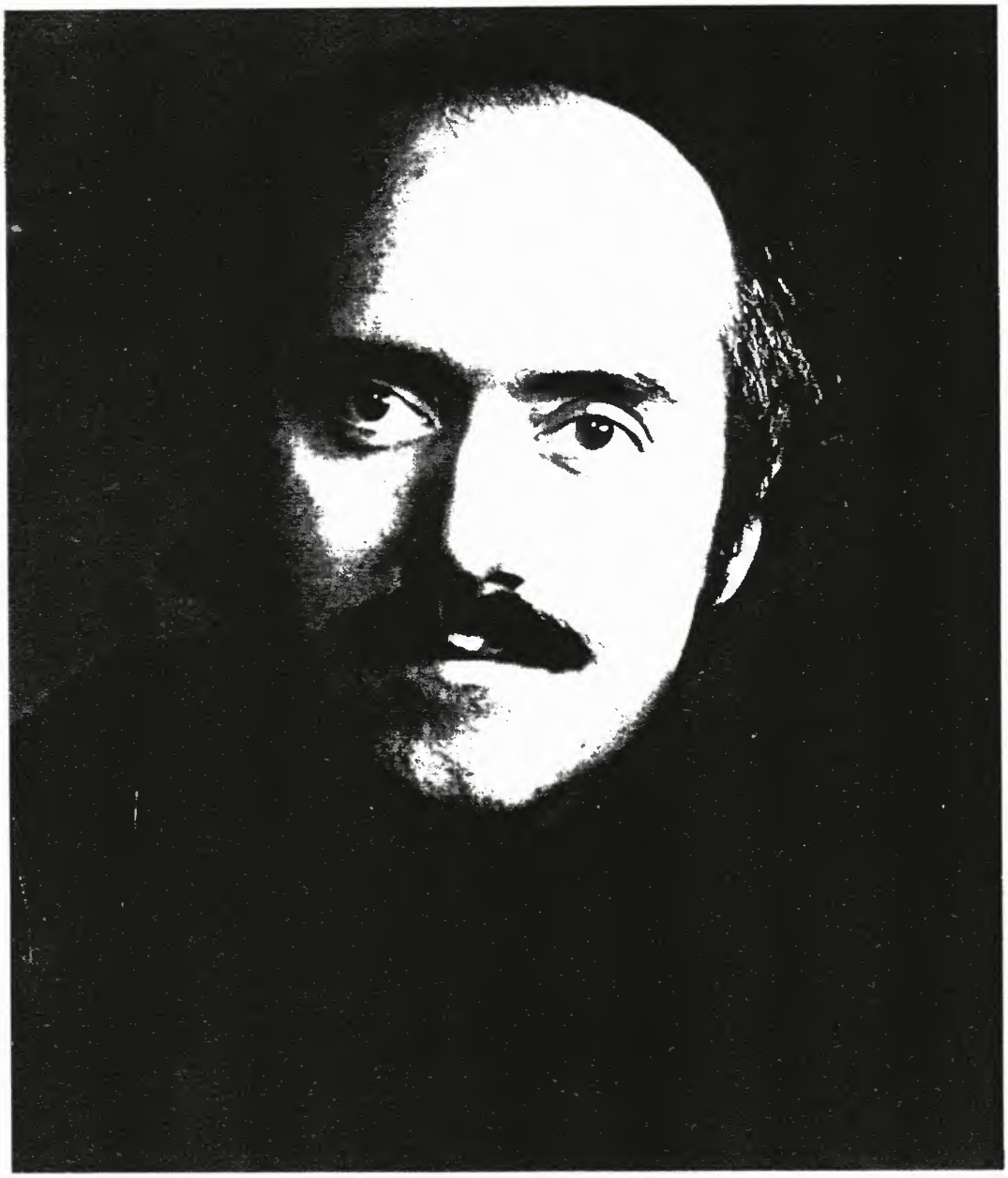
The Clarinet

Vol. 5 No. 3
Spring 1978

International
Clarinet
Society



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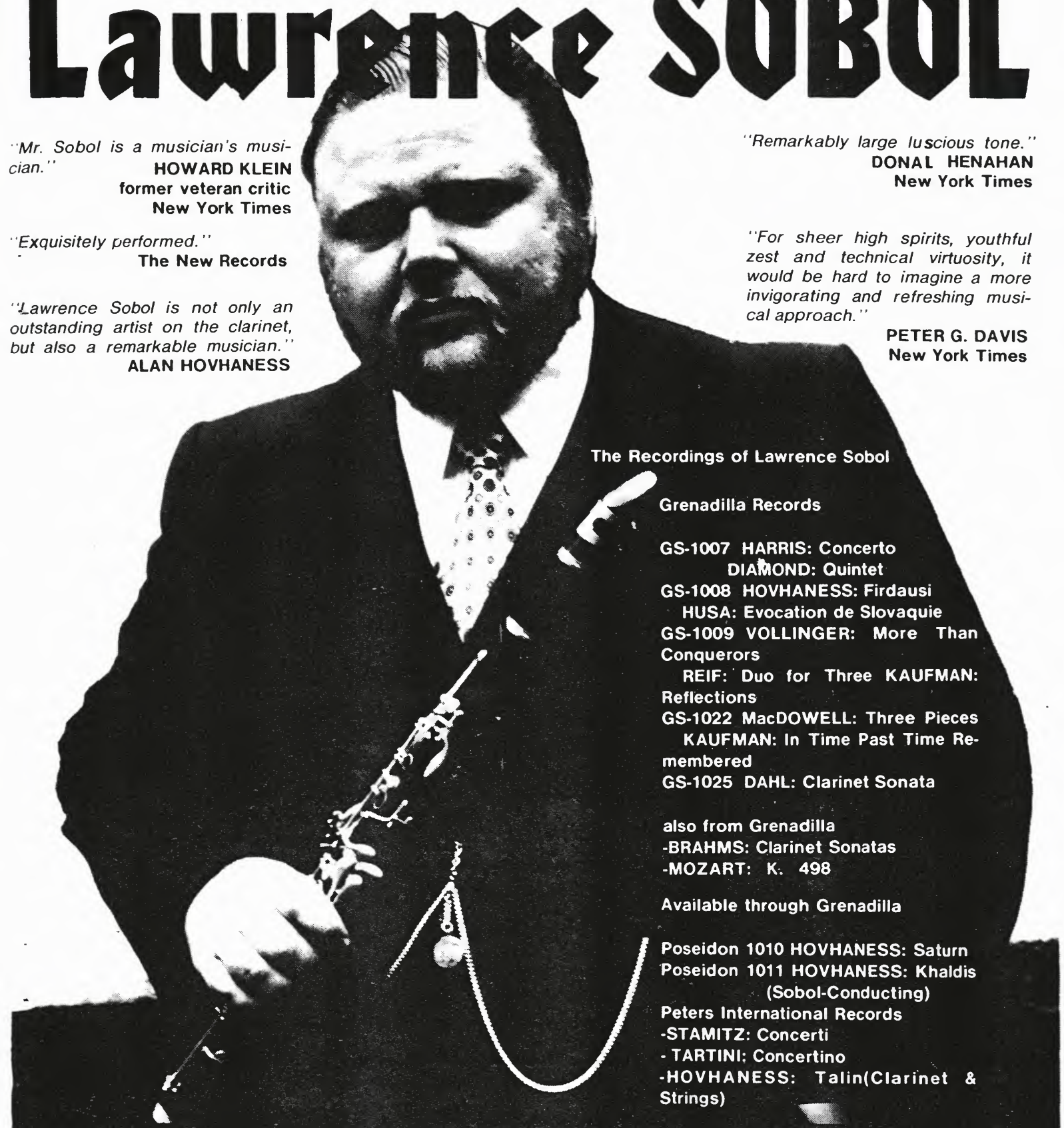

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Contents Spring 1978

THE INTERNATIONAL CLARINET SOCIETY

Letters to the Editor

Dear Dr. Gibson,

Your "Claranalysis" articles in *The Clarinet* are always of great interest as, like you, I am a collector of clarinets, and a follower of the various efforts and improvements made to the instrument. With reference to your article in Vol. 5, No. 1 on the Leblanc Harmony Clarinets, I believe you may wish to double check on those instruments. It is my understanding that as far back as 1939, Leblanc was not only making the BBb contrabass, but also an EEb contra-alto and a monster BBBb octo-contrabass. The latter, of course, was more an experimental instrument. Since then, if memory serves me well, Leblanc made a production model EEEb octa-contra-alto.

Most of these instruments were shown at the New York World's Fair. In addition, it is my understanding that all-metal alto clarinets, F basset horns, and an all-metal bass clarinet were shown at the same time. The actual production of these can probably be given by Kenosha. I do know that we (Gorby's Music) have been selling both the EEb and BBb contras for years now.

Should you ever be in this area I would be pleased to show you my collection of instruments. Besides the older instruments, I own a Marigaux Bb, a Buffet R-150 Bb, a Buffet RC Bb, a set of Buffet R-13 Bb and A, a Boosey & Hawkes 1010 Bb, all six of the Leblanc "LL" series including the Ab, D, and C, a Fritz Wurlitzer set of Bb and A, and most recently a Herbert Wurlitzer Oehler Bb which was completed within the past two months. Just remembered, there is a Selmer Series 10 Bb, a Stubbins Bb, etc. At our store we have others, including the Buffet S-1, and both of the newer Leblanc models (L-200 and L-27).

Respectfully,

Jerry Gorby
4801 Hickory Street
South Charleston, W. Va. 25309

Editor's Reply: We appreciate your correction informing us that Leblanc does indeed produce an Eb contra-alto (EEb) clarinet, and that your firm is currently selling both these and the L-27 soprano clarinet, one still quite rare in the U.S.

Dear Dr. Gibson,

Alas! Poor Paul Jeanjean has been asked to take it upon the chin once again.

In his "Going on Record" column (*The Clarinet*, Vol. 5, No. 1), Mr. Gilbert wrote in regards to Rolf Legbandt's recording of Jeanjean's *Au Clair de la Lune*: "It puzzles me that such innocuous music (Jeanjean) ever finds the light of day on recordings."

I cannot comment on this particular recording because I have not heard it—but I wonder—can this be the same Paul Jeanjean about whom Daniel Bonade remarked, "I have heard Jeanjean play and he was a remarkable artist of the clarinet—especially when he performed his own compositions. He has written some of the most beautiful music for the clarinet ever committed to paper."

Of course, if one were to pluck the finest works from all of Jeanjean's clarinet solos and studies he might not include the *Au Clair de la Lune*. But then—why shouldn't it be played or recorded for that matter?

Mr. Gilbert says because it is "dull and uninspiring." Is it? Paul Jeanjean's music is music that is written for *virtuosos*. It is a marvelous vehicle for the imaginative virtuoso clarinetist as it allows him to display his abilities to the utmost (techniques, phrasing, contrasts in loud and soft playing, and many other "goodies") while, at the same time, expounding music which is sure to please the ears of the audience.

This music is not only written for the virtuoso but actually *demands* virtuosity. Without extreme virtuosity, it falls as flat as a pancake. But with it, it allows the performer to communicate with his audience in a manner which is quite fulfilling on both sides.

This reminds me of the time that I performed the modern French work, "Fantaisie" of Pierre Revel on a recital. A critic commented, "He made the 'Revel' sound more important than it is."

This, to me, sums up the plight of the "modern" French composer trying to make a big hit in the "States." He creates a work which is geared to inspire the imagination of the performer, and in this sense he is treading thin ice—no imaginative and virtuos performer—no composer!

In this sense, I did not make the *Revel* sound more important than it is. I made it *sound* important and *therefore* it *is*.

Then again, I do not really believe that all of this will make Mr. Gilbert retum home, put a Jeanjean record on his phonograph and get a big kick out of it.....

Mr. Gilbert may have won this round but he will have to live with the realization that, if he ever attempts to shield himself from the icy bite of Jack Frost some February evening in a recital hall where I happen to be appearing, he may come face to face with none other than—you guessed it, *Paul Jeanjean!*

Russell A. Landgrabe
Solo clarinet
U.S. Navy Band
Washington, D. C.

Dear Dr. Gibson,

Having just read "Alternate Fingerings on the Soprano Clarinet" by Thomas Ridenour in the recent Fall 1977 issue of *The Clarinet*, Vol. 5, No. 1, I must point up a few errors that our ICS readers should note. Mr. Ridenour's main topic seemed to be the presentation of three "series of high fingerings" of

which one series utilizes the thumb hole as a vent rather than the left hand first finger top hole. The second cited series utilizes the Ab key for that same vent, and the third series uses the A key for it.

Fingerings #17, 25, 45, and 63 are listed as examples of the specific series utilizing the thumb hole for the vent. For this series, Ridenour states: "Most thumb-vent high tones respond well in legato intervals from all over the instrument and often make the high break much smoother than the more traditional combinations." Here he has omitted his #48, which belongs in this series.

Regarding the series of fingerings utilizing the Ab key for a vent, fingerings #23, 31, 35, and 53 are listed. The only positive comment for application here is: ".... very quick in response and are full in timbre." I'm not exactly sure what this means but I will say that they are not slow in response; however, #53 is the only one without a somewhat 'stuffy' quality. This fingering (#53) does have particular value when slurring to it from the Clarion and Chalumeau registers. I wish Mr. Ridenour would have hinted a few general reasons for this specific series of notes as he did for the previous series. A major error is in fingering #31. It does not meet the criteria for this series of notes; the Ab key here does not function as a vent. This fingering is a modification of 3rd Partial B (the Fundamental being 1st line E) which raises it to another note in the same 3rd Partial series, that being the D. The Ab key and two side keys function as hole openings to cause this change within the 3rd Partial series to occur. Consequently, this error and the following quote: "Other high tones are vented by the side trill keys S3 and S4" (and in view of the article theme) cases me to question the author's use of the term "vent." Because, of the six fingerings in his chart which utilize S3 and/or S4, only two (#68 and 76) use S4 as a vent. For clarification purposes I will use Ridenour's fingering #14 as an example. S3 here raises 3rd Partial B (The Fundamental being 1st line E) to another note in the same 3rd Partial series, that being the designated altissimo C#. Thus, S3 is not functioning as a vent; it can function as a vent in this exact fingering but the resulting pitch will be altissimo G. Then, S3 assists the 3rd Partial B to overblow to altissimo G, the flat 5th Partial of the 1st line E Fundamental. (However, please realize that the quasi harmonically correct G# is produced when one vents with the traditional hole of the top 1st finger of the left hand rather than S3.)

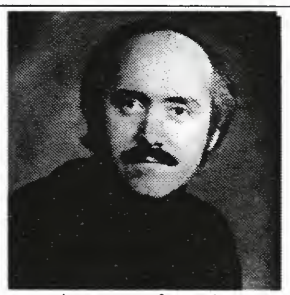
I am willing to consider the possiblity that my questioning Mr. Ridenour's usage of the term "vent," could be a result of a few unintentional or careless or even typographical errors in the article. However, it is important to enlighten our readers to these points.

My appreciation is extended to the author for his opening seven and closing five paragraphs pertaining to approach and philosophy. Bravo! The fingering chart introduced me to a few previously unknown fingerings; however, I would have liked the article expanded to include a brief example or two of each series of notes to exemplify a generalized application. How about a follow-up, Thomas?

Sincerely,

Paul Drushler
Department of Music
State University College
Brockport, New York 14420

Ramon Kireilis



Ramon Kireilis, Associate Professor, Lamont School of Music.

A comprehensive musician, Ramon Kireilis is well-known as a performer, teacher, author and leader in the clarinet world. Kireilis has established himself as a recitalist of the first rank through years of solo appearances at international symposiums. He also serves as principal clarinetist of the Central City Opera Orchestra and the Colorado Springs Symphony Orchestra.

After receiving the bachelor's and master's degrees from North Texas State University, where he performed for four years with the highly acclaimed One O'Clock Jazz Lab Band, Kireilis earned the Doctorate of Musical Arts at the University of Michigan under the tutelage of the late William Stubbins.

As associate professor at the Lamont School of Music of the University of Denver, Kireilis serves as director of the International Clarinet Clinic and International Clarinet Competition which he founded in 1973. His re-election as president of the International Clarinet Society reflects the high esteem in which he is regarded by his contemporaries.

An active author, Kireilis serves as contributing editor to *The Instrumentalist*. His latest publication, Hal Leonard's Learning Unlimited Solo Cassette Series for the clarinet, "should set a standard for all future 'play along with' publications," according to one review.

In addition to his other activities, he frequently conducts workshops and forums for teachers and advanced students. His lecture-recitals have earned national recognition and praise from several noted clarinet scholars.

During his sabbatical leave in the spring of 1978, Kireilis intends to study chalumeaux and basset horn with Hans Stalder in Zurich. In addition, he has several European recitals and radio broadcasts scheduled, including those in Prague and London.

Ramon J. Kireilis, under whose aegis as Director of the International Clarinet Clinic at the University of Denver the Clarinet Society was founded in 1973, has been the only president of the 1000-member society. During his annual recitals at the International Clarinet Clinic he has set an enviable and ever-higher standard. (The premiere performances of a work by Morton Subotnick which has been commissioned by the International Clarinet Society will occur at the International Clarinet Congress/Clinic, Toronto, Ontario, Canada, during the week of August 7-11, 1978, by Dr. Kireilis and Dr. F. Gerard Errante.)

The Clarinet salutes Ramon Kireilis, President of the International Clarinet Society, 1973-1978.

The Good Old Days

Leon Russianoff — Lee Gibson

by Leon Russianoff
as Interviewed by Lee Gibson

Leon Russianoff, one of our foremost clarinet teachers, teaches at the Juilliard and Manhattan school in New York City. He was for three years Vice-President of the International Clarinet Society.

Lee Gibson has the uncanny knack of making you feel real good about yourself. As we sat talking on my bed in my hotel room in Denver he led me into some narcissistic remembrances about my early days which recreated and revived for me a past that had pretty much faded. When he sent me a verbatim transcript of our talk, I wondered whether it would be of any interest to my colleagues in the clarinet sub-culture. Perhaps it will be historically informative as to "how it used to be." As I read the transcript I found that, as usual, I was dropping names like mad: Bellison, Bonade, Toscanini, etc., and was guilty of a "New York provincialism." In those days my perspective did not extend much beyond 57th street and Seventh Avenue. What follows, then, is an only slightly expurgated account of my conversation with Dr. Gibson.

Lee: What do you remember about your youngest days?

Leon: As it has always been for the "last-to-arrive" immigrant groups, their main career opportunities were in the apparently opposite categories of prize-fighting and music. Thus, my mother's heros were Benny Leonard, a light-weight champ, and the Heifetzes, Sterns, Rubinsteins, Horowitzs, etc. Mom was the culture nut for all time. She knew for sure that a white shirt and a blue tie, a clean handkerchief, shined shoes, and impeccable fingernails, plus a fiddle would assure you of a successful life in America. And so she started a career of experiments to unearth my particular talent which she felt was waiting for her discovery. You cannot imagine the culture-dosages I received. Would you believe classical ballet? I danced the lead in 'To a Wild Rose' by McDowell. Elocution lessons? Of course. Then came the inevitable violin lessons which I detested. We went through piano, drums, xylophone, and finally the clarinet. At that time the clarinet was kind of an exotic instrument that hardly anyone played. Benny Goodman still had not made his magnificent contribution, and a clarinet player was a rarity.

Lee: Tell me something about your teachers.

Leon: My first teacher was a wonderful, but elusive moving picture, vaudeville, and fiesta musician of Italian descent. He came to my house to give me lessons. I said he was elusive because very often he just didn't show up and it was always because he had had a 'flat tire.' He must have blown twenty tires a year.

He played Albert system clarinet and used five reeds per annum. He scraped them with a dull razor blade and miraculously they always played for him. He was responsible for my first playing and drinking experience. He took me with him on his 'Italian-feast' jobs;—three bucks for the day plus all the spaghetti you could down and all the vino you could swallow. The band would parade through the community, collect some money and plenty of Chianti at each stop. At the end of the day the marching band no longer marched. We staggered and lurched to our destination.

The musical high-point was the evening concert which always consisted of the *Poet and Peasant* overtures and fantasies from *Rigoletto* and *Aida*. I didn't know any better so I was able to knock off all the cadenzas and solo parts with ease.

I got a N.Y. Philharmonic Society scholarship to study with Mr. Simeon Bellison. I felt very guilty and disloyal when I left Mr. Dominic Tramontano.

Lee: Mr. Bellison is a legend. How did you "experience" him? What kind of teacher and person was he?

Leon: That's an easy one. He was a great man, a person of enormous personal dignity and charm, an unparalleled artist, interested, fair, and non-judgmental. Indeed, when you were with him you felt that you were in the presence of a great man. His special quality as a teacher was his ability to transmit to you his respect for the music. The emphasis was always on character, style, and phrasing. He left little to your imagination, however. You were told how to play. Every nuance, every contrast, ritard, and accent was carefully marked in the part. While this approach did not particularly engender individuality and personality, it did make you very aware that music was character and feeling, not merely technical accuracy and proficiency. I would strongly recommend as study and performance material all of those solos and transcriptions he taught us: *Concerto Rondo* by Mozart, *Variations on a Theme by Mozart* by Beethoven, *Russian Dance* by Tchaikovsky, and *Fantasie from Der Freischutz* by Kroepsch. These and others are all published by Carl Fischer. They are delightful and successful solo pieces and are very developmental.

Bellison was our idol. It was inspiring just to be in his presence, the solo clarinetist of the N.Y. Philharmonic. Kalman Bloch of the Los Angeles Philharmonic was his outstanding pupil. At the lessons Mrs. Bellison was very much in evidence, looking after him, bringing him tea, and sometimes having to remind him 'Simeon, the time is up.'

It might be interesting that Mr. Bellison demanded that we play with very strong, heavy, and indeed stiff fingers. We all tried to imitate his beautiful sound and at one time or another took a crack at playing a German mouthpiece with a pine board for a reed. None of us could make it with the German setup. While Mr. Bellison did not tell us much about embouchure, reeds, mouthpieces, baffles, chambers and facings, somehow, as I recollect, most of us got a pretty good sound. We used the Woodwind mouthpiece with either K7 or the G7* and 8 facings with Vandoren reeds which were then ungraded and cost $3.00 for a box of 25.

Lee: What about Mr. Bellison as a performer?

Leon: "He was superb in the orchestra especially when it came to playing very short phrases as in some of the Brahms' symphonies. It was a big sound somewhat like Karl Leister's.

In those years a solo, or even chamber music, by a clarinet player was a rare event, even for someone with the status of Mr. Bellison. I recall that when he played his mouth would get dry and he would have a bottle of some liquid (water, I presume) tucked into the breast pocket of his jacket with an inconspicuous rubber tube leading to his mouth. Every once in awhile he would take a gulp."

Lee: Now tell us something about your own playing career.

Leon: There isn't much to tell. My earliest experience was with the National Orchestral Association directed by Leon Barzin. Auditions were very difficult then. You did not have the advantage of the Xerox machine and your earliest auditions were almost completely sight reading. I auditioned for a ballet company on the Shostakovitch *First*, got the job and played several seasons with them. Then shows—lots of them; I was the champion player of flops, eleven in my first year. More ballets, lots of freelancing. I got married, became a teacher, and quit playing for money.

Along the way I studied with Daniel Bonade, by then the most famous teacher after his great career in the Philadelphia and Cleveland orchestras. Whereas Bellison had taught hard, brittle finger action, Bonade emphasized the lightest possible touch. I eventually came to feel that it didn't really matter that much. The only time that I will stress relaxation in the fingers is to achieve a relaxed and non-pinched embouchure.

Lee: What is happening in the musical life of New York City?

Leon: There has been a tremendous change in the musical scene in New York. Last year there were as many clarinet recitals as violin recitals in the concert halls. Where as Bellison's appearances outside the orchestra were rare Stanley Drucker might rehearse in the morning, record the Nielsen Concerto in the afternoon, and play a solo concert that night. Sad to say however the critics the next day will probably report on the new costumes in La Forza del Destino instead of writing about the really exciting action at the recital halls.

Lee: Did Stanley Drucker begin as a violinist? When he raises his clarinet and his hands the preparatory gestures all seem to be those of a violin virtuoso.

Leon: 'No. He started on the clarinet at the age of 11. As his teacher, having spotted a great talent, I was smart enough to keep out of his way. As a youngster he wasn't too enthusiastic about scales and drills. We got around that by assigning him a book a week: January 3, 1947 (?) all of Rose book 1. January 10 all of Rose book 2, and so on. After having taught Stanley many years I must confess that when I heard him for the first time in an actual performance I could hardly believe that this was the young man I had worked with as a child.

Lee: You have attended perhaps six of the annual International Clarinet Clinics at the University of Denver. What brings you back?

Leon: Most importantly going to Denver gives me the opportunity to shed the provincialism I mentioned earlier in our talk. The wide variety of sounds, concepts and styles is very enlightening. And as you may well know I have a personal vendetta with the ridiculous notion so prevalent in the Midwest about the so-called New York sound so terribly exemplified by myself and some of my students. This is reputed to be, against all evidence of aural sensibility, a rough, rowdy, raucous, reedy, and unrefined sound. Not at all like the lush round tone produced in the rest of the country and most especially at the Paris Conservatory. Many of my colleagues who have heard some of my students perform were surprised when they did not hear the kind of ugly playing they had been led to expect. I have collected all the tapes of all the clinics I've attended and can indeed document these assertions.

I also dig the competition of the young clarinetists, the daytime recitals of some of our artist-professors, Gerry Errante's avant-garde genius, performances of the solo artists at night, the profound hallway discussions of mouthpiece dimensions, reed knives, Dutch rush, *etc.* But above all I am enthralled by the universal search for an 'old Chedeville mouthpiece.'

Everybody at the clinic is gungho. You meet people like John Denman, a great player with a really delicious sense of humor. If you ask John why he practices he will tell you he loves it and you know he means it. I must mention also the thrill of hearing our great women soloists, Michelle Zukovsky and Elsa Ludewig-Verdehr. The clinic is for me a happening, a place of idealism and inspiration. I feel that I grow musically and personally each time I go."

Lee: What would you tell clarinetists about equipment?

Leon: I would advise them not to spend too much time on carpentry, on measuring and experimenting. There is no *one* mouth piece, no *one* reed, no *one* instrument. Find a good mouthpiece, find a good reed, test what's available, but at sometime try to be content with and oblivious to your equipment. Play whatever is right for you.

Lee: More and more of my students come to me with their music blurred by graphs, and written instructions of all sorts. What is your attitude here?

Leon: I don't put many marks on the music. It serves little purpose to turn out a performer who can only play in response to these hieroglyphics. Playing this way is like an actor who suddenly smiles or cries because he has caught the eye of the director who is frantically gesticulating to him from the wings. One becomes a great artist by following and trusting his instinct, not by imitating or over-intellectualizing.

Lee: You've mentioned that the statement 'He's all fingers' is derisive.

Leon: It's very fashionable and high-class to say that technique doesn't matter. Of course it does, and having technique does not preclude style and character. On the contrary, it enhances it. Somebody said recently, in a tum-about statement, that "Anybody can play musically, the trick is to get some technique."

Lee: What about the relative performance standards of our youth in the present day?

Leon: There is no question in my mind that the standards and the quality of clarinet playing today are infinitely higher than ever before. The teachers are super-qualified. The schooling is superior and the number of dedicated student-artists is legion.

Lee: You frequently mention Simon Kovar, the teacher of so many of the finest bassonists.

The Good Old Days Cont.

Leon: Not only was he the greatest bassoon teacher I have known, but he taught artist-players on all instruments. He helped me enormously and I have incorporated many of his ideas into my teaching philosophy.

Lee: What is your philosophy of teaching?

Leon: Teaching and learning are one and the same art. Since I married Penny there has been a profound change in my learning and teaching style as well as in my behavior as a social person. As you know, she is a great psychologist and she taught me to feel good about myself, to feel worthwhile, and to be proud of being a clarinet teacher. Through her inspiration I went, in five years, from feeling like Casper Milquetoast to Napoleon. The learning and the teaching process starts from and grows with affection. Now I'm more into loving my students. We must enjoy our lessons. When a student calls to cancel his lesson because he's not prepared I tell him to come anyhow. These are often the very best lessons. Too many lessons, in my view, are prepared performances at which the teacher functions as audience and general critic. An unprepared lesson gives you the time to attack some hidden problems. If I may sum up, teaching must be a "labor of love" (for a substantial fee of course). If you have contempt for your student—if you feel superior to him or her—if you are competitive with him—if you lay all the blame on him or her—if you encourage their natural impulse to accept guilt—you will probably exert a very negative and unhappy influence. I cannot deny that there are a few teachers that I know, who *never* encourage, *never* praise, *never* enthuse. The best they can muster is a reluctant "you're just beginning to get the idea," "that was not too bad" or some such diffident comments, that *do* get good results. This surprises me but I cannot deny the evidence of my senses.

Lee: What, then, constitutes greatness in teaching?

Leon: This is a personal view. Given complete professional qualifications greatness follows real love for the student and for teaching. The "putdown" must be replaced by the "BRAVO."

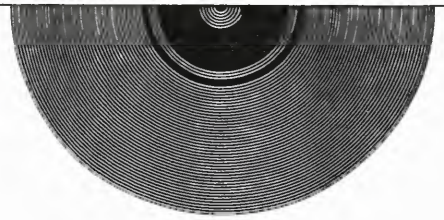
Lee: When a student comes for two or three lessons what can the teacher accomplish in this time?

Leon: The most valuable thing to do is to evaluate his accomplishments and help him to formulate his goals and unless the student is obviously out of his depth encourage him or her to try to make it in the world of music.

Lee: What is the most important advice you can offer a clarinetist?

Leon: Perform whenever you can. Solos, an evening of chamber music, a rehearsal, any kind of performance is more growth-inducing than several hours in the solitary confinement of the practice room.

Record Reviews



by James Gillespie

Quatuor de Clarinettes de Paris. **Jef Maes,** *Quatre Contrasts;* **Paul Arma,** *Divertissement 1600* and *Petite Suite;* **Claude Arrieu,** *Cinq Mouvements;* Calliope 1849 (Distributed in France by W. E. A. Filipacchi, 70 Avenue des Champs-Elysses, Paris 75008, Franc.)

The instrumentation of the "clarinet quartet" has never been universally standardized, and, while the American and English players have seemed to prefer four soprano clarinets (or three sopranos and one bass clarinet), the French-speaking members of the clarinet fraternity have long favored the combination of one E-flat sopranino, two B-flat sopranos, and one bass clarinet. The *Quatuor de Clarinettes de Paris* is representative of the latter, and this handsomely produced album of original works for the medium is the ensemble's first such disc. The personnel, all graduates of the Paris Conservatory, includes Gérard Dort (E-flat sopranino), Patrick Dovillez and Robert Bianciotto (soprano clarinets), and Michel Gizard (bass clarinet).

The Belgian Jef Maes was born in 1905, and his *Quatre Contrasts* (1965) is published by CeBeDeM in Brussels. Colorful chromatic harmonies and lyricism characterize the slow movements while rhythmic vivacity a la Bozza typify the second and final "Contrasts." The same general style prevails in Arrieu's work published by Billaudot in Paris. It was dedicated in 1964 to the *Quatuor de Clarinettes de Belgique,* one of Europe's premiére woodwind ensembles. The Hungarian-bom Arma (b. 1905) should be well known to most woodwind players since his list of works includes at least 68 woodwind solo and chamber compositions! His *Divertissement 1600* (1960) is not published and is written in a late-Renaissance, early-Baroque style with polyphonic textures and modal-tonal harmonies found throughout. The eight short movements of the *Petite Suite* (published by Lemoine, Paris) utilize more chromatic harmonies and a rhythmic style more identified with the present day.

The performance throughout is uniformly excellent. Careful attention has been paid to blend, accuracy of intonation, and recording clarity. The current generation of French players produce a straight, pleasant tone that has been influenced somewhat perhaps by other national concepts. The pieces and performance should have universal appeal to all clarinetists. It is unfortunate that such clarinet ensemble recordings tend to be so esoteric and hard to obtain in the U. S.

by Elsa Ludewig-Verdehr

Elliot Carter, *Pastoral;* **John Russo,** *Sonata No. 4* and Larghetto; **François Devienne,** *Sonata No. 1;* **John Davison,** *Introduction and Dance.* John Russo, clarinet; Lydia Walton Ignacio, piano; Sidney Curtiss, viola. Orion records, ORS 77275.

In this recording of largely twentieth-century works, John Russo appears both as clarinetist and composer. Side 1 includes the *Pastoral* by Elliot Carter for Clarinet and Piano as well as two works written by Russo. The Carter *Pastoral,* an early composition written in 1940, was originally for English Horn and later transcribed for viola and clarinet. A pleasing uncomplicated work, it is similar in style to the writing of Copland and other American composers of that time and contrasts greatly with Carter's more recent output. Russo's *Sonata* for clarinet and piano contains three brief movements, "Theme and Variations," "Slowly," and "March," and receives a vigorous, nicely-varied performance by both players. The *Larghetto* by Russo for viola, clarinet, and piano, a lovely lyric work, is performed sensitively and expressively, particularly in the middle section where the melodic line played in octaves by the clarinet and viola is accompanied by sweeping arpeggiated figures in the piano. Side 2 presents *Sonata No. 1* for clarinet and piano by the classical composer Devienne and concludes with John Davison's *Introduction and Dance* for piano solo, an engaging energetic work excellently performed by Lydia Walton Ignacio whose fine playing throughout the recording is notable.

by Richard Joiner

Clarinet con Espressione, ORS 76256; David Pino, Clarinet, Frances Mitchum Webb, Piano; Available from Orion Master Recordings, Inc., 5840 Busch Drive, Malibu, California 90265.

On side one of this record Pino and Webb bring us two mid-20th century works, the *Sonata* for clarinet and piano of Alvin Etler and the *Sonatina* for clarinet and piano by Antoni Szalowski. In the Etler Mr. Pino achieves some effective shadings of tone, especially in the low register. The Szalowski *Sonatina* is played with the appropriate cantabile in the first movement, some lovely tone quality in the softer passages of the largetto and with good brio and rhythmic drive in the Finale. The piano playing of Frances Webb on both the Etler and the Szalowski seems just right.

On side two David Pino plays *Three Studies on Flight* for clarinet solo by Russell Riepe, and *Music from Three Songs* by Serge Rachmaninoff, transcribed by David Pino for clarinet and piano. The *Three Studies on Flight* were composed in 1976 after Mr. Riepe heard David Pino perform the Stravinsky *Three Pieces.* The composer has chosen three contrasting word phrases on which to base his three studies.

"Your laughter frees me and lends me wings."

"I wandered lonely as a cloud."

"Wild Spirit . . . moving everywhere."

His music effectively catches the mood of each study. Pino performs these studies with obvious relish. Let's hope that these three studies will be available in a published version.

Recognizing the affinity of the clarinet and the human voice, Mr. Pino has transcribed three songs of Rachmaninoff for clarinet and piano. They are:

The Harvest of Sorrow, Opus 4 No. 5

Oh, stay, my love, Opus 4 No. 1

Vocalise, Opus 34, No. 14

The songs from Opus 4 and the famous Vocalise are well suited to the clarinet's lyrical qualities.

by Jack Snavely

Brahms, *Sonata in f, Op. 120/1*; **Brahms,** *Music from Three Songs*; **Weber,** *Grand Duo Concertant, Op. 48.* David Pino, Clarinet; Frances Mitchum Webb, Piano. Orion ORS 77266; Orion Master Recordings, Inc., 5840 Busch Drive, Malibu, California 90265.

Brahms, Sonata in f, Op. 120/1

My first reaction to this disc is—why another recording of the Brahms? Gilbert, in his *Discography 2,* lists fourteen recordings of this work, many by major performers. There are of course many other works with no recordings available that should be recorded.

Both David Pino and Frances Mitchum Webb are good performers. The clarinet tone records well, is surprisingly even throughout the registers, and there seems to be little or no pitch problem.

The current Brahms recordings exemplify several different schools of interpretive thought—from the very warm and imaginative performance to the rather dry and straightforward. It will be of some help to know that I lean toward the Harold Wright performance with its controlled beauty and warmth (though not everyone prefers this style). Because of this preference, I would like to hear more imagination and warmth on this recording—for example, more time and direction in the 32nds in the second movement. The third movement could be more fun and relaxed, perhaps a bit slower.

Summing up the Brahms, it is an accurate reading (though ensemble is not always carefully done), in tune, with a good sound, secure, rather academic and somewhat dry for my tastes.

Weber, Grand Duo Concertante

First movement: This is the fastest rendition I have heard of this movement. It certainly brings out the *con fuoco* and is exciting, but the speed encourages a bit of sloppiness. Some of the charm and *lusingando* feeling is lost in the speed.

Second movement: Some nice moments and sensitive playing in the clarinet bring out the minor feeling and longing. I would like a more legato piano line behind much of this. The evenness of clarinet registers is excellent.

Third movement: A fast tempo, but within reason. I do not know what edition Mr. Pino is using, but the articulations and, at times, the rhythms are different than those that I am used to (for example, many of the 16th notes in the second half are articulated). Once again the tempo seems to encourage a lack of ensemble clarity between the two players, however it does provide for a brilliant and exciting finish.

Brahms, Music from Three Songs

These three transcribed songs in juxtaposition with the fast von Weber are the most sensitive playing on the recording, especially by the pianist. There is an awareness of line and direction to the phrase that is satisfying. I would like to hear these with some vibrato in the clarinet, as a singer would do.

Disc Quality

I found that the gain had to be turned up higher than usual for this recording. When listening with earphones, side one has much noise on the disc between the movements (perhaps some dirt in the pressing?). The second side seems much better.

"The L-200 has a very centered, pointed sound. It projects better."

Leblanc Quartet No. 1
featuring Fredrik Hedling, Chester Milosovich, and Joseph Longo.

Messrs. Hedling, Milosovich, and Longo are clarinetists with the Minnesota Orchestra. Prior to a recent concert performance in Minneapolis's 2500-seat Orchestra Hall, we talked downstairs in the musicians' lounge about their years as U.S. Army musicians and the beginnings of their careers.

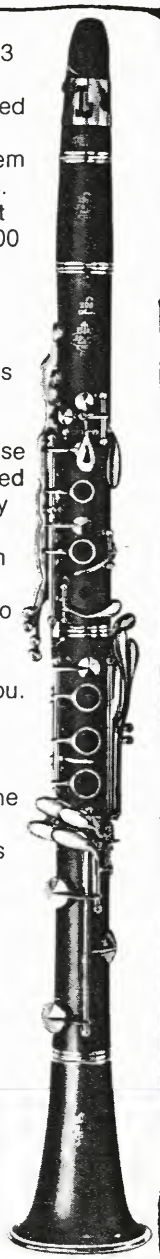
Hedling: My professional career began in New Orleans. I was there five years prior to here, and became interested in the Leblanc clarinet when I heard so many of the fine players of that city playing them. Those instruments had a wonderful tonal flexibility. When I came to Minnesota, and the Orchestra moved into its new hall, I found that the combination of the hall's acoustics and the Leblanc clarinet allowed me many expressive options not previously available. I feel this new model emphasizes this even more.

Leblanc: The L-200, you mean.

Hedling: That's right. Chester and I bought ours recently. Joe's had his for a while.

Longo: We've done some recording recently, and are impressed with the Leblanc response. Very clear, and centered. I'm sure Chester would agree. Chester has two solo recordings released by the Musical Heritage Society. What're the recording numbers?

Milosovich: MHS-1473 and -3324. And that business about centered sound *is* important. This is always a problem with most instruments. They'll vary in different registers. But the L-200 has a very centered, pointed sound. Especially when playing softly. Very softly. In other words, it sounds like one instrument rather than several instruments. And, because the sound is as centered as it is, it's easy to play with other people. It's easy for them to catch the pitch. If the sound isn't clean — if it's too muddy or too thick — it's very hard for a person to zero in on you. And if it's too spread, it doesn't project well. I'm not sure of the changes that were done to make the L-200. All I know is it projects better. Clearer tone quality.



Longo: Well, I've detected a change in the resistance. Now, I don't know how Mr. Leblanc would define resistance. Perhaps he wouldn't even use that word.

Milosovich: I know what you mean. I've always felt that you should have the feeling that there's resistance coming from the bell of the clarinet. Something to blow against, all up and down the scale.

Longo: The L-200 has more of that than any other modern clarinet.

Leblanc: How does that affect your playing?

Longo: Well, for one thing, one can approach the higher register with a lot more confidence, a little more abandon.

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LEBLANC

Third American Single Reed Workshop

by Edward Palanker—Baltimore Symphony Orchestra

The Third American Single Reed Workshop was held at Towson State University January 19-22, 1978. As luck would have it, the East coast then had its second worst snow storm in a decade, the worst coming 3 weeks later. Reed players being more durable than their reeds, almost all of the one hundred and twenty registered guests made it; and, of the fifteen or so soloists and workshop members, only the Howard University Saxophone Quartet got snowed out. We did, however, have to vary our schedule of events somewhat to accommodate Dr. Errante and Mr. Hasty who arrived a day late due to the storm. We even managed to get our displays set up in time and had the following companies present their goods: Couf Saxophones, who also sponsored James Houlik, the tenor saxophone soloist from The School of the Arts in North Carolina; Selmer Company; Rovner Ligatures; Hite Mouthpieces; and Blayman Mouthpieces and Instrument Stands.

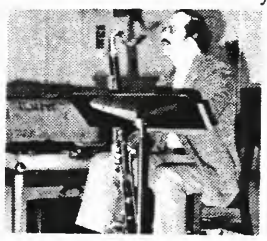
Clarinet Quartet -Ed Hayes, Ed Palanker, Gordy Miller Joe Briscuso.

The workshop began on Thursday with registration from 3:00 to 7:00 p.m. After everyone had dinner, relaxed and dried out, we began our premiere concert at 8:15. Following several works performed by the Towson State University Saxophone Ensemble, we heard the *Serenade* Op. 13 of Michael G. Cunniham for clarinet (Edward Hayes), alto saxophone (Joseph Briscuso), and bassoon (Harold Griswold). Donald Beckie, clarinet soloist and teacher from Susquehanna University, then performed two interesting works for solo clarinet: *Unaccompanied Sonata* Op. 10 of S. Karg-Elert and the *Rhapsody* for clarinet solo of Willson Osborne. After a performance by the Susquehanna Saxophone Quartet we closed our opening night with works performed by the Susquehanna University Clarinet Choir with Donald Beckie conducting. These included *Clarinet Poem* and *Caprice Sentimental* by Lucien Caillet (Gaye Szamborski, soloist) and *Chorale & Danza* by Vaclav Nelhybel. It turned out to be a great way to spend a snowy evening.

David Hite showing his display.

Friday morning opened on a brisk note with our own Joseph Briscuso presenting "A Course of Study for Saxophonists." A very nice detailed listing of methods and solos was given and discussed with questions and answers concerning each level of progress. The next session was supposed to be F. Gerard Errante's, but he was snowed in just outside of Washington, D.C. so I presented my session two days early. My topic was "The Art of Legato Playing." What I tried to get across was the importance of the fundamentals—diaphragm support, open throat, steady air stream, relaxed fingers, finger control, finger placement, and the use of the half hole for the altissimo register.

James Houlik started the afternoon off with his master class on saxophone. He talked about his experience of visiting the Adolphe Sax collection of saxophones and went on to discuss ligatures, vibrato and the altissimo register, which he demonstrated extremely well.



Larry Bocaner talking about the Bass Clarinet.

The bass clarinet and basset horn were the next topics on the schedule and were presented by Larry Bocaner of the National Symphony Orchestra. His comments on the basset horn were brief, giving a short history of the instrument and demonstrating its beautiful mellow sound. The bass clarinet received the larger portion of his time. He discussed the various types, makes, and models available, as well as mouthpieces, solo literature, and the bass clarinet's use in the orchestra today. We had a good first day of workshops and it was time to have dinner before James Houlik returned for an evening recital. Houlik plays the tenor saxophone unlike anybody I've ever heard—pure, singing, and beautiful. He was admirably accompanied by Scott Schillin.

Saturday began with the Washington Woodwind Ensemble doing a clinic for doublers. Marty Piecuch, Norman Katz, Edward Hayes and Edward Walter are all very accomplished performers on all of the woodwinds. They all work in Washington D.C. as freelance musicians and perform with the quartet. While the ensemble packed up their 20-30 instruments, the audience asked many questions concerning embouchure changes and other related problems.

Gerry Errante and Rick Minger performing in concert.

After a breather, F. Gerard Errante, from Norfolk State College, did his session on the Extended Clarinet. The session was based on the electronic devices used in new music today. Errante spoke of the various types of pickups available for the clarinet, different ways of obtaining "effects" on the instrument, and described various new notations being used today. Included in his presentation were *Sensations* by Burton Beerman, *Showers of Blessings* by Gerald Plain, and *Transformations* by Thomas Rice. A clearly informative session on today's extended clarinet.

Jazz was the theme after lunch and it was presented by Tim Eyremann, woodwind soloist from Washington D.C., whose latest recordings are achieving very high acclaim. Talking about improvisation and illustrating as he spoke, Tim

Third American Single Reed Workshop Cont.

showed his audience various techniques used in his jazz style, and stressed the fundamentals of the instruments.

Ed Hayes took the next session, since Mr. Hasty was still snowed in, and presented the family of saxophones. Ed demonstrated the various subtleties of performing each instrument, and the variety of tone colors and ranges possible in the saxophone family. He also talked about the repertoires for the different instruments. Following dinner, Tim Eyremann reappeared for an evening jazz concert with his group, The East Coast Offering. They did a very fine performance of today's sound in jazz and left the workshoppers smiling. Even the directors were smiling because by this time Stanley Hasty had arrived from snowland. He even got to hear the concert.

Stanley Hasty at his reed session.

On the final day Stanley Hasty from the Eastman School of Music spent the morning talking, illustrating, adjusting, and answering many, many questions about reeds. He spoke of the basic principles in making and adjusting reeds by hand and machine and reminded us all that it takes time and experience to develop the proper knowledge and feel for making and adjusting reeds. One of his final statements was that you can't make a good reed from a poor piece of cane. Remember that before you get too frustrated.

Herb Blayman at his master class

That afternoon was spent with Herbert Blayman, principal clarinetist of the Met. He spoke of and performed opera excerpts illustrating the clarinet's role in opera through the centuries. Opening his class to questions and answers, Blayman demonstrated many principles of clarinet technique and how he, as a teacher, achieves these goals with his students. The mid-afternoon concert followed and opened with a delightful work that I had the pleasure of playing, *Concert Piece #1*, Op. 113, by Mendelssohn, for clarinet (me), basset horn (Larry Bocaner), and piano (Rick Minger). This was followed by an impressive performance of *Brillance* by Ida Gotkovsky, for alto saxophone and piano, performed by Reginald Jackson and Charles Timbrell, who teach at Howard University. Larry Bocaner returned on bass clarinet to play Weber's *Ungarische Fantasie* Op. 35 accompanied by Rick Minger. After intermission, Gerry Errante again demonstrated his skills in the performance of *In Delius Sleep* of Harold Budd and *Pied Piper* by Roger Hannay. Frank Campo's *Concertino* followed with Ed Hayes on E flat clarinet, Gordon Miller (of the Baltimore Symphony) on B flat clarinet, the author on bass clarinet, and Rick again on piano. The program ended with *Sonatine* by Eugene Bozza for clarinet quartet for which the above three clarinetists were joined by Joe Briscuso.

Herb Blayman and Reynaldo Reyes masterfully ended the workshop with the final recital Sunday evening performing a well-rounded, well-played program consisting of *Andante* by Paul Pierne, *Adagio* by Baermann, *Fantasy Pieces* of Schumann, *Caprice* of Milhaud, *Petite Pièce* of Debussy, *Pièce en Forme de Habanera* of Ravel, *Essay* by Stanley Austin, and *Sonata #2* by Brahms. A great end to a great session.

Next year's workshop will take place January 18-21, 1979. For information, write to Edward Palanker, Music Department, Towson State University, Towson, Md. 21204, or call 301-321-2831.

The International Society for the Promotion of Wind Music

by Norman Heim, University of Maryland

The International Society for the Promotion of Wind Music will meet for its third Conference at Trossingen, West Germany in early November, 1978. These conferences consist of lectures on various aspects of wind music by qualified lecturers from all over Europe and the U.S.A. The intention of the Society is to attract wind instrument enthusiasts from all over the world to its conferences. Lectures are permitted in English, French and German, although at the Second Conference held at Uster, Switzerland this past October, 1977, all lectures were in German except two by representatives from the U.S.A.: David Whitwell, Professor at the Northridge campus of the University of California, who lectured on "Wind Music of the French Revolution; and, this author, who is Professor of Music at the University of Maryland, and lectured on "The Development of the Clarinet Choir in the U.S.A."

The people who attend these conferences are very serious and dedicated in their interest in wind music, and the lectures are followed by questions and dialogue which is very stimulating. Although a basic understanding of German is an important prerequisite at the moment to understand the lectures, most of the people at the Conference speak English during informal conversations.

For those persons interested in joining the Society and hopefully attending the coming Conference in 1978, the annual dues are $14.00 and all members receive a bound copy of all the Conference lectures and any other additional books which are published under the sponsorship of the Society with no additional charge. Persons interested in joining should direct correspondence to:

Prof. Dr. Wolfgang Suppan
President, International Society
for the Promotion of Wind Music

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Faculty and Dates Announced for British Woodwind Workshop

After four years at Stockwell College, the British Woodwind Workshop is moving to St. Mary's College, Strawberry Hill which is situated in the residential part of Twickenham, West of London. Horace Walpole originally started to rebuild Strawberry Hill as a Gothic style castle in 1749. Many of these historical rooms are still in use today and will provide beautiful settings for some of the concerts. The dates for this year's Woodwind Workshop are Aug. 21 to 26.

The Workshop is sponsored by the London Saxophone Quartet and Buffet Crampon, UK, Ltd. The woodwind enthusiast at all levels of attainment is offered master classes, recitals and unique opportunities to play in clarinet and woodwind choirs, as well as the more familiar chamber woodwind groups. From the very start it has been a strict policy of the Workshop to engage outstanding teachers, performers and lecturers from Britain as American, France, and Belgium. The faculty this year consists of musicians from the London area—Michael Hirst, Flute; Sarah Francis, Oboe; Brian Sewell, Bassoon; and two Americans—Harry R. Gee, Clarinet (Indiana State University) and Neil Sanders, Horn (Western Michigan University).

Inquiries about registration and board should be addressed to:

Christopher Gradwell, Workshop Director
40 Shakespeare Road, Hanwell, London W7 1LR, England

Claranalysis

by Lee Gibson

Dimensions

One struggles for a title for this essay. I have in this series concerned myself mostly with the ways in which the internal dimensions of a clarinet—its bore and tone holes—affect pitch. In a practical sense this has got to be by far the most important consideration, but we should also be aware of how these same dimensions affect tone quality, resistance, stability, and volume.

Stability and Variability. While Benade and Backus might if asked tell us that a good instrument can only provide a rational point for operation on this scale, the instrumentalist looks for both stability and variability in each tone. Given a single-reed mouthpiece as a generator, the most stable pitch is produced by a strictly cylindrical pipe with an exponential bell and no holes, and, at the other extreme, wildly uncontrollable pitch results from random departures from this cylinder. Small departures from a strict cylinder—sometimes unintended—may have beneficial or detrimental effects upon pitch in the different registers, but they will also provide greater variability of pitch. Momentarily considering only stability vs. variability, a large bore such as that of the Boosey & Hawkes 1010 clarinet is innately a bit more flexible than the small bore of the Buffet R-13; it is therefore made to be rather strictly cylindrical, whereas the R-13 achieves its quite flexible behavior by its rather substantial and sudden departures from a cylindrical bore in its upper third. The more open facings and softer reeds usually played in the 1010's provide a needed flexibility, whereas closer facings and stronger reeds give an appropriate stability for the player of the R-13. The soprano clarinets of the other numerically important makers mostly rely upon moderate graduations of a cylindrical cone in the mouthpiece and a reversed cone in the upper third of the bore to provide what they believe to be an appropriate synthesis of this equation, i.e., one which emphasizes stability in comparison to the emphasis of flexibility in the R-13.

Tone Quality. Here science and practice are at odds. Objective tests have consistently failed to identify differences in the tones of wood, metal, plasticized wood, hard rubber, ebonite, *etc.* clarinets. As have others, I have spent many hours minutely inspecting spectrographs of tones recorded upon the most accurate of wave analyzers, to no avail. And in tests made at North Texas State University, ten clarinetists with their backs to the player were absolutely unable to identify wood, metal, and ebonite clarinets. (It should be noted here, however, that such tests are frequently invalidated, as in this case, by faulty conditions, either by the interposition of frequency-sensitive screens or by turning the ears of the listeners away from the sound source.) As an eighth-grader, I heard the United States Army Band play a concert with its soprano clarinet section almost completely equipped with Cundy-Bettoney metal clarinets. (The solo clarinetist exercised the leader's prerogative by having his Buffet spray-painted with silver!) The sound of this section was remarkable: clear, resonant, and beautiful, and in no way inferior to that of the U.S. Marine Band (heard in a different auditorium) in perhaps the same year. Dr. Arthur Benade (who will be a lecturer at the International Clarinet Congress/Clinic in Toronto in August 1978) does state, however, that woodwind instruments with finger holes and keys are much more affected by materials used for the instrument's tube than are organ pipes.[1] (Both Rendall and Weston have told us of the preferences of some of the best English professionals in past years for hard rubber or ebonite clarinets.) Clarinetists may be unaware of some current developments in other reed instruments. The F. Lorée Cie. manufactures as a first-line product a precisely-machined oboe made of a patented composition, and the Fox Corporation does the same for bassoonists. (As a member of an orchestral woodwind section in which the principal oboist owns and plays Lorées of both materials, it occurs to me that to the extent that the plastic surfaces are non-impregnable[2] they absorb less high-frequency energy and are more efficient, thereby producing sounds of greater brilliance and less low-frequency woodiness.) Science relies, almost by definition, upon analysis, and music is possibly the most synthesis-dependent of all the arts....

Germane to the present subject are (1) the sizing and shaping of tone holes, (2) the effects of departures from a cylindrical bore upon tones, (3) the density and thickness of the wooden walls of a clarinet, and (4) the quality of the surfaces enclosing the bore.

(1) According to Benade[3] the better woodwind instruments provide from each fingering used in their first mode an almost identical cut-off frequency; if this were not true we would find some tones to be unpleasantly strident and others to be equally dull. Because larger-bored clarinets emphasize fundamental-mode frequencies they must be designed with larger, less-undercut tone holes to present similar cut-off frequencies and similar overblown frequencies.

(2)The effects of departures from a cylinder in a clarinet upon its tones have not been observed scientifically, perhaps, again, because science does not synthesize.... We therefore rely here upon human synthesis, only very slightly and inexactly supported by some wave analysis. The distinguishing feature of the Oboe d'amoré and the Cor Anglais is their *d'amoré* bell. It is apparent that distance from the bell dilutes the plaintive, covered quality of the bell tones but the effect of the bell is felt throughout the instrument. (Early alto and bass clarinets were likewise made with the *d'amoré* bell.) Cavity resonances are still utilized in the clarinet, however. One of the reasons for the popularity of the Buffet soprano clarinets, entirely aside from their mixed bag of effects upon pitches in different registers and upon stability vs. flexibility, is that the Buffet design provides by utilization of cavity resonances in an extended chamber in the upper third of its bore for a lower-frequency emphasis which to this time has not been elsewhere accomplished in a small-bored clarinet. (The conventional proprietary practices of the firm of Buffet Crampon have not allowed proper recognition of the genius of the recently-retired manager of the Buffet plant, M. Robert Carrée, in his revolutionary designs.)

(3) In explaining the effects of density of materials, the weight and size of the walls, and their vibrational proclivities the clarinetist needs the help of the scientist and the manufacturer. The relative inertness of plastic materials in their lack of effective vibrational response conditions the player of the resistive soprano instruments which as science tells us are more sensitive to the materials of the tube. In grenadilla wood lighter and thinner walls emphasize a bright sound and greater flexibility, or so it seems to me. Heavier, thicker wood provides more stability, less flexibility, and the absorption of some high-

frequency resonance. But the boxwood of eighteenth- and early nineteenth-century instruments made far softer and gentler-voiced instruments, and their sounds cannot be produced by grenadilla instruments. Some of the most beautiful sounds I have heard from a clarinet were from a 10-keyed cocus-wood instrument (no name) found in mint condition—unfortunately not by me—in a Mexico City market. My teacher at the Eastman School, R. M. Arey, played rosewood clarinets by one of the Alberts of Brussels (but in the Boehm system). A few years ago I heard the most fantastically rich and beautiful sounds from a Selmer rosewood Eb contra clarinet (yes, played by a beautiful 17-year old). One concludes that somewhat less dense but quite vibrant woods such as cocus and rosewood can contribute their individuality to the tone of a clarinet more than does grenadilla, but are in infrequent use owing to their lack of stability and susceptibility to cracking.

(4) A study of the surfaces of the bore of the clarinet brings one back to safer ground. Although it is precisely the absorption of energy from vibrating air which makes playing a wooden instrument more worthwhile—and possibly less efficient—it is clear that the rougher the interior surfaces of a woodwind instrument the greater the loss of vibrational energy to turbulence and heat, and the player of the wooden instrument is advised to diligently protect the interior surfaces. For those who lose little energy in the deposition of saliva or whose saliva has benign effects upon wooden surfaces the words of some of our experts who advise against oiling may be of value, but for many who heed such advice disaster awaits. I am one of those who can crack a new wooden clarinet in two days of playing (I have done this twice). Please remember that unless your saliva is quite benign you may dessicate the surfaces of the upper joint of a clarinet within a few hours of playing in such a way that this damage may never be completely recoverable. Remember too that very little oil will be absorbed by the walls and that many *light* oilings are advisable. Raw linseed oil is best for a clarinet, but if this is not readily obtainable the only penalty for use of boiled linseed oil is that the speaker vent will accumulate a film which has to be removed by either a pipe cleaner or a toothpick-sized cotton swab. Unlike bore (petroleum) oil or olive oil, linseed oil contributes negligible damage to pads, and contact with pads is more easily avoided with linseed oil. I have personally noted no loss of resonance or quality of sound from the use of linseed oil.

The writer realizes that many of the members of the ICS can make effective contributions on these subjects. Such contributions are invited in letters and articles, and can be of great value in elucidating areas of disagreement or omission.

Style and Equipment in Clarinet Playing: Great Britain and the U.S.A.

Throughout the world there still exist several styles or schools in clarinet playing, and this is true in spite of a gradual increase in uniformity of instrumentatiion.

We may rather safely say that the flute, having been the first woodwind to reach a high degree of perfection and stability in its mechanical and acoustical design, provides less freedom for individual tonal and stylistic preferences. Outside of Austria, where the Zuleger-system oboe makes sounds that oboists have told me are closer to those of the Baroque, the clarinetist may feel that oboists are nearer a rapprochement of sounds and styles than ever before. The distinctiveness of the French bassoon tone, perpetuated nowadays by the instruments of Buffet Crampon, attests the importance of the dimensions of the instrument as well as the reed. Beyond this, however, it would be foolish to say that a Viennese bassoonist will sound very much like an American just because both are probably playing a Heckel bassoon.

Tone,pitch, fingering, articulation, dynamics, rhythm, and stage manners: these are the wind musician. Rubato modifies rhythm and portamento modifies pitch; vibrato modifies not only pitch and volume but tone as well. The performer's instrument affects all of these.

In the world of the clarinet we have not only the German-system instrument which is acoustically and mechanically quite different with its distinctive mouthpiece and reed, but a panorama of practices in the dimensions of the Klosé-Boehm instruments. The present range of bore sizes from about 14.5 mm to 15.25 mm for soprano clarinets in fact encourages also a variety of mouthpiece and reed combinations which not only affect tone but effectively determine the dynamic scale over which the performer may operate. The influence of the bore of the instrument upon a suitable design for the mouthpiece and its facing has not always been recognized, although the observant player may have noted that wherever a large-bored clarinet is played the performer seems happier with an open mouthpiece facing, at least for the Klosé-Boehm clarinet. The small twelfths of the right-hand finger holes and the two chromatic notes below these are critically small for any large-bored instrument, and the quite excellent intonation achieved on the largest bores by the players of the Boosey & Hawkes 1010 is materially assisted by a more open facing, if I may speak from my own experience. On the other hand the small bore of the newer French clarinets minimizes this need for lipping down in the chalumeau and up in the middle clarion register. Indeed, with the Buffet Crampon soprano clarinets—intentionally designed with departures from the cylindrical bore that increase flexibility—one may find that an open facing provides an inconvenient amount of adjustability.

Being among the most confirmed of our equipment freaks, one seemingly predestined to wander those less-than-Elysian fields where clarinets and mouthpieces grow, I offer my congratulations to those such as Reginald Kell, who early on found the best he could and thenceforth reconciled himself to the remaining compromises.

Which brings us to a comparison of clarinet playing in Great Britain and the United States, the original intention of this essay. It seems to me that in the U. S. we are intolerantly demanding in our expectations of the clarinet, particularly in that we insist that it produce at all times sounds that we consider to be characteristic and appropriate to the clarinet. We therefore cast our equipment to make this sound, sometimes sacrificing a dynamic volatility, among other things, that we very much need. Tradition in the British Isles—a much older and more experienced one—is more realistic, and nearer to the intentions of most composers, I believe. To wit: the instrumentation, be it calliope, guitar, or whatever, should be used to the greatest musical effect. If this should mean that sometimes a clarinet sounds like a saxophone or a bagpipe, so be it. The British player is not worried by the fact that an open mouthpiece, a soft reed, and a very large-bored clarinet with a cylin-

In the past, there has been some debate over which clarinet was the best. Now that's changing. Because of the Selmer (Paris) 10G. And because of the people who are playing it. People like Pasquale Cardillo. Anthony Gigliotti. Louis Paul. David Shifrin.

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drical mouthpiece may produce sounds that seem to the U. S. clarinet fraternity uncharacteristic of the family: the former goes about his or her business with a blissful confidence that the music will be served. As characteristic of a certain British open-mindedness we remember the admirable artistry of the Australasian and English John McCaw, making at Denver in 1975 beautifully tuned but broader English sounds with his Buffet clarinets, and the down-to-earth, joyous virtuosity of John Denman in 1977 with his 70-year-old clarinets and an open crystal mouthpiece.

Clarinetists in the U. S.—literally many thousands of them —are professional experts of dazzling skill and knowledge. They are everywhere, in every university, college, conservatory, high school, and middle school. Each and every one knows the myriad special fingerings that make their very particular instrument play, and exactly what a mouthpiece and a reed should be. I think that we can learn something from the English, however, about how to be professional *and* happy. Let's have a true exchange of clarinetists. Great Britain, we have your Gervase de Peyer and John Denman: now take two of ours! Fair enough, and you should benefit even as we. Further, in Zürich, Vienna, and other Germanic cities players of diverse clarinet systems may be found in the same section. We can learn again from the artists of the deutsches-System, as we once did from Bellison, Polatschek, and Lindemann. Perhaps our State Department can help us launch an exchange of artists!

[1]A. H. Benade, "On Woodwind Instrument Bores," *Journal of the Acoustical Society of America*, Vol. 31, No. 2 (February 1959), p. 144.

[2]Impregnable means whatever one wishes: An impregnable fortress is unconquerable, but an impregnable being can be impregnated!

[3]Arthur Benade

The University of Wisconsin/SCHOOL OF MUSIC presents

GLENN BOWEN, Clarinet
CARROLL CHILTON, Piano

in a

PROGRAM OF TRANSCRIPTIONS FOR CLARINET AND PIANO

Friday, November 4, 1977 8:00 p.m. Mills Concert Hall

Concertino — Giuseppe Tartini (arr. by Gordon Jacobs)

Grave
Allegro molto
Adagio
Allegro risoluto

Sonata ("Arpeggione") — Franz Schubert (arr. by Simeon Bellison)

Allegro moderato
Adagio
Allegretto

I N T E R M I S S I O N

Drei Romanzen, Op. 94 — Robert Schumann

Nicht schnell
Einfach, innig
Nicht schnell

Cinq Mélodies, Op. 35 — Sergei Prokofiev (arr. by Glenn Bowen)

Andante
Lento, ma non troppo
Animato, ma non allegro
Allegretto, leggero e scherzando
Andante non troppo

* * *

UNIVERSITY OF REDLANDS
School of Music
Redlands, California

AN EXPERIMENTAL PROGRAM
OF
MUSIC FOR CLARINET(S) AND TAPE

featuring the
The ADC 500 Frequency Equalizer
and Speakerlab 6 Loudspeaker System

performers
Virginia Anderson
Phillip Rehfeldt
Jon Usher
Martin Walker

Watchorn Hall
Saturday, April 29, 1978 - 8:15 P.M.

PROGRAM

Piece for Clarinet and Tape (1967) — Edward Miller
Jon Usher, clarinetist

Antiphon II for Clarinet and Electronic Tape (1971) — Michael Horvit
Virginia Anderson, clarinetist

Echoes for Clarinet and Two-Channel Electronic Tape (1974) — Olly Wilson
Martin Walker, clarinetist

Effetti Collaterali per clarinetto solo in La con accompagnamento elettronico (1976) — James Dashow
Phillip Rehfeldt, clarinetist

Dimensions II for One or More Players and Tape (1971) — Edward Diemente
The Ensemble

****

UNIVERSITY OF IDAHO SCHOOL OF MUSIC

Faculty Recital

J. Roger Cole, *clarinet*
Dorothy Barnes, *soprano*
Madeline Richardson, *piano*

* * * * * * *

Sonata (Arpeggione) — Franz Schubert

Allegro moderato
Adagio
Allegretto

Der Hirt auf dem Felsen — Franz Schubert

Andantino
Allegretto

Concerto — Aaron Copland

Slowly and Expressively
Rather fast

Thursday, January 26, 1978 8:00 pm Recital Hall

THE MÜHLFELD TRIO

H. James Schoepfle,
Christopher von Baeyer,
Judith A. Schoepfle,

Three Pieces from Op. 83
Allegro con moto - Op. 83, No. 3
Andante - Op. 83, No. 1
Allegro Vivace - Op. 83, No. 2

Seven Balkan Dances
Con moto
Rustico
Vivo
Sostenuto e cantabile
Allegro ritmico
Allegretto
Allegro quasi presto

Fantasy Trio, Op. 26
Allegro energico
Andante con Espressione
Allegro decisa
Introduction and Finale

Trio Pathetique
Allegro Moderato
Scherzo and Trio
Largo
Allegro con spirito

MICHAEL WEBSTER,
Clarinet
BEVERIDGE WEBSTER,
Piano

at Lincoln Center
Alice Tully Hall
Thursday, January 19, 1978
at 8:00 p.m.

Program

Sonata in F Minor, Op. 120, No. 1	Johannes Brahms
Three Pieces for Clarinet Solo	Igor Stravinsky
Sonata *(New York Premiere)*	Michael Webster
INTERMISSION	
Four Caprices *(New York Premiere)*	Verne Reynolds
Three Etudes	Claude Debussy
Allegro Brillant	Felix Mendelssohn arr. Michael Webster

UNIVERSITY OF COLORADO AT BOULDER
COLLEGE OF MUSIC

presents

Columbine Chamber Players

Lynne Glaeske, violin
George Banks, cello
Mary Jungerman,, clarinet
Marcia Schirmer-Stone, piano

MUSIC HALL

Thursday, December 15, 1977

11:00 A.M.

Quatour pour la fin du temps (1941) . . . . *Olivier Messiaen*
Liturgie de cristal (Chrystal Liturgy)
Vocalise, pour l'ange qui annonce la fin du temps
(Vocalise for the Angel who announces the End of Time)
Abime des oiseaux (Abyss of the Birds)
Intermede (Intermezzo)
Louange a l'eternite de Jesus
(In praise of the Eternity of Jesus)
Danse de la fureur. pour les sept trompettes
(Dance of Fury, for the seven trumpets)
Fouillis d'arcs-en-ciel. pour l'ange qui
annonce la fin du temps
(Cluster of rainbows. for the Angel who
announces the End of Time)
Louange a l'immortalite de Jesus
(In praise of the Immortality of
Jesus)

EAST CAROLINA UNIVERSITY
SCHOOL OF MUSIC

presents in

GUEST RECITAL

DAVID SHIFRIN, Clarinet
Ann Apperson, Piano

Sonata in E♭ *Allegro con Spiritoso* *Adagio* *Rondo Allegretto*	Francois Devienne (1759-1803)
Three Pieces for Clarinet Solo	Igor Stravinsky
Sonata for Clarinet and Piano *Allegro Tristamente* *Romanza* *Allegro con Fuoco*	Francis Poulenc
INTERMISSION	
Grand Duo Concertant *Allegro con Fuoco* *Andante con Moto* *Rondo*	C.M. von Weber
Premiere Rhapsodie	Claude Debussy

A.J. Fletcher Recital Hall
Monday, January 16, 1978
8:15 P.M.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JAMES GILLESPIE, *clarinet*
PAULA FAN, *piano*

8:00 p.m.
Thursday, October 13, 1977
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1977-78 Series No. 12

PROGRAM

Sonata Concertante for Clarinet and Piano ..... Franz D
Allegro
Andante sostenuto
Allegretto
(1763-18

Hungarian Dance, op. 40 ..... Leo Weiner
(1885-)

Six New Pieces for Solo Clarinet, op. 62* ..... Aubert Lemeland
Andante sostenuto
Vivo
Andante tranquillo
Allegro energico
Lento misterioso
Giocoso e ritmico

INTERMISSION

Concerto for Clarinet ..... Paul Harvey
Allegro moderato
Andante con moto
Vivace

Dance Preludes ..... Witold Lutoslawski
(1913-)
Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

*Dedicated to the performer

Walla Walla College
Department of Music
Fine Arts Auditorium
January 22, 1978 8:00 p.m.

TRIO

pfiln, *Clarinet*
seyer, *Violoncello*
pfiln, *Pianoforte*

Max Bruch
, No. 2
No. 7
Marko Tajčavić
Robert Muczynski
MISSION
Michael Glinka

Book Reviews

Bernard Henrik Crusell: *The Clarinetist and His Major Intrumental Compositions,* by Fabian Dahlström. Published in Swedish by Svenska Litteratursällskapet; No. 470, ISBN 951-9017-21-6.

by Kjell-Inge Stevensson; English translation by William Jewson

The history of music in the Nordic countries during the 18th and 19th centuries is, with a few exceptions, if not completely obscured, then at least surrounded by a fog of uncertainty. It is easy, beyond the borders of Scandinavia, to gain the impression that there is no other music from this period than that of E. Grieg and F. Berwald. But historical notions have changed and ever greater interest is now being given to forgotten, or less well-known masters. Works are continually being dug out of their hiding places in libraries, dusted, and circulated through the good offices of music publishers. This is of inestimable benefit to today's clarinetist both as regards study and concert performance when one considers the restrictions of the standard repertoire. When the new composition has been retrieved, the serious work of preparing a suitable performing edition poses a new problem: frequently nothing at all is known about the piece, its composer, or the circumstances in which it was composed. Literature on the subject, even a note in a musical dictionary, often wholly non-existent. There is therefore every reason to draw the attention of members of *The International Clarinet Society* to a recent (1976) extensive biography of the Finnish-Swedish composer Bernard Henrik CRUSELL (1775-1838), written by Fabian Dahlström, Turku, Finland. The book, comprising 315 pages, is currently only available in a Swedish edition, a matter which I shall return to.

Finland deserves praise for being first with this publication, but it is remarkable that the Royal Academy of Music in Stockholm has not yet produced anything on Crusell, the youngest member in its history (Crusell was elected to the Academy at the age of only 26 years).

If today's novice finds Crusell difficult to come to grips with it may be worthwhile reminding ourselves, from the book, of contemporary opinion with a quotation from 1845: "His tone-poems appeared in print in Leipzig and among them his music to Tegner's *Frithiofs Saga* was so much appreciated that it spread its musical wings half way round the world. Here is a fresh originality, deep delights. The songs and sounds entwine each other so freely, so felicitously that one might think them twins. And they have indeed succoured at the same breast—under the maternal heart of sacred genius." The quotation shows us a passionate friend of Lieder, and that Crusell appeared to his contemporaries as Tegner's own special composer. The passage of time has resulted in a move in favour of Crusell's instrumental works for his own instrument, the clarinet. It is this that the author Fabian Dahlström concentrated on when he wrote his dissertation in 1975. Consequently the period dealt with is principally that from 1800-1820, which means when Crusell's interest was in instrumental composition. In 1975 I was pleased to note increased international interest through articles in periodicals, new editions, and gramophone recordings in connection with the composer's 200th anniversary. The time of presentation of Fabian Dahlström's book was highly opportune and certain groups had long awaited it. It is true that there had earlier been a number of essays and books on some aspect of Crusell's activities. But Dahlström's contribution is undoubtedly the most important and the most scholarly.

That we are dealing here with scientific research is clear from the fact that the book is less suited to being read straight through than it is to being used as a reference book (not least on account of its splendidly complete index). In the biographical section which is written with great restraint and is quite free from speculation, we do not gain a very deep picture of the man behind the career. The material is too limited to allow this. The principal sources are Crusell's rather sparse autobiography together with the diaries. The book does not cover every aspect of the composer since the author consciously limits himself to the chapter headings: 28 different contributions to biography, the instrument, the repertoire, detailed analysis with a plan for each instrumental opus, and a summary. If I were to criticize anything it would be the omission of a comparison of Crusell's songs with his works for the clarinet. The similarities in the treatment of the voice and the clarinet during the pre-romantic period are striking and interesting, and this is probably also the case with Crusell. Of greater importance is the fact that in the forty-page treatment of the chamber music Dahlström omits the four quartets for horn. They should have been included, considering that Crusell's total instrumental opus stretches to some fifteen works. The section on chamber music contains numerous musical examples, indeed good, both those of Crusell and of his contemporaries.

(In a recent dictionary of music containing an article on Crusell by Dahlström there is included, surprisingly enough, in the list of compositions a *Concertante* for 2 clarinets and wind band. It should be noted that it is today generally known that this is an arrangement by Crusell for wind band-accompaniment and that the original is the not entirely unknown *Double Concerto,* Opus 35, by the Bohemian composer Frantz Krommer.)

Kjell-Inge Stevensson stands near a painting of B. H. Crusell, by J. G. Sandberg, 1826.

It is only fair to note that Crusell's range of activities was very wide. What about this list: Orchestral musician in the court band, soloist, chamber musician, composer, teacher, arranger, music critic, member of the Goth Society, leader, inspirer and organizer of military music (he was the link with Continental wind bands), Founder of a charity to help the poor, Translator of libretti for a total of 10 operas of German, French, and Italian origin, Developer of the drawing-room song through to his own late Lieder. Impressive! So that if Dahlström fails to treat all these activities equally thoroughly,

we should appreciate the skill with which he places Crusell in his period with its particular cultural climate. He is at his best when drawing parallels with other composers, both Swedish and international. One is thereby able to see what and who influenced his style. Crusell must be considered a cultivated man and the range of his cultural contacts was wide, not least the international contacts he gained from studying in Paris and Berlin. In spite of this, here and there a picture emerges showing Crusell in some aspects conservative and not always up to date. Interestingly, Crusell did not increase his own repertoire significantly after 1810, with, for example, the quite new works by Weber and Spohr. There must be a reason for this, and Dahlström gives some contributing factors. Crusell was born in a period of transition and worked himself in a time of massive change, both in the field of composition and in that of instrumental technique. He was also plagued by illness over a long period.

One section deals with the interesting question of "obersich" contra "untersich" technique; that is, whether the mouthpiece should have the reed on top or underneath. It was at this period that the modem "untersich" technique was gaining ground. It is not entirely clear which method Crusell preferred. His two teachers, F. Tausch in Berlin and Lefevre in Paris both represented the older obersich-technique. A major advantage which Dahlström had enjoyed in producing this work is that of being a practicing musician. He says himself: "The dissertation was born during a break in a concert in the early 1970's. Between performances of recorder concerti by Telemann and Vivaldi the idea of a book on Crusell began to take shape." Dahlström has also fully mastered the clarinet, which gives quite a different perspective on the clarinet composer Crusell, in part by means of an intensive comparison of Crusell's *Aria for Soprano, Clarinet and Orchestra* with Mozart's parallel mezzo Aria in "Titus" and even with other unknown works in this genre. It is claimed that it was Crusell who introduced the well-known Clarinet Concerto from Mozart, with a performance in Stockholm as early as 1802. This was the same year after the work was published by Andre in Offenbach, very early for Scandinavia compared, for example, with London where Mozart's A-major Concerto was first performed in 1838.

A passage which clearly shows the care with which Dahlström approached his subject reads: "In order to gain an insight into the instrumental technique of the classical clarinet, during the years 1973-75 I played a great deal of Crusell's repertoire on the Sibelius Museum's instrument No. 79, an unsigned clarinet in C which was used in the 19th century by the Music Society in the Turku Orchestra. A very peculiar experience was the discovery that arpeggios and scales, for example, in F Major could be produced more smoothly than on modern instruments. The direct contact with the finger holes (without rings, *cf.* the recorder) was advantageous in rapid passages and ornaments were clearer than on a modern Boehm clarinet, which, of course, responds more evenly but whose key mechanism, with mild exaggeration, is a nuisance in those few keys which were usual in Crusell's day."... Even for a clarinetist, at the least, a great surprise!

A little anecdotal passage: During his leave of absence for studies in Paris (principally composition with Gossec) it has been generally stated that Crusell was offered the prestigious position as principal clarinetist at the Italian Theatre in Paris but that he was prevented from taking it by the king whose permission for a renewed leave of absence was made to Gustaf Adolf IV in Karlsruhe personally. In his own diary the truth is revealed, written by Crusell, as though to hide the real facts, in Finnish: "I will not get more than twelve hundred and I wanted three times as much!" Well, well!

On a visit to Karlsbad, for the sake of his health, with Berzelius a capacity for naive admiration appears: "went with Brandel to the Banker Mendelssohn's and there made the acquaintance of his thirteen-year-old son Felix who is a Phenomenon of Musical Genius and in Composition. Mendelssohn's sister played a Piano Concerto of Mozart (d minor) very tastefully whereupon Felix himself performed a very pretty and difficult quartet by Hummel at the Fortepiano with masterful taste and energy. He conducted his Symphony from the Fortepiano and in the Concerto played second Violin. Felix is one of the most beautiful children ever seen, and is reputedly very modest. His compositions bear the unmistakeable stamp of Genius and good Schooling. He is still studying with Zelter, and the large fortune which he can expect should even enable him to become an independent Composer. One can even expect him to become a second Mozart."

Today we can clearly state that Crusell had a deeply personal style which was immersed with a Nordic tone. But who would imagine that in his own time he was able to make an impression on and influence others. As a paradox to the Mendelssohn episode: "Let us be reminded that one of Crusell's compositions, about 1815, was played by a private orchestra in Russia and had a decisive influence on the then 10-11-year-old Michail Ivanovitj Glinka."

Clarinet playing activities at the Royal Music Academy in Stockholm, in front of the Crusell painting.

An instructive example of how Crusell was seen by his contemporaries was given by the greatest Swedish composer of the day, Franz Berwald, written a month after Crusell's death: "I see from the newspapers that Crusell is dead. Had he lived at another time and in different circumstances he might

have risen further than the first step to the temple of the song muse. Courtoisie with its sugar-sweet guise, painted like dolls at the fair, had in his very youth put him in such company that serious artistic work was not possible. My lady was to be lulled to sleep, young mademoiselle a few tender notes for her melancholy, the guards ensign a trill to which he might dance a pirouette and lastly the master of the house, the goths of yore with a score of variations.—and all these marvels the clarinet was itself to provide by itself. And what was the so-called reward for so much servile good manners? In flattery and bowls of punch. Dreadful, more than dreadful that so much talent was not more carefully cultivated. With slightly less talent and slightly more respect for his calling Crusell would certainly have achieved a more significant artistic level. However, his and many other geniuses' delusions we must principally take as a result of the magnificent inheritance of garish French rage which Gustav III, of blessed memory, left Sweden again. Once again the name Crusell, and may his ashes rest in peace." That was said by a man who himself suffered from known adversities.

In Crusell's hands is the manuscript of the Clarinet Concerto No. 2, f-minor op. 5. The first movement is identified.

Much can be said about Crusell's nationality. The Finns claim him on account of his birthplace in the bookbinding family in Nystad. In Sweden, it is pointed out that his work was principally in Stockholm and with the Court Band. At the time of Crusell's birth, Finland belonged to Sweden, becoming a Russian principality after 1809. From that date he never visited his home country again, but it should be noted that in his last year 1838 in connection with a setting of three poems by Johann Ludvig Runeberg, a Finnish writer, Crusell in a letter to the author which is usually quoted when his connection with Finland is under debate, said: "in my capacity as a Finnish citizen—a title which I value most highly!"

So if we Swedes maintain the epithet "father of the Swedish clarinet" (this reviewer's name) the Finns must be allowed to push their "father of Finnish music." (The latter expression was launched by the conductor Robert Kajanus at his trial lecture for the post of teacher of music at Helsinki University.)

The book, with its original perspective and the methodological relevance with which it approaches Crusell, its freshness and unconventionality, addresses itself not just to all players of the clarinet, whether in orchestras or military bands, whether soloists or teachers for all of whom it is invaluable, but also to organizers and to musical institutions and to anyone who is interested in 19th-century Swedish cultural history. There is every reason to expect a Crusell renaissance. In order to meet the interest from abroad, the Royal Academy of Music in Stockholm is herewith encouraged in the strongest terms to support the translation and publication of the book in English! In presenting F. Dahlström's Crusell book I would like to enquire whether advance interest exists in America or among other readers of this publication for an English version? Here readers should be reminded of the English Pamela Weston's "Clarinet Virtuosi of the Past," in which the chapter on Crusell is perhaps the most flattering presentation a clarinetist has ever received. Almost a miniature biography in itself: "Auspicious it certainly was for the small boy, when the officers called him in from the snow outside the fortress, gave him a clarinet and asked him to play, his fingers still stiff with cold, the country tunes that were the breath of life to him. This impromptu performance at Sveaborg fortress in 1788 gave the poor bookbinder's son from Nystad the entrée into army musical life, from where he progressed to the post of first clarinet in the Swedish court orchestra. Crusell then became not only a great virtuoso on the clarinet but a composer of such high standing, for vocal as well as instrumental music, that he is considered one of his country's finest."

May I warmly recommend this book and in doing so conclude with the words of Esaias Tegner. The great Swedish poet said, when his "Frithiofs Saga" had been put to music by Crusell: "How could any Swede not be flattered at seeing his name linked with Crusell?"

For example in sound the reader is directed to the rather limited discography:

a/ Quator E-Flat Major op. 2. Bruno Dösseker, clarinet. Members from Zürich's String Quartet. Rimafon LP 30-283.

b/ Clarinet Quartet No. 2 c-minor, Op. 4. The Music Party: Alan Hacker—clarinet, Duncan Druce—violin, Simon Rowland-Jones—viola, Jennifer Ward Clarke—cello. (on instruments from the epoque) L'Oiseau-Lyre, Florilegium Series, DSLO 501.

c/ Clarinet Quartet in E-Flat Major No. 1, Op. 2. / Clarinet Quartet in D-Major No. 3, Op. 7. Tapio Lötjönen – clarinet, Jorma Rankonen—violin, Esa Kamu—viola, Esko Valsta—cello. BIS LP 51. (from HNH Distributors Ltd., P.O. Box 222, Evanston, Ill., 60204.)

d/ Rondo for two clarinets and piano, from Duet No. 3 c-minor Op. 6. Kjell-Inge Stevensson and Kjell Fageus—clarinets, Eva Knardahl—piano. BIS LP 62. (See above.)

e/ Clarinet Concerto No. 2 in f-minor Op. 5. Gervase de Peyer—clarinet, London Mozart players, conductor—Bernard Jacob. Unicorn RHS 314.

f/ Clarinet Concerto No. 3 Bb-Major Op. 11. With accompaniment of Wind Band as arranged by Gunnar Johansson. Soloist: Harry Sernklef. Symphonic Wind Band from Västra Musikregionen. Conductor—Everett Lee. FERMAT FLPS 20.

Editor's Note: *Dahlström's biography of Crusell, now published only in Swedish, may be obtained from the publisher. Those interested in the publication of an English edition may write to Kjell-Inge Stevensson, Mistelvägen 10, 190 S1, Bro, Sweden.*

by Paul Harvey

Frederick Thurston, *Clarinet Technique* (Third Edition). London, Oxford University Press, f1.95.

Clarinet Technique was first published in 1956, soon after the author's untimely death. Over the intervening 20 years it has remained the definitive concise work on the subject, serving as a basic model for the more extended treatises which have since appeared. On re-reading many of the chapters, especially those dealing with articulation and staccato, I realized that much of my own teaching technique is derived from this book, in some cases almost word for word! Thea King, who was Frederick Thurston's wife towards the end of his life, was responsible for the final preparation of the first edition, the 1964 second edition, and the present edition.

On comparing this with previous editions, I find that she has made only a very few additions to the original text. On breath control she includes a reference to Keith Stein's "Introduction to Clarinet Playing," and adds a little tip of her own to obviate undertone at the beginning of pianissimo notes. One cannot avoid an ironic grin at the most quickly dating section of any such book; prices of instruments. The 1964 edition says a first quality new clarinet costs f60-f80; cheapest quality f24-f28! Thirteen years later, Thea King resigns herself to rocketing inflation and sensibly quotes merely the price comparison of different models, without committing herself to any definite prices. "Sic transit gloria pecunae," or words to that effect!

Two completely new sections have been added in the third edition. A chapter on "The Clarinet in 20th Century Music," by Alan Hacker, who is obviously the most qualified of English players to write on this subject. John Davies contributes a short Appendix on "Preparing for Examinations and Public Performance," including a helpful list of the sort of questions a candidate for a teaching diploma might be asked.

The list of clarinet music at the end of the book has been completely revised and brought up to date by Georgina Dobrée. At its comparatively moderate price, *Clarinet Technique* remains a very good investment for all aspiring clarinettists.

by James Gillespie

Philip Farkas, *The Art of Musicianship.* Musical Publications, P.O. Box 66, Bloomington, Indiana 47401, 51 pp., $7.95, Copyright 1976.

Subtitled "A treatise on the skills, knowledge and sensitivity needed by the mature musician to perform in an artistic and professional manner," the Dean of American French horn players has put pen to paper on a subject few writers have tackled. While many instrumental references on performance and pedagogy consider such matters as tone production, various aspects of technique, breathing, etc., in only isolated instances do the authors of these works consider the most critical matter of all-making music. Defining "musicianship" basically as "good taste as applied to music," Farkas sets about considering a difficult subject in twelve short chapters titled Musicianship, Phrasing, Dynamics, Tempo, Rhythm, Articulation, Expression Marks, Intonation, Ensemble Playing, Psychology of Good Relationship with Colleagues and Conductor, Ensemble Department, and Conquering Nervousness or Stagefright.

Each chapter is well organized with terms clearly defined, at least as the author views them, and sufficient musical examples are involved to clarify key points. Virtually all of these musical excerpts are derived from French horn literature because "the author is most familiar with this music" and "since the horn is difficult, horn music is usually relatively simple, which makes it ideal for clear, uncluttered musical illustrations." The commentary throughout is spiced with marvelous anecdotes about conductors for whom the author has played and what he learned from them. For instance, George Szell often determined the tempo of a whole movement of a classical symphony by what Szell calls 'a critical bar or a group of critical bars' somewhere in the middle of the movement. The chapter on rhythm emphasizes the importance of rhythmic subdivision, and the matters of articulation and expression marks are particularly well covered in their respective units. A rare look into the special tenets of famous conductors is revealed in the chapter on the Psychology of Good Relationship with Colleagues and Conductor. As an example, Serge Koussevitzky would not stand for the slightest bit of flatness in the pitch of any player, so Farkas' summary on this Maestro is that "one kept the pitch high; just right was the ideal; a *little* too high was acceptable; to be even slightly flat was anathema." Similar insights are drawn on George Szell, Rafael Kubelik, Artur Rodzinski, and Fritz Reiner.

At the risk of overstating one's enthusiasm, perhaps it will suffice to state that rarely is a subject of such magnitude and complexity elucidated with such careful organization and on such a totally human and pragmatic level. Students, teachers, and performers in all musical media will savor Farkas' extraordinary insights and experiences, and may, as did this reviewer, finish the book with the feeling that they have just completed—or perhaps just begun—study with a master of the art.

Elsa Ludewig-Verdehr

Elsa Ludewig-Verdehr

by Mary Jungerman

The name Elsa Ludewig-Verdehr is well-known to clarinetists everywhere, but it has a special significance to women in our field, because Elsa is one of very few women in the professional clarinet world. Her success as a performer and teacher make her a symbol and an encouraging example for women in a still male-dominated field.[1]

Ms. Ludewig-Verdehr holds Bachelor's Degrees in Music and Music Education from the Oberlin Conservatory of Music, where she studied with George Waln. Upon graduation she received the David and Virginia Robertson Awards as the outstanding student in both programs. She subsequently earned a Performer's Certificate and the degrees Master of Music and Doctor of Musical Arts from the Eastman School of Music, where she was a student of Stanley Hasty. During that period she was principal clarinetist of the Eastman Wind Ensemble and the Eastman Philharmonia Orchestra and played second clarinet to Stanley Hasty in the Rochester Philharmonic Orchestra. Her teaching career includes positions at Ithaca College and at Michigan State University, where she is now a full professor.

Elsa Ludewig-Verdehr is probably best known to most of her colleagues as of one today's outstanding performing clarinetists. Her performing credits include membership in the Tanglewood orchestra as a student, four summers with the prestigious Marlboro Music Festival, and participation in two Music from Marlboro chamber music tours of the east coast. She has held the principal clarinet chairs in the New Hampshire and Brevard, N.C. Festival Orchestras and is currently principal clarinetist with both the Grand Teton Festival Orchestra and the Lansing Symphony. She has appeared as a soloist with the Eastman-Rochester Orchestra, the Grand Teton Festival Orchestra, the Lansing Symphony, and the Houston Symphony. Her solo recital appearances include two at Carnegie Hall and others at Boston's Gardner Museum, the Phillips Collection in Washington DC, the Norfolk, VA. Art Gallery, colleges and universities in Michigan, Illinois, and West Virginia, and, of course, five appearances at the International Clarinet Clinic in Denver, most recently at the 1974 and 1975 clinics.

Ms. Ludewig-Verdehr is currently a member of the Richards Wind Quintet and the Verdehr Trio, both in residence at Michigan State University. The Richards Quintet has toured extensively in the US and Canada, including a performance for President Carter at the White House during the summer of 1977. The group has recorded for the Crystal and Musical Heritage labels. The Verdehr Trio (clarinet, violin, and piano, in which her husband Walter Verdehr is the violinist) has now completed three European tours, presenting concerts in England, Belgium, France, Holland, Germany, Austria, Italy, Czechoslovakia, and Bulgaria. Participants in the 1975 International Clarinet Clinic were privileged to hear Elsa and Walter Verdehr perform the Bartok *Contrasts* with pianist Kathleen Joiner to close Elsa's guest faculty recital.

In my opinion, one of the most impressive aspects of Ms. Ludewig-Verdehr's playing is her extraordinary musicianship, which she demonstrates in the music of all historical periods. She is certainly a superior technician on the instrument, but, in her own words, she has always striven to "play music, not the clarinet." Clarinetists may marvel at the ease with which she negotiates difficult passages, but technical considerations never seem to detract from the musical structure she is trying to project. Further, Elsa is not content to frequently repeat old "war horse" recital programs; she constantly learns and performs new literature. Grenadilla Records has recently released a new recording of her performance of the Elliott Carter *Pastorale*, M. Castelnuovo-Tedesco's *Sonata*, and Vincent Frohne's *Study for Clarinet Solo*.

In addition to her performing career, Ms. Ludewig-Verdehr is a thoughtful and dedicated teacher. Her clarinet clinic lectures provide evidence of her concern for thorough and rigorous training, both of her students and in her own practice. As a result of her contributions to the fields of music teaching and performance, Ms. Ludewig-Verdehr is listed in *Who's Who in Music*, *Who's Who of American Women*, and *Outstanding Women of 1968*.

Ms. Ludewig-Verdehr does not consider herself a "women's libber," though she admits to having experienced some discrimination early in her career. Her attitude is a healthy one on this subject, I feel; she assumes that competence and perseverence will be respected regardless of racial or sexual stereotypes; and she points out that although she had some trouble being asked for job interviews because of her sex, when she used her initials on applications and was chosen for auditions, her abilities enabled her to be successful. Nevertheless, Elsa does what she can to help other women in the field by playing works of women composers and by encouraging other women performers.

It has been a privilege and pleasure for me to have become personally acquainted with Elsa Ludewig-Verdehr during her visits to the Denver Clinic and through personal interviews and correspondence in preparation for this article. Along with many others, I have found her to be not only a fine musician but also a most accessible and responsive person. A career such as hers generates not only respect for the considerable achievements she has already attained but also anticipation of many more recitals, recordings, and well-trained students in the future.

[1]A study by Anne Mayer of the 1972-74 *College Music Society Directory* reveals that women hold only 8% of clarinet and 6% of woodwind teaching positions on college and university faculties. Mayer's study is included in THE STATUS OF WOMEN IN COLLEGE MUSIC: PRELIMINARY STUDIES, edited by Carol Neuls-Bates, pp. 30-33. Proceedings of the Meeting on Women in the Profession, Seventeenth Annual Meeting of the College Music Society. (Binghamton, N.Y.: College Music Society Report Number 1, 1976.)

by Dan Leeson

Dan Leeson is a businessman who lives in Los Altos, California. He was a lecturer, clarinetist, and basset hornist at the International Clarinet Clinic in Denver in 1977. Dan currently plays with the San Jose Symphony and with several other San Francisco Bay area orchestras and chamber music groups, specializing in the basset horn (having played his 50th performance of the Mozart Requiem *recently) and the bass clarinet. He is also an editor of the "Mozart Wind Serenades," a volume of the* Neue Mozart Ausgabe *planned for publication in 1978.*

Mozart, *Concerto in A Major for Clarinet and Orchestra,* KV 622, *Bärenreiter edition 4773, full score (80 pages, 40 Deutsche Marks).*

When Dr. James Gillespie was kind enough to ask me to review the newly published Bärenreiter edition of the Mozart Clarinet Concerto, I had not yet received my copy of this volume as part of a personal subscription to the *Neue Mozart Ausgabe.* Then, two packages arrived in the mail on the same day, one from Dr. Gillespie and one from Bärenreiter. They differ in that the Bärenreiter edition sent to me by Dr. Gillespie (edition number 4773) is a soft-cover publication containing only the concerto in a traditional edition, while the hard-cover volume of the NMA (Bärenreiter edition number 4576) contains that, *plus* the concerto reconstructed for basset clarinet, *plus* a foreword (in German) dealing with the issues of dating, history, authenticity, the nature of the reconstruction, etc., *plus* a facsimile of all 24 pages of the original basset horn version of the concerto. This last is a 199 measure fragment in G major (for basset horn in G) containing little more than a melodic line and a fragmentary orchestral accompaniment, but clearly showing Mozart's intentions to use a clarinet and not a basset horn by virtue of the key change to A major in the bass line for the last 20 measures of the fragment. It is, then, this volume I have chosen to review, not the one sent me by Dr. Gillespie.

Let's begin at the beginning. The autograph of Mozart's Clarinet Concerto is lost. Only the fragment for basset horn, mentioned above, survives. Stadler lost or sold or gave away the autograph of the original and it shall probably never be found. It most probably no longer exists, and it would be a miracle were it to suddenly reappear after 186 years. Without the autograph, we have no real basis for concluding anything precise about what Mozart wrote. Only the basset horn fragment gives us insight into what Mozart's conception might have been.

Editions contemporary to the classic period are not necessarily a good source, either. It was a common practice then to alter the original text, either deliberately or through ignorance, in an attempt to effect improvements. One reads today, for instance, about what must have been awesome performances of Mozart's major operas in England *ca.* 1800 where entire scenes of the originals were substituted with locally composed material announced as "improvements upon the original of the famous Herr Mozardt (*sic*)." One only need examine the 1803 Arts and Industry (Vienna) publication of Mozart's Bb Wind Serenade, KV 361 (370a) to understand how unreliable a very early edition can be. In effect, today we guess about almost everything relating to this concerto: articulations, phrasings, even the very notes and compass of the instrument on which it is to be performed. Thus, this Bärenreiter edition is another man's guess. As such, it is neither right nor wrong. It is only a musicologist's perspective considering various sources, an understanding of Mozart's most consistent habits, and an expertise in performance practices of the classic period. In the case of the editor, Franz Geilgling, we are fortunate to have one of the world's leading Mozart specialists. As such, his guesses have considerable substance; but make no mistake about it, it is still a great deal of guesswork and judgment on Geigling's part.

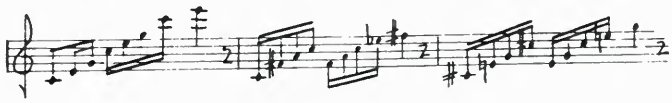
Three editions from 1801 are the principal sources for this Bärenreiter edition. But, it is also clear that the extant and fragmentary basset-horn autograph must have played a significant role in Geigling's edition process because a dramatic departure is made from tradition (in measure 21 of the first movement) based precisely on what Mozart wrote for the basset horn concerto at this very point. It will raise more than a few eyebrows:

Violin 1, measures 20-21, KV 622, first movement, Bärenreiter edition. Measure 20 included to show measure 21 in musical context.

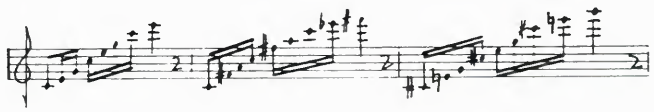
The sixth note of bar 21 has, for 177 years, been played as "G#." Geigling sees that, in the basset horn autograph, Mozart explicity describes a full step from the fifth to the sixth note. Therefore, he applied this to the Clarinet Concerto. In my opinion, he is absolutely correct! But I can hear the screams now: clarinet players, for all their liberalism, even radicalism when it comes to avant-garde works, are right-wing, arch-conservatives when it comes to any change in the Mozart Clarinet Concerto. ("I've played this piece for 40 years; don't tell me how it goes!!")

The Traditional Edition

For the traditional edition, what Geigling has done is mostly a job of taking out 177 years of accumulated articulations. Much of the fast passagework is now without articulation and the player will have an option – based on both capability and taste—as to how to articulate these well-known phrases. In other areas also, Geigling shows restraint and conservatism. For example, measures 145-147 of movement 1 are given as follows:



It is almost a knee-jerk reflex to play the passage as follows:



But the fact is that the second quadruplets are probably in the right place as written (in the first example). It is the *first* quadruplets that are an octave too *high*. (All this does not mean that one may *not* play the passage as per the second example. That is not the point. In fact, my personal opinion is that, on a standard A clarinet, it *should* indeed be played as per the second example. The issue is what does an editor do in a critical edition when confronted with this problem? And what the editor should do, and what Geigling has correctly done, is to stick to Mozart as much as humanly possible, allowing maximum judgment to be exercised by the player.)

As for the question of staccati, the editor has selected only one of the two types available to him. Where Mozart autographs clearly show the "point" () and "stroke" () staccati consistently used in different ways, Geigling, in the absence of this autograph, has selected only the "point" staccato. Today, we just don't know what the difference was between those two symbols in the late 18th century but, because Mozart consistently differentiates between them, there must have been a difference. And Geigling is, in my opinion, absolutely correct in not muddying up already troubled waters by superimposing his view on staccato types on an already confused public. (Research in 18th century performance practices may some day tell us the precise difference between the two staccato types, at least as regards wind instruments.)

But elsewhere in the edition, Geigling is very bold. He writes several lead-ins at places where we have traditionally played only a held note (bar 127 and 315 of movement 1, for example). I view this deviation from current performance practices in the most positive fashion possible. It is a wonderstroke to suggest lead-ins at these points. But if we clarinetists play these lead-ins to the total exclusion of all others, we will be little better off than we are now. What Geigling has done is to remind us of our improvisational duty at these (and other) points.

At measure 59 of the second movement, the editor suggests the use of the cadenza from the slow movement of the Clarinet Quintet, KV 581. I suppose this is an excellent choice in terms of pointing us in the right direction, although the continual use of *only* this cadenza would surely be unimaginative. For the more daring, Geigling suggests a more intricate alternative cadenza. The even more innovative clarinetist may chose to improvise a cadenza on the spot. And the most imaginative clarinetist may chose to embellish the entire recapitulation of the principal theme at measures 60-75. In this way, the 18th-century perspective of the performer as composer (and composer as performer) is re-established. While I recognize that the issue of embellishments in clarinet solos of the classic period is controversial, the facts are that it was done. Even more, it was expected that a ranking soloist would have the ability to improvise and embellish intelligently, tastefully, and stylistically.

There is little more that I wish to say about Geigling's traditional edition. It is neither good nor bad, neither right nor wrong. Instead, it is an outstanding Mozart specialist's perspective of the most glorious work in the clarinetist's repertoire.

The Basset-Clarinet Edition

Insofar as the reconstructed version for basset clarinet of Mozart's KV 622 is concerned, it is in discussing this subject that the influence of the International Clarinet Society is made abundantly manifest. Before the formation of this society, one would have to precede such a review as this with a lengthy discussion of the basset clarinet and the rationale behind the conclusion that Anton Stadler did indeed have such an instrument. In effect, it would be necessary to establish credibility that such a version has validity.

But look where we have come! In the last issue of *The Clarinet* (Vol. 5, No. 1, date unspecified in the publication) there are several references to the instrument and its use by Stadler in Mozart's works. But, even more remarkable is the fact that the Swiss clarinetist Hans Rudolf Stalder (whose name, of course, is always getting confused with Anton Stadler) played the work on his basset clarinet during the 1977 Denver conference. Now that's progress in a measureable, tangible form!!

(A parenthetical remark: this Bärenreiter edition is not unique in its presentation of KV 622 in a reconstructed version for basset clarinet. Schott has already published such an edition expertly edited by Alan Hacker, and Breitkopf & Härtel is expected to issue such a version shortly as edited by the very experienced Ernst Hess. Thus, the reader should not interpret my remarks about the Bärenreiter edition as meaning to imply either uniqueness or its being first on the scene.)

In any event, this edition (number 4576) has a splendid basset-clarinet reconstruction of KV 622 and it makes one drool to see troublesome spots that have always plagued the clarinet version solved simply, elegantly, and musically in the basset-clarinet edition. No longer, for example, does one have to accept the terrifying over-the-break passage of measures 311-313 in the final movement. One simply plays it down the octave where it undoubtedly belongs, the basset-clarinet range permitting this very liberty. No longer do arpeggios have to be broken in the middle (measures 55 and 57 of the Adagio, for example) or downward runs short-stopped in mid-flight (measure 49 of the Adagio), or a score of other places where we have always been presented with unsolvable performance difficulties. This single work (that is, KV 622 in the basset-clarinet version) is forcing a rebirth of an obsolete instrument and it will happen precisely because clarinetists will no longer be content to play KV 622 in a way that is measurably inferior—the traditional version—now that this clever reconstruction exists.

Geigling, of course, does not take credit for this phenomenon alone. Too many people have preceded or worked simultaneously with him. These include, but are not limited to, Dazeley, Hacker, Stalder, Planas, Kratochvíl, Uebel, and Hess.

In the future, clarinetists who are not familiar with this volume of the NMA (even if they do not play a basset clarinet) run the risk of criticism and obsolescence. (Try to get by in today's environment with the Schirmer edition of the Mozart clarinet/viola trio, for example, or the International edition of Mozart's piano/wind quintet. They will no longer do.) In brief, what we have had is a revolution in the history of the

clarinet as dramatic and as important as the two keys of Denner's clarinet. It takes only one great work to create a musical revolution and it would seem that Mozart's Clarinet Concerto may have done it twice!

Miscellany

The price of the NMA volume is, sadly, rather high. Exact cost cannot be given here due to the fact that the U.S. dollar buys fewer Deutsche Marks than it used to. Further, music dealers do not use the published DM to US$ conversion fee but, rather, raise the fee substantially to cover import costs, currency conversion losses, profit, etc. I do not mean to imply greed on their part but, instead, the difficulties of doing business on an international scale. I estimate the price of the hard cover NMA volume at $60-80. The soft-cover volume spoken of earlier will have the same currency conversion uplift. Thus, we shall all have to save a while to afford the volume, but we cannot afford not to.

Let me conclude by briefly mentioning the interesting foreword to the NMA volume. It would make for a very worthwhile future project to have *The Clarinet* publish an English version of this beautifully researched introduction (with, of course, permission from the publisher). In translated form the text will be far more accessible to the English speaking community of clarinet players (and other interested musicians as well).

When I first saw—or even became aware of the existence of—the Mozart Clarinet Concerto, it was in Suffern, New York in 1948. The high-school music teacher, Joseph N. Roman, introduced me to this lifelong companion through the then popular Bellison edition as published by Carl Fisher for Bb clarinet. It is a long way from that edition to this one, but the voyage has always been endlessly fascinating. I believe that it will continue to be so, for this work enriches one's life and makes the years of study to be able to play the clarinet well all worthwhile.

by Henry Gulick

Jack Brymer (editor)—*Clarinet Series* (Albums for Clarinet and Piano); Elementary Book 1, and Difficult Book 1. Joseph Weinberger, 10-16 Rathbone St. London W1P 2BJ, thru Boosey & Hawkes (1977). $4 each.

The "Elementary" album contains four pieces by Madeleine Dring, *Scheherazade* by Schumann, and *Two Landlers* by Schubert. The entire book stays below the middle-register break, and helpful comments by Brymer and Dring are included. This collection would serve well as the first pieces to be played with piano.

The "Difficult" album includes two pieces by André Previn, *Scherzino* by Joachim Raff (transcribed, apparently from violin), and *Humoresque* by Charles Proctor. The Previn is light and jazz-flavored; the Raff calls for articulated sixteenths at 160; the Proctor is awkward, and calls for Clarinet in A. The piano accompaniments are intermediate level.

Other albums in this series will be "Moderate" and "Advanced," according to Mr. Brymer's note.

W. A. Mozart—*Quintet in A, K. 581,* arranged for Bb Clarinet and Piano by Derek Hyde. Boosey & Hawkes, London, 1977. $3. Time: same as original, but minus Trio I in the third movement. Range: same as original. The piano part is in B flat major, so that the soloist reads the original A part on the B flat clarinet. Mr. Hyde has transcribed literally, making no obvious changes or additions. The piano part is intermediate level, with a few awkward passages.

This arrangement does make the work more accessible, and is helpful for study purposes.

Osvaldo Pirani—*Momento Dinamico,* for Bb Clarinet and Bassoon. Berben, Ancona, Italy, thru T. Presser, Byrn Mawr, Pa., 1976. $1.50. Time: c. 1'. Range: clarinet to high G, bassoon to high C. Marked "Vivace Molto" in 3/8 meter, this reminds me of the Mendelssohn *Midsummer Night's Dream* "Scherzo;" it features staccato sixteenth notes, with a few difficult skips. It can be very effective, if both players can articulate rapidly.

Theodore Frazeur—*Four Sea Fragments.* Duo for Bb clar. and 1 Percussion. Permus Publications, PO Box 02033, Columbus, Ohio 43202 (1977). $7.50. Time: 8'. Range: a high B to C trill. Percussion: 2 Log Drums, Triangle, 5 Temple Blocks, 2 Suspended Cymbals, Vibes, Marimba, Antique Cymbals. Special Effects for Clarinet: gliss., quarter-tones, sub-tone, vibrato, slow to fast tonguing, bend, flutter-tongue, and hum while playing other notes. The four movements are: "Traces," "Splashes," "Soundings," and "Phosphoresence . . . de la Mer."

This is thoroughly contemporary writing, and shows a good bit of originality. Technically and rhythmically it is difficult for both players.

One minor objection: why must the performers switch lines in the third movement? This can be distracting, when the utmost concentration is required for the musical problems.

The Bournemouth Symphony and Sinfonietta Orchestras

The clarinettists of the Bournemouth Symphony and Sinfonietta Orchestras with Mr. Brian Manton-Myatt, famous designer of the Boosey and Hawkes Clarinets.

L to R: Norman Hallam (2nd & Eb Clarinet BSO), Raymond Carpenter (Principal Clarinet BSO), Anthony Godwin (Bass Clarinet BSO), Frank Holdsworth (Principal Clarinet Bournemouth Sinfonietta), Brian Manton-Myatt, Patrick Dingle (2nd Clarinet Bournemouth Sinfonietta).

by Frank Holdsworth

The Bournemouth Symphony Orchestra is the oldest permanent professional symphony orchestra in Gt. Britain, and has the reputation of being one of the finest orchestras in the Country. It is currently under the directorship of the Finnish conductor Paavo Berglund whose many fine recordings in recent years have enhanced the reputation of the Orchestra, both at home and abroad.

The Bournemouth Sinfonietta was formed in 1968 as a separate chamber orchestra, and during the last ten years has become recognised as an orchestra of the very finest quality. Many first class recordings by several record companies are now on the market, and the Orchestra has received glowing press reports for its concerts in the national press. For two months of the year the Sinfonietta accompanies the Glyndebourne Opera Company both at Glyndebourne and for the Opera tour. The German Conductor Volker Wangenheim has recently taken over the Principal Conductorship of the Sinfonietta.

Both the Bournemouth orchestras are run by the Western Orchestral Society under the administration of Mr. Keith Whitmore. The Society is rightly proud of the fact that it is the first orchestral management in Britain to manage both a symphony and a chamber orchestra.

The Clarinet Section

Raymond Carpenter *(Principal B.S.O.)* After serving in the Band of the Royal Artillery during the war Raymond Carpenter joined the Bournemouth Municipal Orchestra in 1948. The year 1954 proved to be a momentous one for him—he succeeded Hiram Lear as Principal Clarinet, and then married one of the violinists from the Orchestra, Cynthia Mitchell. On their wedding day he was informed that the whole orchestra had been sacked by its corporation.

Fortunately the Western Orchestral Society was quickly founded to take over the Orchestra and saved the situation. The Orchestra's name was changed to the Bournemouth Symphony Orchestra and it began to prosper under the baton of Constantin Silvestri. Ray has a family of five who are all musical.

Over the years Ray Carpenter has performed many concertos with the Orchestra including the Webers, Finzi, Seiber, Whettam (dedicated to Ray), and the difficult Nielson concerto. He has also given twenty performances of the famous Mozart concerto and is hoping to play the Francais and Milhaud in the near future.

Norman Hallam *(2nd and Eb Clarinet)* Norman Hallam was stricken with polio at the age of three years and has since been unable to walk without the aid of walking sticks. Whilst attending a school for physically handicapped children he began to take clarinet lessons. On leaving school he studied with Michael Saxton of the B.B.C. Midland Orchestra in Birmingham, and later became a student at the Royal Academy of Music studying with Stephen Waters and John Davies.

Norman has always had a strong interest in jazz music and was partly responsible for the formation of a "Big Band" made up of students. This provided Norman with the opportunity of writing and arranging for that medium. His experience in the jazz idiom proved useful when he left the Royal Academy in 1968 as he was able to find work in the lighter side of music playing saxophone and clarinet in shows and dance bands etc.

In 1970 Norman was invited to join the Bournemouth Sinfonietta as 2nd clarinet. One year later he moved to the B.S.O. as 2nd and Eb clarinet. Norman married a former double bass player with the Orchestra, Bernadette Hulme, in 1972 and they now have two children. Norman Hallam is a member of the Canzona Wind Quintet and has broadcast with this group on Finnish Radio and Hong Kong Radio during the Orchestra's foreign tours.

Anthony Godwin *(3rd and Bass clarinet)* Anthony Godwin studied at Dartington College of Music and then at the Royal College of Music, after first completing his national service with the Band of the Irish Guards. He played for the D'Oyly Carte Opera Company, the orchestras of the Festival and Royal Ballet Companies, and undertook various London freelance engagements and broadcasts with the Max Jaffa Orchestra.

Tony joined the Bournemouth Symphony Orchestra in 1969 as 3rd and Bass clarinet. He also plays saxophone when required, as well as Eb clarinet. Over recent years Tony has made a reputation for himself with his "lecture recitals" to schools and music clubs, in which he demonstrates all the range of clarinets and saxophones together with a few less orthodox instruments of his own invention. He gives a varied and entertaining programme explaining sound production, construction and history of instruments, etc. Tony is married and has two children.

Frank Holdsworth *(Principal Clarinet, Bournemouth Sinfonietta)* Frank Holdsworth studied at the Royal Northern College of Music in Manchester gaining the L.R.A.M. clarinet Performers' Diploma. After two years as a solo clarinetist with a Military Band (R.A.F.) he joined the Halle Orchestra under Sir John Barbirolli, and was simultaneously appointed as clarinetist with the Manchester Wind Quintet. Later he became a member of the B.B.C. Scottish Symphony Orchestra and 1962 joined the Bournemouth Symphony Orchestra as Bass clarinet. He was appointed to his present position as Principal clarinet with the Sinfonietta in 1969, since which time he has appeared as soloist with the orchestra on several occasions.

Over the years he has built up a reputation as a teacher and as an authority on clarinet mouthpieces. All five Bournemouth clarinetists play on his mouthpieces as do many other leading players throughout the country as well as abroad.

Patrick Dingle *(2nd clarinet, Bournemouth Sinfonietta)* Patrick Dingle started learning the clarinet at the age of 13 years with Hiram Lear of the Bournemouth Municipal Orchestra. Three years later he joined the Wessex Philharmonic Orchestra as Principal clarinet and later held the same position with the Carl Rosa Opera Company.

After a time as a solo clarinet in a broadcasting Army band he returned to Bournemouth, where he played with the Bournemouth Symphony Orchestra for nearly 18 years, specializing on the Eb clarinet. Finally he transferred to the Bournemouth Sinfonietta with its increased opportunities for chamber music. In the course of his career he has also done considerable work in the field of orchestration, arranging, and teaching.

Brian Manton-Myatt Brian Manton-Myatt, the designer of the whole range of Boosey and Hawkes clarinets, was born in 1889. He started to play the clarinet at the age of ten, and was eventually accepted as a pupil by Francisco Gomez, one of the most eminent players of that time. Around the year 1909 Brian became his deputy and played with all the leading orchestras of the day. In 1914 he was invited by the Director of Music of H.M. Welsh Guards to become their Principal Solo Clarinettist, a position he held until he left the Army in 1927.

Due to his study of woodwind acoustics, together with his long acquaintance with the late Henri Selmer of Paris, Brian was invited by Mr. Geoffrey Hawkes to join the firm of Boosey and Hawkes Ltd. to superintend the design of the new types of clarinets. Brian's new 926 and 1010 clarinets were soon acclaimed as the choice of a continually increasing majority of players from Britain and the Colonies, including Frederick Thurston, the famous Principal Clarinettist of the BBC Symphony Orchestra. For many years until his retirement in 1954 Brian directed the finalising of all the firm's woodwind instruments, with the clarinets always claiming the lions share of his attention. On leaving Boosey and Hawkes his close friend and colleague Geoffrey R. Acton, an acknowledged authority on all aspects of woodwind design and production and himself an artist clarinettist took over Brian's responsibilities for the firm.

For many years Brian Manton-Myatt has been a true friend to the British clarinet fraternity. During that time he has helped countless players to solve their various problems and has made personal friends with many of the world's leading players—Frederick Thurston, Reginald Kell, Benny Goodman, Jack Brymer, Gervase de Peyer, and Abe Galper, to name but a few. Brian has lived in Bournemouth now for the last 24 years and is a regular attender at all the Winter Gardens concerts given by both the Bournemouth Symphony Orchestra and the Bournemouth Sinfonietta.

Needless to say over the years he has imparted a great deal of knowledge to the clarinettists of both orchestras and has always been on hand to help and advise when required.

The Bournemouth clarinettists pay tribute to a dear friend and great English gentleman Brian Manton-Myatt—the father of the British clarinet.

Cecil Gold, Director

The ICS Research Library has added many new works this year. We have been given the Frederick E. Cohen Collection plus the Magna Music-Baton Inc. works. I want to thank Mr. Terry P. Rothermich from Magna Music-Baton Inc. for their generous gift to the Library.

New Additions to the ICS Research Library from Magna Music-Baton Inc.

Solo Clarinet

Bentzon: *Theme and Variations Op. 14* (WH)
Deak: *Sonatina* (NMS)
Laporte: *Reflections.* Inner Space Music (JWC)
Mortensen: *Sonatina, Op. 9* (NMO)
Stravinsky: *3 Pieces* (JWC)

Duo Clarinet

Back, C. P. E.: *Two Duets -#2 in C Major* (NMA 35)
Elton: *Short Sonata* (JWC)
Mortensen: *3 Pieces* (NMO)
Poulenc: *Sonata for Two Clarinets* (JWC)
Schneider: *Klassische Spielstücke* (BA 3701)
Schneider: *Partita* (BA 2624)

Three Clarinets

Schneider: *Althollandische Tanzsuite for 3 B-flat Clarinets* (BA 3702) back ordered

Clarinet and Piano

Baker: *Cantilena* (JWC)
Brahms: *Sonata for Clarinet and Piano Op. 120* (H 274)
Driessler: *Five Pieces Op. 24/3a* (BA 2697)
Gade: *Fantasy Pieces Op. 43* (WH)
Holm: *Concertino* (Piano reduction) (WH)
Hopkins: *Fantasy* (JWC)
Horovitz: *Concertante for B-flat Clarinet and Piano* (JWC)
Lutosawski: *Dance Preludes* (JWC)
North, Roger: *Sonata in G minor* (JWC)
Parrott: *Aquarelle for Clarinet and Piano* (JWC)
Poulenc: *Sonata* (JWC)
Safbom: *Clarinet Polka* (NMS)
Krenek: *Kleine Suite op. 28* (1924) (BA 3419)

Wind Duos

Burkhard: *Serenade for Flute and Clarinet in B-flat* (BA 2686)
Deak: *Duo Suite for Clarinet and Flute* (NMS)
Hedwall: *5 Epigrams for Flute and Clarinet* (NMS)
Hoffding: *Dialogues for Oboe and Clarinet* (WH)
Kelterborn: *"Incontri Brevi" for Flute and Clarinet* (score) (BA 6110)
Krenek: *Sonatina for Flute and Clarinet* (BA 3334)
Migot: *Suite in 3 Movements for Flute and Clarinet* (BA 3225)
Poulenc: *Sonata for Clarinet and Bassoon* (JWC)
Schönberg: *Dialogue* (1960) *for Flute and Clarinet* (NMS)
Schönberg: *5 Pieces for Clarinet and Cello* (NMS)
Ulrich: *5 Duets for Wind* (WHF)
Tiroler Volksmusik Auf Dem Zillertal: *16 Dances for 2 Clarinets/Guitar ad lib* (BA 1066)

Wind Trios

Bentzon: *Racconto No. 3, Op. 31 for Oboe/Clarinet in A/Bassoon* (WH)
Bentzon: *Sonatine Op. 7 for Flute/Clarinet/Bassoon* (WH)
Musgrave: *Impromptu No. 2 for Flute/Oboe/Clarinet* (Mini-score) (JWC)

Wind/String Duos:

Bentzon: *Intermezzo for Clarinet and Violin* (WH)

Wind/String Trios (and with piano)

Anderson: *Trio Op. 5 for Flute / Clarinet / Cello* (mini-score) (NMO)
Applebaum: *Montages for Clarinet/Cello/Piano* (JWC)
Kelterborn: *Lyrische Kammermusik for Clarinet/Violin/Viola* (parts) (BA 3477)
Stravinsky: *Suite from "Histoire du Soldat" for Clarinet/Violin/Piano* (mini-score) (JWC)

Wind Quartets

Muffat: *Suites from "Florilegium" for 4-5 winds and B.C.* (HM 212)
Nielsen: *Humorous Bagatelles for Wind Quartet* (parts) (WH)
Telemann: *Six Minutes for Flute/Oboe/Clarinet/Bassoon* (Score/parts) (JWC)

Wind/String Quartets

Rissager: *Sonata for Flute/Clarinet/Violin/Cello* (WH)

Wind/Piano Quartets

Holmboe: *Quartetto Medico, Op. 70 for Flute/Oboe/Clarinet/Piano* (WH)

Wind Quintets (and other combinations)

Beethoven: *Piano Quintet Op. 16 for Piano/Clarinet/Bassoon/Oboe/Horn)* (H 222)
Bentzon: *Racconto No. 5 Op. 46* (WH)
Bentzon: *Variazioni Interrotti Op. 12 for Clarinet/Bassoon/Violin/Viola/Cello* (WH)
Berge: *Yang Guan for Flute/Oboe/Clarinet/Bassoon/Horn* (NMO)
Berkeley: *Quintet for Piano and Winds* (1975) (JWC)
Buck: *Signes* (WH)
Frankel: *Quintet Op. 28 for Clarinet/2 Violins/Viola/Cello* (JWC)
Hoffding: *Quintet Op. 35* (WH)
Holm: *2 Pieces for Wind Quintet* (Cor Anglais required) (WH)
Hovland: *Quintet for winds* (NMO)
Huber: *Three Movements in Two Parts for Wind Quintet* (BA 3479) (TP 134)

Jersild: *Serenade: Music Making in the Forest for Wind Quintet* (WH)
Kvandal: *Quintet for Winds Op. 34* (study score) (NMO)
Luden: *Variations on "Byssan Lull"* (NMS)
Lunden: *3 SWEDISH Tunes for 2 Flutes/Oboe/2 Clarinets/Bassoon* (NMS)
Lunden: *The Wheat Ear* (Stenksväten) *for Flute/Oboe/2 Clarinets/Bassoon* (NMS)
Maw: *Chamber Music for Oboe/Clarinet/Bassoon/Horn/Piano* (JWC)
Mortensen: *Quintet Op. 4 for Winds* (WH)
Mozart: *Quintet in E-flat* (KV 452) *for Oboe/Clarinet/Horn/Bassoon/Piano* (BA 4730)
Mozart: *Quintet in A* (KV 581) for Clarinet/*2 Violins/Viola/Cello* (BA 4711)
Musgrave: *Serenade (1961) for Flute/Clarinet/Viola/Cello/Harp* (JWX)
Nielsen: *Quintet Op. 43* (mini-score) (WH)
Schein: *Three Suites form "Banchetto Musicale" for 5 winds* (HM 213)
Schierbeck: *Cappriccio* (WH)
Sommerfeldt: *4 Norwegian Religious Folk Tunes, Op. 23b* (NMO)
Weis: *Serenade* (mini-score) (WH)
Westergaard: *Teme con Variazioni e fuge Op. 11 for Clarinet in A/2 Violins/Viola/Cello* (WH)

Wind Sextets (Including wind/string sextet and with piano)

Bentzon: *Sextet Op. 278 for Flute/Oboe/Clarinet/Bassoon Horn/Piano* (WH)
Berkeley: *Sextet for Clarinet/Horn/String Quartet* (JWC)
Lunden: *Quadrille for 2 Flutes/2 Clarinets/Bass Clarinet (sax.)/Bassoon* (NMS)
Lunden: *Queen Christina's Song for 2 Flutes / 2 Clarinets / Bass Clarinet (sax.)/Bassoon* (NMS)
Poulenc: *Sextour for Flute/Oboe/Clarinet/Bassoon/Horn/Piano* (WH)

Other Ensemble Combinations

Back: *Favola for Clarinet/Percussion* (NMS)
Chedeville, E. PH: *Sech galante Duos. 2 equal melody instruments* (HM 81)
Chedeville, E. PH: *Sech galante Duos. 2 equal melody instruments* (HM 199)
Jersild: *Fantasia e Canto Affettuoso for Flute/Clarinet/Cello/Harp* (WH)
Lutoslawski: *Dance Preludes for 9 Instruments* (JWC)
Mortensen: *Suite for Wind Quintet Op. 36* (JWC)
Fischer, J.C.F.: *Suites 3 and 4. for 5 strings or winds and Bc* (HM 227)
Muffat: *Suiten aus dem "Blumenbuschlein" for 4 or 5 strings or winds and Bc.* (HM 212)
Musgrave: *Concerto for Clarinet and Orchestra* (full score) (JWC)
Schein: *Drei Suiten aus "Banchetto Musicale" for 5 strings or winds* (HM 213)
Spohr: *Octet in E Major Op. 32 for Clarinet/2 Horns/Violin/Violas (2)/Cello/Kb* (TP 30) (back ordered)
Stravinsky: *8 Instrumental Miniatures for winds* (mini-score) (JWC)
Telemann: *Ouvertürensuite "La Chasse" for 2 Oboes/2 Horns/Bassoon and Bc* (C-119)
Werner: *Combinations for Winds (14) and Percussion* (WH)
Zillig: *Serenade for 9 Solo Instruments: 3 Clarinets/Horn/Trumpet/Trombone/2 Violins and Cello* (TP 103)

Voice and Clarinet

Bliss: *2 Nursery Rhymes for Soprano, Clarinet/Piano* (JWC)
Lewkovitch: *Cantata Sacra (Latin) for Tenor and 6 Instruments* (WH)
Stravinsky: *Pribaoutki for Voice and 8 Instruments* (mini-score) (JWC)

Clarinet and Piano Collections/Anthologies

Chester Woodwind Series for Clarinet
A new collection of solos for clarinet with piano accompaniment:
Volume 1: 8 pieces by Bizet, Labon, Lefebre, Mozart, Schubert, Tchaikovsky (JWC)
Volume 2: 8 pieces by Beethoven, Crusell, Glazounov, Mendelssohn, Molter, Rimsky-Korsakov, Weber, (JWC)

Clue

JWC	=	Chester/Editor Wilhelm Hansen, London (Magnamusic-Baton sole US agents)
WH	=	Edition Wilhelm Hansen, Copenhagen (Magnamusic-Baton sole US agents)
NMO	=	Norsk Musikforlag A/S, Oslo (Magnamusic-Baton sole US agents)
NMS	=	AB Nordiska Muskiförlaget/Edition Wilhelm Hansen, Stockholm (Magnamusic-Baton sole US agents)
BA	=	Bärenreiter
H	=	Henle
HM	=	Hortus Musicus
C	=	Corona (Möseler)
TP	=	Pocket Score

From Novello and Co. London

Bach	*Four Pieces*
Bach	*Six Little Marches*
Beethoven	*Trio*
Bliss	*Quintet for Clar./Str.*
Camilleri	*Divertimento #2*
Camilleri	*Three Visions*
Chagrin	*Serenade for Wind Quartet*
Cockshott	*Maddermarket Suite*
Cole	*Serenade for 9 Wind Instr.*
Cooke	*Sonata for Bb Clarinet*
Frankel	*Bagatelles 11 Instr.*
Frankel	*Trio*
Handel	*Adagio & March*
Handel	*Three Movements*
Harvey	*Studies*
Haydn	*Four Minutes*
Jacob	*Sonatina VLA/CLAR/PNO*
Lefanu	*Quintet CLAR/STR. Quartet*
Kelly	*Two Concert Pieces*
McCabe	*Bagatelles*
McCabe	*Sonata*
McCabe	*Three Pieces*
Stanford	*Suite Française*
Steel	*Sonatina*

Music for the Clarinet-Percussion Duo

by Andrea Splittberger-Rosen

Performing concerts of solo and duo clarinet and percussion music, the author and Robert Rosen formed the Uwharrie Clarinet-Percussion Duo in 1975. In our search for repertoire, we have learned of forty duets for clarinet and percussion; thirty-one are listed below. We have been delighted to find a number of high quality duos, very rewarding for both the performer and the audience.

Music for the clarinet-percussion duo (for one clarinetist and one percussionist) was first written during the 1960's. Armand Russell's *Pas de Deux* was the first such composition to be published (in 1964). It was followed by *Circus Parade* (for saxophone or clarinet) by Pierre Max Dubois (c. 1965), *Sources III* by David Burge (1967), *Serenade* by Jerome Rosen (1967), and *Drawings: Set No. 3* by Sydney Hodkinson (composed in 1961 but unpublished until 1969). The majority of the literature for the clarinet-percussion duo has been written and/or published since 1970.

The possible combinations of clarinet and percussion seem practically endless if one considers the different clarinets, the wide range of clarinet sounds, and the great number of percussion instruments that exist. The present instrumentation varies from duos for clarinet and marimba, or, clarinet and two bongo drums, for example, to duos for clarinet and complex arrangements of many percussion instruments. Multiphonics, flutter tonguing, quartertones, vibrato, and glissandi are among the clarinet effects used in some of the duos. Other clarinet parts are traditional in their demands on the player. The use of electronic equipment adds to the varieties in instrumentation and sound resources.

Stylistically, clarinet-percussion duos range from conservative to avant-garde. A jazzy flavor pervades several of these compositions. Some works are aleatoric and/or require improvisation. The pieces of Burge, Deak, and Ellis employ theatrics extensively. Electronic equipment, such as tape machines, amplifiers, and slide or movie projectors, is used in some instances.

All of the compositions under discussion are not exclusively clarinet-percussion duos (compositions for one clarinetist and one percussionist). The Bäck *Five Preludes* is for flute or clarinet. Dubois' *Circus Parade* and Ellis' *A Dream Fantasy* have alternate versions for saxophone. In *Tombeau* by Boucourechliev, the clarinetist is accompanied by piano or percussion. The percussion part of the Bergsma *Illegible Canons* can be performed by one or two percussionists.

A listing of the percussion instrumentations has been included to illustrate the various combinations used to date and to assist those interested in performing clarinet-percussion duos in making feasible choices, since the availability of instruments can play a large part in determining which pieces can be played. If electronic equipment, multiphonics, or theatrics are necessary, this has been mentioned.

A review of the musical quality of the duos is not within the scope or intent of this article. Suffice it to say, while a few of the pieces are not very good, the majority are successful and should be performed.

Several of the clarinet-marimba works were written for Larry and Linda Maxey; other duos were penned for Ron and Joan George; and, *Spirit Puck* was composed as part of the Phillip Rehfeldt-Barney Childs "Music for Clarinet and Friend" series. My thanks to these individuals for the information they supplied concerning those compositions and to the composers who sent their scores.

The few duos not discussed in this article have been unobtainable by the author to date. A supplement containing these works and those now being composed is planned when they become available. The author would be grateful to learn of any duos not listed here. (Route 4, Box 57, Asheboro, North Carolina 27203)

Published Clarinet-Percussion Duos:

Sven-Erik Bäck. *Five Preludes* (c. 1971) Time: 4-5'. Edition Wilhelm Hansen, (U.S. agent: Magnamusic-Baton, Inc., 10370 Page Industrial Blvd., St. Louis, Mo. 63132).

Bb clarinet (or flute)—vibraphone, 2 bongo drums, field drum, tom tom, bass drum, 4 suspended cymbals, 2 triangles, tam tam, crotale, wood block, temple block, bamboo wind chimes.

William Bergsma. *Illegible Canons* (c. 1973) Time: 7½'. Galaxy Music Corp., 2121 Broadway, New York, N.Y. 10023.

Bb clarinet—vibraphone, xylophone, glockenspiel, snare drum, 2 bongo drums, tenor drum, wood block, 3 temple blocks, wind chimes.

Multiphonics.

André Boucourechliev. *Tombeau* (1971) Time: 3-4'. Alphonse Leduc, 175 Rue St. Honore, Paris, France.

A clarinet—glockenspiel, snare drum, bass drum, 2 tam tams (or piano, instead of percussion).

David Burge. *Sources III* (1967) Time: 15'. Tetra Music Corp., Alexander Broude, Inc., 225 W. 57 St., New York, N.Y. 10019.

Bb clarinet—vibraphone, 4 tom toms, 2 conga drums, bass drum, suspended cymbal with sizzles, 3 triangles, large tam tam, 3 wood blocks, lujon (or 8 cowbells).

Theatrics.

Stephen Chatman. *Quiet Exchange* (1976) Time: 6-7'. Dorn Productions, P.O. Box 704, Islington, Mass. 02090.

Bb clarinet—2 suspended cymbals.

Theatrics.

Anthony Cirone. *Sonate #3* (c. 1976) Time: 5'. Cirone Publications, P.O. Box 612, Menlo Park, Ca. 94115.

Bb clarinet—vibraphone, 3 tom toms.

Pierre Max Dubois. *Circus Parade* (c. 1965). Time: 10'. Alphonse Leduc (see Boucourechliev).

Bb clarinet (or saxophone)—snare drum, 2 tom toms, bass drum, suspended cymbal, triangle, wood block.

Merrill Ellis. *A Dream Fantasy* (c. 1976) Time: 12'45". Carl Fischer, Inc., 62 Cooper Square, New York, N.Y. 10003.

Bb clarinet with optional alto saxophone (or alto saxophone with optional soprano saxophone)—marimba, vibraphone, glockspiel, chimes, bass drum, 2 or 3 tympani (or 5 tuned tom toms), suspended cymbal, tam tam, 2 wood blocks, (optional) trap set.

Tape, 16mm films, (optional) slides.

Theatrics.

(Optional) dancers.

Theodore Frazeur. *Four Sea Fragments* (c. 1977) Time: 8'. Permus Publications, P.O. Box 02033, Columbus, Ohio 43202.

Bb clarinet—marimba, vibraphone, 2 log drums, 2 suspended cymbals, triangle, 3 crotales, 5 temple blocks.

Music for the Clarinet-Percussion Duo Cont.

Donald Gilbert. *Percussinet* (c. 1971) Time: 4'. Kendor Music, Inc., Delevan, N.Y. 14042.

Bb clarinet—glockenspiel, snare drum, 2 tom toms, 2 tympani, suspended cymbal, triangle, tam tam, 4 temple blocks.

George Heussenstamm. *Double Solo* (c. 1970) Time: 7'. Seesaw Music Corp., 1966 Broadway, New York, N.Y. 10023.

Bb clarinet—glockenspiel, snare drum, tenor drum, 2 tom toms, bass drum, 25" tympano, 2 suspended cymbals, triangle, small tam tam.

Charles Hoag. *Inventions and Interludes* (1973) Time: 10'. Paul Price Publications, 470 Kipp St., Teaneck, N.J. 07666.

Bb/A clarinets—marimba, suspended cymbal.

Sydney Hodkinson. *Drawings: Set No. 3* (1961) Time: 7½'. Music for Percussion, Inc., 17 W. 60 St., New York, N.Y. 10023.

Bb clarinet—3 drums of indefinite pitches ("preferably open end—ideally: single head timbales").

David Loeb. *Notturno E Due Scherzi* (c. 1975) Time: 6'. Lang Percussion Co., 139 W. 87 St., New York, N.Y.

Bb clarinet—vibraphone, snare drum, 3 tom toms, 4 suspended cymbals, 3 cowbells, 4 wood blocks.

Chester Mais. *Prelude and Licks* (1975) Time: 4-5'. Music for Percussion, Inc., (see Hodkinson).

Bb clarinet—marimba.
Multiphonics.

Peter Maxwell-Davies. *Stedman Doubles* (1968) Time: 20-25'. Boosey and Hawkes, Box 130, Oceanside, N.Y. 11572.

A clarinet—3 drums, 3 suspended cymbals, finger cymbals, tam tam, wood block, tablas.
Multiphonics.

Paul-Baudouin Michel. *Transparence* (1971) Time: 10'. CeBeDeM, Rue de l'Hopital 31, Brussels, Belgium (U.S. agent: Henri Elkan Music Publisher, 1316 Walnut St., Philadelphia, Pa. 19107).

Bb clarinet—vibraphone, 2 suspended cymbals, 2 triangles.

Jerome Rosen. *Serenade* (1967) Time: 13-14'. American Composers Alliance, 170 W. 74 St., New York, N.Y. 10023.

Bb clarinet—vibraphone, glockenspiel, at least 4 dumbegs, lion-roar, cymbal tree, triangle tree, 2 sets of cowbells or Pakistani bells (a total of 12 bells), sleigh bells, glass bowl (or crotale).
Multiphonics.

Armand Russell. *Pas de Deux* (c. 1964) Time: 7'. Music for Percussion, Inc., (see Hodkinson).

Bb clarinet—xylophone, snare drum, tom tom, 4 tuned drums, suspended cymbal, triangle.

Elliot Schwartz. *Options II* (c. 1972) Time: at least 7'. Media Press, Box 895, Champaign, Ill. 61820.

Bb clarinet—vibraphone, xylophone, 4 drums, suspended cymbal, 3 wood blocks or temple blocks.
Tape.

Netty Simons. *Wild Tales Told On The River Road* (1973) Time: 22'. Merion Music, Inc., Theodore Presser Co., Bryn Mawr, Pa. 19010.

Bb/bass clarinets—marimba (and bass marimba, if available), vibraphone with low c (if a vibraphone with low c is not available, a bass metallophone or lujon is suggested in adjunct), glockenspiel, large triangle, large suspended cymbal, small tam tam, glass wind chimes, assorted drums including: small head, low pitched, small tom tom, piccolo tympano. In addition, general types of sounds are called for, rather than specific percussion instruments.
Amplifier.
Multiphonics.

Milan Stibilj. *Zoom* (c. 1972) Time: 6-7'. Barenreiter Verlag, Heinrich Schütz, Allee 29-37, D-3500 Kassel, Germany.

Bb clarinet—2 bongo drums.
Multiphonics.

Gunther Tautenhahn. *Sonata* (1972) Time: 4½'. Seesaw Music Corp. (see Heussenstamm).

Bb clarinet—marimba.

Raymond Weisling. *Essence of Ampersand* (c. 1970) Time: 4½'. Media Press (see Schwartz).

Eb clarinet—glockenspiel, snare drum, (optional) pedal bass drum.

Unpublished Clarinet-Percussion Duos:

Jon Deak. *Sinister Tremors* (1977) Time: 12-14'. Composer, c/o New York Philharmonic, Broadway at 65 St., New York, N.Y. 10023.

Eb/Bb clarinets—marimba, glockenspiel, bass drum, suspended cymbal, crash cymbals, tam tam, large metal plate gong, wood block, ratchet, flexatone, deer or moose call, police whistle, acme siren, closet crash.
Tape.
Multiphonics.
Theatrics.

Peter Racine Fricker. *Spirit Puck* (1974) Time: 7½'. Composer, c/o Department of Music, University of California, Santa Barbara, Ca. 93106.

Bb clarinet—snare drum, bass drum, 3 tympani, suspended cymball, triangle, gong.

Ron George. *Music For A Favorite Person* (1969, 1974) Time: 15'. Composer, 746 Stevens Ave., Solana Beach, Ca. 92075.

A clarinet—vibraphone.
Multiphonics.

Frederick Lesemann. *Sonata* (1968, 1972) Time: 11'. Composer, c/o School of Music, University of Southern California, Los Angeles, Ca. 90007.

Bb clarinet—marimba, vibraphone, xylophone block (A440), box chime (tuning bar—A440), 2 bongo drums, 3 tom toms, bass drum, 2 suspended cymbals, triangle, tam tam, crotale (A440), brake drum (A440), 5 temple blocks.

James Marshall. *Après Moi le Sommeil* (1974) Time: 10'. Composer, 312Q Via Alicante, La Jolla, Ca. 92037.

Bb clarinet—vibraphone, glockenspiel, 3 triangles, 2 tam tams, bell plate.
Slide.
Multiphonics.

Larry Nelson. *Cadenzas and Interludes* (1975) Time: 8-9'. Composer, c/o School of Music, West Chester State College, West Chester, Pa. 19380.

Bb clarinet—vibraphone, glockenspiel, chimes, 4 tom toms, bass drum, 3 suspended cymbals, 2 triangles, tam tam, 5 temple blocks.
Multiphonics.

J. Barnaby Priest. *A Lovely Time* (1976) Time: variable. Com-

poser, 5, Howes Place, Cambridge, CB3 OLD, England.

Bb clarinet—marimba, vibraphone, chimes, 2 snare drums, 4 tom toms, pedal bass drum, 4 suspended cymbals, rivette cymbal, 3 triangles, large tam tam, 3 gongs, 3 crotales, lujon, glass and wooden wind chimes.

Andrea Splittberger-Rosen graduated from Michigan State University and the Eastman School of Music. She is currently Visiting Artist at Randolph Technical Institute, Asheboro, North Carolina, as a member of the Uwharrie Clarinet-Percussion Duo.

Concert Reviews

by Paul Harvey

Lilian Newman (Soprano), **Thomas Kelly** (Clarinet), and **Daphne Ibbott** (Piano). Wigmore Hall, London. December 11, 1977.

When a soprano, clarinet, and piano recital is reviewed in the daily press it is inevitable that the non-woodwind-oriented critics will focus their attention on the singer. In many cases the clarinetist may be relieved to be spared the worst of their waspish erudition, but I merely mention the fact to show that I need make no apology for focusing my narrow-minded, woodwind-oriented attention on the clarinetist. (By the way, I have decided to adopt the American spelling of "Clarinetist" as I now have an electric typewriter, and the ribbons are more expensive.)

An ex-student of Jack Brymer at the Royal Academy of Music, who succeeded his teacher as principal of the Royal Philharmonic Orchestra, Thomas Kelly has for the last few years done most of the principal clarinet work with the National Philharmonic, a freelance session orchestra which records many of the movie scores produced in London. I have long given him the subtitle, in my own mind, of "The Clarinetists' Clarinetist." This I felt was justified in the first piece, Spohr's *Six German Songs*, where the long lyrical phrases showed him to be the most in tune clarinetist to be heard in Britain today. An end achieved by a variety of corrective fingerings, some of which we all probably use, but Tom always seems to hit the right combinations.

The only new work in the program was by the prolific composer Stephen Dodgson; his Four Gypsy Songs are based on words from a Ben Jonson Masque of 1621. The juxtaposition of 17th century words with 20th century music makes this a challenging addition to the repertoire for this combination.

After the interval came the work which some might describe as inevitable in such a recital; Schubert's *Shepherd on the Rock*, yet had it not been included, I for one would have missed it. Here the much-beloved limpid phrases were delivered with an understated translucence which I have rarely heard since Reginald Kell's classic recording with Margaret Ritchie and Gerald Moore.

Then Thomas Kelly and Daphne Ibbott gave a performance of the Poulenc *Sonata*. It seems to me that every clarinet recital I have reviewed since I completed my crash course at the Adult Literacy Clinic some time ago has included the Poulenc. Every trembling candidate before every examination board I have graced with my statutory encouraging grin has struggled through the Poulenc. Yet in spite of this jaded feeling on my part, Tom's interpretation held my attention throughout, and was certainly one of the best I've heard.

The Concert ended with a delightful rarity, "La Regata Veneziana" (three Venetian Canzonettas) by Rossini, to which a characteristic clarinet obligato has been added especially for Thomas Kelly.

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