

The Clarinet

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June 2022



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CLARINET
ASSOCIATION

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The President's Message



Denise A. Gainey

Dear ICA Members,

I hope that you are enjoying a wonderful summer and that you are looking forward to ClarinetFest® 2022 in Reno as much as I am! After three years apart, I think that this particular conference will have great significance to us all on many levels. Medicinal clarinetting! The ICA Board and the 2022 ClarinetFest® artistic leadership team led by Christy Banks have been hard at work preparing for ClarinetFest® 2022 and we hope to see you there June 29–July 3, 2022 at the Peppermill Resort in Reno, Nevada. What are you most excited about as ClarinetFest® returns to meeting in person? Hearing and being inspired by world-class artists? Observing great teachers? Learning new

things from one of many fantastic presentations? Playing in one of the clarinet choirs? Visiting the exhibits to try new instruments and equipment or finding that perfect piece of music? Enjoying the beautiful Peppermill Resort or visiting Lake Tahoe? There is so much to be excited about, so be sure to visit the ICA website or one of our social media pages and share with everyone what you are most looking forward to in Reno – we would love to know!

Another important part of ClarinetFest® is being able to welcome our new Honorary Members and celebrate those inducted as ICA Clarinet Legends. This year we will welcome Paquito D’Rivera and Ted Johnson as Honorary Members and celebrate newly inducted Legends Kalmen Opperman, Artie Shaw and David Hite. Join us for the general business meeting where we will vote on our nominations for next year’s inductees. So many truly great players and teachers past and present have contributed to the development of our organization; the ripples created by them will be felt in our organization for many, many years to come.

Please make sure to take advantage of all the ICA has to offer, including many online and in-person events and opportunities to participate and make your mark on the organization. Thank you all for your membership and your dedication to the ICA and its good work on behalf of clarinetists around the world. Thank you also to our sponsors, our many volunteers, competition coordinators, committee members, the ICA staff, Christy Banks and her ClarinetFest® 2022 Artistic Team, and to my wonderful colleagues on the Board of Directors for your work and dedication in support of the ICA; it is amazing what can happen when a group of people come together with positive goals, ideas and dreams for the future.

I am excited and grateful for the many strides we have made as an organization over the years thanks to the hard work and dedication of our members. We are the ICA... YOU are the ICA. Every single member is important and has something to offer this wonderful organization, no matter whether you’ve played clarinet for 60 days or 60 years (or more!). And now, to quote Kal Opperman, “Next...on to the next.”

Musically yours,

Denise A. Gainey

President, International Clarinet Association

The Clarinet

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If you can't make it to ClarinetFest, you can always find me online at [earspasm.com](https://www.earspasm.com)

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November 1
February 1
May 1

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March 1 (for June issue)
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Letter from the

by Paul Harris



HAPPY BIRTHDAY TO A MONUMENTAL WARTIME WORK: JOHN IRELAND'S FANTASY-SONATA

Next year (2023) will be the 60th birthday of one of my favorite mid-20th century English works, John Ireland's *Fantasy-Sonata*. I thought now would be a good time to write about it, giving you ample time to have a look at it, maybe for inclusion in recitals in its birthday year!

The number of extremely rewarding clarinet works from this period is quite startling and I would encourage you to look at Spencer Pitfield's excellent paper (available online at <https://etheses.whiterose.ac.uk/6040/2/341870.pdf>)

for a very comprehensive list of British works for clarinet and piano up to 1945. There are of course many more wonderful sonatas and sonatinas post-1945, those by Alwyn, Arnold, Cooke, Horowitz, Jacob, Mathius and Ridout among them.

John Ireland was born in Manchester in 1879 and studied with Stanford at the Royal College of Music. He was fascinated by the music of Debussy and Ravel, Stravinsky and Bartók – all quite new at the time, and his own style could be described as a kind of English impressionism but with an occasional “edge.”

He wrote two earlier works that feature important roles for the clarinet: the *Sextet* for clarinet, horn and string quartet (1898) which is said to be much influenced by Dvořák and the *Trio in D* for clarinet, cello and piano (1912–1914). The latter (published by Emerson Edition) is certainly worth exploring and there are at least three excellent recordings available, by Gervase de Peyer on Lyrita, Robert Plane on Naxos and the Riverdale Ensemble on Chestnut Hall Music.

The *Fantasy-Sonata* of 1943, a much later work and virtually his last, is very much an anti-war composition. It is dedicated to Frederick Thurston and was first performed in the Wigmore Hall in London by Thurston and the pianist Kendall Taylor in January 1944 as part of the Boosey & Hawkes contemporary music series. It received very approving reviews including the following from Scott Goddard in the *News Chronicle*:

It will be a welcome addition to the repertoire of music for the clarinet and piano... I have never heard these two instruments so satisfyingly combined, nor did I imagine they could be persuaded (by a mixture of tact and daring) to form such an exciting ensemble.

Praise indeed!

Ireland was in his mid-60s when he wrote the *Fantasy-Sonata*; World War II was then 4 years old and the composer had gone through the unsettling experience of being evacuated from his beloved home on the island of Jersey as the German troops approached. The title borrows from both the tradition of the free-form English fantasy going back to Renaissance times and the much more highly structured sonata form. It is in one continuous movement (lasting about 15 minutes) but written with clearly differentiated sections. Both parts are fairly technically demanding.

Ireland once wrote, “The clarinet is by far the finest wood instrument,” and this becomes clear if you listen to any of his orchestral music which always seems to feature the clarinet prominently. He clearly understood it well, and the arresting opening is a testament to that understanding. After a simple introductory chord of E^b major on the piano the clarinet enters with a melody of extreme plaintive beauty. Those who know the work will recall this melody beginning

Photo courtesy of John Ireland Charitable Trust



John Ireland

Andante moderato ♩ = 66 - 69 approx.

John Ireland *Fantasy Sonata*, bars 1 - 5

Giusto

John Ireland *Fantasy Sonata*, bars 437 - 441

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on an altissimo F and flowing to and fro across the top break a number of times – it takes a little confidence to play but makes for a wonderful start.

The music unfolds with highly characterful writing, full of fascinating melodic transformation (much based on that memorable opening) and very ornate-like virtuosic arpeggiated passages. There is a second subject-like expressive motive (*Tranquillo*) that forms much of the middle section and the work ends in a blaze of rhythmically energetic, almost violent, writing which, when combined with the rather dramatic harmony, reminds us that this is very much a wartime work (see the second example above).

The *Fantasy-Sonata* has appropriately been described as monumental. It is one that audiences are at once drawn into and will not lose their engagement from the beautiful opening to the fortissimo gripping end. There are many first-rate

recorded performances, but maybe most interesting is Thurston and Ireland themselves on the Symposium label (1259), which is a recording of a radio broadcast made in 1948.

I much commend this work, if you don't know it, for both study and performance – it stands tall among all the many fine works coming from U.K. composers in the mid-20th century. ♦

ABOUT THE WRITER



Paul Harris is one of the U.K.'s most influential music educators. He studied the clarinet at the Royal Academy of Music, where he won the August Manns Prize for outstanding performance and

where he now teaches. He is in great

demand as a teacher, composer and writer (he has written over 600 music books and compositions), and his master classes and workshops continue to inspire thousands of young musicians and teachers all over the world in both the principles and practice of musical performance and education.

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Clarínotes

TENERIFE INTERNATIONAL CLARINET FESTIVAL

by Lara Díaz

The fourth annual Tenerife International Clarinet Festival was hosted by the Candelaria city council and took place in Villa de Candelaria, Tenerife (Spain), December 4-6, 2021. The event was organized and hosted by Javier Llopis, professor of clarinet at Tenerife Conservatory and assistant clarinet of the Tenerife Symphony Orchestra. Participants attended from various parts of Spain, the United Kingdom and the Canary Islands. Master classes were taught by Maximiliano Martín, Javier Martínez, José Franch-Ballester, Josep Sancho, Javier Llopis (E♭ clarinet) and Lara Díaz (bass

clarinet). In addition, participants enjoyed workshops by Pier Luigi Bernard, Moisés Évora, José Andrés Sabina, César Cabrera and Jesús Pacheco. Magdalena Dus served as the collaborative pianist from Poland.

The opening concert featured Javier Llopis and local artists accompanied by the Las Candelas Wind Orchestra conducted by Mauro Fariña. Performances by the clarinet faculty took place every day. The final concert was a stunning performance by the festival ensemble of more than 50 participants conducted by Vicente Ferrer.

Presentations were given by Backun, Gleichweit and Royal Global, and a variety of brands and music shops were featured in exhibitions.

Tenerife International Clarinet Festival is an annual event hosted and directed by Javier Llopis, whose work has resulted in the festival achieving international recognition in a short time. The event is made possible by the generosity of Royal Global, Backun Musical Services, Buffet Crampon, Silverstein Works, Selmer, Gleichweit, Emiliano Musical, Mafer, Aurus, Ébano and Ticó.

Candelaria is a paradise by the sea, and all participants enjoyed sunny weather and wonderful cuisine.

For more information on upcoming events, follow the Tenerife Clarinet Festival on Facebook.

Photo by Lara Díaz



Tenerife International Clarinet Festival Faculty



Tenerife International Clarinet Festival Clarinet Ensemble

Photo by Candelaria City Council



by Stefanie Gardner

The International Clarinet Association's first-ever Low Clarinet Festival takes place at Glendale Community College in Glendale, Arizona, January 5-8, 2023. This coincides with the 50th anniversary of the ICA and will be a celebratory event marking the growth of the ICA and the rise of low clarinet enthusiasts around the world.

The planning committee has selected "Community" for the theme of this four-day event, culminating in a performance where festival attendees of all levels will perform together in one

massive low clarinet choir concert in an attempt to break a Guinness World Record. The festival will also feature solo works, chamber music, presentations, master classes, clinics and exhibits with sheet music, instruments, mouthpieces, reeds, ligatures, cases, repair stations and everything low clarinet!

This event is open to anyone who loves low clarinets and wants to spend some quality time with other low clarinet enthusiasts. Come and meet fellow low clarinetists from around the world!

The festival is organized by the ICA New Music Committee and the 2023 Low Clarinet Festival Planning Committee: Jason Alder, Jeff Anderle, Lara Díaz,

Stefanie Gardner, Michael Lowenstern, Marco Antonio Mazzini, Jonathan Russell, Stephan Vermeersch and Sarah Watts.

Glendale is part of the Phoenix metropolitan area and is only a 20-minute drive from Phoenix Sky Harbor International Airport. Accommodations nearby include the Westgate Entertainment District (6 miles from campus and a 10-minute drive) including hotels, restaurants, shopping, and the State Farm Stadium (home to the Arizona Cardinals Football team and the Fiesta Bowl). This entertainment district often hosts large groups for games, conferences, concerts and other large events. The hotels in the Westgate Entertainment District include Hampton Inn, Renaissance Hotel and Spa, Springhill Suites, Aloft, Residence Inn, Home2Suites by Hilton, TownPlace Suites by Marriott, and Tru by Hilton. The plaza has several amazing restaurants, bars, pubs that can accommodate any dietary restrictions and an outlet mall to boot! Glendale Community College, as well as the Westgate Entertainment District restaurants and some hotels, offers free parking.

Festival attendees are encouraged to fly into Phoenix Sky Harbor International Airport (America's Friendliest Airport!). Phoenix weather in January is stunning (average high/low of 68°/45° F), with plenty of things to do and see in Arizona, such as visiting the Grand Canyon, hiking in the beautiful Phoenix Mountain Parks, visiting Sedona (less than 2 hours away), and touring the largest musical instrument museum in the world (MIM), to just name a few.

General questions can be sent to lowclarinetfest@clarinet.org.



Glendale Community College in Arizona

ICA INSTRUMENT DONATION PROGRAM

by Jessica Harrie

During the height of the COVID-19 pandemic, the ICA introduced an instrument donation program. To date, we have received a total of 21 instruments ranging from student models to professional-level instruments. These clarinets were in varied conditions and the ICA has partnered with repair technicians across the United States to bring the instruments back to playable condition. These clarinets are being repaired by Lisa's Clarinet Shop, Mike Lomax of Lomax Classic, Sean Wahl from Buffet Crampon and Glen Sargent from Second Wind Music.

In 2021, the first batch of repaired instruments was donated to the HEAL Center for the Arts in St. Louis, Missouri, and the Love and Hope Music School in City Soleil, Haiti.

In addition to quality student instruments, the ICA received donations of several professional-level clarinets. One of these instruments, a Buffet Crampon R13 B \flat clarinet, was donated by Jack Homer and repaired by Sean Wahl of Buffet Crampon. This instrument was given to 16-year-old clarinetist Icsis Church of Pegram, Tennessee. Icsis plans to go to college and continue studying



Icsis Church

music but did not have an instrument of her own. You can read Icsis's story on The Clarinet [Online].

Another Buffet Crampon R13 B \flat clarinet, donated by Lynn Pettipaw and repaired by Sean Wahl of Buffet Crampon, was sent to Glendale Community College clarinet student Alexis Noland. A student of Stefanie Gardner, Alexis has been playing on a student-level plastic instrument and was unable to afford a



Alexis Noland

professional instrument. You can read Alexis's story on The Clarinet [Online].

We are immensely grateful for the support for this new program thus far and hope that we can continue to help provide instruments for students in need. If you would like to donate a clarinet, sheet music or clarinet accessories as part of the ICA Instrument Donation Program, or if you know a student that would benefit from this program, please contact ICA Executive Director Jessica Harrie at EDO@clarinet.org.



Students at Love and Hope Music School pose with donated instruments.

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

**Feature Article
Review Deadlines:**

August 1 • November 1
February 1 • May 1

**News, Event Reports and
Department Submissions:**
September 1 (for Dec. issue)
December 1 (for March issue)
March 1 (for June issue)
June 1 (for Sept. issue)

Photo by Junghwan Lee

IN MEMORIAM: GARY GRAY

by Michael Drapkin and John Bruce Yeh

It is with great sadness that we note the passing of our beloved mentor Gary Gray. Gary was our teacher when we were growing up in Los Angeles. He helped us through our formative clarinet years and wisely counseled us on our careers and shepherded us through our journeys to Eastman and Juilliard. More importantly, he introduced us to each other, commencing a close lifelong friendship.

In addition to being heard on dozens and dozens of movie scores, it is perhaps his teaching that had the most profound impact. He taught private students like us, and taught clarinet, saxophone and jazz band for many years at UCLA and the Aspen Music Festival.

While our careers led us far away from Los Angeles, we always loyally remained in contact, and like so many, we will carry a part of him around with us for the rest of our lives.

* * * * *

The following are excerpts of tributes to Gary Gray. Please see The Clarinet [Online] (www.clarinet.org/TCO) for the full remembrances.

Gary Boyer, Principal Clarinet, Long Beach Symphony & Hollywood Bowl Orchestra; Clarinet Faculty, Pomona College:

Gary was always a gentleman at work and appreciated his colleagues for their musical gifts but also their humor. ... He had an incredibly sharp, quick wit, usually delivered in quiet asides. If a conductor was asking us to repeat a difficult passage multiple times, I would hear him

remark, "Keep doing it until we get it wrong, huh?" When decent synthetic reeds came on the scene I brought a bass clarinet reed in to work. I said: "Hey Gary, check this out," and played it for him. He remarked; "Wow! Sounds pretty good! What's it supposed to be?" A vintage Gary quip. I put the reed away.

Bil Jackson, former Professor of Clarinet, Vanderbilt University; former Principal Clarinet, Colorado Symphony; 35-year Artist-in-Residence Faculty, Aspen Music Festival:

I first met Gary as a sax jazz fellowship student at the Aspen Music Festival in 1977. Whatever success I had in my career I largely owe to my background in jazz and I will be eternally grateful to Gary for giving me this incredible opportunity. Gary was able to speak different musical languages with effortless fluency. His is an exemplary musical legacy.

Nicolina Logan, Freelance Clarinetist and Co-Artistic Director, Burbank Chamber Music Society:

When I think of Gary, I think of so many joyful, insightful and transformative moments which, were I to catalog them, would take up all the words in the world; so I will pause here with a simple thought of how he continues, as ever, to make me smile – I smile in memory of his presence, bright with great humor and enthusiasm, kindness and warm practicality; I smile in awe of his overflowing generosity, in wonder at his brilliance, spontaneity and musical luminosity; and I smile still in



Michael Drapkin and Gary Gray



Gary Gray and John Bruce Yeh

amazement, to try and count the millions of magical ways he's shaped our lives – just one of which was his infinite commitment to and truly abundant love for his students. I am indebted to Gary for everything he was and everything he illuminated for me at UCLA and beyond. He remains one of the most influential, beloved people in my life, and I know I am not alone in saying that I think of him always with the deepest gratitude and the utmost love and joy.

Eddie Daniels, Jazz Clarinetist:

I know that if Gary were here now, and maybe he is, he would be embarrassed about all the things said about him. That shyness was one of his most endearing traits. He never in my time with him bragged or attempted to inflate himself ... When I heard him play a tenor sax solo on something he did with Juliette, I was shocked and excited ... he had the sound, the feel, the groove of a “funky jazz tenor player.” Most refined classical clarinet players, even the most wonderful ones have trouble having the kind of flexibility to do that. I mentioned how great he sounded and he said something like, “Oh well ... I tried.” So much to say ... I wonder if he will be reborn a roaring, funky, burning killer tenor player ... I can hear him laughing right now!

Dave Koz, Grammy-Nominated and Platinum Bestselling Jazz Saxophonist:

Gary was of course a legendary, world-class clarinetist ... but sometimes that genius overshadowed his equal genius on the alto saxophone. He had one of the most beautiful, velvety rich sounds on the alto ... and played the instrument in such a unique way. So delicately, but with an incredible power behind the sound. I was always mesmerized anytime I had the opportunity to hear him.

I learned volumes from Gary over the many years of being his student at UCLA. But the biggest takeaways were not necessarily in how to play. His gift as an instructor was to teach his students how to “be” ... how to listen to others, how to be present in any musical situation, and perhaps most importantly, how to be a professional. Unlike so many career professors, here was a guy who was actually *doing* the work as a first-call studio musician. Having that kind of expertise and experience in the classroom was beyond rare, and so very special.

Gary was a kind and gifted man with an outsized presence at a very important crossroads in my life. I will never forget him, nor the huge gift he selflessly gave me with his endless encouragement, inspiration and warm friendship.

Juliette Gray:

Gary was my husband for 39 years. He was the kindest, most loving, funny, generous person I have ever known. If you were to put us into a computer dating database there would have been *no chance* we would have been a match. Me Jewish from London, he a WASP from Indiana.

I learned a lot from him about music and life. He did not love everything he had to play. The music we both loved was the romantic, impressionist repertoire and jazz – especially the Great American Songbook. We collaborated on a few songs together – me on spoken word and him on tenor sax for his retirement concert from UCLA – it was a labor of love and I commissioned Bryan Pezzone to write a new piece dedicated to Gary called *Fantasie de la Mer*, for clarinet, French horn, violin and piano. The piece has already been performed again several times and is available to be played more by others. The rest of the concert was culmination of his favorite types of music – classical, jazz and film music and is now a CD called *Jazzical Journeys* (<https://jazzicaljourneys.hearnow.com>) He was thrilled to have *carte blanche* for this project with no interference from the usual powers in the studios, orchestras, etc. He told me when he was in hospice care that this was his favorite project together with his Grammy-nominated Copland concerto. His original performance of the Copland was in Aspen with Copland conducting. He was so

KEY CHANGES AND CLOSING CHORDS

Compiled by Emily Kerski

KEY CHANGES

Caitlin Beare was appointed assistant professor of music in applied clarinet at Texas A&M University – Corpus Christi.

Matthew Griffith won the associate principal/ E♭ clarinet audition for the San Francisco Symphony.

Gábor Varga was appointed associate professor of music in clarinet at the Indiana University Jacobs School of Music.

Stephen Williamson and **Todd Levy** were appointed to the Northwestern University Bienen School of Music faculty as lecturers.

CLOSING CHORDS

Jacques Selmer, former commercial manager of the Selmer Company, passed away in late March 2022. The father of Jérôme Selmer, the last general manager of the Selmer house from the family, Jacques served the company from 1952 to 1998.

*Send information for this column to
associateeditor@clarinet.org.*

proud of that. Gary leaves a wonderful legacy with his other recordings plus a legacy as a master teacher of generations of successful students.

We had an amazing memorial for Gary on April 3, 2022, which included wonderful music, even a clarinet choir playing Bach, and some wonderful testimonials from colleagues, students and friends. The memorial can be viewed at this link: <https://vimeo.com/697526908>.

I now have to learn to live without my best friend, confidante and lover, but the feeling of having loved

and been loved in a true partnership and the strength he leaves behind will be with me for the rest of my life.

* * * * *

The Gary Gray Clarinet And Saxophone Scholarship Fund at UCLA was established in his memory: <https://giving.ucla.edu/campaign/donate.aspx?fund=31624C>. Donations of any size will make a difference to future generations of clarinet and saxophone players.

IN MEMORY OF HÅKON STØDLE

by Bernt Johan Ottem, Lillian Grethe Jensen, Kjell Magne Mælen, Frode Thorsen and Rolf Borch

Translated by Kate Maxwell

The clarinetist Håkon Stødle is no longer with us. He died on January 1, 2022, at the age of 80. Håkon had always been here for us with his modulated and intangible playing and his unsurpassed engagement for music education, especially at the Academy of Music at the University of Tromsø where he had worked since its founding in the early 1970s.

Håkon was born on April 9, 1942, in Indre Billefjord, Finnmark, Norway's northernmost county. He came to the Academy of Music having studied music at the University of Oslo, clarinet with Richard Kjelstrup, and after a study trip to France. For many years Kjelstrup was Norway's foremost clarinetist, and many of today's professionals and teachers studied with him. Håkon was an active concert clarinetist his whole life following his debut as a concert soloist in Oslo in 1973, and he played both as a soloist and chamber musician. He often performed together with his wife, the pianist Tori Stødle, and later with the pianist Pat Manwaring. His repertoire included the classical clarinet canon, as well as works written especially for him by composers such as Ketil Vea, Ivar Antonsen, Søren Hjorth and Gunnar Germeten Jr. Håkon Stødle was also solo clarinetist with the Tromsø Symphony Orchestra from 1987 to 1996.

From its beginnings, the Academy of Music has played a crucial role in the regional artistic and creative life in



Håkon Stødle

northern Norway. Its ambitions have always been to maintain a lively national and international environment and to play an important role in the development of music education, research and outreach

in the region, in the Arctic, and in other international and professional contexts. Throughout his professional life, Håkon was an outstanding and unique figure in the realization of these ambitions. He was

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both a teacher and an inspiration, and his entire career was devoted to creating and maintaining a broad performing environment. An example of his dedication to teaching music at the professional level is his insistence, as dean of what was then the Faculty of Fine Arts at Tromsø University College, to continue to teach students as well as expertly carrying out his duties as dean. After his time as dean came to an end, Håkon returned to his performing and teaching activities part time, and was also the driving force behind the talent program for young musicians in northern Norway, Unge Musikere. As dean, Håkon also played an important role in the establishment of the Academy of Arts in Tromsø in 2007.

Håkon's professional expertise and experience was sought after both nationally and internationally. He was active in organizations such as the Profesjonsrådet for utøvende musikkutdanning, the Association of Nordic Music Academies, and

the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), where he did considerable work to ensure the quality of higher music education. Håkon's expertise was also sought after by the Swedish education authorities in their evaluation of Sweden's higher music education. As a result of this, Håkon had a unique network of friends and colleagues among the foremost music teachers in Europe, which meant that he was able to enrich both his workplace and his region in the development of its own higher music education, for example in his engagement and support in establishing the Top of the World International Piano Competition. His last contribution to the conservatoire he loved was his work for the jubilee concert *Musikkonservatoriet i Tromsø 50 år* (part of the Academy for Music's 50th anniversary celebrations) that took place on November 19, 2021.

It is thanks to Håkon that we can boast a music conservatoire of a high

national and international standard in Tromsø. Through his work, based in Norway and especially northern Norway, he showed that thoroughness and perseverance, diligence and practice, studies and the capacity for renewal can be an inspiration for both young people and colleagues such that they reach ambitious goals as professional performers and teachers. In March 2016 he was awarded His Majesty King Harald's service medal for his efforts. May he rest in peace and his memories live on.

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Pedagogy Corner

by Phillip O. Paglialonga

WAYS TO MITIGATE BITING

When I was young, I distinctly remember band directors repeatedly instructing me “not to bite,” and if I am honest, I really had no idea what that meant or what I should be doing. None of my clarinet teachers ever gave me the same instruction, and I was in graduate school before I even knew exactly what biting was and was not.

Biting, quite simply, happens when the jaw closes on the reed, causing the reed’s vibrations to be stifled. When I was young, I think I was always somewhat confused because you have to close your jaw to some degree to play the clarinet. To be fair, the clarinet embouchure is, in fact, a controlled bite.

Reflecting back on my lessons from my youth I can now see that my teachers were trying to address biting, but it took me a long time to connect what they were doing to the issue. I distinctly remember a lesson I had with Mitchell Lurie when I was in high school where he walked over to the wall and told me to imagine that he punched a hole in it and then inserted the clarinet mouthpiece into that opening. After the lesson I wrote down exactly what he told me in my notebook and put a big question mark next to it. What on earth did he mean? Why would such a kind and gentle man even want to punch the wall?

Reflecting back on what he said now, I see how wonderful an illustration this is for the ideal clarinet embouchure. What he was saying was that the lips should form around the musculature of the face, and that this formation simply creates an aperture for the clarinet mouthpiece. While the clarinet is played, that aperture should not close. The embouchure, in fact, functions without the clarinet mouthpiece at all. That is to say, you should be able to form an embouchure without the mouthpiece in your mouth and all the ways the embouchure can flex should be possible without the clarinet in the mouth.

EXERCISE 1: FORMING THE EMOUCHURE WITHOUT THE CLARINET

One of the simplest things you can practice is forming a clarinet embouchure without the clarinet mouthpiece in your mouth. If this is difficult or feels strange you are likely forming the embouchure around the mouthpiece. After forming the

embouchure independent of the mouthpiece, hold it, and then make sure the lips are held taut against the face. You can check this by gently poking your embouchure with your index finger and noticing where the lips are held loosely.

On the most fundamental level the clarinet is an extension of your body. The clarinet works as a sort of amplifier for the musical ideas within you, and consequently, the embouchure forms around the face and then the clarinet is inserted into that formation.

As simple as this exercise seems, it raises an important question: *What causes us to bite?* One possible reason we bite is to secure the clarinet within our mouth so that it does not move around as we play. The best way to experience this is this next simple exercise.



Fig. 1: Practice balancing the clarinet while only allowing the right-hand thumb and top teeth to contact the instrument.



Fig. 2: Another way to practice securing the clarinet against the top teeth is to practice with the bell held firmly against a wall. Play normally but push the bell up into the wall and top teeth.

EXERCISE 2: BALANCING THE CLARINET¹

While holding the clarinet only with the right thumb at the thumbrest, place the mouthpiece against the top teeth like you are going to play, but do not allow the lips to contact the mouthpiece (Fig. 1). You should be holding the clarinet only with the right thumb and the top teeth. The right hand thumb pushes the clarinet gently into the top teeth and secures the instrument. While balancing the clarinet in this position do you feel the strong urge to close your mouth around the mouthpiece? If so, that is biting for security. When the clarinet is unstable and not balanced against the top teeth it moves around and the only way to stabilize it is to grip the mouthpiece by closing the jaw. Practice holding the clarinet in this way and finding where it balances naturally, so you no longer feel the need to close the bite on the reed to stabilize the instrument. While doing this, feel the way you gently direct the clarinet mouthpiece up into the top teeth. When playing, try to direct the clarinet mouthpiece up into the teeth in this direction just a touch stronger to make sure the instrument stays pinned in place. If you notice the resulting sound is quite a bit louder than when you normally play, that is a good sign. This shows that you are used to biting on the reed and now that the reed is free to vibrate, the result is more sound.

I teach my students to always secure the clarinet up into the teeth in this manner, but when playing something incredibly sensitive or delicate to push the mouthpiece even more strongly up into the top teeth. Doing so helps guarantee the maximum efficiency in the vibrations of the reed, allowing maximum control.



Fig. 3: Push the mouthpiece as far to one side of the mouth as possible, then practice playing with your normal full sound.

EXERCISE 3: MAINTAINING THE APERTURE

When playing the clarinet it is important that you consciously maintain the aperture, or opening, created by the embouchure. The jaw is extremely strong and exercised constantly throughout the day as you talk and eat. This strength is often underestimated, leading to unintentional excess jaw pressure while playing.

To illustrate how to maintain the aperture, form an embouchure without the clarinet again. This time, take your hand and gently try to push your bottom jaw closed. While doing this, simply tell yourself to keep your aperture the same. Notice that as you push at your chin to close your jaw you are able to resist with a minimal amount of effort. Do note that often when first doing this people overestimate the amount of strength it will take to resist closing the jaw, which in turn creates tension. Consequently, I always try to stay as relaxed as possible while holding the jaw open. When playing you must consciously tell yourself to resist closing in the exact same manner.

EXERCISE 4: HOW MUCH SHOULD I OPEN MY JAW WHEN PLAYING?

Though this topic does not directly relate to biting, it inevitably comes up when working on how to maintain the size of the aperture. To determine the ideal opening of the jaw (which, of course, helps determine the space inside the mouth) it is important to remember that sound waves not only travel forward away from you, but also backwards into your mouth. In order to achieve the most resonant sound possible, the amount of space between the top and bottom teeth must be optimized.

The easiest way to discover the ideal opening of the jaw when playing is to again form an embouchure without the mouthpiece inserted. Continue to hold the embouchure as if you are playing, and lightly tap the aperture with your fingers as if you are quickly giving yourself a “high-five.” Notice the resulting sound created by tapping against the aperture. If you do not hear a sound try opening the jaw a very small amount while continuously tapping and notice if this allows you to hear a popping sound.

I always recommend starting with the aperture you usually play with, then gradually opening the jaw to see if the resultant popping sound is strengthened. Be sure to hold the embouchure as if playing, and try to stay as close to your natural playing position as possible. The goal is to find the opening that creates the most resonant popping sound; this aperture will also be ideal for playing the clarinet.

When returning to normal playing, try to hold your jaw open the exact same amount as when doing this exercise. Be mindful in doing this that you do not change the formation of the embouchure in any way. That is to say, the only variable should be how much you open your jaw. When doing this if you find yourself squeaking or no longer producing a sound, you are likely changing something other than the space between your top and bottom teeth. When you play, if you notice the sound is both louder and fuller you are likely in a more optimal position.

Having done this exercise many times, I am now convinced that there are multiple “sweet spots” that yield a loud popping sound when doing this exercise. It is important to find the opening closest to the natural aperture so that it is possible to play comfortably while holding the jaw in that position. Be mindful when changing the aperture to maintain your normal tongue position. To achieve this, it might be advantageous to think about slightly raising your tongue to counteract any drop that opening the aperture may cause.

EXERCISE 5: FINDING MORE RESONANCE THROUGH EFFICIENCY

After spending time working on the exercises outlined above, I often will

have a student play with the clarinet mouthpiece held off to the side to hear exactly how the reed is vibrating. Simply play normally, but push the mouthpiece as far to one side of the mouth as possible (Fig. 3). Try to play as you usually do and simply notice how full or thin the sound is. If the sound is stifled, it is a sign that you are biting up on the reed. Also repeat this same exercise with the mouthpiece pushed to the opposite side of the mouth. Try to get the same full, resonant sound while playing off to the side as when you play normally. Once you get the sound full while the mouthpiece is placed off to each side, play normally and notice how much more resonant your tone becomes.

Mitigating biting is one of the most important things to address in order to improve sound production. Though I have provided numerous suggestions in order to address excessive biting I have not made any suggestions involving the engagement of the embouchure using the lips. After mastering the exercises I outline in this article, I would suggest learning about how the embouchure can be used to further reduce biting through use of the corners of the embouchure and the upper lip.

Biting is never something that is totally alleviated, or fully mastered. Instead, it is something that must be constantly addressed through continual practice and increased understanding of the mechanics of the instrument. Using the ideas and exercises I have presented in this article, I hope that over time you will find your sound becoming both more resonant and easier to produce. ♦

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ENDNOTES

- 1 This exercise is really geared for those people using a single lip embouchure. If you play with a double lip embouchure, anchoring the clarinet mouthpiece this way will obviously not work. Many people using a double lip embouchure will often find another way to anchor the instrument, such as bracing the bell in the knees.

ABOUT THE WRITER



Phillip O. Paglialonga is associate professor of clarinet at the University of North Texas and pedagogy coordinator for the International Clarinet Association. His book, Squeak Big:

Practical Fundamentals for the Successful Clarinetist, has garnered significant praise from leading clarinetists around the world. More information about him is available online at www.SqueakBig.com.

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ENGLISH VERSION

UBALDO NÚÑEZ RIVAS (SANTA BAIA DE CAÑÁS, CARRAL, LA CORUÑA, 1908–2001)

by Carlos Jesús Casadó Tarín

CONCERTED SKETCHES

Each one of us remembers conversations with colleagues about how the professionals of older generations would play the clarinet. Nowadays, you know, we give a lot of importance to the technique, the sound, etc., and we audaciously believe that new times are better than before. It is true in a way, but we frequently forget other circumstances...



Ubaldo Núñez Rivas

Recently I heard a fascinating story that relates to this notion. It concerns the life of clarinetist Ubaldo Núñez Rivas, who was born in 1908 in Santa Baia de Cañás, Spain, and passed away in Carral in 2001, and whose career spanned from Spain to Argentina and Uruguay. He grew up in a family of musicians: his father played the *gaita* (Galician bagpipes), while he and his 12 brothers and sisters all took up various instruments. It is not hard to imagine how in that house in Santa María de Sarandós, Ubaldo applied himself and learned the clarinet, becoming a Musician First Class in the Navy Band, initially in Mallorca and later in Marín (Pontevedra). He was also a member of one of the groups then very popular in Galicia for all kinds of events, the Orquesta Melodians. He taught himself to play the bandoneon (concertina) in order to expand the repertoire of this group, in which his oldest son, Delfino, played percussion. Another of his sons, Juan de Dios Filiberto, worked as the cloakroom attendant as required.

However, in 1947 Ubaldo Núñez received a discharge from the Navy.¹ The following year he decided to move to Buenos Aires. He had a sister there, Dolores Núñez, who probably helped

him – the widower of Adelaida Ínsua with five children – with all that he needed to get started. In his new city of residence, Ubaldo – now also known as “Waldo” – successfully performed with all types of musical ensembles, even joining the Teatro Colón (Buenos Aires Opera House) Orchestra on clarinet and E♭ clarinet. Quite an achievement!

Núñez briefly visited Punta del Este, Uruguay, as a member of a light music orchestra. Liking what he saw, and given that one of his brothers – a non-musician named Manolo Núñez – was living in Uruguay, around 1950 he decided to leave Argentina. In Montevideo, Waldo held the position of clarinetist in the SODRE² Symphonic Orchestra, where he briefly coincided with four of his children, also musicians: Delfino and Waldo, who played the French horn; Antonio, violin – later first violinist in the Basel Symphony Orchestra – and Juan de Dios Filiberto, bassoon, who later became soloist of the Venezuela Symphony Orchestra in Caracas. It is hardly surprising that Hugo Balzo, the celebrated pianist and director of SODRE, announced, “With so many Núñez family members, we will have to change the name of the orchestra.”

Continued on Page 22

SPANISH VERSION

UBALDO NÚÑEZ RIVAS (SANTA BAIA DE CAÑÁS, CARRAL, A CORUÑA, 1908–2001)

por Carlos Jesús Casadó Tarín

BOSQUEJOS CONSOLIDADOS

Cada uno de nosotros recuerda conversaciones con colegas acerca de cómo tocarían el clarinete músicos de generaciones pasadas. En nuestros días concedemos mucha importancia a la técnica, al sonido, etc., y audazmente creemos que los nuevos tiempos son mejores que los anteriores. Esto es verdad en cierto modo. Pero frecuentemente olvidamos otras circunstancias...

Recientemente supe de una hermosa historia que ahonda en esta percepción. Trata de la personalidad de Ubaldo Núñez Rivas, nacido en Santa Baia de Cañás, España, en 1908 y fallecido en Carral en 2001, con una carrera desde España a Argentina y Uruguay. Criado en una familia de músicos – su padre tocaba la gaita – él y sus 12 hermanos aprendían unos de otros a manejar diferentes instrumentos. No es difícil imaginar cómo en aquella casa situada en Santa María de Sarandós, Ubaldo pudo aplicarse a tocar el clarinete y llegar a ser Músico de Primera Clase en el ámbito militar, primero en Mallorca y luego en Marín (Pontevedra). Además formó parte de un grupo de los propios que abundan en Galicia para galas varias, la Orquesta Melodians. De forma autodidacta aprendió a tocar el bandoneón con la finalidad de ampliar el repertorio de este conjunto, en el cual también su hijo mayor, Delfino, tocaba la percusión. Otro de sus hijos, Juan de Dios Filiberto era el guardarropa durante las sesiones preceptivas.

Pero en 1947 Ubaldo Núñez causó baja en la Armada.¹ Al año siguiente decide emigrar a Buenos Aires. Tenía allí una hermana, Dolores Núñez, quien probablemente le procuró –viudo de Adelaida Ínsua y con cinco criaturas – todo lo necesario para tal aventura. En la ciudad, Ubaldo – conocido también como “Waldo” – se prodiga en todo género de agrupaciones, hasta acabar tocando como extra el clarinete y el requinto en la Orquesta del Teatro Colón porteño. ¡Ahí es nada!

Coyunturalmente, Núñez viaja a Punta del Este, Uruguay, como miembro de una orquesta de música ligera. Entusiasmado con lo que vio y dado que un hermano suyo – no músico – Manolo Núñez, residía en Uruguay, determina en torno al año 1950 dejar Argentina. En Montevideo, Waldo ejerció como clarinetista en la Orquesta Sinfónica del SODRE,² donde llegó a coincidir brevemente con sus cuatro hijos – salvo Maruja – músicos también: Delfino y Waldo, que tocaban la trompa; Antonio, violín – posteriormente concertino en la Orquesta Sinfónica de Basilea (Suiza) – y Juan de Dios Filiberto, fagot, que acabó siendo solista de la Sinfónica Venezuela en Caracas. No es de extrañar que Hugo Balzo, célebre pianista y gestor del SODRE – ente al que pertenece la orquesta uruguaya – dijera que “con tanto Núñez, habría que cambiar el nombre de la orquesta.”

En la década de los 60 Waldo vuelve circunstancialmente a Carral, España, donde se reencuentra con Rosalía, una antigua novia. Nuevamente en Uruguay, algo debía perdurar de aquella confluencia, ya que poco después regresa a Galicia para casarse con ella y marchar juntos a Montevideo. Aquí, jubilado ya, trabaja en casa reparando y ajustando instrumentos de viento. Finalmente, poco antes de los 70, Waldo y Rosalía se instalan definitivamente en Carral. Él continuó vinculado a la música como director de la Banda de Silleda de 1969 a 1971, con la que obtuvo el Segundo Premio del Certamen de Orense. Fallece en 2001 y está enterrado en Carral.

Esta crónica es fruto de conversaciones con Juan de Dios Filiberto Núñez Ínsua, quien me refirió también que uno de los hermanos de su padre fue clarinetista de la Banda Municipal de La Coruña, Laureano Núñez Rivas. Cuando Juan de Dios Filiberto, fundador del Octeto Académico de Caracas, actuó en La Coruña con dicho ensemble, no dudó en visitar a su tío Laureano. Asimismo, Juan de Dios Filiberto tiene dos hijos, Alejandro, trompa solista de la Orquesta Sinfónica de Basilea (Suiza); y Gustavo

Núñez, fagot solista de la Orquesta del Royal Concertgebouw de Ámsterdam (Holanda) que, tras obtener su puesto en tamaño conjunto, tampoco vaciló en desplazarse a Carral para contárselo a su abuelo Waldo. ¿Se imaginan la escena?

No sé cómo tocaba el clarinete Waldo o qué formación recibió en comparación a nuestra época. Y no me importa. Sinceramente, le admiro. Me pregunto cómo en plena posguerra española adquirió tales destrezas y procedió con ellas para legar sus mimbres a una sucesión que se ha revelado, como él, espléndida. Gracias a su semblanza, un servidor sigue aprendiendo cosas muy valiosas. Para toda la vida. ♦

NOTAS

- 1 Diario Oficial del Ministerio de Marina, 11 de Noviembre de 1947
- 2 Servicio Oficial de Difusión, Representaciones y Espectáculos

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Continued from Page 20

Sometime in the early '60s Waldo visited the Spanish city of Carral, where he met up with a former girlfriend, Rosalía. He returned to Uruguay, but something must have clicked because he went back to Galicia to marry her before they both moved to Montevideo together. Now retired from performing, he worked at home fixing and repairing wind instruments. Eventually, in the late '60s Waldo and Rosalía moved back permanently to Carral. He continued to be involved in music, becoming director of the Silleda Municipal Band between 1969 and 1971, and winning second prize in the Orense Music Contest. He passed away in 2001 and is buried in Carral.

This tale comes from conversations with Juan de Dios Filiberto Núñez Ínsua, who also mentioned that one of his father's brothers, Laureano Núñez Rivas, was a clarinetist in the La Coruña Municipal Band. When Juan de Dios Filiberto, founder of the Caracas Academy Octet, performed in La Coruña with his



Ubaldo "Waldo" Nuñez playing Galician bagpipes

ensemble, he made sure to visit his uncle Laureano. Likewise, Juan de Dios Filiberto has two sons, Alejandro, first French horn

player in the Basel Symphony Orchestra; and Gustavo Núñez, bassoon soloist in the Royal Concertgebouw Orchestra of Amsterdam. The latter, after obtaining this impressive position, did not hesitate to return to Carral to tell his grandfather Waldo. Can you imagine the scene?

I do not know how Waldo played the clarinet or what training he received compared with our days. And it does not matter to me. To be honest, I admire him. I ask myself how in those post-Spanish Civil War years, he acquired such skills and made his way using them to leave behind the splendid legacy we have witnessed. One thing is certain: we can all learn valuable, lifelong lessons from his story. ❖

ENDNOTES

- 1 Official Diary of the Ministry of the Navy, November 11, 1947.
- 2 The Uruguay Official Broadcasting, Performance and Entertainment Service.

ABOUT THE WRITER



Carlos Casadó is Eb clarinetist with the National Orchestra of Spain, chair of clarinet studies at the State Higher Conservatory of La Coruña (currently on leave of absence),

and was previously ICA country chair for Spain. He received his music degree from the Joaquín Rodrigo Conservatory of Valencia, where he studied with Juan Vercher and José Cerveró, later studying also with Yehuda Gilad at the University of Southern California. He was part of the Spanish Young National Orchestra and runner-up in the ICA Orchestral Audition Competition (Ostend, Belgium, 1999).



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Equipment Matters

by Sarah Manasreh

"Equipment Matters" features instrument repair technicians and mouthpiece experts writing on a variety of topics related to repair and maintenance. Please contact editor@clarinet.org with suggestions or contributions.

WOMEN IN CLARINET REPAIR

I can vividly remember the first time playing my clarinet after an expert repair person had worked on it. The feeling of the clarinet doing exactly what it was designed to do was exhilarating, like climbing behind the wheel of an expensive sports car. Moreover, knowing that some of the issues weren't just me was truly relieving. It always felt as if repair technicians honed magic that could transform the experiences of every clarinetist. In this interview, I explored the story behind the magic with some of the leading women repair technicians in the United States – Melanie Wong, Heather Karlsson and Kristin Bertrand – to learn more about their career paths, interests and advice for clarinetists.

SARAH MANASREH: *What was your path to a career in repair and equipment? What experiences drew you into the profession?*

HEATHER KARLSSON: I was first introduced to repair as an undergraduate. My clarinet professor, Dan Hearn, impressed upon us the importance of taking good care of our equipment. Since I showed an interest, he showed me how to do some pretty basic maintenance things so I could take better care of my instrument. I also did some work with the university building operations manager who oversaw instrument maintenance at the school of music. I didn't pick it up again



Heather Karlsson

until after graduate school. I signed on as an apprentice repair technician at a local music store. While there, I had the opportunity to work with Tom Ridenour. He was a profound influence on my understanding of the clarinet and clarinet playing, and I'm grateful to have worked with him. Through him I got to meet a lot of people I otherwise would not have met and had experiences I otherwise would not have had. When we parted ways, I took a job as a quality

control consultant for a factory in Beijing, China. This was also quite educational. From there, I decided to open my own shop, and I've been doing that ever since.

KRISTIN BERTRAND: I was, oddly, almost singularly driven to become a woodwind repairperson! I knew from the time I was in high school that I really wanted to learn. When I would visit the repairperson with my own instruments, I adored the racks of pliers and all the tiny drawers full of bits and pieces.

I grew up in a small snowy town in upstate New York in a household that is equally musical and mechanical. When I was an undergrad student at McGill University, I had a surgery on my left pinky finger to correct a problem with a crunchy tendon. The surgery didn't go well. I lost all muscle tone, and the tendon malfunction was the same as before. My poor pinky was skinnier than a pencil and it became clear that a career in performance was unlikely. I had approached all of the high-end shops in Montreal looking to learn instrument repair but was turned down. I tried student teaching and it wasn't for me.

After I finished my bachelor's degree I moved to Los Angeles and was offered an apprenticeship at RDG in Los Angeles, only to find out that Bob Gilbert (the original owner of RDG) hadn't consulted his



Kristin Bertrand



Melanie Wong

repair staff before making the offer! I guess he did this often, so the repair staff, John Peterson and Tom Yaeh, were pretty annoyed. Of course, Bob should have asked them first! But, after a few initial repair lessons with the great Francois Kloc (yes, he started out as a technician too!) it became clear that I was very serious, dedicated, and well suited to the profession, and John and Tom went above and beyond to make sure I was well trained. I can never thank them enough for their time and expertise. They were so incredibly generous and patient. I stayed at RDG for five years until my husband's job was transferred to New York, and except for a short stint in Washington, D.C., we've stayed in New York ever since.

MELANIE WONG: Throughout my undergrad years as a music performance major, I had always wanted to learn repair. I don't know why; it was just something I found interesting and thought I might be good at. I considered myself a "crafty" person and really had no idea what repair really entailed. There were two active and highly respected female repairers when I was in college – Kristin Bertrand and Shelly Tanabe – and when I went in for repairs, I asked both how they got started.

They both explained how they had apprenticed under master technicians, and I decided that I would try to go that route myself. I asked so many people for apprenticeships throughout my undergraduate and graduate studies and was declined by each and every one. Finally, I called Mark Jacobi when I was nearing the end of my schooling and after a few months of nudging he finally agreed to teach me. I really got quite lucky because at the end of the day, he was really the best teacher for me, and I probably wouldn't have continued in the field had I learned elsewhere.

SM: *What are some of your areas of expertise? What type of clientele do you serve?*

HK: Repairs on members of the clarinet family. It's what I do most of the time. In the past I've served the up-and-coming performance majors and professionals, but lately I've been dealing more with enthusiasts, retirees, and the like. I've also dealt with school districts, which – if you live in Texas, you can imagine what horrors have been visited upon my bench in the name of marching band.

KB: My areas of expertise are the clarinet, oboe and bassoon families. I specialize in high-end professional repair,

including crack repair, tuning, voicing, and custom keywork. I have a special affinity for bass clarinet repair, which is grueling to do, but I love it anyway! Over time I have expanded the shop to also include my own custom products and new professional instruments.

Being a one-person shop in a major city I try to limit myself to high-end instruments of recent manufacture. My clientele are professional musicians and dedicated upper-level students. I commonly work for members of the New York Philharmonic, the Met Opera, City Ballet, Orpheus Chamber Ensemble, Imani Winds and of course Broadway. I'm very proud to serve these fine, hardworking people and help them to be the very best they can.

MW: I'm considered a clarinet specialist, meaning I only work on clarinets. Anything in the clarinet family, that is. I do all the basic work you think of – changing pads, springs, corks, fitting keys, etc. I also do crack repairs, including traditional steel pinning, carbon pinning, carbon fiber banding, and tone hole replacements. I do custom keywork and build mechanisms, like low F correctors and key extensions. But if I had to say what I'm most "known" for, it's probably for both my new instrument setups

and my tuning and voicing work. One of the things I love to do most is sit with clients and help them understand the tuning of their instrument and what can be changed and how we can achieve the best results for them, whether that be through modifications to the instrument itself or through equipment changes, strategic tuning ring placement, etc.

SM: *What has been your most memorable repair?*

HK: An Eppelsheim contrabass clarinet. It was so heavy that it needed a special stand and I had to crawl up under it to work on it like I was working on a car engine. It was a thing of beauty, but I did wonder about the practicality of such a heavy instrument. It was made of brass with a black lacquer finish, and the keys were gold plated, if I remember correctly. I was terrified of damaging the lacquer.

KB: My most memorable repair was a time that I thought I had made a *big* mistake, and it happened about 12 years ago at the Buffet showroom when I had five clarinets arrive at the same time for crack repair. Crack repairs are always an emergency; nobody schedules a future crack repair, how could they? I decided to do an assembly-line approach, first disassembling them all, then pinning, tone-hole inserts, pad replacement, and finally reassembly. If you've ever visited my shop, you'll know that I'm very organized and tidy, so working like this wasn't very difficult.

I finished all the repairs and one by one they went back to their owners, but something was funny about the very last one. The bridge keys didn't line up well, and the playtest felt weird. The client was due to arrive in 20 minutes to pick it up, and I was doing my best to make it as good as I could before they arrived when I noticed that the upper and lower joints had different serial numbers. A closer inspection revealed that the top and bottom were different models also, the upper was a Buffet Vintage model and the lower joint was a Festival! It appeared that I had mixed up the top joints during the assembly-line crack repair, but this was the last one to go

out the door, so I had no idea who had the proper top joint to this bottom joint and there was no time to make it right.

The client arrived shortly after, and there was nothing left to do but own up to my mistake. When he arrived, I said to him, "It appears that the upper and lower joints of this instrument have different serial numbers." And he said, "I know, it was like that when I bought it!" I hadn't made a mistake at all. He brought it in that way!

I'll also never forget the repairs I've done for special clients who have since passed away. I worked on Mitchell Lurie's clarinet, and when he played it and told me he loved it I nearly melted. Jim Ognibene was a favorite client also. He was a lot of fun to be around! I remember setting up his new bass clarinet and tuning it just how he liked it, then attending the Met Opera that same evening and hearing his exquisite playing.

MW: This is tough, but my mind takes me to the first few low F correctors I ever built. My first few correctors were for clients who are good friends of mine and there were more than a few very late nights involved! They would keep me company throughout the process – bringing me coffee and dinner, sleeping on the couch, cracking jokes and just otherwise providing moral support. There were so many mishaps and re-dos but looking back it was actually a lot of fun and I will be forever grateful that they trusted me with their instruments and had faith that no matter what happened along the way, it would all be good in the end!

SM: *What's something that you wish clarinetists would do (or stop doing) for their instruments?*

HK: Please observe basic hygiene. Wash your hands before you play. Wipe your instrument off after you play. Brush your teeth before you play. Don't eat

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while you play. And for the love of all that is right and good in the world, *swab your instrument!* These simple acts will go a long way toward keeping your instrument in good shape.

KB: I think most technicians would agree with me that while we don't mind doing some cleaning, we'd like to get past that part faster so that we can get to the more technical aspects of the repair that will really improve the instrument! Players could help us out with this by brushing their teeth before playing, dusting the instrument frequently with a long bristle paintbrush, and putting it away in the case religiously. Don't let your cat nap in your open case. Don't let reeds or ligature screws or other flotsam float around in the case.

Similarly, I wish that clarinet case manufacturers would design a place for the mouthpiece to live that is separate from the rest of the instrument. The sulphur in the hard rubber of the mouthpiece tarnishes silver plate dramatically, especially if the case is left closed. While I don't mind polishing instruments, my time is much better spent on mechanical instead of cosmetic work.

MW: One of the biggest things, particularly with pre-professional clarinetists, is just making the time to get your maintenance done, and having that time *not* be very close to upcoming auditions or performances. If you're thinking of getting an overhaul done, this is something you'd do well before your recital, not a week or even just days prior. You want to have ample time to get used to any big changes to your instrument well before you play something important on it. You also want time to work with your repair person to make any necessary tweaks after the fact. It helps to remember that we repairers are only human. We try our absolute best, but we also make mistakes, miss things or set things up differently than you might want. So, along these lines, if something isn't quite right after your repair, give the repairer a chance to make it right! Explain your issue to them without anger or casting blame. You will

typically find that they are more than willing to do what they can to help you.

SM: *What is the most satisfying part of your work?*

HK: I think the most satisfying thing I ever did was seek out a plateau system clarinet for an older gentleman who had Parkinson's. He was heartbroken that he couldn't play his beloved clarinet in church anymore, and had to switch to saxophone, but the saxophone was so heavy that it exacerbated his nerve damage. Jeff Smith at J. L. Smith was cleaning out some stuff he had, and he had a few Noblet plateau key clarinets, so I got one and fixed it up for the guy. I still have the answering machine message from him about how happy he was that he could play again.

KB: I get a lot of satisfaction from custom keywork for people with special needs. I've customized instruments for people missing parts of their digits. I recently added extensions to a B \flat for a client with deformed hands. One time I converted an entire clarinet to plateau system for a university professor in his 80s who was having trouble covering the open tone holes. I even burned a hole in the carpet at the Buffet showroom while soldering it (sorry Francois!). He was so happy when he picked it up and called me the following week to play it for me. Sadly, he passed away unexpectedly soon after that, but I'd like to think that he had a few good weeks with it!

I also love doing tuning and voicing. It's great to help a player get exactly what they need from the instrument. There's a lot of trust involved. It took years to develop, but I finally know which questions to ask so that I take the approach that gives the most benefit.

And I'm not going to lie, I do look forward to crack season every year. It's hectic and fussy and throws my schedule for a loop but I love making the crack repairs look and work just right.

MW: For me, the best is when I've fixed a young player's clarinet for the first time and their eyes get very wide as they realize how much easier it is

to play now that the instrument is sealing, balanced and just otherwise living up to its potential. They realize the hours and hours of practice they'll no longer have to do on certain passages because it was the instrument not working well, rather than something in their technique. That's always a great feeling. Of course, I feel the need to also say, it won't always be the instrument! Sometimes the answer really is that you just need to practice!

The other thing I've loved is working with professionals on tuning and voicing. I've been so lucky to work with some of the greatest clarinetists of our time and learn so much from just having them in the shop and learning their needs and priorities. It's amazing what you can learn from listening to someone's warmup or how they test their newly repaired instrument. Even just watching how they place their fingers on the instrument can bring a lot of insight, not to mention seeing what equipment they use, what they're trying and why, and hearing their thoughts on all the myriad accessories out there.

SM: *Do you have any advice for people wanting to get into the profession of repair?*

HK: It's not glamorous. It's not easy. You will burn yourself, stab yourself, cut yourself, catch respiratory infections from disgusting instruments, and, if you're not careful, lose chunks of your fingers. It's not a way to "get rich quick," contrary to some statements you might find on the internet. There is a high rate of burnout in the profession, and the work is, by and large, horrifically tedious. In my opinion, the better you can play an instrument, the better your repair work will be. Quality screwdrivers are an absolute must, as is a good chair for proper posture. I would also recommend having a strong stomach, because you would not believe some of the nastiness that can come out of some people's instruments.

KB: There is a definite deficit of repair people in New York and around the country. If you love tools and minutiae, and have a steady hand,

this might be a good career for you. The initial time and monetary investment is relatively low compared to other career paths, and you can attend a one-year repair school or even an online course and know for sure if you'd like to continue. Even if you decide not to make it your career, you'll still be a better player, teacher and colleague with the mechanical understanding you've gained. Also, I've found that there are paths for different personality types when it comes to instrument repair. I love to obsess over just one or two instruments for the whole day, sometimes a whole week, so high-end professional repairs suit me well. But if that would drive you nuts, you can specialize in school music repair where you typically work on 10 or 15 more varied instruments each day.

This is my 22nd year working in woodwind repair, and I feel lucky every day that I get to work for this community, doing the work I love.

MW: I think the main thing is to take it seriously. Understand that you're learning a craft and an art. Just like learning to play your instrument at a high level, learning repair takes the same dedication and practice. You won't become a repair guru in a matter of weeks or months. If you do enter the profession, you will become a lifelong learner. There is no repair person that "knows it all." We are constantly learning and updating our views and practices. Be open to lots of different perspectives and add as many techniques and tricks to your toolbox as you can. There are so many different yet equally valid ways to fix an instrument, and it will help you to be curious. And once you're on your journey, please remember: If you see an instrument come across your bench from a famous repair person, try to understand what they did and why, even if it's different from what you're currently learning from your own teacher. Don't be quick to say work is

bad just because it looks different than what you're used to. Being curious and learning to understand different ideas within our industry will always help you improve your craft! ❖

ABOUT THE WRITER



Dr. Sarah Manasreh is assistant professor of clarinet and music theory at the University of Wisconsin – Stevens Point and principal of the La Crosse Symphony Orchestra.

Sarah is an active member of the ICA and was recently appointed editor for The Clarinet [Online]. She has formed several student-led groups at UWSP that promote wellness and equity in music. She received her D.M.A. from Michigan State under the tutelage of Elsa Ludewig-Verdehr, M.M. from the Royal Northern College of Music, and B.M. from Florida State University.

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Clarinet Playing During and After Pregnancy

by Rachel Yoder

Every clarinetist who is a parent knows that having a child brings new challenges for our careers. Many of these challenges affect all parents, such as reconciling childcare logistics with concert schedules, and balancing work life with family life. But one set of challenges is faced only by those who give birth to a child: the physical effects of pregnancy and childbirth.

Pregnancy and childbirth can greatly affect the respiratory system and the muscles involved in playing the clarinet, but little research has been done to help wind players and their teachers understand these issues and how to address them. Pregnancy is a life event experienced by many clarinetists – in the U.S., 86% of women have children by age 45 – and understanding its physical challenges could be a step towards addressing gender inequities in the clarinet profession.

Physiological issues involving the abdominal muscles and pelvic floor are not just an issue for women with children. They can be experienced by people of any gender identity who have given birth, women who have never had children, women whose pregnancies result in miscarriage or stillbirth, and people with hernias or undergoing abdominal surgery. It is hoped that this article can serve as a starting point for dialogue on this topic of extreme importance to so many people in our field.

This discussion of clarinet playing during pregnancy and the postpartum period includes information from an online survey of clarinetists who have given birth that was administered in the winter of 2019-2020 and had 57 respondents, all of whom identified as women. Along with these survey results, literature on the physiology of air support and how this physiology may be affected by pregnancy provides helpful perspectives from both medical researchers and instrument-specific scholars. As a starting point for players and teachers, recommendations are offered for clarinet playing in the postpartum period, informed by the survey, medical literature and best practices for supporting new parents in the workplace.

RESPIRATION ANATOMY BASICS

There are many different descriptions of breathing and breath support in clarinet playing, but Alyssa Powell's recent survey of literature regarding breathing in both clarinet and voice resources makes several things clear:^{1,2}

- 1 Inhalation is achieved through expansion of the thoracic cavity (ribcage area) via external intercostal muscles and drawing down of the diaphragm, displacing abdominal viscera downwards and drawing air into the lungs.
- 2 Exhalation occurs as the diaphragm and external intercostals relax, pressure increases inside the lungs and air moves out of the lungs.
- 3 A controlled exhalation for clarinet playing is most often achieved through "muscular antagonism," or breath support, achieved by activating opposing muscles of inspiration and expiration to regulate the airstream.

Clarinetists do not all describe breathing in the same way, but most advocate either some form of abdominal breathing, or breathing that incorporates elements of abdominal breathing and thoracic breathing.³ The exact muscles used in air support may include the intercostals, obliques, rectus abdominis, transverse abdominis and others (see *Figure 1*). As we shall see, pregnancy has many effects on the body that may impact these musculoskeletal structures and functions.

PHYSICAL CHANGES DURING PREGNANCY

The body's changes during pregnancy are extreme and vary greatly for each individual. Common physical effects of pregnancy include fatigue (experienced in about 90% of pregnancies), nausea and/or vomiting (80%), lower back pain or pelvic girdle pain (50%), and urinary incontinence.⁴ The volume of blood circulating in the body increases by about 50%,⁵ and hormones cause ligaments and muscles to loosen and relax.

As the baby grows and the uterus expands, the abdominal area adjusts. Weight gain of 25-35



Figure 1: Rectus abdominis and transverse abdominis muscles

pounds is common, and 65% of this is in the abdominal area.⁶ The abdominal muscles thin and lengthen, and the action of these muscles is reduced.⁷

PREGNANCY AND THE RESPIRATORY SYSTEM

The respiratory system has amazing ways of adapting to these changes. Over the course of three trimesters, the ribcage expands upwards and widens, the abdominal muscles lengthen, and the diaphragm shifts upward by as much as 4 cm, while incredibly, the lung volume remains unchanged.⁸ The body also adapts by increasing the volume of air inhaled/exhaled per minute at rest by up to 50% through mechanisms such as reducing the airway resistance.^{9,10} But because of lowered ability to access lung reserves to increase this volume during stress or heavy exercise, the body's capacity for strenuous exercise is impaired, and less oxygen is available for it.¹¹

Research has shown that classically trained singers use most of their lung capacity when singing.¹² It may be presumed that professional clarinetists also typically use the full reserves of their lungs while playing, and that the inability to access these reserves during pregnancy could have noticeable impacts on performance.

SURVEY RESULTS: CLARINET PLAYING DURING PREGNANCY

Data from the 2019-2020 survey on clarinet playing during and after pregnancy provide details on how these physical changes affect clarinetists. Figure 2 shows that most clarinet players found shortness

PHYSICAL CHALLENGES OF PREGNANCY THAT AFFECTED CLARINET PLAYING

- 86%** shortness of breath / difficulty taking full breaths
- 67%** fatigue
- 59%** lack of air support
- 47%** body changes affecting posture or playing position
- 40%** dizziness or low blood pressure
- 39%** nausea or morning sickness
- 33%** back pain
- 28%** heartburn or acid reflux
- 23%** swelling
- 12%** carpal tunnel
- 12%** high blood pressure

Figure 2: Responses to survey question, "What physical challenges did you face during your pregnancy that affected your clarinet playing?"

of breath and lack of air support to be an issue, with fatigue also impacting their clarinet playing. One respondent noted, "As baby grew in size, it was increasingly challenging to take deep enough breaths and to sustain them adequately. It was also necessary to modify my playing position due to [my] increasingly large belly." Others stated: "I could barely take a deep enough breath to sustain any length of phrasing." "Couldn't get a full breath towards end of pregnancy. Thank goodness I didn't have any performances in my third trimester!" "I played professionally until I wasn't able to support my sound without feeling very uncomfortable. This was about midway through my eighth month."

Dizziness or low blood pressure, experienced by 40% of respondents, may make it difficult to stand while playing, while swelling can cause difficulty with sitting. One woman said that "the swelling made it really hard to sit for long periods of time," while another had the opposite problem:

I had to sit to play during the majority of my pregnancy. When I would stand and play I would become really light-headed and feel like I might pass out. This started very early in the pregnancy – around 2-3 months. I kept playing until month 8, but always had to sit.

Nausea/morning sickness impacted the clarinet playing of nearly 2 in 5 survey respondents, and while carpal tunnel was less common, it is obviously a serious concern for clarinetists.

The growing baby can also affect posture and playing position, as reported by 47% of clarinetists – especially with bass clarinet. Nine of the 57 clarinetists surveyed mentioned that the bass clarinet brought specific challenges with air support and angle of the instrument. One stated, "In my eighth month with my first, I was asked to play bass clarinet for an orchestra; I wasn't able to reach around my belly to play." Another said, "Bass clarinet was nearly impossible to play during my pregnancy. The increased air and support caused abdominal pain." Additionally, two people mentioned difficulty carrying the bass clarinet case.

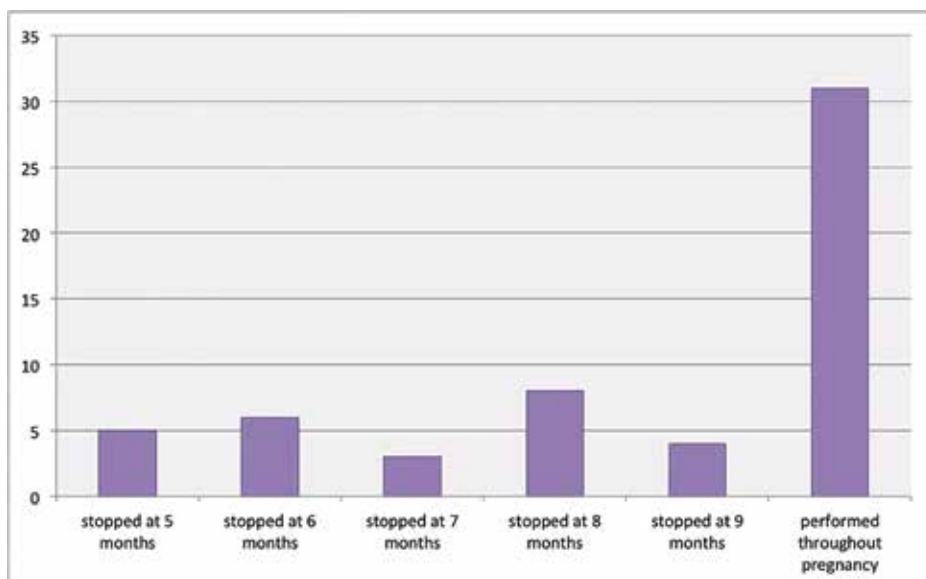


Figure 3: Responses to the survey question, "In what month of your most recent pregnancy did you cease performing?"

Most women (80.7%) reported that at least one of these symptoms worsened as pregnancy progressed. At the fifth month of pregnancy, 38% of survey respondents felt that the pregnancy affected their clarinet playing. By the seventh month, it was 74%, and by the ninth month, 86% reported that their clarinet playing was affected.

With all of these challenges, clarinetists who are pregnant or planning to become pregnant may wonder, "Will I have to stop playing the clarinet, and if so, when?" It is impossible to predict what will happen in each individual case, but the survey provides some insights (see Fig. 3). More than half (54.4%) of women continued to perform and practice throughout their entire pregnancy. In month 5 some women began stopping performance and practice activity, and this number increased until the ninth month, by which 45.6% of women had stopped practicing and performing.

When asked about the decision to stop playing, about half of those who had to stop were dissatisfied to have to stop playing (see Fig. 4). The other half were content to stop playing when they did. On the other hand, some clarinetists continued playing longer than they would have liked, presumably due to career or school demands. One woman wrote,

I was in a terminal degree program. I gave a full-length recital at 37 weeks pregnant and gave concerts up until the week I gave birth. My playing had become so manufactured by that point that I was in terrible fundamental clarinet shape after having the baby. I had developed so many bad habits during the pregnancy, in order to cope with the responsibilities I had to fulfill. ... [it] took a tremendous emotional and mental toll.

THE POSTPARTUM PERIOD

After childbirth, a new set of challenges presents itself as the body recovers and parents take on the tremendous responsibility of caring for a newborn. Fatigue is common, with newborns requiring breastfeeding, pumping or formula feeding 8 to 12 times per day. Postpartum depression and anxiety are a common concern; up to 50% of women in the general population may have depressive symptoms in the 12 months after childbirth, with 20% experiencing postpartum depression.¹³

Physical challenges during this period can include pelvic floor issues and diastasis recti (separation of the rectus abdominis

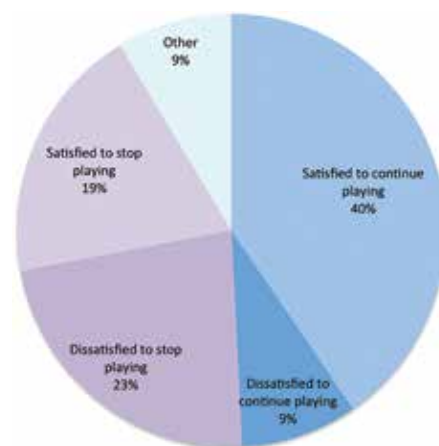


Figure 4: Responses to the survey question, "How did you feel about the choice to continue or discontinue playing during your pregnancy?"

muscles). A 2016 study found that 60% of women experienced diastasis recti at 6 weeks postpartum, and about 33% still had this separation one year postpartum.¹⁴ Pelvic floor weakness, incontinence and pelvic organ prolapse are also common. Pelvic floor muscle strength is significantly reduced at 6-12 weeks postpartum, especially after vaginal birth but with significant weakening also occurring after caesarean section.¹⁵ C-section deliveries also may require 4 to 6 weeks of recovery until exercise is advised.¹⁶

While the respiratory system recovers within 6-12 weeks postpartum,¹⁷ it usually takes at least 8 weeks after birth for the abdominal muscles to be able to stabilize the pelvis against resistance.¹⁸ The rectus abdominis likely recovers first, followed by the transverse abdominis and obliques.¹⁹ Internal and external obliques may be overused to compensate for the weaker transverse abdominis.²⁰

SURVEY RESULTS: THE POSTPARTUM PERIOD

In the survey of clarinetists, the top two physical challenges of the postpartum period that affected playing were fatigue and lack of embouchure endurance (see Figure 5). About a third of clarinetists mentioned a lack of air support being an issue.

Physical recovery time varies depending on the individual, but from the

PHYSICAL CHALLENGES OF THE POSTPARTUM PERIOD THAT AFFECTED CLARINET PLAYING

- 46% fatigue
- 44% lack of embouchure endurance
- 33% lack of air support
- 14% incontinence
- 9% diastasis recti (abdominal separation)
- 7% pelvic floor issues
- 19% of women reported no postpartum physical issues that affected their clarinet playing

Figure 5: Responses to the survey question, "What physical challenges did you face in the year after giving birth that may have affected your clarinet playing (or been worsened by clarinet playing)?"

survey responses we can begin to see some general trends on when clarinetists were able to get back to playing after childbirth. Most women had returned to practicing by 3 months postpartum, and performing by 6 months postpartum (see Figures 6 and 7). However, nearly a third of women had resumed performing by 2 months postpartum – presumably before the respiratory system and abdominal muscles had time to recover from pregnancy. Professional or financial obligations were a factor for some women in returning before they were physically ready. One noted, "I started playing again too soon (in my opinion) after having a C-section. A lot of extra pressure on my abdomen, but I felt if I didn't do the gig I was at risk of losing it."

Another wrote:

I had to return to work and playing before healing properly, and while dealing with infections. As a first-time mom, I was expecting challenges during later pregnancy, but the postpartum pain has been much worse than discomfort I experienced playing while pregnant... I often was

told the pelvic pain was normal (even though it continued to be consistent well into the fourth month postpartum). That pain still returns (7.5 months postpartum) on certain days or if I play while standing for too long.

On the other hand, six respondents told 9 months or more before returning

to practice and performance. It is unclear whether this was a desired outcome or not. Though perhaps not a physical concern, mental health may need attention in this period, with more than a quarter of clarinetists in the survey indicating they had increased anxiety or depression during or after pregnancy that affected their playing. One woman reported:

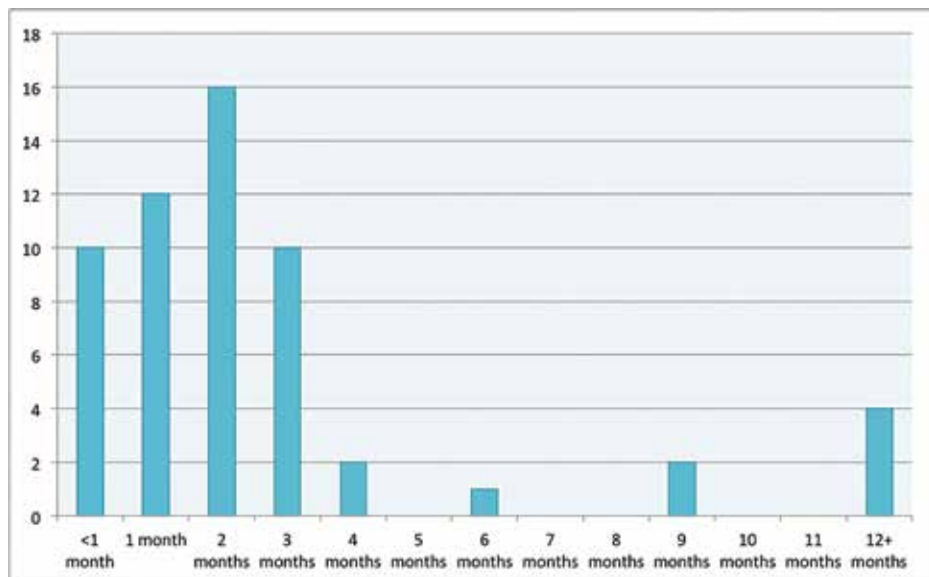


Figure 6: Responses to the survey question, "Indicate how many months after giving birth you returned to regular clarinet practice."

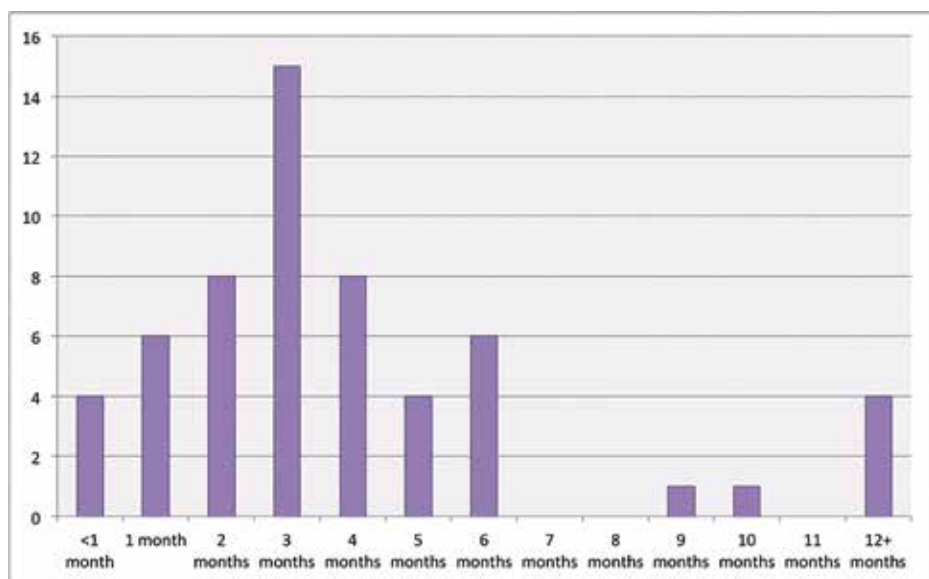


Figure 7: Responses to the survey question, "Indicate how many months after giving birth you returned to performing."

My PPA/PPD [postpartum anxiety/postpartum depression] delayed choosing to play. It was the very last thing on my mind for a really long time and I honestly did not see me ever playing again. Once the postpartum disorders lifted a bit, I remembered that I had committed to playing at an event and picked up my instrument. It was so soothing to be good at something without much effort and greatly aided in coping with PPA/PPD.

PHYSICAL RECOVERY IN THE POSTPARTUM PERIOD²¹

Research from the medical field on postpartum recovery, especially recommendations for athletes, may give insight for clarinetists and their teachers. Low-impact activities such as walking and aerobics can resume soon after birth, but movement that increases intra-abdominal pressure (such as heavy lifting or squats) should be approached with a “pelvic floor muscle first” focus.²² This involves contracting the pelvic floor (as in a Kegel exercise) before and during the exercise.

Reintegrating the pelvic floor with core abdominal muscles is also key. During pelvic floor contractions, the transverse abdominis and internal obliques co-contract.^{23,24} One researcher explains a basic approach:

The TVA [transverse abdominis], because it is the deepest of the abdominal muscles and because of the direction of the muscle fibers, is the key to overall spinal stability and abdominal strength. It should be strengthened initially, before more complicated exercises are attempted. This is usually done by lying flat on the back and pulling in the abs, pressing the lower back into the floor while continuing to breathe. Abdominal exercises are most effective when done several times per day, rather than one time per day or once per week.²⁵



It appears that many of the same muscles we use for air support are linked to the pelvic floor and overall core stability. To allow time for the pelvic floor to recover, it may be advisable to avoid strenuous exercise and activities that increase intra-abdominal pressure (such as heavy lifting) in the first few months postpartum, but more research in this area is needed.²⁶ Given that singing and wind playing increase intra-abdominal pressure,^{27,28,29} and activities increasing intra-abdominal pressure may exacerbate conditions such as pelvic organ prolapse, diastasis recti or hernia, there is a great need for more research to determine medically-informed guidelines for returning to wind instrument playing safely after childbirth.

The clarinetists surveyed indicated that personal fitness activities aided in their postpartum physical recovery, including cardio exercises such as walking, running or biking (75%), Kegel exercises (53%) and yoga (26%). Only 17.5% of clarinetists surveyed did physical therapy, which is routine postpartum care in some countries but less common in others. Of those who did, half said the physical therapy was helpful to their clarinet playing, and all said it was helpful to their postpartum recovery.

Other options may be useful. Occupational therapy could address issues

in clarinet playing after initial physical recovery. Medication may be indicated for specific conditions. Abdominal hypopressive training appears to be a safe and effective way to strengthen the abdominal muscles, especially the transverse abdominis, in the postpartum period.³⁰

Comments from survey responses indicate how physical activity helped clarinet playing: “Once my core recovered and I was able to do light cardio, playing became easier.” And: “Getting back in shape physically definitely had a positive impact in my playing. Breathing and air support felt much better!”

Specific exercise recommendations depend on the individual and are outside the scope of this paper, but it is clear that for a healthy return to playing, physical fitness should be prioritized. Making time for self-care can be very difficult when caring for a newborn, but new parents should plan to devote some time and effort to postpartum physical recovery.

RECOMMENDATIONS FOR CLARINETISTS

For clarinetists who are pregnant or planning to become pregnant, the following recommendations may be helpful:

- **Have backup plans.** It is impossible to control or predict what will happen and how you will feel during and after pregnancy.
- **Consider concert logistics and equipment adjustments.** Bass clarinet could be more difficult to play and carry in the third trimester; have backup plans for repertoire that includes bass or contra. You may find it difficult to stand and play, or it could be uncomfortable to sit for long periods. Speak up for what you need and consider keeping a chair near you when performing standing, in case you feel lightheaded. When returning to play after pregnancy, use softer reeds to reduce pressure as your air support and embouchure recover.
- **Safely strengthen your core.** After pregnancy, gradually strengthen the core with a focus on “pelvic floor first” and then the abdominals,

especially the transverse abdominis. The yoga concepts of *mula bandha* and *uddiyana bandha* may be relevant for those who practice in that tradition. Cardio exercise is important to overall physical recovery and wellbeing, and postpartum physical therapy is *highly* recommended.

- **Aim for quality of practice, not quantity.** You will likely not have the amount of practice time you did before having a baby, but you can learn to be efficient and productive with the time you do have.
- **Prioritize your physical and mental health.** It is impossible to do your best as a parent and musician if you ignore the needs of your mind and body during this intense time of life.

RECOMMENDATIONS FOR TEACHERS, ADMINISTRATORS AND ENSEMBLE DIRECTORS

- **Be aware of the physical challenges** of pregnancy and the postpartum period.
- **Be prepared to make appropriate accommodations** in tenure timeline, performance reviews, scheduling, degree plan, repertoire, logistics (e.g., playing seated rather than standing), and breastfeeding or pumping (both space and time allowed).
- **Respect each individual's requests and decisions** regarding necessary accommodations, playing during pregnancy, and returning to playing after childbirth.
- **Be familiar with family leave provisions** at the national and state levels.
- **Be an advocate for family-friendly policies** at the national, state and local levels and within your own institution or organization, including paid family leave, breastfeeding accommodations, and ensuring that no one is discriminated against due to pregnancy or parenthood, including employment opportunities and career advancement.

CONCLUSION

For clarinetists who are pregnant or planning to become pregnant, the

Of the 57 survey respondents, only three reported having no physical challenges during pregnancy that affected their clarinet playing.

potential impacts to the physiology of playing must be considered by the player and their teacher and/or employer. Though the challenges may be major or minor, they are prevalent. Of the 57 survey respondents, only three reported having no physical challenges during pregnancy that affected their clarinet playing, and only 10 reported no such challenges during the year after childbirth.

Regarding the effects of pregnancy on wind players, much more research is needed. Our field would greatly benefit from clinical studies of pregnant and postpartum wind players, as well as more investigation into the effects of pregnancy on the mental and emotional health of musicians. The survey of clarinetists did not gather location information, but it is likely that clarinetists in English-speaking areas were overrepresented, and the survey may not reflect the experiences of clarinetists in other parts of the world. The pedagogy of wind playing also still lacks knowledge specific to the female body, not just in pregnancy but in questions such as how the differing pelvis shapes of men and women may affect air support.

The Brass Bodies Study, a research effort focused on female brass musicians, noted many of the same difficulties as in the clarinet survey, along with some positive outcomes:

A tubist who'd given birth to twins reported that her diaphragmatic strength ebbed to nearly nothing by full-term. A hornist had to figure out new posture and breathing regimens to accommodate pelvic prolapse, a postpartum condition that occurs frequently from multiple births. Pregnant brass players often reported struggling with

bladder control during standard union rehearsal schedules and having to negotiate the carriage and weight of their instrument. ... [T]hese participants received virtually no support from others in adapting to the changes in their bodies. They figured out for themselves how to manage with less air, less energy, less coordination, less time. Out of these seeming restrictions, however, came new insights into more efficient breathing, more creative use of limited practice

ICA ANNOUNCEMENT

ICA Election Results

Results of the ICA officer election for the 2022-2024 term are listed below:

President Elect:

Catherine Wood: 217
Joshua Gardner: 209

Secretary:

Laura Grantier: 270
Jesse Krebs: 153

Congratulations to our new officers who will start their terms on September 1, 2022. We thank all the candidates for their willingness to serve our association.

— Mitchell Estrin, Past President and
Chair of Nominating Committee

time, and a heightened sense of pragmatism.³¹

While many clarinetists today have successfully risen to meet the challenges of pregnancy and parenthood, less visible are those who may have dropped out of the field or compromised their ambitions due to ongoing physical difficulties, lack of child care, an unsupportive work environment or any combination of other factors. Understanding the possible impacts of pregnancy and childbirth on clarinet playing is a first step in the ongoing discussion about equity and support for women and families in our profession. ♦

ACKNOWLEDGEMENTS

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ENDNOTES

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ABOUT THE WRITER

Seattle-based clarinetist Rachel Yoder performs in a variety of solo, chamber and large ensemble roles, including with the Seattle Modern Orchestra and Odd Partial's clarinet/electronics duo. She is adjunct professor of music theory, chamber music and clarinet at the DigiPen Institute of Technology, and editor of *The Clarinet*.



The author performing at 39 weeks pregnant in 2017



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CYRILLE ROSE (1830-1902): HIS LIFE, HIS WORKS, HIS STUDENTS

by Jean-Marie Paul

I began this series about French clarinetists in 2006-2007 with Klosé, Paradis and the Jeanjeans, and now turn to Cyrille Rose. All clarinetists know Cyrille Rose's etudes. But do they know editions other than the one they use? Do they know about his musical life? That is why I did some research to learn more about him; this is excerpted from my future book about clarinet and clarinetists in France.

Cyrille-Chrysogone Rose was born on February 13, 1830, in Lestrem, Pas de Calais, 20 miles away from Lille. Northern France was the region where the majority of clarinetists came from for a long period, mainly because of the number of wind bands there. Rose, son of tailors Jean-Baptiste and Joséphine in

Lestrem, learned music at a young age. At 11, he was a founding member of a band, La société philharmonique de Lestrem, with his brothers Edouard and Charles.

At age 14, Rose arrived in Paris in November 1844 and was soon recognized as one of the best students of Hyacinthe Klosé.¹ Rose studied with Klosé at the Paris Conservatoire, gaining the First Prize in 1847 with Klosé's *Solo Bolero*. He was the only laureate that year. Two years before, in 1845, Adolphe Leroy (1827-1880) won the First Prize and became professor at the Conservatory from 1868 to 1880, in between Klosé and Rose.

CYRILLE ROSE AS A PERFORMER

Shortly after arriving in Paris, Rose was hired in 1845 to play in the Théâtre-Français (Comédie française).² Then he played for 10 years in various Parisian theaters (Théâtre de la Gaîté Lyrique, Orchestre du Cirque équestre). He also played in a military band, 11ème Légion de la Garde Nationale. At that time, there were 24 military regiments in Paris. Politically speaking, these times were troubled in Paris (Revolution of 1848: in February and June, all the Lyric theatres were closed; end of Monarchy; Second Republic in 1849; Second Empire in 1852).

In 1847, there was a concert of the laureates of the year with François Bazin's *Serenade* for 10 instruments. Rose notably played it with horn player Jean-Baptiste Mohr (1823-1891), his future colleague at the Opera and at the Conservatoire. In 1852 he went to Germany with J.B. Mohr, but we do not have records of other tours.

Rose played in the Opera de Paris orchestra; in 1855 he was appointed second clarinet at the Opera, stepping up to first from 1857 to 1891. Gounod and Massenet frequently consulted Rose on

technical points. Massenet wrote for him the famous introduction and aria "Pleurez mes yeux" from Act 3 of *Le Cid*, first played in Palais Garnier on November 30, 1885 (manuscript in the Paris National Library). If you have seen the Musica Rara reduction published in 2007, it is for soprano, alto clarinet in F and piano, with an ad libitum clarinet in A part. Of course, you can play it for basset horn in F. Why an alto clarinet in F? Because Cyrille Rose had such an instrument.

The Paris Opera was destroyed by fire in 1873; that accelerated the construction of Opera Garnier (close to the older one) which was inaugurated on January 5, 1875.

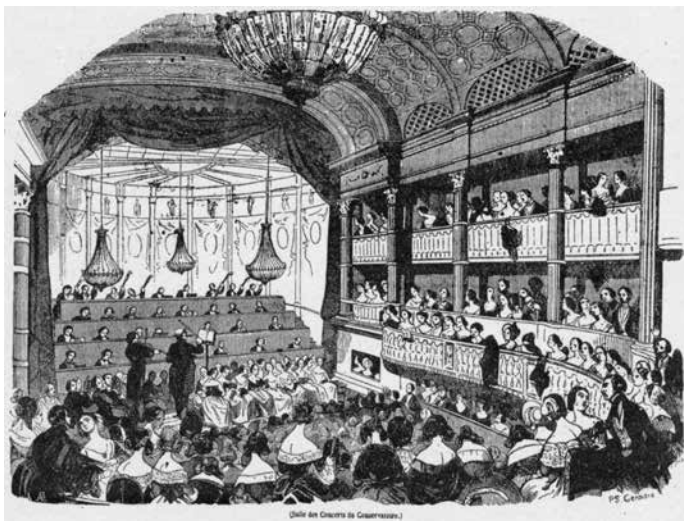
Rose's colleagues there included Charles Turban, second clarinet, who would succeed him at the Conservatory from 1901 to 1904. There was also the Belgian Louis Mayeur, born in 1837, who received a First Prize at the Conservatory in 1860 under Klosé. In May 1872 he was given a permanent position as clarinetist in the Opera upon the strong recommendation of Meyerbeer, without audition. According to the payrolls, his official title was third clarinetist. In fact, he played the bass clarinet and saxophone. The same three players remained the clarinet section during the entire 22 years that Mayeur was with the orchestra, until December 1893.³

Rose also played for the Société des Concerts du Conservatoire orchestra from 1857 to 1872. He was particularly fond of the Weber concertos and performed one of them with this orchestra in 1862. Also on March 13, 1870, he performed Weber's *Concerto No. 2*.⁴ In the works listing included in this article we can see that Rose published the concertos with cadenzas. Unfortunately we do not have recordings of Rose.

Photo by Pierre Petit



Cyrille Rose



Paris Conservatory Concert Hall in 1843, P.S. Germain engraving.
Source: Prodhomme, Jacques G. – *Les Menus plaisirs du Roy*, 1829, p. 137.

Rose succeeded Klosé and Adolphe Leroy at the Buffet-Crampon company as artistic adviser. He made some experiments with the width of bore (I heard he might have had a narrower bore but I could not verify) and with the cones (top and bottom).⁵ Rose used the double-lip embouchure, like his master Klosé and one of his best pupils, Cahuzac. These major figures have been described as the “Three Musketeers” by Philippe Cuper.⁶

CYRILLE ROSE AT THE CONSERVATORY

Cyrille Rose was professor at the Conservatoire starting in 1876 as assistant of A. Leroy, then full professor from 1881 until he retired in 1900.

Let's remember that Klosé (1808-1880) taught for 30 years at the Paris Conservatoire, from 1838 to 1868. Closer to us, Delécluse did the same from 1948 to 1978. Let's remember also that the yearly commission of *solos de concours* only began in 1897. This was the case until 1984; actually, new pieces are not written each year now. So Klosé – and before him, Berr – wrote most of the contest pieces. The Weber and Spohr concertos were also used sometimes from 1877 to 1896.

Concerning the test pieces of the Paris Conservatory, they were dedicated usually to the Conservatory professor.⁷ Rose had the privilege to inaugurate this system which began in 1897. So dedicated to Cyrille Rose are *Première Fantaisie* by Georges Marty (1897), *Introduction et Rondo* by Charles Widor (1898) and *Fantaisie* by Augusta Holmes (1900). It seems that Messager's *Solo de concours* (1899) bears no dedication.

Many other works were dedicated to Rose. His colleague Paul Rougnon, professor of music theory, counterpoint and fugue, dedicated to him his *1st Solo in F*, Op. 128, for clarinet and piano in 1895. Aurelio Magnani (1856-1921), professor at the San Cecilia Academy in Rome, dedicated his famous *Metodo Completo* of 1895 to Rose (1900). And Paul Jeanjean (1874-1928) dedicated to Rose his *16 Etudes modernes* (original publisher: Buffet-Crampon-Evette in 1926).⁸ Louis Mayeur, his colleague at the Conservatoire and



Old Paris Conservatoire at the junction of the rue Bergère and rue du Faubourg Poissonnière. Artist unknown, ca 1830-1840. Reproduced in *L'Illustration*, Journal Universel, No 255, January 15, 1848.

the Opera, dedicated to Rose one of his *Fantaisie originale*. He transcribed Mendelssohn's “Romance sans paroles” for alto clarinet in F; likely for Rose's instrument.

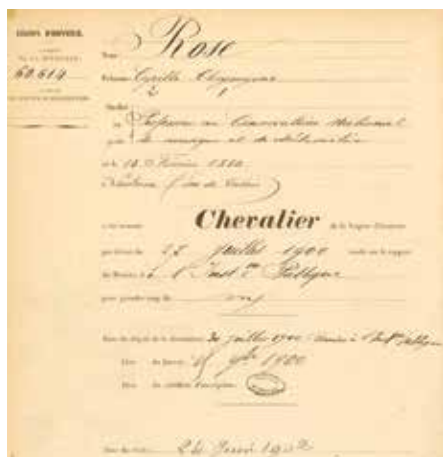
Rose was awarded the the Legion of Honor in 1900. Succeeding him as professor at the Conservatoire was Charles Turban from 1901 to 1904. Turban, also ill at the end like Leroy, suggested his young student Auguste Périér (First Prize, 1904) to take his place. Turban died a year after, but his wish was not granted, or not yet; Prosper Mimart was named professor in 1905 (until 1918) and Auguste Périér was named only in 1920.

ROSE'S FAMILY

Rose married Sophie Adolphine in 1854. She was 37, he was 33, and they had a daughter, Amélie, in 1857. A happy year, because he also won the First Prize in clarinet. Sophie died in 1862 at their home in Paris, 49 Quartier des Batignolles (19 Grande rue), so he was a widower for 40 years. Amélie, who was always taking care of her father, died a few years after him, around 1906. In 1893, he was living at 7 rue Clapeyron (parallel to the rue de Rome, the street of music in Paris...). He later lived at 70 rue de Tocqueville (not far from the actual Ecole Normale de Musique-Alfred Cortot). Starting in 1898 he suffered badly from rheumatism and was not always able to attend the Conservatoire.

Rose retired in 1900 from the Paris Conservatoire, after more than 20 years of teaching if we include the four years he was mostly replacing his predecessor Adolphe Leroy on sick leave. For the Opera, he played from 1855 to 1891. An official document, “*Bulletin des lois*” of 1892, calculated his pension receipt as 35 years, 9 months and 19 days for the Opera.

Rose went to live with this devoted daughter in Meaux, 35 miles east of Paris, and taught at the Conservatoire in Meaux.



C. Rose Legion of Honor, 1900 (Archives J.M. Paul).

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LE PRÉSIDENT DE LA RÉPUBLIQUE FRANÇAISE,

Vu les articles 9, 10, 11, 12, 14, 15, 29, 30, 41 et 42 du décret du 14 mai 1856, sur les pensions de retraite du théâtre national de l'Opéra;

Vu les articles 1, 2, 3, 5, 6, 8 et 9 du décret du 15 octobre 1879;

NOMBRES D'ORDRE.	NOMS ET PRÉNOMS des titulaires.	NAISSANCE.		FONCTIONS.	NATURE des services.	DURÉE des services.			DATES des lois, décrets et ordonnances en vertu desquels la pension a été accordée.
		Datés.	Lieux.			Ann.	Mois.	Jours.	
382	ROSE (Chrysogone-Cyrille).	13 fév. 1836.	Lestrem (Pas-de-Calais).	Chef de pupitre à l'Orchestre.	Au théâtre national de l'Opéra. Militaires.... A l'Opéra....				Idem.....
						35	7	19	
							9	19	

Rose's retirement pension, after 35+ years at the Opera.

Cyrille-Chrysogone Rose died quietly in 1903 at his last home in Meaux, 62 rue de la République, cared for by his daughter. His funerals were great. The Regiment of 4th Hussards paid homage to him. Representatives of the Conservatory of course, students (and former students like Henri Lefebvre), friends. The coffin was held by professor Turban, successor to Rose and his colleague at the Opera for 25 years. The clarinet maker Mr. Evette was also there. His grave is in Meaux too.

By notarial act on April 13, 1903, his daughter constituted an annuity (200 francs at the time) for a yearly prize for the student winning the First Prize.⁹ (Léon Leblanc would do the same later; that donation goes on.)

ROSE'S PUPILS AT THE CONSERVATOIRE

The following is a list of Rose's students who placed in the *concours* each year.¹⁰

1876-1880 (Adolphe Leroy still professor but ill; C. Rose assistant)

1876
1st accessit (honorable mention): Emile Debauwe (no prizes awarded this year)

1877

1st: Faustin Perpignan
2nd: Léandre Taffin (1855-1941) – Orchestres Alcazar, Eldorado (cabarets)

1878

1st: Prosper Mimart (1859-1928) – Played in the Padeloup and Lamoureux

orchestras, Opera Comique and société des Concerts. Professor at the Conservatoire 1905-1923. Author of a famous method.

2nd accessit: Louis Bretonneau (1856-1918) – Played at the Concerts Lamoureux and Opera; reed maker succeeding Fournier; earned medals at Paris Universal Exhibitions of 1878, 1889 and 1900.

1879

1st: Frédéric Salingue – Became Rose's assistant. Played at the Opera with Rose and Concerts du Châtelet.

1880

1st: Henri Paradis – Solo clarinet of the Garde Républicaine (1892-1909) and Opera, succeeding Rose (1891-1934). Also played at Concerts Lamoureux. With the Garde Républicaine band, he recorded more than 60 solo pieces on 78 rpm record.¹¹

2nd: Henri Selmer – Founded the famous company in 1885 and bought in 1928 Adolphe Sax's workshop from Sax's son. He played in Algiers orchestra with his father, and in Lamoureux and Opera-Comique with his brother Alexandre.

1st accessit: Joseph Dame

1880-1900 (Cyrille Rose full professor)

1881

1st: Felix Pages – Played at the Toulouse Conservatory and Orchestra.

2nd: Charles Bernadoux – Conductor of military bands.

1st accessit: François Courrouy

1882

2nd accessit: Alexandre Selmer – Brother of Henri; also played in the U.S.: Boston, Cincinnati, N.Y. Phil.

1883

1st: Prosper Mayeur – Belgium; Louis Mayeur's son, his colleague at the Opera

1st: Charles Hiver

2nd accessit: Fernand Jourdan

1884

1st: Eugène Bonnifleau (b. 1863) – Garde Républicaine.

1st: Fernand Boin

1885

1st: Clément Bruneau

2nd: Manuel Gomez – Spain; Manuel and his brother Francisco studied for three years with Rose. Manuel was the first to play in the newly founded London Symphony.¹²

1886

1st: John-Antony Terrier (Switzerland)

1st accessit: Jean Guichemerre

1887

1st: Henri Lefebvre – Rose considered him as his best pupil and like his own son. In 1902 Rose gave his Buffet clarinets to him; and Lefebvre gave them to his pupil and stepbrother Daniel Bonade in turn (Lefebvre married Bonade's sister). As Bonade wrote:

Nécrologie

Joué dernier ont eu lieu les obsèques de M. Cyrille Rose, âgé de 73 ans, ancien professeur au Conservatoire de musique, chevalier de la légion d'honneur.

Un piquet du 4^e hussards rendait les honneurs.

Un cortège nombreux, dans laquelle plusieurs notabilités musicales, élèves ou amis du défunt, suivait le char funèbre.

Les cordons étaient tenus par MM. Ch. Turban, professeur au Conservatoire, successeur de M. Rose, son collègue à l'Opéra pendant 25 ans; Evette, facteur d'instruments de musique; H. Lefebvre, premier prix d'opéra en 1887, élève de M. Rose; Pichard, premier prix en 1895, élève de M. Rose; Duroisel, Dautin.

M. Tb. Dubois, directeur du Conservatoire, empêché de se rendre à l'enterrement par le concours de la journée, était représenté par M. Constant Pierre. M. Adolphe Deslandes, grand prix de l'Institut, organiste compositeur, maître de chapelle de Sainte-Marie des Batignolles s'est fait entendre à l'église Saint-Nicolas.

La cérémonie, fort bien ordonnée, par M. Charmy, ne s'est terminée qu'à une heure de l'après-midi.

Une longue suite de parents et d'amis, émus et recueillis, a défilé lentement devant le cercueil, rendant un dernier hommage d'estime et d'affection à la mémoire du maître.

Rose's funerals. Journal de Seine et Marne, June 29, 1902 (Archives J.M. Paul).

Papa Rose ... left [Lefebvre] the mission of continuing the tradition of beautiful phrasing in clarinet playing that he had created. Before Rose's time, the clarinet was studied principally as an instrument necessary in military bands since there were so few positions available in orchestras. Rose, who was solo clarinetist at the Paris Opera, had a beautiful tone and phrased artistically and was the first to teach such phrasing.¹³

1st: Léon Pourtau – In 1894 he became principal in the Boston Symphony. He died in 1868 in the Atlantic Ocean with the sinking of the ship "La Gascogne," along with some other members of the orchestra.

1888

1st: Victor Lebailly (1902-1904) – Played in the Boston Symphony.

1889

1st: Raymond Fichet

2nd: Joseph Blanc

1st accessit: Jean Delamothe

1890

1st: Odener-Fernand Aubrepsy

1891

1st: Ernest Pujol

1892

1st: Alphonse Richardot

1893

2nd: Camille Beaudoin

1st accessit: Emile Lapasset

1894

1st: Emile Stievenard – Played at the Concerts Lamoureux and Opera Comique, then as bass clarinet in the Boston Symphony

1st: Paul Vronne

1st: Paul Jeanjean – Soloist in the Garde Républicaine until 1900, then went to the Classical Concerts Casino orchestra at Monte Carlo. Everybody knows his studies and the pieces he published in Paris; the self-published or manuscript pieces composed in Monte Carlo in his second part of his life are unknown or lost.¹⁴

1895

1st: Ernest Pichard – Principal clarinet at the Opera and Concerts Colonne. Also a reed maker; his company was bought by Strasser-Marigaux in the '60s, then by M.A.R.C.A. in 1967.

1896

1st: Jean-François Guyot

1st: Henri Delacroix

1897

1st: Henri Leroy – Grandson of professor Adolphe Leroy; played for the Colonne orchestra, the Société des Concerts and the Garde Républicaine. In 1904 with Barrère, fl; Tabuteau, ob; Mesnard, bsn; he was brought to the U.S. to Walter Damrosch to form the New York Symphony Orchestra. He gave the first performance of Debussy's *Rapsodie* with the N.Y. Phil. in 1912.

1st: Louis Gazillhou – Member of the ensemble Société moderne d'instruments à vent; Paul Jeanjean dedicated to him his *Arabesques*.

1st: Félix Carre

2nd: Philippe Paquot – Composed or transcribed about 70 pieces.

1st accessit: Jean-Paul Noel

1898

1st: René Verney – Before Rose, he was taught by his father, clarinetist in the Garde Républicaine; he became soloist of the Garde, succeeding H. Paradis; also principal of Concerts Lamoureux. He made some recordings, a part reissued on CD by P. Cuper.

1st: Nicolas Greiner

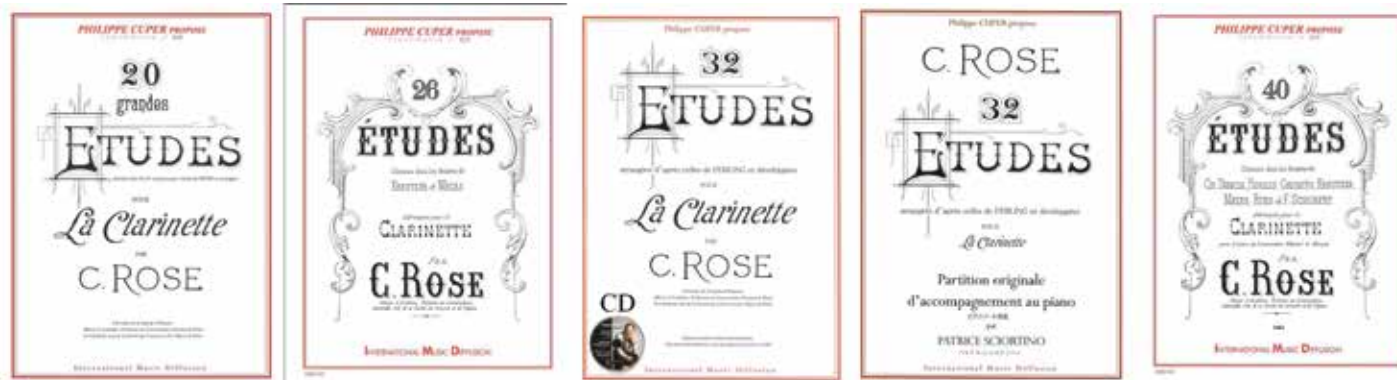
1899

1st: Louis Cahuzac – At age 17, he entered Rose's class, getting a 2nd prize first. From 1901 he was principal of



C. Rose clarinet class in 1895 (Centennial of the Conservatoire)

Photo by Eugène Pirou, colorized by J.M. Paul. The student names are unknown, but maybe one day the research will make some progress. The entire picture can be seen at the BNF Paris Library; also on their Gallica website: <https://gallica.bnf.fr/ark:/12148/btv1b84541765>



P. Cuper's edition of the 20, 26, 32, and 40 etudes from the original edition.

Concerts Colonne. It is difficult to sum up Cahuzac's career here; he premiered so many great pieces, made a freelance career, made some remarkable recordings, including concertos: the premiere of Nielsen in 1947, Hindemith conducted by the composer; aged 78, the Milhaud. See the complete and brilliant paper of Philippe Cuper.¹⁵ Cahuzac and Rose were using double-lip embouchure.

1st accessit: Octave Vinck

1900

1st: Achille Grass – Member of Société Paul Taffanel, the famous flutist; he made several recordings of chamber music

1st: Paul Delacroix

ROSE'S PEDAGOGICAL WORKS

Rose's studies quickly earned worldwide use. For instance, Keith Stein, the professor at Michigan State University for 41 years, wrote:

The clarinet etudes of Cyrille Rose constitute a basic part of the clarinetist's training and that repeated study of them never fails to be profitable. They are invaluable as a means of developing control and beauty of tone, and in instilling a sense of phrasing and melodic line in the student. The musical value of the Rose etudes is beyond question, and I find them extremely well-suited to the clarinet in every respect.¹⁶

Each volume of Rose's etudes is based on music originally devised for

other instruments that he has transposed, altered or expanded. As Lawrence Maxey observes, "Rose freely modifies the factors of rhythm, articulation, tempo, range, melody, dynamics, expression markings, meter, phrasing and key."¹⁷

Rose first published the *20 Etudes* and *40 Etudes* in 1884 at Richault, then at Evette & Schaeffer the *26 Etudes* in 1890 and the *32 Etudes* in 1893.

In France, generations of clarinetists have used the editions of Leduc (by Lefebvre around 1946) and Billaudot (by Blachet or Lancelot in the '80s), but people could not tell the difference between Rose's original intentions and the added markings of pedagogues. That is why recently Philippe Cuper released the original editions – that were out of print for a long time – with the musical indications, notes, tempi, nuances and articulations that Rose wanted. When Rose's original markings were forgotten, Cuper indicated some suggestions. For the *32 Etudes*, Cuper asked composer Patrice Sciortino to make a piano part, but in the style of the time. And the publisher added a CD where they both play.

The *32 Etudes* were also recorded on CD in 2006 by Christopher Hill, clarinet and John Walker, piano, with the pianist's own score (on CD Baby); and in 2007 with Sean Osborn, using the Dover edition (Albany records and on www.dramonline.org). There was even a series of eight 78 rpm discs in the '50s played by Harry I. Phillips and published in Old Greenwich, Connecticut (Ficker Recording Service). A copy is stored at SUNY College at Potsdam

College Libraries. Sixteen studies of the 32 are recorded, two on each 78 disc.

More generally, most of the publications about the Rose studies have been made in France and the U.S. In Japan, Yasuaki Itakura has published all the Rose studies reprinted from the original (Zen-on Publications: www.zen-on.co.jp/world/Woodwind). And the *32 Etudes* and *40 Etudes* have been recorded by Kazuo Fujii and Sachiko Fujii in 1997 (ALM RECORDS/Kojima Recordings). The piano accompaniments were composed by Mariko Mogi (ARUSO Publishing).

Toward the end of this list, you will see various compilations, or excerpts. For instance in 2007 Larry Guy reunited in one volume all the publications of Daniel Bonade; and in 2014 *Rose 118 Studies* was published, gathering the four books of studies.

You will also notice that Rose seems to have published a book of scales! I just discovered this in making this list, so I did not have a look. It was never reprinted since its original printing of 1896; but you can buy a copy at the Paris Library (see below).

20 Grandes Etudes d'après Rode¹⁸

These 20 studies were selected from the *24 Caprices* of violinist Pierre Rode (1774-1830), soloist at the Opera de Paris and professor at the Paris Conservatoire starting in 1799 (so not at the same time as Rose; but he himself played clarinet in a military band during the French Revolution).

1884. *20 Grandes Etudes choisies dans les œuvres de Rode et arrangées pour la clarinette*. Paris. Richault (BNF Paris, British Library, etc.)

1910. *20 grandes études choisies dans les œuvres de Rode: et arrangées pour la clarinette pour le cours du Conservatoire national de musique de Paris*. Paris: Editions Costallat (bought by Billaudot)
1962. *20 grand studies for clarinet: Selected from the Caprices by Rode*; Stanley Drucker, New York: I.M.C. (International Music Company)
1979. *20 grandes études pour clarinette*; J. Lancelot, Paris: Gérard Billaudot
1968. *Twenty grand studies: From the works of Rode*; H. Bettoney, New York: Carl Fischer-Cundy-Bettoney
2018. *20 grandes études: choisies dans les 24 caprices pour violon de Rode*; Philippe Cuper, Paris: I.M.D. (International Music Diffusion)–Arpèges

26 Etudes

The 26 *Etudes* are selected from the works of violinists Jacques Féréol Mazas (1782-1849) and Rodolphe Kreutzer (1766-1831, famous for the *Sonate* dedicated to him by Beethoven). Other works of both composers were also used in the *40 Studies*.

1890. *26 études choisies dans les œuvres de F. Mazas et Kreutzer, et arrangées pour la clarinette seule*, Paris: Evette & Schaeffer
1946. *26 études pour la clarinette: d'après Mazas & Kreutzer*; P. Lefebvre, Paris: Leduc
1966. *26 Etudes choisies dans les œuvres de Mazas et Kreutzer*; F. Blachet, Paris: Billaudot
2019. *26 études choisies dans les œuvres de Kreutzer et Mazas*; P. Cuper, Paris: I.M.D.–Arpèges

32 Etudes

Here we come to the most famous and studied etudes for the clarinet! The 32 *Etudes* are based on the 48 *Exercises for Oboe*, Op. 31 (1837) of Franz Wilhelm Ferling (1796–1874). Ferling was not only an oboist; he also played the clarinet! He composed a clarinet concerto, but it is a lost work, as only fragments remain (see the Manning paper below).

In two of the etudes, Rose incorporated excerpts from works for solo violin by J.S. Bach (see Maxey's D.M.A. document listed below). In etude No. 16 (Ferling study No. 20), Rose inserted a 12-measure section between measures

8 and 9 of the Ferling study, very close to Bach's *Partita in B minor* (but Bach's movement was in quadruple meter; Rose's is in duple meter). In etude No. 20 (Ferling study No. 32), Rose inserts a 30-measure section between measures 32-33 of the original study. The final eight measures of this section are close to the beginning of the *Sonata I in G minor*.

1893. *32 études arrangées d'après celles de Ferling et développées pour la clarinette* – Paris: Evette & Schaeffer
1913. *Thirty-two Etudes for Clarinet* – NY: C. Fischer.
1946. *32 études pour la clarinette: d'après Ferling*; Lefebvre, P. – Paris: Leduc.
- 19--?. *Cyrille Rose Forty Studies for Clarinet*. Collis, J. Miami Beach, FL: Charles Hansen Publications.
1960. *Thirty-two Studies for Clarinet*; Cochrane, W.E. – Boston: Cundy-Bettoney.
1966. *32 études pour clarinette: d'après Ferling*; Blachet, F. – Paris: Billaudot.
1973. *32 Studies for Clarinet*; Drucker, S. – NY: International Music Co.
1986. *Artistic Studies by David Hite, Book 1*. Rose: 40 studies, 32 Etudes; 9 Caprices (selected from 24 Caprices by Rode). – San Antonio, TX: Southern Music Company.
2002. *32 Rose Etudes for Clarinet: Based on the Etudes of Franz Wilhelm Ferling*; Walker, J., Warner, M; (piano accomp. available) – NY: C. Fischer.
2007. *32 Etudes and 40 Studies for Clarinet* – Mineola, NY: Dover.
2014. *32 études pour la clarinette*; Cuper, P.; Sciortino (composer, piano part) +CD (Ph. Cuper, cl.; Patrice Sciortino, pno) – Paris: I.M.D.–Arpèges

Further Reading – Rose 32 Etudes

- Abramson, Armand R. "The Thirty-two Etudes for Clarinet by C. Rose Revisited." *Woodwind World*, 13, 1 (1974), p. 13.
- Bronson, Karen A. "Through his own words: An exploration of the pedagogy of Robert Marcellus." DMA diss., University of North Texas (2019). Chapter 5, p. 37-57 (Rose Etudes 13, 21, 32).
- Etheridge, David. "A practical approach to the clarinet: For advanced clarinetists," rev. ed. Norman,

Oklahoma: Woodwind Educators' Press, 2009. A selection of Rose *40 Studies* and *32 Études* are represented with warmups and practice tips.

- Hewitt, Stephen. "On learning Wilhelm Ferling's Forty-eight Studies, Rose's Thirty-two Studies for Clarinet." *The Double Reed*, 15, 2 (1992), p. 61-72.
- Larsen, Henry. *The 32 Rose studies: Analysis and study guide*. Avon, CT: Larsen Audiographics, 1998.
- Manning, Dwight. "Franz Wilhelm Ferling's Life and Work." *The Double Reed*. International Double Reed Society, 24, 2 (2001), p. 137–138.
- Maxey, Lawrence. "The Rose Thirty-Two Etudes: A Study in Metamorphosis." *The Clarinet* 1, No. 4 (1974): 8-9.
- . "An analysis of two pedagogical approaches to selected Etudes from the Cyrille Rose *Thirty-two Etudes* for clarinet." DMA diss., Eastman School of Music, 1968.
- Osborn, Sean. "Performing and Teaching Rose 32 Etudes." Lecture, ClarinetFest® 2021. <https://clarinet.org/wp-content/uploads/2021/06/Sean-Osborn-SeanOsbornSupplement1.pdf>. Osborn uses the Dover edition on his CD quoted above. This edition, a copy of the original of 1893, has some errors, that he lists in this document.

40 Etudes

These 40 studies were written originally for violin. They are taken from composers Charles Dancla (1817-1907), Federigo Fiorillo (1755-1823), Pierre Gaviniès (1728-1800), Franz Ries (1849-1932), Schubert; and F. Mazas and R. Kreutzer, whose works were also used in the *26 Studies*.

1884. *40 Etudes: choisies dans les œuvres de Ch. Dancla, Kreutzer, Mazas, Ries, Schubert et arrangées pour la clarinette*; Richault. Copy of the original edition in: https://s9.imslp.org/files/imglnks/usimg/6/68/IMSLP634091-PMLP64394-Rose_CL_studies.pdf
1910. *40 Studies for Clarinet*: Published in two books. New York: C. Fischer
1946. *40 études en deux livres choisies dans les œuvres de Ch. Dancla, Fiorillo, Gaviniès, Kreutzer, Mazas, Ries, Schubert et arrangées pour la clarinette*. Paris: Costallat/L. de Lacour (bought by Billaudot)

1963. *40 Studies for Clarinet: Book 1 & II*; Drucker, S. NY: I.M.C.
1970. *40 études: choisies dans les œuvres de Dancla, Kreutzer, Mazas, Ries, Schubert et arrangées pour la clarinette*; Lancelot, J. Paris: Billaudot.
1986. *Artistic Studies, Book 1*. Rose: 40 studies, 32 Etudes; 9 Caprices (selected from 24 Caprices by Rode); Hite, David. San Antonio, TX: Southern Music Co.
1988. *40 Studies for Clarinet*; McCathren, D. Van Nuys, Calif: Belwin-Mills.
2000. *Cyrille Rose Forty Studies for Clarinet* (revised ed.); Hite, Jean & David – San Antonio, TX: Southern Music Co.
2007. *32 Etudes and 40 Studies for Clarinet*. Mineola, N.Y: Dover Publications.
2018. *40 études choisies dans les œuvres de Ch.Dancla, Fiorillo, Gaviniès [et al.]*; Cuper, P. – Paris: I.M.D.-Arpèges.

Further Reading – Rose 40 Etudes

- Britz, Joanne Marie. “A Systematic Approach to Five Clarinet Fundamentals as utilized in Rose’s *Forty Etudes*.” DMA diss, University of Texas at Austin, 2004.
- Campione, Carmine. *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction*. Fairfield, Ohio: J. Ten-Ten Publishing, 2001, 2010. (Contains an entire chapter about the Rose 40 Studies with musical examples and explanations).
- Messenger, Joseph. “Music Review: Cyrille Rose – Forty Studies for clarinet, Hite edition.” *The Clarinet*, Vol. 29/1 (December 2001), p. 86-87.
- Pierce, Jerry D. “Music Review: Cyrille Rose – 40 Studies for Clarinet” *The Clarinet*, Vol. 18/3, (May/June 1991), p. 49.

Gammes

1986. *Gammes: Majeures et mineures dans tous les tons pour la clarinette (système Boehm)*; Rose, C. Paris: Evette et Schaeffer.
- I discovered that Rose wrote scales! A copy is stored at the Paris Library (BNF). You can buy a PDF or photocopies (ref. of the score: VM9-579): https://achatsreproduction.bnf.fr/views/vel/mon_panier.jsf?provenance=Catalogue&urlReferer=/

[ark:/12148/cb43241924s&AppOrigine=Catalogue](https://achatsreproduction.bnf.fr/views/vel/mon_panier.jsf?provenance=Catalogue&urlReferer=/)

Haydn: Echo, arr. for 2 clarinets

- c. 1900. Haydn, J. *Echo arr. pour 2 clarinettes*; Rose, C. Evette & Schaeffer.
- Originally for four violins and two cellos, Hob II 39.
- To purchase PDF or photocopies (ref. of the score: VM9-575): https://achatsreproduction.bnf.fr/views/vel/mon_panier.jsf?provenance=Catalogue&urlReferer=/ark:/12148/cb43041622x&AppOrigine=Catalogue

Spohr

1895. Spohr, Louis (1784-1859). *Solo de clarinette avec accompagnement de piano* extrait du 3e concerto par C. Rose. Paris: Evette et Schaeffer.

Weber¹⁹

Concertino

1880. *Concertino pour clarinette avec accompagnement de 2 violons, alto, violle., flute, 2 hautbois, 2 bassons, 2 cors, 2 trompettes et timballes, oeuvre 26*. Rose, C. Paris: Evette & Schaeffer. (copy at McGill University Library)
1945. *Concertino de Weber: pour clarinette et piano*; Rose, C.; Lefebvre, P. Paris: A. Leduc.

Concerto No. 1

1860. *1er concerto pour clarinette avec accnt de piano*, Op. 73, Nouvelle édition revue par C. Rose. Paris: Richault.
1910. *1er concerto en fa mineur: clarinette et piano*, Op. 73. Rose, C. Paris: Costallat (reprint: 1947).

Concerto No. 2

1903. *2^e concerto en mi*, Op. 74. Rose, C. Paris: Costallat.
1981. *2^e Concerto en mi bémol*, Op. 74; Rose, C.; Lancelot, J. Paris: G. Billaudot.
1988. *Concerto for clarinet, No. 2*, Op. 74; Weston, P. With cadenzas of Baermann, C., Stark, R., & Rose, C. Corby: Fentone.

Freyschutz, solo arr. clar. and piano

1876. *Solo de clarinette sur Le Freyschutz avec accompagnement de piano*; Rose, C. Paris: P. Goumas.
1945. *Solo sur le Freyschutz de Weber: pour clarinette et piano*; Rose, C. Paris: A. Leduc.

Quintet Op. 34 (Fantasy and Rondo excerpts; arr. clar. and piano)

- c.1900. *Fantaisie et rondo: de l'œuvre 34 pour clarinette*. Arr. Rose, C. Paris: Evette & Schaeffer.
1945. *Fantaisie et rondo: pour clarinette et piano, de l'op. 34*; Rose, P.; Lefebvre, P. Paris: A. Leduc.

Variations Op. 33 (on the opera Sylvia)

- Variations concertantes pour clarinette et piano*; Rose, C. Paris: M.R. Braun (bought by Billaudot).

Compilations – Bonade

1952. Bonade, D. *16 phrasing studies: for clarinet: Taken from Rose 32 etudes*. New Hope, Pennsylvania: Self-published. (N.B. Bonade renumbered the Etudes...)
1968. Bonade, D. *16 grand etudes for clarinet: In articulation, interpretation and correct fingerings taken from Rode and Rose*. Kenosha, Wis.: Leblanc Educational Publications.
2003. Bonade, D. *Sixteen phrasing studies for clarinet: Taken from Rose 32 etudes, reedited with correct marks, dynamics, punctuation and interpretation*. – Elkhart, Indiana: Conn-Selmer.
2007. Guy, Larry. *The complete Daniel Bonade: Bonade's complete published texts together in one volume*. Stony Point, NY: Rivernote Press.

Compilations – Other

- 19--?. *Studies for clarinet: With fingerings for Boehm and Albert clarinets*. Boston: Cundy-Bettoney.
1950. Rose, C., & Arban, J.B. *Two etudes, with band accompaniment*; Lillya, C.P. (arr.) NY: Carl Fischer.²⁰
1973. *66 Selected studies for clarinet: Book 2*; Arnold, J., Kietzer, R., Carlstadt, N.J.: E.Schuberth.
1979. Mazzeo, Rosario. *Rose Studies*. Manuscript (University of California, Northern Regional Library Facility, Richmond).
1986. *Artistic studies by David Hite, Book 1*. From the French school / Rose: 40 Études, 32 Études, & 9 Caprices. San Antonio, Texas: Southern Music.
1986. *Elegy*: From a study by Cyrille Rose after Ries; Bolles, R., & Stupp, M. San Antonio, Texas: Southern Music.
1986. Davies, John, & Harris, Paul. *80*

- Graded Studies for Clarinet. Book One*, 1-50. London: Faber Music.
1986. Davies, John, & Harris, Paul. *80 Graded Studies for Clarinet. Book Two*, 51-80. London: Faber Music.
1999. Mauz, R. *Die schönsten Etüden für Klarinette (The finest etudes for clarinet)*. Mainz: Schott.
2000. Didier, Yves. *Les essentielles avec Cyrille Rose: Etudes progressives accessibles aux premières années*. Paris: Lemoine
2009. *21 Rose etudes for clarinet* (based on the etudes of Cyrille Rose). NY: C. Fischer.
2014. *The Complete Clarinet: C. Rose Revisited: 118 Etudes for Clarinet*. Ben Andrew Garcia and Luuk De Vries, editors. (Contains: 26 Etudes, 32 Etudes, 20 Grand Etudes, 40 Studies) Fort Worth, TX: Complete Works Music Publisher.

CONCLUSION

Could Cyrille Rose have imagined that, more than a century later, his etudes are still perhaps the most popular in the world? And that the *32 Etudes* would be published in more than 10 different editions throughout the world? And that today people would consult the original text, in order to see what Rose really wanted?

On our side, can we imagine how Rose was, as a professor or a player? We have very few testimonies. "Papa Rose," as he was called by Bonade, sounds like a caring teacher; this does not mean he was not also a demanding teacher. Most of the professors of the French school were modest and did not write about themselves or their pedagogy. For Rose the player, we do not have recordings. Testimonies of the time, as related by Pamela Weston in her second volume of *More Clarinet Virtuosi of the Past*, mention a "fine performer, with a beautiful tone and artistic phrasing."²¹ As Bonade relates it, he was "the first to teach such phrasing."²² From Lefèvre to Klosé, they perhaps emphasized training military musicians. And the examination pieces, written by the professors themselves like Berr and Klosé (solos, *Airs variés*) contained more technique than music.

As soon as Rose became assistant professor, replacing Adolphe Leroy, he introduced the German repertoire with

the concertos of Weber (and the *Quintet Op. 34!*) and Spohr. His own *Etudes* reveal a good knowledge of the repertoire of the other instruments, like violin or oboe, and a clever way to use them. He also sought a variety of styles with the 1882 *concours* solo of Jules Demersseman, a flutist who composed of course much for his instrument, but also for the new saxophone.

Rose was probably also involved in the choice of sight-reading pieces composed for the *concours*. When they asked composers of the level of Delibes (1877 and 1885) and Massenet (1881), that was before the institution of a yearly commission in 1897. And even after, until his retirement in 1900, the *solo de concours* and sight-reading piece were by the same composer: 1897: Marty, 1898: Widor, 1899: Messager, 1900: Holmès. After 1900, this new formula happened more regularly (Rabaud, R. Hahn, Debussy, etc.).

I am still researching newspapers and music journals of this era to know more about this fascinating professor. Perhaps a dissertation on this topic will bring us more info on Cyrille Rose. ♦

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ABOUT THE WRITER



Jean-Marie Paul was awarded a First Prize in clarinet from a French Conservatory but has focused on researching repertoire, writing papers and giving lectures at conservatories

and ClarinetFest® conferences. Due to a jaw surgery which prevented him from continuing to play, Paul founded the French Clarinette magazine (1984-1996). Paul has served as the ICA country chair for France since 2012, succeeding Guy Deplus, and writes the column "News from France" for The Clarinet.

Clarinet Music of the Faroe Islands

by Jenny MacLay

When the plane began to descend towards the Vágar airport, I felt like I was entering another planet. I had long been fascinated by the otherworldly landscape and untouched nature of the Faroe Islands, and I finally had the opportunity to visit. As the recipient of an artist residency from the Council of Faroese Artists and the Sunda Municipality, I would be living in the remote village of Tjørnuvík in July and August 2021. During this time, I had the opportunity to meet with Faroese clarinetists and composers to learn more about the clarinet's history and role in Faroese music.

The Faroe Islands' remote location has undoubtedly influenced its cultural and musical history. The 18 islands are located in the Atlantic Ocean between Norway and Iceland, and they are governed by Danish rule. With twice as many sheep as people (approximately 50,000 citizens), nature is an integral part of Faroese history and culture. Until recently, many people had never heard of the Faroe Islands, but tourism has been steadily growing during the last decade.

Until the 20th century, Faroese music was predominantly vocal, consisting of the medieval *kvæði* – old ballads which were often accompanied by dancing – as well as vocal music and hymns. The remote location and notoriously turbulent waters made transportation to and from the Faroe Islands difficult, which meant that instruments were not easily accessible. Instruments were rare until the 20th century, however some Faroese fishermen did bring back instruments after their trips. As means of transportation improved in the 20th century, instrumental music became more widely available and practiced. As a result, Faroese “classical” music (in the sense of Western art music) is relatively new.

Much of the wind instruments' history in the Faroe Islands is due to the efforts of Danish baker and amateur musician Georg Caspar Hansen. Hansen brought instruments from Denmark to the Faroe Islands, where he taught music lessons. In 1922, his students founded the Georg Hansen Minni (Georg Hansen Memorial) wind band to

honor Hansen, who is credited as the founder of Faroese instrumental music. (Interesting side note: One of Tórshavn's popular cafes, *Kafé Kaspar*, is rumored to be named after Hansen.) As more people began to learn instrumental music, this wind band gained popularity and will celebrate its 100th anniversary this year.

As instrumental music became more popular, the Faroese oeuvre began to develop. Several compositions were contributed by Faroese authors, writers, poets, and multi-talented artists, such as Regin Dahl (1918-2007) and William Heinesen (1900-1991).

Further helping to bolster the Faroese classical music scene was the advent of *Summartónar*. In 1984, the *Felagið Føroysk Tóna skøld* (Association of Faroese Composers) created this annual festival to showcase Faroese classical and contemporary music. According to their website, “Over the years more than 1,600 concerts have been presented and each year several new works are performed – over 500 compositions have had their world premieres at *Summartónar*, the vast majority of these written by Faroese composers.”

This festival features new works performed by artists from the Faroe Islands and abroad, and the concerts take place throughout the islands. Performances are held at standard venues such as concert halls, music schools and galleries, as well as some non-traditional locations such as caves, boats and in nature.

Although there are several active composers and professional musicians in the Faroe Islands today, much of the Faroe Islands' classical music history is the result of the efforts of composer Kristian Blak. In addition to his numerous compositions, he is also the CEO of *Tutl Records*, the leading Faroese record label which promotes Faroese artists and musicians. Additionally, he is the artistic director of the *Summartónar* Festival. He has received the Faroese Literature Prize for his contributions to Faroese music, which includes using the sounds of nature in his compositions as well as performing in natural concert halls such as caves and grottos.

CLARINET CONNECTIONS IN THE FAROE ISLANDS

Although not directly related to the research I completed in the Faroe Islands, I did learn a few pieces of interesting clarinet trivia related to the Faroe Islands:

- Carl Nielsen supposedly had a Faroese housekeeper. Perhaps this is what inspired him to write his overture *An Imaginary Trip to the Faroe Islands* in 1927?
- William Heinesen is one of the Faroe Islands' most famous authors. In 1950, his brother, Stig Heinesen (died c. 1955) was the first Faroese member of the Royal Danish Orchestra in Copenhagen in the 1950s, where he was principal clarinet. There is a recording of him performing Mozart's "Kegelstatt" Trio, K. 498.

CATALOGUE OF FAROESE CLARINET COMPOSITIONS

During my time in the Faroe Islands, I compiled a list of Faroese clarinet music. In addition to visiting the Musikkskúlin (Faroese Music School) in Tórshavn, where I learned about the GHM wind band, I was also able to meet with several clarinetists who shared Faroese clarinet repertoire for me to add to this list. Many compositions are available for free download on the website of the Association of Faroese Composers, and you can also find recordings of several works on Tutl Records.

I have listed each category chronologically by year of composition. Please note that while this is meant to be as comprehensive a list as possible, I am still researching Faroese music and adding to this list. My research is focused on solo and chamber works featuring clarinet, and I have chosen not to include larger ensemble works with clarinet.

UNACCOMPANIED

- *Báðumegin við* (1995) – Edvard Nyholm Debess
- *Ljus och Mörker* (1995) – Kristian Blak
- *Kjòkr* (2005) – Kári Bæk
- *Kugellampen* for clarinet and electronics (2005) – Tróndur Bogason
- *Drrrrunnn. Aviphonie no. 5* for clarinet and electronics (2007) – Kristian Blak
- *Solo for the End of Time* for clarinet



View from Mykines Island

and electronics (2022) – Lasse Thorning Jæger

CLARINET & PIANO

- *Concerto* for clarinet (1990) – Kristian Blak
- *Nú er vart ljós sum lyktarljós* (1997) – Pauli í Sandagerði
- *Dialogue No. 2* (2000) – Kristian Blak
- *Desert Island Music* (2015) – Teitur Lassen
- *Svínoy* (2016) – Kristian Blak
- *Sedem Gore* (2017) – Arnold Ludvig
- *Landslag (Bárður)* (2019) – Kristian Blak
- *It's lonely out in space.* (2019) – Páll Sólstein

DUOS

- *Fantasi yvir Tívilisdøtur* for clarinet and horn (1989) – Sunleif Rasmussen
- *Dialogue No. 1* for clarinet and guitar (1993) – Kristian Blak
- *Playfulness/Kaeti* for clarinet and bassoon (1998) – Kári Bæk
- *12 tónar fyri klarinett og floytu* for flute and clarinet (2003) – Agnar Lamhauge
- *Landslag no. 2 (Hertugen)* for clarinet and guitar (2009) – Kristian Blak
- *Fantasi yvir Tívilis Døtur* for clarinet and horn (2011) – Sunleif Rasmussen

- *Andalag No. 1* for flute and clarinet (2011) – Sunleif Rasmussen
- *Andalag No. 3* for clarinet and horn (2011) – Sunleif Rasmussen
- *Sús frá hvørvandi tíðum* for clarinet and saxophone (2013) – Kari Bæk

TRIOS

- *Trio* for flute, clarinet and bassoon (1985) – Kristian Blak
- *Trio* for flute, clarinet and horn (1991) – Atli Petersen
- *Summartónar* for flute, clarinet and piano (1994) – Atli Petersen
- *Dancing Raindrops* for violin, clarinet and piano (1995) – Sunleif Rasmussen
- *Blíðan, brótið ikki aldur* for clarinet, voice and piano (1998) – Kári Bæk
- *Turdus* for clarinet, bassoon and piano (2001) – Pauli í Sandagerði
- *Trio for 3 Bassethorns* (2005) – Kári Bæk
- *Light on the Surface* for violin, guitar and clarinet (2005) – Edvard Nyholm Debess
- *Glue* for violin, viola and clarinet (2008) – Tróndur Bogason
- *Askur og Embla* for clarinet, bassoon and piano (2008) – Kári Bæk



Jenny Maclay and Kristian Blak, CEO of Tutl Records and head of the Association of Faroese Composers

- *Bárður* for clarinet, guitar and voice (2009) – Kristian Blak
- *Højt over frostblå bjerge* for clarinet, guitar and voice (2009) – Kári Bæk
- *Fragment* for flute, clarinet and

bassoon (2010) – Kári Bæk

- *Sjógvur og Klettur* for clarinet, saxophone and theremin (2019) – Kristian Blak

QUARTETS

- *Lundanevið* ballet for clarinet, recorder, violin, piano (1985) – Kristian Blak
- *Várvindar* (Arnbjørn Danielsen) for voice, clarinet, trombone, contrabass (1989) – Kristian Blak
- *Svabo* for clarinet, horn, viola, piano (1991) – Kristian Blak
- *Mánen kysser rugneget* for flute, clarinet, bassoon, baritone voice (1998) – Pauli í Sandagerði
- *Mozaik/Miniature* for flute, clarinet, piano, violin (1999) – Sunleif Rasmussen
- *Umiaq Kvartett* for flute, clarinet, cello, piano (2005) – Kristian Blak
- *Et barn er født i Bethlehem Kvartett* for flute, clarinet, cello, piano (2005) – Kristian Blak



Jenny Maclay and Faroese clarinetist Anna Klett

- *Tað heila gongur av lagi* for flute, clarinet, cello, piano (2005) – Kristian Blak
- *Partita* for clarinet, piano, violin, cello (2008) – Sunleif Rasmussen

ICA ANNOUNCEMENT

Call for Proposals – ClarinetFest® 2023

ClarinetFest® 2023 will take place in Denver, Colorado, USA, July 5–9. Celebrating the 50th anniversary of the International Clarinet Association, the Artistic Leadership Team – Wesley Ferreira (Artistic Director), Jana Starling, Emily Kerski, Joshua Gardner and Copper Ferreira – looks forward to this major celebration by presenting a wonderfully diverse and comprehensive musical and artistic program with the theme “Our Global Community: Past, Present, Future.”

ClarinetFest® 2023 will be held at the Westin Westminster, easily accessible from the Denver International Airport and with awe-inspiring views of the majestic Rocky Mountains. This conference site will provide ample space for events and exhibits all in one convenient central location. The Westin Westminster is offering ClarinetFest® attendees discounted price points for onsite lodging. Additionally, the conference location offers a variety of restaurant options and entertainment in the area.

International Clarinet Association members are invited to submit performance and presentation proposals for ClarinetFest® 2023 linked to the theme of “Our Global Community: Past, Present, Future.” The committee seeks to have a wide selection of diverse performances and presentations and especially in this 50th celebration year, encourages participation by our members from all across the globe. The maximum time allotment for a performance or presentation proposal is 25 minutes.

Please find more information and submit proposals through the Google Form portal at www.clarinet.org under the ClarinetFest® 2023 page. **The deadline for applications is October 1, 2022.** Please note there is a \$20 application fee to submit a proposal. Performing in an evening concert is by invitation only. Evening concert performers are invited by the Artistic Leadership Team in consultation with the ICA Board. General questions can be sent to ClarinetFest2023@clarinet.org.

- *Pzauner* for clarinet, cello, trombone, contrabass (2009) – Kristian Blak
- *Andalag No. 5* for alto flute, clarinet, bassoon, horn (2012) – Sunleif Rasmussen
- *Andalag No. 7* for piccolo, E♭ clarinet, horn, bassoon (2013) – Sunleif Rasmussen
- *Svabo* for flute, clarinet, viola, contrabass (2016) – Kristian Blak
- *Humoresque Vulgaris Faroensis* for two clarinets, basset clarinet, bass clarinet (2017) – Pauli í Sandagerði, (commissioned by the Urval Ensemble)

QUINTETS

- *Intermezzo 1&2* for oboe, two clarinets, cello, contrabass (1984) – Pauli í Sandagerði
- *Kvintett* for wind quintet (1988) – Atli Petersen
- *Wind Quintet (Intermezzo 1)* for wind quintet (1989) – Pauli í Sandagerði
- *Heyst við Frostnátt* for wind quintet (1992) – Edvard Nyholm Debess
- *The sea* for oboe, two clarinets, cello, contrabass (1993) – Pauli í Sandagerði
- *Hugleiðingar* for wind quintet (1994) – Kári Bæk
- *Arktis* for clarinet, mezzo soprano, percussion, harp, cello (1999) – Sunleif Rasmussen
- *Maren o æ woun* for wind quintet (2009) – Pauli í Sandagerði
- *Raukar* for wind quintet (2010) – Kristian Blak
- *Motion/Emotion* for wind quintet (2011) – Sunleif Rasmussen

LARGE CHAMBER ENSEMBLE (6+ PLAYERS)

- *Heimkoma* for clarinet and choir (1986) – Kristian Blak
- *Sekstett* for flute, clarinet, horn, violin, cello, piano (1990) – Kristian Blak
- *Vetrarmyndir* for flute, oboe, clarinet, bassoon, horn, piano (1990) – Sunleif Rasmussen
- *Preludium and March* octet for flute, clarinet, horn, violin, cello, guitar, piano (1997) – Kári Bæk
- *Hot Talk* for flute, clarinet, horn, two violins, viola, cello, piano (1998) – Pauli í Sandagerði
- *Barbara* for flute, clarinet, piano, percussion, violin, viola, cello, contrabass (1999) – Pauli í Sandagerði

- *Quintus vivus* for two flutes, two clarinets, trumpet, marimba, violin, piano, violin, cello, contrabass (2003) – Pauli í Sandagerði
- *Four Gardens* for flute, oboe, clarinet, bassoon, piano, violin, viola, cello (2003) – Sunleif Rasmussen
- *La Foleria Blanda* (based on Faroese melodies + La Folia) for flute, clarinet, marimba, two violins, viola, cello, contrabass (2004) – Pauli í Sandagerði
- *Vel op for dag* for flute, clarinet, bassoon, two trumpets, trombone (2005) – Pauli í Sandagerði
- *Le Vent du Nord* for flute, oboe, clarinet, bassoon, French horn, piano, trumpet, trombone (2009) – Kristian Blak
- *Fanfare lontane* for flute, oboe, clarinet, bassoon, horn, two trumpets, trombone (2009) – Sunleif Rasmussen
- *Harlekin: Music Theater* for violin, flute, clarinet, trumpet, bassoon, tuba, guitar (2012) – Kári Bæk

SOURCES

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<https://seismograf.org/dmt/69/01/musical-rennaissance-north-atlantic>
www.tutlrecords.com/ ♦

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[See also “Clarinet in the Faroe Islands: A Conversation with Peder Riis-Jensen” by Carlos J. Casadó, *The Clarinet* Vol. 45/2, March 2018. Ed.]

ABOUT THE WRITER

Photo by Ann Weis Photography



Jenny Maclay enjoys a diverse career as a soloist, recitalist, orchestral player, chamber musician, educator and blogger. She is a Vandoren Artist-Clinician and has performed throughout Europe and North America. She welcomes an international audience of clarinet enthusiasts on her award-winning blog Jenny Clarinet.



JAMES CAMPBELL: CD330. “Clarinet playing simply doesn’t get any better than this.” (Fanfare). **MALCOLM ARNOLD**, Sonata; **DEBUSSY**, Petite Piece & Premiere Rhapsodie; **JEANJEAN**, Carnival of Venice; plus **Pierne, Berg, Lutoslawski, & Weber**. Campbell was clarinet prof. at Indiana Univ. for over 30 years.

TASHA WARREN: CD739: Un-accompanied Clarinet: **Miklós Rózsa**; **Libby Larsen**; **Joan Tower**; **Shulamit Ran**; **David Dzubay**; **Guy Yehuda**. “Sheer virtuosity” Intl. Record Review.



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GIORA FEIDMAN: CLARINET IS THE MICROPHONE OF MY SOUL

by Michele Gingras

Music is an all-encompassing language and the message is clear: We all belong to one big family of mankind.

— Giora Feidman

[Portions of this article originally appeared in the December 2003 issue of the *Australian Clarinet & Saxophone*. We are grateful for their permission to reprint these excerpts. *Ed.*]

A question I am asked often is: “How did a *French Canadian* end up playing, recording and teaching Jewish music?” A few decades ago, a student asked if I had ever heard of

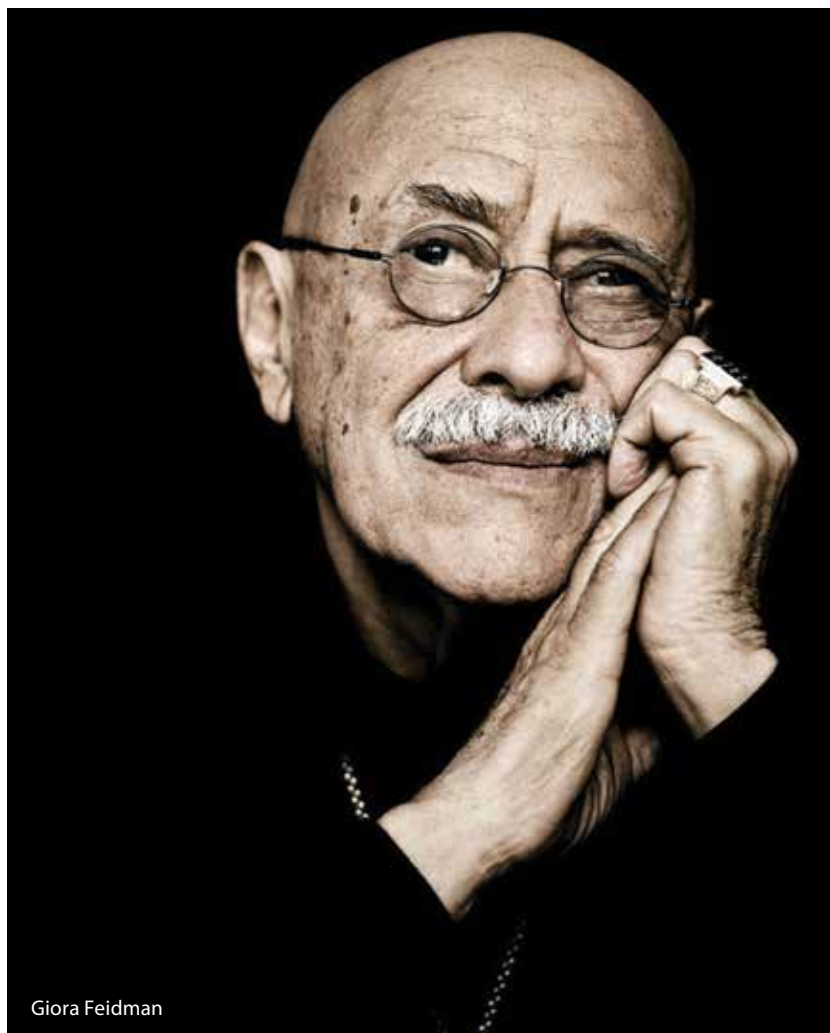
“klezmer music.” She lent me a recording of Giora Feidman’s *The Magic of Klezmer*. About 20 seconds into hearing the first track, *Songs of Rejoicing*, I knew my musical life would change forever. Giora’s musicianship took down any walls I might have harbored, and opened up my world.

I spent the next year listening to recordings, consulting with clarinetists David Krakauer in New York and Ilene Stahl and Hankus Netsky in Boston, and attended various workshops in Chicago and Montreal. I watched Giora’s videos to try to figure out how to play those exotic sound effects I had never heard before. I soon joined a klezmer band founded by Josh Moss in Cincinnati, and enjoyed over two decades of amazing music-making, until our very last note was played days before our band leader, Steve Stuhlbarg, passed away.

As a classical musician, the experience of playing bar mitzvahs, Jewish weddings and world music festivals has been glorious and rewarding. It allowed me to tap into new kinds of performance venues that were previously unavailable to me.

Giora Feidman’s soulful artistry is such that its influence changed the trajectory of my musical journey and, like John Lennon said so aptly, *I am not the only one*. Giora Feidman’s heavenly music-making touched countless clarinetists for the last five decades and counting. In fact, Feidman teaches every year at the workshop he founded, “Clarinet and Klezmer in the Galilee” in Israel.

On July 10, 2003, clarinetists from all over the world heard Giora Feidman speak and teach about klezmer at the International Clarinet Association’s ClarinetFest® in Salt Lake City, Utah. His wisdom and sense of humor carried over to a most amazing performance later in the evening. He spoke to an eager audience, and I had the dream-come-true privilege of putting his words into print in an article published shortly after in the *Australian Clarinet &*



Giora Feidman

Saxophone magazine. This tribute to Giora Feidman for *The Clarinet* includes thoughts he shared on stage that day, along with an update of his past and upcoming musical ambassadorship endeavors.

WHO IS GIORA FEIDMAN?

Giora Feidman was born on March 25, 1936, in Buenos Aires, Argentina. His parents were Jewish immigrants from Moldavia and Ukraine. He learned klezmer as a child from his father. At the young age of 20, he emigrated and joined the Israel Philharmonic, where he remained for nearly two decades and performed under illustrious conductors such as Leonard Bernstein, Karl Münch, Eugene Ormandy and Zubin Mehta.

The music he heard in his new country of Israel had a profound impact on how his life and career as a musician would unfold. In 1984, he traveled to Germany to perform in Joshua Sobol's musical *Ghetto*, directed by Peter Zadek. It was a huge success, and Giora Feidman discovered his love for the theater, leading him to be featured in more musicals, operas and films.

Milestones in his career include being invited by director Steven Spielberg to perform on his Oscar-winning film *Schindler's List*. Feidman released four dozen recordings featuring an array of diverse music from classical and Jewish music to tango and the Beatles. In honor of his gift to music, Berlin sculptor Mirco Donst created a medal showing Feidman and two clarinets. Issued in a limited number, the Giora Feidman medal was commissioned by the American Museum of European Art and the European Art Foundation.

In 1975, Feidman married composer Ora Bat-Chaim, who created about 400 compositions. She soon became Giora's collaborator and personal manager, and is quoted on his website:

Time and time again I was told that there is no audience for an artist, regardless of how talented he or she may be, to fill an entire evening concert program exclusively with Jewish music. Oh, how wrong they were! My years of experience tell me that precisely Maestro Feidman's abilities as a musician and entertainer are responsible for doing just that. His innovative concerts were given standing ovations around the world, and that fact truly speaks for itself.

Sadly, Ora (Bat-Chaim) Feidman passed away in 2022 after 50 years of marriage.

It is a unique and enriching experience to hear Feidman play, and to take in the emotion, tradition and power of his music. Giora Feidman is responsible for the revival of klezmer in the '70s, and the sound emanating from his instrument evokes all possible human emotions. He embraces all kinds of music, and his musical message reaches an array of generations and cultures. Now living in Germany, Giora Feidman has been touring internationally as a klezmer since 1985.

With klezmer being traditionally passed on orally through generations, Giora Feidman released numerous sheet music klezmer collections at a time when those were only starting to surface from publishers.

Powerful examples of Mr. Feidman's outstanding service to society as a musical ambassador are his Echo Klassik and Federal



Photo by Mehran Montazer

Cross of Merit Award for his services to the reconciliation between Jews and Germans, and his invitation by Pope Benedict XVI to play at the vigil on World Youth Day in Cologne in 2005 for more than 800,000 people.

Giora Feidman recently celebrated his 85th birthday by performing on a German television program featuring many guest musicians paying tribute to his career. He performs about 150 concerts yearly, and more than half take place in Germany. His (almost daily) upcoming performances, as well as his 85th birthday video and a most fascinating biography, are on his website, www.giorafeidman-online.com.

WHAT IS KLEZMER?

Klezmer is the traditional celebratory music of the Yiddish-speaking people from Eastern Europe. The term is derived from two Hebrew words that mean: "vessel of song," or "I am the vessel from which the music emanates." It is such a powerful concept that comes to life as soon as the first note is played.

People brought their music to the United States from the "Old World" and performed in New York City for the Yiddish

"During every concert I play, I feel as if I am performing for the very first time."

Theatre and all kinds of celebrations. Beginning in the '30s and '40s, the following generations became interested in music from the "New World" and turned to jazz and other music, rather than perpetuating the klezmer tradition. Later generations wanted to rediscover their roots and proudly re-engaged in playing their forefathers' music.

In 1964, the musical *Fiddler on the Roof* opened in Broadway. It was unpredictable that a story of a poor Jewish milkman trying to marry off his five daughters would become so eminent, resulting in the musical being the first to total more than 3,000 performances. Soon after, in the '70s, Giora spearheaded a klezmer revival movement that swept the nation, and many bands subsequently appeared. With the emergent world music phenomenon, klezmer's popularity grew, and it is now a staple in music festivals around the globe.

Because klezmer was essentially regarded as a functional music in the first half of the 1900s, few performers stood out as individuals, except perhaps clarinetists Dave Tarras and Naftule Brandwein, who became quite famous in their day.

WORDS FROM "KLEZMER'S MESSENGER"

At his 2003 ClarinetFest® master class in Utah, Giora Feidman shared his philosophy; excerpts from this class are included below.

When I take the instrument in my hand, I am a singer who sings through the instrument. During every concert I play, I feel as if I am performing for the very first time. While playing, I feel a new energy and for that moment, language, politics or religion are not important. All humans are gathered together to hear this music and they become united through it. From the first to the last minute, I dive into the music. The clarinet is the microphone of my soul; it plays the melody that comes from within.

People say I am famous... I don't know... What I share with you was taught to me by my teachers. I quote my teachers. Over the years, I've been called *King of Klezmer*. Please! Do not call me *King* or *Master*, because I already have a master. I know what is a master, and it would be an insult to my master if I considered myself a master. I thank you for the honor, but I am not a king. Teachers are servants of society. I serve society, like every human being. All humans need music. I am here to serve society, and give them this music. I am recognized as a klezmer, but each and every human being is a klezmer.

We receive the message of music as a circular energy; the desire to receive for the purpose of sharing. Every religion says: "Do you love your neighbor as you love yourself?" Religion uses music. Music is one of the most

important elements of culture. Music is not a religion. Everyone can play any kind of music from any culture. We are united by music. It's important to understand this because klezmer is a way of life. The singing and the dancing are innate, they are needed. Even mothers communicate with their children with music. They sing for them. As soon as the mother stops, the child cries. It is not a talent, it was given to us as human beings.

I believe that many of you are confused. You took the medium, and the medium became the purpose. The clarinet is a medium; it allows my voice to be heard. A mother will say: "my son expresses himself through the clarinet." So much emphasis is put on the clarinet (reeds, mouthpieces, equipment) instead of focusing on the art itself. I am not here to speak about music education, but there is room for improvements in this field.

Mr. Feidman then asked to borrow a clarinet from the audience.

When I am asked what kind of mouthpiece I play, I answer that it is a Jewish mouthpiece made by a Rabbi in a Kibbutz. I am just joking of course, but people will believe that I have a rare and most magical mouthpiece, when in reality, it doesn't matter to me. I have a plastic clarinet that I bought for \$250, and I love it. Nobody can tell what kind of instrument I play because of the music that comes out of it. I don't want to be dependent on an attachment. Be careful not to focus on an attachment.

Mr. Feidman took his clarinet and played a soft and beautiful melody, followed by a long silence.

Silence. Try to understand what I'm about to say, because only then will your reeds suddenly become unimportant. We use silence, and we produce a song. We listen to both of them. We must continue on a conscious level to listen to the silence. The first note of any piece is the second. The first note is silence. Silence is infinite, and sound is temporary. The clarinet is an attachment. Every attachment in life is bad. It's true, I do have my clarinet, and I'll choose a clarinet that is good for me, but in reality, any instrument would do. The instrument is not important. The message is important. The clarinet is a medium, and music is a medium. The purpose is to give society the message of music as spiritual food.

Giora then played a heart-wrenching Ave Maria. A very long silence followed. This silence was filling the room.

This silence is in every human being. We, as musicians, must have this experience. Not much sound is needed

to successfully express a message. When I was 15 years old, my teacher told me: “The day you will forget what I teach you, you will be an artist.” It took me many years to understand what he meant. You must have the information, but you cannot play the information. However, without the information, you cannot be free.”

Mr. Feidman asked if there were any questions from the audience. Someone asked:

“What technique do you use to produce your sound?”

I don't have a technique! I don't understand what is technique. I know that I am a human being. I'm not here to show off... I don't step on a stage to play the clarinet and assume that because people in the audience don't play the clarinet, they must pay a ticket to hear me. As for technique, I may be a little more connected to the language than most people, I don't know. I know that as a human being, I must express music. I want to express music, not play music. It must be natural. Everything is inner voice. I play the clarinet and I share with you. I speak music. If this is a technique, so be it. It becomes the greatest meditation possible. Nothing should be in your mind while you play music. I always play for myself. I connect with a message. I need to serve the message. When I record Mozart, I do not fight with staccato. Mozart is not classical music, it's simply music. Who knows what Mozart wrote... why worry about staccato. I never heard a human being tongue like a maniac, it's not natural.

Giora played another amazingly soft, expressive melody. It was so unobtrusive, it sounded like it came from outside the hall. Another question came from the audience:

“When you begin to play, do you know where the music goes?”

God bless you, you made my day. What a wonderful question! No, I don't know where the music will go. Music allows me to try to go to another dimension. If I can touch one person, I will be happy. It makes no difference if there is an audience or not. The best microphone is the kind that can record silence. I will share something personal with you. I have a problem with my eyes. I cannot see very well, therefore, I'm obligated to look inside. Not only inside of my mind, but inside my being. I'm obligated to do so, because I cannot see. You can arrive to my level too, but you are not obligated. It's a matter of perception.

Giora asked for a volunteer to play for him. I volunteered, and stepped onstage next to him. Giora humorously asked if I had a Koshier clarinet... After I played a klezmer tune, Giora Feidman asked me:

Was it fun?

This is our time in life where we have a body. It should be fun, especially for a musician. The real need



Photo by Mehran Montazer

for a human being is to be with other people. In this case, we call it a concert, but the real need is to be together. When you attend a soccer game, and someone scores a goal, the huge crowd screams: “goal!” and the whole group participates. If you play a concert, and the audience does not participate, it's not good nor is it fun. Music is unity, and this is what society needs.

I played the tune again. Giora took my instrument away and turned my mouthpiece around. He held my instrument and played my instrument with his fingers, while I blew through the bore. In the middle of my klezmer tune, he started fingering the Mozart concerto. The audience laughed. He said:

Your instrument is in the way. The physical contact with your instrument makes you tense, but when you blow while I move the fingers, you become free of the instrument. The instrument is the enemy because of the mechanism. The most important thing is to be free. My teacher said: “I cannot teach you music, you must learn

it.” Think about this. I don’t teach you, but I help you become free. You know that the physical contact with the object brings you to this problem. Remember the experience, and be careful when you touch the instrument. The instrument is your friend, and you should treat it well.

(Giora made me kiss my clarinet!) Then Giora removed one half of my instrument, and had me play Mozart with half of my instrument missing.

Now it’s fun. You are free. Why don’t you play a half clarinet more often? Have more fun when you play!

Giora thanked me, and did the same with another volunteer. After a while, he took his clarinet again, and improvised a beautiful melody. He ended by saying:

I thank you very much for giving me the opportunity to be with you. I was told that you teach the things that you most want to know. It’s beautiful to be together. Shalom.

SELECTED DISCOGRAPHY

Viva El Klezmer (1991)
Singing Clarinet (1992)
Incredible Clarinet (1992)
Yiddish Soul (1995)
To You (1996)
Silence and Beyond by Ora Bat Chaim (1997)
Clarinetango Piazzolla (1998)
Klezmer Chamber Music (1997)
The Art of the Klezmer and Long Live Giora (1997 re-release)
Jewish Soul Music (1998)
Schubert and Jiddische Lied (1998)
Sould Chaim (1998)
Klarinet Klezmer (1999)
Soul Meditation Harmony of Song: Ora Bat Chaim Performs her Music and Poetry Angels Sing (2000)
Art of Klezmer (2001)
Rhapsody (2001)
Love: Feidman Plays Ora Bat Chaim (2003)
Feidman Plays Mozart & More (2003)
Klezmusdo (2006)

Klezmer: Chassidic Classic (2006)
Klezmer Celebration (2006)
Spirit of Klezmer (2008)
Dance of Joy (2009)
Feidman in Jerusalem (2009)
Rabbi Chaim’s Dance (2011)
Very Klezmer (2012)
Magic of the Klezmer (2013) (this author’s all time favorite!)
Klezmer meets Jazz (2014)
Back to the Roots (2014)
Klezmer Bridges (2015)
Feidman plays Beatles! (2017)
Giora Feidman with Klezmer Virtuos (accordion, double bass, saxophone and harp, 2021)
Giora Feidman und Rastrelli Cello Quartet (2021)

FILMS

Jewish Soul Music: The Art of Giora Feidman, directed by Uri Barbash (1990)
Schindler’s List, directed by Steven Spielberg (1993)
Jewish Soul Music: Art of Giora Feidman (video, 2003)

BOOKS

(Including Giora Feidman as author, available at Amazon)
Jewish Soul Music (1973)
The Magic of Music, German Edition (1999)
Let’s be Happy for Clarinet and String Orchestra (German and Italian editions)
Du gehst, du sprichst, du singst, du tanzst, German Edition
Klang der Hoffnung German Edition (eBook)
Zweistimmig: Hommage an Paul Celan (audiobook)
Verliebt in die verrückte Welt: Hesse Projekt 2 (audiobook)

SHEET MUSIC

(Available on Amazon)
Klassik Klezmer (1993)
The Dance of Joy (1992)
 (Available via www.scribd.com)
The Magic of the Klezmer: From the Repertoire of Giora Feidman for C or B♭ Instruments
The Dance of Joy
Klassik Klezmer

(Currently unavailable online)
Jewish Soul Music in Klezmer Style, for Any C or B♭ Instrument (1982)
Easy Klezmer (1993)
The Klezmer Wedding Book (1993)
Jewish Music in Klezmer Style for any C or B♭ instrument (1982)
New from the Repertoire of Giora Feidman, for piano (German edition)
Jewish Soul Music in Klezmer Style (1982)
Ribon Chassidic Song, Sim Shalom and others (paperback, 1971) ♦

ABOUT THE WRITER



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Previously, she was distinguished professor of clarinet at Miami University in Ohio. She authored Clarinet Secrets, 2nd

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ACCOMMODATING LEARNING DIFFERENCES IN THE CLARINET STUDIO: Private Teacher Experiences and Pedagogical Guide

by Shannon McDonald

Private clarinet lesson teachers have a higher likelihood of encountering students with special needs now more than ever before but may find that their lack of training in special education puts them at a disadvantage in terms of how best to serve these students. They may not have training in teaching special learners and may be unaware of pedagogical strategies that would benefit these students.

Extensive research has been conducted regarding the attitudes and perceptions of classroom music teachers on the inclusion of students with special needs in K-12 music classrooms, but very little study has been dedicated to the attitudes and perceptions of private music lesson teachers regarding inclusion of students with special needs in their studios. There has also been extensive research into the best pedagogical strategies for teaching music to students with special needs in the classroom setting, but little has been written to address strategies specific to the private studio. The one-on-one model used in lessons can benefit special learners because it allows the private teacher to individualize the curriculum, pacing and pedagogical strategies to fit each student's needs; however, without proper training on pedagogical strategies for students with special needs, private teachers may find it difficult to set their students up for success.

The purpose of this study was to explore the attitudes and experiences of clarinet lesson teachers towards their private students with special needs, and to outline pedagogical strategies that clarinet teachers use with special learners. Using the data gathered in the study, a pedagogical guide outlines strategies that clarinet teachers can use with their students with special needs.

Participants in this study were given a survey addressing their attitudes and experiences with special learners in their studios. Eighty clarinet lesson teachers throughout the United States completed the survey. The participants showed a

range of educational backgrounds and professional experiences. Three main research questions guided this study.

Research Question 1: *What experience do clarinet lesson teachers have with students with special needs in their studios?*

According to participants, the most common disabilities and learning differences that private clarinet teachers reported encountered in their students were anxiety, depression, attention-deficit disorder (ADD), attention-deficit/hyperactivity disorder (ADHD), autism spectrum disorder (ASD), and dyslexia (*Table 1*). Only 11.3% reported that they had never had a student who disclosed a diagnosed special need.

NUMBER AND PERCENTAGE OF STUDENTS ENCOUNTERED BY PARTICIPANTS BY DISABILITY CATEGORY

DISABILITY CATEGORY	NUMBER	PERCENTAGE
Anxiety	53	66.3%
Depression	50	62.5%
ADD/ADHD	49	61.3%
ASD	42	52.5%
Dyslexia	33	41.3%
Speech and language Impairment	12	15.0%
Blind	10	12.5%
Orthopedic Impairment	9	11.3%
None	9	11.3%
Hearing Impaired	7	8.8%
Auditory Processing Disorder	4	5.0%
Nonverbal Learning Disability	3	3.8%
Deaf	0	0.0%
Dyscalculia	0	0.0%

Table 1

**CHARACTERISTICS ENCOUNTERED
BY PRIVATE CLARINET TEACHERS IN THEIR STUDIOS**
(1-never, 2-rarely, 3-sometimes, 4-often)

BEHAVIORAL CHARACTERISTICS	MEAN
Anxious	3.2
Self-conscious	3.2
Shy	3.2
Easily distracted	3.1
Short attention span	3.0
Poor concentration	3.0
PROCESSING CHARACTERISTICS	MEAN
Difficulty memorizing	2.8
Difficulty with number concepts	2.6
Reverses notes or letters	2.3
COMMUNICATION DISORDER CHARACTERISTICS	MEAN
Minimal direct eye contact	2.4
Resistant to change or insistent on a routine	2.4

Table 2

Since clarinet lesson teachers do not always have access to a student's diagnosis, participants were asked if they had students that displayed characteristics associated with common disabilities or disorders. Participants ranked a series of questions about behavioral, processing and communication disorder characteristics using a Likert-scale with the following coding: 1-never, 2-rarely, 3-sometimes, 4-often (see Table 2).

Research Question 2: *What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?*

Over 57% of participants reported that they agreed with the statement, "I believe students with special needs can be successful playing the clarinet." However, only 33% of participants reported feeling comfortable teaching students with special needs.

A Pearson Correlation Coefficient was conducted, which suggested a moderate correlation between teachers who felt comfortable with inclusion and those that had previous training or had taken classes pertaining to teaching special learners. With this in mind, it is important that teachers and pedagogues receive training in special education for them to feel effective and confident including special learners in their lessons and classrooms.

The Pearson Correlation Coefficient also indicated a moderate correlation between a teacher's comfort level with inclusion and whether they had previous experiences with individuals with special needs – in and out of the studio. Unfortunately, teachers who do not feel comfortable teaching special learners may not be likely to include them in their studios. However, this correlation shows that if teachers include students with special needs in their studios, their overall comfort level teaching these students may rise.

ACCOMMODATIONS USED BY CLARINET TEACHERS
(1-never, 2-rarely, 3-sometimes, 4-often)

ACCOMMODATIONS USED BY CLARINET TEACHERS	MEAN
Select repertoire that addresses specific pedagogical needs	3.8
Allow students to stand up during lesson	3.7
Used more than one teaching style to teach a concept	3.6
Provide written instructions for assignments or concepts	3.4
Provide materials in advance of lesson	3.3
Provided audio or visual recording	3.2
Introduced a concept with physical movement	3.1

Table 3

Research Question 3: *What pedagogical strategies do clarinet teachers use with students with special needs in their studios?*

Participants were asked whether they use specific accommodations with their students with special needs (see Table 3).

Based on the results of the study, private clarinet teachers encounter students with learning differences and special needs in their studios. Though many teachers are already using strategies and accommodations that benefit special learners, many are not aware which accommodations are appropriate for which characteristics/disabilities.

With the information gathered in the study and from other resources listed at the end of this article, the author created a pedagogical guide for clarinet teachers to use with their students with disabilities. The guide lists examples of common behaviors, characteristics and disabilities exhibited by students and provides strategies and accommodations to use specifically for those students. Further information about this study and the accompanying pedagogical guide can be found at www.shannonmcdonaldclarinet.com/accommodating-learning-differences.

EXCERPTS FROM THE PEDAGOGICAL GUIDE

PEDAGOGICAL STRATEGIES FOR ACCOMMODATING BEHAVIORAL AND EMOTIONAL CHARACTERISTICS

Behavior: A student who is easily distracted.

Strategies:

- 1 Clear the teaching area of anything distracting. Look around your studio or teaching area. Something that you may not notice such as a ticking clock or a piece of paper fluttering from a fan can be extremely distracting for a student who struggles with attention. Try the following activities to find potential distractions in your studio.
 - Sit alone in silence in your studio for a few minutes. Close your eyes and listen. Make note of any extraneous sounds that you hear. If possible, remove the object eliciting the sound.

- When a student is distracted, follow their gaze to see what has caught their attention. A brightly colored poster or a shelf full of knick-knacks can be removed or placed out of the student's line of vision.
- 2 Create and use a lesson notebook. Distracted students may have trouble remembering directions and instructions once the lesson is over.

Behavior: A student who has a short attention span or poor concentration.

Strategies: When a student has difficulty keeping their attention on any one task, pacing of the lesson can be essential for success. It is important for a teacher to be flexible with their lesson plans and be willing to adapt when necessary.

- 1 Plan activities that last only short increments of time, such as 5 or 10 minutes. Be flexible with this, and be open to bouncing back and forth between activities if that is what the student needs to remain engaged.
- 2 Change the modality.
Example: The student is working on a technical piece but is losing focus. Ask the student to clap the rhythm or sing/finger the piece. Changing the modality can help the student refocus on the same activity.
- 3 Provide a written schedule for the lesson. This can help the student focus when they know there is a concrete beginning and end to an activity. Be as detailed as necessary.
- 4 Limit the amount of time that you talk. This is especially important for private teachers with little experience. Often teachers don't realize how much time they spend talking at a student.
- 5 Incorporate music styles that interest the student.
Example: The student enjoys video game music. Add these kinds of pieces to their repertoire in ways that will benefit the student. If they are working on technique, find a piece that allows them to work that aspect. Use music that interests them as their "etude" pieces. Duets of music that the student enjoys can also be used for sight-reading practice.

Behavior: A student that is restless, overly active, or unable to sit still.

Strategies: Students who learn best kinesthetically may need to move around during a lesson. This is also true for students who have behavior disorders that make sitting still difficult. There is no rule that says a student must sit for an entire lesson. The following strategies can be used for fidgety students.

- 1 Encourage the student to stand while playing the clarinet.
- 2 Work in break time where the student can stand and stretch or move around the studio. Do this consistently and in every lesson. Include this break time on the lesson schedule.
- 3 Practice rhythms by clapping, tapping, marching, or by using non-pitched percussion instruments such as bells, sand blocks, or rhythm sticks.
- 4 Allow students to respond to questions with a dry erase board.

- 5 A student that is verbally overactive can benefit from a lesson schedule where you work in "playing time" and "talking time." Redirect them gently when they talk during playing time.

PEDAGOGICAL STRATEGIES FOR STUDENTS WITH LEARNING DISABILITIES AND PROCESSING DISORDERS

Processing disorder characteristic: Student has difficulty reading and processing written instructions/assignments.

Strategies:

- 1 Audio record lessons assignments and instructions for the student.
Example: Use a voice recorder app on their smartphone. If they do not have a smartphone, you can record on your own device and send the file to their email.
- 2 Type assignments and instructions in a document, and encourage the student to use a text to speech program to read it out loud to them.
- 3 Enlarge print on any text instructions and assignments.

Processing disorder characteristic: Student has difficulty reading music.

Strategies: Students with various learning disabilities can struggle to read music for many different reasons. It is important to try many strategies to see what works best for the individual.

- 1 Use of color can be very helpful to students who have difficulty reading music due to visual stress or a specific learning disability.
Example: Use color overlays over sheet music.
Example: Print sheet music on colored paper (I've had particularly good success with lavender paper).
Example: Color code fingerings and have scale/arpeggio exercises printed in color, with each note the same color of the fingering.
- 2 Enlarge sheet music.
- 3 Isolate sections of the sheet music by cutting and pasting.
Example: If a student is working on a difficult or visually busy section of music, make a photocopy, then cut out the section. Paste it onto blank paper.
- 4 Use a highlighter to mark certain information, such as key changes or accidentals.
- 5 Teach music using different modalities.
Example: Allow the student to learn by watching your fingers or by listening to either a recording or to you playing the music.

Processing disorder characteristic: Student has difficulty with working memory.

Strategies: Working memory is the process of taking stored information and using it to achieve a task. Students with learning disabilities that affect working memory can find it difficult to listen to, remember or follow directions.

- 1 When giving directions, reduce the number of steps in the direction list.

- 2 Reduce the amount of information that the student must recall from memory.
Example: Provide a sheet with fingerings, definitions, scales or directions. Keep it displayed on the music stand at all times.
- 3 Choose repertoire that is appropriate for the student. If they struggle with working memory, complex music may be very difficult.
Example: Provide music with familiar tunes or repetitive music.
- 4 Provide a simplified version of new music, then gradually add elements back to the music over time.

Processing disorder characteristic: The student struggles with number concepts (including counting and rhythms).

Strategies:

- 1 Teach rhythms without the clarinet or the melodic notes.
- 2 Teach rhythms with manipulatives.
Example: Seeing rhythms represented visually by length of the manipulative can help students understand abstract rhythm concepts. Paper cut to different lengths and laminated can be used to build rhythms. Draw the note onto the paper so that they can see both the note and the visual representation of the value. Another fun idea is to use Lego blocks. The different size Legos can represent different rhythmic values, and the student can snap them onto a Lego board as they build rhythms. Draw the notes onto the Legos with a sharpie. Students can then see a concrete representation of the rhythms in their music. This is also a great strategy for kinesthetic and visual learners.
- 3 Teach rhythms by ear.

PEDAGOGICAL STRATEGIES FOR STUDENTS WITH SENSORY IMPAIRMENT AND SENSORY SENSITIVITY

VISUAL IMPAIRMENT

Visual impairment and blindness can affect a student's language development, intellectual development, social development, and academic development, depending on the severity and onset of the vision loss. Children often learn through imitation; however, children with early onset vision impairment lose this opportunity. In general, students with vision loss may learn best through kinesthetic and aural modalities.

Below are strategies and suggestions for assistive technologies that may aid students with vision loss or blindness find success in the clarinet studio.

Impairment: Visual Impairment/Blindness

Strategies:

- 1 Enlarge sheet music and text.
- 2 Use Braille music.
Example: Not every musician with visual impairment/blindness will read Braille. If a student intends to pursue music as a career, Adamek and Darrow advise that the student learns Braille music. There are websites that provide Braille sheet music, as well as software that will translate music into Braille.

- 3 Provide recordings before a lesson of any new music so that the student can be aurally familiar with it.
- 4 Teach music by rote instead of by reading music.
- 5 Choose repertoire from music that is already familiar to the student.
- 6 Choose repertoire that is simple and easy to memorize (repetitive).
Example: Solo pieces in ABA form, rondo, and short sonata-allegro form could be easier for a student to memorize.
- 7 Audio record lesson assignments and instructions. Use a voice recorder app on their smartphone. If they do not have a smartphone, you can record on your own device and send the file to their email.
- 8 Type assignments and instructions in a document and encourage the student to use a text to speech program to read it out loud to them. There are many programs and apps that are free to use. Ask the student if they are already using a similar program or app.

HEARING IMPAIRMENT

Hearing loss can be mild to severe and can affect a student's language development, social development, and academic achievement. There are many assistive devices that a student may already possess to aid in their hearing, such as hearing aids or cochlear implants. It is important to note that, though these devices can dramatically impact the student's overall hearing, they can change the way that music sounds to the student. Hearing aids increase the volume, but do not make sounds clear. Some cochlear implant users report that there are changes in pitch and timbre from before they had the implant.

Impairment: Hearing Loss, Hard-of-hearing

Strategies:

- 1 Remove items that produce extraneous noise.
- 2 Face the student. Many individuals with hearing loss may rely on lip-reading as well as their hearing to understand.
- 3 When giving directions or assignments to a student, write them down as you speak so that the student can hear and see what you are saying.
- 4 Tapping the beat with your hand or conducting can help the student by giving them a visual cue of the beat while they play.
- 5 If the student uses American Sign Language (ASL), ask them to teach you signs that may be helpful during lessons.
- 6 Use an app for tuning that displays a visual representation of the intonation.
- 7 Use a metronome app that vibrates and place the phone on the student's leg while they play.
- 8 Use a metronome app that shows a visual representation of the beat, such as flashing or color changes.

SENSORY SENSITIVITY

Some students may be sensitive to sensory stimuli such as bright lights or loud/high pitch sounds. If a student often covers their ears when they hear loud sounds or complains about the

brightness of the lights, you can make modifications to the environment and use assistive devices to better serve the student.

Sensitivity: Lights

Strategies:

- 1 Dim the lights before the student arrives for a lesson and keep them dimmed. If you are in a room that has only an overhead light source (such as a practice room at a school), bring a lamp or stand light to use instead of the overhead lighting.
- 2 Use natural lighting or incandescent lighting when possible. Individuals with light sensitivity seem to be more sensitive to fluorescent lighting.
- 3 Suggest that the student wear sunglasses or a visor to block overhead lights during the lesson.

Sensitivity: Loud or high-pitched sounds

Strategies:

- 1 Allow the student to wear musician ear plugs while playing or listening to music.
- 2 Choose music that will not upset the student's sensitivity.
Example: Music that stays in the altissimo range for long periods of time may be bothersome to a student with sound sensitivity. Limit the amount of time spent on altissimo study.
- 3 Prepare the student for loud or high noises.
Example: Remind the student to put in their ear plugs or cover their ears when you are about to demonstrate playing something loud.
- 4 When listening to recordings, ask the student beforehand if they prefer using earbuds.

STRATEGIES FOR STUDENTS WITH PHYSICAL AND ORTHOPEDIC IMPAIRMENTS

Physical and orthopedic impairments can affect students in many ways; however, the most impactful impairments will be ones that interfere with the student holding the clarinet or covering the holes. It would be simple to dismiss a student with a physical disability that affects their hands, arms or fingers, but technology exists to accommodate those students. Below is a list of physical impairments that could affect the way a student holds or plays the clarinet, and possible modifications to aid the impairment. Many instrument makers, repair persons and artisans might be able to make modifications that suit the specific needs of a student. If none of the modifications below will work for the student's unique needs, contact an instrument repair person and see what is possible.

Impairment: Student cannot cover the holes fully.

Modification: Plateau key clarinets

- Plateau key clarinets are modified to have the tone holes covered, similar in style to a bass clarinet or saxophone. Students with extremely small hands or narrow fingers may find it difficult to fully cover the tone holes of a clarinet. This is especially true for the tone holes on the bottom joint. Students with reduced movement in their hands (such as with arthritis, cerebral palsy, or other motor skill impairments) may also find plateau key clarinets helpful. Clarinets made with plateau keys can be difficult to find, but there are some manufacturers. I would recommend that the teacher play-test any unknown instrument brands before recommending them to your student.
- Standard tone hole clarinets can also be modified to have plateau keys. Many reputable instrument makers offer this



Photo by Wolfgang Lohff

Clarinet modified with plateau keys

ICA ANNOUNCEMENT

2023 Composition Competition

Solo Composition Competition

The ICA seeks new works featuring the soprano clarinet (B \flat or A), 5 to 15 minutes in length. Compositions may be for clarinet and piano, or other solo clarinet genres such as unaccompanied clarinet, or clarinet with electronic media. To be eligible, compositions must have been completed between January 2020 and present, and must not have been performed previously at ClarinetFest $^{\circ}$.

Chamber Composition Competition

The ICA seeks new clarinet chamber works for 2-3 players, 5-15 minutes in length. Submissions should feature at least one member of the clarinet family (B \flat , A, bass, E \flat or others) but may include any other instruments. Exception: Submissions with clarinet and piano as the only two voices will not be accepted, and should be submitted to the solo composition competition. To be eligible, compositions must have been completed between January 2020 and present, and must not have been performed previously at ClarinetFest $^{\circ}$.

The deadline for the competitions is December 20, 2022; the winners will each receive a \$1,000 prize and a performance of their work at ClarinetFest $^{\circ}$ 2023.

For details, please visit www.clarinet.org or contact Kelly Johnson, coordinator (kjohnson@uca.edu).



The clarinet kickstand fully supports the weight of the clarinet.



One-handed clarinet by Peter Worrell

service. This can be a good way to provide a student with a physical impairment an opportunity to play on a professional quality instrument and allow for the modification.

Impairment: Student has difficulty holding or balancing the clarinet.

Modification: Neck strap

- Clarinet neck straps are very popular among clarinetists with or without disabilities. They can help balance the clarinet for students with weak hands and can take some of the weight off the right thumb. It is important that the neck strap is made for the clarinet (not a saxophone strap) and is elastic.

Modification: Kickstand

- A clarinet kickstand is a thin rod that attaches to the thumb rest of the clarinet and rests on the chair between the clarinetist's legs. This can be a good option for students who need more weight bearing or balance assistance than a neck strap can provide.

Modification: Ergonomic thumb rest

- Ton Kooiman manufactures different styles of thumb rests that shift the support of the clarinet from the first knuckle of the thumb to the space between the first and second joint. An ergonomic thumb rest could be a good solution for students with arthritis, tendonitis or carpal tunnel syndrome.

Impairment: Student cannot hold the clarinet.

Modification: Stands designed to hold musical instruments at the height of the performer exist. MERU, a charity that provides assistive products to children with disabilities, along with the

OHMI Trust, which makes musical instruments for people with disabilities, has produced a trumpet and trombone mount that connects to a cymbal stand. They have not produced a clarinet mount as of the publication of this guide, but it is possible that such a product will be developed in the future.

Impairment: Student has the use of only one hand.

Modification: One-handed clarinet

- Peter Worrell manufactures a fully chromatic one-handed clarinet that can be used by either the left or right hand. It comes with a unique support system so that the clarinetist does not need to support the clarinet with their thumb. It also comes with a piece that can attach the clarinet to a microphone stand, which will fully support the clarinet while the clarinetist plays with one hand.

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ABOUT THE WRITER



Shannon McDonald serves as Adjunct Instructor of Music at Texas Woman's University where she teaches music history, music theory and clarinet lessons. She holds a D.M.A. in clarinet performance from the Frost School of Music at the University of Miami and a master's degree in instrumental pedagogy from Texas Woman's University. In addition to teaching, Shannon is an avid chamber musician, and has performed at many national and international music conferences.

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ICA ANNOUNCEMENT

Call for Proposals: ICA New Music Weekend 2022



The ICA New Music Weekend is a two-day virtual festival October 22-23, 2022, from 12:00 noon – 6:00 pm (Eastern Time Zone) featuring:

- New Music Performances
- Extended Technique Clinics
- Composer/Performer Collaborative Master Classes
- Interactive Workshops

This event is free and open to anyone who loves clarinet and wants to spend some quality time with other new music advocates. Come and meet fellow clarinetists from around the world! This event is sponsored by the ICA New Music Committee.

*To keep the event free and accessible to all, compensation is not available for presenters/performers.

International Clarinet Association members are invited to submit proposals for live seminars and pre-recorded video performances under 25 minutes. The New Music Committee is particularly interested in virtual composer master class opportunities and collaborations between composers and performers. Works and presentations previously performed or presented at ClarinetFest® will not be considered.

Performance proposals will require links of the applicant(s) performing either the proposed works or a sample of a recent performance, in the case of a world premiere, to be considered.

- 1) The deadline for all New Music Weekend proposals is August 15, 2022.
- 2) All final performance recordings of the successful proposals will be due by September 15, 2022.

Please submit proposals at www.clarinet.org under the ICA New Music Weekend 2022 page. General questions can be sent to stefanie.gardner@gccaz.edu.



CLARINETFEST® 2022: “CONNECTING PEOPLE, IDEAS & CULTURES”

ClarinetFest® 2022 is nearly here! After almost three years since our last in-person gathering in Knoxville, we are back!

The ClarinetFest® 2022 Artistic Leadership Team, along with the ICA board and operations team, is delighted to invite you to Reno, Nevada, for five days of “Connecting People, Ideas & Cultures.”

While the festival will formally begin on Wednesday, June 29 at 1 p.m. with an opening concert featuring clarinetist Danny Goldman, the excitement will already be well underway. Volunteers – without whom the conference simply can’t happen – will amass on Tuesday to get everything ready. Early registration will

begin on Tuesday afternoon as well.

Wednesday afternoon celebrates Theodore Johnson, one of the ICA’s newest honorary members, whose career and influence has spanned decades. Terrific chamber and solo recitals throughout the afternoon will feature artists including clarinet superstar Ricardo Morales, the Amicitia Duo (ICA President Denise Gainey and President-Elect Diane Barger) and Mary Druhan, whose herculean efforts as Artistic Director of the Virtual ClarinetFest® 2021 cannot be overstated.

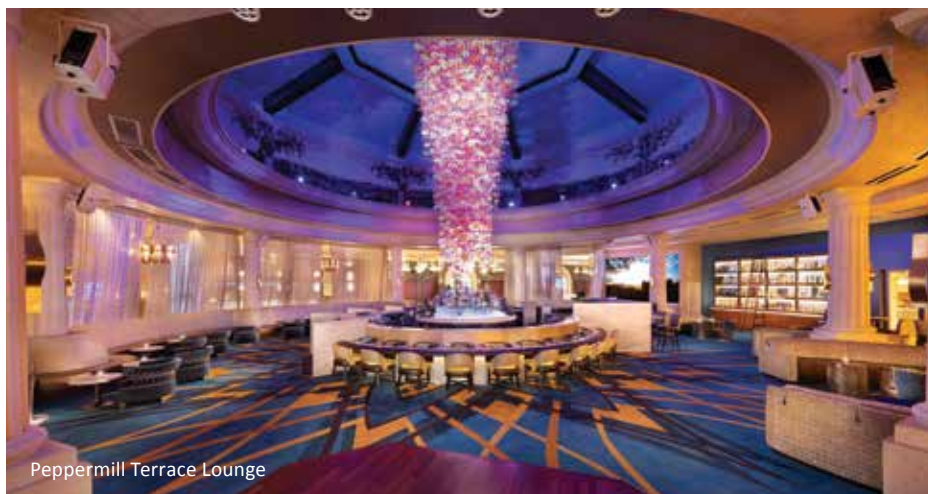
Our ClarinetFest® 2022 Master Class Series begins Wednesday with a clinic by the incomparable soloist, composer and Bang on a Can All-Stars founder Evan

Ziporyn. Wednesday is also the ICA Research Competition.

The United States Air Force Band of the Golden West will take the stage on opening night to present an evening of concertos featuring international clarinet artists with band, several of which are premieres! Rocco Parisi will perform a new work, *Contrasti*, by Vincenzo Correnti, Sabrina Moulai will premiere the clarinet version of *Flash!* by Daniel Dorff, Sauro Berti will present *Hacksaw* by Arthur Gottschalk, and Henri Bok will play *To Vincent’s Stars* by Paul Seitz. The evening will also showcase two double concertos; Theresa Martin’s *Double Take* will be performed by Robert Spring and Stefanie Gardner, and Eric Mandat’s *Parallel Histories* will feature Airman First Class Clarissa Osborn and SSgt Alaina Shaw.

Opening night ends with the President’s Reception in the Peppermill Resort’s Edge Nightclub, a perfect venue for (re)connecting with other members of our global clarinet community.

The massive, centrally-located exhibit hall opens Thursday morning as we start the first full day of ClarinetFest® 2022. Potpourri concerts begin, highlighting our theme of “Connecting People, Ideas & Cultures.” The New Horizons Enthusiasts Choir, Festival Clarinet Choir, College Clarinet Choir, High School Choir and Junior High School Choir begin rehearsing, and we continue with our Master Class Series with Michael



Peppermill Terrace Lounge

Lowenstern. Informative and interesting presentations are programmed throughout the day. Fantastic solo and chamber recitals are scheduled, such as concerts given by Caroline Hartig and the Palisades Virtuosi, both including music by the late James Cohn. Afternoon headliner Evan Ziporyn will perform selections from his new album and premiere a piece by Phillip Glass.

The Artistic Leadership Team is excited to facilitate “Connecting” by introducing the new ClarinetFest® College/Opportunity Fair on Thursday afternoon. While geared toward collegiate and high school clarinetists, the fair is an excellent opportunity for all attendees to learn about opportunities such as military careers, internships, ICA committee service, academic programs and festivals.

Music for clarinet and string quartet comprises Thursday night’s evening concert. We are pleased to welcome the Dali String Quartet who will be collaborating with our headlining artists. Jon Russell will premiere his composition, *On Sorrow* for bass clarinet; Andrew Simon will present new operatic solo arrangements by Warren Lee; and Philippe Cuper is scheduled to perform Enescu’s *Romanian Rhapsody No. 1 Op. 11*. Guy Yehuda will play Joel Engel’s *Hadibuk Suite*, Op. 35, and Sarah Watts will perform the powerful *On Shapes and Figures* by Jessica Mays.

The fun continues Friday with another full day of presentations, “Connecting” potpourri concerts, recitals, clarinet choir rehearsals and exhibits. Friday’s offerings include our “Pedagogy Pathways” programming, during which we highlight sessions that are of pedagogical interest to attendees in person as well as music educators joining us remotely for the day. Master classes given by Caroline Hartig and Deborah Chodacki will be geared specifically toward younger, developing clarinetists. The morning will include a tribute concert for the late James Pyne, and the afternoon will feature bass clarinetist, composer and entrepreneur Michael Lowenstern in concert and a master class by Philippe Cuper.

Friday evening will begin with a moving tribute to Tod Kerstetter that will include the Professors Clarinet Choir



Edge Nightclub Deck

followed by Jazz Night. Greg Tardy and Felix Peikli will perform with members of the Air Force Band of the Golden West, while François Houle is slated to play with his ensemble. The night will end with a performance by clarinet superstar Doreen Ketchens and her combo.

Connecting abounds Saturday, as it will be the last chance to peruse exhibits and connect with vendors. After a day filled with exciting recitals, potpourri concerts, and presentations as well as inspirational master classes by headlining artists Steve Williamson, YaoGuang Zhai and Felix Peikli, we celebrate accomplishments with the ICA Awards Ceremony.

The final evening concert of ClarinetFest® 2022 features exhilarating performances of concertos with the Reno Philharmonic. Steve Williamson will present the beloved Copland *Clarinet Concerto* and Seunghee Lee will be joined by Argentinian composer JP Jofre on his *Double Concerto for Clarinet and Bandoneon*. In the spirit of celebrating up-and-coming talent, our reigning Young Artist Competition Winner António Lopes will perform the first movement of Bernhard Crusell’s *Concerto*, Op. 5. Peter Cigleris will introduce many concertgoers to Susan Spain-Dunk’s luscious *Poem Cantilena for Clarinet and Orchestra*, Op. 51. Finally, the ClarinetFest® 2022 audience will be treated to the world premiere of Amanda Harberg’s beautifully haunting *Clarinet Concerto* performed by YaoGuang Zhai.

ClarinetFest® 2022 wraps up on Sunday with a flurry of activity. The morning is packed with recitals, invited clarinet choir performances and Rising Artist Pre-Professional Showcase Concerts. Also, the winning compositions from the last three years of ICA Composition Competitions will be performed Sunday

ICA ANNOUNCEMENT

2023 Research Competition

CALL FOR PAPERS AND PRESENTATIONS

ClarinetFest® 2023 Denver, Colorado, USA

Coordinator: Jane Ellsworth
(jellsworth@ewu.edu)

Deadline: January 15, 2023

The ICA solicits proposals for research presentations (such as papers or lecture-recitals) on any topic related to the clarinet.

Prizes:

First place – \$1000 USD and publication in *The Clarinet* journal
Second place – \$500 USD

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

morning. Fittingly, we end the conference in the afternoon with a grand finale concert featuring the New Horizons Enthusiasts Choir, Festival Clarinet Choir, College Clarinet Choir and High School and Junior High School Choirs.

ClarinetFest® 2022 would not be possible without the support of our generous sponsors:

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We are so excited to welcome you to Reno and the Peppermill Resort – a venue that is perfect for reconnecting with clarinet friends and making new connections!

There will be many special amenities for ICA members at the Peppermill, including a waived daily resort fee (a \$25 per day savings), free shuttle service to and from the Reno Tahoe International Airport, free valet or onsite self-parking, complimentary wireless internet and much more. When conference-goers are not attending one of the many performances, presentations and sessions, they can enjoy several restaurants and bars onsite, and the gelato/dessert bar is conveniently located right at the entrance to the ClarinetFest® venue. Relax in the pools and hot tubs, exercise in the immense

fitness center, try your luck in the vast casino, blow off steam in the arcade, and take over-the-top selfies in front of the selfie screen! Consider bundling your trip to Reno with a visit to nearby Lake Tahoe or check out Reno, the “Biggest Little City in the World”! We can't wait to CONNECT with you soon! ❖

– *Christy Banks, Artistic Director,
ClarinetFest® 2022*

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ICA ANNOUNCEMENT

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 living 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, 2022**, and sent to:

Email: secretary@clarinet.org

International Clarinet Association
Attn: Secretary
829 Bethel Rd #216
Columbus, OH 43214
USA

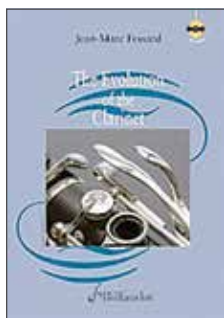
Nominations for Honorary Memberships should include:

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

Reviews

BOOKS

Jean-Marc Fessard. *The Evolution of the Clarinet.* Éditions Billaudot, 2021. €21.74



Jean-Marc Fessard enjoys an impressive international career as a clarinet soloist and chamber musician. He has won numerous competitions, recorded some 30 CDs and served

as an adjudicator at prestigious clarinet competitions. He also holds a degree in musicology from the University of Paris. He currently teaches at the Brussels Royal Conservatory. His book *The Evolution of the Clarinet* was originally published in French but is now out in an English translation by Catherine Piola published by Billaudot. The book is a comprehensive history of the clarinet from ancient times to the present.

Fessard's book begins with an extensive 37-page history of the clarinet. Unlike many other history books that start with the chalumeau, Fessard chronicles clarinet history from its ancient origins in Egypt, citing its Egyptian ancestor the *memet*, which dates to 2700 B.C. This is an important inclusion to the literature. Like other history books, it proceeds to discuss important instrument innovators such as Denner, Lefèvre, Müller, Beer and Klosé. There is also a later section on the Oehler and Boehm systems.

Fessard discusses the various

composers who made significant contributions to the repertoire throughout the instrument's evolution and the prominent performers, such as Anton Stadler, who influenced these composers. Unlike other history resources, Fessard includes a section on the influence of jazz and another on extended techniques. The latter section is complete with several pages of useful B♭ clarinet multiphonic and quarter-tone fingerings; a section on one of Fessard's specialties, bass clarinet, including its evolution, with multiphonic fingerings; and a discussion of the mouthpiece and the reed. Finally, the book is accompanied by a CD of Fessard demonstrating the different clarinet registers and various extended techniques.

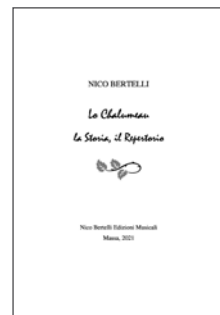
The biggest advantage of the book is its convenient paperback size and brief length of 104 pages (most history books are longer, heavy hardbacks). The history section is quite comprehensive. The multiphonic fingerings are also especially useful, as is the accompanying CD, unusual for a history book. There are some disadvantages, however. In addressing so many different areas, not all of which are directly related, there is some imbalance with some topics receiving more attention and others less. Since the book discusses bass clarinet extensively, it would have been useful, for example, to discuss the other auxiliary instruments in further detail, which the book does not do. In the realm of attention to historical details, yes, the origin of the Mozart concerto is a 199-measure sketch for basset horn in G, but the origin of a complete version is for basset clarinet, not basset horn, as is written on p. 31. There are also some translation errors, such as the title of the third section, "Clarinet Making" instead of "Clarinet

Manufacturing," and some grammatical mistakes. The biggest disadvantage is that the table of contents is at the end of the book instead of at the beginning. This fact makes navigating *The Evolution of the Clarinet* somewhat difficult.

Overall, however, the book is a good historical resource. The fact that it has been written by an accomplished performer as well as musicologist distinguishes it from most other published clarinet history sources.

— Rebecca Rischin

Nico Bertelli. *Lo Chalumeau: la Storia, il Repertorio.* Nico Bertelli Edizioni Musicali, 2021. Free PDF at www.nicobertelli-clarinet.com



Italian clarinetist Nico Bertelli is known for his performances on chalumeaux and baroque clarinets as well as the research he carries out on their repertoire.

From his website it is possible to download a PDF version of his book on the history of the chalumeau and its repertoire. Bertelli uses a systematic method to study the repertoire, history and development of this fascinating instrument. The method involves collecting all the extant, original compositions and grouping them according to the centers and the courts where the composers wrote music with and for the chalumeau. He includes many music examples throughout the 103-page book. The outcome of this research is a

complete and well-documented catalog of these compositions.

Bertelli gives a highly accurate description of the improvements made to the primitive seven-hole chalumeau by Denner, which actually resulted in a new instrument with a charming sound and very good intonation.

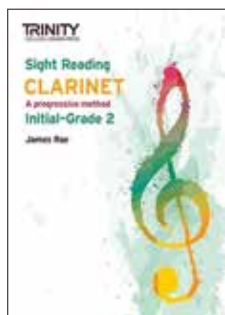
Well-described is the propagation and success in central Europe of this improved chalumeau in its golden age between 1710 and 1760. Moreover, there is accurate documentation regarding the repertoire developed in important cultural centers such as Vienna, Hamburg, Venice, Dresden and Darmstadt by renowned composers like Bononcini, Fux, Telemann (who was himself a virtuoso on the chalumeau), Vivaldi, Zelenka and Graupner. The repertoire consists of oratorios, operas, cantatas, sacred arias and concertos where the chalumeau has a solo, concertante or obbligato part. In addition, Bertelli considers practical aspects of the performance on the chalumeau, giving advice on how to play this instrument today.

His book is recommended to not only all professional or amateur players of this unique instrument, but to all musicians. At the moment it is available only in Italian, and we hope that an English translation will be published in the near future.

– Nicola Bulfone

MUSIC

James Rae. *Sight Reading – Clarinet: A Progressive Method.* Trinity College London Press, 2021.
£14.00 paper, £11.25 e-book



Being good at sight reading – is it a question of talent or practice? While a pinch of talent can never hurt, we all know that practice makes us become better, and sight reading is no exception. But it has never been

so easy until the publication of James Rae's newest "grand coup," a progressive method for sight reading in three books (available in print and as an e-book). It is mainly geared towards students who prepare for a Trinity grade exam, but it works equally well for anyone hoping to improve their sight reading skills.

In the three books, eight different levels (called "grades") are presented. They are made up of ten lessons each, and multiple test examples are included at the end. Each lesson presents a different focus. There are tips on sight reading, yet also advice on general aspects of clarinet playing. The design of the books is simple, clear and spaced out so that teachers can include personal notes. Clarinetists who want to work on their sight reading skills without a teacher will appreciate the "Think before you play" box for each lesson: like a practice buddy, it gives you valuable directions on how to successfully sight read the exercises of that lesson.

Volume one is designed for the beginning clarinetist. It is mostly in the chalumeau register and presents easy rhythms such as whole, half and quarter notes, tonalities up to one sharp or flat, and simple dynamic markings as well as tongued notes versus legato.

Volume two addresses the intermediate-level student. It includes practice pieces with eighth notes, dotted and swing rhythms, upbeats and tonalities up to two accidentals. A more differentiated articulation (such as staccato, tenuto and accents) is asked.

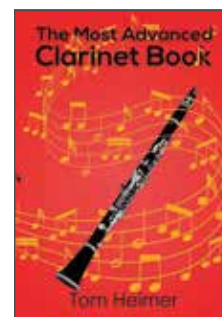
Volume three is where it becomes interesting for the advanced clarinetist: different meters such as 6/8, 3/8, 9/8 and alla breve are now in the game, as well as frequent changes in the time signature. Dotted rhythms and triplets, expressive markings, different styles such as rock, jazz waltz and bossa nova are practiced, and the pieces move into tonal regions of five sharps and flats.

A big plus of this method is that there is never too much information at once and that newly acquired skills are practiced again a few lessons later. The main reason to get these books if you want to become a pro sight reader, however, is that the practice pieces are incredibly fun to play! The first book is kept simple, but

books two and three fully display James Rae's compositional strength in creating small pieces of pedagogical *and* musical value. Enjoyment in sight reading music? Mission accomplished!

– Simone Weber

Tom Heimer. *The Most Advanced Clarinet Book.* Austin Macauley, 2020. £7.99 paper, £3.50 e-book



Tom Heimer has studied with some of the major clarinet pedagogues and has a wide-ranging career of performing, conducting and teaching within various areas of the music profession.

This book is Jeanjean's *Vade Mecum* on steroids, and its content substantiates its title's claim. If there are any awkward and difficult challenges not presented, I missed them. Included are 50 introductory, very practical, directed short exercises dealing with specific clarinet problems of fingering and/or smooth connections with suggestions for practice. Alternate fingerings are shown, ones that might be contrary to normal choice but provide an additional attention to fluidity and coordination. Page 19 presents excellent practice ideas incorporating other materials, ways to alter etudes to create different problems, etc.

The 50 introductory exercises are followed by 27 single-page etudes, with titles indicating the focus of each. They challenge every level of a clarinetist's skills. Some quote and expand passages from the standard repertoire. A first reading is unlikely to reach the bottom of the page as the difficulties increase. It is more important to discover and deal with individual passages before conquering the whole. Alternate fingerings should be substituted (à la the introductory drills) to develop and control difficult coordination between hands.

Even when "learned" these etudes present problems when coming back to

them after a few days. The reading effort is normal in some. In others, fingerings, articulation and rhythmic patterns require a constant focus as there are so many changes in proximity. One cannot predict or anticipate the next pattern and “eyes-brain-message” to fingers/air/embouchure requires total concentration.

The biggest challenge in two of the etudes is the notation of accidentals. The intent of requiring sharp focus and translating these awkward passages into speedy eye-hand pattern recognition is understandable. However, C, E, G is part of our trained history and B \sharp , E, A \flat may be enharmonically equal to the ear but a nightmare to the eye and an unnecessary impediment to the music. A composer would be hard-pressed to find performers willing to play their music when the notation creates another barrier to the learning process. Only the practice room can afford such time. Recommended for all serious players.

— Robert Riseling

Octave Juste. *Homéopathie musicale* suite in 12 pieces for B \flat clarinet. Gérard Billaudot Éditeur, 2014. €9.92



Octave Juste, used as a witty pseudonym for composer Pierre-Yves Rognin, sets the tone for this imaginative, medium-difficult collection of short, etude-like pieces. Each one-page work is

titled after a substance purported to treat a malady. The title and illness pairings include “Chamomilla Vulgaris”/Irritability, “China Rubra”/Tinnitus, “Gelsemium Sempervirens”/Stage Fright and the staccato study “Arnica Montana”/Muscular Fatigue. If those images are not incentive enough to enjoy this musical cure, with these pleasing essays you can also address dizziness, stiff neck, insect bite, emotional stress, hiccup, asthma, mouth ulcers and insomnia with anxiety.

Each piece has a consistent rhythmic groove – often syncopated – a modest

top range never exceeding altissimo F and a tonal framework including chromatic inflection. A great variety of articulation patterns complement the frequent syncopated ideas to keep the music fresh from one selection to the next. Students will also have practice performing ritardandi, large leaps, compound meters and a few altissimo notes with fermatas. These fun, unique pieces will be highly motivational for the third-, fourth- or fifth-year player.

— Gregory Barrett

Daniel Perttu. *Capricious Variations* for solo clarinet. Daniel Perttu, 2013. \$15.00.



Daniel Perttu is currently professor of music theory and composition at Westminster College in New Wilmington, Pennsylvania. In addition to this piece for solo B \flat clarinet, he has

composed several chamber works including clarinet. More information about his works and how to purchase them can be found on his website www.danielperttu.com.

The composer states in the program notes that the title of this piece is a contradiction. “The variation form tends to be a more structured form, whereas the adjective ‘capricious’ suggests a piece that is subject to sudden and unaccountable changes. This piece dances to the tension created by this contradiction.”

The work begins with a brief introduction or fanfare that relaxes into the theme, beginning with a dark, brooding melody. The melody is explored over the course of 10 variations and a coda, changing characters many times. The music is flowing, intense, playful and contemplative.

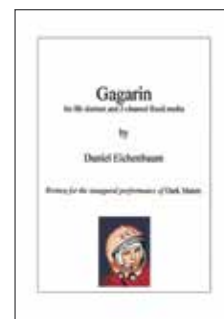
Each variation has a metronome marking; adhering to those indications will require substantial technical facility. Perttu explores the entire range of the clarinet, with an altissimo B towards the

end, and several variations that go up to altissimo A or A \flat .

At just 7 minutes and 40 seconds, *Capricious Variations* will take the listener on a short jaunt through many different moods, and gives the performer plenty of opportunity to show off their technical and stylistic prowess.

— Robyn Jones

Daniel Eichenbaum. *Gagarin*. Self-published, 2011. \$15.00



Daniel Eichenbaum is associate professor of music at Fairmont State University where he teaches composition and music theory. *Gagarin* is a work for B \flat clarinet and fixed media

that combines electroacoustic music with science education. The work draws inspiration from Soviet cosmonaut Yuri Gagarin who orbited the earth aboard Vostok 1 in 1961, becoming the first human in space. Eichenbaum includes a rough paraphrase of Dimitri Shostakovich's *Rodina slyshit* (*The Motherland Hears*), which Gagarin sang in a broadcast to earth during his historic orbit.

The clarinet and fixed media parts weave together using similar gestures that imitate sounds from the space race including static bursts, clicks, white noise and Morse code. The opening is marked quarter = 132, “Crisp, boiling with energy.” At this rapid tempo the clarinet performs articulated staccato 16^{ths} with irregular accents and leaps in a Morse code-like manner. This blistering tempo presents a large technical challenge for the clarinetist. Eichenbaum uses dotted lines to notate the approximate location of specific events where the two parts should align. Although the tempo is strict, the performer does still have opportunity for some flexibility and rubato between those moments. The energetic opening briefly subsides as the clarinet transitions to a relaxed, dolce melody. This starkly beautiful passage leads into a rapid conclusion marked “*secco à la*

Morse code.” Faster than the opening, at quarter = 152, the ending has fewer leaps and more syncopation which makes the articulation manageable.

At just 5 minutes in length, *Gagarin* is an approachable electroacoustic work due to the minimal equipment required, however it presents considerable technical demands due to the rapid articulation. The work is currently unpublished but interested performers may contact Daniel Eichenbaum directly for score and performance materials at danieleichenbaum@yahoo.com or through his website danieleichenbaum.com.

– Zachary Dierickx

Johann Sebastian Bach. *Cello Suites* BWV 1007-1012 transcribed for basset horn by Frédéric Matagne. HDSB Music Publishing, www.hdsb.eu €29.90

Johann Sebastian Bach. *Partitas for Solo Violin* BWV 1002, 1004 and 1006 transcribed for clarinets in A and B \flat by Frédéric Matagne. HDSB Music Publishing, www.hdsb.eu €24.90



The clarinet, being the youngest representative of wind instruments, unfortunately has no repertoire coming from the genius J.S. Bach. However, his most influential son Carl Philipp Emanuel did write six sonatas with fortepiano, clarinet and bassoon (or cello). Frédéric Matagne, Belgian musician, and founder of HDSB Music Publishing, has admired J.S. Bach ever since singing his cantatas. This is the reason he took up this transcription project of major solo works of this outstanding composer for clarinet and its closest “relative,” the basset horn. The *Six Suites* for solo cello are considered by all musicians to be sublime music and they don’t need an introduction. The

basset horn, with its tenor tessitura, is an instrument quite akin to the cello, in my opinion more so than the bass clarinet. Matagne has made a second transcribed version of the same suites, in a separate publication, for both clarinet and bass clarinet. His transcription is based on the original manuscript copied by Anna Magdalena Bach (unfortunately we do not have the original manuscript of J.S. Bach) and the dynamics and articulations are as close as possible to it. The transcriber says in his informative preface that “the articulations marked in the manuscript guide the performer in their choices, but it will be up to the player to follow or modify them according to the right taste.” This is also the case for the *Sei Solo a violino Senza Basso* (*Six Solos for Violin Without Bass*). The main source used by Matagne was the version copied by Anna Magdalena Bach, with only a few articulation and dynamic indications. A good clarinetist will be able to make their own markings based on historical criteria. These three violin partitas are written for both B \flat clarinet (BWV 1004) and A clarinet (BWV 1002/1006). They are demanding pieces on both the technical and musical sides; they can also be a challenge for clarinet players unfamiliar with baroque style. The quality of these two transcriptions is high, as is the engraving and physical aspect of these beautiful publications. HDSB Music Publications also has in its catalog the violin *Sonatas* BWV 1001, 1003 and 1005. We must say bravo to Matagne for this Bach project and we hope that he will continue with more transcriptions.

– Luigi Magistrelli

Johann Stamitz. *Clarinet Concerto* in B \flat Major. Edited by Nicolai Pfeffer. G. Henle Verlag, 2021. €16.00



Finally we have an Urtext edition of the Johann Stamitz *Clarinet Concerto*, considered the first significant clarinet concerto following the early ones written

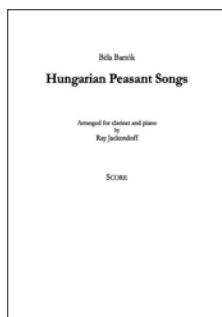
by Valentin Rathgeber (1830s) and the two concertos of Franz Pokorny (mid-18th century). Stamitz (1717–1757) was the father of Carl Stamitz, who wrote at least 10 clarinet concertos (several in collaboration with J. Beer). Johann Stamitz worked, like his son, in the well-reputed Mannheim orchestra as a violinist and had a considerable influence on the development of the symphonic form and solo concerto, having written concertos for flute, violin, oboe and harpsichord.

This late Baroque concerto was conceived in the galant style, with richness of harmonic ideas, nice melodic phrases and some demanding technical passages for the three- or four-keyed clarinet of those times. The English clarinetist Frederick Thurston made the first modern revival of this concerto in 1936 in London. The Stamitz *Concerto*, like many others of the early classical and classical periods, had remained unpublished until then. As explained in the informative preface of this Henle edition, the original manuscript has not been found. We have only a handwritten set of parts by an anonymous copyist, rediscovered by Peter Gradenwitz in 1933 in the music collection of the Fuerst Thurn und Taxis Hofbibliothek in Regensburg. Gradenwitz was able to state with convincing reasons that the concerto he discovered should be attributed to Stamitz the father and not to his son, Carl. Nicolai Pfeffer, who previously edited for Henle the Crusell *Clarinet Concertos* and Gade’s *Fantasy Pieces*, did a very fine job making clear the original form of the manuscript, correcting obvious errors, adding only a few implied articulations and providing two well-written suggested cadenzas for the first movement. The player is invited, with good historical musical knowledge, to apply their own personal articulations and ornamentation. This is a very welcome edition to have in our clarinet library!

– Luigi Magistrelli

Béla Bartók. *Hungarian Peasant Songs*. Arranged for clarinet and piano by Ray Jackendoff. Self-published. Free.

Ray Jackendoff is perhaps most recognized for his research and writing



on linguistics, cognition and music cognition. Jackendoff is emeritus professor of philosophy and emeritus co-director for the Center for Cognitive Studies at Tufts University. His contributions

to music cognition include numerous articles, lectures and publications such as the groundbreaking book *A Generative Theory of Tonal Music* which was co-written with Fred Lerdahl in 1983. Jackendoff is also a noted clarinetist and composer with two commercial recordings and a collection of original works and arrangements featuring the clarinet in various combinations. Jackendoff's compositions and arrangements are available as free downloads from his website: <https://ase.tufts.edu/cogstud/jackendoff/music.html>.

Béla Bartók's *Fifteen Hungarian Peasant Songs*, Sz. 71, BB 79 (1920) is a collection of Hungarian folk melodies arranged for piano (and later adapted for orchestra) which were collected by the composer between 1910 and 1918. Jackendoff's arrangement for clarinet and piano draws inspiration from flutist Jean-Pierre Rampal who published his own arrangement for flute and piano. Like Rampal, Jackendoff adds ornamentation in line with Hungarian folk style. The work is well suited to the range and timbre of the clarinet. Jackendoff effectively draws the clarinet solo line from the piano original as if the work was always meant to be a duet. This is no mere solo and accompaniment, however, as the clarinet and piano parts are closely interwoven. The arrangement demands sensitive collaboration to bring out the rubato and nuance of Bartók's original. Jackendoff's arrangement is a perfect piece for the concert stage and a natural fit for the clarinet.

Jackendoff's other compositions and arrangements include his *Sonata* for basset horn and piano (a version of his bassoon *Sonata*), chamber arrangements of works by Wolfgang Amadeus Mozart and

Carl Maria von Weber, and a collection of works for two clarinets and bassoon. This last category includes two original compositions, aptly titled *Trio No. 1* (1962) and *Trio No. 2* (1968), along with arrangements of music by Franz Josef Haydn, Dmitri Shostakovich and of the early polyphonic vocal and instrumental pieces of the *Glogauer Liederbuch* (*Glogau Songbook*). A note at the top of the site prompts us to watch the page as there is more to come. Based on the high quality of the arrangements as well as the inventive and interesting original compositions, I recommend doing so.

– Zachary Dierickx

Giovanni Paisiello. *Idol mio m'alletta ogn' ora* and *Se a librarsi in mezzo all'onde* for soprano, obbligato clarinet and piano. Nico Bertelli Edizioni Musicali. €12.00 each

Ferdinando Paer. *Una voce al cor mi parla* for soprano, obbligato clarinet and piano. Nico Bertelli Edizioni Musicali, www.nicobertelli-clarinet.com. €12.00

The clarinet may be considered the most flexible wind instrument in terms of timbre, dynamics and palette of colors. For this reason, it is suited to many different musical styles. Its flexibility is like the human voice and a good number of composers throughout history decided to put them together. Schubert, Spohr, Meyerbeer, Lachner and many other composers wrote *Lieder* for soprano voice, obbligato clarinet and piano accompaniment. In a similar vein,



considering operas, cantatas, oratorios and other types of orchestral compositions we think of Mozart, who wrote two wonderful obbligato arias in his opera *La Clemenza di Tito*: “Parto, parto” for soprano, obbligato basset clarinet in B \flat and “Non più di Fiori” for mezzo soprano and obbligato basset horn. Beethoven did the same in his concert aria *Ah! perfido* (the clarinet part is not so demanding, though). In the Italian opera repertoire, there are examples in operas by Guglielmi, Mercadante, Mayr (also many obbligato parts for clarinetto dolce, including clarinet d’amour in his compositions of sacred music) and in the works of his pupil Donizetti.

Giovanni Paisiello was an important composer of the Neapolitan School of the last decades of the 18th century. From Paisiello's opera *L'Amor ingegnoso* (1785) and from his oratorio *La Passione di Gesù Cristo* (1784) Nico Bertelli has revised two arias and made (for the first time) piano accompaniments. Both operas are preserved at the Conservatory of Naples. The clarinet part has demanding technical writing in the first aria, and melodic and cantabile lines in the second.

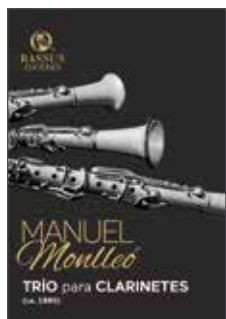


The aria “Una voce al cor mi parla” is from Ferdinando Paer’s opera *Sargino* (1803). He was primarily an opera composer with German/Austrian origins and was active in Italy during the late Classical period. Colin Lawson cited this aria in his book *Mozart Clarinet Concerto* as an example of obbligato arias where the basset clarinet could have been possibly used. On the manuscript, the basset notes are not present, but according to Lawson’s research, it is possible that Anton Stadler could have thought to add them to this aria. There is a slow introduction with an elaborate clarinet part followed by a brilliant Allegro.

All three of these arias are very welcome additions to the rich repertoire for soprano with obbligato clarinet. We must thank Nico Bertelli for rediscovering and publishing these wonderful works! Check Bertelli’s publishing house for many similar works.

— Luigi Magistrelli

Manuel Monlleó Y Rosell. *Trio* for three clarinets (1880), revised by Pedro Rubio. Bassus Ediciones Musicales, 2021. €18.00



Pedro Rubio is a well-known Spanish clarinetist, teacher at the Madrid Conservatory and researcher in the field of rare Spanish clarinet repertoire. Some years ago he founded

the publishing house Bassus Ediciones Musicales and has amassed a large number of neglected Spanish compositions for clarinet, primarily from the 19th century. These works are from composers including A. Romero, M. Wirtz, H. E. Helizondo, P. R. Barrett, E. A. Corera, P. Soler, O. Segura, E. C. Serrano, R. C. Batlle, J. De Monasterio, B. P. Casas, A. S. del Valle and E. F. Pages. Bassus Ediciones Musicales has compositions of Spanish composers devoted to the bass clarinet such as *Romanza* by B. P. Casas, *Etudes*

by Rubio and his arrangements of *Boismortier Sonatas*.

At hand is this very recent and well-edited publication for clarinet trio by Manuel Monlleó y Rosell (1832-1900), a clarinetist and composer active in Madrid in the second half of the 19th century. He studied clarinet with Antonio Romero and composition with Ramon Carnicer at the Madrid Conservatory between 1849 and 1856. He was a member of the Royal Band of Halberdiers, and its director from 1865 to 1867. He composed a *Fantasia* for clarinet and band (1868). The *Trio* was composed for the clarinet students of the Madrid Conservatory, where he was teaching. Monlleó also composed a *Clarinet Quartet*, documented in a public performance of the Madrid Conservatory in 1899, but unfortunately it is lost.

The list of other known historic original clarinet trios include works by of G. Gherardeschi (*10 Sonatas* composed in the early 1790s), G. F. Fuchs’s *Six Trios Concertant* (c. 1803, arrangements from his *Trios* for two clarinets and bassoon), J. Bouffil (a large number from 1830) and others written by I. Mueller, T. Blatt and J. F. Hummel (1880). Rubio writes in his long and very informative preface that stylistically the Monlleó trio is close to the pieces of his contemporaries Hummel and Stark, and resembles in terms of level of difficulty the Bouffil *Trios*, written some decades before. This trio has three movements; the slow movement, *Largo*, has some small cadenzas, equally distributed among the three players, and the other two movements contain brilliant themes, often supported by a demanding third clarinet line. We must be grateful to Pedro Rubio for rediscovering and publishing this interesting trio to be added to the limited historic clarinet trio repertoire.

— Luigi Magistrelli

RECORDINGS

I Got Rhythm. Julian Bliss Septet: Julian Bliss, clarinet; Neal Thornton, piano; Martin Shaw, trumpet; Colin Oxley, guitar; Tim Thornton, bass; Ed Richardson, drums;

Lewis Wright, vibes. G. Gershwin and I. Gershwin: *I Got Rhythm, S’Wonderful, Embraceable You, Strike Up the Band, Fascinating Rhythm, Soon*; B. Goodman, J. Mundy and C. Christian: *Airmail Special*; B. Goodman: *Slipped Disc*; A. Hickman and H. Williams: *Rose Room*; G. Gershwin, B. DeSylva and B. MacDonald: *Somebody Loves Me*; C. Christian: *A Smooth One*; L. Prima: *Sing, Sing, Sing*. Signum Classics, SIGCD651. Total Time: 40:05.



I usually am not very excited to listen to “tribute albums,” especially when the musicians attempt to replicate the actual solo lines or improvisational notes of the previously recorded idols. But, if a noble goal of jazz is to create new life in standard tunes through innovative, fresh arrangements and personalized improvised choruses, then the results can be exciting, pay tribute to and even stand beside the efforts of the great performers of the past. This is exactly what you will find on this inspiring disc.

Recorded and produced in Great Britain, this is the second CD of the Julian Bliss Septet. The result of a decade of performing on tour, this is simply a collection of, according to the liner notes, “some of our favourite tunes to play and listen to.” It honors the classic songs of the Gershwin brothers and the timeless tunes that are associated closely with Benny Goodman.

The disc starts with four immediately recognizable tracks by George and Ira Gershwin: *I Got Rhythm, S’Wonderful, Embraceable You* and *Strike Up the*

Band. From the fiery first number, the prodigious talents of Julian Bliss and this wonderful ensemble are on full display – song arrangements that work well, rock-solid time, an infectious rhythmic confidence from each member that drives the group, brilliant improvisation all around (here in the clarinet, vibraphone, trumpet and drums), Bliss's gorgeous classical sound and an ensemble surety that is only attained through years of working together. These traits are a constant on each of the 12 tracks.

Of the Gershwin tunes included here, *Embraceable You* stands out for its ethereal treatment. The longest track on the disc (at 5:40), we just don't want it to end. It is cloyingly slow, but full of understated emotion and genuine beauty. The intonation is perfect. The rich tone of the clarinet is supported fully by the vibraphone with the motors on their slowest speed. Nothing is rushed, and gradually the soul of the tune is revealed in all its glory.

Benny Goodman was known for his strict adherence to his very personal intuition of the right tempo for each tune. He would have loved *Rose Room*, which hits and holds the groove from bar one. Likewise, *Soon* by the Gershwins is simply such a beautiful tune that it deserves to be played more often. Apart from a too-close miking of the clarinet (Bliss's gorgeous tone doesn't need any help in sounding great!), *Soon* is an open invitation for us to explore Goodman's entire recording catalog, especially the lesser-known tunes.

The way to excel as a jazz soloist is to surround yourself with the finest musicians you can find and then just get out of their way. Bliss has done just that. He assembled (in 2010) the best jazz musicians London could offer. His ensemble is comprised of truly exceptional artists in their own right; especially good are Lewis Wright (vibes) and Tim Thornton (bass). I do wish that the mixing was a bit more even: The piano and guitar are often lost in the ensemble, and Martin Shaw's fine trumpet playing is too often overshadowed or hidden in the background behind a mute. However, the exceptionally versatile and musical playing of Bliss's clarinet carries the day on every

track, and the septet never fails to swing hard. I can understand how this ensemble has met with such resounding success in live performances. The excitement easily carries over on to this disc.

My other wish is that the tunes were longer. For a disc total of about 40 minutes, only two selections are longer than 4 minutes (two others are less than 3 minutes). I dearly wanted to hear extended solos and have the group really stretch out. With a full set of liner notes on the history of the group, songs and full bios of these talented players, this attractive disc is a must have for any jazz clarinetist or jazz consumer. Give it a try – you will not be disappointed.

– Jerry E. Rife

XX Century Music for Solo Clarinet.

Luca Luciano, clarinet. O. Lacerda: *Melodia*; I. Stravinsky: *Three Pieces for Solo Clarinet*; O. Messiaen: "Abîme des Oiseaux" from *Quartet for the End of Time*; J. Cage: *Sonata for Clarinet*; C. Santoro: *Fantasia sul América*; M. Arnold: *Fantasy*; L. Berio: *Sequenza IXa*, *Lied per clarinetto solo*; R. Miranda: *Ludica I*; G. Gershwin/arr. L. Luciano: *Summertime*. NovAntiqua Records, NA56. Total Time: 48:24.



This disc is a collection of both standard works from the contemporary solo clarinet repertoire and several lesser-known works of excellent merit. The standout performances of this album are Luciano's interpretation of *Sequenza IXa*, which is quite well done and captures Berio's fragmented style with ease, and the performer's own arrangement of

Summertime by Gershwin. The latter in particular is a brilliant rendition of the standard tune that showcases the technical capabilities of the clarinet and Luciano's versatility and flexibility.

Melodia by Osvaldo Lacerda is a perfect opening to this album. The language is melodic and approachable, and the deft changes of phrase are handled beautifully by Luciano.

A standard in our contemporary repertoire, *Three Pieces for Solo Clarinet* by Stravinsky has been recorded many times, yet Luciano has found something new to say in his version. The first movement has an angular take in his approach at times, which he uses to bring dramatic contrast between phrases. The second movement has a breathless quality but is still brilliant and his technical prowess is clearly evident. In the third movement Luciano highlights the jazz elements, which serves to end the piece in a delightfully playful way.

"Abîme des Oiseaux" from Messiaen's *Quartet for the End of Time* is another masterpiece from the contemporary clarinet literature and Luciano's interpretation is bold and unique. Luciano takes considerable liberties with tempo, articulation, dynamics and rhythm, but not without musical justification. He has a clear expressive arc and his choices reflect that. There is something to be said for having the artistic courage to diverge from a traditional interpretation.

John Cage's *Sonata for Clarinet* is a highlight of the album. Luciano captures the short melodic phrases and quick changes of style exceptionally well and his control of a wide variety of articulations in the first movement showcases that mastery. The second movement is a calm interlude, and the third movement is again captured impeccably by Luciano with a seemingly effortless command of style and technique.

A piece that is new to me, *Fantasia sul América* by Cláudio Santoro is an interesting collection of colors and musical textures. It would be a good addition to any recital to feature the tonal flexibility and range of the clarinet.

Malcolm Arnold's *Fantasy* is well-known and Luciano's version is aligned with his approach to the other standard pieces. He pushes the dynamics and

gestures to the extreme to make a presentation that is widely varied and keeps the listener engaged.

Sequenza IXa is one of our most substantial contemporary works and I think this language is well suited to Luciano's approach to the literature. The piece itself is organized in short thematic fragments that grow and expand, and he captures this exceedingly well. Luciano's command of dynamics is admirable and his rhythmic integrity is sure. He has total control of the multiphonics which shine in particular here. For me this is an excellent performance and a standout on the album.

Miranda's *Ludica I* is a study in rhythmic modulation and Luciano uses that style to lend a jazz feel to sections of the piece, which provides sharp contrast to the lyrical middle section. I think the contrast works well and is very effective.

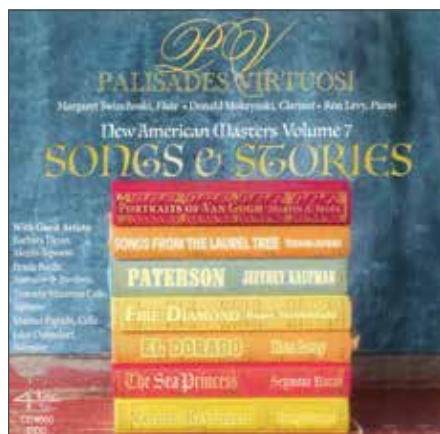
Lied per clarinetto solo, also by Berio, is a piece of wide and varied colors and timbres that Luciano captures expertly while pushing the boundaries of what is possible on the clarinet. The result is a concept of the piece that is interesting, vibrant and captures the energy of a live performance.

The final offering of the album is Luciano's own arrangement of *Summertime* by George Gershwin. This version is a brilliant rendition of the standard tune that has heavily coupled contemporary clarinet technique and jazz style with the extreme virtuosity of the clarinet. I don't believe that the piece is available for purchase, but I hope that Luciano will consider publishing his version because it would be a delightful ending to any program.

— Spencer Prewitt

New American Masters Volume 7: Songs & Stories. Palisades Virtuosi: Margaret Swinchoski, flute; Donald Mokrynski, clarinet; Ron Levy, piano; with guest artists Barbara Dever, mezzo-soprano; Frank Basile, narrator and baritone; Timothy Maureen Cole, soprano; Marisol Espada, cello; John Ostendorf, narrator. M. A. Sedek: *Portraits of Van Gogh*; T. Juneau: *Songs from the Laurel Tree*; J. Kaufman: *Paterson*; R.

Stubblefield: *Fire Diamond*; R. Levy: *El Dorado*; S. Barab: *The Sea Princess*; K. Turner: *Vathek Revisited*. 4Tay Inc., CD4060. Total Time: 77:33 (disc 1) 73:40 (disc 2).



This newest volume of the Palisades Virtuosi chamber ensemble's *New American Masters* series is the result of the incredible work that flutist Margaret Swinchoski, clarinetist Donald Mokrynski and pianist Ron Levy have undertaken to commission nearly 100 new trio works since the creation of the ensemble in 2002. Born out of a need for new music and a passion for creating a body of new repertoire, their "Mission to Commission"® has led to an impressive seven volumes of world premiere recordings of newly-commissioned works. The title of this 150-minute, two-CD set, *Songs & Stories*, succinctly sums up its musical contents: commissioned works for flute, clarinet and piano – and several special guests – that have storytelling as their common thread. The diversity of the unique voices of the composers creates a delightful listening experience that one might not expect at first blush.

Portraits of Van Gogh (2010) for flute/ alto flute, clarinet/bass clarinet, piano and narrator by Polish-American composer Martin A. Sedek weaves together the story of Van Gogh's life. It depicts the juxtaposition of tragedy and vivid beauty that he longed to see in himself and the world. Each movement centers around one of Van Gogh's paintings. "The Potato Eaters" begins with a haunting melody in the bass clarinet as narrator John Ostendorf introduces Van Gogh and foreshadows his

fraught life. The most compelling element of "Potato Eaters" is the rich tonal tapestry created by the alto flute and bass clarinet which meld together beautifully. "Starry Night" is captivating with its contrasting sections of floating melodies that are contradicted by pointed articulated passages and key clicks. The music itself becomes a narration of sorts where we can clearly hear the disassociation of a calm starry night and the tumult perhaps felt by Van Gogh.

Thomas Juneau's *Songs from the Laurel Tree* (2017) is a cycle of five songs each set to poetry for flute, clarinet/ bass clarinet and piano commissioned by mezzo-soprano Barbara Dever. Each movement follows the Greek myth of Daphne through, according to the liner notes, "emotional stages beginning with frustration that she has been forced to become a tree for all eternity through flirtation, acceptance, and culminates in her apotheosis." Throughout, Dever's tonal expression is further enhanced by Swinchoski and Mokrynski's sensitive dynamics and precise intonation which create beginnings and endings that merge imperceptibly into one another and highlight the consonances and colorful contrasts in mood. The dreamlike quality created by the serene voices of the clarinet, flute and the bubbling piano in the last movement, "Daphne Wakes – Apotheosis," are distinctly evocative of Margaret Kaufman's poetry.

Premiered at Lambert Castle in the city after which the piece is named, Jeffrey Kaufman's *Paterson* (2018) for flute/ piccolo, clarinet/bass clarinet, cello, piano and narrator is inspired by the poetry of William Carlos Williams. *Paterson* depicts "the city as a man, a man lying on his side peopling the place with his thoughts," according to the liner notes. Williams's poetry, eloquently realized by Frank Basile, begins in a meditative manner. Mokrynski demonstrates a silky tone especially in the softer dynamic ranges. The legato playing of the clarinet, flute and cello is superb. Sections of warmth and sensitivity give way to more bombastic dissonances where sounds compiled by the composer mimicking rhythmic factory machines, a waterfall and a glass harmonica add an underpinning to the programmatic charm

of the piece. Throughout, the ensemble is uniformly excellent, and the piano playing is always balanced and supportive.

Disc one's final piece, *Fire Diamond* (2016) for flute, clarinet, and piano by Roger Stubblefield, is the only piece that has no words, spoken or sung. It is a tone poem that sonically illuminates a story written by the composer in which a seeker pursues a legendary Fire Diamond that resides at the summit of the Chomolungma Mountain in Tibet. Of particular interest is the pointillistic section toward the end of the piece. Sparkling and light arpeggios in the flute blend playfully with articulated passages in the clarinet to create a shimmering texture where one can feel the excitement of the seeker as the diamond begins to reflect the sunlight.

Ron Levy's *El Dorado* was originally composed in 2003 and arranged specifically for the Palisades Virtuosi in 2019 for flute, bass clarinet, piano and baritone. Levy was fascinated by mythology devoted to a monomaniacal search for something, and thus based his piece around the dissonant tritone to capture Edgar Allen Poe's melancholy and bitter poem. The pulsing ostinatos in the bass clarinet and piano punctuated by flute flutter-tongue suggest the ill fate for those who seek to quench a Faustian thirst.

The Sea Princess is a striking departure to a whimsical aesthetic fit for the Broadway stage. Seymour Barab's 50-minute piece is a retelling of Hans Christian Anderson's 1837 tale "The Little Mermaid." It was commissioned for the Palisades Virtuosi and Sesame Street's Bob McGrath in 2005, but ultimately ended up going in an entirely different direction, with soprano Timothy Maureen Cole both narrating and singing this *tour de force* mini-opera. Indeed, Cole is truly spectacular in giving a voice to an entire cast of characters. In all ways, *The Sea Princess* feels quite grand and gives the illusion of much greater forces, an amazing feat for four musicians. The balance throughout is first rate – the storytelling happens in each instrument and creates a tapestry unique to this ensemble. Swinchoski, Mokrynski and Levy perform this work with lyricism, intensity and total control while never

overtaking the theatrical delivery of Cole's words. Aside from its somber, albeit serene, ending, this is a feel-good piece of the highest quality.

Connected thematically to the first two pieces on this disc, the last piece on *Songs & Stories* explores both the desire for power and the supernatural. Kerry Turner's *Vathek Revisited* evokes the Gothic novel *Vathek* by William Beckford. Not meant to be a literal rendition, Turner's *Vathek Revisited* is a musical impression with readings from the novel to enhance each movement. The opening movement, Andante, quotes the 16th century harem song *Neva pesrev fate*. In this theme, short bursts of flutter-tongue in the flute that interject otherwise unison melodic lines conjure this Turkish song and effectively set the scene, not unlike the opening credits of a film. The piece also employs the use of slap tonguing to emulate regional instruments of the Middle East. The contemplative soliloquy in Moderato is beautifully florid; each performer's expression captures the introspective and sad nature of its content. This is a compelling and effective performance of a fascinating work.

New American Masters: Songs & Stories is attractively produced and well recorded. Liner notes are extensive, and given the programmatic nature of the works, the website www.palisadesvirtuosi.org is included for further information and links to poems and the story behind *Fire Diamond*. The passion that the members of the Palisades Virtuosi have for their commissions is palpable in this CD set which will surely enrich any musical library and provide inspiration to those seeking to diversify their own programs.

— Anna Roach

Transit Voices. Rane Moore, clarinet; Timothy Phillips, clarinet; Sharan Leventhal, violin; Jonathan Miller, cello; Laura Usiskin, cello; Randall Hodgkinson, piano; Jeremy Samolesky, piano. C. Vollrath: *Merging Memories; Testament II; The Unknown Harbinger; Trio for Violin, Clarinet and Piano; Pollock's Pictures; Testament I, Clarinet Sonata No. 4;*

Clarinet Sonata No. 5; Bela's Bash; Farewell to a Virgin. Navona Records, NV6332. Total Time: 75:40 (disc 1) 54:09 (disc 2).



American composer Carl Vollrath's music for clarinet is featured on the album *Transit Voices*. Originally born in New York City, Vollrath studied composition with Ernst von Dohnanyi and John Boda before joining the music faculty at Troy University in 1965, where he taught until 2005. Of the 10 compositions featured on this two-disc recording, Rane Moore is featured on eight and Timothy Phillips on the remaining two, in addition to an assortment of pianists and string musicians. Moore is a regular in the American East Coast's contemporary music scene where she plays with The City of Tomorrow, Callithumpian Consort and Sound Icon. Timothy Phillips is professor of clarinet at Troy University and is known widely for creating and hosting "Clarinet Corner" on Troy Public Radio WTSU.

In her performance of *Merging Memories* for clarinet and piano, the first composition on this recording, Moore demonstrates a lush and warm tonal quality that matches the brooding nature of Vollrath's writing. Moore's playing features great fire and intensity at the appropriate moments. Her use of vibrato, whether prescribed by Vollrath or Moore's interpretative decision, adds another layer to the heated climax of the piece.

Phillips does an excellent job of navigating *Testament II*, Vollrath's trio for clarinet, cello and piano, exquisitely matching articulation and timbre with cellist Jeremy Samolesky. Their shared

passages conjure the image of a hybrid wind-string instrument with both voices moving in incredible synchronization with each other. Their performance of *The Unknown Harbinger* juxtaposes brooding lyricism against infectious grooves, giving all performers a chance to let their virtuosity shine.

In Vollrath's *Trio for Violin, Clarinet and Piano*, Moore, Leventhal and pianist Randall Hodgkinson weave in and out of each other's lines, with Moore's clarity of articulation shining in the first movement, "Moonlit Shadows." Moore produces an especially rich and resonant sound in this piece that enhances the natural resonance of Leventhal's violin. I especially appreciated Moore's sensitivity in the third movement, titled "Scherzare," where her contrapuntal imitation of Leventhal in the beginning comes across with complete ease.

Pollock's Pictures is notably difficult due to the complex interactions between clarinet and cello. Moore demonstrates delightfully precise and rapid articulation in the first movement, perfectly imitating the rapid bow strokes of the cello without ever sounding labored or mechanical. The second movement, "Convergence," features excellent intonation and coordination between Moore and Miller, generating a sound world reminiscent of something between Igor Stravinsky and Francis Poulenc. "Cathedral," the third movement, marks one of the more tonal selections on this recording and gives Moore and Miller more opportunity to engage with each other in a compelling back-and-forth, with each musician's turn of phrase inspiring the other.

The second disc begins with *Testament I*, another trio for clarinet, cello and piano. The rustic nature of Moore's dance-like melodies and Miller's simple *pizzicato* bass line conjures images of folk music. In her few solo moments in this trio, Moore plays with such seamless *legato* that one can forget that the clarinet is a wind instrument due to the vocal nature of Moore's playing.

Vollrath's *Clarinet Sonata No. 4* is the most conducive piece on this recording for Moore to demonstrate her facile technique; every movement features some harrowing passage which Moore navigates

with impressive ease. On a recording full of Vollrath's music, this piece stands out due to the wide range of atmospheres captured in its four movements, ranging from Romantic lullabies to jazz influences and scherzo-like settings that seem more aggressive than joking. The liquid nature of Moore's tonal quality stands out in the second movement of this sonata in particular, perfectly exemplifying the nature of the "Dreamily" movement.

The *Clarinet Sonata No. 5* begins with an extended portion for unaccompanied clarinet, which Moore manages to interpret in an impressive manner: always sounding planned and intentional, never wandering or bogged down. Moore draws on a different tonal quality in this piece than the previous selections, yielding something more penetrating and direct at various points of emotional intensity. In the second movement, Moore tosses off articulation of wide, disjunct melodic writing with admirable precision and bounce.

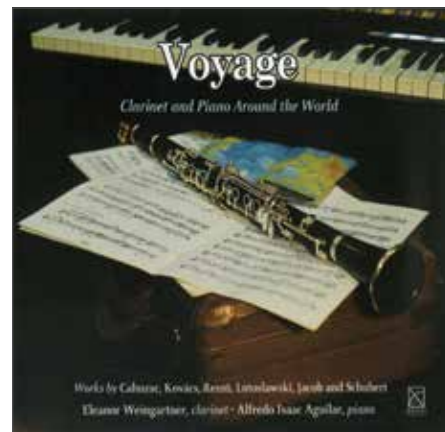
The final two pieces on this recording, *Bela's Bash* for violin, clarinet and piano and *Farewell to a Virgin* for clarinet and piano, bring the recording to a satisfying conclusion. *Bela's Bash* is an infectious folk-inspired romp that seems to fuse Béla Bartók's *Contrasts* with an American barn dance. *Farewell to a Virgin* for clarinet and piano is a true *tour de force* for tonal control and expression, with Moore rising to that challenge and clearing the bar.

Transit Voices is an outstanding addition to the field of clarinet recordings, featuring a wide variety of instrumental combinations as an in-depth look into Vollrath's writing. Moore and Phillips both demonstrate some of the best characteristics of our instrument and imbue every piece with the requisite spirit for an exciting performance. For the greatest listening experience, I certainly recommend consuming this recording a piece or two at a time to allow ample time to process and enjoy the nuance of each of Vollrath's contributions to our repertoire.

— David Cook

Voyage: Clarinet and Piano Around the World. Eleanor Weingartner, clarinet; Alfredo Isaac Aguilar, piano. L.

Cahuzac: *Cantilène*; B. Kovács: *After You, Mr. Gershwin!*; R. Kókai: *Four Hungarian Dances*; W. Lutosławski: *Dance Preludes*; G. Jacob: *Sonatina for Viola or Clarinet and Piano*; F. Schubert/arr. C. Baermann: *Gretchen am Spinnrade, Lob der Tränen, Wohin?*. Urtext Digital Classics, JBCC315. Total Time: 53:48.



Voyage, featuring Eleanor Weingartner, clarinet, and Alfredo Isaac Aguilar, piano, is a delightful journey through a variety of musical styles from Europe and North America. Most notably, this album features musical nuance and finesse within the many stylistic changes as well as exquisite phrasing and ensemble performance.

The album opens in the South of France with a charming piece by Louis Cahuzac, *Cantilène*. Weingartner's focused tone, particularly in the throat tones, is immediately captivating. All the while, the agility and effortlessness of her technique lends itself to the style of this piece. Accentuated by Aguilar's light touch and musicality in the bass line, one might imagine rays of sunshine on an ideal summer day.

While this album is a voyage through musical styles, it also is an exploration of time. Written by Hungarian clarinetist Béla Kovács, *After You, Mr. Gershwin!* whisks the listener into 1920s America. Weingartner and Aguilar's connection is particularly noticeable in this piece with each piano chord landing exactly where it should within the swirling clarinet technique. Most impressively, Weingartner keeps her warm, singing sound while regaling us with

flutter tonguing, accents and glissandos that give this piece its signature jazzy style.

The most effective pieces on an already masterful album are the collection of dances by Kókai and Lutosławski. Kókai's *Four Hungarian Dances* is written in the style of four Hungarian folk dances, each stylistically different and demanding. Weingartner's flexibility in extreme range, unusually accented passages, and vibrato combine with the unwavering cleanliness of Aguilar's technical prowess and detailed musical phrasing to make their rendition highly emotional and engaging for the listener. Lutosławski's *Dance Preludes* contains similarly challenging stylistic changes. This piece requires crisp, light staccatos, warm lyricism and impeccably clean technique; both performers bring mastery to this performance. However, the ensemble is what makes this recording so compelling. Dovetailing lines, expertly matched articulations and thoughtful balance between the two performers make this piece even more captivating.

Gordon Jacob's *Sonatina for Viola or Clarinet and Piano* is performed with musicality that shifts seamlessly between amusing, whimsical passages and enchanting lyricism. Just as with the other selections on *Voyage*, the duo's ensemble is magnificent, elevating the piece's vibrancy. Weingartner's timbre and long lyrical lines make the second movement particularly touching. Each entrance in the clarinet is carefully and effectively executed, but most satisfyingly, the long phrases are carried through all the way to the end with unwavering deliberateness.

The album is wrapped up with Carl Baermann's arrangements of three Schubert songs. This seems to be the perfect way to close an album with such a diversity of style. In these pieces, it becomes apparent that in any style from any period, Weingartner and Aguilar perform with elegant musicality and ensemble. The singing quality of Weingartner's phrases and her flexibility in range and dynamics make for a passionate performance. Throughout *Voyage*, the musicians bring their very best to each piece. The programming of the music will keep listeners engaged from beginning to end. The duo commits to each style, bringing energy to an already exhilarating

program. I highly recommend giving *Voyage* a listen!

— Sarah Manasreh

Clarinet Beyond Borders. Stephan Vermeersch, clarinets. H. Pousseur: *Madrigal I, Stèle à la mémoire de Pierre Froidebise, Hermes I*; S. Vermeersch: *Hommage à Louis Sclavis*; V. Runchak: *Homo Ludens I, v.runchak.cb_clari@net*; V. Dinescu: *Satya IV, Lichtwellen, Reversing Fields, Clariwehlinos*; S. Azarova: *Trojaborg, Outvoice, Outstep & Outwalk*; T. Olah: *Sonata*. Digital Release. Total Time: 72:00.



It is an ambitious project to curate a CD of solo clarinet works as it runs the risk of sounding repetitive, but Stephan Vermeersch utilizes clarinets big and small and expands the musical vocabulary with experimental sounds, amplification of percussive effects, singing and other extended techniques in ways that feel like a sound safari, living up to its name, *Clarinet Beyond Borders*. The length and breadth of the album is extensive, but the musicality, theatrics and sheer expression are undeniable. The program notes add to the experience and house valuable information, but the formatting is a little unclear in the PDF. Six composers are featured on this album including the soloist Stephan Vermeersch, with his *Hommage à Louis Sclavis*, and significant contributions by Henri Pousseur and Violeta Dinescu who both deserve more recognition in the established repertoire.

Violeta Dinescu's contributions are virtuosic works in the scope of responsibility given to the performer.

Clariwehlinos, a sonic journey reflecting the many potentialities of sound within the clarinet, retains a meditative quality even as bursts of energy explode and recede with liveliness and verve. Vermeersch shows great control of the clarinet and is unafraid to explore sonic possibilities within the tone. This dedication to exploring the beyond of sound creates an inspiring blend of grunge and soulful singing interspersed with bouts of technical fluency. *Lichtwellen* for bass clarinet gets a little lost in the wealth of new sounds surrounding it, but *Reversing Fields* and *Satya IV* are successful in evoking otherworldly instruments using only the B \flat clarinet as a palette with a distinct flair of folk.

Henri Pousseur is of the Darmstadt School and his works show a determination to cross-pollinate inspirations in surprising ways. *Hermes I* testifies to the diverse nature of the recording and Vermeersch manages to retain a folk-like simplicity with well-integrated effects such as slap tongue and flutter tongue without distorting a wistful nature in the sound. *Madrigal I* resembles a stream-of-consciousness clarinet monologue, and *Stèle à la mémoire de Pierre Froidebise* for bass clarinet is a delightful romp of flexibility that is playful and charming while slightly haunted, like an abandoned carousel.

Stephan Vermeersch's *Hommage à Louis Sclavis* is perhaps the most striking performance of the recording. It sounds like an entirely different instrument with a playful percussive nature and wanders through singing and playing and back again, alternating improvisatory melodies with rapid-fire technique on the bass clarinet, even including one section that evokes a didgeridoo.

Vermeersch creates a sense of urgency in Volodymyr Runchak's *Homo Ludens I* with Morse code articulation patterns across all the registers and beautifully plaintive phrases made striking with vibrato and singing while playing. While some of the technical experimentation is not beautiful in a classical sense, it is always striking and communicative on a new level, driving music to a more comprehensive level of self-expression. The only piece for E \flat clarinet, *v.runchak*.

eb_clari@net is appropriately wild and exciting, showing excellent control of the altissimo and effective new techniques.

Vermeersch's flexibility and prowess on all of the clarinets is laudable; other highlights include his human growls on

Svitlana Azarova's *Outvoice*, *Outstep* and *Outwalk* for bass clarinet and an equally creative use of sounds with a hint of jazz in *Trojaborg*. In addition, Vermeersch navigates Tiberiu Olah's *Sonata* and its world of experimental sounds and musical

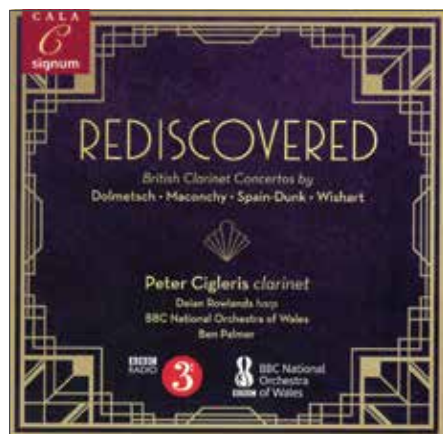
form with tightrope precision in a way that is expertly performed and somehow finishes full circle with a sense of plenitude and rightness, despite what seemed like unrelated detours without the full context.

— Andrea Vos-Rochefort

AUDIO NOTES

by Karl Kolbeck

Rediscovered. Peter Cigleris, clarinet; Deian Rowlands, harp; BBC National Orchestra of Wales, Ben Palmer, conductor. S. Spain-Dunk: *Cantilena (Poem) for Clarinet and Orchestra*, Op. 51; E. Maconchy: *Concertino for Clarinet and String Orchestra*; R. Dolmetsch: *Concerto for Clarinet, Harp and Orchestra*; P. Wishart: *Serenata Concertante for Clarinet and Small Orchestra*. Signum Classics, SIGCD656. Total Time: 77:19.



In 2014, a chance encounter with an unknown manuscript would ultimately lead clarinetist Peter Cigleris down a path of discovery culminating in this 2021 album release featuring forgotten works by British composers. At the time, Cigleris was searching for the manuscript for Stanford's *Clarinet Concerto*, and during this process discovered a clarinet concerto by Ebenezer Prout. His curiosity piqued, Cigleris went on to uncover several other neglected works including the four concertos on this album. These pieces are tied together by composition dates falling on either side of World War II and their association with prominent British clarinetists Frederick Thurston and Reginald Kell.

Cantilena for Clarinet and Orchestra, Op. 51 (also known as *Poem*) by Susan Spain-Dunk (1880-1962) was first performed 1930 by Kell, presumably with the composer at the piano. Subsequent performances with orchestra included Thurston as the soloist. The single-movement work opens with a harp solo followed by lush swells from the strings and chromaticism reminiscent of the post-romantic compositional style prevalent in Britain preceding World War II. Cigleris enters with a brief cadenza-like passage that segues into a lyrical theme which forms the basis of the modified sonata form. Cigleris's playing soars above the orchestra with great poise, manipulating each turn of phrase and lending to moments of intense drama exhibited by both soloist and orchestra. Near the middle of the work, Cigleris displays his adept technical ability with an interjection erupting from a climactic moment of arrival from the orchestra. As the work concludes, the passion and energy exhibited by Cigleris and the orchestra persists relentlessly up to the point of modulation, and then dwindles to a close in this world-premiere recording.

Concertino for Clarinet and String Orchestra stemmed from the culmination of a musical partnership between composer Elizabeth Maconchy (1907-1994) and Thurston in 1945. The work was premiered on the BBC by Thurston in 1947 and performed in London in 1948, and then remained unheard until a later recording by Thea King.

The three-movement *Concertino* is a stark contrast to the previous work on the album and features many characteristics of the modernist style that would become dominant in Britain after World War II. A turbulent theme presented by the strings opens the first Allegro movement. Cigleris soon joins with an emphatic staccato which perfectly complements the aesthetic. He

navigates the entire range of the clarinet with ease throughout the rhythmic interjections, trills and arpeggiated passages that bring the movement to a close. The second movement, Lento, begins with a tragic motif juxtaposed with a melancholy clarinet theme performed by Cigleris in a gentle manner before exploding into frantic trills eventually yielding to the strings. A somber moment of reflection in the clarinet closes out the movement. The third movement, Allegro, begins with an eccentric theme presented in the clarinet, once again showcasing Cigleris's clear staccato and flexibility. Several complex passages permeate this movement and are performed in a straightforward manner by Cigleris throughout the triumphant conclusion.

Rudolph Dolmetsch (1906-1942) completed his *Concerto for Clarinet, Harp and Orchestra* shortly after making his conducting debut with the London Symphony Orchestra in 1939. As Kell was the principal clarinetist at the time, there was undoubtedly a connection, although the work itself was dedicated to Dolmetsch's wife, Millicent. Cigleris is joined by harpist Deian Rowlands in this world-premiere recording.

The three-movement work opens with a spirited Allegro moderato featuring the entire woodwind section with skillfully performed solos which punctuate the texture. Soon thereafter, the orchestra gives way to the solo harp and Rowlands captures the essence of an entire orchestra with just his instrument. The solo clarinet joins with an ornamented version of the melody that necessitates the polished approach Cigleris amply provides. The structure of the movement is similar to a Baroque *concerto grosso* in which the exchange of dialogue between performing forces occurs with ever increasing demands placed upon the soloists. Cigleris's smooth tone

and facile technique make even the most exuberant musical passages sound effortless. Rowlands performs a beautiful harp cadenza with great sensitivity that is passed to Cigleris who once again is afforded the opportunity to display his commendable musicianship and technical prowess. The second movement, “Larghetto Ostinata,” begins with a distant pizzicato in the lower strings that supports conversational motives passed between Rowlands and Cigleris with great finesse. After cadenzas are exchanged between soloists, the orchestra reenters and Cigleris and Rowlands take a more active role presenting the melodic line with great synergy, ultimately bringing the movement to a close. The opening of the third movement, “Scioltamente,” once again puts members of the orchestra’s woodwind section in the spotlight with brief solos performed in a well-executed and convincing manner. Cigleris’s performance is especially impressive here as he seamlessly takes over phrases handed off by the orchestra and adds to the overall energy and excitement of the movement. An extended cadenza affords Cigleris the perfect opportunity to explore and develop motifs, while also contributing to precise ensemble playing with Rowlands one final time before the entire work draws to a jubilant conclusion.

The *Serenata Concertante for Clarinet and Small Orchestra* has a past shrouded in mystery. The work was completed by Peter Wishart (1921-1984) in 1947 and dedicated to Anthony Lewis, who was on the staff of the BBC. The work may have been intended for performance by Thurston, but it disappeared or was otherwise forgotten until the manuscript resurfaced in 1991. Cigleris presented the world-premiere performance of *Serenata Concertante* in 2018 at the ICA ClarinetFest® in Ostend, Belgium, and this album features the world-premiere recording of the work.

This piece is a bit of a departure from the previous works included on the album, comprised of six short movements reflecting the post-war modernist style combined with conventional harmony. The first movement, “Prelude,” features a series of cadenzas after a somewhat bombastic opening. Cigleris skillfully manipulates dynamics and performs with an intensity that contributes to an ominous mood and

sense of unrest. Following this rather dark opening, Cigleris shifts to a lighter, carefree style of playing which pairs exceptionally well with the jovial, folk-like melody that closes out the movement. In the second movement, Cigleris plays very delicately with lots of subtleties lending a tinge of discontent surrounding this “March.” As implied by the title, “Choral” presents a pastoral setting of *Josef Lieber, Josef Mein*. Exquisite phrasing is employed by the entire orchestra, and Cigleris’s beautiful sound floats gracefully above the ensemble. The opening of the “Waltz” movement features polytonality, perhaps implying a sense of conflict among dance partners until a consensus is reached and Cigleris can take the lead confidently with the support of the ensemble. In the next movement, “Habanera,” Cigleris embraces the laid-back style with a clear connection to the melodic line and a sense of refinement brimming with subtle nuances. The “Finale” opens in a manner similar to the first movement followed by a contrasting middle section that is both

playful and syncopated before leading to a dramatic finish. Cigleris once again proves his mastery of performing in a multitude of styles, shifting from well-articulated and angular, to lighthearted and cheerful, to aggressive and intense.

Rediscovered would be a welcome addition to the collection of clarinetists and non-clarinetists alike. The performances by Cigleris are inspiring, the album is well-produced and the works are engaging and enjoyable to listen to. Notes authored by Cigleris offer great historical insight into the composers, circumstances surrounding each work and the evolution of British compositional styles, along with performer biographies. Special recognition should also go out to Ben Palmer and the BBC National Orchestra of Wales – taking on a project involving world-premiere recordings of unfamiliar clarinet concertos is no small undertaking! The album will surely serve as a wonderful reference for anyone wishing to explore these works and may even provide the inspiration for someone to embark on their own path of discovery. ♦

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Clarinet *Chronicles*

by Jenny Maclay

WHAT IS THE BEST CLARINET ADVICE YOU'VE HEARD OR RECEIVED?

In February, we turned to social media and invited followers to share the best clarinet advice they've heard or received. Here are some of the responses:
(Note: Some submissions may have been shortened.)

Spyros Marinis: The clarinet should be an extension of your body. One should interpret music as if singing, for better phrasing and musicality!

Mark Arritola: Kalman Opperman said ... "Time is your most precious commodity."

Donald Nicholls (@clarinetdon): The quality of your inhalation will influence your exhalation, and thus your sound.

Matthew Rygelski (@bflatnblue_music): Always play your long tones!

Keiichi Shide: Professor Jacques Lancelot told me: "Try to be a good person before being a good musician. Personality appears in music."

Daniela Massano: Trust in the process!

Jaime Trevino Jr: Practice progress and not perfection. Give yourself grace!

Diane Barger: Frank Kowalsky gave me this note in 1985 before I went off to play at the Robert Marcellus Summer Masterclass. I keep that (poorly laminated by me) piece of paper in my clarinet case at all times. It reads: "Remember: if you allow yourself to be fallible you will play more successfully and enjoy it more." #truth



Thomas Piercy: Very early on in my lessons with Gervase de Peyer, he told me to write something down. He said this advice was important for my playing: "Say Something. Do Something. Don't be Predictable." I still have that note and try to live up to these words every time I play.



Jenny Ziefel: Find the magic note on your instrument, usually somewhere around a clarion F, and match the tone of all other notes to that one. It's a wonderful listening exercise and the best way to play with a consistent and beautiful tone that I have found. From Thomas Masse.

Shannon Thompson: As a doctoral student at the University of Texas, I practiced several hours each day on music for New Music Ensemble and barely made any progress. Bob Duke advised me to limit my practice on that music to a set period of only one hour per day. I improved immensely during that hour, because I *had* to practice intelligently and efficiently. ❖

ABOUT THE WRITER



Photo by Ann Weis Photography

Jenny Maclay enjoys a diverse career as a soloist, recitalist, orchestral player, chamber musician, educator and blogger. She is a Vandoren Artist-Clinician and has performed throughout Europe and North America. She welcomes an international audience of clarinet enthusiasts on her award-winning blog *Jenny Clarinet*.



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