

The Clarinet

Vol. 44 • No. 1
December 2016

PETE FOUNTAIN 1930-2016

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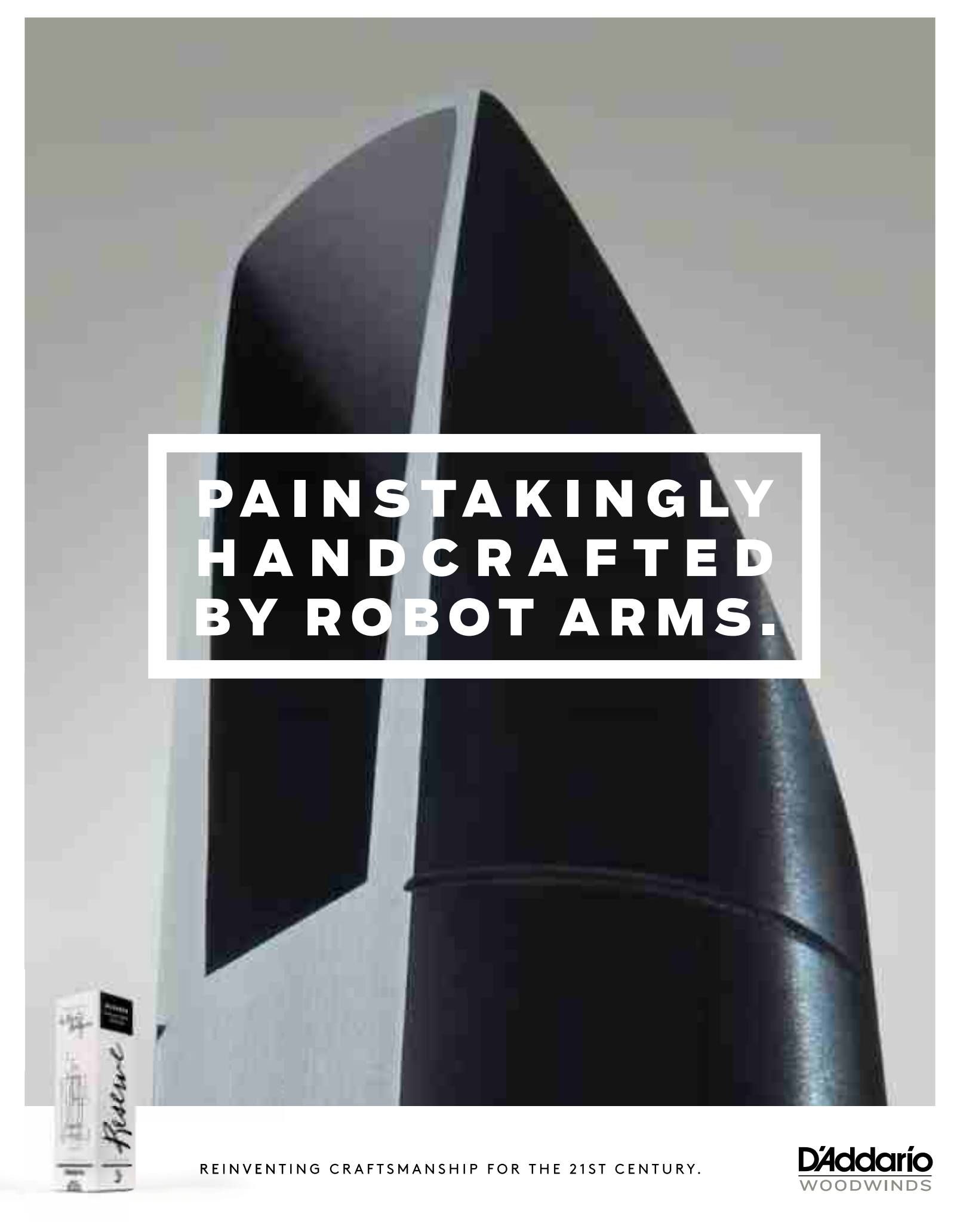
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Pete Fountain plays clarinet at the opening night of The Blue Room at the Roosevelt Hotel, Friday, July 31, 2009. Photo by Kevin Zansler, courtesy of Times-Picayune Archive / Advance Media.

The Clarinet (ISSN 0361-5553) is published 4 times a year by the International Clarinet Association

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The President's *Message*



Caroline Hartig

Dear ICA Members,

I hope your autumn season is well underway with many wonderful musical activities. As I write this message, we are enthusiastic about ClarinetFest® 2017; Keith Koons and the Artistic Leadership Team have received a record number of proposals. Keith and the board are also working to ensure an exciting cast of performers as well as interesting master classes and lectures. Our new sponsorship agreement has received favorable comments from prospective sponsors, and we are delighted by the slate of sponsors for ClarinetFest® 2017. We are hoping for a record number of vendors as well, and are excited that the venue in Orlando will have room to house all vendors in one space.

Please encourage your students to enter the various competitions. All current information is available at www.clarinet.org. We are excited for the ICA Composition Competition for clarinet choir; the deadline is **December 31, 2016** and the winner will receive a \$1,000 prize and a performance of the work at ClarinetFest® 2017. Antonio Fraoli is the coordinator; please visit www.clarinet.org for details.

Following ClarinetFest® 2016, a survey went out asking members what they were seeking for 2017 and beyond. I am pleased to inform our membership that we have taken your survey comments to heart and we are making a concerted effort to implement your suggestions. We appreciate those who took time to tell us how you feel, and we are always open to your comments. We are also excited to announce that ClarinetFest® 2019 will be held at the University of Tennessee-Knoxville, hosted by Victor Chavez and an excellent artistic leadership team.

The board has been busily working to attract new members. Look for an upcoming membership drive and increased perks and incentives. Please visit our website and note the new offerings at The Clarinet Online, including *BuzzReed* and the latest addition, *Pondering Pedagogy*, hosted by Diane Barger. Chris Nichols, our audio reviews editor, is also preparing an online offering of reviews to supplement those found in the journal. We have added online classified ads for those who are selling equipment or anything pertaining to the clarinet. The journal index has also been updated, and members can now easily find past articles. Thank you to Rachel Yoder and Emily Kerski for your important work in re-establishing this resource on our website.

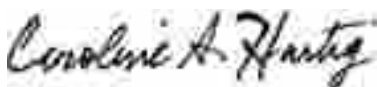
We would like to thank Alan Stanek for his wonderful and steadfast work as ICA Historian. Alan's term has come to an end, and we are delighted to welcome Jean-Marie Paul as our new ICA Historian. Welcome, Jean-Marie, and thank you for taking on this important job.

I am also pleased to announce that the board has appointed an Advisory Board to assist in serving our membership. It includes representatives from all facets of the clarinet world including artists, professors and industry representatives both from the U.S. and abroad. Please visit our website to read more about our Advisory Board which includes Philippe Cuper, Francois Kloc, Jim Gillespie, Connie Rhoades and Michele Zukovsky. We have also formed an ICA Youth Committee to research how we can better serve our youth and increase global membership and interest in the clarinet and ICA.

Thank you for your membership and continued support of the International Clarinet Association. Stay tuned for many exciting events ahead, and please accept my best wishes to you and your families for Happy Holidays and a blessed 2017!



Jean-Marie Paul



Caroline A. Hartig
President, International Clarinet Association

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-Rick Anderson, CD Hotlist

ICA ANNOUNCEMENT

2017 High School Solo Competition

Coordinator: Margaret Donaghue Flavin (mdonaghue@miami.edu)

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2017.

Deadline: April 1, 2017.

Repertoire:

Béla Kovács: *Hommage à Khatschaturian*

Francis Poulenc, *Sonata for Clarinet and Piano*, Movements 2 and 3

Prizes:

First prize – \$1,000 USD

Second prize – \$750 USD

Third prize – \$500 USD

Visit www.clarinet.org for full competition rules and application details.

Letters

To the editor:

The photo of William O. Smith on the cover of the September issue brought to mind a stunt I used to do with my buddy Steve Umans. We would insert a mouthpiece into a lower joint, like Smith's "demi-clarinet" – we called it a *clet*. The remaining barrel and upper joint of that clarinet were inserted into the barrel of another entire clarinet, giving us a *clarinarinet*. One player would play the bottom two joints of the clarinarinet, while the other player closed the holes on its upper joint with his left hand and played the clet with his right hand. The duet

created the most delicious dissonances.

On a more serious note, I appreciated Kate Young's article on thumbrest position. There is potentially more at stake than muscle problems. Some years ago, back in the days before adjustable thumbrests, I discovered that the natural position of my thumb was about ¼ inch lower than the thumbrest, and I fashioned a piece of cork to close the gap. Lo and behold, not only was there less tension in my hand and shoulder, but my sound was freer and more flexible. So I'd strongly endorse Young's recommendation to experiment for oneself, recognizing that everyone's hands are different. ♦

– Ray Jackendoff

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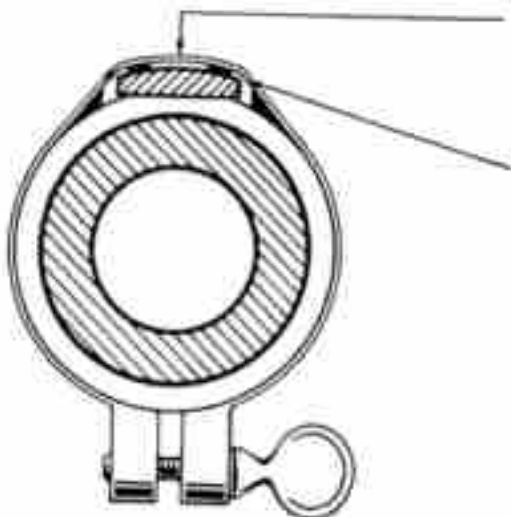
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PARALLEL HISTORIES: NEW MANDAT WORK CELEBRATES U.S. MARINE BAND RETIREMENTS

by Keith Northover

In late June 2016, "The President's Own" United States Marine Band celebrated the careers of Master Gunnery Sgt. Jay Niepoetter and Master Sgt. Jihoon Chang with the premiere of Eric Mandat's *Parallel Histories: An Excursion* (2016) for two clarinet/bass clarinet soloists. The performance was the culmination of 54 combined years of service for Niepoetter and Chang, both bass clarinetists with the band.



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Niepoetter, Mandat and Chang after a performance of Mandat's *Parallel Histories* with "The President's Own" U.S. Marine Band



Niepoetter and Chang perform Mandat's *Parallel Histories* with "The President's Own" U.S. Marine Band on June 30, 2016

Photo Credit: Jay Niepoetter

Photo Credit: Keith Northover

The story of *Parallel Histories* began as an idea for one last hurrah for both Niepoetter and Chang, as they were both planning retirement for August 2016. As the program notes indicate, they have similar – or “parallel” – life histories. They are both from southern Illinois and met for the first time at the Southern Illinois University band camp in 1983, where a young professor of clarinet, Eric Mandat, had just been hired. Little did Niepoetter and Chang know, they both would win jobs playing clarinet with “The President’s Own” U.S. Marine Band. They have since performed several double concertos with the band, played countless chamber music concerts together, received doctorates from the University of Maryland, and also fell in love with playing the auxiliary clarinets.

As they were ending their careers as prized specialists of alto, bass, and contra clarinets with “The President’s Own,” Niepoetter asked Mandat to compose a duo concertante with band that would feature both soprano and bass clarinets. The resulting work is a unique entry into the body of repertoire featuring auxiliary clarinets. Each soloist must double, though the individual parts do not feature any contemporary techniques. It culminates in a very tuneful and approachable finished product for the soloists, accompanying performers, and listeners.

The concerts were held on the west terrace of the U.S. Capitol in Washington D.C. on June 29 and 30, 2016, conducted by the director of “The President’s Own,” Lieutenant Colonel Jason K. Fettig. At the concert, Mandat also revealed that he had retired from his non-clarinet duties at Southern Illinois University after 35 years. It was a touching performance and the culmination of three extraordinary careers.

Niepoetter previously commissioned Rob Deemer to write a concerto, *Home*, for clarinet/bass clarinet soloist and band, which was premiered by “The President’s Own” in 2014. He has also collaborated on numerous occasions with composer David Rakowski, including the works *Martian Counterpoint*, *It Takes Nine to Funk*, *Cantina* and *Ten of a Kind*. Although “The President’s Own” U.S. Marine Band loses two fantastic performers, bass clarinetists everywhere gain several great pieces to add to the repertoire.

KEY CHANGES / CLOSING CHORDS

Compiled by Jessica Harrie

KEY CHANGES

- **Boris Allakhverdyan** was recently appointed principal clarinetist of the Los Angeles Philharmonic. He previously served as principal clarinet of the Metropolitan Opera Orchestra and associate principal clarinet of the Kansas City Symphony.
- **Victoria Luperi**, principal clarinet of the Fort Worth Symphony Orchestra, will join the Pittsburgh Symphony Orchestra this fall as associate principal clarinet.
- **Daniel Won** was selected as the principal clarinet of the Quad City Symphony Orchestra in Davenport, Iowa.
- **Emil Khudiyev**, Instructor of Clarinet at Interlochen Center for the Arts, recently won the audition for assistant principal/E-flat clarinet of the Seattle Symphony.
- The University of Wisconsin-Madison has recently appointed **Amy E. McCann** to the music faculty.

The ICA congratulates all those appointed to new positions.

CLOSING CHORDS

The legendary **Pete Fountain** passed away on August 6, 2016. Read more about the brilliant life and career of Fountain in our cover story.

Ronald Zecher de Kant passed away on June 22, 2016; see p. 17 for a remembrance.

Basil “Nick” Tchaikov passed away on September 14, 2016. He was the former director of the National Centre for Orchestral Studies in London, England. In his notable career, he performed as second clarinetist of the London Philharmonic Orchestra (1943-1947) and the Royal Philharmonic Orchestra (1947-1955). In an interview, iconic rock musician Rick Wakeman – best known as the keyboardist for the band Yes – credited advice from Tchaikov, his clarinet teacher at the Royal College of Music, as the catalyst for his career.

Information in this column is gathered from the Clarinet Jobs Facebook Group and submissions to clarinetnews@gmail.com.



Boris Allakhverdyan



Victoria Luperi



Daniel Won



Emil Khudiyev



Amy E. McCann

THE UNIVERSITY OF MINNESOTA CLARINET ACADEMY

by Lisa Perry

Alexander Fiterstein and the University of Minnesota hosted the first annual Clarinet Academy July 5-9, 2016. The academy was open to clarinetists of all ages and abilities, drawing in participants ranging in age from 12 to 65. All participants played in a clarinet ensemble and performed in master classes featuring solo repertoire and orchestral excerpts. The academy also offered interactive sessions on klezmer ornamentation with clarinetist Michael Winograd and group discussions with world-renowned pianist Michael Brown. The final day featured a concert with participants of the academy playing a variety of solo works and a clarinet ensemble arrangement of Bartók's *Romanian Folk Dances*, conducted by Fiterstein. The day concluded with a recital



University of Minnesota Clarinet Academy faculty and participants

featuring Fiterstein and Brown. Highlights from the recital included Weinberg's

Sonata and Mason Bates's *Mercury Soul* (2001) for clarinet and piano.

OHIO UNIVERSITY CLARINET GALA

by Rebecca Rischin

On Saturday, March 19, 2016, Ohio University hosted its 13th Clarinet Gala, a full day of clarinet events for all ages and interests, in collaboration with Flute Fest and Double Reed Extravaganza.

Teachers, students, parents, amateurs, and professionals attended. The Honors Clarinet Choir – which featured outstanding high school and college students from Ohio, Indiana, Kentucky and West Virginia along with current OU students – entered its fourth year.

All events took place in Robert Glidden Hall on the campus of Ohio University in Athens, Ohio.

The featured guest artist was Oskar Espina-Ruiz, clarinet artist faculty at the University of North Carolina School of the Arts. He presented a wonderful



Guest artist Oskar Espina-Ruiz and host Rebecca Rischin (far right) with the 2016 Ohio University Honors Clarinet Choir and Ohio University Clarinet Studio

master class featuring Ohio University students and members of the Honors Clarinet Choir. In addition, Espina-Ruiz performed a fantastic recital with OU faculty pianist Youmee Kim and the visiting artist for Flute Fest, Amara Guitry, a specialist in Baroque flute. The recital featured works by Locatelli, Popp, Maggio, Debussy, Weymouth and Lovreglio.

The day included a master class with Rebecca Rischin, professor of clarinet at Ohio University, and a host recital

featuring Rischin and OU faculty colleagues Alison Brown Sincoff (flute), Michele Fiala (oboe) and Matthew Morris (bassoon). They performed works by Flowers, Birnstein, Mirco, Thompson and Grau. The Honors Clarinet Choir and Honors Flute Choirs presented a super grand finale concert performing works by Mancini, Yoder, Cardon, Vivaldi, Lombardo, Louke and Lutz. Members of the Honors Clarinet Choir were treated to a pizza lunch as well as gift bags full of useful and fun paraphernalia.

The next Ohio University Clarinet Gala will take place on Saturday, March 18, 2017. The featured guest artist will be Elizabeth Crawford, associate professor of clarinet at Ball State University in Muncie, IN. Once again, the Honors Clarinet Choir, to be comprised of outstanding high school and college clarinetists selected by live or recorded audition, will perform.

For complete information, contact Rebecca Rischin at rischin@ohio.edu or visit www.ohio.edu/clarinet/galahcc.html.

2016 CLARINET ACADEMY OF AMERICA

by Melissa Snavely

The 6th annual Clarinet Academy of America took place July 5-9 at the beautiful Clarice Smith Performing Arts Center on the campus of the University of Maryland. Hosted by Professor Robert DiLutis, this year's academy faculty included CAA co-founder D. Ray McClellan (University of Georgia), clarinetist David Drosinos (Baltimore School for the Arts) and Reis McCullough (principal, U.S. Army Field Band).

All participants in the academy received multiple private lessons with faculty members, performed in numerous master classes, completed a blind mock audition, and rehearsed with a clarinet quartet or trio for a chamber music master class and final recital performance. This year's strong and diverse class of about 25 participants included students from elite music schools as well as exceptional high school students and adult amateurs.

The academy opened with a faculty recital featuring chamber works for clarinet and strings in collaboration with members of the Army Field Band Strings. The subsequent days featured master classes that focused on a variety of fundamentals. McClellan shared the intensive warm-up exercises of his teacher, the late David Weber, including long tones, scales, arpeggios, and tonguing. Drosinos taught students an exercise that helps improve airstream through overtone production. McCullough began his master class with a brilliant performance

of Bach's *Chromatic Fantasy* and later emphasized detailed and methodical finger practice techniques, sharing every possible combination of altered rhythms to work out technical passages.

Each year at the academy DiLutis teaches a class titled "Open a Box of Reeds and Make Them All Play." After proving his technical adjusting prowess with several brands of commercial reeds, this year he completed this feat with a box of his own Robert DiLutis reeds. His reeds are manufactured in a factory to his precise measurements and specifications. DiLutis also shared his extensive knowledge about all aspects of reed-making.

This year's academy offered a truly unique experience based on the expertise of David Drosinos. Drosinos is of Greek heritage and has continually performed in Greek bands from a young age. Students experienced the style of Greek music as they learned authentic dance steps in addition to various playing techniques. *Opa!*

Another special highlight of the week was a performance by the U.S. Army Field



CAA Faculty: (left to right) Reis McCullough, Robert DiLutis, Dave Drosinos, D. Ray McClellan

Band Clarinet Trio. McCullough and band members Brian Eldridge and Jennifer Everhart performed a program of string trio transcriptions. After the performance, each academy chamber group had a chance to play and be coached by the pros. The festival concluded with a wonderful finale concert featuring the student chamber ensembles.

Join us for next year's academy hosted by D. Ray McClellan at the University of Georgia. For more information, visit www.clarinetaacademyofamerica.com.

2016 GEORGE MASON UNIVERSITY SUMMER CLARINET ACADEMY

By Catina Franklin Sweedy, director

Fifteen talented young clarinetists attended the first George Mason University Summer Clarinet Academy in Fairfax, Virginia, from July 25 to 29, 2016. The Academy was directed by Catina Franklin Sweedy with Buffet Artist and George Mason University clarinet professor Kathleen Mulcahy and teaching assistant Nick Thompson. The week was packed with informational, inspiring and exciting events.

Marie Ross presented an incredible master class about historic clarinets. Students and faculty learned much about these fascinating early instruments, their performers, and performance practice – and were able to play them too! Ross also performed both Brahms sonatas and Stanford's *Three Intermezzi* for clarinet and piano with George Mason faculty pianist Ina Mirtcheva Blevins. Ross played her original Romantic period clarinet, which was made in Berlin during the 1890s by Oskar Oehler.

Backun Musical Services Artist Blake Arrington led a clarinet repair clinic where students learned about clarinet care, common problems and how to fix (or NOT fix!) them. Vandoren Artist David Gould taught students about reeds – everything from planting and harvesting the cane to reed adjustment.

U.S. Army Band "Pershing's Own" clarinetists SSG Adrienne Hodges, SSG



Historic clarinet workshop with Marie Ross

Chris Reardon, SSG Roger Garza and SFC Leesa Voth performed movements from Astor Piazzolla's *Histoire du Tango*, Jacques Bouffil's *Fifth Trio for Clarinets*, Percy Grainger's *Irish Tune from County Derry*, and Roger Zare's *LHC for Clarinet Quartet* in an excellent concert, complete with a surprise encore of "Happy Birthday" for one of the students.

The Academy also combined with the percussion, composition and recording engineering programs for group clinics

on sight reading (presented by The Sight Reading Factory), Steve Reich's *Clapping Music*, audition preparation, and improvisation. The week culminated in clarinet choir performances of *Caprice for Clarinets* by Claire Grundman, *Trois Divertissements* (Mvt. 1) by Henri Tomasi, and a cover arrangement of Journey's "Don't Stop Believin'." The 2016 George Mason University Summer Clarinet Academy was generously sponsored by Vandoren, Buffet and Foxes Music Company. We are already planning for next year – please "like" our Facebook page to stay up to date on future developments!



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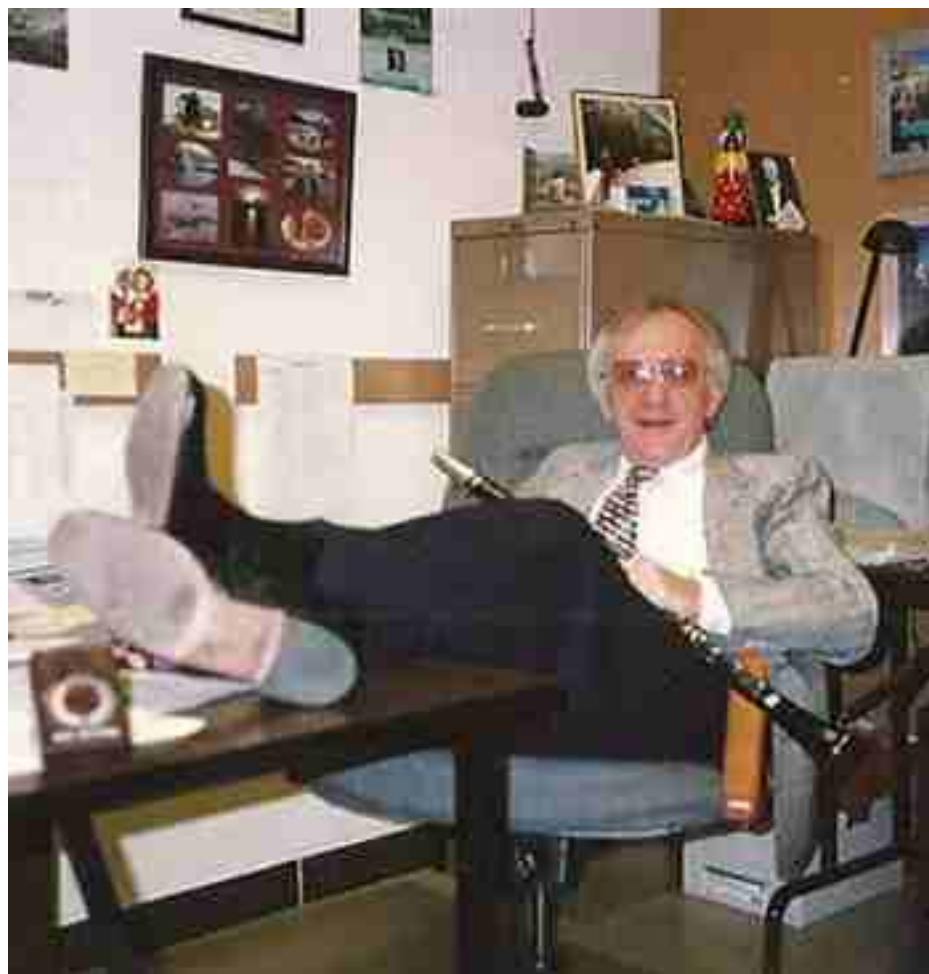
REMEMBERING RONALD ZECHER DE KANT (1931-2016)

By Janice L. Minor

On Tuesday, June 22, 2016, the clarinet world said farewell to the beloved Ronald Zecher de Kant. Ron had a distinguished career as a musician and professor. Born in Lancaster, Pennsylvania, on October 30, 1931, Ron received his artist diploma from The Juilliard School in 1953, where he studied with esteemed clarinetist Daniel Bonade. Following Juilliard, he taught for two years at the U.S. Naval School of Music in Washington, D.C. After a year in Toronto with the National Ballet Orchestra, Ron was principal clarinet with the New Orleans Philharmonic Orchestra (1956-1965). He was principal clarinet of the Vancouver Symphony Orchestra (1965-1980) and the CBC Vancouver Chamber Orchestra (1967-1983), and performed with the Santa Fe Opera during the summers (1970-1972). Ron taught at the university level concurrently with his orchestral appointments in both New Orleans and Vancouver. He taught part-time at the University of British Columbia from 1965 to 1980, then full-time until 1983. From 1977 to 1984 he coached woodwinds at the Banff Centre for the Arts, where he premiered the *Sonata for Clarinet and Piano* by Oscar Morawetz.

An active chamber musician, Ron was a member of the Vancouver Woodwind Quintet, the Vancouver Symphony Orchestra Chamber Ensemble, the New Orleans Woodwind Quintet and the Cassenti Players. He was a soloist with both the Vancouver Symphony Orchestra and the CBC Vancouver Chamber Orchestra. His recordings as clarinet soloist include the Mozart *Clarinet Quintet*, K. 581, with the Purcell String Quartet and the Copland *Clarinet Concerto* with the CBC Vancouver Chamber Orchestra.

Dedicated to his role as artist-teacher, Ron was professor of clarinet at Arizona State University from 1983 to 1987 and became professor of clarinet at the University of Cincinnati College-



Conservatory of Music in 1987, serving as chair of woodwinds and brass from 1989 until his retirement in 2004. Post-retirement, he was visiting professor of clarinet at Louisiana State University during the 2004-2005 academic year. His former students continue his legacy as collegiate clarinet professors and music educators, and have earned positions in major Canadian and U.S. orchestras and military bands.

Ron passed away peacefully at his home in Cincinnati, Ohio. He is survived by his beloved wife Brenda Mitchell, daughter Monique (Niki), cousin Barrie Zecher and Barrie's wife Leoma, and a countless number of devoted students, colleagues and friends.

Thank you, Ron, for your supreme musicianship, tutelage and wonderful spirit. Your life will be forever celebrated. ♦

ABOUT THE WRITER

Dr. Janice L. Minor enjoys an active career as a solo recitalist, chamber musician, orchestral player, clarinet professor and master class clinician. A Buffet Group USA Artist, her CD *The Recital Clarinetist* (Summit Records) consists of the compilation of clarinet repertoire from Ben Armato's *Recital Clarinetist* (Carl Fischer Music). The CD is dedicated to Ron de Kant and the legacy of all her wonderful mentors. For more information, please visit www.janicelminor.com.

News from France

by Jean-Marie Paul

JANUARY

The new concert hall in Paris, **La Philharmonie**, celebrated its first year. The venue has already hosted 1 million music lovers (including some free concerts and exhibitions to promote the hall). The construction of this hall was one of the initiatives of **Pierre Boulez**. He was already ill and did not see the finished project. Boulez died the night of January 6, 2016.

The manuscript of Messiaen's **Quartet for the End of Time** was given, with all the other documents, recordings and pictures of the Messiaen Foundation, to the Bibliothèque nationale de France located in Paris.

FEBRUARY

Bordeaux played host to a three-day clarinet event. This festival occurs every two years, featuring a different instrument each time. This year featured the Bordeaux Orchestra conducted by Japanese clarinetist Yasuaki Itakura, founder of the Tokyo Sinfonietta. Some examples of featured works include Jean-Louis Agobet's *Concerto for Three*

Clarinets (B-flat, bass, contrabass) and the *Carmen Fantasy* (Sarasate) with solo E-flat. There were also band and clarinet choir concerts with various former students of Yves Didier, former professor at the Conservatory and soloist of the orchestra.

MARCH

Concerts featuring the clarinet were also held in **La Philharmonie** in March. Among concerts with clarinet, two stood out. The Nielsen *Concerto*, which was played in March by **Philippe Berrod** and the Orchestre de Paris, was a great public success with an audience which had to wait many years before listening to it. The Mozart *Concerto* was also performed by **Nicolas Baldeyrou**, playing a five-keyed clarinet with the musicians of the Louvre Orchestra.

A substantial autobiographical book (476 pages) written by **Serge Conte**, a professor in Bourges, was sent to me during the month of March. A student from Bordeaux with Yves Didier, he was later awarded first prize at the Paris Conservatory in 1988 with Guy Deplus.

This book is sold by Conte directly, and you can contact him through Facebook. As you may know, written accounts by French professors are rare as the transmission of pedagogy is mainly oral.

In the past, **Claude Crousier** (professor in Marseille until 2012) wrote *Le musicien et le groupe, témoignage d'un professeur de clarinette* [*The Musician and the Group: The Testimony of a Professor of Clarinet*] (Cit  de la Musique, 2001) and *Le Je musical, itin raire insolite d'un artiste p dagogique* [*The Musical I, Unusual Itinerary of an Artist Pedagogue*] (ed. On sime, 2014). **Bruno Martinez** (bass clarinet, Paris Opera) wrote a book about Guy Deplus: *L'asc se et la flamme* [*Asceticism and the Flame*] (French & English editions, Editions MF, 2013). Last August, Guy Deplus turned 92.

If you are interested in any of these books, you can send me an email at jmpaul@vandoren.fr.

APRIL

Eighty-one candidates were selected for the **Third Jacques Lancelot Competition**. These candidates were anonymously selected by the jury from the 183 recordings submitted from 38 countries. At the time of this publication, the competition will have occurred in Rouen in October. For more information, please visit the following website: www.concours-jacques-lancelot.org.

MAY

National Superior Conservatories (CNSM)

CNSM Paris. Master level (formerly *Prix*) – *Mention Tr s Bien*: **Arthur Bolorinos** (unanimously), **Sarah Lefevre**. *Mention*

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Bien: **Masako Miyako**. License level – **Juliette Adam**: *Mention Très Bien* (Martinů, Boulez, Brahms: *Quintet*, 2nd mvt). The professors for the course are, as usual, Philippe Berrod and Pascal Moraguès; the assistant professors are Arnaud Leroy and Jérôme Comte; the jury: Jean-Michel Ferran (conservatory director, composer) and clarinetists Nicolas Baldeyrou (Lyon Conservatory and Orchestra Philharmonie de Radio-France, Julien Hervé (Rotterdam Orchestra), Emilie Pinel (Toulouse Orchestra) and François Sauzeau (Lyon National Orchestra).

Bass Clarinet Prize: One candidate for the Master level, **Hugo Cledat**, who received a *Mention Très Bien*. Professor: Alain Billard (also bass clarinet of the Ensemble InterContemporain) Jury – President: Philippe Brandeis, director of studies at the CNSM; members (clarinetists): Alain Acabo (Philharmonie Strasbourg), Philippe-Olivier Devaux (Orchestre de Paris and Créteil Conservatory), Jean-Marc Fessard (Brussels) and Mathieu Steffanus (Bobigny Conservatory and Geneva Camerata).

CNSM Lyon. Master level – *Mention Très Bien*: **Louise Marcillat** (unanimously), **Rémy Martin**. *Mention Bien*: **Ya Fen Yang**. License level – **Chun Yen Lai**, **Martin Vaysse**. Nicolas Baldeyrou class. Assistant: Robert Bianciotto, who recently completed his last year of teaching. He began teaching in 1983 with Jacques Lancelot, who was the first professor of this institution.

JUNE

Martin Adamek, a 19-year-old clarinetist born in Slovakia, has been appointed as the new soloist of Ensemble InterContemporain, succeeding Alain Damiens who retired. He has been studying at the Janáček Academy of Performing Arts (JAMU) in Brno, Czech Republic since 2014. He has already won several clarinet competitions.

June 9: Premiere (in Rouen) of the **Laurent Lefrançois Concerto** by clarinetist Paul Meyer and the Orchestre de Rouen. The score is published by Delatour Editions. A CD of chamber music of this composer already exists, with Paul Meyer as clarinetist.



Martin Adamek

A new *Sonata for Bass Clarinet and Piano* by **Marc Eychenne** has been recorded on video by Vincent Penot (Opera de Paris) and can be viewed at www.vandorentv.com. The score is available at www.clarinetedition.fr or www.partitionsvandoren.fr.

AUGUST

On August 14, composer **Francine Aubin** (b.1938) died. She was the second wife of Tony Aubin, himself a composer. She composed a second concerto with strings for Philippe Cuper, which was premiered by Philippe in Istanbul on July 1, 2016. If you are interested in learning more about this work or other works by Francine Aubin, please contact me.

Concerning Philippe, he also premiered a concerto by **Alexander Rydin** at ClarinetFest® in Lawrence, Kansas, as well as the version of his *Trio L'Irlandaise* for clarinet, bass clarinet and piano, which was also performed last year in Lugano, Switzerland, in a version for clarinet and bassoon.

SEPTEMBER

On September 17, 2016, in Mulhouse, France, clarinetist **Alain Toiron** and violinist Sabina Rakcheyeva premiered *Khojaly 613*, Op. 197, No. 3 with the composer Pierre Thilloy conducting the Mulhouse Symphony Orchestra. ❖

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News from Latin America

by Ricardo Dourado Freire

The *Clarinet* journal and the ICA are models of organization and structure for other countries. This year, some Brazilian clarinet players organized a clarinet journal to discuss clarinet playing, clarinet careers and clarinet knowledge. *Revista Clarineta* presented articles, interviews and other information about the clarinet.

Marco Antonio Mazzini has been in this column many times as the organizer of clarinet organizations like ClariPeru and REDLEC (Latin American Clarinet Ensemble Network), and also as the coordinator of clarinet events like the Latin American Clarinet Congress and the Peruvian Clarinet Workshop. Mazzini, who has developed a career as a bass clarinet soloist, participated in an interview for this column.

REVISTA CLARINETA

The journal *Revista Clarineta* was released in July 2016 as the first clarinet journal from Brazil. It was planned and organized by four clarinet players: Daniel Oliveira (Orquestra do Theatro São Pedro, São Paulo), Joel Luis Barbosa (Universidade Federal da Bahia), Luís A.E. Afonso-Montanha (Universidade de São Paulo) and Sergio Burgani (Universidade Estadual de São Paulo). The journal presents articles, interviews and contributions from clarinet and bass clarinet players. It starts with an editorial in which the editors present their main objective: to promote and publicize knowledge about the clarinet. They aim to promote the growth of research that will help the clarinet profession. They value

different opinions and contributions from people in Brazil and abroad. The journal has open access through the website at www.revistaclarineta.com.br.

The first issue presented articles by Vinicius de Sousa Fraga ("Clarinet Performance and Tempo Choices: An Analysis of Recordings of Mozart's *Clarinet Quintet*") and Herson Mendes Amorim ("Clarinet Teaching in Belém do Pará, Brazil"). Special guest Meryelle Maciente wrote "Taking Care of the Musician: Daily Psychological Habits to Promote Health and Reduce Anxiety." There is an editorial article titled "Something to Celebrate: Twenty Years of

Clarinet Events in Brazil." Other sections are: "An Interview with José Botelho," "Bass Clarinet Corner: A Letter from Henri Bok" and "Secrets From a Master with Edmilson Nery." The section about CD releases presented: *Velha Amizade* by Nailor Proveta and Alessandro Penezzi, *A música de Osvaldo Lacerda para Clarineta* by Critiano Alves and guests; *Retrato das Américas, a Clarineta do Norte ao Sul* by Ovanir Buosi and Horacio Gouveia, and *Quintetos para Clarinete e Cordas* by Luis Afonso Montanha and Ensemble SP.

The first issue has already had a great impact among clarinet players in Brazil, with over 10,000 views in the first month. The journal will help to share information and support the same values the ICA aims to promote around the world.



Revista Clarineta

INTERVIEW WITH MARCO ANTONIO MAZZINI – BASS CLARINET SOLOIST FROM PERU

Mazzini received a degree in clarinet from the National Conservatory of Peru and a master's degree from the Ghent Conservatory. He is the founder and director of ClariPeru, and since 2011 he has worked as a professor of clarinet, chamber music and music history at the Pontificia Universidad Católica del Perú (PUCP) in Lima.

Ricardo Dourado Freire: *How is your career as a solo bass clarinet player in Latin America?*

Marco Antonio Mazzini: It's growing a lot, and not only in Latin America. In Peru I have appeared as a bass clarinet soloist several times, and lately I have



Marco Antonio Mazzini

had some television appearances which are very motivating – but also unusual for this “big clarinet” that deserves a prominent place with the other instruments. Lately I’ve been playing as a clarinetist/bass clarinetist throughout South America and also Central America. I have the support of the Performing Arts Faculty of the Universidad Católica del Perú, and that, of course, helps a lot. I feel very happy in my country!

RDF: Which pieces have been dedicated to or commissioned by you?

MAM: There are many pieces written for me for solo bass clarinet and for my Trio Thelema from Belgium (clarinet, saxophone and piano). There are around 50 pieces so far that I have premiered, and the biggest one is the bass clarinet concerto called *Concerto Silvestre* by Peruvian composer Rafael Junchaya, an extraordinary piece which I have taken on stage again this year.

RDF: The *Concerto Silvestre* is a very important piece in your career; how many times have you played it and where?

MAM: I commissioned the *Concerto Silvestre* in 2009 and so far I have had

the pleasure to perform this wonderful piece 22 times in Peru, Argentina, Brazil, Guatemala, Belgium, Spain, Chile, Costa Rica and most recently in Turkey. In October this year I will premiere it in South Africa. I feel proud to show not only the possibilities of the bass clarinet but the voice of Peruvian composers. Rafael Junchaya is a great composer – all clarinetists should check out his *Three Episkenic Dances* for clarinet/bass clarinet, tenor/baritone sax and piano. What a fun piece to play!

RDF: You had played many contemporary pieces before, but how has this concerto had an impact on your career?

MAM: I think it’s pretty clear that Junchaya’s concerto had and still has a great impact in my performing activities. The combination of great melodies, unpredictable harmonies and great effects makes it irresistible to play. The third movement is a clear combination of a Venezuelan *vals* and *reggaeton*, and it makes the orchestra and the public dance in their seats every time!

Future plans are to commission a concerto for contrabass clarinet and string orchestra, and re-establish my

Kinsa Trio (clarinet, cello and piano) where I play only music from Peru and South America. You can find some videos on YouTube and listen to pieces like “Virgenes del Sol” and “El condor pasa,” which are a great alternative to the traditional repertory we all play with this instrumentation. ♦

ABOUT THE WRITER



Ricardo Dourado Freire is professor of clarinet at Universidade de Brasília (UnB) in Brazil. He studied at UnB with Luiz Gonzaga Carneiro, and at Michigan State

University with Elsa Ludewig-Verdehr. Freire is an enthusiast of Latin American music, both classical and popular, and participated in clarinet events in Brazil, Colombia, Italy, Peru, Portugal, USA and Venezuela.

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The Australian Clarinet Report

by Wayne G'Froerer

It has been many years since Australia submitted a regular report to *The Clarinet* with "The Down Under Australian Report," edited by Neville Thomas. I am addressing this gap by re-establishing a regular Australian writeup to display our many events, concerts, festivals, conferences, appointments, premieres, performing ensemble personnel, and university, conservatory, academy and school staff – bringing recognition to the many fabulous people who are involved in the Australian clarinet landscape. So much is happening in Australia's music scene with its wide variety of world-class performers and teachers, as well as the multitude of community musical organizations throughout our states and territories, that the clarinet features prominently in Australian musical society.

In Australia, most of the major clarinet events are organized at the state level, and at present there are four active state committee organizations: the Clarinet and Saxophone Society Victoria (Melbourne), The Clarisax Network of South Australia (Adelaide), the Queensland Clarinet and Saxophone Society (Brisbane) and the Clarinet and Saxophone Society of Western Australia (CASSWA, Perth). There has been a history of many conferences and festivals in Australia from 1979 to the present, and many prominent international clarinet artists such as Michael Collins, Sabine Meyer, Martin Fröst, James Campbell, Michael Webster, Andrew Marriner, Stephen Fox, Philippe Cuper, Charles West, Henri Bok and Zheng Mao Zhou have performed at these conferences as well as with our major orchestras.

The Queensland Clarinet and Saxophone Society held its annual clarinet competition on August 28, 2016, with 150 students included in 20 ensembles. Andrew Simon, principal clarinet of the Hong Kong Philharmonic, was guest adjudicator for the day and gave a master class at the Queensland Conservatorium the following day. Buffet Crampon and Keilwerth contributed prize money for the successful event. A Mega Clarinet and Saxophone Day takes place at the Queensland Conservatorium on November 5 with Paul Meyer as featured guest artist.

The Western Australian contingent CASSWA, which is the most recently formed society, holds three major events each year. Attendance and interest has grown measurably over the past

few years. The committee members, headed by Allan Meyer, principal clarinet of the West Australian Orchestra, were thrilled that so many students have taken advantage of the wide variety of opportunities to perform and learn from all the skilled artists playing, directing and teaching at the events.

The first event CASSWA offered was a two-hour Ensemble Day held on March 20, which was attended by 58 first- and second-year students. Students were given the opportunity to perform in one large ensemble and for many it was the first time to play in a concert.

The second event this year was the rapidly expanding ClariSaxFeast on June 19 at the University of Western Australia School of Music. More than 100 eager and enthusiastic students participated in six hours of ensemble playing, workshops, master classes and performances as well as enjoying the many displays by music stores and organizations. The special guest artist was Mark Walton, a leading figure in the Australia and



Mark Walton and Allan Meyer,
President of CASSWA, at ClariSaxFeast, Perth

Photo by Sue King



Western Australia Clarinet Quartet performing at the ClariSaxFeast Grand Concert

Photo by Sue King

New Zealand music scene. Walton was former chair of performance at the Sydney Conservatorium and presently divides his time in both countries where he is active in composing, teaching and lecturing. He was very busy at ClariSaxFeast directing ensemble sessions and giving master classes as well as performing. The Grand Concert to close the successful day involved Walton, the Perth Saxophone

Collective, The WA Clarinet Quartet and various student ensembles.

The third and most recent CASSWA event was the ATAR (Australian Tertiary

Admission Rank) Performance Day on August 28. For additional performance practice and feedback from instrumental lecturers prior to their final exams as music performance students, this was an opportunity for upper-high-school students to perform an adjudicated solo. Ten students took advantage of this performance opportunity and gained much in their preparation for their final Year 11 or 12 recital exam. Allan Meyer and Ashley Smith, both lecturers at the UWA School of Music, gave feedback to the students. The standard at these events has been very high and the recent winners of the performance awards were Jane Pankhurst and Sienna Karklin.

This has been a highly successful year for our Clarinet and Saxophone Society in Western Australia, and I will highlight all of the other state's activities in future publications. I welcome the opportunity to present the Australian clarinet community to all ICA members. ♦



Photo by Sue King

Allan Meyer with the two performance award winners, Jane Pankhurst and Sienna Karklin, at ATAR Performance Day

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Collaborative Teaching and Learning in the Studio

by Diane Barger, ICA Pedagogy Chair

As your newly appointed pedagogy chair for the ICA, one of my initiatives is to explore ways in which teachers work outside of the typical one-on-one lesson in university or private lesson settings across the globe. In the line of Robyn Jones's "Two's Company, Three or More is a Group Lesson" article from the December 2015 issue of The Clarinet, the idea of "teaching outside the musical box" is explored in this issue through my article below, and next issue with Michelle Lucia-Ingle's "Mobile Technology in the Clarinet Studio." If you use a unique teaching and learning exercise outside of the one-on-one applied lesson that has not already been featured in the journal, please feel free to contact me at dbarger1@unl.edu. I would love to hear from you and possibly share your ideas in a future issue of our journal.

As the old saying goes, "variety is the spice of life." As a university professor, using the same syllabus from semester to semester – let alone year to year – is excruciatingly boring to me, so I strive to find avenues to engage my students each semester by creating new activities that will take them beyond the one-on-one lesson and into exploring unique ways in which to learn and grow. In addition to designing mini-research projects in which students use the many resources available to them to learn about the clarinet, its history, pedagogy and performers (such as our ICA website, www.clarinet.org), I use a collaborative teaching and learning tool I developed in 2009 that I would like to share with you.

While my students at the University of Nebraska–Lincoln always participated in weekly clarinet studio classes by offering written or verbal comments to their colleagues who performed in class, I wanted to find a way to help them reach a higher understanding of what it takes to offer constructive criticism in music, and therefore, hone their skills as a future teacher. I decided to video record a portion of each student's lesson throughout the week and upload it to a private YouTube group where they could listen to their videos and provide constructive criticism to their peers throughout the semester. Certain restrictions occurred in a short amount of time with using YouTube for this exercise, so I switched to Facebook in 2010 as most of my students were already using that social media platform. Here I could upload a preselected segment of each student's lesson (a Rose etude, a close-up of

their embouchure while playing through a staccato study, an orchestral excerpt, a portion of a solo work, etc.) within seconds of recording it. Students were required to review and comment on their own lesson videos (within 24 hours for full rubric points; 48 hours for partial credit) and four of their colleagues' videos each week. Over a short amount of time I witnessed a tremendous growth in each student's ability to offer truly thoughtful and intelligent comments and observations, and I felt like I was helping students find their own teaching voice through this exercise. But where to go from here?

Enter the truly *collaborative* part of this teaching and learning tool! In the fall of 2013 I decided to invite another university clarinet studio to join the UNL studio in this educational exercise. The University of Alabama at Birmingham (Denise Gainey, clarinet professor) partnered with us in this new collaborative adventure through the spring semester of 2016. On a weekly basis Gainey would select a few UNL students' lesson videos on which to offer comments and I would do the same for several of her students at UAB (this was in addition to the aforementioned requirements of students commenting on their own videos and up to four others in their particular studio each week). Additionally, we would designate four weeks in the semester to have a "Collaborative UAB/UNL Studio" Facebook group where all lesson videos from both university studios would be uploaded for those selected weeks. The UNL students would then comment on their own videos and a designated amount of UAB students' videos that week (and

likewise with the UAB studio). What was discovered is that this collaborative approach takes the typical student-teacher lesson to a brand new level, offering additional observation and critical thinking among all involved, while providing the following educational benefits:

- passion for the subject
- positivity (constructive criticism presented in a positive light)
- adaptability (willingness to improve and refine individual ways of thinking and learning about music)
- leadership (building integrity by demonstrating enthusiasm, being team-oriented and developing skills to be a great teacher)

THE SETUP

In order to utilize this teaching and learning activity, you need some sort of video recording device. I used an iPad 2 for several years and now use an iPad Air, or you could use a smartphone with video capability (just be sure to have adequate memory capacity and do your best to delete videos off of your device after you safely upload them). These devices make it incredibly easy to upload the video during the lesson as the Facebook application is readily available on these platforms. The video is then waiting for the student to review immediately after the lesson (or even *during* the lesson, if you care to listen to the video with them to point out areas you wish them to address in their comments and throughout their practice sessions for the coming week). While the recording quality on these devices is adequate, you also might consider purchasing an external microphone. I use the Apogee MiC 96k for use with an iPad or iPhone. This allows you to get a close-up video of the student with the microphone further away to reduce audio distortion.

You will also need to join Facebook and ask your students to create a profile, as well. A Facebook profile is easy to create and the application allows you to make your profile as “private” as you wish it to be. Once you have a Facebook profile, you will then need to create a “group” for your studio. You will be asked to set the group privacy setting to either “public,” “closed” or “secret.” Naturally, I advise against the “public” setting as this allows your posts



Screenshot of UNL student Katie E. Rice, and the first two comments offered for her video on the UNL Studio – Spring 2016 Facebook group

to be seen by everyone on Facebook. The “closed” privacy setting allows anyone on Facebook to search for the group and see who is a member of the group; however, only members of the group see posts. I

recommend using the “secret” privacy setting as only members can find the group in a search function and see the posts. Once you create the group page, you then can add your students to the

A GUIDE TO CRITICAL LISTENING AND REVIEWING

During the fall 2013 semester of the collaborative studio experience between the UAB and UNL clarinet studios, it was discovered that some students needed guidance on the task of providing written critiques. While especially true for the non-majors or clarinet minors in our respective studios, it was evident that all students would benefit from a guide to critical listening and reviewing. With the permission of Catherine Schmidt-Jones, we used her website resource, "Providing Constructive Criticism in Music," as a basis to construct a set of guidelines for our students.¹ They are as follows:

- Describe what you hear.
- Describe what you like or dislike (with qualitative remarks).
- Provide positive comments in every critique as this acknowledges the student's efforts (which in turn encourages the performer) and assures the student that the critiques offered are not an attack in any way. However, be honest with the feedback as false positive comments only reinforce poor habits. If you cannot find something positive to say at first, listen back to the video and consider where the student was at an earlier point in the semester. Remember, you can always state that something is improving without merely stating it is good.
- Be specific rather than generalizing your statements. Offering phrases such as "good job" or "this was nice" provides no helpful information to the performer. Specific, positive comments such as "Your tone quality was much improved this week" or "Nice crisp and clear staccato" help reinforce good habits while being clear in intent.
- When providing constructive criticism, do not overwhelm; a long list of critical comments is not helpful.
- Build upon the critiques from your colleagues. With numerous people offering comments to a performer there will be times when someone else has already stated what you wished to write in your critique, but you can easily build upon others' comments. For example, if someone mentioned some problems with rhythm, you might state, "I agree with X that the dotted rhythms could be more accurate. Here is an idea that might help you as you practice this section..."
- Prioritize your comments. You may decide to focus on one issue that stands out, or address a few underlying problems that create a number of difficulties for the performer and keep them from achieving specific goals. Again, providing a laundry list of "problems" is not helpful to the performer and may cause the student to feel overwhelmed.
- Describe strategies for how the performer can work towards improvement. Feel free to share your successful experiences in dealing with a similar issue or in working on a specific section of the same piece. Borrow some catchphrases from your teacher to help describe a way in which to practice a particular concept or technique. (For example, I often like to quote Robert Marcellus to my students by stating "Articulation is speech on the reed" when discussing the action of the tongue in articulation, or referencing Frank Kowalsky with "Play between the notes" when discussing the importance of wind speed.) First and foremost, use this exercise to find your own pedagogical voice.

¹ Catherine Schmidt-Jones, Providing Constructive Criticism in Music. OpenStax CNX. Nov 30, 2012 <http://cnx.org/contents/c14a0ab9-43ba-4d9b-82c5-75f44acce8b5@2>.

group. Similarly, you create another group for the collaborative studio (the combined studios of both universities) and add both teachers and all the students into that Facebook group.

As a final note on privacy issues, for anyone wondering if this teaching and learning tool defies any standards covered by FERPA (Family Educational Rights and Privacy Act), our Office of General Counsel at UNL was consulted regarding this pedagogical tool and we were assured that there would be no issues with FERPA compliance. Many universities have their students sign a comprehensive copyright release for recording or photographing them in concerts or the like, so do check that you have that in place at your institution.

THE ACTIVITY

As mentioned previously, as you take video of a student's lesson, you may then directly upload the video onto the Facebook group in which it belongs. I always "tag" the student (Facebook highlights the student's full Facebook name, which then serves as an alert to that student that they have been tagged in a video) and then list what is contained in the video (e.g., Clara Reed, first half of No. 28 from Rose 32 Etudes). If it is a collaborative week with the other studio, I also indicate the student's year in school and degree area.

Once the video is posted on the group page, it will show a date and time on the video. This is crucial in helping to determine when someone has commented on the video after it has been posted as each comment will also include a posting date and time, which is helpful for grading purposes if you utilize a similar grading rubric to the one I developed. As students and teachers begin writing comments on the videos, the videos will change their order on the group page with the most recently commented videos displayed at the top of the page.

As videos are uploaded each week for every student in your studio, you can only imagine how many videos are collected by the end of a semester. The good news is that Facebook does not limit the number of videos you may post in a group, but I would recommend creating a new group for your studio each semester. Facebook



Screenshot of UNL student Elizabeth Johnson, and her personal critique from the UAB/UNL Collaborative Studio – Spring 2016 Facebook group

will then save all of these groups until you decide to remove them, which you are able to do at any time. By saving each group with its own unique name (i.e., UNL

Studio – Fall 2016), students are able to revisit them down the road and listen to videos from previous semesters and years. I find that this provides encouragement to

those students who feel like they have hit a plateau in their development.

OUTCOMES AND BENEFITS FROM THE COLLABORATIVE TEACHING AND LEARNING EXPERIENCE

Learners actively participate. While we all try our best to engage our student throughout the lesson, this exercise allows the learning to continue beyond the lesson as the students listen to their lesson video and others' videos throughout the week. Every day they go to the Facebook group to review videos is a day they are engaged in the learning process, which establishes a more meaningful connection with their education. Students can also be involved in the selection of the video recording excerpt (e.g., "What do you want to record today?" or "What might you need to listen to and/or observe visually from your lesson?").

Teachers become learners and learners become teachers. As teachers, we are better able to see how our students learn from us because of the observations they make in their own video comments or in a critique posted on one of their colleagues' videos. This exercise aids the teacher in discovering pedagogical concepts that might be misunderstood or completely missed by a student, which in turn helps the teacher adapt their teaching so the student might learn more effectively. I enjoy reading comments from students that refer back to something they learned at a summer camp or in a guest master class; similarly, reading the other clarinet teacher's comments are always educational as they have their own way of talking about clarinet pedagogy that differs slightly from mine (same concept, but a different delivery). It is truly a faculty development exercise that happens within reach of your computer or mobile device throughout the week. Students also discover their own teaching voice through this exercise.

All contributions are valued. Naturally, some students are more comfortable than others in doing this exercise at the very beginning. As teachers, we are often able to encourage a particular student in our own written commentary, which helps them gain confidence.

Students draw upon their past experience and knowledge. When commenting on a colleague's video, students often reflect



David Bullock's video comment to Elizabeth Johnson's video on the UAB/UNL Collaborative Studio – Spring 2016 Facebook group

on when they encountered a similar issue, offering suggestions on how they worked to conquer that problem over time.

Students are invested in their own learning in a peer review setting. Simply put, students do not wish to look bad in front of their peers.

They "perform" on a regular basis. The video camera places the student in a performance mode unlike simply playing for their teacher in a lesson. This helps them feel more confident in performing in front of the camera or in front of an audience over time.

Students become exposed to peers outside their own institution. Other than attending conferences or entering a competition outside of their school, students have little opportunity to hear their peers on a regular basis. This exercise allows them a chance to meet other students within their age range and interact with them frequently.

Interpersonal development occurs. Students learn to relate to their peers and other learners as they read each other's comments throughout the week.

Students gain new pedagogical perspectives. By reading comments from another

clarinet teacher (and his or her students from another institution), students often hear new ways of viewing or approaching a pedagogical issue that further enlightens them on their path of discovery.

Students learn to model by reading teachers' comments. Students have the opportunity to borrow phrases from their teachers as they learn to develop their own teaching voice and style.

Students bond with each other. The camaraderie that develops in a short amount of time, both within the studio of their own institution as well as with the students from the other university, is truly remarkable. And, as we all know, the music world is a small one, so these networking opportunities are invaluable.

Students become mentors. This is, perhaps, one of the most meaningful outcomes of this exercise. It delights me to witness students nurturing and encouraging each other with their comments and building relationships that will last a lifetime.

"Cross-pollination" occurs. This tool provides an opportunity for teachers to share their own pedagogical ideas they

have developed over the years in addition to the pedagogical legacy bestowed upon them from their teachers. Reading pedagogical gems from the great Kalmen Opperman or Robert Marcellus, for example, offers students a glimpse into their teachers' time with these masters, which in turn allows those legacies to live on in future generations. (As a side note, I do recommend sharing this collaborative experience with another teacher with whom you share a similar pedagogy. If your pedagogical background is on opposite ends of the spectrum, it may cause some confusion among your students.)

FINAL REFLECTIONS

I hope that this article will inspire and educate other teachers to use this invaluable tool to explore collaborative teaching and learning in their own studios. My sincerest thanks to my students who helped me develop and refine this collaborative teaching and learning tool over the last eight years. Special kudos to Denise Gainey who shared her enthusiasm for teaching with me over the last three years and who helped shape this exercise.

For anyone interested in viewing the grading rubric I created for my studio, please visit "Pondering Pedagogy" at the ICA website (<http://clarinet.org/theclarinetonline/pondering-pedagogy/>), or contact me at dbarger1@unl.edu and ask for a copy. ❖

ABOUT THE WRITER



Diane Barger is Hixson-Lied Professor of Clarinet and a member of the Moran Woodwind Quintet at the University of Nebraska–Lincoln, where she was the recipient of the 2013

Annis Chaikin Sorensen Award for Excellence in Teaching. She is principal clarinet of Lincoln's Symphony Orchestra, ICA pedagogy chair (2016–2018) and Nebraska state chair (2010–present), and previously served as artistic director of ClarinetFest® 2012 and ICA treasurer (2000–2010). She is a Buffet Crampon Artist, D'Addario Woodwinds Artist/Clinician and a Silverstein Works PRO-Team Artist.

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Teaching *Clarinet*

by Michael Webster

Seventy-fifth in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University

PINKY POWER PART 3

So far, these articles have stressed the beginning and intermediate levels without specifically addressing how early teaching can affect advanced playing. To wrap up this triptych of Pinky Power, here are a few moments from advanced repertoire made more approachable by sound early training. Refer to Pinky Power Part 1 (*The Clarinet*, March 2016) and Part 2 (September 2016) to relate basic exercises with their application here.

Chromatic scales are relatively facile with neatly alternating pinkies, but when interrupted by other intervals, problems arise. A perfect example is Shostakovich's *Symphony No. 1*, for which the interrupted chromatic scale is the primary motif throughout. The cadenza from Rimsky-Korsakov's *Coq d'Or* offers a microcosm of such activity (Example 1).

The first dangerous pinky moment comes during the second group of m. 2. If the left pinky (L) was trained to stay curved and close to the key without allowing the first knuckle to collapse, and if the contrary motion of left and right hands going to and from A-flat was addressed early on, the danger disappears.

A more awkward moment begins with the C-sharp toward the end of the third beat of m. 2. The C to E-flat interval that follows requires taking the C-sharp with the right pinky (R), backwards from the normal chromatic fingering with B and C-sharp taken by L. (This article addresses note combinations for clarinets without a left-hand E-flat key. Having that key can change some choices.)

If the left- and right-hand pinky fingerings for B, C and C-sharp are introduced to the beginner as equal alternatives, it will be comfortable to play C-sharp to C either way. It would be possible to engage both pinkies on

C-sharp so that L is already down for C, but there is also an advantage in moving L at the moment that C speaks. For “bloop” avoidance, be sure that L is not late (as discussed in Pinky Power Part 2).

From here on, the chromatic fingerings are normal. For the last two notes of m. 2 (B-flat and A), it is good to get into the habit of resonating the B-flat if possible, even at extreme speed. In this case adding left and right third fingers plus RC for both B-flat and A adds resonance without being unduly awkward. This fingering improves B-flat immensely and has little effect on A. Keeping R down on the C key makes the return to C at the beginning of m. 3 much easier. Always seek opportunities to keep a pinky down when going quickly across the break and back. The first group of m. 3 offers another opportunity immediately. Keep LB down along with R and L third fingers for B-flat, A and A-flat. This fingering will resonate those three notes while leaving L conveniently down for the return to B.

Example 1

Le Coq D'Or

N. Rimsky-Korsakov

Lento

f a piacere

Now we turn to Debussy's *Première Rhapsodie*, well known for its pinky challenges. Like *Coq d'Or*, the coda features an interrupted chromatic scale at blazing speed, utilizing pinky power and resonance fingerings for the throat tones. Try making it standard to use the fingerings mentioned above for A and B-flat whenever possible, including the first two notes of this passage. The return to B-flat on the fifth note of the passage is so fast that the entire right hand can stay down, along with the LH third finger only. If the LH middle finger were to stay down, the A would be flat. Although that would be barely noticeable at this speed, it is good to develop the habit of achieving complete independence of the left hand fingers for resonating throat tones.

The first group of m. 2 requires the "backwards" fingering of the chromatic scale once again. Since there are six notes in a row alternating pinkies, "honey fingers," as described in Pink Power Part 2, will prevent bloop. Measures 6, 7 and 8 feature five iterations of backwards chromatic fingering, placing severe stress on R. Example 7 in Pinky Power Part 1 will have laid the groundwork for quick negotiation of the two levels of R activity.

Earlier in the Debussy is a passage that can't avoid a pinky slide (unless you have a L E-flat key), specifically from D-sharp to C-sharp in mm. 6 and 8 (Example 3). Early practice helps negotiate the two levels of R pinky keys, the only added caveat for the slide being to keep the R fingernail very short. Whenever there is a D-sharp in the key signature, care must be taken to avoid "bloops" when alternating pinkies. When going down a scale from D-sharp to C-sharp to B, special care must be taken to be sure R is not late getting to the B key from the D-sharp key.

In mm. 10, 11 and 12 be sure to lift L on D-sharp for best intonation. L must stay down for the trills in mm. 14, 15 and 16, but the resulting flatness is minimal and ameliorated by the speed of the trill. The D-sharp/E-sharp trill in m. 16 works best leaving R down. If, however, it were D-sharp/E-natural, then it would be better to lift the pinky and third finger together for best intonation. Although not a pinky issue, the best fingering for the A-sharp

Example 2

Première Rhapsodie Debussy

Example 3

Première Rhapsodie Debussy

to B trill is with both index fingers for A-sharp, trilling with the R index finger. Always be sure the bridge mechanism is properly closing the L pad when using this "one and one" fingering.

In transcribing Brahms's *Hungarian Dance No. 12* from the original (piano, four hands) to flute, clarinet and piano trio, I inadvertently created some unusual pinky combinations in the clarinet part. The first

Example 4

Hungarian Dance No. 12

Brahms/Webster

comes between mm. 3 and 4, where one must switch from R to L during a short rest. Using R for E-natural in m. 14 is not unusual; here it is best to engage L F with R E. Measures 15 and 19 are identical, both ending in A-flat, so mm. 16 and 20 both need to begin with L, resulting in reversing R and L in those two bars, a rather unusual occurrence. With the exception of m. 34, the rest of the example alternates L A-flats and Cs with R E-flats as any normal A-flat major triad does. The frequency and speed of those alternations makes this page very challenging, but once again, early practice

of exercises such as Example 5 in Pinky Power Part 1 give solid preparation for the full expression of Pinky Power.

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 or Michael Webster, Shepherd School of Music, MS-532, P.O. Box 1892, Houston, TX 77251-1892; fax 713-348-5317

In response to Pinky Power Part 1, Greg Barrett (clarinet professor at Northern Illinois University) wrote:

I enjoyed your Pinky Power article in the June issue of *The Clarinet*. Jules Elias wrote to you about the Debussy *Rhapsodie* and that reminded me of how James Campbell recorded it on A clarinet – maybe you have played it this way too.

Greg wanted me to confirm the story, so I wrote to James to ask. His response:

Guilty! I did it on A clarinet a few times and in fact recorded it with the Philharmonia Orchestra on A. The session was booked for one hour, including balance, and at that time I felt more comfortable on A than B-flat. (Not sure I ever want that pressure again.) The reason I felt more comfortable was because I finally learned the notes slowly, I spent some time figuring it out by ear in the "new" key and then wrote out the part. Some sections work beautifully; others are still difficult. These days I am back to B-flat, as are all my students.

In fact, I had tried in on A myself many years ago and discovered it was quite a bit easier, but never had James's courage to perform it that way. Several passages are much easier, especially the passage in Example 3. Played on A clarinet, it requires no pinky power at all! ♦

ABOUT THE WRITER



Michael Webster is professor of music at Rice University's Shepherd School and artistic director of the award-winning Houston Youth Symphony. Formerly principal clarinet of the

Rochester Philharmonic and acting principal of the San Francisco Symphony, he has served on the clarinet faculties of Eastman, Boston University, and the New England Conservatory. A winner of Young Concert Artists, he has soloed with the Philadelphia Orchestra and the Boston Pops and appeared with the Lincoln Center Chamber Music Society, the Tokyo, Cleveland, Muir, Ying and Dover Quartets, and many summer festivals.

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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 is based on sources available at the National Music Museum, located on the University of South Dakota campus in Vermillion (orgs.usd.edu/nmm). Please send your email inquiries to Deborah Check Reeves at dreeves@usd.edu.

Before World War II, Penzel-Mueller of New York (highlighted in the June and September 2016 "Historically Speaking" columns) began production of a student-line metal clarinet. This model was called "American Gloritone." A prewar catalog from Buegeleisen and Jacobson, a wholesale music supply company in New York City, described the model:

The AMERICAN GLORITONE Clarinet is the result of exhaustive testing and experimenting that make playing easier. The bore is larger, accurately drawn and tapered. The tone-holes are located so that small fingers can easily cover them. The mechanism is fast and light.

Every AMERICAN GLORITONE Clarinet is made in America. The pitch, intonation and mechanism are as perfect as it is possible to make them. The construction and materials are guaranteed indefinitely.

The prewar model was available in one piece. It was silver plated and had a burnished – or polished – bell and keys. Available at \$39, it really was a bargain compared to the middle-level "Empire State" at \$82.50.

Production of musical instruments for civilian consumption, especially those made from metal, effectively ceased during

World War II. Penzel-Mueller was no exception. Although they were contracted by the U.S. government to produce some clarinets for the military, Penzel-Mueller also manufactured glider hardware.

After the war, reconversion to civilian production commenced. An early postwar catalog listed only one Penzel-Mueller metal clarinet model. A few years later, though, a less expensive, student-line model of metal clarinet once again became available – the American Gloritone. According to the advertising:

Discontinued during World War II this popular model has been reissued at the request of teachers in many schools. Through manufacturing economy and simplified design it has been placed in a price range comparable to any competitive model. Available in tarnish resistant finish.

Several American Gloritone clarinets can be found at the National Music Museum. NMM 1892 (Photo 1) is one example. This clarinet's barrel has a socket that fits over the tenon on the one-piece single-tube body (Photo 2). The finish appears to be silver. The bell has distinct burnishing around the name, as evidenced by the reflection (Photo 3). It has a serial number in the 5000s.

Another example is NMM 1543 (Photo 4). It is presumed that this is a later



Photo 1: NMM 1892
Penzel-Mueller
American Gloritone
clarinet



Photo 4: NMM 1543
Penzel-Mueller
American Gloritone
clarinet

example since its serial number is in the 8000s. Unlike NMM 1892, the barrel of

this clarinet ends in a *tenon* that fits into the *socket* on the one-piece single-tube



Photo 2: NMM 1892 barrel and top tenon



Photo 3: NMM 1892 bell



Photo 6: NMM 1543 bell



Photo 5: NMM 1543 barrel and top socket

body (Photo 5). This may be an example of what Penzel-Mueller meant when they advertised “manufacturing economy and simplified design.” This particular design mimics that of Penzel-Mueller’s other metal clarinet models, such as the “Artist” model reviewed in the June issue of *The Clarinet*. The Artist clarinet, too, had a barrel similar to that of NMM 1543. It stands to reason that Penzel-Mueller, in retooling for the manufacturing of the American Gloritone model, may have simply adapted their own design for this less expensive, student-line model. Note, too, the finish of the bell of NMM 1543 (Photo 6). This bell exhibits no sign of burnishing – just the “tarnish resistant finish.” ♦

ABOUT THE WRITER



Dr. Deborah Check Reeves is the Curator of Education and Woodwinds at the National Music Museum (NMM) in Vermillion, SD, and associate professor at the University of South Dakota. She

received a doctorate in clarinet performance from the University of Iowa. She plays with the Sioux City Symphony Orchestra and directs Tatag, the NMM’s Javanese gamelan performance ensemble. She is a contributing editor to The Clarinet, and serves as the ICA South Dakota State Chair and the Secretary of the American Musical Instrument Society.

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All photos by Dara Lohnes, courtesy of National Music Museum, University of South Dakota.

Clarinet

Trios, Quartets and Quintets

by Jorge Montilla

Dear clarinet community! Welcome to a new article dedicated to the wonderful world of trios, quartets and quintets for clarinets. It is so great to get back to writing about this topic as fortunately there is always a great amount of composition and recording activity for these ensembles. It will be my pleasure and pride to be, through these articles, the vehicle for all this fabulous information about clarinet ensembles to reach each one of you.

This installment includes some of today's most notable clarinet ensembles, great new additions to our ensemble repertoire and discography, and special mention of an ensemble that turns 25 this year.

HAPPY BIRTHDAY TO YOU...

It is quite an accomplishment to be able to say that we have done any one thing consistently for 25 years. To have a music ensemble for that long seems an even harder task. This year **Trio Indiana** – the clarinet trio formed by Indiana University clarinet faculty James Campbell, Eli Eban and Howard Klug – celebrated the 25th anniversary of their first concert. The story began in the fall of 1990 when Klug pulled out some clarinet trio music to play with his new colleagues. This session went so well that they knew that they would have to continue together and do what fine music ensembles do: play concerts, tour, record and incentivize the creation of new repertoire for clarinet trio. And they have done all of this and more.

Today, they cannot believe that 25 years have passed. I think I know why they do not believe it: it was always a musical and human pleasure for them to play together, and when there is musical and personal chemistry, time flies. Personally, I was lucky to play with them during my years as a student at Indiana University. I witnessed their professionalism and passion towards their ensemble all while being close friends. They have been and continue to be role models to older and current generations of clarinetists. Happy Birthday!

FROM COLOMBIA

Zonas Grises is a Colombian clarinet quartet formed by students of the EAFIT University (Escuela de Administración, Finanzas y Tecnología) in Medellín, Colombia. Its members are Duván Andrés Arístizábal, Daniel Bermúdez Tamayo, Juanita Correa Ramírez and Ana María Zapata. Already in high demand in their country because of their attractive repertoire of clarinet standards and traditional Colombian arrangements, this past June the ensemble won first prize at the “Gabriel Uribe García – In Memoriam” competition during the Festival Internacional ClariSax Medellín. Congratulations!

Mauricio Murcia Bedoya is a clarinetist and composer from Colombia. His music is very well written and has that Colombian flair that makes you want to dance. His two clarinet quartets – *La Unión* (4 B-flats) and *Colombian Scenes* (E-flat, 2 B-flats, bass) – are available through Woodwindiana Editions (<http://store.woodwindiana.com>) and are highly recommended.

FROM VIENNA/BERLIN

The Clarinotts is a unique clarinet trio. Formed by Ernst Ottensamer and his sons Andreas and Daniel Ottensamer, the members of this ensemble hold principal positions with both the Vienna Philharmonic and the Berlin Philharmonic orchestras. The ensemble is phenomenal and exhibits the best of the Viennese tradition of clarinet playing. At their website (<http://thecclarinotts.com>) you can find lots of information about them, including upcoming events, a gallery of pictures, videos of recent performances and a way to contact their management.

FROM PORTUGAL

I have received news from my good old Portuguese friend Nuno Pinto. Nuno and his ensemble **Clarinetes Ad Libitum** (Nuno Pinto, José Ricardo Freitas, Luís Filipe Santos, Tiago Abrantes and João Tiago Dias) are in the final process of recording their new CD. This CD will have special arrangements made by the members of

the group, including works by Kepa Junkera, B. Fonseca, Yann Tiersen, Armando Machado, Jacob do Bandolim, Nick LaRocca and Adrian Sical. The ensemble is top-notch, and in addition to their wonderful clarinet playing, the CD will feature their voices and their skills on some percussion instruments. I look forward to listening to this CD and sharing a review with you.

FROM THE CZECH REPUBLIC

Ostrava is the third-largest city in the Czech Republic and the host city of the Ostrava International Clarinet and Saxophone Masterclasses, for which I have been on faculty since 2005. After playing so many clarinet quartets with my colleagues in faculty recitals all those years, it felt like a logical action for us to record a CD that would show the world our chemistry as clarinet players. We also wanted to leave a testament of our years together, to show the world our unique repertoire and to translate into clarinet sounds the strong friendship that we have for each other. The name of our ensemble had to be **Ostrava Clarinet Quartet**, and our members are Jorge Montilla (E-flat and B-flat clarinet), Arkadiusz Adamski (B-flat clarinet), Igor Frantisak (B-flat clarinet and basset horn) and Karel Dohnal (bass clarinet).

For this CD we invited our great friend and colleague the French saxophonist Philippe Portejoie to play a piece with us. Philippe is one of the longest-serving saxophone faculty members at the Ostrava International Clarinet and Saxophone Masterclasses, and also a close friend. We recorded pieces by Aldemaro Romero, Petr Wajsar, Darius Milhaud, Astor Piazzolla, Ales Pavlore, Pedro Iturralde and Milan Dvorak. At the moment the CD

is available through me (montillajorge@yahoo.com) and through Karel Dohnal (dohnalka@hotmail.com).

The **Cantarina Clarinete** clarinet quartet was founded in October 2011 by four students at the Music and Dance Faculty of the Academy of Performing Arts in Prague. All of them are good clarinet players and some of them are also singers. A quartet that can play and sing... this was reason for the name Cantarina Clarinete, or "singing clarinets." The quartet is composed of Hana Tauchmanova, Jana Lahodna, Jana Cernohouzova and Vera Kestrankova. They play with three B-flat clarinets and bass clarinet. The repertoire consists of arrangements of classical and popular compositions from the Czech Republic and around the world. Besides being great players, this ensemble has a remarkable presence on social media. Go check them out!!

* * * * *

One of my intentions is to make these columns more interactive with the

readers and with those who are currently performing, composing, arranging and recording music for small clarinet ensembles. If you have a CD of your ensemble that you want me to review, or maybe a new piece, I look forward to receiving those items for inclusion in future articles. You can email me at montillajorge@yahoo.com or find me on social media. ♦

ABOUT THE WRITER

One of the many excellent musicians produced by Venezuela's "El Sistema," Jorge Montilla is one of the finest clarinetists in Latin America, is ranked among the world's best E-flat clarinet players and is an internationally sought-after pedagogue. Founding member and artistic director of the Caracas Clarinet Quartet and member of several clarinet ensembles, Jorge is professor of clarinet at Longy School of Music of Bard College and visiting assistant professor at the University of Iowa.

The Clarinet seeks articles from members! See www.clarinet.org for submission guidelines.

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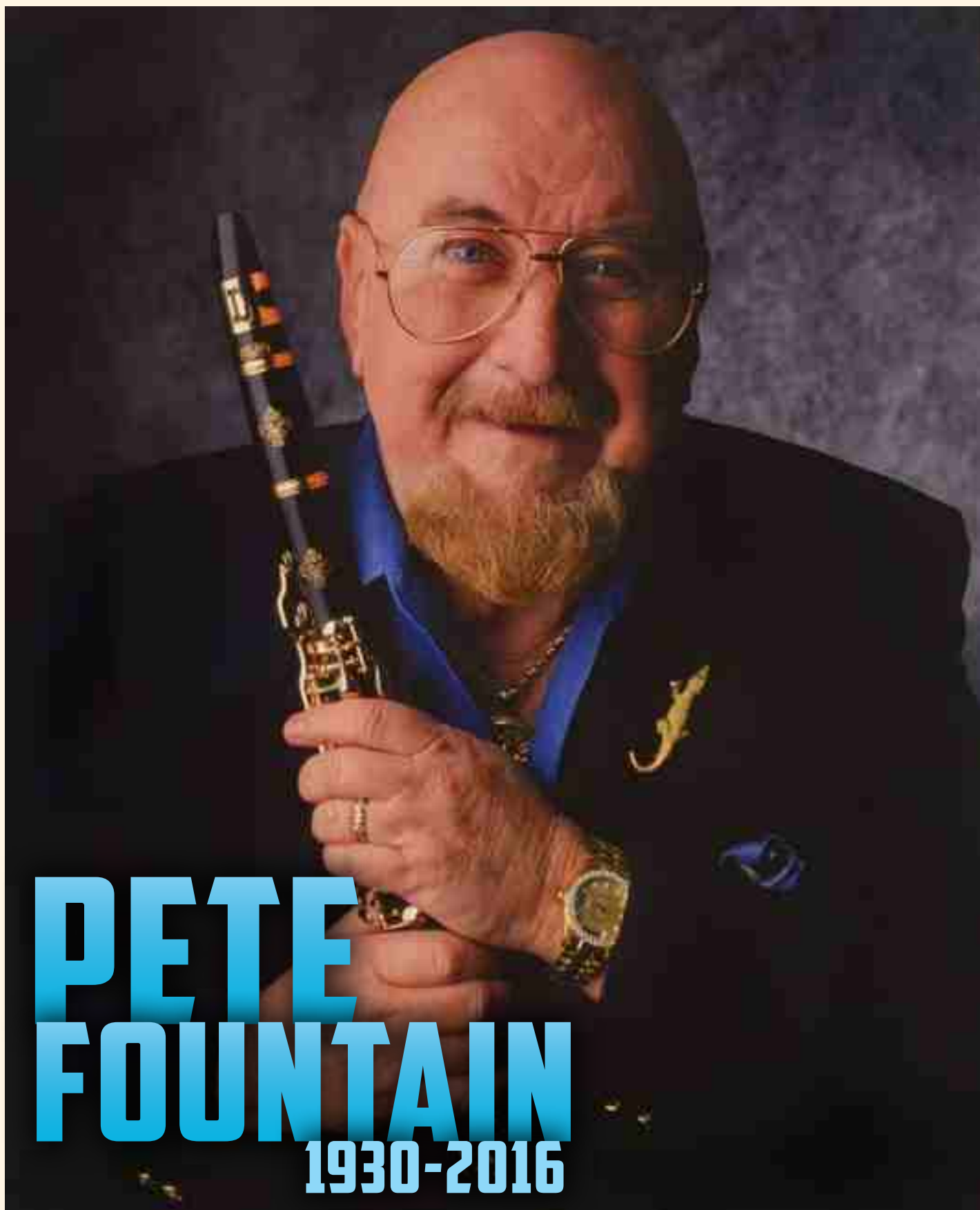
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PETE FOUNTAIN

1930-2016

The Jazz Scene

by Randy Salman

BASIN STREET HAS THE BLUES

The very first clarinet album I purchased was recorded by the one and only Pete Fountain.

I'm sure many of us recall the image of a large, jovial, bald-headed and goateed clarinetist performing frequently on the Lawrence Welk and Johnny Carson television shows. Pete Fountain, one of the most famous of all New Orleans musicians, died on Saturday, August 6, 2016, at the age of 86.

Fountain was born Pierre Dewey LaFontaine Jr. in New Orleans on July 3, 1930. Sickly as a child, he began playing the clarinet as a way of fighting chronic respiratory problems. He took private lessons but also learned to play jazz by playing along with phonograph records of Benny Goodman, and later another New Orleans clarinetist named Irving Fazola. Fountain grew up listening to Goodman's records, but Fazola was often performing in the French Quarter where Fountain had the opportunity to listen in person. Other influences in New Orleans included clarinetists George Lewis (Preservation Hall) and Raymond Burke. The result was Fountain's distinctive combination of swing and Dixieland.

By the time he reached his teens, Fountain was playing regular gigs in the nightclubs on Bourbon Street. He married Beverly Lang on October 27, 1951; they remained married for 65 years until his death, and had two sons and a daughter: Kevin, Jeffrey and Dahra.

In 1954, Fountain briefly went to Chicago to play with the Dukes of

Dixieland, but later returned to New Orleans and teamed up with trumpeter Al Hirt to lead a band. He was invited to join Lawrence Welk's orchestra in Los Angeles, where he relocated and lived for two years. It was on "The Lawrence Welk Show" where he got his start in show business in 1957, playing alongside Al Hirt. As his stature grew, Fountain performed regularly on "The Ed Sullivan Show" and became a

regular on "The Tonight Show" through the Johnny Carson years, appearing there 59 times. Fountain also had clubs bearing his name on Bourbon Street and in the New Orleans Hilton.

Despite his success in California, Fountain and his family were continually homesick for the New Orleans life. In 1959, at the height of his television popularity, Fountain returned to his



Pete Fountain leads his Half-Fast Walking Club along St. Charles Ave. on Mardi Gras, March 3, 1992

Photo courtesy of Times-Picayune Archive / Advance Media

hometown. Before leaving, he had signed a lucrative contract with Coral Records. He went on to produce more than 100 records and CDs under his own name, four of which went gold. His albums routinely sold more than 100,000 copies.

Fountain enjoyed his newly acquired autonomy and soon formed a band in New Orleans. His name had made him one of the city's biggest attractions. In 1960 he established his own jazz club, the French Quarter Inn, which became one

of the hottest spots in New Orleans. Nine years later Fountain opened Pete's Place at 231 Bourbon Street, and later relocated to a posh 500-seat venue located in the New Orleans Hilton.

In New Orleans, Fountain was renowned not only as a clarinetist and club owner, but also for annual Mardi Gras appearances with his "Half-Fast Walking Club," a rollicking, costumed marching group which through the decades performed along the parade

route leading the start of the Mardi Gras parades Uptown. "It's New Orleans," said Fountain of this Mardi Gras experience in a 2001 *Jazz Times* interview. "It's part of me; it's part of my life."

His sound has been described as big, round, fat, sweet and more woody than most. All are appropriate. In my opinion, his sound and style were truly indicative of the New Orleans tradition, and also reflected his personality: easygoing, energetic, humorous and above all, joyful. His music came straight from the soul.

In Fountain's *Times-Picayune* obituary, his son-in-law and manager Benny Harrell said that Fountain "loved the culture of the city; he loved the people of the city... That's what informed his personality and the way he played."

New Orleans Mayor Mitch Landrieu issued a statement about Fountain, stating: "He was an inspiring performer whose unmistakable sound defined our city's unique cultural heritage. We have lost one of the jazz greats, but his music will live on forever."

I am reminded that Fountain famously recorded the tune "Do You Know What it Means to Miss New Orleans." We will surely miss Pete Fountain and the manner in which he represented the New Orleans tradition. ♦

ABOUT THE WRITER



Randy Salman is professor of clarinet at DePauw University and a member of the DePauw University Faculty Woodwind Ensemble. He is principal clarinetist with the Lafayette Symphony Orchestra

and has worked professionally with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, David Baker, Gunther Schuller, Quincy Jones, Tony Bennett, and many others. Salman has performed and recorded extensively with the Smithsonian Jazz Masterworks Orchestra and Chicago Jazz Orchestra. His teachers include Howard Klug, Leon Russianoff, Larry Combs and Eli Eban.



Photo courtesy of Times-Picayune Archive / Advance Media

Pete Fountain holding his new recording, *I Love Paris: Pete Fountain Plays the Sweetest French Melodies* (1961)

A Closer Talk with Pete Fountain

by Nicholas Compagno

The following excerpts are from Nicholas Compagno's 1992 interview with Pete Fountain published in The Clarinet Vol. 20, No. 1.

THE EARLY YEARS

Pete Fountain: If I had grown up in any place but New Orleans, I don't think my career would have taken off. I wouldn't have heard the music that was around this town. There was so much going on when I was a kid. ... I used to listen to all the jazz bands going to the movie houses. I would go to the Top Hat Dance Hall to hear Sharkey Bonano, Louis and Leon Prima, and a lot of great bands playing there. I used to listen from outside the club as a kid. That's fun music!

When I was seven and eight years old, I had weak lungs. By the time I was nine (1939), I started playing the clarinet to strengthen my lungs. That's when I really got into liking jazz more and wanting to play it. I had a good ear and that's what started it.

INFLUENCES

PF: I was listening to Irving Fazola (Irving Prestopnick) as a kid. Fazola was just unbelievable – the sound he got. He played an Albert-system clarinet which had a big, tremendous bore, but he filled it up. He was a great musician. ... Faz idolized Leon Roppolo. So much of his style was passed down. Faz's mother gave me his mouthpiece, which broke later on in years. Then his mother called me and gave me his clarinet after he died, which is an old Albert system Buffet. I still have it, but every time I play it, it reeks of garlic. I swear! He loved to eat garlic. When he died, they put his clarinet in a case. I guess he

didn't swab it out too much, and so the garlic just sort of "marinated" in there. After two or three years his mother gave it to me. I sent it to Leblanc to try to get the garlic smell out, but they couldn't get it out. It's in the wood. I can take it on stage and play a couple of choruses, but once the wood warms up, the garlic smell comes right out.

I used to listen to a lot of George Lewis. Another clarinet player who also played tenor sax with me later was Eddie Miller. People didn't realize it, but he played a great subtone clarinet. He was in my band for 10 years. I used to listen to Benny Goodman on the radio. Between Faz and Benny, I tried to come up with my own style. I loved Benny Goodman's drive and technique. What a technician! I also loved Faz's sound. I tried to combine Faz's fat mellow sound together with Goodman's drive and technique. I never did catch up to Benny. I think he was the old master for technique. I loved Barney Bigard's style. It's

real different, really "flighty." He had great technique. He got around on the clarinet and was a nice man, a sweetheart.

THE WELK YEARS

PF: Lawrence [Welk] is the one who started me off. From Lawrence my career just took off. I didn't realize how big his show was until I left it (in 1959). Then I recorded, and my albums sold like crazy. I had the thrill of playing in Carnegie Hall on the Welk show with a jazz quartet. I remember saying during the performance that night, "Whatever I play tonight these walls have heard; I pray that they will hear them again." I was referring to Benny Goodman. We played "China Boy" and a lot of the stuff Benny did on his concert there.

The funniest thing that ever happened to me while I was with the Welk band happened one night at the Waldorf Astoria. Mr. Welk said to me, "Peter, I would like you to run

"I tried to combine Faz's fat mellow sound together with Goodman's drive and technique. I never did catch up to Benny."

"I left the Welk show because champagne and bourbon don't mix. I just couldn't play the kind of music I wanted."

the bubble machine tonight. You will be backstage anyway, waiting to come on, so just put the fluid in it and then let the machine run during the first number." We got the usual cue that we were on the air, and the band struck up the theme. I poured in too much fluid. I didn't know any better. The bubbles were supposed to drift gracefully up from behind the band and float out across the ballroom, an impressive trademark of the Welk show. That night they crowded down over the band like Niagara Falls. There were bubbles everywhere. I thought that the effect was great, so I poured in some more. There were so many bubbles that the guys couldn't even read their sheet music. And in the middle of all that stood Lawrence Welk completely helpless. It was the most memorable opening of any live television show.

I left the Welk show because champagne and bourbon don't mix. Don't get me wrong, Welk was a wonderful man and his TV show did plenty for me. But I just couldn't play the kind of music I wanted. I did three albums with Welk. The next album, "Pete Fountain's New Orleans," I did on my own. That's the one that took off and went gold. The single that made a little notice was "Just a Closer Walk."

NC: Is "Just a Closer Walk With Thee" one of your favorite tunes?

PF: One of my favorites? I have to play it every night whether it's my favorite or not. Once in a while I get away without playing it.

PLAYING TIPS

NC: You have a big, fat sound. How do you produce it?

PF: I think it comes from the throat. I open the throat when I play.

NC: You have a distinct vibrato that you use. How do you produce it?

PF: It just comes naturally. That's something Benny Goodman liked about my style, my vibrato. One night when he came in the club, he asked me, "What are you doing?" I said, "I don't know!" Once in a while I try to catch myself to find out what I'm doing, because at times I try to get more vibrato.

NC: I noticed during your show that you put different parts of the clarinet up to the microphone when you play, depending on the register, dynamics, vibrato, subtone and the style of music.

PF: I learned that from Fazola. In trade talk it's called "riding the mike," which means moving closer to and farther away from the mike as you play. By doing this, I can make all the notes come over the sound system evenly. It also helps with a particular sound I'm trying to produce.

NC: Did you listen to any classical clarinetists?

PF: I used to listen to Reginald Kell, and I still have some of his stuff. He's a fantastic clarinetist. He was one that I thought had a big, fat sound. I thought he had too big of a sound for classical. Really! I'm not sure if he played double lip; that could have been it.

NC: Have you ever played double lip?

PF: Yes. I used to play single or double lip. I recorded one or two things while playing double lip. I can never remember which ones I used double lip.

NC: Did it bother you to stand while playing double lip?

PF: No. The double lip gives you a real mellow sound. Faz didn't play double lip, but he seemed like he did, because that's what it sounded like. I could play either way years ago, but now I can't. I haven't tried it for so long. I think I would have to trim my moustache to get my lip in there.

EQUIPMENT

PF: I started on a Regent clarinet, then I went to a Selmer, and for the last 32 years a Leblanc. Vito Pascucci made my horns for me. What is amazing, I've had two or three Leblanc clarinets that I've played, but the one I play is 32 years old. It's one of the first ones, and I'm still playing it and it still sings. Yeah, when I have a good reed. I still use Vandoren reeds when I can get them. I don't get them as much as I used to. I still have some old Bonade reeds I got years and years ago, some 30 years ago. I'll bring them out sometimes and they play great. Let's say I play anything that plays! I prefer the same type of reed Bonade made. It's a little wider, just a fraction wider than a Vandoren, but a little more meat to it. For a mouthpiece, for years I used an O'Brien crystal mouthpiece and now I play a "Pete Fountain" crystal mouthpiece made by Leblanc. It's not too open. In fact, it has a small opening. That's what amazes people. I usually play a 2 1/2 reed. ♦

ABOUT THE WRITER

Nicholas A. Compagno recently retired from the 41st Army Band in Jackson, Mississippi. He received his doctorate in music education from the University of North Texas, studying clarinet with James Gillespie and Lee Gibson. He earned his bachelor's and master's degrees from Loyola University in New Orleans. Compagno has served in the U.S. Army as a member of the USAREUP Band in Heidelberg, Germany, and also as a member of the TRADOC Band, Ft. Monroe, Virginia.

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The Style and Sound of Pete Fountain

by Gregory A. Harrison

Pete Fountain was fond of the large-bore clarinets for their warm sound and because he had been listening to Irving Fazola (Albert System) and Benny Goodman (Selmer large bore). Sidney Forrest also performed on a Series 9* Selmer before moving onto Buffet model clarinets. It did not take long for LeBlanc to notice the incredible Pete Fountain performing nationwide on TV, and they constructed a Pete Fountain model LeBlanc that featured a large bore with six rings, articulated G-sharp key and gold plating.

Pete preferred a crystal clarinet mouthpiece which, unlike in the U.S., was favored by European clarinetists (jazz and classical). Pete's mouthpiece had the following dimensions:

Window: 7.75 mm base and 11.9 mm wide tip with a length of 30.2 mm

Facing (O'Brien scale): Tip .047 (1.14 mm); .034/4; .024/8; 015/11; .01/14 .0015/23

Mouthpiece length: 85.7 mm

Interior: "A" shaped sides into chamber with feathered corners via Dremel diamond bit

One time in the mid-1990s, Pete's mouthpiece tip broke off and he sent me the little pieces from the tip fracture. It was between Christmas and New Year's when he had a week-long break, which put time pressure on me. I used plumber's epoxy, and coupled with some larger fragments I reconstructed it better than new. However, I secretly took this opportunity to precisely flatten and polish the mouthpiece table, and refaced some of the rail to restore his numbers but opened the tip up from the original .045 inches

to about .047 (1.14 mm). I told no one. I play-tested it with some reeds that I had been making for him over the years and knew his mouthpiece was now much better than before, but I never told him what I actually did because I did not want to spook him with my changes.

Fearing that the epoxy could fail onstage, I also made three more crystal mouthpieces from stock Vandorens that I thought were actually better for him, and jumped a plane and delivered them to his house... all in 72 hours. The look on his face as he play-tested each one was priceless. Suddenly I actually felt "useful." I made him promise not to perform on the epoxy-repaired mouthpiece but to carry it in his case as a backup in the event the other mouthpiece broke or got lost. He never used it again to my knowledge.

Pete played on a soft reed, the same as Benny Goodman. I made reeds for Pete for many years and his reed was about a 1.75/2.0 using Vandoren strengths as a reference. I used a Vandoren 5 while studying with Sidney Forrest but Pete said I had to make a choice between a hard reed for the legit sound or a softer one that would let me "slide into and out of a

note to impart emotion." Knowing I had Sidney at the other end, I compromised down to a 3 without Sidney knowing it, but used a larger mouthpiece tip.

Pete relied heavily on the six-ring clarinet model. In fact, some of his stellar fast phrases, I submit, simply cannot be performed on a five-ring model. The best example would be in the jazz tune "China Boy" that he recorded on the LP *Pete Fountain Day in New Orleans* (Coral 57313). This record is one of his very best. It can be heard by searching YouTube or visiting this link: <https://youtu.be/R5b1LBSrnSQ>. The setup to the difficult portion is at the 32-second mark and Pete's trick rhythm pattern starts at 0:36 and ends at 0:43. Very fast, clean and impressive at the tempo of quarter = 284 (or cut time at 142). (See the transcription for this on the following page.)

To see Pete's fingers using his six-ring clarinet to perform this pattern on yet another tune, "Tiger Rag," visit <https://youtu.be/s-S5r0rwFu0A> for a video called "The Lawrence Welk Show: Tiger Rag." At 1:37 you will hear Pete clearly play high B-flat and start the ending of the song as the camera moves in on his hands. Note

During the time period of 1957 through 1959, Pete Fountain swept America with his clarinet sound and his style of music.



Transcription of Pete Fountain's solo from "China Boy"

well the ease of performing this difficult passage and how smooth he performs it. Nothing to it – right?

The wonderful part of "Tiger Rag" was Pete's low register solo, which can be heard in its recorded version at <https://youtu.be/rIvyUc4tZUM>. The transcription for this challenging piece of music, including the second solo, is provided here for anyone that wants to try to play along. It is a great exercise in rhythm and phrasing to execute this at the tempo Pete uses, and notice that Pete plays the full, nearly four-octave range of the clarinet with ease.

Actually, it was Pete's performance of "Tiger Rag" – not only on "The Lawrence Welk Show" but also on the Johnny Carson show (where Pete performed 59 times!) and the Ed Sullivan show – that helped pushed

him into mainstream music and stardom. During the time period of 1957 through 1959, Pete Fountain swept America with his clarinet sound and his style of music. His clarinet music was all the talk in school hallways and he was just "super cool." Untold tens of thousands of kids wanted to play the clarinet, including me.

The New Orleans radio station WDSU gave a good accounting of Pete Fountain shortly after his passing which can be viewed here: <https://youtu.be/HriuFGtmFCs>. An offbeat performance of "Mr. Clarinet Man" that also captures the 1950s USA is at <https://youtu.be/alEmYVIUMnQ>. Notice how well he weaves the clarinet *between* the vocal parts, never playing over them like so many

instrumentalists do. ♦

* * * * *

A web version of this article with videos embedded is available at The Clarinet Online: www.clarinet.org/tco

ABOUT THE WRITER

Gregory Harrison, Ph.D., P.E., is a forensic engineer by day and jazz clarinetist by night. He studied clarinet privately with Sidney Forrest for 17 years and with other teachers during the summers when Sidney was at Interlochen, Michigan. He has known Pete Fountain since 1970, and often hand-made reeds for Pete to perform on. Greg has performed onstage with Pete Fountain many times.

As recorded by Pete Fountain

Tiger Rag (Choruses)

250

B $\flat$

F7

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$

E $\flat$ 7

B $\flat$

G7

C7

F7

B $\flat$

This musical score is a transcription of Pete Fountain's solo from the piece "Tiger Rag". It is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of eight staves, each containing measures 1 through 8 of a repeating 8-measure phrase. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and ties. Chord symbols are placed above the staff at specific measures: B-flat7 at the start of the first staff, F7 at the start of the second staff, B-flat7 at the start of the third staff, E-flat7 at the start of the fourth staff, B-flat7 at the start of the fifth staff, E-flat7 at the start of the sixth staff, G7 at the start of the seventh staff, and F7 at the start of the eighth staff. The score is presented on a white background with black musical notation.

Transcription of Pete Fountain's solo from "Tiger Rag"

Reflections on Kupferman

by Stanley Drucker

Meyer Kupferman (1926-2003) dedicated several of his clarinet works to Stanley Drucker, longtime New York Philharmonic principal clarinetist. Here, Drucker remembers Kupferman and his works – including Soundspells Fantasy, which is part of the repertoire for the 2017 ICA Young Artist Competition.

Meyer Kupferman was a gifted composer, clarinetist, professor at Sarah Lawrence and a fine artistic painter. I first met him at the High School of Music and Art in New York City in 1943. I was a freshman; he was a senior and played first clarinet in the senior orchestra, and we all looked up to him. Other students at that time were Marc Lifschey, who became principal oboe in the Cleveland Orchestra, and Cy Coleman, composer

and songwriter, who went on to great success on Broadway. The school had six orchestras and two bands.

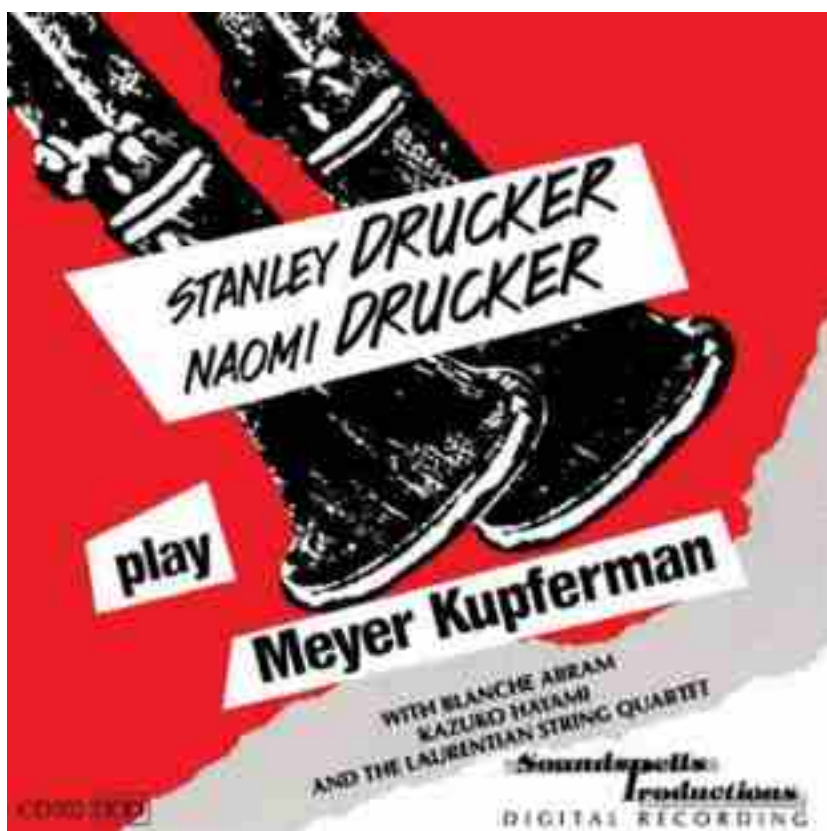
Some years later, Meyer spoke to me about recording some of his works on his label Soundspells. The album was called **Stanley Drucker and Naomi Drucker Play Meyer Kupferman**, and the pieces were:

1. *Triple Play* (1980) (Dedicated to the Drucker Trio) for two clarinets and piano
2. *Soundspells Fantasy* (1986) for clarinet solo
3. *Quartet for Clarinet and Strings* (1983-85) for clarinet, violin, viola and cello
4. *Five Flings* (1984) for clarinet and piano
5. *Four Double Features* (1971) for two clarinets

Since *Soundspells Fantasy* is a required piece for the ICA 2017 Young Artist Competition, I want to tell you about the origin of this piece in Meyer Kupferman's words, from the liner notes to the recording:

Soundspells Fantasy, a short, one-movement solo clarinet work, was composed for Stanley Drucker on the eve of a minor railroad accident in which I was injured in a fall. Since I could not sleep I found some diversion in thinking about a new piece and indeed composed the entire fantasy the same night. The new work was sight-read perfectly and recorded by the remarkable Stanley Drucker on the following day. Since then, the work became the very first publication of Soundspells Productions and obviously became the source of the company's name.

The sustained style of the piece features an expressive cantabile line throughout. This departs from its slow, *Lento* tempo for a short rubato development section in a somewhat





(Left to right) Andrew Schenk, Stanley Drucker, Naomi Drucker, Meyer Kupferman

faster tempo. The warm intensity of the clarinet timbre builds rather dramatically toward the end, moving into the instrument's higher register at the climax. The final phrase is a reprise of the first few bars of the opening.

The chromatic, almost atonal nature of the *Fantasy* is balanced by periodic suggestions of tonality which are embedded in the intervallic design. This is a frequent or characteristic approach of mine to matters of contemporary harmony.

Regarding the *Double Concerto for Two Clarinets*, Kupferman writes:

Stanley and Naomi Drucker had been playing my clarinet music for years when they arranged a commission by the Nassau Symphony and conductor Andrew Schenk for a double concerto for two clarinets and orchestra in 1991. The work was dedicated to the memory of Leon Russianoff, the teacher of all three (since Andrew Schenk was also a clarinetist). Russianoff had commissioned an earlier work of mine for clarinet

and piano called *The Magician*. He loved *The Magician*, especially after I told him that the magician I had in mind was none other than himself, and he performed it frequently in the U.S. and England a few years before he died. Being a clarinetist myself, I was truly inspired by the potential of the double clarinet commission, which could open doors wide to the marvelous virtuosity of these two artists.

In 2001, Naomi and I traveled to Prague, Czech Republic, to play the *Double Concerto* in Dvořák Hall with the

Czech National Symphony Orchestra. We recorded the piece the next day. ♦

FURTHER READING:

Kupferman, Meyer. "Creativity – A Composer's View on Music and the Clarinet." *The Clarinet*, Spring 1985 (Vol. 12/3), p. 20.

Di Santo, Christopher. "Perpetual Licorice: An Interview with Meyer Kupferman." *The Clarinet*, February/March 1997 (Vol. 24/2), p. 38.

ABOUT THE WRITER

Photo Credit: Chris Lee



Stanley Drucker (b. 1929) began clarinet studies at age ten with Leon Russianoff, and was appointed principal clarinetist of the Indianapolis Symphony at age 16, the Adolf Busch Chamber Players at

age 17 and the Buffalo Philharmonic at age 18. Drucker then joined the New York Philharmonic in 1948 at age 19 – a post he maintained until 2009, including 49 years as principal clarinet. His nearly 150 solo appearances with the orchestra included premieres of concertos by John Corigliano and William Bolcom. He received Grammy nominations for recordings of the Corigliano and Copland concertos. On the occasion of his retirement from the New York Philharmonic, he was named an honorary member of the Philharmonic Society of New York, the first orchestral musician so honored. He holds the Guinness World Record for longest career as a clarinetist.

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inspirations

ClarinetFest® 2016
Lawrence, Kansas USA
~ Report ~

ClarinetFest® 2016 took place August 3-7 at the historic University of Kansas in Lawrence, Kansas, led by artistic directors Robert Walzel and Stephanie Zelnick. This year's festival centered on the theme *Inspirations*, highlighting the five great clarinetists who galvanized the creation of some of our greatest repertoire: Anton Stadler, Heinrich Baermann, Johann Hermstedt, Richard Mühlfeld and Benny Goodman. Throughout the week, performances and clinics addressed the legacies of these clarinetists, and showcased additional *Inspirations* with the "Forgotten Gems" concert series. This series featured overlooked works worthy of being reintroduced to the clarinet community. The five days of the festival were filled with memorable performances, workshops, master classes and lectures.

Day 1 – Wednesday, Aug. 3

The first full day of ClarinetFest® 2016 began with several performances by clarinetists from across the globe, including the ICA board, the All-Kansas Collegiate clarinet choir and University of Kansas hosts Walzel and Zelnick, in addition to a compelling recital by Buffet Artist Pierre Genisson performing on the newly released Buffet Tradition clarinet. Throughout the day audiences heard seminal works (Brahms, Poulenc, Bolcom, Mellits, Saint-Saens, Lutosławski and Penderecki, among others) performed by esteemed musicians giving attentive and compelling concerts.

AN UNLIKELY MUSE

Backun Musical Services, Platinum Sponsor

The first evening concert took place Wednesday, August 3 in the Lied Center

of Kansas. It was underwritten by Reach Out Kansas, Inc. and Jim Zakoura of the Zakoura Family Foundation and Smithyman & Zakoura, Chartered.

The evening's entertainment was a concert drama for one actor and six musicians called *An Unlikely Muse*, written by playwright Harry Clark in collaboration with David Shifrin. Led by the indomitable Shifrin, the ensemble shared the beguiling story of Brahms's short-lived retirement. His resolution to become "fat and lazy" was abandoned shortly after chancing upon clarinetist Richard Mühlfeld (musically portrayed by Shifrin), one of the most notable and romanticized figures in clarinet history. As the story goes:

Nearing his sixtieth birthday, [Brahms] announces he's done composing. In a chance meeting with clarinetist Mühlfeld, his retirement is shattered, and with renewed zeal

David Shifrin in *An Unlikely Muse*



he dispatches four seminal works for the [clarinet]. Recollecting that fateful first meeting and [Mühlfeld's] eventual ordination into the composer's inner sanctum, our storyteller tells of the unlikely, felicitous confluence of creator and muse.

The ensemble – comprised of Shifrin (clarinet), Yevgeny Yontov (piano), the Miró Quartet and actor Jack Gilpin as Mühlfeld – gave a stirring performance on a simple set with minimal lighting, playing movements and excerpts of Brahms's and Schumann's greatest works. With each execution, Shifrin played with the impeccable *bel canto* for which he is known. Throughout the evening he played with sensitivity and profound simplicity. Daniel Ching and William Fedkenheuer (violins), John Largess (viola) and Joshua Gindele (cello) followed suit and played with great clarity and beauty. Their performance was matched only by Yontov's depth and subtlety.

The musical selections included movements from Brahms's two clarinet sonatas, clarinet trio, clarinet quintet and his late solo piano works. The performance was a beautiful summation of why Brahms sits as a cornerstone to the clarinet repertoire.

– Report by Melissa Morales

Day 2 – Thursday, Aug. 4

The exhibition hall was buzzing Thursday, August 4 from the very moment that it opened. ClarinetFest® 2016 attendees lined up to try out new equipment and peruse the various wares that were being offered. Exhibitors, though spread throughout several floors and rooms in Murphy Hall, were convenient and easily accessed.

The day's concerts included a recital by Milan Rericha (sponsored by RZ Woodwinds), the Backun Artist Recital featuring Eugene Mondie, Raphael Sanders and Bil Jackson – each performing a work with the Miró Quartet – and the Selmer Artists Recital with Jonathan Holden, Wesley Ferreira and Kimberly Cole Luevano.



Michele Zukovsky and Steven Harlos

A particularly *inspiring* treat was Michele Zukovsky's presentation "Simeon Bellison – An Inspiration and Continuing Legacy." Zukovsky discussed the teaching philosophies of Simeon Bellison and his most inspiring student, her father Kalman Bloch. Bellison's philosophy had a heavy focus on phrasing, allowing himself and his students to play with the deepest conviction. Zukovsky and pianist Steven Harlos performed several musical examples, including Bellison's arrangements of a Hasidic dance and Rimsky-Korsakov's *Oriental Song*. Zukovsky told several stories about Bellison and Bloch throughout the presentation, giving an insider's perspective to their philosophies, musicianship and kind demeanor.

The concerts of Thursday evening began with "Buddy & Benny," a performance by Ron Odrich at 7:00 p.m. in the Lied Center Auditorium. As the program indicated, this concert paid tribute to Buddy DeFranco – friend, teacher and mentor of Odrich – and reflected on the inspiration of clarinet legend Benny Goodman. Odrich was joined by a rhythm section of Kansas City's finest musicians including Danny

Embry (guitar), Jeff Harshbarger (bass) and Brandon Draper (drums). The concert included tunes that Odrich played on various concerts with Buddy DeFranco and was interspersed with stories from Odrich's long career.

"JAZZ INSPIRED" FEATURING EDDIE DANIELS

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The second evening concert took place on Thursday, August 4 in the Lied Center of Kansas. The program looked back on influences from the past and celebrated the future of clarinet in jazz. Award-winning clarinetist and virtuoso Eddie Daniels was joined by the ClarinetFest® 2016 All-Star Big Band conducted by Dan Gailey, director of jazz studies at the University of Kansas. The band included all-star musicians from the greater Kansas City area, supplemented by a wind section familiar to the International Clarinet Association – including past presidents John Cipolla, Gary Whitman and Bob Walzel.

As Daniels took the stage, he talked about his musical history, including his time alongside bandleader Thad Jones. He then played Jones's tune "Quietude,"

Eddie Daniels and the
ClarinetFest® 2016 All-Star Big Band



which Daniels described as “every bit as beautiful as Mozart.” Daniels’ virtuosity was on display from his first note to his last, his sound equally as beautiful and smooth in the blazing fast technical work as it was in his slower, more lyrical playing.

Next was an arrangement of the Bill Evans tune “Very Early,” which made excellent use of the big band as they conjured a light backdrop for Daniels’ dazzling playing. Astor Piazzolla’s “Libertango” was a huge hit; beginning with a distinctive march motif in the drums, accompanied by the clarinets, bass clarinet and four muted trombones, the tune quickly introduced a new soundscape. As the music built in energy, powerful interjections erupted from the bass clarinet and bass trombone until the climactic moment where Daniels and the trumpets screamed the melody out at the top of the range, in perfect unison. This drew so much applause from the audience that Daniels and the band quickly encores the last fiery refrain.

“Pretty Women” from Stephen Sondheim’s hit Broadway show *Sweeney Todd* was up next. An excellent contrast, the tune was laid-back and created a delightful fusion. Daniels laced his performance with stories such as a minor recording rebellion against bandleader Thad Jones which subsequently won Daniels a prize from *Downbeat* magazine. Daniels’ friend Gordon Goodwin wrote him the tune “Thad said NO!” in memory of this amusing tale.

More tunes followed as the evening went on, including an arrangement of “I Fall in Love too Easily,” and the Piazzolla tune “Mumuki.” The evening included a range of jazz styles, from standards to

Argentine tango, Broadway and new compositions. Each tune displayed Daniels’ incredible stage presence and energy, as well as his ability to execute virtuosic clarinet playing with ease.

The last tune was another of Goodwin’s compositions, “Under the Wire.” Throughout the evening, Daniels charmed the audience with his slow, tender, quiet musicality. But for the closing tune, his virtuosic technique floored the audience as he blazed up and down the full range of the clarinet. Closing the concert, Daniels played a beautiful tune that gradually came to a quiet end. It was a wonderful evening of great clarinet playing and monumental jazz!

— Report by Sam Davies

Day 3 – Friday, Aug. 5

Friday’s events included J. Lawrie Bloom and Friends, a Richard Hawkins master class, the Vandoren Artists Recital (with Philippe Cuper, David Gould, Michael Lowenstern, Elodie Roudet, and the Vandoren Clarinet Ensemble), and several fascinating presentations.

Walzel hosted a roundtable discussion with Fred Ormand, where Ormand discussed his training, experiences as an orchestral musician, and teaching philosophies. He likened his approach to planting seeds; his students would focus on one small aspect of their playing and chip away until permanent progress was



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Philippe Cuper and David Gould perform with Gail Novak on the Vandoren Artists Recital

made. Traces of this approach can be found in Ormand's new book in which he uses orchestral excerpts to create exercises to address breathing, embouchure, hand position and finger movement and other aspects of clarinet playing.

The Avec des Cordes concert featured clarinetists Lee Livengood, Jane Carl and Wesley Warnhoff playing a variety of chamber music works for clarinet and strings. The VCP Trio (Warnhoff,

violinist Diana Moisejenkaite and pianist Edisher Savitski) performed the world premiere of the 2015 ICA/Verdehr Trio Composition Competition winning work, *Trio* by Jan Rösner. Additionally, Elsa and Walter Verdehr were in attendance, and were presented with a plaque from ICA President Caroline Hartig in recognition of their extraordinary and pioneering achievements with the Verdehr Trio.



Walter and Elsa Verdehr with Caroline Hartig



Ben Lulich performing Weber's *Concerto No. 2* with the Kansas Sinfonietta

CONCERTO NIGHT

D'Addario, Gold Sponsor

The third evening concert took place on Friday, August 5 in the Lied Center of Kansas. "Concerto Night" featured nine artists accompanied by the Kansas Sinfonietta under the direction of David Neely. First was a stunning performance of Weber's *Concerto No. 2 in E-flat Major* by soloist Benjamin Lulich, who played with an effortless grace, flawless technique and charming character that fit the operatic style of Weber's music. Especially remarkable was his control in the second movement, as his high notes evaporated into the air.

Second was Mozart's "Parto, parto, ma tu ben mio" from *La Clemenza di Tito* with Kirsten Gunlogson, mezzo-soprano, and Lee Livengood, clarinet. Gunlogson sounded exquisite in the role of Sesto, and Livengood used Mozart's obbligato clarinet writing to sing through his clarinet, creating another elegant character.

Spohr's *Concerto No. 4 for Clarinet in E minor* featured soloist Eddy Vanoosthuyse. This work maintained the operatic theme and exhibited a wide range of musical characters, from a dark-and-stormy opening to a playful and lighthearted



Eddy Vanoosthuysen performing Spohr's *Concerto No. 4* with the Kansas Sinfonietta

conversation between the clarinet and orchestra. Vanoosthuysen traversed the difficult solo with ease, especially when venturing into the altissimo.

After intermission, the concert took to the 20th century with Jonathan Gunn. He gave an impressive performance of Copland's *Clarinet Concerto* from the



Ricardo Morales performing Jonathan Leshnoff's *Clarinet Concerto* with the Kansas Sinfonietta

delicate beginning to the final glissando. He played with both tenderness and spectacular technical control. Particularly impressive was his navigation of the cadenza and his tasteful additions of glisses and bends.

Ricardo Morales was the soloist in Jonathan Leshnoff's *Clarinet Concerto "Nekudim."* This new work – written in 2015 for Morales and the Philadelphia Orchestra – opened with a stunningly beautiful, plaintive and mournful sound from both the orchestra and Morales. The second movement exhibited a minimalistic style, with constantly driving machine-like motifs. Morales dashed through the solo passages, which pushed the technical possibilities of the clarinet, with his incredible articulation on full display. After the high-energy second movement, the piece gradually slowed and returned to the opening theme, coming full circle.

D'Addario commissioned the final piece, *Four New Brothers for 4 Bass Clarinets and Orchestra* by Arthur Gottschalk, especially for the festival. It featured soloists Sauro Berti, Rocco Parisi, Stephan Vermeersch and Richard Nunemaker. The orchestra began the piece, sounding at times like a big band. The four soloists comically wandered on stage, drawing the first round of chuckles from the audience. From beginning to end, this piece was animated, energetic and raucous. The four soloists performed with remarkable virtuosity, each one taking short, idiomatic solos and conversing with the orchestra. An amusing slap tonguing interlude followed, before the climactic moments when all semblance of order evaporated as the "four new brothers" milled around the stage squealing and shrieking. Parisi cut the shenanigans short as he approached the conductor with an inquisitive squawk. The display drew deafening laughter from the audience. Quickly the four soloists and orchestra reconvened and ended the work.

From the graceful and operatic sounds of the beginning, to the jazzy, modern and sometimes absurd end, each soloist played remarkably well and kept the audience engaged.

– Report by Sam Davies



The "Four New Brothers"

Day 4 – Saturday, Aug. 6

Attendees had a wide variety of events to choose from on Saturday at ClarinetFest®, such as the Yuan Yuan master class, presentations by London Silas Shavers and Rocco Parisi, and concerts featuring voice and flute. The D'Addario Artists concert brought to the stage a long roster of clarinetists, including Matthias Müller,

Henri Bok and the D'Addario South American Connection quartet (Martin Castillos, Jose Garcia Taborda, Luis Vargas and Javier Vinasco).

The ICA Professors Clarinet Choir Concert took place at 7 p.m. Saturday in the Lied Center Auditorium. More than 40 college professors participated in this ensemble, conducted by University of Florida clarinet professor Mitchell Estrin.

The concert included several arrangements by Matt Johnston: the Saint-Saëns *Marche Militaire Francaise*, Vaughan Williams' *English Folk Song Suite*, and "Dance of the Comedians" from Smetana's *The Bartered Bride* (co-arranged by Darren Bartolo). The choir notably paid tribute to Guido Six with a moving rendition of "Nimrod" from Elgar's *Enigma Variations*, arranged by Jeanie Murrow. Philippe Cuper was the featured soloist for Verdi's "Scene and Romanza" from *La Forza del Destino*, displaying masterful lyricism and great spirit in his interpretation of this work.

ICA AWARDS CEREMONY

At 7:30 p.m. on August 6, the ICA Awards Ceremony was held at the Lied Center of Kansas. President Caroline Hartig announced that three clarinetists will receive the ICA Honorary Membership Award: Eddie Daniels, Luis Rossi and Richard Stoltzman.

John Cipolla was recognized for his years of dedicated service as ICA research chair (2007), secretary (2008-2010), president-elect (2010-2012), president (2012-2014) and past president (2014-2016). Mitchell Estrin was welcomed as the incoming president-elect.

All the competition winners were recognized and received their awards. [See the competition reports for details on the competitions.]



ClarinetFest® 2016 hosts Stephanie Zelnick and Bob Walzel (left) with ICA board members Stephan Vermeersch, Tod Kerstetter, Caroline Hartig, John Cipolla, Denise Gainey and Mitchell Estrin

FINAL EVENING EXTRAVAGANZA

Buffet Crampon, Platinum Sponsor

The final evening concert for ClarinetFest® 2016 took place Saturday, August 6 in the Lied Center of Kansas. The Buffet concert began with François Kloc – president and CEO, Buffet Crampon USA – receiving the ICA Outstanding Achievement Award for 20 consecutive years of extraordinary support and friendship, exemplary service and dedication to the clarinet community worldwide. Kloc then awarded the Buffet clarinet, hand-selected by Philippe Cuper and donated by Buffet, to 2016 Young Artist Competition first prize winner João André Paiva.

The evening featured several Buffet artists who gave rousing performances as the conference approached its end. The first performance was given by Philippe Cuper, principal clarinet of the Paris National Opera Orchestra, accompanied by the ClarinetFest® Chamber Ensemble led by David Neely. Cuper gave a world-premiere performance of Alexandre Rydin's 2015 work *Concerto for Clarinet*. Cuper once again played with incredible musicality and virtuosity.

Jonathan Gunn and pianist Ellen Sommer then took to the stage to perform Widor's *Introduction et Rondo*, Op. 72. Gunn's performance was superb, from the opening cadenza-like passages to the flourishes and strong, final cadence. He played with sensitivity and character, bringing new life into the French classic.

Next on stage was French clarinetist Pierre Genisson, accompanied by Sommer. In an interesting choice, Genisson chose to perform his works, including the *Andante et Allegro* by Ernest Chausson, on the newly released Prodigé clarinet from Buffet. The student-model clarinet did not hinder Genisson's performance as he navigated the technical work with ease. He played with beautiful lyricism throughout, with no noticeable intonation or mechanical issues, showing the great craftsmanship of the instrument and Genisson's musicianship.

After the Chausson, Genisson was joined on stage by André Moisan of Montreal. The two clarinetists performed Mendelssohn's *Concertpiece No. 1 in F Minor*, Op. 113, on clarinet and basset horn respectively. Maintaining the integrity of the original instrumentation, the two

gave an inspiring performance, displaying the capabilities of the instruments.

After a brief intermission, Vanoosthuysen, Philip Kramp (viola) and Sommer joined the stage for a performance of Mozart's *Trio in E-flat Major*, K. 498. Programmed on the work's 235th birthday, the trio played with clarity and ease, giving Mozart a superb celebratory performance. The ensemble played with such refinement that the end of their performance drew an audible "wow" from the audience.

Next, a bass clarinet ensemble consisting of Berti, J. Lawrie Bloom, Alcides Rodriguez, Gunn and Moisan played several selections, including *Ave verum corpus* by Mozart, *Estampas Criollas* by Beatriz Lockhart (featuring Rodriguez on ukulele) and *Black* by Mark Mellits. From the pure sound of Mozart to the tight, hypnotic rhythms of Mellits, the bass clarinet ensemble played with great command of the instruments and genre. The Lockhart, arranged by Jorge Montilla, provided a reprieve from the heavy repertoire of the day. Rodriguez excited the clarinet-filled hall with his playful ukulele, eliciting a string of giggles that trickled through the audience.

Closing the evening extravaganza was another great clarinet quartet accompanied by pianist Ekaterina Tangarova: clarinetists Cuper, Moisan, Vanguel Tangarov and David Gould. The quartet played "Bacchanale" from *Samson and Delilah* by Camille Saint-Saëns. The familiar work arranged for the ensemble by Matt Johnston was played expertly with great attention to phrasing and articulation. The melodies whirled, each player displaying virtuosity and reinforcing Johnston's command of writing for clarinet ensembles. The audience beckoned the group back several times with a standing ovation, showing its enthusiastic support and appreciation.

– Report by Melissa Morales

Day 5 – Sunday, Aug. 7

The entire final day of the conference was dedicated to Guido Six, a longtime friend of the ICA who passed away in 2015. Six was a leader in the clarinet community who brought great attention to the clarinet choir, personally expanding the

repertoire with numerous compositions, arrangements and commissions. The last day of ClarinetFest® 2016 presented a variety of clarinet choirs that paid homage to Six by performing several of his arrangements and dedicating performances to the Six family.

ClarinetFest® 2016's Collegiate Choir was conducted by Tod Kerstetter. The group filled the Crafton-Preyer stage, with about 50 players including three E-flats and two B-flat contrabasses. The group played arrangements by Kerstetter and Paul Harvey, achieving beautiful transparency and clarity – a credit to both the performers and the arrangements.

The final event for ClarinetFest® 2016 took place at 3 p.m. in the Crafton-Preyer Theatre. The Festival Clarinet Choir was comprised of 35 members and was led by conductor Raphael Sanders. They played works including *Claribel* (2000) by Roland Cardon, *Concertante for 4 clarinets and Orchestra* (1833) by L.A.B. Schindlmeisser, and Mendelssohn's *Concertpiece No. 2 in D Minor*, Op. 114 (with soloists Ricardo Morales and Benjamin Lulich).

This year's ClarinetFest® was one of the most successful conferences to date, with clarinetists coming from all over the world to perform, present and honor clarinet traditions from every generation. It was a festival that offered something of interest to everyone and brought the clarinet community together – a truly *inspirational* endeavor.

RESEARCH COMPETITION

by Jennifer Zimmerer with Malena McLaren, coordinator

The Research Competition was held on Wednesday, August 3, at 9:00 a.m. The six finalists were excellent and presented judges Gregory Barrett (Northern Illinois University, USA), Wesley Ferreira (Colorado State University, USA) and Margaret Donaghue Flavin (University of Miami, USA) with difficult choices. The finalists were:

- Yasmin Flores – "Small Gems in the Grand Scheme of Things: The *Concertstück* and *Drei Lieder* by Gustav Adolph Heinze"
- Daniel Becker – "The Clarinet-Percussion Duo in the 21st Century: A



Ron Odrich presents in the ICA Research Competition

Survey and Discussion of Works from 2000 to July 2015”

- Anna Roach – “Uncovering Deon Nielsen Price: A Biography and Case-Study of Her Clarinet Works”
- Amy McCann – “Communicating Musicality Using the Ploger Method”
- Lindsay Braun – “The Mystery of the Chalumeau and its Historical Significance as Revealed Through Selected Works for Chalumeau and Early Clarinet by Antonio Vivaldi”
- Ron Odrich – “Science in the Art of Legato”

Odrich was awarded first prize, a cash prize of \$1,000 and the opportunity to publish his findings in *The Clarinet*. As a former student of Daniel Bonade, Robert Marcellus, and Buddy DeFranco, Odrich drew on personal experiences as well as scientific theories in his research regarding the formation and control of the air column. He presented diagrams showing how individual physiology changes the ideal air column, and photographs of the embouchures of former teachers and notable performers. Flores was awarded second place and a \$500 cash prize, and Roach received an honorable mention.

The preliminary-round judges were Jackie McIlwain (University of Southern Mississippi), Kate Young (Louisiana College), Keith Lemmons (University of New Mexico), Madelyn Moore (Kilgore College), and Chris Nichols (University of Delaware). Thanks to all of the judges

for their hard work, and to all those who submitted papers for consideration for this year’s competition.

HIGH SCHOOL COMPETITION

by Sarah Korneisel with
John Warren, coordinator

The final round of the 2016 ICA High School Competition was held on Thursday, August 4 at 2:00 p.m. Thirty young clarinetists from across the globe submitted digital auditions for the preliminary round. From these, judges Angela Soren (Louisville, Kentucky), Alucia Scalzo

(New York City) and Michael Rowlett (University of Mississippi) selected six finalists. For the final round, judges John Sadak (Wake Forest University), Cecilia Kang (Furman University) and Timothy Phillips (Troy University) heard each of the finalists as they performed three required pieces: *Hommage à J.S. Bach* and *Hommage à M. de Falla* by Béla Kovács (b. 1937), and Henri Rabaud’s (1873-1949) *Solo de Concours*, Opus 10.

The finalists were Besnik Abrashi (Texas, USA), Maria Gomes (Portugal), Justin Best (Florida, USA), Alisha Zamore (Georgia, USA), António Lopes (Portugal) and Ellé Crowhurst (Virginia, USA and Bulgaria).

After much deliberation, first place was awarded to António Lopes. Lopes performed with an impressive palette of timbres and characters. It was enthralling, from his delicate and graceful lines to his light, bouncy utterances and exclamatory fanfares. He played with a sweet tone and expressive ornamentation, maintained a great core to his sound in all registers and dynamics, and really sang through the instrument.

Second place was awarded to Maria Gomes, and third place was awarded to Ellé Crowhurst. Alisha Zamore was given an Honorable Mention. Hearing such a high level of musicianship from these young performers was truly an *inspiration*.



Front: High School Competition winners Elle Crowhurst, Maria Gomes and Antonio Lopes.
Back: Judges Cecilia Kang, John Cedak and Timothy Phillips

ORCHESTRAL AUDITION COMPETITION

by Amanda McCandless with
Robyn Jones, coordinator

On Friday, August 5, 2016 at 9:00 a.m., the International Clarinet Association held its Orchestral Audition Competition in Inge Memorial Hall on the campus of the University of Kansas. Eleven people submitted recordings for the preliminary round, which was judged by Steve Cohen (Northwestern University), Anthony Costa (Penn State University), and Bil Jackson (Vanderbilt University). The finalists who were selected to compete at ClarinetFest® were Christine Bellomy, Matthew Casazza, Aileen Razey and Ivan Hernandez. The judges for the final round were Jonathan Gunn (University of Texas, Austin), Jonathan Holden (Florida State University) and Bil Jackson (Vanderbilt University).

The contestants performed excerpts from the following works (in this order):

Mozart *Concerto*
Respighi *Pines of Rome*
Kodaly *Dances of Galanta*
Ravel *Daphnis et Chloe, Suite 2*
Rimsky Korsakov *Capriccio Espagnol*
Brahms *Symphony No. 3*
Beethoven *Symphony No. 6*
Mendelssohn "Scherzo" from *A Midsummer Night's Dream*

All four finalists delivered nearly flawless performances. Ivan Hernandez won first place, earning a \$1000 prize and a Gregory Smith mouthpiece. Aileen Razey was the runner-up and earned a \$500 prize and a Gregory Smith mouthpiece. After the competition, the candidates received valuable comments from the judges and had a brief question and answer session. Congratulations to all the participants, and thank you to Gregory Smith for sponsoring the competition.

YOUNG ARTIST COMPETITION

by Jennifer Zimmerer with
Caroline Hartig, coordinator

This year, the Young Artist Competition received 38 applications from eleven countries. The repertoire for the competition included Leonard Bernstein's *Sonata for Clarinet and Piano*, Arthur Benjamin's *Le Tombeau de Ravel* and Antonio Fraioli's *Quattro Pezzi A Giovanni Punzi per clarinetto solo*. The preliminary round judges were: Thomas Josenhans, (Indiana, USA), Michele Gingras (Ohio, USA) Amatai Vardi (Ohio, USA). After judges reviewed the submitted recordings, twelve people were chosen to move on to the semifinal round at ClarinetFest®: Tiago Batista (Portugal), Benjamin Cummins (USA), Zachary Dierickx (USA), Emily Kerski (USA), Kristen Lauri (USA), Yu-

Rou Li (Taiwan), Jenny Maclay (USA), Jesus Milano (Venezuela), Michael Moy (USA), João Paiva (Portugal), Britnee Pool (USA) and Diana Sampaio (Portugal).

On Thursday morning, the semifinalists competed to perform in Friday's final round. The semifinal round judges were Catherine Wood (Canada), Scot Humes (Louisiana, USA), Maggie Donahue (Florida, USA) Osiris Molina (Alabama, USA) and Maureen Hurd (New Jersey, USA). Six people progressed to the final round: Tiago Batista (Portugal), Benjamin Cummins (USA), João Paiva (Portugal), Yu-Rou Li (Taiwan), Michael Moy (USA), and Diana Sampaio (Portugal).

At 1 p.m. on Friday, August 5, the finalists competed for prizes in the 2016 Young Artist Competition, playing selections from the competition repertoire list for judges Diane Barger (USA), Corrado Giuffredi (Italy), Richard Hawkins (USA) and David Odom (USA).

Joao Andre Paiva was awarded first place, winning a \$4,000 cash prize and a professional clarinet donated by Buffet Crampon. Diana Sampaio was awarded second place and \$2000, and Yu-Rou Li was awarded third place and \$1,000. The Young Artist Competition was generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, and Yamaha.

Born in 1993, João André Oliveira Paiva began his musical studies at the age of 6 with his father and brother who also played clarinet. He began his official studies at the Conservatório de Coimbra with Paulo Vincente, and then attended the Escola Profissional de Música de Espinho where he studied with Luís Carvalho. He is a member of the Orquestra de Clarinetes "Príncipe das Astúrias," ARMAB (Associação Recreativa e Musical Amigos da Branca) and cooperates with the Banda Sinfónica Portuguesa. He is currently a master's student with António Saiote at the Escola Superior de Música e Artes do Espectáculo (ESMAE) in Oporto.

Diana Manuela Teixeira Sampaio was born in 1993, beginning her musical studies at the age of 10 with professor Manuel Moura, later studying with David Silva in the School of Music of Póvoa de Varzim. She then went on to study with Vitor Matos at the Universidade do Minho,



Orchestral Competition winner
Ivan Hernandez at the ICA Awards Ceremony



Young Artist Competition winner João André Oliveira Paiva receives a Buffet clarinet from François Kloc

and with António Saiote at the ESMAE. She was unanimously awarded first prize in the 2015 Louis Cahuzac Clarinet Competition, and is currently a member of the Atlantic Coast Orchestra in Portugal.

Yu-Roi Li is a doctoral student at University of Texas at Austin, studying with Jonathan Gunn. She previously studied with Ixi Chen at the University of Cincinnati, College-Conservatory of Music, and obtained BM and MM degrees at Taipei National University of the Arts, studying with the most prestigious maestro in Taiwan, Wei-Leng Chen. ♦

ABOUT THE WRITERS

Sam Davies is currently earning his DMA in clarinet performance at Michigan State University. He is an active chamber musician and performer in new music ensembles and orchestras at MSU and in Michigan at large. Davies has been reviewing concerts at ClarinetFest® since 2014.

Melissa Morales served as adjunct music education faculty at DePaul University (2015-2016) and clarinet faculty at (The People's Music School in Chicago, Illinois

(2013-2016). She was regular member with the Chicago Summer Opera (2014 - 2016) and currently serves as the Director of Education for the Chicago Symphonic Winds while pursuing her doctorate at the University of Maryland.

Other contributing writers for ClarinetFest® 2016 reports were: Zachary Dierickx, Jessica Harrie, Chastine Hofmeister, Lisa Kachouee, Sarah Korneisel, Jacob Lee, Amanda McCandless, Anna Roach, Rachel Yoder and Jennifer Zimmerer.

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by Keith Koons

Start making your plans now to attend ClarinetFest® 2017 in sunny Orlando, Florida! Mark your calendars for July 26-30, 2017. The conference location is the beautiful DoubleTree Hotel by Hilton at the entrance to the Universal Orlando theme park. The conference will be presented in partnership with the School of Performing Arts at the University of Central Florida.

The ICA is pleased to announce our industry sponsors for ClarinetFest® 2017. Without their generous support, we would not be able to enjoy all of the benefits our conference has to offer. Our most sincere thanks to Buffet Crampon, D'Addario Woodwinds, Rovner Products, RZ Woodwind Manufacturing, Vandoren and Yamaha Corporation of America.

Plans for the conference are rapidly taking shape. The evening concerts will feature the Southern Winds Concert Band, the Ritz Chamber Players string quartet, the UCF Jazz Professors Combo and the Orlando Philharmonic Orchestra, along with internationally renowned soloists. Daytime events will include many recitals, lectures, presentations and competitions. A special concert will feature clarinet soloists with the UCF Percussion Ensemble. The guest artists will be announced soon and posted on the ICA website.

Orlando is world-famous for its theme parks. These include two parks at Universal Orlando Resort (Islands of Adventure and Universal Studios Florida),

Sea World Orlando, and four parks at Walt Disney World (Magic Kingdom, Epcot, Animal Kingdom and Disney's Hollywood Studios). A drive of an hour or two will bring you to the additional choices of Legoland Florida Resort in Winter Haven, and the beaches of the Atlantic Ocean.

The Kennedy Space Center Visitor Center near Titusville provides a unique opportunity to view the launch sites used in the Mercury, Gemini, Apollo and shuttle programs. At the Shuttle Launch Experience, visitors can experience the sights, sounds, and feelings of a shuttle launch. There is a magnificent display of Space Shuttle Atlantis, poised in the air with the payload doors open and the robotic arm extended.

Many attractions are best reached by car. If you arrive to Orlando by air, you can consider renting a car for maximum

flexibility. Our conference hotel is located on the route of the I-Ride Trolley, which provides an easy ride to shopping, dining, and attractions in the International Drive tourist area.

Clarinet enthusiasts who also love good food will find many terrific choices in Orlando! The CityWalk area of Universal Resort will provide many options for before evening concerts at the conference (and also a beverage afterwards!). Numerous fine establishments are found in the "Restaurant Row" area of Sand Lake Road, located a few miles from the conference hotel.

If you are considering spending extra time in Orlando before or after the conference, perhaps the best way to start your planning is to view the website for Visit Orlando at www.visitorlando.com. We look forward to seeing you in Orlando! ♦

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ICA *General Business Meeting*

by Denise Gainey, Secretary

The ICA general business meeting took place at ClarinetFest® 2016 at the University of Kansas Inge Memorial Theater on Saturday, August 6, 2016, at 11:30 a.m. The following is a summary of the annual meeting.

WELCOME BY PRESIDENT CAROLINE HARTIG

Caroline Hartig thanked the artistic leadership team and hosts Robert Walzel and Stephanie Zelnick for their outstanding work in organizing a wonderful festival. At ClarinetFest® 2016, there were 989 registrants, 160 exhibitors and 60 volunteers with a total of 1,149 people in attendance. Caroline thanked the members of the ICA board of directors, which is a volunteer group that meets throughout the year as well as onsite during the annual ClarinetFest®. She introduced the newly elected officers including Mitchell Estrin (president-elect), Denise Gainey (secretary) and Tod Kerstetter (treasurer).

MEMBERSHIP REPORT: EVAN LYNCH

The membership of the ICA is 3100. Recent turnover in the ICA office left

several membership renewals unsent and led to a decrease in membership. To curb this, our new website sends automatic membership renewal notices and there will be a membership drive in the fall, offering a drawing. Canada is at the top of our international list of members (110), with our international membership totaling 650. New membership levels will be offered this fall, including a reduced rate for electronic journal subscription.

TREASURER'S REPORT: TOD KERSTETTER

ICA Treasurer Tod Kerstetter made note of some figures regarding the ICA current financial health. He also mentioned the large number of financial changes that have been made, including a new administrative team, a new publisher for our journal, as well as many other steps taken by the ICA executive board to save money.

The ICA's financial assets as of the beginning of ClarinetFest® 2016 totaled \$204,000. Using estimates of convention registration, festival expenses yet to be paid, August administrative costs, and estimates of August revenues from

advertising and membership dues, Tod estimated that the ICA assets at the end of the financial year would be around \$72,000. Tod was confident that the financial steps taken during the 2015-2016 financial year would continue to make positive steps toward restoring the ICA's financial health, after several years of significant drops in our financial resources.

SECRETARY'S REPORT: DENISE GAINEY

Denise welcomed Michael Rowlett as our new State Chair Coordinator. Twenty-five State Chairs submitted their reports via the online (SurveyMonkey) system set up by his predecessor, Christy Banks. This is an efficient and relatively painless way to collect these reports, and we would like to thank Christy for putting it together.

Most reports show that ICA State Chairs are using direct email or Facebook to keep in touch with members. Many State Chairs take advantage of clarinet events that they host or attend to promote the ICA and encourage others to join. Some State Chairs, including Kelly Johnson (Arkansas), Robert DiLutis (Maryland), Connie Rhoads (Kentucky) and Leslie Moreau (Idaho) send out an electronic newsletter with information on regional festivals and performances. Most send these newsletters twice a year or at the start of school semesters, although Connie reports that she sends her newsletter out monthly. This might be a good avenue for other State Chairs to explore as a way to reach their membership more directly.

Dawn McConkie (Kansas) had the innovative idea of starting an "All-Collegiate Clarinet Choir," which she accomplished with the help of Tod Kerstetter. Many of the State Chairs



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requested more opportunities to connect both with the ICA leadership and with other State Chairs. Michael Rowlett suggested that organizing Skype sessions or encouraging more email communication among the chairs might be a way to achieve this goal.

Many of the State Chairs reported that the ICA office had not been sending membership updates, with the last update generated in mid-October. A few requested specifically that these updates be provided in an Excel spreadsheet. Also, it appears that links to state newsletters that used to appear on the ICA State Chairs webpage are no longer available. These links should be restored to the new page. These issues have been addressed with our new Executive Director Evan Lynch, and are being rectified.

NATIONAL CHAIRS REPORT: STEPHAN VERMEERSCH, INTERNATIONAL REPRESENTATIVE

NEW NATIONAL CHAIRS

South Africa: Danré Strydom
Croatia: Davor Reba
Belarus: Vladimir Skorokhodov
Costa Rica: Lenin Izaguirre
Bulgaria: Bobo Yotzov

CHANGES IN NATIONAL CHAIRS

Canada: Catherine Wood
UK: Sarah Watts
Belgium: Hedwig Swimberghe
Netherlands: Céleste Zewald

Contacts are established with all National Chairs to enlarge ICA membership. The National Chairs deliver names and contacts of possible ICA members, and the International Representative contacts those persons.

YOUNG ARTIST COMPETITION: CAROLINE HARTIG, COORDINATOR

The International Clarinet Association is grateful for the sponsors of the ICA Young Artist Competition. These sponsors include Buffet Crampon, D'Addario Woodwinds, Vandoren, Selmer Paris, Michael Lomax and Yamaha. This year, there were 38 applications from

11 countries. The repertoire for the competition was Leonard Bernstein's *Sonata for Clarinet and Piano*, Antonio Fraioli's *Quattro Pezzi* and Arthur Benjamin's *Le Tombeau De Ravel*. The preliminary round judges were Thomas Josenhans, Michele Gingras and Amatai Vardi. Twelve people were chosen to move on to the semifinal round: Tiago Batista (Portugal), Benjamin Cummins (USA), Zachary Dierickx (USA), Emily Kerski (USA), Kristen Lauri (USA), Yu-Rou Li (Taiwan), Jenny Maclay (USA), Jesus Milano (Venezuela), Michael Moy (USA), João Paiva (Portugal), Britnee Pool (USA) and Diana Sampaio (Portugal). The semifinal round judges were Catherine Wood, Scot Humes, Maggie Donahue, Osiris Molina and Maureen Hurd. The finalists were Tiago Batista, Benjamin Cummins, João Paiva, Yu-Rou Li, Michael Moy and Diana Sampaio. The jury for the final round included Diane Barger, Corrado Giuffredi, Richard Hawkins and David Odom. The first-

place winner was João André Oliveira Paiva of Portugal, the second-place winner was Diana Manuela Teixeira Sampaio of Portugal and the third-place winner was Yu-Roi Li of Taiwan.

ORCHESTRAL COMPETITION: ROBYN JONES, COORDINATOR

This year 11 people submitted recordings for the Orchestral Audition Competition preliminary round, which was judged by Steve Cohen, Anthony Costa and Bil Jackson. The judges invited Christine Bellomy (USA), Matthew Casazza (USA), Ivan Hernandez (Mexico) and Aileen Razey (USA) to advance to the final round in Lawrence, Kansas. The judges for the final round were Jonathan Gunn, Jonathan Holden and Bil Jackson. The judges chose Ivan Hernandez as the first-place winner and Aileen Razey as second-place winner. The candidates received valuable comments from the judges and had a brief question and answer session. Thanks to Gregory



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Smith for sponsoring the competition, and to all the participants for their time and preparation!

HIGH SCHOOL SOLO COMPETITION: JOHN WARREN, COORDINATOR

Thirty entries from around the world were received for the 2016 ICA High School Solo Competition, and a panel of three preliminary judges – Angela Soren, Alucia Scalzo and Michael Rowlett – winnowed this group down to six finalists: Alisha Zamore (Atlanta, GA), Besnik Abrashi (Flower Mound, TX), Maria Gomes (Santa Combo Dao, Portugal), Justin Best (West Palm Beach, FL), Antonio Lopes (Vila Real, Portugal) and Elle Crowhurst (Springfield, VA). The repertoire for the competition included Béla Kovács's homages to J.S. Bach and Manuel de Falla for solo clarinet, and Henri Rabaud's *Solo de Concours* of 1901. The jury for the live final round included Cecilia Kang, John Sadak and Timothy Phillips. After much deliberation, first prize was awarded to Antonio Lopes, second prize was awarded to Maria Gomes and third prize was awarded to Elle Crowhurst. An honorable mention was awarded to Alisha Zamore.

RESEARCH COMPETITION: MALENA MCLAREN, COORDINATOR

The 2016 ICA Research Competition preliminary round judges were Jackie McIlwain, Kate Young, Keith Lemmons, Madelyn Moore and Chris Nichols. The finals were judged by Gregory Barrett, Wesley Ferreira and Margaret Donaghue Flavin. The finalists were Daniel Becker, Lindsay Braun, Yasmin Flores, Amy E. McCann, Ron Odrich and Anna Roach, all from the USA. The first-place winner was Ron Odrich, with his presentation "Science in the Art of the Legato." The second-place winner was Yasmin Flores with "Small Gems in the Grand Scheme of Things: The Concertstück and Drei Lieder by Gustav Adolph Heinze." An honorable mention was awarded to Anna Roach with "Uncovering Deon Nielsen Price: A Biography and Case Study of Her Clarinet Works." Thank you to all of the judges for their hard work, and

to all of those who submitted papers for consideration for this year's competition.

THE CLARINET JOURNAL: RACHEL YODER, EDITOR

Rachel Yoder expressed appreciation for the dedicated work of the ICA board and journal contributors, including Music Reviews Editor Greg Barrett, Audio Reviews Editor Chris Nichols, Advertising Coordinator Elizabeth Crawford, Executive Assistant Kathy Chau, Editor Emeritus James Gillespie and all of the regular columnists. The redesign of the journal has been received very positively by our members. The journal moved to a full-color publication with a perfect binding, and layout changes were made with the help of designer Karry Thomas. These changes were made affordable by lowering the page count of the journal and moving some material to *The Clarinet Online* at www.clarinet.org. A change was made to a new printer that was more affordable and offered online proofing services.

Rachel noted several steps taken to ensure the journal's content upholds the high standard we have all come to expect over the past four decades, while continuing to reflect our diverse membership. A set of submission guidelines was created, and a call for submissions to all members via email is now going out regularly. The review process for articles has been formalized with publication decisions made by an editorial board, a process which will continue to be refined in the coming year. Other plans include reviving the "Master Class" column and revising the journal's approach to pedagogy together with new Pedagogy Chair Diane Barger. Member feedback is always welcome on all aspects of the journal, with an online survey about *The Clarinet* to provide a forum for that feedback.

ELECTIONS: JOHN CIPOLLA, COORDINATOR

Every two years, the ICA holds elections for positions on the board of directors, using an electronic voting service in order to broaden the base of voters in the ICA, as well as to facilitate participation of international members. Elections took

place this past spring, with a nominating committee that included one industry person and two members. The results were:

President: Mitchell Estrin 570 votes,
Diane Barger 558 votes
Treasurer: Tod Kerstetter, 1116 votes
Secretary: Denise Gainey 673 votes,
Maureen Hurd Hause 455 votes

HONORARY MEMBERS

Three people were selected to be awarded Honorary Memberships this year: Eddie Daniels, Richard Stoltzman and Luis Rossi. Members are encouraged to review the guidelines for Honorary Membership and submit nomination materials to Secretary Denise Gainey.

CLARINETFEST® 2017

ClarinetFest® 2017 will take place in Orlando, Florida, July 26-30, at the DoubleTree Hotel and Convention Center located across the street from Universal Orlando. Host Keith Koons and his Artistic Leadership Team are hoping that members will come and bring their families, as Universal Studios is very close, as is CityWalk, with dining, shopping and entertainment. An outreach concert will be presented, including a performance at a high school (free admission for area youth) to promote the ICA and educate young people about the organization.

CLARINETFEST® 2018

ClarinetFest® 2018 will take place in Ostend, Belgium, July 6-11. Artistic Director Eddy Vanoosthuyse will be assisted by the family of the late Guido Six.

CLOSING REMARKS:

CAROLINE HARTIG, PRESIDENT

Caroline discussed her wish that our organization become more inclusive of people of all ages, all instruments and all backgrounds, saying "Our spirit needs an update." We all need to work on membership, and the board is doing its best to get more members involved to grow the organization. Caroline reiterated that we have made many positive changes that will bring about exciting changes for our organization. She concluded the meeting by thanking the membership and opening the floor for questions. The meeting was adjourned at 12:55 p.m. ❖

Margaret Thornhill's

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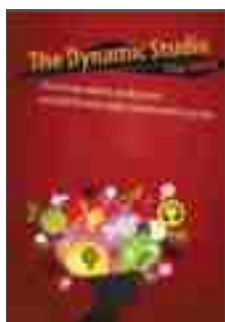


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Reviews

BOOKS

Philip Johnston. *The Dynamic Studio.* The Dynamic Studio Publisher, 2012. ISBN 978-0-9581905-5-8. 288 pp. \$34.99



This review is long overdue, given that this very clever and helpful book was released back in 2012. Philip Johnston offers outside-of-the-box ways to enhance our jobs as music teachers wanting to build

highly successful studios. He points out that aside from technological tools, private music teaching has not evolved much since the 1950s, and it is essential to find ways to encourage the young, musically talented Google generation to commit to taking music lessons instead of moving on to something else or expecting overnight success.

Johnston discusses over 90 different ways to rethink teaching in order to keep students engaged in lessons. He describes ways to shake up predictability and reinvent teaching by offering new components such as “Theory and Pizza” monthly group lessons that engage students intellectually and socially, varied lesson structure, having parents sit in on a lesson, private recitals for repertoire accumulation, tools such as a whiteboard, unconventional scheduling, and most of all, the realization that we can make our studio our own and use any unconventional formula in order to keep students challenged and motivated.

The Dynamic Studio is easily found online and offers resources such as a random rhythm generator, pitch reading drills, manuscript paper, certificates and “Rhythm Bootcamp.” It also includes piano repertoire, but the teaching ideas can work for any instrument.

Although biographical material for Johnston is scarce, he has created a brand for himself and has also authored *Not Until You’ve Done Your Practice*, *The Practice Revolution*, *The PracticeSpot Guide to Promoting your Teaching Studio*, *Practiceopedia* and *Scales Bootcamp*.

The Dynamic Studio can be a bit verbose but entertaining, and the strategically placed words in **bold** make it easy to read. This book is intended to transform teachers into people of action, and the writing style is personalized and friendly. It is designed to inspire teachers to get out there and renew their pedagogy techniques so that students want to stay in the studio. A *dynamic* read, indeed.

— Michele Gingras

Eva Wasserman-Margolis. *Thinking Tone.* 2016. 24 pp. Available at www.evawassermanmargolis.com. \$6.50



tone is addressed by Wasserman-Margolis through a series of short discussions on

Eva Wasserman-Margolis writes, “Remember, we want our performance to leave on ourselves and our listeners the imprint of our tone, our soul.” This holistic appreciation of

the many aspects of tone concept and production. Her earlier book of playing exercises, *Time for Tone*, is complemented by this guide on how to achieve one’s own “Perfect Tone.” She shares the frustrations with equipment that we all go through and puts into print many questions that developing players may be thinking about consciously or unconsciously. She discusses how important a great tone is and offers a sequence of full-color diagrams to “help players conceptualize tone through circles, colors and borders.” This is the perfect book for teachers of beginning and developing players to have on hand for their students; it gives credence to the importance of tone.

— Gregory Barrett

MUSIC

ORCHESTRAL PARTS AND CLARINET STUDIES

Michael Drapkin, editor. *Symphonic Repertoire for the Bass Clarinet*, Volume 4 and Volume 5. Roncorp, 2016. Each volume \$24.00

Those of you who have ever auditioned for an orchestral bass clarinet job are very familiar with Michael Drapkin, who, almost 40 years ago, published the first comprehensive compendium of bass clarinet excerpts titled *Symphonic Repertoire for the Bass Clarinet*.

For those of you who don’t know Drapkin, his resume is impressive: he is an Eastman-trained clarinetist who was formerly bass clarinetist of the Honolulu Symphony Orchestra and has performed and toured with a wide variety of ensembles, from the New York City Opera to his own band, Yiddish Cowboys.

In the years since his first collection of excerpts was published, he has added two additional volumes. But even with these terrific resources, every orchestral bass clarinetist has still had to either own a bass clarinet in A – they exist! – or transpose like a boss. (Oh, and could you please read that in bass clef while transposing? Thanks a bunch. Love, Wagner.)

Well, Drapkin felt our pain and has now published complete parts to some of the thorniest pieces in the orchestral repertoire. In his two new publications in the series, Volume 4 and Volume 5, Drapkin has transposed these parts *in their entirety* so they can actually be read as a substitute for the original sheet music. And for those of you who perform with oppressively dictatorial conductors, rest assured: each of the parts has been play-tested in performance by one of 53 orchestral bass clarinetists on his advisory board, from David Andrik of the Claremont Symphony Orchestra to Amy Zoloto of the New York Philharmonic. Needless to say, the parts are perfect.

Contained in these volumes are complete parts for Mahler symphonies, Wagner operas, Ravel's *La Valse* and *Concerto for the Left Hand*, and Mussorgsky's *Pictures at an Exhibition*, to name just a few. Basically, if it's in the major repertoire, and for bass clarinet in A (or C), for the most part, it's in here.

Of course, there are pieces missing, like Strauss's *Alpine Symphony* and a few others, but these two volumes provide a huge service to bass clarinetists who would rather focus on the music than having to spend valuable brain cycles on transposing.

Thank you, Michael Drapkin. We owe you a huge debt of gratitude.

– Michael Lowenstern

Selected Studies and Exercises for

Clarinet, Book 1. Edited by Ludwik Kurkiewicz. PWM Edition, Kraków, 1962/2016. U.S. distribution by Hal Leonard. \$16.99

The 50 pages of this well-thought-out book are ideal for a clarinetist in the second year of study. Clarinetist Ludwik Kurkiewicz has selected short studies and exercises by Baermann, Beer, Brespant,

Demnitz, Gebauer, Klosé, Lange, Stark and Ungureano and arranged them in progressive order of difficulty. The first 16 selections, six pages of material, are all below the break. Finger exercises are mixed with etude-like pieces. Key signatures are simple, yet there is ample variety in rhythm and articulation to sustain interest and learning. The second half of the book consists mostly of clarinet duets of similar difficulty. The top and bottom parts often contrast the clarion and chalumeau registers.

– Gregory Barrett

MIXED CHAMBER ENSEMBLES

David Bruce. *Gumboots* for clarinet (doubling bass clarinet) and string quartet. 2008. Available through the composer's website or www.billholabmusic.com. Duration: 25' Score and parts \$110.00

This is a moving work of great beauty and vitality that conveys a sense of journey. It starts with searching reflection and travels to jubilation. Clarinetist Todd Palmer and the St. Lawrence String Quartet commissioned and premiered the quintet in 2008. The subject matter is apartheid-era South Africa and the brutal labor conditions of black miners chained together, working in flooded mines. To combat the wet conditions, the workers wore gumboots (Wellington boots), and faced with a ban on verbal communication they developed a language from the patterned sounds of their boots and chains.

Bass clarinet in nearly unison rhythm with viola begins the slow, tender, melancholy Part 1. The other strings join and sustain the expressive, contemplative mood. This is music in no hurry – it provides time for deep thought and feeling. Each member of the quintet shares the task of intoning the sacred melodic line. As the music unfolds, the bass clarinet reaches its highest note with profound intensity, a C-sharp, five ledger lines and a space above the treble staff. Bruce provides an *ossia* for this altissimo section for soprano clarinet. Near the end of Part 1 the clarinetist exchanges bass clarinet (not to be picked up again) for clarinet

and continues in the weave of expressive textures and thoughts with the strings.

Part 2 is a series of five “gumboot” dances that climb step by step to higher and higher levels of defiance, jubilation and enthralling ecstasy. Bruce's use of vernacular folk tropes is wonderfully conspicuous throughout. The first dance begins klezmer-style with pizzicato beats from the cello and sharp offbeats from the higher strings. The clarinet plays a repeated-note figure. With great inventiveness of texture and articulation the music continues, culminating in a rapid, ascending scale in the clarinet and an upward glissando in the cello. Played *attacca*, the second dance ensues at double the tempo of the first with layers of five against eight notes per measure. The complexity brings to mind the Khachaturian *Trio*. Dance 3 sets off with an upper register glissando in the clarinet, propelling this 7/8 movement forward. The music is boisterous and the relative brevity of this dance gives a sense of accelerando to the work as a whole. The listener is in a sense breathless, wondering what will come next. What does come in Dance 4 is a light-hearted essay in hemiola – think of the shuffling of dancing feet in the fantastic rhythmic patterns created. The music skips forward in increasingly embellished and fanciful form. Rushing scales conclude the dance. Dance 5, “Jubilante,” is celebration music in 9/16 with bounding rhythm and sparkling trills in the clarinet. No one can resist the joy of this music and indeed of *Gumboots* as a whole. Check it out!

– Gregory Barrett

Joseph Virgilio. *Notturmo Improvisazione* for bass clarinet, vibraphone and marimba. Forton Music, 2015. €7.50 digital, €10.00 print version.

Well, this piece seemed like a perfect fit for me, as I play a lot of contemporary music on the bass clarinet and my son is a percussionist! Also this piece, while not specifically minimalist, does draw from the genre, especially in the percussion parts, of which my son is a big fan. And indeed the solo bass clarinet part allows for the soloist to improvise – a real and attractive option for me.

This is not a difficult piece for either the percussionists or bass clarinetist and thus amateur musicians could have a lot of fun developing their improvising skills, or they could simply play as written. More-advanced players could also enjoy the freedom to be expansive in their approach to this fun piece.

The composer advises that “the vibes and marimba should feel like altostratus clouds look; the clarinet, like the sun or moon piercing them.” Now, that immediately invited me to take a closer look. You should too!

– Paul Roe

Gary Schocker. *Sonata No. 2 for Flute, Clarinet and Piano.* Theodore Presser, 2016. \$19.99

Reviewing any music by Gary Schocker is always a fun and easy task. He has become one of our staple clarinet composers and the music keeps coming, much to our good fortune.

Gary Schocker (b. 1959) is a stellar and brilliant flutist/pianist/composer based in New York City. Along with a mountain of awards, he won the International Clarinet Association Composition Competition twice, with his first clarinet sonata and his now-famous sonata for two clarinets and piano. I had the unbelievable luck of premiering the latter with the composer on piano and my twin sister on clarinet in New York, where I witnessed his out-of-this-world talent on piano and flute.

Sonata No. 2 for Flute, Clarinet and Piano was commissioned by the Palisades Virtuosi (Donald Mokrynski on clarinet), who have posted excerpts of the work on YouTube. In three movements – “Flip,” “Old Flame” and “Fancypants” – this intermediate-difficulty piece follows the clever, sensuous, humorous, yet traditional model of most of his other clarinet works, so it is sure to be a hit on the concert stage. All parts respect each instrument’s idiomatic characteristics and each movement is relatively short (and sweet). Yet again, Schocker weaves in his great chops as a composer of musicals, a pianist, a flutist and a fan of the clarinet. He has written several (often-played) works including the clarinet, and they are all terrific; *Sonata No. 2* continues this trend.

– Michele Gingras

Ludwig Stasny. *Papageno-Polka*, Op. 55 on motives from Mozart’s opera *The Magic Flute*. Arranged by Kenneth Cooper for clarinet in A (or flute or violin), trumpet, tuba and piano. International Music Company, 2010. \$24.75

Ludwig Stasny (1823-1883) was an oboist and bandmaster who specialized in potpourri settings of famous works, essentially musical mash-ups of popular tunes of the era. *Papageno-Polka* is one such work: an amalgamation of themes from Mozart’s *Magic Flute* in polka style. Originally composed for orchestra, the work has been arranged by Kenneth Cooper and recorded by clarinetist Charles Neidich.

The *Papageno-Polka* is a charming curiosity that has survived from the Romantic era. Its form is standard in construction: introduction, trio and finale. The unusual instrumentation is more polka band than chamber group, though not all polka groups use piano. The key of two sharps is unfriendly – an effort to use the original keys from Mozart’s opera. This fact makes the trumpet part a little tricky. The clarinetist has no such difficulty as the part is for A clarinet, though that makes the work inaccessible to those who only own a B-flat clarinet. The clarinet part exists mostly in the clarion, with an occasional phrase into the altissimo. The tuba has a few awkward leaps into the extreme high register which could be difficult for less-experienced players. The piano part is idiomatic, with logical pedaling recommendations. The edition has extensive biographical and performance notes, including a detailed listing of all of Mozart’s melodies found within.

With a duration of approximately three minutes, *Papageno-Polka* is a quirky and charming piece, perfect for a hodgepodge faculty concert, or something a polka band might try to add as a curious oddity to their repertoire. An overall transposition to a friendlier key or a transposed clarinet part would help its popularity.

– Osiris Molina

SOLO CLARINET

Dejan Despić. *Neun Tänzel Devet igaral Nine Dances* Op. 62 für Klarinette Solo. Brandstätter Yasma Musikverlag,

Köln (BRY-DD-1090, ISMN-979-0-50252-251-3), 2013. www.bry-music.de €14.99

Nine Dances is probably the best-known clarinet composition by the Serbian composer and professor Dejan Despić (b. 1930). It has been performed and recorded throughout Europe, the United States and Canada. It was the obligatory piece in the finals of the 1987 Jeunesses Musicales International Competition in Belgrade, and was one of the optional pieces at the same competition in 2012.

Written in 1976 – 40 years ago! – it was published first by the Association of Composers of Serbia (1977, 1987) and Musikverlag Hans Gerig Köln (1978). The newest edition differs from the former with added bar lines and time signatures, as well as several minor details, such as one accidental (G-sharp) in the sixth dance. According to publisher Brandstätter Yasma Musikverlag, the composer himself prepared the current version, and considers it the final one.

In contrast to previous editions, information on the dedicatee is missing in this one, which will hopefully be corrected in a future printing. The work was dedicated to distinguished Serbian and Yugoslavian clarinetist Milenko Stefanović, honorary member of the International Clarinet Association and European Clarinet Association, who premiered it in Belgrade on March 3, 1977, on his recital in the Great Hall of Kolarac. He was also the first to record it.

Nine Dances consists of nine skillfully written miniatures of different character. Its title is frequently misunderstood; *Nine Dances* is not a folk showpiece. According to Stefanović, the Serbian word *igaral* in its original title was used not in the meaning of folklore, but of children’s playing; it is not [folk] dance, it is playing with the clarinet, musical playing. I’ve never talked with Despić about that, but I suppose that it is his opinion too; it can’t be folklore, because there are no elements of folklore.

A similar opinion is expressed by Canadian clarinetist Milan Milosevic, who is a specialist in ornamentation in the traditional music of Southeastern Europe:

Nine Dances by Dejan Despić has a layered and rather rhetorical

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Berlioz: *Symphonie Fantastique* – 3rd mvt. [43] to [44]

Brahms: *Symphony No. 3* – 2nd mvt. Beginning to m. 22

Gershwin: *Rhapsody In Blue* – Beginning to [2]

Mendelssohn: *Symphony No. 3* – 2nd mvt. Beginning to 1
after [B]; 4 before [C] to 102

Rimsky-Korsakov: *Scheherazade* – 2nd mvt. Cadenza only;
4 th mvt. [I] to [K]

Shostakovich: *Symphony No. 9* – 2nd mvt. Beginning to 32;
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meaning, for it cleverly suggests the number of pieces in which the performer's virtuosity is on display. The composer's intention is presented within the interplay between the instrument as an expressive tool and the skillful performer's use of it. It is not based on or inspired by the actual traditional music from the region.

Academic, composer and conductor Mihailo Vukdragović (Despić's former professor of conducting!) reviewed Stefanović's world-premiere recital, mentioned above. He compared Despić's *Nine Dances* with Berg's *Four Pieces* performed at the same recital:

[Both are] expressionist miniatures with deep lyrical tendencies... [and] are similar in their expressionistic profile and construction. [Through this concert] Stefanović convinced us again of the high technical quality of his performing art; he convinced us of his interest in the meaning of the modern [musical] language.

This is good quality music, highly recommended.

— Andrija Blagojević

CLARINET CONCERTOS

Stephen Dankner. *Concerto for E-flat Clarinet and Orchestra*. 2013. Manuscript score, parts and piano reduction available from the composer. Duration: 14'

Stephen Dankner received his formal education in New York before moving to New Orleans where he spent 30 years with the New Orleans Center for Creative Arts, teaching music and computer literacy. He also served as composer-in-residence with the Louisiana Philharmonic Orchestra. Retired in 2005, he moved to Massachusetts where he continues to compose and serve as music columnist for *The Advocate*, a weekly newspaper. A prolific composer in all genres, his works are melodic, tonal, and richly textured, with a romantic harmonic vocabulary.

Dedicated to Stephanie Thompson, this concerto is a wonderful addition to

the repertoire. The orchestral requirements are modest: 2222/21/timp/hrp/str. The writing is idiomatic and places no unusual demands on the player. A single-movement work of contrasting musical material, its sectional transitions are smooth and the orchestration is sensitive and colorful. The solo line is an integral part of the musical tapestry, is not overly demanding and provides a few cadenza passages. This is a charming work for all E-flat players, well written and immediately audience accessible.

— Robert Riseling

WORKS FOR CLARINET AND PIANO

Gustav Mahler. *Ich bin der Welt abhanden gekommen* — *Five Selected Songs* for clarinet and piano. Arranged by Ronald Kornfeil. Edited and revised by Andreas Ottensamer. Universal Edition, 2015. U.S. distribution by Carl Fischer/Theodore Presser. \$29.95

If you have been touched by songs from Mahler's *Rückert Lieder*, *Des Knaben Wunderhorn* or *Kindertotenlieder*, or even by his non-vocal symphonic works, this collection of arrangements for B-flat clarinet and piano will immediately grab you. Kornfeil's arrangements are idiomatic for clarinet and piano; the editor, Berlin Philharmonic principal clarinetist Andreas Ottensamer assures that. These arrangements capture the intimate quality of the original works for voice and orchestra.

It may interest you to know that Kornfeil has made a similar collection of five songs for flute and piano in collaboration with Berlin flutist Emmanuel Pahud.

— Gregory Barrett

Barton Cummings. *Suite for Contra-alto Clarinet and Piano*. Wiltshire Music Company, 2008. \$10.00

Barton Cummings (1946-2014) was a pioneering tuba soloist early in his career, shifting to a respected career in public school and university teaching and composition. Many university and professional ensembles have performed

his extensive catalog of works, most notably for brass. His affinity for the low instruments undoubtedly led to the composition of the four-movement *Suite for Contra-alto Clarinet and Piano*.

The first movement, "Wool Gathering," is a languid, meandering atonal study in sonority. The clarinet part spans the full range of the instrument, into the altissimo, with minimal piano support. "Capriccio" is a fast, tongue-in-cheek frolic with some obvious technical demands. The last two movements are diatonic and a clear harmonic departure from the first two. The aptly named "Simplicity" is just that, a simple tune in 6/8. The melody traverses the chalumeau/clarion break often, so beware. The last movement, "Tag," is the most satisfying to play, incorporating the ostinato rhythm familiar from Bernstein's "America" (*West Side Story*). The melody is quite fun to play, but a quirky little cadenza spoils the diatonic fun. All of the movements are short and in binary form, with the entire work lasting around 11 minutes.

On a practical note, the piece — especially the first and second movements — requires an instrument in excellent physical condition. The first movement involves slurred runs that ascend up to altissimo D-sharp with quick descents, so the altissimo must function adequately. There are two instances in the fourth movement cadenza that descend to low D, requiring an instrument that descends beyond the standard E-flat. The piano part is smartly written, thin in texture in the low register but with thicker chords in the high register to allow the contra to come through easily. *Suite* is a useful piece for expanding a library or excerpting movements when needed.

— Osiris Molina

CLARINET ENSEMBLES

Ernst-Thilo Kalke. *Swinging Christmas* for clarinet trio. Uetz, Germany, 2013. €13.00

Ernst-Thilo Kalke's *Swinging Christmas* is a three-movement clarinet trio arrangement of three historically rich pieces: "Jingle Bells," "Lasst uns froh und munter sein" (Let us be Happy and Cheerful) — traditionally sung on Nicolas

Call for Honorary Membership Nominees

In accordance with the International Clarinet Association by-laws (Article V, Section 6), a special category of Honorary Membership has 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 31, 2016**, and sent to:

Denise Gainey
Secretary, International Clarinet Association
Associate Professor of Clarinet HC 241
University of Alabama at Birmingham • 950 13th Street South • Birmingham, AL 35294-1260
Email: dgaineyICA@gmail.com

Nominations for Honorary Memberships should include:

1. Printed name of the nominator
2. Nominator's address, phone and email address
3. Name of nominee
4. Nominee's address, phone and email address
5. Biographical sketch of nominee
6. Supporting documentation of nominee's qualifications

WOODWIND QUINTET CDS

This is a small sample of woodwind quintets on Crystal. See web for complete list.



SONI VENTURUM (William McColl, clarinet): **CD251**. Danzi, Quintets op 68, 2 & 3; Taffanel, Quintet in g minor. Sóni Ventorum was active 1961-2001. *"the performers were the country's best"* Amer. Rcd. Guide



MORAN WOODWIND QUINTET (Diane Cawein, clarinet): **CD754**. Murdock, Postcards from the Center; Higdon, Autumn Music; Lieuw-en, Savannah; Heiden, Woodwind Quintet. *"playing is excellent. Well worth exploring"* Gramophone



CAMERATA WOODWIND QUINTET (Eric Ginsberg, clarinet): **CD756**. Quintets by Hétu, Steinmetz, and Iannaccone. *"This is really a top-notch ensemble, and they have chosen great pieces."* American Record Guide

WESTWOOD WIND QUINTET (William Helmers, clarinet): **CD759**. Kosins, Rainbow Sundae (for ww quintet); Tchemberdschi, Concertino; Berger, Quartet; Hartley, Quartet; Piston, Three Pieces (fl, cl, bn); Ripper, Wind Trio. *"The Westwood Wind Quintet offers yet another recorded tour de force."* International Record Review



FATE & FIRE: CD790 Westwood Wind Quintet (William Helmers, clarinet). Welcher, The Moerae & Quintet No. 2; Etlar, Quintets 1 & 2. Some of the best works ever written for ww quintet. *"a most stimulating release"* Fanfare



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NIELSEN Quintet; Hindemith, Kleine Kammermusik; Schulhoff, Divertissement: CD601. Westwood Wind Quintet (David Atkins, clarinet). *"I cannot imagine a better performance than the one given here by the Westwood Wind Quintet"* High Fidelity Magazine

ALEC WILDER Woodwind Quintets 5, 7, 8, 10, & 12:



CD758. Solaris Wind Quintet (Kristina Belisle Jones, clarinet). Wilder, one of the most popular composers of late 1900s, wrote beautiful songs & chamber music. *"Sound and presentation are first-class"* Fanfare



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Eve, December 5 – and “Morgen kommt der Weihnachtsmann” (Santa is Coming Tomorrow), which employs the traditional tune “Volksweise,” commonly known as “Twinkle, Twinkle, Little Star.”

“Jingle Bells” is a familiar holiday tune, and although the other two melodies are traditional German carols, one of them would not be familiar in America, and the other would be considered a nursery rhyme. Perhaps the entire piece could be used as a journey into the historical and cultural element of the holiday season.

This arrangement is very well done. The counterpoint between the three parts has a balance of independent, harmonic and unison writing. If played at the suggested tempo, the arrangements are 2, 2 ½ and 3 minutes respectively. The name *Swinging Christmas* reflects the jazz style requested – the arrangements are meant to be swung, and are very effective if done so. Each movement could easily stand alone.

The rhythms and technical passages are challenging and tricky to put together in ensemble. Three very strong intermediate players with good rhythm would be essential. The range of the first clarinet part extends into the altissimo register (D), but the second and third clarinet extend only to the clarion (A and E respectively), which may indicate that three players of different ability could be put together to play the piece.

This arrangement is worthwhile, enjoyable to play, and an audience would relish the upbeat arrangement of holiday music. The print is large and easy to read. Paper quality is excellent. The score is housed in a laminated cover and each part is in its own paper booklet.

– Alice Meyer

ADDITIONAL NOTEWORTHY PUBLICATIONS:

Jonathan Leshnoff. *Clarinet Concerto “Nekudim.”* Clarinet with piano reduction by the composer. Jonathan Leshnoff Publishing, administered by Theodore Presser Company, 2015. \$24.99 www.presser.com/shop/clarinet-concerto-104165.html

The landmark concerto we heard Ricardo Morales play at ClarinetFest® 2016

available in an edition with piano. Hard to find on the Theodore Presser website; follow the web address given above.

George Frideric Handel. *Hallelujah Chorus from “Messiah”* for three clarinets in B-flat and bass clarinet. Arranged by Daniel Dorff. Theodore Presser, 1990, 2015. \$19.99

No extended range needed on the bass clarinet.

Áskell Másson. *3 Bagatelles* for solo clarinet, *Blik* for solo clarinet and *Sonatina* for clarinet and piano. Editions Bim, Switzerland, 2001. CHF14.00 - 25.00. (nearly the same as U.S. dollars)

See Jane Ellsworth’s CD review of Áskell Másson – *Music for Clarinet in The Clarinet* Vol. 43 No. 3, June 2016. These are beautifully printed editions of music by the Icelandic composer.

RECORDINGS

Time Made To Swing. Joseph Howell, clarinet; Cory Pesaturo, accordion; Max Murray, bass; Ele Rubenstein, drums. Collection of 11 jazz standards by C. Parker, T. Monk, C. Brown, J. McHugh and more. Summit Records DCD 670. Total time 74:00. www.summitrecords.com



Joseph Howell is a clarinetist with a prodigious connection to his instrument and a taste for exploration. This, his second album, reflects solid familiarity

with the history of the jazz clarinet from such early players as Omer Simeon and the idiosyncratic Pee Wee Russell through Buddy DeFranco and beyond. His first album **Jazz Clarinet Now** featured his original compositions and disclosed wide-ranging interests, from funky blues to atonal renderings in homage to composer Milton Babbitt.

Time Made To Swing takes a 180-degree turn with well-known standards, several works from the bebop era and a few lesser-known but harmonically intricate songs of the 1950s.

Howell’s quartet is composed of rising young professionals: Max Murray, acoustic bass; Ele Rubinstein, drums and Cory Pesaturo, an accordionist who has already established himself as one of today’s eminent virtuosos of the instrument. This combination is reminiscent of the Joe Mooney Quartet, an ensemble that in the 1940s could be heard over the radio (AM!) in the New York City area and featured accordionist Joe Mooney and clarinetist Andy Fitzgerald. It was highly regarded for its restrained elegance and economy of statement – attributes often reflected in the Joseph Howell Quartet.

With “On the Sunny Side of the Street” we hear DeFranco’s influence. But Howell pursues his own explorations, the harmonic extensions and sonic density reflecting the influence of John Coltrane. Howell, a great admirer of Coltrane, said he was focusing on the music of that seminal figure during the period when this CD was recorded, which incidentally was laid down in one day in March 2015. There are compelling solos from Pesaturo, Murray and Rubenstein as well.

The longest track, Thelonius Monk’s “Let’s Cool One,” is taken at a medium tempo and all four wend their way through a leisurely and conversational journey. The group always sounds comfortable with each other, especially here. “The Midnight Sun” – by Lionel Hampton, Sonny Burke and Johnny Mercer – is a vocalist’s delight. The clarinetist plumbs the essence of the song through a slow, relaxed tempo with his fine sound doing the heavy lifting. There is sensitive playing from the bass, and nice accordion accompaniment.

Howell's tone has an abundance of attributes – a well-focused center, a fluidity reminiscent of Jimmy Noone and a becoming evenness from the bottom to the acute register. His use of vibrato is sparing and generally occurs at the end of a phrase, providing just enough momentum to keep the sound in motion. Altogether it is a welcome sound, atypical among improvisers.

Bronislau Kaper's "Invitation," written for a 1950s movie with Lana Turner (one of Artie Shaw's many ex-wives), is a song of considerable complexity. According to jazz scholar Ted Joia, it "uses all 12 tones as a chord root at least once." The quartet gives it a propulsive Latin cast. One wonders, though, about the players' allegiance to the song, as some of the harmonic underpinnings (three II–V–I's in descending whole steps) seem lost in modal, Coltrane-like "sheets of sound."

A highlight of the release is a version of Bird's "Confirmation," one of the few Parker heads not based on the changes of a standard. It is set at quarter note = 252, a brisk tempo (the *Charlie Parker Omnibook* has Bird clocking in at 208 bpm). It is a flowing reading by Howell with no impediments and an arresting and thoroughly idiomatic solo by Pesaturo.

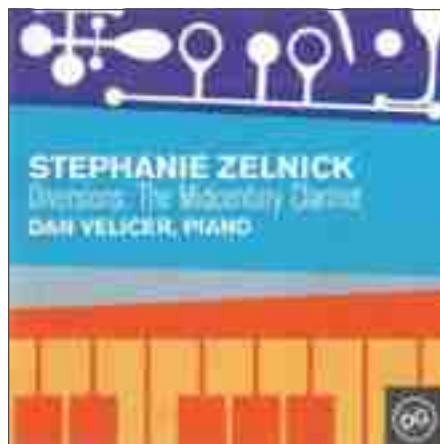
By all means, check out this CD and keep an eye on this multi-talented artist as he enters the pantheon of improvising clarinetists. *Impressive* is the word.

– W. Henry Duckham

Diversions: The Midcentury Clarinet.

Stephanie Zelnick, clarinet; Dan Velicer, piano. E. Schulhoff: *Hot Sonata*; B. Martinů: *Sonatina*, H. 356; F. Poulenc: *Sonata*; D. Milhaud: *Duo Concertant*, Op. 351. Artist produced. Total time 45:23. www.stephaniezelnick.com

Stephanie Zelnick is an associate professor of clarinet at the University of Kansas and is principal clarinet of the Boulder Philharmonic. She was formerly principal clarinet of the Central City Opera for 16 years and has performed extensively as a soloist and chamber musician, playing in renowned venues and festivals throughout the United States and abroad.



Zelnick's newest CD, **Diversions: The Midcentury Clarinet**, captures the spirit and essence of the mid-20th century in this wonderfully curated collection of pieces. Many might be familiar with her first solo CD, **Diaspora**, that was released in 2012. This, Zelnick's second solo compact disc, is a compilation of works for clarinet and piano by 20th century European composers.

The liner notes offer:

The 20th century was indisputably a time of great upheaval, tragedy and change. **Diversions** captures four different musical snapshots from this unique epoch. Francis Poulenc, Bohuslav Martinů, Darius Milhaud and Erwin Schulhoff were all born in the 1890s and embraced writing solo pieces for wind instruments in various incarnations.

Diversions offers the listener a wonderful palette of mid-century clarinet music and provides a perspective into this tumultuous time in culture and history.

The album begins with Erwin Schulhoff's *Hot Sonata*. Schulhoff, a German Jew in a Czech cultural milieu, was brilliant at drawing on a multitude of styles and influences from his diverse background and surroundings. His *Hot Sonata* was originally written for alto saxophone in



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1930 and was arranged for clarinet in 2014 by Nathan Jones. The piece begins with a ragtime-inspired bass line in the piano that sets up the saucy and smooth clarinet melody, which effortlessly dissolves into cascading triplets. The meandering and casual cool that Zelnick achieves evokes the mood and feeling of a street café in France. Her dramatic flair is especially compelling in the sultry swing of the third movement and sparkling technique in the fourth movement. The clarinet's timeless sound fits perfectly with Schulhoff's aesthetic and makes *Hot Sonata* just as effective on clarinet as it is on saxophone.

The three other compositions on this disc are staples in any clarinetist's repertoire. Zelnick's performance of Bohuslav Martinů's *Sonatina* (1956) provides a compelling representation of the elegance and flourish of *Les Six* influences combined with forceful Czech melodies.

The Poulenc *Sonata* (1962) here displays Zelnick's crystal-clear tone and beautifully shaped phrases. The delicate passages of the "Romanza" movement are navigated with seamless legato and are beautifully expressive, yet stylistically fitting. The third movement of the *Sonata* is delightful, with witty interplay between clarinet and piano. Zelnick and Velicer perform this movement with a spirit that was surely intended by Poulenc.

The album closes with *Duo Concertant* (1956) by French composer Darius Milhaud, which according to the liner notes is a "light and energetic romp, filled with South American, jazz, and French influences." Zelnick's vibrant interpretation is purely expressive and allows the music to come alive. Especially beautiful is her treatment of the slow section in the middle of the piece. The plucky character of the beginning is elegantly traded for a sweet and nostalgic lullaby. Each note is shaped with care and warmth so that Zelnick's full range of color effortlessly shines through. The ending is an exciting resolution for the piece, and indeed, the whole album.

Diversions is a very enjoyable CD. The recording quality is fantastic and the clarinet and piano are always well balanced. This album's unique value comes from not only the engaging performances but also from the presentation of these

pieces together. This thoughtful rendering of these important mid-century clarinet works would be an excellent addition to any clarinetist's library.

— Anna Roach

The Captive Nightingale. Elena Xanthoudakis, soprano; Jason Xanthoudakis, clarinet; Clemens Leske, piano. A. Spath: *Alpenlied*; C. Kreutzer: *Das Mühlrad*; H. Proch: *Scheitzers Heimweh* and *Die gefangene Nachtigall*; J. Baptist Wenzel Kalliwoda: *Heimathlied* and *Der Sennin Heimweh*; F. Lachner: *Seit ich ihn gesehen* and *Er, der Nerrlichste von allen*; F. Schubert: *Romanze* and *Der Hirt auf dem Felsen*; J. Sobek: *Meine Heimat*; P. von Lindtpaintner: *Der Hirt und das Meerweib*. Signum Records SIGCD398. Total time 64:50. www.signumrecords.com

The Captive Nightingale, trioKROMA's new release, explores little-known pieces that are thematically similar to Schubert's *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*). The trio provides a solid reference recording for many of these romantic German rarities for soprano, clarinet and piano.

Soprano Elena Xanthoudakis is the driving force behind this disc. Her sparkling, flexible voice gives gorgeous color to the stories. Her research also unearthed many of these previously unrecorded works. Her brother, clarinetist Jason Xanthoudakis, provides the clarinet obbligato, deftly matching his sister's musicianship. Pianist Clemens Leske provides a sensitive accompaniment, though these selections – originally intended for salon performances – rarely give him a chance to shine.

What emerges overall is a disc full of birds, maidens, shepherds and valleys. In short, this is a pastoral music lover's dream. Unfortunately, *Der Hirt auf dem Felsen*, the most famous work in the collection, overshadows the other composers' offerings. Hearing it near the end reminds the listener of what the other tracks aspire to be. Elena Xanthoudakis's performance of Schubert's masterpiece is lovely, showcasing her round sound and



flawless technique.

Of the remaining works, three stand out as gems. Peter von Lindtpaintner's *Der Hirt und das Meerweib* (*The Shepherd and the Mermaid*) is a substantial piece about desire and deception with ample opportunity for word painting. The shepherd, portrayed by the clarinet, is seduced by the mermaid-soprano into the sea and, presumably, his death. The story is gripping and the writing effective.

Another rarity, Heinrich Proch's *Die gefangene Nachtigall* (*The Captive Nightingale*), exudes wistful mourning and gives the musicians plenty of opportunities to showcase their skill. Finally, in *Der Sennin Heimweh* (*The Homesick Milkmaid*) there are great opportunities for interplay between the voices.

The performers provide readings that showcase their masterful sense of ensemble. Unfortunately, this CD is marred at times by its production. In some numbers, the balance between the voices is superb, showcasing a captivating dialogue between the vocalist and clarinetist. *Der Hirt und das Meerweib* is particularly well done. Most tracks, including *Der Hirt auf dem Felsen* and the opening piece *Alpenlied*, suffer from balance issues. The ensemble plays like a well-oiled machine but it is often hard to hear the piano and clarinet lines over the voice. It is as if they recede into the songs' various valleys, and then reappear after the soprano's phrase. This was tested on various speaker systems without improvement.

Overall, this disc's value lies in Elena Xanthoudakis's vocal virtuosity and her dedication to expanding the repertoire.

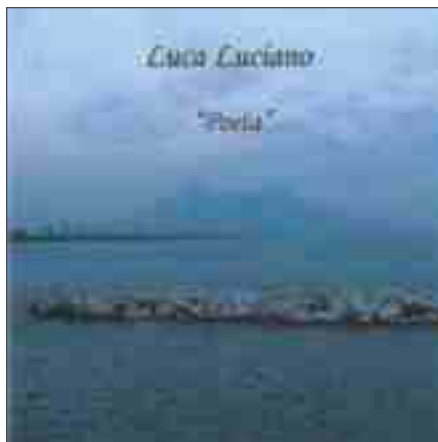
Kroma Editions publishes these unique finds, including some from this recording. Those interested in romantic works for soprano, clarinet and piano will find plenty here, including some new works, to celebrate.

– Jeffrey O'Flynn

Poeta. Luca Luciano, clarinet; Fabio Bartoloni, guitar; Daniella Lucatelle, piano. L. Berio: *Lied*; L. Luciano: *Homage to Puccini*; *Divertimento No. 11* and *Divertimento No. 13* for clarinet trio; *Fantasia* for demi-clarinets; *Homage to Poulenc*; *Fragment No. 6*; *Study on Quarter-Tones*; *Mosquito* for solo clarinet and tape; *Impromptu Variations on the Stravinsky Three Pieces*; *Divertimento No. 12* for solo clarinet and prerecorded instruments; *Two Miniatures* for guitar and piano. Artist produced. Total time 33:32. www.lucaluciano.com

In his new album, Italian clarinetist-composer-improviser Luca Luciano colors intense lyricism with highly nuanced performance of extended techniques, and weaves together styles and traditions both old and new. The album's title, **Poeta**, was an apt choice. The liner notes tell us that it was "inspired by the etymology of the word 'poet' (meaning 'creator' in ancient Greek)." Most of the tracks have an organic, improvisational structure, and the one track that was not composed by Luciano, *Lied per Clarinetto Solo* by Luciano Berio, uses the direction *improvisando*. **Poeta** is foremost a lyrical *improvisando*.

Luciano shows his devotion to originality by stating in the liner notes that the music has been "informed by an ongoing research on extended techniques, unconventional sound production (and their application on composed and improvised music)." *Fragment No. 6*, located at about the halfway mark, is one of the tracks to highlight the fruits of this research. Luciano introduces the piece by sounding a low drone and singing a simple melody in counterpoint. Later in the piece, he harmonizes the same melody, places it in the upper clarion register and under-blows to produce consonant undertones that move parallel to the melody. This section concludes with a fantastic multiphonic



structure made by fingering a long B and trilling with the right index finger.

Fantasia for Demi-Clarinet continues the pioneering tradition of William O. Smith, who, drawing inspiration from the *aulos* players of ancient Greece, took his clarinet apart at the middle, put a mouthpiece on the lower joint, then proceeded to play both joints at the same time. Luciano plays one demi-clarinet at a time: the track is divided in the liner notes into "lower joint" and "upper joint." The shortened bores make for some intriguingly out-of-tune melodies and alien timbres, but *Fantasia* also highlights the limited nature of the demi-clarinet. Most of the gestures Luciano performs on either joint are trills or tremolo variants. However, by using the throat-tone key work on the upper joint, he achieves a greater degree of freedom.

Another unconventional highlight is found in the shortest track, *Mosquito* for solo clarinet and tape. The tape part features Luciano playing the clarinet sans mouthpiece and buzzing into the barrel (clari-trumpet, anyone?). This technique allows the player trombone-level glissando abilities, something Luciano takes full advantage of with his imitation of a buzzing mosquito. Above this, slap-tongued sounds – sometimes pitched, sometimes non-pitched, sometimes with multiple pitches – are punched into the texture, making for a short, sweet homage to the infamous insect.

As an introduction to the album, Luciano has chosen his *Homage to Puccini*, inspired by the Act III prelude from *Tosca*. The small amount of singing while playing foreshadows the organic inclusion of extended techniques that occurs throughout the album. He also includes



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his *Homage to Poulenc*, reworking themes from the clarinet sonata, and *Impromptu Variations on Stravinsky's "Three Pieces."* Of these three homage works, the *Impromptu Variations* retains its original identity and form the most. Luciano's own identity, so replete with beautifully-turned lyrical phrases, is mostly absent. The *Impromptu Variations* also contains Luciano's boldest move: harmonizing Stravinsky (though only in the first of the *Three Pieces*). Also included on this album are two studies on quarter-tone and microtonal techniques that are a part of his "Introductory Method to Extended Techniques."

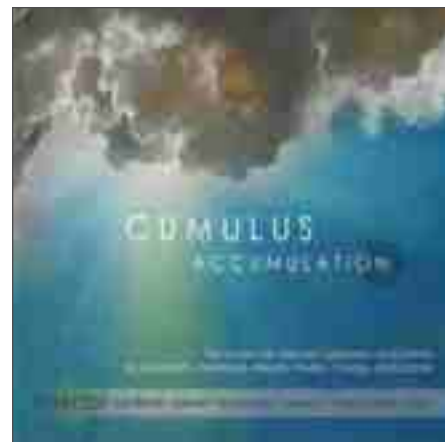
In the three divertimenti (Nos. 11, 12 and 13) peppered throughout the album, Luciano gives us spirited clarinet trios recorded in multiple tracks by Luciano himself, which are propelled by various Latin and Caribbean rhythms. No. 12 concludes the album (bonus track notwithstanding) on a somber note, though it also rewards the listener by having the richest multi-clarinet texture on the album.

— Derek Emch

Cumulus Accumulation. Trifecta! (Lori Baruth, clarinet; David Oyen, bassoon; Chialing Hsieh, piano). M. Zanter: *Cumulus Accumulation*; W. Y. Hurlstone: *Variations in G Minor*; N. Galbraith: *Aeolian Muses*; C. Weait: *Reverie and Revelry*; A. Wilder: *Suite No. 2*; M. Young: *Capriccio*. Artist produced. Total time 57:10. www.trifectaensemble.com, iTunes and CD Baby

Most of us can likely recall afternoons lying comfortably in a grassy field, staring up at the sky and watching ever-shifting white figures moving through a sea of blue. The collection of works titled **Cumulus Accumulation**, a compilation of trios for clarinet, bassoon and piano, provides a similarly diverse potpourri of encounters, and an equally enjoyable and captivating experience.

This is the debut album for Trifecta!, whose members are all on the faculty at Morehead State University in Kentucky. Lori Baruth has served as principal clarinet



with a number of orchestras, including the Huntington and Westerville symphonies and the Music Festival of Lucca, and is an active recitalist and teacher. Performances in the Springfield, Columbus, Roanoke and West Virginia symphonies are among David Oyen's credits. Chialing Hsieh is active as a soloist and collaborative pianist, performing recitals in Europe, North America and Asia.

Mark Zanter's *Cumulus Accumulation* is one of several works commissioned by Trifecta! for this CD. A member of the theory/composition faculty at Marshall University (West Virginia), Zanter's interests lie in creating pieces that reflect "the interaction of observations, intuition and processes." In *Cumulus Accumulation*, textures build and transform as the work emulates the perceptions of cloud growth and change through time. Trifecta's interpretation is varied and successful. Baruth and Oyen are particularly effective in creating a range of subtle sonorities and capturing dramatic shifts in mood.

The highlight of this disc is Nancy Galbraith's *Aeolian Muses*. This work, commissioned by Trio Neos in 1993, is both longingly expressive and rhythmically energetic. The trio displays breathtaking artistic sensitivity in this performance. Lyrical passages are woven gracefully, with warm sonorities and supple legato as each artist moves through the work's varied demands.

Alec Wilder's *Suite No. 2 for Clarinet, Bassoon and Piano* is a five-movement work written for bassoonist Bernard Garfield and first performed by the Academy Trio (Garfield, clarinetist Anthony Gigliotti

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and pianist Amelia Gigliotti). The movements explore different combinations of the instruments, and are notable for their mixture of classical and popular harmonies. The second and fourth movements (each written for one solo instrument with piano) afford Baruth and Oyen particular opportunities to shine. Baruth plays with a rich, focused tone and reliable control in the unaccompanied opening of the *Espressivo e rubato* second movement, weaving long phrases that span the clarinet's registers.

The artists in Trifecta! are well matched. Performances are strong and marked in particular by good balance, clear textures, confident intonation, and a wonderful sense of blend. The artists are well attuned to each other's musical sensitivities. Interplay among the members of the group adds additional layers of interest and subtlety to their interpretations of these works.

The repertoire included on **Cumulus Accumulation** is well chosen and diverse. I would recommend any of these works

ICA ANNOUNCEMENT

2017 Young Artist Competition

Coordinator: Mitchell Estrin (mestrin@ufl.edu)

Deadline: Friday, April 1, 2017.

Repertoire:

- Robert Schumann – *Fantasiestücke*, Op. 73
- Meyer Kupferman – *Soundspells Fantasy* for clarinet solo
- Eugene Bozza – *Concerto* for clarinet and chamber orchestra or piano

Prizes:

First prize – \$2500 USD, a professional clarinet donated by Yamaha Corporation and a 30-minute solo recital at ClarinetFest® 2018

Second prize – \$1000 USD and a Classical Limited B-flat professional model clarinet donated by Royal Musical Instruments and designed by Yuan Gao

Third prize – \$500 USD and professional model mouthpiece to be announced

The Young Artist Competition is generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, Yamaha and Royal Musical Instruments.

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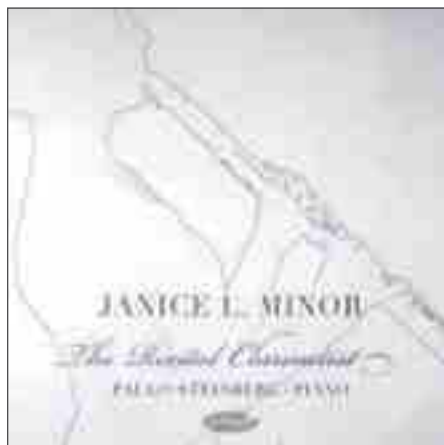
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to those who might be interested in exploring this particular chamber music configuration. I look forward to future efforts of Trifecta!, and forecast continued success for this trio of artists.

— Thomas Josenhans

The Recital Clarinetist. Janice L. Minor, clarinet; Paulo Steinberg, piano. H. Baermann: *Adagio* (from *Quintet*, Op. 23); E. Cavallini: *Adagio & Tarantella*; G. Verdi: *Andante* (from *La Forza del Destino*); J. Küffner (att. to C. M. Weber): *Introduction, Theme & Variations*, Op. 32; R. Schumann: *Fantasy Pieces*, Op. 73; J. Mouquet: *Solo de Concours*; H. Rabaud: *Solo de Concours*, Op. 10; I. Stravinsky: *Three Pieces for Solo Clarinet*. Summit Records DCD 645. Total time 49:00. www.summitrecords.com



Janice Minor's **The Recital Clarinetist** is a complete recording of the works in Ben Armato's 1972 collection by the same name published by Carl Fischer. Minor dedicated the recording to Ben Armato (1929-2015), her former teacher at State University of New York–Purchase, who was clarinetist of the Metropolitan Opera Orchestra from 1953 to 1988. Additionally, she dedicates the work to the “legacy of all [her] wonderful mentors” who include Clark Brody, Robert Marcellus, Larry Combs, John Bruce Yeh and Ronald de Kant, according to her comprehensive website, www.janicelminor.com. Minor includes a tribute to her mentors hidden beneath the CD in the jewel case. A “passionate educator,” Minor

includes detailed information about each work in the liner notes, shedding additional light on these pieces that are in the standard clarinet repertoire and frequently taught in the studio.

Janice Minor's overall playing consistently provides a wonderful model of these often-studied works. The recording begins with Baermann's *Adagio*, a piece that was erroneously attributed to Wagner for many years. Her lyrical approach is exemplary, and her devotion to her mentors is evident in her phrasing and subtle approach. Her tone sparkles with lots of depth and ring throughout this recording. Cavallini's “Tarantella” section is spirited and energetic, providing an excellent model of clean technique and articulation. The Verdi is dramatic and well-paced, and rubato is tastefully employed and coordinated with piano. Paulo Steinberg is a most capable pianist and there is superb collaboration between soloist and accompaniment. Minor's playing during both the Baermann and Verdi feels very committed and inspired. Moments of intonation discrepancy are noted here and there.

It is a pleasure to hear the *Introduction, Theme and Variations*, a less-familiar work as compared to the other warhorses in this collection. According to the liner notes, this work is not by Weber but instead by German composer Joseph Küffner and originally scored for clarinet and string quartet. Minor is up to the technical and musical challenges provided. In each athletic variation, the theme is ever-present. Schumann's *Phantasiestücke* are deceptively difficult. Where the other works in Armato's *The Recital Clarinetist* feature the clarinetist in a soloistic role, the *Phantasiestücke* require such ebb and flow – true chamber music between clarinet and piano. The synchronicity between the voices is the true challenge here, and it is accomplished well. Minor notes that Armato's edition of the Schumann includes two versions of the piano part: one for playing the work with the originally intended, darker A clarinet and one with the more standard B-flat clarinet.

The recording sensibly maintains the order of Armato's edition, so the final work is Stravinsky's *Three Pieces*, the most modern work and the only

unaccompanied solo of the group. Minor's offering of Stravinsky is well executed and her phrasing is beautifully paced.

These pieces, mainly major works in the clarinet repertoire, have individually been recorded elsewhere, but it is a fine resource to have the entire collection, expertly played, in one disc. A noble homage to teachers and teaching. Mission accomplished!

— Gail Lehto Zugger

Wild Exotic Dances. Robert Walzel, clarinet and bass clarinet; Steven Glaser, piano; Scott Walzel, bassoon; Texas Clarinet Consort (James Gillespie, Raphael Sanders, John Scott, Doug Storey, Robert Walzel and Gary Whitman). Music for clarinet by James Scott Balentine: *Nine Wild Exotic Dances* (cl/pno); *March, Strathspey and Reel* (cl/pno); *The Charlie Effect* (cl/bs cl/pno); *In a Bright Room* (cl/bsn); *The Ghost of Eric Dolphy* (clarinet ensemble); arrangements by J.S. Balentine for clarinet ensemble: *Monk, Through a Glass Darkly, Three Spirituals, A Toot in Ninesia*. Albany Records TROY1547. Total time 57:30. www.albanyrecords.com



Composer James Scott Balentine, a professor of music at the University of Texas at San Antonio, is one among many shining stars on this CD. His music provides the listener with well-crafted compositions and arrangements that are interesting, fun to play, and intriguing. Using a variety of compositional techniques, Balentine employs jazz, ethnic

dance rhythms, folk music, musical clichés, and tonal and atonal languages.

The opening piece, *Wild and Exotic Dances*, was commissioned by Robert Walzel for a performance during ClarinetFest® 1999 in Ostend, Belgium. I was present at that performance. Who can forget the hospitality of the late Guido Six and the Claribel Belgian beer! This is a toe-tapping piece inspired by folk music and dance from Europe, South America and Native America. The nine movements are quite short and provide a wide variety. Walzel performs these movements with considerable acumen and style. Steven Glaser deserves equal kudos for his artistry. He provides Walzel with an incredible pianistic accompaniment on this disc.

The next set, *March, Strathspey and Reel*, was commissioned for ClarinetFest® 2003. If you're a fan of *The Thistle and Shamrock* hosted by Fiona Ritchie on National Public Radio, you will love this piece, especially the cleverly composed *Reel*. These pieces provide the listener with a bit of Celtic flavor.

The Charlie Effect is indeed rhythmic and playful. Elizabeth Crawford – a former student of mine – commissioned this for the 2004 ClarinetFest® in Baltimore.

In a Bright Room is a duo commissioned by Robert Walzel and his brother Scott. Both performers display not only impeccable technique and intonation but also a wonderful blend of style. Great piece!

The final pieces rely heavily on blues and jazz influences: *The Ghost of Eric Dolphy*; *Monk, Through a Glass Darkly*; three spirituals – *Go Down, Moses*; *De Blin' Man*; and *Nobody Knows* – and a very clever arrangement for ClarinetFest® 1996 in Paris, *A Toot in Ninesia*. These pieces are performed by the Texas Clarinet Consort and even though it is jazzy, this group is "tight." The soprano clarinetists are James Gillespie, Raphael Sanders, John Scott and Doug Storey, the E-flat clarinetist is Robert Walzel, and Gary Whitman is on bass clarinet. They really swing! Highly recommended!

In regard to the sheet music for these compositions and arrangements, *A Toot in Ninesia* and *In a Bright Room* are published by Cimarron Music. All other works are published by Guildhian Music.

– Robert Chesebro

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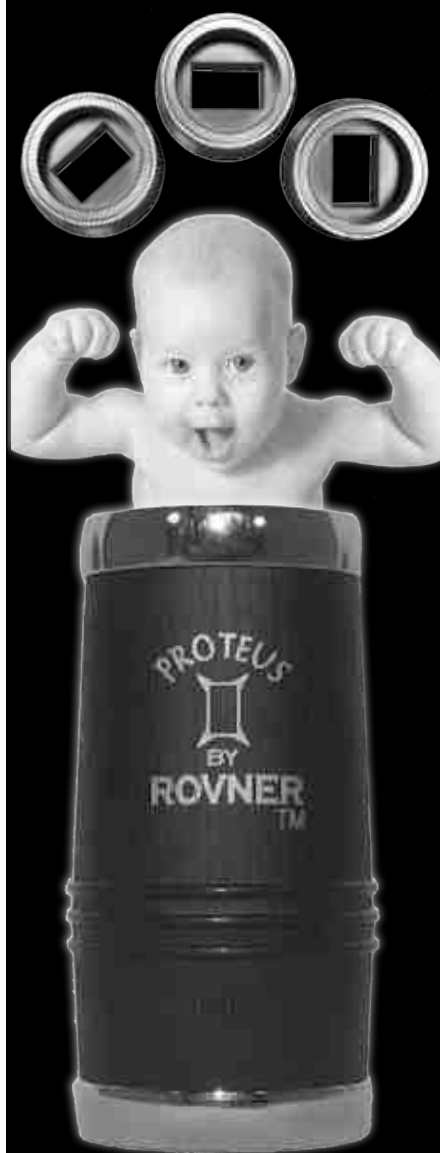
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A Mozart Soirée. Colin Lawson, clarinet and basset horn; Michael Harris, clarinet and basset horn; Timothy Lines, basset horn; Barnaby Robson, basset horn; James Maltby, clarinet; Hannah Sandison, soprano; Rose Setten, soprano; Timothy Nelson, bass. W.A. Mozart: *Divertimenti in F*, K. 439b, Nos. 3 & 5; *Three Transcriptions from Le nozze de Figaro*; *Six Notturmi*, K. 346, K. 436-439 & K. 549. Clarinet Classics CC0069. Total time 64:51. www.clarinetclassics.com



It was not so many years ago that recordings featuring a basset horn trio were somewhat of a rarity, as was the instrument itself. That the basset horn continued to have any sort of existence at all was undoubtedly due to its inclusion in three of Mozart's enduring works: the *Serenade*, K. 361; *Die Zauberflöte*, K. 620; and the *Requiem*, K. 626. Mozart had a great fondness for the particular sound of the basset horn, and used it in a number of smaller settings, what we might term "occasional music" or *Hausmusik*. Also, several of Vienna's leading basset horn players and makers were Masonic brothers of Mozart. While Mozart's basset horn music is clearly exceptional and unique, it may come as a surprise to learn that basset horn trios were somewhat popular at the end of the 18th century. Mozart's pieces stand at the pinnacle of a fairly substantial basset horn trio repertory, comprised of original pieces by lesser composers and numerous operatic transcriptions, often circulated or published anonymously.

This is the background to **A Mozart Soirée**. Music is drawn from these various sources: pieces composed for musical evenings at the house of Baron von Jacquin, whose friendship Mozart greatly valued; pieces composed for the touring basset horn trios; some music written for Masonic use; and some operatic arrangements. The five *Divertimenti* for basset horn trio were originally published in a variety of other arrangements, the two clarinet/bassoon version being the most widely known. Early sources simply mention 25 various pieces for basset horn trio. It was left to later publishers to arrange these into the familiar divertimento movements. Anton Stadler, Mozart's friend and clarinetist, is known to have played these on tour. Speaking of Stadler, he composed a number of basset horn trios, one movement of which is included here. It is admirably written for the instrument, if not compositionally at the level of Mozart. *Six Notturmi* were undoubtedly written for musical evenings at the Jacquin house, blending together a clarinet/basset horn ensemble with three voices. The Masonic works, written for the lodge's rituals, are certainly impressive works, with their solemn character previewing the rites of initiation found in *Die Zauberflöte*. On the lighter side, most basset horn trio discs include some operatic transcriptions, arrangements being a valuable way to circulate popular melodies in Mozart's time.

Colin Lawson, Michael Harris and Timothy Lines are all top-level British players, experienced on both period and modern instruments. Lawson has also established an enviable reputation as a clarinet scholar, as well as being director of the Royal College of Music in London. The performances are excellent, leaving nothing to be desired in terms of execution, balance and intonation. Compared to other period instrument performances, I would characterize these as somewhat intimate and chamber-like. The singers sound young and fresh, and it is revealing to learn that Mozart himself preferred quite young singers in his operatic productions. One photo in the CD booklet is priceless. It shows during a recording of a *Notturmo* the three singers standing casually with their water bottles and coffee drinks, while two of the three clarinetists are working

(frantically?) on adjusting their reeds on the mouthpieces. Oh, to be a singer and just do it! This CD is recommended for its beautiful playing, some unusual repertory, and the informative notes, uncredited but likely written by Lawson.

– David Ross

RECENT ARRIVALS

In response to ICA member feedback, the executive board and editorial staff have worked together to alter the organization's approach to audio reviews. The "Recent Arrivals" digest will be discontinued in order to conserve publication space and increase the number of discs reviewed in print. Additional audio reviews will be published at The Clarinet Online (www.clarinet.org/tco), in an effort to review each submission received.

Dreamsongs. Sean Perrin, clarinet and marimba; Rob Maciak, vibraphone and

marimba. P. Glass: *Truman Sleeps and Opening*; C. Corea: *Children's Songs Nos. 1-7, 9-11 and 15*. Artist produced. Total time: 28:19. www.seanperrin.ca

Tempo de Outono. Nuno Pinto, clarinet; Elsa Silva, piano. J.P. Oliveira: *Hokmah*; C. Azevedo: *Tempo de Outono*; P. Amaral: *Etude I-Sur La Permanence du Geste*; F. Lapa: *Das Margens da Luz*; M. Azguime: *Le Bleu Profond* and *Son a ta Demeure*. Artway Records AWR 016 001. Total time: 67:46. www.artway.pt

Portraits of Columbia. Jose García-Taborda, clarinet; Ana María Orduz Espinal, piano. L. Cardona: *Melodía triste*; O. Rangel: *Scherzo*; L.A. Calvo: *Adiós a Bogotá* and *Intermezzo No. 1*; P.M. Pino: *Fantasia sobre motivos colombianos*; A. Mejía: *Candita*; R. Velasco: *Dos caminos* and *El mico negro*; H.F. Neuman: *Serenata*; J.O. Muñoz: *Como Pa'desenguayabar*; L.C. Figueroa: *Remembranza* and *Colombianas No. 2*; G. Videal: *Romanza* and *Melodía*; L.E. Bermdez: *Doble Cero*. Artist produced. Total time: 55:00. www.orduz-garcia.com

Cohler Plays and Conducts Weber.

Jonathan Cohler, clarinet and conductor; Franz Liszt Chamber Orchestra; Rasa Vitkauskaitė, piano. C.M. von Weber: *Concertino in E-flat Major*, Op. 26, J. 109; *Concerto No. 1 in F Minor*, Op. 73, J. 114; *Concerto No. 2 in E-flat Major*, Op. 74, J. 118; *Der Freischütz*, Op. 77, J. 277; *Oberon*, J. 306 and *Polonaise brillante* (arr. F. Liszt), Op. 72, J. 268, S. 367. Ongaku Records 024-126. Total time: 79:46. www.ongaku-records.com

New Music for Clarinet...Another

Look. F. Gerard Errante, clarinet, bass clarinet and tenor saxophone; Nyle Steiner, EVI; Lee Jordan-Anders, piano; William Albright, piano. W.O. Smith: *Solo for Clarinet with Delay System* and *Asana*; V. Ussachevsky: *Four Studies for Clarinet and EVI*; A. Hailstork: *A Simple Caprice*; D. Wilson: *Piece for Clarinet "Alone"*; F.G. Errante: *Souvenirs de Nice*; S. Hodgkinson: *The Dissolution of the Serial*. Ravello Records RR7941. Total time: 60:25. www.ravellorecords.com

AUDIO NOTES

by Christopher Nichols

It was a pleasure to meet many recording artists and reviewers at ClarinetFest® 2016 in Lawrence, Kansas, this summer. I enjoyed finally associating the many faces and live performances with emails and recordings! After a review of this year's festival program, I noticed that certain ensemble combinations have become increasingly popular, such as the combination of flute and clarinet with or without piano. The predominance of this particular medium is in no small part the result of recording, commissioning and arranging projects by the Webster Trio and Buyse-Webster Duo.

Formed in 1988, the trio has always included flutist Leone Buyse and clarinetist Michael Webster. Over the years, Beveridge Webster (Michael's father), Martin Amlin, Katherine Collier and Robert Moeling (current) have served as pianist.

The trio's five recordings have garnered critical acclaim in these pages and from publications such as *The Instrumentalist*, *Fanfare*, *Flute Talk*, *American Record Guide* and *Gramophone*. As a duo, Buyse and Webster have appeared on four other recordings. Webster Trio Japan, with pianist Chizuko Sawa, toured Japan numerous times between 1990 and 2009 with occasional appearances in the United States, most recently at ClarinetFest® 2010 in Austin, Texas.

A significant aspect of the trio's mission is to expand and promote the repertoire for flute, clarinet and piano through commissions and transcriptions. Commissions and dedications include trios by Brett Abigayña, Martin Amlin, Anthony Brandt, Toshi Ichianagi, Robert Sirota, Kurt Stallmann and Richard Toensing, as well as duos by Arthur Gottschalk and Dan Welcher. In 2000 Buyse and Webster helped to found the

Flute/Clarinet Duos Consortium, which has commissioned compositions by Libby Larsen, Derek Bermel, Valerie Coleman and, most recently, Pierre Jalbert. Twelve of Webster's trio arrangements (music by Bizet, Brahms, Debussy, Dvořák, Fauré, L.M. Gottschalk, Husa and Mozart) have been published by International Music Company, Theodore Presser Company and Schott International. Additional arrangements (Brahms, Grieg, Puccini and Schubert) are slated for release by Presser. Further information is available at the trio's website: www.webstertrio.com.

The Webster Trio's most recent disc for the Crystal Records label, **American Webster**, is almost entirely the result of the aforementioned commissioning activities. Libby Larsen's *Barn Dances*, the first work commissioned by the Flute/Clarinet Duos Consortium for premiere in 2001, opens this disc. As implied by its title, each movement references



a particular dance step used in cowboy dances. Buyse, Webster and Moeling provide the requisite rhythmic energy demanded by Larsen's compositional style in this convincing performance.

Sirota's *Birds of Paradise* dates from 2008 and is a tribute to 20 years of marriage and music-making by Leone Buyse and Michael Webster. As the title implies, the flute and clarinet imitate the sounds of

birdsong found in paradise with ample grace notes, athletic wide leaps and flutter tonguing. In the liner notes, Sirota specifically mentions two locations of inspiration: a bird sanctuary in Singapore and the woods surrounding his home in coastal Maine. Each evokes for him a sense of wonder, peace and communion with God. The subject matter, paired with Sirota's occasional choice of unison scoring, is at times reminiscent of Olivier Messiaen's *Quatuor pour la fin du temps*.

Brandt structures his *Round Top Trio* in three sections. It opens in a brash and tense manner, with a musical argument between the flute and clarinet. This settles into the middle section, which contrasts the opening with a tranquil atmosphere. Gradually, fragments of the opening material transition the piece back to its initial character. The work concludes with a terse, forceful statement of the main theme.

Richard Toensing's *Children of Light* draws heavily from the theology, language and music of the Orthodox Christian

Church. Four of the five movements refer to specific aspects of liturgical life. Toensing alternates instrumentation throughout the composition; the outer movements are for the full trio, framing solo and duo inner movements.

In "Dawn Processional," Webster's *sotto voce* control is exceptional in chant-like phrases with the utmost intent. This is juxtaposed with contrasting birdsong in the flute and piano, ultimately joined by the clarinet. "Song of the Morning Stars," a duet for clarinet and piano, treats the instruments as contrasting emotional states: joy in the clarinet and serenity in the piano. "The Robe of Light," for flute and clarinet, draws its title from the liturgy of Baptism. Toensing symbolizes the descent of the Holy Spirit with tremolos and fluttering passages, which ultimately settles into a final unison. Buyse and Webster display exceptional intonation, blend and ensemble.

"Golden Rain" is set for flute alone and is the sole movement without an Orthodox reference. According to the liner notes, this movement "is the fulfillment of the composer's long desire to write a short virtuoso work for solo flute." Buyse meets Toensing's roudades with polished, technical facility and clear, sparkling articulation. The final movement, "Phos Hilarion" or "O Gladsome Light," quotes an ancient Kievan chant used for vespers and creates a serene atmosphere. The chant tune is heard in the flute and the clarinet. The piano accompanies with bell-like passages, which gradually diminish into silence to conclude this work in a reflective manner.

Paul Schoenfeld's *Sonatina* is the sole work on this disc not commissioned or dedicated to the Webster Trio, but rather by the Minnesota Commissioning Club for the 50th anniversary of Sam and Thelma Hunter. The composer was close with the Hunter family and stated that "almost every aspect of the *Sonatina* was conceived with the Hunter family in mind." Schoenfeld chose a different genre for each of the three movements: "Charleston," "Rag" and "Jig." Thelma was born in 1924, the year that the Charleston originated. Sam's Irish origin inspired the choice of a jig for the last movement. The selection of a rag for the second



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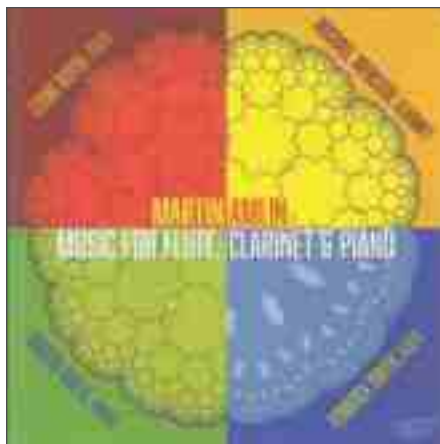
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movement was in honor of a request by Thelma, which the composer suspects was motivated by his ragtime performance activities while residing in Minnesota.

Buyse and Webster are also featured on another recently released disc, **Martin Amlin: Music for Flute, Clarinet and Piano**. An accomplished composer and pianist, Amlin currently serves on the faculty of Boston University's College of Fine Arts. This disc offers a sampling of his chamber works. These provide a snapshot of Amlin's compositional style, which pairs traditional forms with contemporary harmonic elements. See September 2016's *Recent Arrivals* for the complete contents.

Sonata for Clarinet and Piano, commissioned by Michael Webster in 2001, is set in four movements. Amlin chooses a sonata-allegro form for the first movement, "Dialogue," which opens with a "motto theme" found throughout the piece. The second movement, "Homage," uses a rondo structure. The third, titled "Solfeggietto," acknowledges C.P.E. Bach



with virtuosic streams of 16th notes. The fourth movement returns to the material found in the first, develops it and concludes majestically with a final statement of the motto theme. Webster and Amlin create a formidable duo as they execute this work's technical complexities with apparent ease.

Trio Sonatina for flute, clarinet and piano was written for the Webster Trio in

1991 when Amlin served as the pianist. In this work, Amlin chooses harmonic elements from both the distant past and the more contemporary. "Rhapsody" and "Interlude," the first and third movements, create medievalist sonorities with copious parallel fourths and fifths. The second movement, a lively "Scherzo," creates humor through the combination of a twelve-tone row and major seventh sonorities. Amlin closes his work with a lyrical movement titled "Aria."

I strongly recommend **American Webster** and **Martin Amlin: Music for Flute, Clarinet and Piano**. These discs should be of particular interest to flute, clarinet and piano trios looking for new repertoire possibilities. Both discs are well engineered, with excellent balance of the characteristic sonorities of each musician. The performances are artistically masterful. Every phrase is rendered with commitment accompanied by impressive ensemble, blend and intonation. I look forward to future contributions to the discography from the Webster Trio. ♦

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BUZZREED
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by Spencer Prewitt, Kristy Nichols and Eric Salazar

BuzzReed has had an exciting few months! We led a panel discussion at ClarinetFest® in Lawrence, Kansas, with Cal State Fullerton student Joshua Phillips, legendary performer and educator Robert Spring, and Overland Park Civic Band and Orchestra principal clarinetist Stephen Max. The panelists told the story of how they came to love playing the clarinet and discussed the role that the clarinet has played in their lives. Phillips spoke about his excellent work as a student and discussed the many service projects he has led to help promote the clarinet. Max told many interesting stories of his life as a musician, showing how the clarinet has been a large part of his life even though not his primary livelihood. Spring shared many hilarious and inspiring stories and had the audience laughing the entire time. The session highlighted how much each participant loves the clarinet and showed how connected the clarinet community is, regardless of whether the player is a student, enthusiast or professional.

FROM THE BLOG:

Why do I sometimes get a “grunt” sound when I articulate the notes around a high C?

Sometimes just fingering high notes is not enough to get them to respond without an undertone, or “grunt” sound; clarinetists must actually adjust their voicing (throat position) so that they are able to tongue the note with a response that speaks right away. To improve this, try fingering an open G, but overblowing the note to produce an altissimo D – it

may feel like you’re opening your throat and blowing warm air as if you’re just about to yawn. Then try going down the clarinet chromatically, tonguing each overblown note as you go, without using the register key. It’s fun to play “Mary Had a Little Lamb” starting on overblown B-natural (fingering first-line E-natural). As you gain consistency with voicing

these notes without using the register key, try adding it again but keep the same feeling with your throat. If you still have trouble, you might try a slightly harder reed, or try playing the high note with the normal fingering and then releasing the register key, keeping the high note up for as long as possible before it jumps down. Hopefully after trying these exercises, your high notes will respond much better and the grunt will be gone! Let “voicing” help you find your voice!

* * * * *

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Wolfgang Lohff

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Hysterically Speaking...

by Eric Hoepfich

This caricature by the French artist Frédéric Bouchot was published in the satirical journal *Le Charivari* in 1838 as part of “Le Bonnes Têtes Musicales,” a series of lithographs depicting musicians in a variety of amusing ways. The four clarinetists are members of La Garde Nationale, a French militia established in 1789 in the aftermath of the Revolution. The instruments appear to be five-key clarinets pitched in C, the preferred

military instrument in France. The French manner – playing with the reed above – is unmistakable. The caption (“a chord somewhat perfect” or “an imperfect chord”) and their grimaces suggest the quartet is finding it difficult to be in

agreement on intonation, evidently a pun on the meaning of “accord.” The crumpled sheet of music is impossible to decipher and in any case seems to be ignored in their pursuit of more important matters. (Can they even read music???) ♦



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