debussy, I recommend hearing it afterward, as the characters may be more similar than they initially seem. If you doubt this, wait until the end.

*C'était magnifique* by Jesus Rogríguez Picó begins with a bold entrance and, along with Muczynski's *Time Pieces*, provides some healthy contrast to the many lyrical works on the album. Throughout the album Fuster and Hernández convey an almost delicate finesse in technique while still maintaining an engaging dialogue with the listener in more aggressive moments. The lyricism throughout the album is delightful, and I enjoyed the interplay between clarinet and piano.

All three current volumes of **Música Virtuosa** by the Fuster-Hernández Duo can be found on iTunes. This album features exciting new music that would surely be a welcome and original addition to programs outside of Spain. I look forward to hearing Volume IV and hope it also includes other works as rewarding as these.

*by Dileep Gangolli*

**A Musical Celebration.** Trio Con Brio: Gary Whitman, clarinet/bass clarinet; Misha Galaganov, viola; John Owings, piano. Elena Sokolovski: *Venice Suite, Concerto Grosso for 3 Soloists and 9 Instruments*; Eric Ewazen: *Trio*. ALBANY RECORDS TROY1384. Total time 56:00. www.albanyrecords.com

In choosing their musical voice, composers have to decide on how to incorporate influences from the past while looking to the future. On the recording **A Musi-**



**cal Celebration** featuring Trio Con Brio, a faculty ensemble from Texas Christian University, two contemporary composers approach their craft in unique ways that bear the influence of two very different past eras.

Trio Con Brio includes clarinetist Gary Whitman, past president of the I.C.A. and a professor of clarinet at TCU. In addition to his teaching duties, he performs as bass clarinetist with the Fort Worth Symphony. In this ensemble, he collaborates with his academic colleagues Misha Galaganov, viola, and John Owings, piano. The CD contains two works, each about a half-hour in length, providing an interesting musical contrast since they are different in character.

The first composition, titled *Venice Suite, Concerto Grosso for 3 Soloists and 9 Instruments*, was written in 2006 by Russian-born composer Elena Sokolovski. As the title suggests, this work uses Baroque dance forms in several of its movements and draws inspiration from the city of Venice. The work requires the musicians to perform on multiple instruments, including glasses filled with wine. The clarinetist must play E-flat clarinet, clarinet in A and bass clarinet. The writing for all three clarinets is challenging and requires both technical and musical facility. The diverse coupling of instruments (harpichord, bowed vibraphone, celesta) recall some of Vivaldi's more daring experiments in orchestration but in a more modern format. The work is in 11 movements and several of the movements have programmatic titles with themes (canals, glass and carnival) that evoke the unique and special aspects of Venice.

The second work here is by American composer Eric Ewazen who has writ-

ten many pieces that include the clarinet. This composition, simply titled *Trio for Clarinet, Viola and Piano* (2005), is firmly of the Neo-Romantic school and shows the influences of Brahms, Bernstein and Bartók. In all three movements, the writing is lush, rich in sonority and unashamedly tonal. The writing for viola and clarinet emphasizes their homogenous ranges, and the composer exhibits great skill in how he handles the two instruments while writing rich textures for the piano. The work is in three movements with each movement possessing fully developed thematic and melodic material. The final movement is a bright and lively dance in 7/8 time evocative of works by Béla Bartók and Dave Brubeck making the work truly American in character and sound. The work is published by Theodore Presser.

The performance by Trio Con Brio of these two works is polished and professional. Balances among the three instruments have been carefully measured, and there has been great attention to detail in the recording of this music.

Whitman shows himself to be an accomplished performer. His work on bass clarinet in the *Venice Suite* is especially

worthy of note since he sounds comfortable with the instrument in such an exposed setting. He handles the requirements of the doubles with aplomb and distinction. I noticed some minor pitch issues on the soprano clarinet, but it did not detract from my enjoyment of the musical presentation. Whitman's ensemble partners are impressive as well, and the group seems evenly matched in style and musical temperament.

I enjoy listening to both compositions and think that the Ewazen is especially

worthy of finding a place on recital programs since it matches well with the standard choices for this combination of instruments. In this context, it would be an excellent work to close a program.

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The I.C.A. General Business meeting took place at the Assisi 1 School, Sala meeting room in Assisi, Italy, on Saturday, July 27, 2013, 12:00 noon. The following is a summation of the topics discussed:

### **Welcome by President: John Cipolla**

John welcomed everyone to the meeting and introduced the Board of Directors: Maxine Ramey, president-elect; Tod Kerstetter, treasurer; Caroline Hartig, secretary; and Keith Koons, immediate past-president. John thanked ClarinetFest® 2013 Artistic Director and President of *Accademia Italiana del Clarinetto*, Piero Vincenti, his assistant and vice president of *Accademia Italiana del Clarinetto*, Antonio Fraioli; and Mr. Claudio Ricci, the mayor of Assisi, who was instrumental in providing all the facilities for ClarinetFest® 2013 in Assisi, Italy. John also thanked all vendors and sponsors equally, as without their enthusiasm and support, an event of this size would not be possible. John provided a brief outline of the I.C.A. Board's past year's work, which included a very careful analysis of the income and expenses of the I.C.A., numerous cost-saving measures that were implemented, a successful membership drive in fall 2012, the introduction of a new "e-newsletter" put together by e-newsletter editor Phillip Paglialonga and the new I.C.A. Facebook page created and maintained by Timothy Phillips, and a reminder that the I.C.A. will now be using an electronic submission format for the High School, Young Artist and Orchestral Audition competitions. The I.C.A. will introduce a new sponsorship agreement card that will allow all vendors to participate in sponsorship levels for upcoming ClarinetFest® events. John reminded members that the I.C.A. Board is seeking site proposals for 2016, 2017 and 2018.

### **Membership Report: John Cipolla (in the absence of Madeleine Crouch)**

John gave the membership report as Madeleine Crouch, the executive director and membership coordinator of the I.C.A., was not able to attend ClarinetFest® 2013. Overall membership has increased in the past 10 years (2003–2013) from 3477 to 3729, a 7.25% increase. Student member-

# I.C.A. General Business Meeting

by Caroline Hartig, Secretary

ship has healthily increased in the past 10 years (2003–2013) from 624 to 1040, a 67% increase. Most memberships are in the General (62%) and Student (28%) categories. The percentage difference between these categories has held fairly even over the past 10 years. Institutional membership is approximately the same as 2012 (324 in 2012 and 319 in 2013). The membership drive in fall 2012 was very successful. The I.C.A. has been sending out paper reminders to lapsed members, which has helped to keep renewals steady.

### **Treasurer's Report: Tod Kerstetter**

The most recent monthly statement of I.C.A.'s assets, liabilities and net assets from Reinsel Kuntz Leshner LLP, dated July 30, indicates a total fund balance of \$65,574.58. This figure is considerably less than where our monthly balance ranged during the 2011–12 financial year. One of the reasons for this appears to be that the total amount of registration fees collected for the ClarinetFest® 2012 were about \$32,000 less than previous ClarinetFests® (\$52,165 for Lincoln, \$84,625 for Los Angeles, and \$84,265 for Austin). This \$32,000 difference has remained fairly constant throughout the year.

Another significant financial difference for the I.C.A. is that starting in 2012, we began using the services of Madeleine Crouch and Co., Inc. for our management services instead of having an I.C.A. Executive Director. Madeleine Crouch and her staff are well versed and very experienced in managing non-profit organizations. Their expertise has already served us very well in many ways. However, the expense of having Madeleine Crouch and Co. manage the I.C.A. is about \$12,000 per year more than the salary of having an executive director plus an assistant.

For those of you who look at the annual financial report that appears in the spring issue of *The Clarinet*, it is important

to note that this report comes from the end of the previous financial year, which is August 30. When the convention is held at a U.S. venue, the bottom line increases dramatically in the summer months as revenues for the convention began to arrive. In September, our net assets consequently drop considerably as many convention-related expenses are paid in this month. If the convention is held early enough in July, then sometimes these expenses are paid in August in time for them to be reflected in that particular financial year's report.

This year with the convention held in Europe, we did not receive the benefit of the annual summer run-up in revenues preceding the convention, but we will also not experience the subsequent large decrease following the convention. In September 2012 many bills related to ClarinetFest® 2013 were paid, which were not reflected in the yearly financial statement for 2012. It will be important to note this fact when comparing the net assets from August 2012 with those from August 2013.

The I.C.A. Board has enacted steps to help our bottom line in several ways. In Spring 2013 we began printing a slightly smaller and lighter journal – about which editor Jim Gillespie has commented that no one apparently even noticed. It is too early to know exactly how much we will save, but the amount should prove to be considerable – probably in the neighborhood of \$10,000 or more. We have been proactive in finding ways to maintain high membership numbers, and as the Membership Report indicated, we have been fairly successful in this endeavor as well. The I.C.A. Board is also looking for ways to be more efficient in our meetings, frequently using conference calls to conduct business. With ClarinetFest® 2014 to be held in Baton Rouge, Louisiana, next summer, I am confident that our net assets will return to our normal, more comfortable range by the end of the next financial year.

## Secretary's Report: Caroline Hartig

The state chairs had a productive meeting in Assisi with 15 of our chairs present. Caroline thanked all of the U.S. State chairs for their great service and the many new initiatives taken this year. She also gave a special thank-you to State Chair Coordinator Christy Banks who is in charge of communication with the state chairs and compiles annual reports of their activities. The reports are submitted to the secretary, who brings them to the board for discussion and review. This year the response from state chairs was nearly 100%. A major initiative this year has been to increase student membership and participation in the I.C.A. A goal for each state chair was to identify at least one participant from their state to participate in one of the I.C.A. student competitions. Christy Banks proposed a future plan for each state chair to select a student ambassador from their state. The student ambassador would assist the state chair with social media, email blasts and state events. This plan was enthusiastically received. Christy Banks has also designed a state chairs Facebook page to assist with communication. Additionally, state chairs have been active and innovative in the use of social media to increase support and interest from students, new members and new professors. Many chairs have done this through creating and maintaining state chair websites as well as hosting annual events and posting newsletters. There was also some discussion at the state chairs meeting about designing a template for each state chair website so that the look would be uniform and could be easily transferred and maintained by new incoming chairs. Each site would be found on the general I.C.A. website and could be linked to other sites as well. It was also suggested that a committee be formed to create a State Chair Guidebook in PDF format. This guide would describe the role and duties of being an I.C.A. State Chair. The state chairs have done excellent work this year and their efforts are much appreciated.

## National Chairs Report: Maxine Ramey

The National Chairs Meeting was held Friday, July 26 at noon, with an attendance of 10 chairs from Poland, Serbia, Thailand, Brazil, Italy, Hungary, Luxemburg, France, Ireland and Portugal with email participa-

tion from U.K., Panama, Armenia and Israel. John Cipolla, president, and Maxine Ramey, president-elect, were in attendance. It was a very lively meeting with many important topics discussed. A central concern was that the clarinet is in a state of declining popularity, and this is a critical time to act, for the survival of the instrument. The National Chairs felt the I.C.A. should play an important role is a revival of the instrument. The level of playing is decreasing generally and talented young students leave music and do not consider music a career choice. This seems to be a critical situation with all wind instruments, perhaps because of a decline in interest and opportunities to perform in wind bands which had been the place to cultivate wind playing for more than 100 years. Increase in wind band opportunities are needed to attract large number of young players and to maintain amateur interest in the clarinet. The general consensus is that the I.C.A. international membership needs to re-focus efforts on promoting the clarinet by encouraging young people to start playing the clarinet, encouraging and providing opportunities for amateurs, and to work towards collaboration to increase the interest in the instrument. Ideas and opportunities for collaboration include:

- Create national Facebook pages, use social media as that is the communication tool of young people, amateurs and people interested in clarinet music.
- Include some online PDF articles in other languages, or perhaps an article in selected languages in each quarterly journal, or create a small multi-language insert of a couple of articles.
- Encourage and update the National Pages on the I.C.A. website to benefit members.
- Provide back issues of journals for national and country festivals and clarinet days.
- Incorporate activities, master classes, competitions, clarinet ensembles and other opportunities for very young students at I.C.A. festivals, as well as regional, country festivals.
- Hold festivals and competitions specifically for 8–14 year-old students.
- Offer "friendship events" at I.C.A./European festivals to give young students and amateurs a place to collaborate with each other and professional artists.
- Collaborations and exchange opportunities with I.C.A. and other festivals.

- Provide Skype lessons and master classes to young people or "peer coaching." This is especially important because travel to I.C.A. events is very costly for students of any age.
- Hold quarterly Skype meetings of National Chairs to learn of ways to collaborate, further develop these exciting and necessary paths.
- Hold small local events, with an I.C.A. presence, by way of journals, sponsorship and letters of support to regional fests for I.C.A. members to attend and promote association.

The National Chairs emphasized that a return to making music for pleasure, collaboration, camaraderie, to not abandon the amateur, and, in fact, view the amateur as an integral part of society valuing music and the clarinet, along with creating an interest for young people to begin playing the instrument are all key to the future survival of the clarinet. The meeting concluded with a comment that the European Clarinet Association meeting in Poland will promote the International Clarinet Association.

## Research Competition: Douglas Monroe

The I.C.A. accepted eight proposals for the final round of its 2013 Research Competition in Assisi, Italy. The finalists represented both the U.S.A. and Brazil. The first-prize winner, recipient of \$1,000 and publication in *The Clarinet*, was Danielle Woolery. The second prize of \$500 was awarded to Michelle Von Haugg.

## Young Artist Competition: Maxine Ramey, Coordinator

The International Clarinet Association is very grateful to the sponsors of the I.C.A. Young Artist Competition. These sponsors include Buffet Group, Rico, L. Rossi Clarinets, Henri Selmer Paris and Yamaha. It is through the generous support of these companies that this competition is able to offer significant prizes to the winners and attract applicants from throughout the world.

This year, there were 24 applications from 11 different countries. Six people progressed to the final round. The third-place award, consisting of a cash prize of \$1000, was given to Mário Jorge Araújo Apolinário. The second-place award, consisting of a cash prize of \$2000, was given to Kellan Toohey. The first-place prize,

consisting of a cash prize of \$4000 and a Yamaha professional clarinet, was given to Tiago Filipe Silva Bento.

### **Orchestra Competition: Jeremy Reynolds, Coordinator**

There were 13 competitors in the preliminary round from Hungary, Spain, Japan, United States and Poland with six invited to the final round. Sara Marsh Canning was selected as the First-Prize Winner and Daniel Malacon were chosen as the Second-Prize winner.

### **High School Competition: Libby Crawford, Coordinator**

This year there were 24 applicants representing 10 countries. Six students were selected to attend the finals in Assisi. First place and the winner of \$1000 went to Victor Díaz Guerra of Spain. Second-prize winner and the winner of \$750 was Bartłomiej Dobrowolski of Poland and third prize, the winner of \$500 was Haralds Klips of Latvia.

### **Composition Competition: Michael Norsworthy, Coordinator**

The winner of the 2013 I.C.A. Composition Competition is Cornelius Boots for his piece *Invisible Orthodoxy for solo clarinet and tape*.

### **James Gillespie: Journal Report**

Editor Jim Gillespie thanked everyone who contributed to the special 40th Anniversary June issue, especially Alan Stanek and the industry's testimonials. A special bass clarinet issue is being planned for 2014, and leading bass clarinetists have already indicated their interest and planned involvement in that issue. Rachel Yoder, our new assistant editor, is doing an excellent job with all aspects of the journal's production: proofreading, editing, advising on general content, etc., and has proven to be a valuable addition to the staff.

### **Honorary Members**

John explained the procedures for selecting and voting on Honorary Members. The Board meets twice a year, once at Clarinet-

Fest® in the summer, and once in January, which in 2014 will be a phone conference. The bylaws state that there must be a two-thirds majority support by the membership at the General Meeting for the candidate to become an Honorary Member. There were four nominations to be voted upon: Walter Boeykens, Hans Deinzer, António Saiote and David Shifrin. John asked for two special situations to be acknowledged and voted upon by the membership that day. In the first case, Walter Boeykens' nomination by Stephan Vermeersch (Belgium) was unanimously approved by the I.C.A. Board of Directors in January 2013, just before his untimely passing on April 23, 2013. Mr. Boeykens was a Belgian conductor, a highly sought-after teacher and a world-renowned clarinetist. The board asked that in this case, the membership consider voting on Mr. Boeykens' nomination, even though Honorary Membership is not normally awarded posthumously. It was unanimously approved by the I.C.A. Board before his passing. The membership agreed, voted and unanimously approved. Mr. Boeykens was voted to be an Honorary Member of the International Clarinet Association. The second case was with Hans Deinzer, nominated by Nicholas Cox. Mr. Deinzer is a clarinetist and clarinet teacher. He taught at the *Hochschule für Musik und Theater*, Hannover for 30 years and was a student of Rudolf Gall in Munich. He premiered several important works, including Pierre Boulez's *Domaines*, which was written for him, and Henri Pousseur's *Madrigal I*. He is a two-time winner of the *Grand Prix du Disque*. Mr. Deinzer has been ill, and normally upon approval of his vote by the general membership, he would have been awarded the official Honorary Membership plaque at the following year's ClarinetFest®, which would be in Baton Rouge in 2014. But, due to his illness, travel to the U.S. in 2014 would be difficult, and since he was able to travel from Germany to Italy this year, the Board asked that if his nomination were approved, that he would be acknowledged at the 2013 awards ceremony in Assisi. The membership agreed, voted and unanimously approved. Mr. Deinzer was voted to be an Honorary Member of the International Clarinet Association. António Saiote was nominated by Dr. Kelly Burke. He has performed, conducted and taught in almost 30 countries and has consistently had students place or win in inter-

national clarinet competitions throughout the world, including many International Clarinet Association Young Artist competitions. The membership voted and unanimously approved. Mr. Saiote was voted to be an Honorary Member of the International Clarinet Association. David Shifrin was nominated by Keith Koons. Shifrin is a renowned American clarinetist, teacher and conductor. He has championed many American works for the clarinet, along with being awarded numerous prestigious prizes for his clarinet artistry. The membership voted and unanimously approved. Mr. Shifrin was voted to be an Honorary Member of the International Clarinet Association.

### **ClarinetFest® 2014, Artistic Director: Robert Dilutis**

Artistic Director Robert DiLutis, professor of clarinet at the University of Maryland (formerly LSU), and Artistic Committee members William Blayney (Buffet Artist), Robyn Jones (University of Memphis) and Michael Bartnik (Baton Rouge Symphony) will present the theme for ClarinetFest® 2014: *The Clarinetist as Entrepreneur: "How to diversify and expand your skills and artistry for greater success as a musician in the 21st century."*

### **ClarinetFest® 2015, Madrid**

The I.C.A. Board of Directors met in Assisi with Victor Fernández and Justo Sanz to discuss plans for 2015. The artistic team for ClarinetFest® 2015 is working on planning this event, and more information will be available soon.

### **Closing Remarks by President: John Cipolla**

John thanked the attendees and the Board of Directors at the meeting. The meeting was adjourned at 1:00pm.

## **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.

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

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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:**

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## Donate Today to the I.C.A./James Gillespie Online Resource Library Project

The International Clarinet Association is moving forward to fulfill a long held dream to digitize four decades of *The Clarinet* journal and make this information available in a searchable format on its website to members around the world. In honor of his important legacy of education and excellence, the I.C.A. is proud to announce the **I.C.A./James Gillespie Online Resource Library Project**. As editor of *The Clarinet* for 35 years, **James Gillespie** has guided and shaped the I.C.A.'s international outreach and member communications. His extended family includes not only his readers, but also the many students he has inspired and influenced as professor of clarinet at the University of North Texas.



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# Recitals & Concerts

## STUDENT...

Nemanja Tomić, clarinet, Senior Recital, University of Priština-Kosovska, Mitrovica, Serbia, July 3, 2013. *The Generation of Hope*, Wasserman-Margolis; *Récit et Impromptu*, Dautremer; *Concerto in A major*, K. 622, Mozart; *Four Miniatures*, Brun; *Sonatine*, Milhaud

Ling (Holly) Hang, clarinet, M. M. Recital, University of North Texas, October 26, 2013. *Sonata*, Op. 94, Prokofiev; *Deux pièces*, Gaubert; *Trio for Clarinet, Violin and Piano*, Schoenfield

## FACULTY AND PROFESSIONAL...

Jules Elias, clarinet, The Music Workshop,

Portland, Oregon, May 16, 2013. *Trio in B Minor*, Brahms (*Quintet*, Op. 115, trans. A. Manuel De Col)

Tod Kerstetter, clarinet and bass clarinet, Kansas State University, March 8, 2013. *Cantilène*, Cahuzac; *To an Absent Love*, Mechem; *Improvisation on God Bless the Child*, Dolphy; *Duo Concertant*, Milhaud; *Clarinet Concerto*, Copland

Malena McLaren, clarinet, Assisted by David Steele, clarinet, Northwestern State University, September 30, 2013. *Capricho Píntoresco*, Op. 41, Yuste; *Concerto*, Op. 31, Finzi; *My Mountain Top*, Scott; *Sonata for Two Clarinets and Piano*, Schocker

Joshua R. Mietz, Fort Lewis College, September 16, 2013. *Sonata for Clarinet*

and Piano, Poulenc; *Miniature Suite for Clarinet and Viola*, Jacob; *Eight Pieces for Clarinet, Viola and Piano*, Op. 83, Bruch

Gene Ramsbottom, clarinet, Vancouver Art Gallery, Vancouver, Canada, March 1, 2013. The Clarinet Sonatas of Carl Vollrath, *Sonata Nr. 1* (1959); *Sonata Nr. 2* (1966, premiere); *Sonata Nr. 3* (1991). Vancouver, Canada, April 6, 2013. *Requiem*, K. 626, Mozart (premiere of a re-orchestrated version by Gregory Cukrov for string quartet, basset horn and bassoon with four solo singers). Vancouver, Canada, June 7, 2013. The Clarinet Sonatas of Carl Vollrath, *Sonata Nr. 2* (1966); *Sonata Nr. 4* (2012, premiere); *Sonata Nr. 5* (2013, premiere); Gene Ramsbottom and Yvette Bos, clarinets, Terrace Symphony Orchestra, Terrace, B.C. Canada, June 15, 2013. *Battling Boggarts* for two clarinets and chamber orchestra, Mayrand; Gene Ramsbottom, clarinet, Arioso String Quartet, Vancouver, Canada, June 28, 2013. *Quintet*, Op. 115, Brahms

\* \* \* \* \*

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 405 Santiago Place, Denton, TX 76205, (Email: James.Gillespie@unt.edu; editor@clarinet.org). To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in either an email or hard copy version in the format above. For student recitals, only solo degree recital programs (junior, senior, master's and doctoral) will be listed in *The Clarinet*.

## 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:

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# The President's Message

by John Cipolla

**G**reetings I.C.A. members! I hope everyone has had a healthy, happy and productive 2013 and for those who have had challenges in 2013, I know all the I.C.A. members send you good wishes for peace, prosperity, good health and much happiness in 2014. The I.C.A. Board, along with the executive director, Madeleine Crouch and Associates, have worked very hard this past year to refine the membership recruitment and renewal processes, plan for upcoming ClarinetFest® events and address concerns of members. I thank all of these individuals for their hard work and contributions this past year. I also sincerely thank all the industry professionals, large and small, for their many invaluable contributions of financial support, innovative products and their spirit of working together.

## Looking Back at 2013

In looking back at 2013, I would say that largest task that this board has taken on has been to scrutinize the cash flow of this organization. I have to tip my hat to Tod Kerstetter, the I.C.A. treasurer, for his tireless efforts in compiling many years of spreadsheets, receipts and data. I feel that the biggest contribution this board has made to this organization up to this point has been to create a clear financial picture of the standing of this organization. I wanted to have this data in place so that when the board is confronted with decisions to make, it has enough data and information to make fiscally informed decisions that reflect the ability of this organization to implement the excellent ideas that the members have. This is no small task with an organization this size, especially with a rotating Board of Directors. But I am very proud to say that this Board, along with Madeleine Crouch and her staff, have worked very hard this year, and I feel that the I.C.A. is now en-

tering 2014 with a sizable amount of information that future Board of Directors can now add to and utilize in making decisions. I have said this in an earlier message, but when beginning work on this board, I wanted to try to develop an objective mechanism to help the board make decisions. There are many issues that come to the I.C.A. board throughout the year. Some of these issues require money to implement. Some require time and effort to implement. The path of least resistance is to simply have

open discussions and then make a decision, without “really” assessing the general financial impact it will have on the Association and if the organization can really “afford” to implement the idea. I feel that each of the choices that the board is confronted with needs to be considered in an objective, non-emotional, and fiscally responsible manner. I think that this board has now acquired enough data to arrive at the point where we can look back at data and make informed choices about issues one, two or more years ahead. Again, I especially commend Tod Kerstetter, our treasurer, along with the other extremely hard-working board members, Maxine Ramey, Caroline Hartig, Keith Koons and the I.C.A. Executive Director Madeleine Crouch and her staff.

## ClarinetFest® 2014

I am very excited about ClarinetFest® 2014, *The Clarinetist as Entrepreneur “How to diversify and expand your skills and artistry for greater success as a musician in the 21st Century.”* Artistic Director Robert DiLutis has a spectacular event planned, and this particular theme is something that is relevant

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to all musicians, not just clarinetists. Please invite your colleagues, students, friends and family to attend ClarinetFest® 2014.

## International Board Representative

The I.C.A. Board of Directors would like to thank Eddy Vanoosthuysse for his dedicated service for the past three years as the I.C.A. National Chair coordinator. The Board has moved to upgrade the National Chair Coordinator position to an appointed, non-voting International Board Representative. The

role of this new board position is to communicate with other national chairs, recruit more members and national chairs, attend ClarinetFest® and National Chair meetings at ClarinetFest®, attend selected board meetings and to bring a broader international perspective to the I.C.A. Board of Directors. I am pleased to welcome Stephan Vermeersch to the I.C.A. Board of Directors as the new International Board representative. Stephan has been an I.C.A. member for many years, and I am very confident that he will provide a broad perspective to issues that the I.C.A. Board of Directors works

through and I heartily welcome him.

## Have a Healthy, Happy and Productive 2014

I wish all the members of the International Clarinet Association a healthy, happy and productive year ahead. We are an association in the true sense of the word. We are bonded by a common interest – the clarinet. It is through this association that lifelong friendships and personal and professional relationships are developed and enjoyed over the course of our lifetimes. It is my honor to be a part of such a professional and prestigious organization. I thank you all for your friendship and look forward to seeing you in Baton Rouge!

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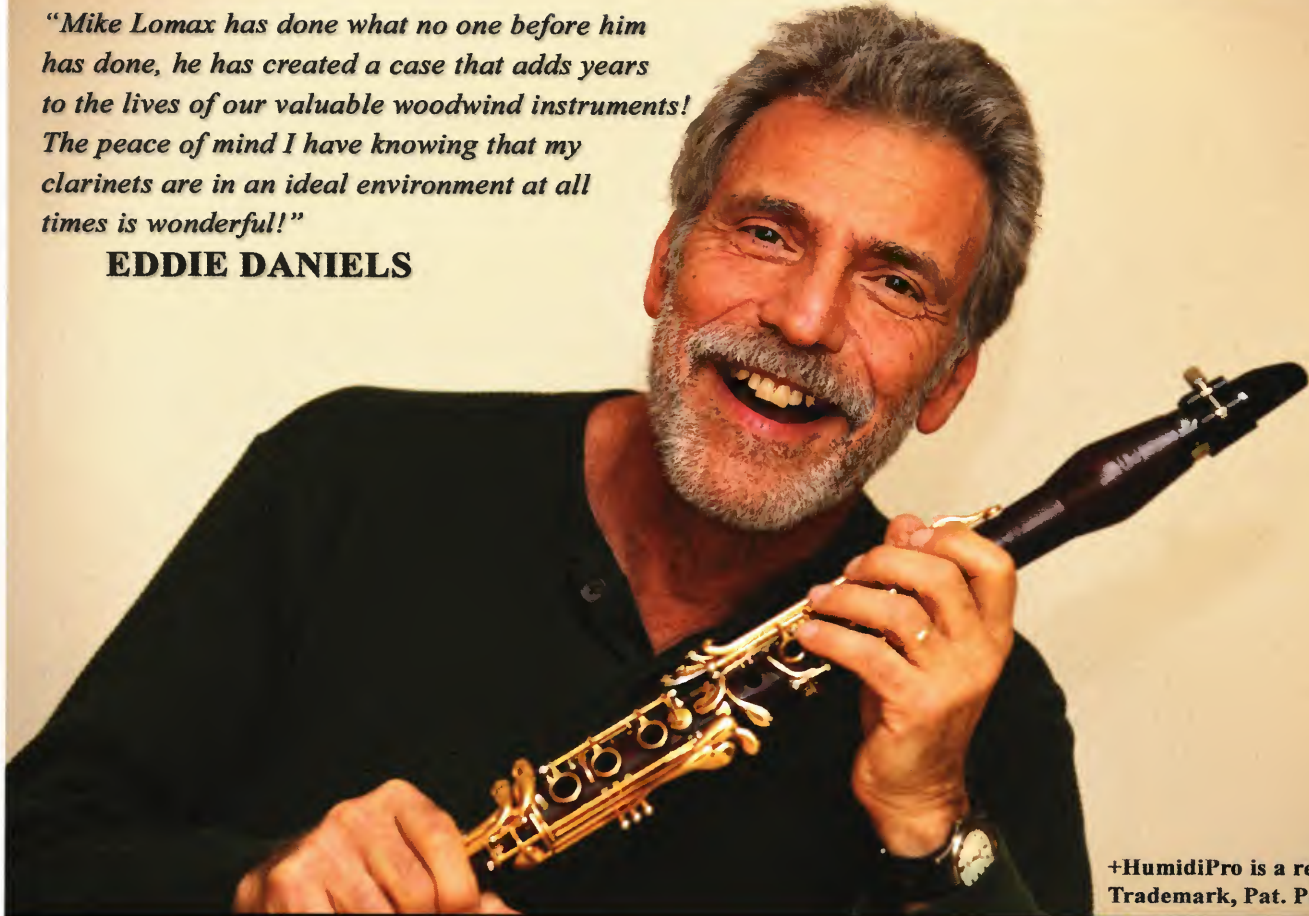
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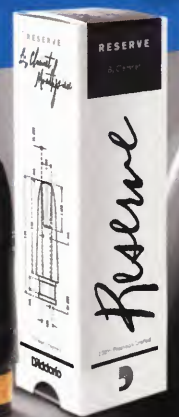
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