

The Clarinet

Vol. 45 • No. 1
December 2017

A portrait of an elderly woman with short, curly grey hair, wearing a red cardigan with a black horse pattern. She is holding a black clarinet with silver keys. The clarinet has 'HURLEY HARTSON' and 'MADE IN FRANCE' printed on it, along with a signature.

Tao Chunxiao: A CHINESE CLARINET LEGEND

Also in this issue...

ClarinetFest® 2017 Report

The Genesis of Gustav Jenner's Clarinet Sonata



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A man with a goatee, wearing a dark suit jacket over a black shirt and grey trousers, stands against a light grey background. He is holding a black clarinet in his right hand. A large white quotation mark frame is superimposed over the center of the image, containing text.

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The President's Message



Caroline Hartig

Dear ICA Members,

Hope you are enjoying a wonderful new season of music making with fulfilling activities and events. Many exciting things are happening in our organization. The ICA believes that if you do good things, good things happen! I want to thank everyone who has contributed to our Capital Campaign. We especially wish to thank Alan and Janette Stanek for their amazing gift of \$11,250.00 to fund our competitions for the coming ClarinetFest® 2018. The ICA is grateful for your generosity and the generosity of all Capital Campaign donors. Please visit www.youcaring.com/internationalclarinetassociation to make your donation today. We would love to hear your story and look forward to our continued campaign which will last through ClarinetFest® 2018. Also, visit www.clarinet.org/

donor-wall to check out our donor wall with many photos and thank-yous to those who contributed to the ICA for ClarinetFest® 2017.

It is the hope of the ICA board that the Capital Campaign will not only help to secure the future and continued success of our wonderful organization, but will help those in need in the clarinet world. We seek to assist, particularly those younger students, who cannot afford membership, equipment that is up-to-date or who might wish to apply to young artist competitions, or travel grants.

Thank you to those who submitted surveys for ClarinetFest® 2017 and for our youth committee initiative. Our younger members are our future, and we are making a concerted effort to get more of them involved in the ICA. Please encourage your students to join. Thank you to Mitch Estrin for chairing this important committee, and thank you also to those on the committee for your innovative ideas and insight.

Please encourage your students to enter the various competitions. We are excited for the composition competition which will feature a work for clarinet quartet (3 B-flat clarinets and B-flat bass clarinet). The deadline is December 20, 2017; the winner will receive a \$1,000 prize and a performance of the work at ClarinetFest® 2018. Antonio Fraoli is coordinator. Please visit clarinet.org for details.

Stay tuned for exciting updates on ClarinetFest® 2018 in Ostend, Belgium hosted by Artistic Director, Eddy Vanoosthuyse, Chantal and Bert Six and the Ostend team. Visit www.clarinet.org/clarinetfest/clarinetfest-2018 and be sure to read the article in this issue of the journal for important ClarinetFest® 2018 information. The lineup of artists is amazing, with many exciting concerts and tourist attractions.

The ICA is honored to announce the Guido Six International Clarinet Choir festival which will be part of ClarinetFest® 2018 in Ostend. This will be the inaugural Clarinet Choir Festival to honor the late Guido Six who did so much for the clarinet world-wide. The Guido Six International Clarinet Choir festival will take place at all future ClarinetFest® conferences.

Thank you for your continued support of the International Clarinet Association. Stay tuned for many exciting events ahead, and in the meantime, please accept my best wishes to you and your families for Happy Holidays and a blessed 2018!

Caroline A. Hartig

Caroline A. Hartig @ICAPres
President, International Clarinet Association

Follow me on Twitter at
@ICAPres for
ClarinetFest® updates!

The Clarinet

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The ICA wishes to thank Stephan Vermeersch for four years of dedicated service as International Representative. We are currently working to redefine the international position and the new Chair of International Relations will be announced in the March 2018 journal along with details regarding this new position.

Contact information for national chairpersons is available at www.clarinet.org

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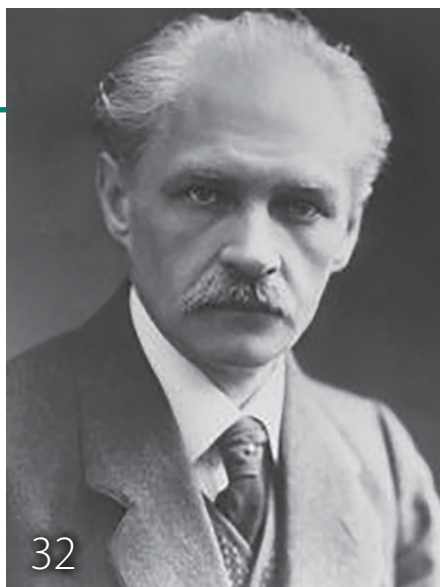
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Features

- 32 The Genesis of Gustav Jenner's Clarinet Sonata
by Elizabeth Aleksander
- 36 An Interview with Tao Chunxiao – a Chinese Clarinet Legend
by Shuang Zhu
- 42 Achieving Different Tone Colors Through Variations in Air Speed
by Dennis Nygren
- 46 Interview with Larry Maxey
by Michael Walsh
- 48 ClarinetFest® 2017 Report
by Jessica Harrie
- 56 ClarinetFest® 2018
by Eddy Vanoosthuysse



Departments

- 2 The President's Message
by Caroline Hartig
- NEWS**
- 6 Clarinotes
- 14 Letter from the UK
by Paul Harris
- 16 News from Latin America
by Ricardo Dourado Freire

PEDAGOGY

- 20 Pedagogy Corner
by Diane Barger
- 22 Historically Speaking
by Deborah Check Reeves
- 24 Clarinet Cache
by Kellie Lignitz-Hahn and Bret Pimentel

- 26 The Clarinet Enthusiast
by S. Michael Plaut
- 28 The Clarinet Choir
by Margaret Thornhill
- 58 ICA General Business Meeting
by Denise Gainey

REVIEWS

- 62 Reviews
- 76 Audio Notes
by Christopher Nichols
- 78 BuzzReed
by Kristine Nichols with Spencer Prewitt and Eric Salazar
- 80 Hysterically Speaking
by Eric Hoeprich

Advertiser Index

| | |
|---|---------|
| AMB Clarinet | 12 |
| Ann Arbor Clarinet Connection | 33 |
| Belgian Clarinet Academy | 61 |
| Brannen Woodwinds | 28 |
| Buffet Group USA | IFC, 51 |
| Chopsaver | 69 |
| Clark W Fobes | 18 |
| Classical Collection Inc. | 73 |
| Claude T. Smith Publications, Inc. | 41 |
| Crystal Records | 57 |
| D'Addario Winds | 1 |
| David McClune Mouthpiece Service | 27 |
| DePaul University School of Music | 65 |
| Freewing | 54 |
| James M. Pyne-Clarion | 31 |
| J.L. Smith & Co. | 45 |
| Kirstin Bertrand's Woodwind Shop | 23 |
| Kornel Wolak | 39 |
| Lift Clarinet Academy | 41 |
| Lisa's Clarinet Shop | 29 |
| Lomax Classic Mouthpieces | 19 |
| Luyben Music Co. | 7 |
| Muncy Winds | 17 |
| Oleg Products, Inc. | 61 |
| Patricola Brothers | 59 |
| ReedGeek, Inc. | 79 |
| RJ Music Group | 78 |
| Rodriguez Musical Services | 67 |
| Roosevelt University | 39 |
| Rovner Products | 55 |
| Royal Musical Collection, Inc. | 5 |
| Royal Musical Instruments | 21 |
| Sunderman Conservatory of Music at Gettysburg College | 79 |
| Taplin-Weir | 33 |
| Vandoren | IBC |
| Wichita Band Instrument Co. | 53 |
| Yamaha Corporation of America | OBC |

Announcements

| | |
|---------------------------------------|----|
| 2018 Research Competition | 67 |
| 2018 High School Solo Competition | 69 |
| 2018 Orchestral Audition Competition | 75 |
| 2018 Young Artist Competition | 73 |
| Call for Honorary Membership Nominees | 65 |



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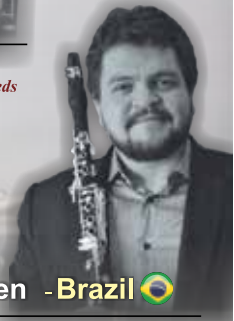
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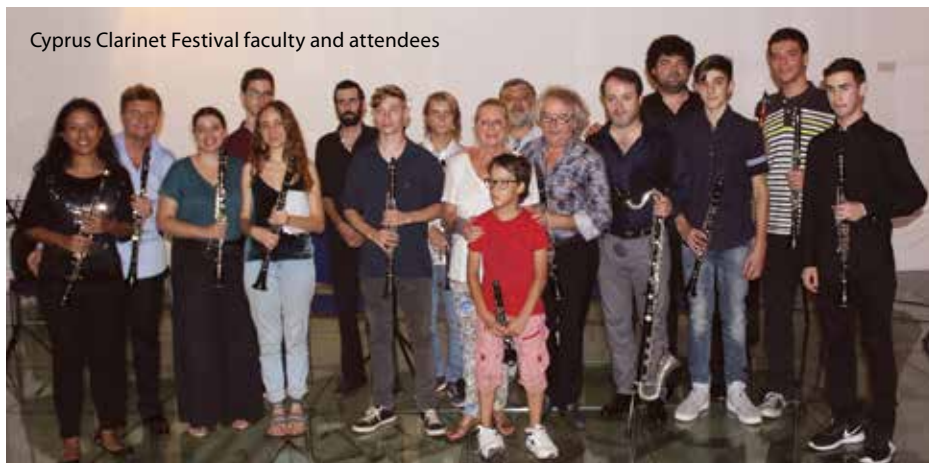


Clarinetes

CYPRUS CLARINET FESTIVAL

by George Georgiou and Kristine Dizon

The first edition of the Cyprus Clarinet Festival was organized by George Georgiou and Radovan Cavallin. It took place from June 14-19, 2017. The festival, which hosted nearly 25 participants, featured master classes taught by George Georgiou (Cyprus) and Angelos Angelides (Cyprus). International artists included Radovan Cavallin (Croatia/Spain), Nuno Pinto (Portugal) and Hedwig Swimberghe (Belgium). The faculty performed a series of concerts, which included Pinto performing works for clarinet and electronics by João Pedro Oliveira and Nikola Resanovic. Georgiou performed works written by Cypriote composers for contemporary clarinet. Cavallin performed the Cyprus premiere of Oscar Navarro's *Second Clarinet Concerto* with clarinet



Cyprus Clarinet Festival faculty and attendees

ensemble, directed by Kristine Dizon. In addition, Swimberghe performed works for solo clarinet and a duet for clarinet and bass clarinet with Pinto. Angelides

performed works for clarinet and delay step. The final concert concluded with students performing in a clarinet ensemble directed by Swimberghe.

BUFFET CRAMPTON USA CELEBRATES 10TH ANNIVERSARY OF SUMMER CLARINET ACADEMY

by Matt Vance

Buffet Crampon USA recently celebrated the 10th anniversary of their Summer Clarinet Academy at the University of North Florida in Jacksonville. Held July 10-15, the Academy hosted 20 undergraduate and graduate students from around North America for a week of clarinet education with Buffet Crampon clarinet artists J. Lawrie Bloom (Chicago Symphony Orchestra), Victoria Luperi (Pittsburgh Symphony Orchestra), Pascual Martínez-Forteza (New York

Philharmonic), André Moisan (Montreal Symphony Orchestra) and Mark Nuccio (Houston Symphony Orchestra). Every student received a one-on-one lesson with each artist, in addition to daily master classes. The students also studied instrument technology with BCUSA woodwind technician Bruce Marking, learning basic care and maintenance.

Students were given the opportunity to tour the Buffet Crampon USA Headquarters during the academy to try Buffet Crampon clarinets and accessories. Several students purchased instruments

and accessories during the week, including barrels, bells, mouthpieces and ligatures from the ICON accessory line.

At the conclusion of the academy, awards were presented to students that showed excellent musical growth and collegiality during the week. Olivia Galante, a student at the Eastman School of Music, was selected to receive the Stanley Drucker Award and was presented with a new Buffet Crampon Tradition B-flat clarinet hand-selected by the artist faculty. A full tuition scholarship for the 2018 Academy was presented to

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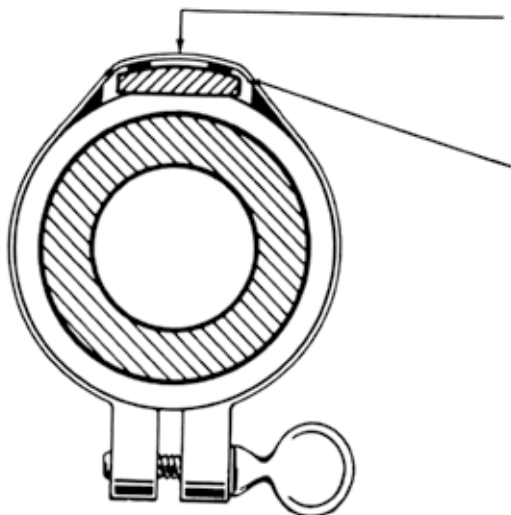
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Students pose with faculty and organizers

Northwestern University student Steven Zhang in recognition of his outstanding progress at the academy, and Taylor Overholt of the University of Cincinnati College-Conservatory of Music received honorable mention.

The 2018 Summer Clarinet Academy will be held July 16-21 and will welcome Philippe Cuper (Paris National Opera Orchestra), Florent Héau (Paris CRR), Inn-Hyuck Cho (Metropolitan Opera Orchestra), Victoria Luperi (Pittsburgh Symphony Orchestra) and Alcides Rodriguez (Atlanta Symphony Orchestra) to the artist faculty. Audition and application information will be posted on the academy website (www.bcsummerclarinetacademy.com) and Facebook page soon!



Students work with technician Bruce Marking during Instrument Technology Class

22ND ANNUAL BELGIAN CLARINET ACADEMY

by Kimberly Fullerton

The 22nd annual Belgian Clarinet Academy took place from July 4-11, 2017, in Ostend, Belgium. A total of 24 students from various countries including Spain, Belgium, France, Germany, Russia, Cuba and the USA, were in attendance. Faculty for this year's academy consisted of Robert Spring, Deborah Bish, Eddy Vanoosthuysse and Philippe Cuper.

Each day started off with a group warm-up led by Spring, which consisted of technical exercises and the introduction of extended techniques such as double-tonguing and circular breathing. Students then had the opportunity to attend and participate in a rotating schedule of group lessons and ensemble coachings given throughout the day by members of the faculty.

In addition to lessons and rehearsals, daily master classes were given on multiple

topics. Spring started off the week with a demonstration on how to make your own reeds. The next day, Cuper gave a presentation on the history of the clarinet. On the third day, Vanoosthuysse discussed the audition process and how best to prepare. Bish concluded the series of master classes with a presentation on practice techniques and clarinet repertoire.

The final two days of the academy were reserved for student performances.

Students had the opportunity to perform their solo and chamber repertoire for their peers and host families. The clarinet choir then gave the closing performance with Vanoosthuysse, Cuper and Bert Six as conductors. Featured soloists for the performance were Kristi Hanno (USA), Rebecca Ankenbrand (Germany) and Katherine Breeden (USA).

The BCA would like to give special thanks to Chantal Six-Vandekerckhove for her invaluable knowledge and expertise which help to make the academy a success year after year. The BCA would also like to thank the host families, whose kindness and generosity helped to make the academy a home away from home.



2017 Belgian Clarinet Academy
Participants and Faculty

MIDDLE TENNESSEE STATE UNIVERSITY 17TH ANNUAL HONORS HIGH SCHOOL CLARINET CHOIR

by Todd Waldecker

On March 18, 2017, the Middle Tennessee State University School of Music hosted its 17th annual Honors High School Clarinet Choir, welcoming over 40 of the most accomplished high school clarinetists from the region for a day of clarinet choir fun. The event was hosted by Todd Waldecker, professor of clarinet at MTSU and graduate assistant Michaela

Cundari. Members of the MTSU Clarinet Studio assisted throughout the day and led sectional rehearsals. The day concluded with a concert featuring the Honors High School Clarinet Choir performing works by Holst, Gershwin, The Beatles and Frank Perkins.

The MTSU Clarinet Choir also performed on the final concert and presented works by Harvey, Ronkin and the world premiere of Eric Whitacre's

Five Hebrew Love Songs arranged and conducted for clarinet choir and percussion by MTSU music major Katiana Nicholson. The arrangement was completed in partial fulfillment of Nicholson's MTSU Honors College thesis.

For more information about the 2018 MTSU Honors High School Clarinet Choir, contact Todd Waldecker at todd.waldecker@mtsu.edu.



2017 MTSU Honors High School Clarinet Choir
conducted by Todd Waldecker

KEY CHANGES AND CLOSING CHORDS

Compiled by Jessica Harrie

KEY CHANGES

Amitai Vardi was recently appointed assistant professor of clarinet at the Kent State University Hugh A. Glauser School of Music.

Afendi Yusuf was recently appointed principal clarinet of the Cleveland Orchestra.

CLOSING CHORDS

George Townsend (1932-2017), Western Illinois University professor of clarinet emeritus, passed away on March 18, 2017. A tribute can be found in this issue.

Clarinetist and creator of the woodwind.org bulletin board **Ken Shaw** (1943-2017) passed away on June 28, 2017, at the age of 74.



Amitai Vardi

Swiss clarinetist **Hans-Rudolf Stalder** (1930-2017) passed away on July 28, 2017. A student of Louis Cahuzac in France, Stalder played solo clarinet in Zürich Tonhalle orchestra and taught at the Basel High School of Music. He is an honorary member of the ICA. A tribute will appear in an upcoming issue.

Bulgarian clarinetist **Petko Radev** (1933-2017) passed away on September 23, 2017. Radev is an honorary member of the ICA. A tribute will appear in an upcoming issue.

Retired National Symphony Orchestra clarinetist **Loren Kitt** passed away on September 4, 2017. A tribute can be found in this issue.

Harvey Hermann, longtime woodwind assistant to the director of bands at the University of Illinois and creator of the University of Illinois Clarinet Choir, passed away on August 4, 2017.

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

IUP CRIMSON SQUAWKFEST

by Rosemary Engelstad

The Indiana University of Pennsylvania clarinet studio and Rosemary Engelstad hosted their inaugural Crimson Squawkfest on March 4, 2017. The featured artist for the one-day event was Pittsburgh-based clarinetist, Amanda Morrison. The festival began with a large clarinet ensemble rehearsal that brought together 35 clarinetists from Western Pennsylvania and Maryland. Following the rehearsal, Morrison led an exciting discussion about preparing and performing Eric Mandat's *Double Life*. IUP clarinetists Catherine Kasun and Jenn

Dibert also had the opportunity to work with Morrison in a performance class. The morning activities ended with a large group discussion that focused on strategies for performance preparation.

The afternoon began with a potpourri recital in Gorell Hall featuring performers Amanda Morrison, Rosemary Engelstad, David Martynuik, Evan Engelstad and

IUP student Anthony McDonnell. The Squawkfest concluded with a large ensemble performance directed by Rosemary Engelstad and IUP alumna, Marykate Kuhne. The day was a success, packed full of fun and clarinet fellowship. The IUP clarinet studio looks forward to hosting the second Crimson Squawkfest on April 7, 2018.



2017 IUP Crimson Squawkfest faculty and attendees

LIFT CLARINET ACADEMY 2017

by Lara Mitofsky Neuss

The Lift Clarinet Academy wrapped up its fourth successful summer in June at Colorado State University in Fort Collins, Colorado. Created in 2014 by Wesley Ferreira (Colorado State University) and Jana Starling (University of Western Ontario), this invigorating festival continues to bring in the country's finest upcoming clarinetists. An established pedagogue joins Ferreira and Starling each year, and the three work as a team to mentor and guide students both musically and personally. Robert Spring, esteemed clarinetist, pedagogue and professor of clarinet at Arizona State University joined the trio this year. Ferreira and Starling were both pupils of Spring which created an intimate and family-like atmosphere for the academy.

Upon arrival, students gathered for the annual faculty performance held in the Organ Recital Hall. Ferreira and Starling opened the show performing *Freebirds* by Scott McAllister, a work they often perform together, which was originally premiered by

Spring. Following this full circle experience, Spring, Starling and Ferreira performed a handful of light-hearted trios by Jacques Bouffil and Peter Schickele.

The week then began in full force, starting out with topic classes, lessons and quartet rehearsals. The beginning half of the week at the Lift Clarinet Academy is dedicated to technical and musical training. Students were placed in topic classes based on their pre-determined personalized goals and in quartets based on their audition recordings. Classes and quartet coachings facilitated by faculty were inspiring and uplifting, covering topics including articulation, tone production, altissimo, extended techniques, intonation and warm-up. A highlight of the week was Wednesday night's roundtable on performance anxiety, in which students were given the opportunity to speak via Skype with clarinetist Christine Carter, an expert in the field.

The personalized training during the first three days prepared students for the latter half of the week. Thursday morning

began with a passionate masterclass by Spring, focusing on musical details such as rhythm, style and emotion. The class concluded with a heartfelt talk between Spring and the students where he shared his own musical path and offered career suggestions. On Friday, Ferreira and Starling brought a perfect combination of personal inspiration and clarinet pedagogy to their joint master class.

In addition to musical training, the Lift Clarinet Academy places a high value on personal connection to music, musical peers and life experience. Throughout the week the students connected while enjoying a hike up to Horsetooth Reservoir, a festival gathering in the park and an afternoon in Fort Collins' Old Town. The week culminated in a final concert featuring four student soloists, student clarinet quartets and the full Lift Clarinet Academy choir performing *Rikudim* by Jan Van der Roost. Students and faculty then gathered for a beautifully catered reception to celebrate the week's success.

See you next year!



2017 Lift Clarinet Academy Participants and Faculty

FIRST ANNUAL HENRI SELMER PARIS SUMMER CLARINET ACADEMY AND COMPETITION



First annual Henri Selmer Paris Summer Academy attendees and faculty

by Amy Humberd

The inaugural Henri Selmer Paris Summer Clarinet Academy and Competition was held on the beautiful campus of Michigan State University from May 31 - June 4, 2017. Academy Artistic Director Guy Yehuda (Michigan State University, Lansing Symphony Orchestra) hosted the festival, which boasted an all-star faculty of guest artists including Philippe Berrod (Paris Conservatory, Orchestre de Paris),

James Campbell (Indiana University Jacobs School of Music), Michael Rusinek (Pittsburgh Symphony, Curtis Institute of Music and Carnegie Mellon University), Robert Spring (Arizona State University), Tasha Warren (Michigan State University) and Stephen Williamson (Chicago Symphony Orchestra, DePaul University).

The five-day festival offered energetic, engaging master classes with six of the faculty as well as individual and group lessons, chamber music and two student

recitals. In addition, each guest artist was featured in one of three electrifying night concerts scheduled throughout the week with repertoire ranging from Carl Maria von Weber and Luigi Bassi to William O. Smith and Phil Nimmons.

The festival also afforded an intensive two-part competition of solo unaccompanied works by Stravinsky, Husa and Carter, with three winners being selected from the five competitors in the final round. Third prize winner, Steven Gooden (Northwestern University), received a Selmer Concept mouthpiece, second prize winner, Chia-Yun Yeh (Michigan State University), received \$1,000 USD and first prize winner, Aileen Razy (University of North Texas), received a new Selmer Presence clarinet. The festival ended with a farewell reception and presentation given by representatives from Henri Selmer Paris and Conn-Selmer in the Hart Recital Hall.

For more information about the festival, a tentative schedule, faculty information or announcements regarding the 2018 academy visit www.henriselmeracademy.com.

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REMEMBERING LOREN KITT

by Lora Ferguson

On September 4, 2017, the clarinet world suffered a huge loss with the death of Loren Kitt (1941-2017). Kitt died in Glens Fall, New York only a little more than a year after his retirement as principal clarinetist with the National Symphony Orchestra in 2016.

Kitt was revered by his colleagues for his artistry and musical leadership. After receiving word of his passing, NSO acting assistant principal clarinetist Paul Cigan, remarked, "He was one of the great musical leaders of the orchestra. We've lost an incredible musical voice." Kitt's solo work on numerous recordings with the orchestra and with chamber groups is highly regarded by musicians throughout the world. As a teacher at Oberlin Conservatory, Peabody Conservatory, Catholic University and the University of Maryland, he influenced countless students, many of whom went on to important positions in orchestras and colleges.

A native of the state of Washington, Kitt studied with Ronald Phillips of the Seattle Symphony. In 1959, he enrolled at the Curtis Institute as a student of Anthony Gigliotti, receiving the artist's diploma in 1963. After graduating from Curtis, Kitt played with the Buffalo Philharmonic for one year and the Milwaukee Symphony for three seasons as principal clarinet. Antal Doráti appointed Kitt as principal clarinet with the NSO in 1970.

Kitt was a founding member of the Smithsonian's Twentieth Century Consort, the American Chamber Players and the National Symphony Chamber Players. He performed with other chamber ensembles nationally and internationally, including the Emerson String Quartet, the Beaux Arts Trio, the Chamber Music



Loren Kitt

Photo by Kennedy Center

Society of Lincoln Center and the Festival of Two Worlds in Spoleto, Italy.

Survivors include his wife Catherine Kitt of Camden, Maine, daughters Sandra and Karen, stepchildren Cindy and Chris, a brother, a sister and three grandchildren.

REMEMBERING GEORGE TOWNSEND (1932-2017)

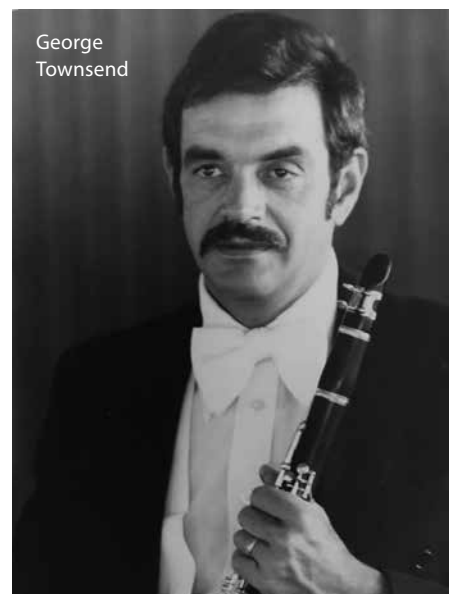
by Kathy Karr (*Townsend's daughter; principal flute of the Louisville Orchestra; flute professor at the University of Louisville*)

George Townsend was professor of clarinet and chairman of the wind and percussion area at Western Illinois University. He began teaching at WIU in 1964 and became professor emeritus when he retired. Townsend also served as a faculty member at the Interlochen Arts Camp from 1973-2003, teaching clarinet and chamber music. He was highly regarded as an adjudicator of international clarinet competitions and was a frequent performer at clarinet conventions.

As a performer, Townsend was a founding member of the Camerata Woodwind Quintet which was formed in

1966 as the first ensemble in residence at WIU. The quintet gained international fame with their series of recordings *Music Minus One*. During Townsend's tenure the quintet toured extensively throughout the United States, Mexico and Yugoslavia. The quintet made its Carnegie Hall debut in 1983, receiving rave reviews in the *New York Times*.

Townsend served as principal clarinet with the Knox-Galesburg Symphony and bass clarinet with the Quad City Symphony and the Traverse City Symphony. He began his career as a clarinetist in the President's Own Marine Band in Washington D.C. He received his bachelor's, master's and doctoral degrees from the University of Illinois.



George Townsend

Letter

from the

by Paul Harris



TWO OF A KIND

Paul Harris explores the history of UK clarinet duets

I don't know about you, but I always play duets with pupils at some point in a lesson... and as a particular pupil and I were playing a really exhilarating duet by Henry Lazarus the other day, it gave me the idea for this particular letter. I thought I'd look, in general terms, at the history of U.K. clarinet duets, for there is quite a rich and impressive catalogue of works to be discovered.

It would seem that the first-ever duets date back to 1803 with the *Four Concertante Duets* to be found in the Oxford-born, Irish clarinetist John Mahon's *New and Compleat Preceptor for the Clarinet*. Mahon had a brother, William, who was also a clarinet player, and maybe this was the reason he was inspired to produce some music for two clarinets together. Though concertos for two clarinets were written around this time, these may be the first ever duets for unaccompanied clarinets. They are quite substantial, too – number four lasting nearly 20 minutes!

There seem to be no more duets written by English composers until the great Henry Lazarus produced his magnificent three-volume *New and Modern Method* in 1881. Inside this mighty tome you will find a considerable number of such works. In the first volume, we have the *20 Easy and Progressive Duets*, suitable for players of really quite elementary level, and full of inventive music. Among them are many duets influenced by any number of European dance styles: polonaise, tyrolienne, redowa, mazurka, polka. In

the second volume there are the *24 Easy Duets on Operatic and Standard Melodies*, intended, as Lazarus charmingly puts it, to “form the style of the pupil.” These are all arrangements and among them are some really effective concert items – Lazarus's version of Mozart's *Non Piu Andrai* being especially good. It's the third volume, though, where you will find the real treasure. On opening the very first page we are plunged into what Lazarus ambitiously entitles *Three Grand Artistic Duets*. In fact, these are three monumental works, each made up of multiple movements and certainly worthy of performance as well as technical and musical study. Lazarus takes great pains to ensure that both parts have equal status and engagement. They really are rather special. And that's not all. Later in the volume we find *Three Operatic Duets*, similarly large-scale and written to get the best out of the instrument. The final of these operatic duets (and my personal favourite), *Robert Le Diable*, is a real winner with audiences. Very bold and dramatic and not too lengthy, it makes for a very colorful concert item.

Lazarus was my teacher's teacher's teacher – John Davies/George Anderson/Henry Lazarus – all of them living to great ages, which is why I can trace my clarinet lineage so far back in so few connections. So I have a rather special place for these wonderful works. Do explore them if you haven't already.

As the 20th century moved forward, various new tutors and methods emerged complete with occasional duets – but

nothing of particular significance, so I'll restrict myself to various one-off duets written by important composers. The first is the *Suite for Two Clarinets* by Alan Frank (of the famous Thurston and Frank *Clarinet Method*), published in 1934 and written for Thurston and Ralph Clarke, who together constituted the clarinet section of the BBC Symphony Orchestra for many years. Alan was senior editor at Oxford University Press, the publisher of this Suite. The duet is comprised of four short, witty and imaginative movements. A recording exists played by the two dedicatees on Volume 1 of *The Clarinet: Historical Recordings on Clarinet Classics*. It's a real treat to have this performance available!

Next is the first of two works by Gordon Lewin, a delightful man whom I met a number of times towards the end of his life. *Two of a Kind* was published in 1953 and is made up of five short movements. Similar to the Frank suite, they are lighthearted and very playable. Gordon was always proud of being a member of the orchestra that had recorded the incidental music to two iconic television programs – “Dr. Who” and “Thunderbirds!”

The *Short Sonata for Two Clarinets* was written in 1956 for my teacher, John Davies, by Antony Elton and published by J.W. Chester. Born in 1935, Elton was a composer, conductor and lecturer in music at Durham University before moving to Australia. It's certainly worthy of study. The work is in a more contemporary style and concludes with a fast-moving and exciting finale. Nearly 10 years later,

Part III
Three Grand Artistic Duets.
FIRST DUET.

H. LAZARUS.
Revised by
PAUL DE VILLE.

Andante.

1st CLARINET.

2nd CLARINET.

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2

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John McCabe wrote his *Bagatelles* – eight short (and quite complex) pieces full of polyrhythmic writing. Perhaps not for the faint-hearted, but as with all of McCabe's music, it is top quality. They have been recorded by the Chicago Clarinet Trio (or at least by two members thereof).

The same year saw the publication of the first of two duets by Richard Rodney Bennett. *Conversations* has five movements in a very accessible style. Richard is perhaps best known for his film work (*Murder on the Orient Express*, *Four*

Weddings and a Funeral and many others) but his concert music is very fine. These duets can be played by more intermediate students and are very attractive indeed.

Two years later, Richard wrote his superb *Crosstalk*. This really is a terrific work for the medium. Richard and Thea King were deep in conversation one evening at the Dartington Summer School talking about repertoire. The next morning Thea woke up to find *Crosstalk* on her floor by the door, Richard having written it overnight! It's a must if you don't know it!



Views of the Blues, also by Gordon Lewin, was published by Boosey and Hawkes in 1986. This very versatile composer has served up three jazzy and fun movements in this collection

– not too complicated and certainly a winner with audiences. My final duet is the 1988 *Divertimento* by Malcolm Arnold (published by Queen's Temple Publications), a fascinating work and one of his last. There are six enigmatic movements with much of the material derived from his *Ninth Symphony*. I came to know Malcolm well some years after he had written this piece, but he would never reveal why he'd written these duets. They seem to be from another world – long and deeply contemplative melodies contrasted with short, witty episodes. Audiences find these intriguing, but they do need some words of introduction for best effect.

So, there are lots to choose from, whether you just like to play duets with pupils or friends or are looking for some interesting and unusual concert repertoire. Hope you enjoyed your fall and can find some occasions for more duet playing this winter! ♦

ABOUT THE WRITER



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

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

News from *Latin America*

by Ricardo Dourado Freire

About 10 years ago, a group of Colombian clarinet players were studying in Caracas as part of the Latin American Clarinet Academy organized by Waldemar Rodriguez. They were young and willing to develop new projects such as starting a clarinet quartet. Hernán Dario Gutierrez, Guillermo Marín, Fredy Pinzón and Juan Alejandro Candamil (Bass clarinet) started the adventure of creating a clarinet quartet that could represent their country and culture. Today, the Cuarteto Colombiano de Clarinetes (Colombian Clarinet Quartet) displays the culture of Colombia to audiences around the world. The ensemble is recognized by the Colombian Ministry of Foreign Affairs for their performances in Belgium, Bolivia, Brazil,

Costa Rica, Ecuador, France, Guatemala, Portugal, Venezuela and Uruguay.

RICARDO DOURADO FREIRE: *When was the Colombian Clarinet Quartet formed and what was the initial idea for the group?*

HERNÁN DARIO GUTIERREZ: The Colombian Clarinet Quartet was formed in February of 2007, in Caracas, Venezuela. All members were fellow students at Simón Bolívar University studying for the Masters of Music with emphasis on instrumental execution. The group initially formed to fulfill the requirements for a chamber music course. We all had previous experience playing in clarinet quartets, but we had never played together as a group before.

RF: *As an ensemble, how have you developed original repertoire and which experiences helped the group to find a musical identity?*

HG: At first, we looked at the standard international repertoire for clarinet quartet. Very soon after, we began to write our own arrangements of Latin American music. These first arrangements were well-received by the public and our professors. At our exams, the jury of the examination proposed that we continue with this project in the following semesters. Thus, we wrote and organized many more arrangements of Latin American pieces and over time, the standard repertoire was displaced. The quartet started to gain prestige and performed several recitals in Venezuela. In 2008, we received support from Simón Bolívar University to attend the European Festival for Clarinet Ensembles held in Ghent, Belgium. This was our first international performance, and all works presented were Latin pieces.

RF: *How did you have the idea for the veggio clarinets and to compose a piece for organic instruments?*

HG: By 2009, the Colombian Clarinet Quartet had already joined the national concert series promoted by the Banco da Republica from Colombia. This series is considered one of the strongest cultural institutions in the country, featuring programs for music, visual arts, theater and literature in many theaters throughout the country.

In 2012, the quartet was programmed for a series of eight



The Colombian Clarinet Quartet in 2007



children's concerts at the most prestigious hall in Bogota, the Luis Ángel Arango Theater. We needed to think about doing something entertaining for children, and we started looking for alternatives. We came across some musical games and found a video on the internet of Linsey Pollac showing how to construct a clarinet with a carrot. Using his idea, we made a Claricarrot and explored other vegetable products. After some research, we built similar instruments with a green banana, creating the Banananet and with the cassava, creating the Jucaphone. Different vegetables had specific timbres and we had to work on tuning to allow the instruments to be played in an ensemble and simultaneously with the clarinets. Once this was done, we had to think about what we could do musically. From there, we had to write a piece so that we could show different phases of the sound that are strange and shocking for the audience; because they do not believe the sound is possible alone, let alone together.

The piece presents a small improvisation for the Claricarrot alone. The tune is then accompanied by two

clarinets and bass clarinet. There is a small part where the Claricarrot, Claricassava and banananet play with the bass clarinet simultaneously. The piece ends with a *Cumbia* where we added two hoses tuned in F-sharp and C-sharp to play the bass line. Because organic instruments don't last for more than three days, we need to build and tune new instruments for each concert. There is a trick, however, in the construction of the instruments. Saxophone mouthpieces are used to make the instruments more comfortable to play.

This piece that was meant to be just something entertaining for children, but it reached a wider audience, and has become a requested piece in our concert programs. We have been able to present the work regularly in Uruguay, Brazil, Ecuador, Portugal and Colombia, and in many other international clarinet festivals.

RF: *What are the major contributions from the Colombian Clarinet Quartet to Latin American clarinet players?*

HG: I think our most important contribution is providing an example for other ensembles by keeping the group together and successfully





Cuarteto Colombiano de Clarinetes in Uruguay

promoting the group nationally and internationally, since most groups disappear after a short period of time. Another way we have contributed is that we have shared a good amount of repertoire with beginning quartets.

Young groups use the repertoire for concerts and in some cases for chamber music competitions in Colombia.

RF: *What are the plans for the next 10 years?*

HG: Since 2013, the Colombian Clarinet

Quartet has been given the status of National Artist affiliated with the Ministry of Foreign Affairs of Colombia. We take part in the plan to promote Colombian culture around the world. Our immediate plan is to take part in scheduled concerts at Colombian Embassies around Latin America and Europe. We are also composing, arranging and commissioning original compositions that will be in our first CD, due to be recorded in 2018.

The quartet has a fifth member, Oscar Gutierrez, who contributes by playing percussion, guitar, *cuatro* (a four-string small guitar, similar to a baritone ukulele) and writing arrangements. The presence of percussion and harmonic instruments allows the clarinets to play with freedom and offers a variety of timbers that enrich the musical possibilities for the clarinet quartet.

It is a challenge to start a chamber group, but it is even harder when all members play the same instrument, because you are never going to all have jobs in the same city. After a few years, it is very difficult to keep the interest and to maintain the same goals as a group. The Colombian Clarinet Quartet has shown that they have the strength to look forward for 10 more years. We will continue to compose, arrange and play concerts with the same youthful enthusiasm and love for playing the clarinet. ❖

ABOUT THE WRITER



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

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



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Pedagogy Corner

by Diane Barger, ICA Pedagogy Chair

“PLAY PRETTY”

For as long as I can remember, my mother has always told me to “play pretty” before every performance. If she was not able to attend, she made sure to call me and tell me those words, and when I would hear them I would immediately feel a sense of calm wash over me. Even now as she suffers from Alzheimer’s, she remembers to impart those special words to me when I call to tell her I have a performance. These two simple words have become my elixir over the last forty-plus years of playing the clarinet, and I say them to each and every one of my students before they walk on stage to perform.

“Play pretty” also reminds me of how hard I have worked to find my sound over the years, as well as my continuous quest to improve upon that tonal concept. In a recent interview, I was asked if my concept of sound has changed over the years since my foundational work with Frank Kowalsky and Robert Marcellus as a college student. Most definitely it has, due to the number of musicians with whom I have been fortunate enough to collaborate and who have influenced my playing throughout the years. As many musicians may note, that is one element of your playing that is constantly evolving – finding your signature sound and embracing its evolution.

When first developing my sound/voice, I was greatly influenced by my teachers. My ideal was the Marcellus sound, having listened to endless recordings of this master teacher and artist during my early development. That school of playing (Daniel Bonade) was identified as rich, pure and full of sparkling color. I was also

mesmerized by my other teacher, Frank Kowalsky, whose tone quality was like liquid velvet (or, “like buttah” for those of you who watched the “Coffee Talk” sketch with Mike Myers as Linda Richman on *Saturday Night Live* in the 90’s). His tone was smooth and colorful, touched with a hint of vibrato at times to further color his musical voice. (Note: I once asked Frank about his use of vibrato at times to color a note. His response, “Oh, I use vibrato?” It was so instinctual and natural in his playing; it was purely a part of his voice and concept of sound.)

So, what are the qualities that one searches for along this journey? As Charles West so succinctly wrote in his 2001 Midwest Clinic handout, a beautiful clarinet sound consists of: “depth, stability, focus, clarity and an appropriate balance of ‘ring’ and ‘darkness’ that could be called color.”¹ Those qualities are controlled by our breath support, embouchure, oral cavity and tongue position, and our equipment. As we develop the basic fundamentals on our instrument, our journey towards developing our tonal concept begins. Building a strong foundation is the key to discovering your sound. While this article cannot possibly venture into the numerous roads taken on that tonal journey, I would like to highlight the fact that no matter what your tonal concept is, you will always sound like *you*, no matter how hard you try to sound like your clarinet idol. Learning to “play pretty” with great breath support and a fast, cool airstream focused through your unique oral cavity with the ideal tongue placement, along with an embouchure that provides the proper foundation for the best reed response, will allow you to play

with *your* most ideal, unique tone quality. As for equipment, again, the best tools will simply allow you to reach your full potential and help you better achieve your concept of sound, but they will not make you sound like *Player X*.

In helping students find their tonal concept, besides encouraging them to listen to many clarinet players and styles of playing, many teachers play frequently in lessons for their students or with their students, as one of the best ways we learn is with our ears. Other teachers do not play as frequently in lessons, allowing students to find their own voice or shape to the phrase, often guided by the teacher’s words or hand gestures (conducting) while playing. I fall into the latter category, as my teachers did not perform often for me in lessons, only when they knew I needed to hear them play, which almost always resulted in an “aha” moment. Hearing Frank Kowalsky taper the end of a note in a phrase while maintaining the purity and center of the sound or listening to Robert Marcellus voice beautifully articulated altissimo notes in an orchestral excerpt during a lesson had a profound influence in my playing. This was particularly true when working on musicality and phrasing. Some of my best playing occurred when my teachers would simply conduct me while playing, as their musical gestures with their hands demonstrated what I needed to be doing with my airstream to create more shape in my phrasing. (So much so that I would often ask, “Could you sit in the front row during my recital and do that?!”)

In addition to playing with my best sound at all times and shaping the phrases with an intentional airstream, the phrase “play pretty” reminds me to

enjoy the performance. To this day, I have a very old, weathered piece of scrap paper (laminated several years ago to help preserve it) that Frank Kowalsky gave me before I left to perform at the Robert Marcellus annual summer clarinet master class at Northwestern University during the summer of 1985.² On it he wrote: “Di: Good luck! Remember: if you allow yourself to be fallible you will perform more successfully and enjoy it more!” I keep that laminated piece of paper of 32 years in my clarinet case and carry it with me wherever I go so I am always mindful of that gentle wisdom from my beloved teacher. While consistent and persistent practice can certainly make a performance successful, the attitude with which one walks on stage makes a significant impact, as well. The idea of allowing oneself to be fallible – to risk making a mistake – offers a sense of freedom to a performance and helps keep the inner judges at bay. Again, we practice not so we get it right, but so we do not get it wrong in performance. And yet, things happen, even to the best of players. We often do not hear when a great

artist “makes a mistake” because they have wowed us with their personal artistry and do not grimace or show the audience that they made an error. They simply move on and continue to perform with confidence.

And that word – confidence – brings me to my final thought on the phrase “play pretty.” When I offer those words to my students before they take the stage to perform, I hope it instills in them a sense of encouragement and a positive outlook for their performance that they have been so diligently working towards. It’s my way of saying, “you’ve got this; you have put in the time and effort, and now it is time to have fun and enjoy the moment.” That super power called self-confidence is what helps make the magic happen on stage. That, and a lot of tireless effort and determination.

“Play pretty,” my friends. ❖

ENDNOTES

- 1 Charles West, “Exorcising the clarinet’s most persistent demons: an organized approach to tonguing, tone, and tuning,” The Midwest Clinic, International Band and Orchestra Conference, 2001 <www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2001/west.pdf>.

- 2 For full access to the audio archives of the Robert Marcellus Master Classes (1977-1990) visit this link: <https://media.northwestern.edu/catalog/?%5Bcollection_sim%5D%5B%5D=Robert+Marcellus+Master+Class+Audio+Archives>.

ABOUT THE WRITER



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

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

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Historically Speaking...

by Deborah Check Reeves

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

In 1905, Harry Pedler immigrated to the United States and started working for C.G. Conn and Company in Elkhart, Indiana. In 1916 (although some advertising materials say 1914), he partnered with William

Gronert (who had also worked for Conn) to establish the American Manufacturing Company. The *Elkhart Truth* announced in late 1919 that, with the death of Gronert, the company was now known as Harry Pedler and Company.



Photo 3: NMM 1105 Pedler alto clarinet bell.



Photo 1:
NMM 1105 Pedler alto clarinet left side.

Photo 2:
NMM 1105 Pedler alto clarinet right side.



Photo 4: NMM 1105 Pedler alto clarinet bridge key alignment guide.



Photo 5: NMM 1105 Pedler alto clarinet B-flat and register vents.

In 1927, Pedler announced in the *Music Trade Review* that they had added a silver clarinet to their production of woodwinds. A catalog from 1927 confirms that two models of silver soprano clarinet had been added to their line of clarinets that were made from grenadilla and ebonite.

Although that catalog clearly shows soprano clarinets of metal, alto and bass clarinets remained out of “rosewood” and ebonite. It makes a Pedler alto clarinet from metal all the more curious. Just such an alto clarinet is at the National Music Museum in Vermillion, South Dakota. (1 & 2: NMM 1105 Pedler alto clarinet left and right sides.) NMM 1105 is stamped on top and bottom joints, inside an oval: [lyre] / HARRY PEDLER / & Co / ELKHART, / IND. This indicates that the instrument must have been made before 1936 when the company became known as “The Pedler Company.” The bell of this clarinet is engraved and surrounded by a geometric Art Deco design: PEDLER / Custom built (script) / ELKHART – IND. (3: NMM 1105 Pedler alto clarinet bell.) It is important to realize that Pedler was using “Custom built” as a model name. The instruments are not one-of-a-kind custom examples. Several metal bass clarinets carry the same bell design, but are stamped on the other joints, inside an oval: [lyre] / THE PEDLER / CO. / ELKHART, / IND.

NMM 1105 has a low E-flat key and is made in three sections: top joint, bottom

joint and bell. The neck and mouthpiece are missing. At the top of the bottom joint, a metal hook can be found. This lines up with a post on the top joint. (4: NMM 1105 Pedler alto clarinet bridge key alignment guide.) When properly aligned, the bridge key is in perfect position.

On the top joint side of NMM 1105, an automatic throat B-flat and register vent mechanism can be seen. Third line B-flat is produced the conventional way by depressing the A and left-hand thumb keys. This activates a separate B-flat vent located lower on the instrument in the proper acoustic position. When the A key is released, as if continuing up the scale to B-natural and above, the B-flat vent closes, and the higher, correctly positioned register vent opens. (5: NMM 1105 Pedler alto clarinet B-flat and register vents.)

As curious as it is, NMM 1105 is not the only Pedler alto clarinet at the National Music Museum. There are seven other

Pedler alto clarinets in the collections of which another five are metal. Among the five Pedler bass clarinets, three are metal. ❖

ABOUT THE WRITER



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

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

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

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Cache

by Kellie Lignitz-Hahn and Bret Pimentel

AN INTERVIEW WITH WESLEY FERREIRA

In this issue we present an interview with clarinetist and teacher Wesley Ferreira about his online presence and interaction with the clarinet community on social media.

Wesley Ferreira has an active and varied career performing worldwide as a solo, orchestral and chamber musician. Born in Canada to parents of Portuguese heritage, he received his musical training at the University of Western Ontario (B.M.) and Arizona State University (M.M. and D.M.A.) studying with Robert Riseling and Robert Spring, respectively. In 2011, he joined the faculty at Colorado State University where he maintains a thriving clarinet studio as associate professor. Ferreira also has a personal website at www.wesleyferreira.com and has developed a breath support training program called Air Revelation which includes video lessons that can be streamed or downloaded.

CLARINET CACHE: *As a collegiate teacher, in what ways do you incorporate technology into your studio?*

WESLEY FERREIRA: Our students have grown up in a time of incredible technological advances. They are the first generation to have been raised with personal computers and smartphones. Everything is now available quickly and often at your fingertips. Unfortunately, this can sometimes be at odds with an art form where development can't be rushed. As a collegiate teacher, we have a greater responsibility now more than ever to help guide our students through the noise. We can use technology to our advantage in the studio.

I have my students submit videos of their practice sessions via YouTube each month. This gives me an opportunity to comment directly on their practice habits and techniques. I have also had my students on occasion view each other's practice videos and offer comments both positive and constructive on practice habits and techniques. This allows students to learn from one another.

I have also had my students use time-tracking software on their smartphones, tablets or laptops to analyze their practice sessions. I am able to review their practice logs each week and discuss with them any trends or issues that I can see.

Of course, students now have access to many audio and video examples of great clarinet playing. They also have access to examples of poor playing. I feel that it is important for the teacher to direct students towards which examples demonstrate the type of qualities that they should be striving for.

CC: *In the past you broadcasted an interactive streaming recital program. Can you tell us more about this program and the inspiration behind it?*



Wesley Ferreira

WF: The interactive streaming recital occurred in the early days of web streaming before Facebook Live or Periscope made this common. I encouraged the public to select my recital repertoire by voting online. The works mainly consisted of the masterworks of our clarinet repertoire. I left it completely up to them up until the concert date. Additionally, I encouraged audience viewers present in the concert hall and those watching all over the world to communicate and connect via Facebook and Twitter using a common hashtag. I projected these moderated comments live onstage while performing. I titled the recital “Clarinet in the Digital Age.” I knew that I was taking a chance in some regards, but I was very interested (and still am) in how the current technology of our day can be used to bring people together; to appreciate music in new ways.

CC: *Your interest in new music has led to commissions of new works. What compositions have you been involved with, and how did you forge those connections?*

WF: My interest in new music comes from a desire to be a part of a living process. Performing contemporary music is about being an active participant in the evolution and sometimes revolution of classical or Western art music. I have been involved in the sole commissioning of and consortium projects for some really fantastic new works for the clarinet. I’m also interested in performing newer works that I feel deserve exposure or which have been lost in time. My first solo recording, *Madison Avenue*, was an example of all this. It included works such as James M. David’s *Auto ’66* clarinet concerto with wind band, *Without Further Ado* for two clarinets and piano by Alasdair MacLean, and Nikola Resanovic’s *Clarinet Sonata*. Other works that I’ve been involved in commissioning recently include *Clarimba* for clarinet and marimba by Jorge Montilla, *Calcipher* for E-flat clarinet and piano by Theresa Martin, *Quelques Fleurs* for Clarinet, Cello and Piano by Karim Al-Zand, and the *Clarinet Concerto* with wind band by David Maslanka.

One of the benefits of performing new music is that it gives composers or other new music performers a sense of confidence that you will be receptive to them if they approach you with an idea for a new composition or commissioning project. I find that composers are generally very enthusiastic when you contact them to begin a dialogue on a new project.

CC: *Do you have any new projects lined up?*

WF: The most immediate project that I’m working on is a new recording which advances my doctoral research project. I’ve commissioned prominent Portuguese composers to create works that feature the clarinet and which exhibit Portuguese folk elements.

CC: *You have a strong presence on the web within the clarinet community. What platforms or techniques do you apply to reach out to people?*

WF: I feel that social media is an extension of one’s everyday life. It’s a way to build, maintain and foster a sense of community across wide distances and with people you would normally not get to see in person. I consider postings on social media to be the telling of a story. Whether intentional or not, the collection of any person’s posts describes who they are, what they feel is important, their general attitudes about life and work, their sense of humor, etc. Much has been discussed and written on the negative aspects of social media, but I aim to use social media for the forces of good. I hope that my postings always reflect this. I use Facebook,

Twitter, Instagram and Snapchat. Each social media platform has a unique way of connecting with people and each has a different set of users.

* * * * *

As always, don’t forget to check out the electronic version of this column posted on The Clarinet [Online] at www.clarinet.org/tco, and send your ideas for future columns to clarinetcache@gmail.com. ❖

ABOUT THE WRITERS



Kellie Lignitz-Hahn is assistant professor of clarinet at Texas A&M University-Kingsville where she teaches applied lessons and directs the TAMUK Clarinet Choir.

She received both

her D.M.A. and M.M. degrees in clarinet performance from the University of North Texas and her BM from Washburn University. Her primary teachers include James Gillespie and Kirt Saville. Kellie is an active clinician and chamber musician, and frequently plays in the Laredo Philharmonic Orchestra, the Corpus Christi Symphony Orchestra and the Victoria Symphony Orchestra. She is also a Regional Artist for Vandoren.



Bret Pimentel is an associate professor of music at Delta State University (Mississippi), where he teaches clarinet, oboe, bassoon and saxophone and directs the Jazz Ensemble. He

is an active performer in a variety of musical settings. Bret is the author of Woodwind Basics: Core concepts for playing and teaching flute, oboe, clarinet, bassoon, and saxophone. He received D.M.A. and M.M. degrees in multiple woodwinds performance from the University of Georgia and Indiana University respectively, and a B.M. in saxophone performance from Brigham Young University. His clarinet teachers have included D. Ray McClellan, Guy Yehuda, Daron Bradford and Heather Rodriguez. Bret blogs at bretpimentel.com.



Read the full interview and see a performance by Ferreira at The Clarinet Online (www.clarinet.org).

The Clarinet Enthusiast

by S. Michael Plaut

“The Clarinet Enthusiast” features a rotating cast of contributors; if you are interested in sharing your perspective, contact rachelyoderica@gmail.com.

RETURNING TO THE CLARINET IN LATER LIFE

One of the most rewarding aspects of my retirement years has been playing the clarinet again and playing music with others. Like many, I had learned to play in elementary school, continued through high school and then stopped when I went off to college. I had always used borrowed school instruments, both clarinet and oboe, but had never taken private lessons.

My interest in music was life long, and some musical activities continued throughout my adulthood, whether attending concerts or forming jug and bottle bands in places where I worked. My niece gave me her Vito student clarinet when she went off to medical school. A year before my expected retirement, I had the instrument refurbished, bought a method book and started taking lessons with Cory Kasprzyk, a saxophone student at Peabody.

One of the early problems I had was not being able to easily reach the right hand E/B key. A physical therapist friend recommended doing hand stretches with a rubber band, and I did that for a few months, eventually eliminating that problem.

After Cory decided that it was time for me to work with a clarinet specialist, I approached Eddie Palanker, then bass clarinetist with the Baltimore Symphony, who was willing to work with me as long as I was serious. When I retired, and planned to move to our beach house in North Carolina, Eddie’s last bit of advice was “find a group to play with.” Knowing that we were eventually going to

move into Oak Hammock, a retirement community affiliated with the University of Florida in Gainesville, I contacted Mitch Estrin, clarinet professor at UF, who recommended a source in Wilmington, Delaware for purchase of a professional level clarinet. I now play a Buffet R-13 Greenline, and have since added Rovner ligature, Vandoren M-15 mouthpiece and Backun studio barrel and bell.

When my wife and I attended our first concert of the Wilmington Symphony Orchestra in North Carolina in the fall of 2008, I was chatting with the usher before the doors opened and mentioned that I was looking for a group to play with. She asked me where I was sitting. At intermission, a woman came over and said she was the oboist with the New Horizons Band at the University of North Carolina Wilmington.

I soon learned that New Horizons was an international support network for adult musicians that had been started in 1991 by an Eastman music education professor named Roy Ernst, which was active in a number of countries. Ernst had two basic rules – no competition, no intimidation. These groups had provided welcoming places to grow musically at any stage of adult life and to meet others in similar situations.^{1,2,3} Our conductors in Wilmington were Chris Ackerman and later John LaCognata, successive band directors at UNCW. Jazzmone Sutton, the student mentor for the clarinet section, was very helpful and supportive. I also joined a small chamber group that rehearsed at UNCW, and took lessons with WSO bass clarinetist Pam Merritt.

Soon after arriving in Gainesville in 2013, I joined the Gainesville Community Band, conducted by Gerald Poe and now by R. Gary Langford, retired director of bands at UF. Our retirement community did not have an instrumental group, so I put the word out about my interest in forming such a group. After four years, the Oak Hammock Chamber Players now numbers 20 musicians, and we have been fortunate to have had Gary Langford conducting us almost since the beginning. We are also members of New Horizons. Even though Gary does not work with us during the summer, the enthusiasm is high enough that most of us continue to meet each week and play through most of the summer. When I asked one of our flutists if she planned to be with us this past summer, she wrote, “I am happy I found your group. It has been a blessing in my life.”

Mitch Estrin has continued to be helpful in referring me to excellent local teachers, first two FSU clarinet grads, Danielle Levine Porter and then Amy McConn Freeman, both of whom had to discontinue due to other life priorities (like moving away and having babies). For the last two years, I have been working with UF master’s student Elizabeth Druessedow, who has now embarked on a doctoral program with Robert Spring and Joshua Gardner in Arizona. As of this writing, we are continuing to work together via Skype.

TAKE-HOME MESSAGES

There are a few things that are worth emphasizing based on my journey to get

back into music and to clarinet playing. Some of these would not be different for any musician. Others, however, may be more pertinent for older musicians or for me personally.

Mastering the Instrument

As with any developing instrumentalist, one must learn the characteristics of the instrument, practice fundamentals, and become familiar with such things as reeds, ligatures, and alternative fingerings. There is also the self-discipline of practicing and building confidence to perform. Retired people are likely to have the time to practice and though we do it only because we want to, it is still helpful to schedule times for practice as we may do for physical exercise or other things that we do on a regular basis.

Accepting limitations is important. I need to accept that I will never be able to play as fast as I might like to, and I often have to make pencil notes in my music to remind myself of accidentals or alternate fingerings.

Musical Expression

All of us work to master the notes, dynamics, intonation, phrasing, voicing and, ultimately, to play musically. Ernst observed that older musicians tend to exhibit an expression of feeling based on their life experience: "We chronologically gifted adults have some special strengths that we bring to performing music. We have a lifetime of music in our memories that influence our expressive choices. Our life experiences such as struggle, joy, birth and death, lead to very expressive music."⁴

Balance of Work and Enjoyment

As important as it is to master the fundamentals and to play challenging pieces, we ultimately play music for enjoyment, relaxation and even escape. Otherwise, why do it at all?

Role Models

I have always been grateful for teachers and conductors willing to work with older people. I have also found other resources valuable in my learning, including books, articles (many from *The Clarinet*), other clarinetists and online resources such as Michelle Anderson's Clarinet Mentors program. Each teacher and each experience,

has contributed to my learning in a different way.

More General Learning

Much of my learning has been of a more general nature. I try to learn more about theory, certain composers, conducting technique, various musical topics (e.g., film music) and music and aging.^{5,6,7} I also find that my playing leads me to listen to music with a different ear.⁸

Social Factors

One of the most valuable advantages of my playing has been the social aspects.⁹ Meeting and playing with others provides support, sharing of both difficulty and enjoyment, new friendships, and the opportunity to organize musical groups or events.

Personal Support

None of what I have done musically over the last decade would have worked so well if I had not had the support of my wife, Judy, whether it involved expenses for equipment, music and lessons, putting up with practice sessions, especially the early ones, working around rehearsal and concert schedules in our planning of trips and other events, attending concerts, and even helping me decide which of six new bells produced the best tone.

CLOSING THOUGHT

Musical activity has many benefits in later life, whether physical, psychological or social. For me, music making has been challenging, stimulating, rewarding, sometimes frustrating, but mostly fun and very fulfilling, both individually and socially. ❖

ENDNOTES

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ABOUT THE WRITER



Michael Plaut earned his Ph.D. in psychology from the University of Rochester in 1969 and spent most of his career on the faculty of the University of Maryland School of Medicine in Baltimore. Anticipating

retirement, he resumed playing clarinet in 2007 after a 48-year lapse. He now plays in a number of settings, including the Gainesville (FL) Community Band, which he now serves as president, and the Oak Hammock Chamber Players, which he founded in 2013. He played in his first clarinet choir at ClarinetFest® 2017.

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The Clarinet Choir

by Margaret Thornhill

CARLOS JAVIER FERNÁNDEZ COBO AND MADRID'S VICTORIA DE LOS ÁNGELES CLARINET ENSEMBLE

The Victoria de los Ángeles Clarinet Ensemble of Madrid, Spain, is a clarinet choir with an unusually active performance history and an ambitious schedule of pedagogic concerts and collaborative projects, including performances with live dance. In 2017, the group is celebrating its 10th anniversary. Founded in 2007 by its conductor and professor Carlos Javier Fernández Cobo, the group is in residence at Madrid's Conservatorio Profesional "Victoria de los Ángeles," the professional conservatory of music named for the famous Spanish operatic soprano. Members include current clarinet students and some older clarinet graduates of the conservatory, now working as music teachers or in various professions, as well as two of Fernández Cobo's former students from his prior teaching position at the University of Córdoba.

During its history, the group has performed throughout Spain, including



2017 Members of the Victoria de los Ángeles Clarinet Ensemble with conductor Carlos Javier Fernández Cobo (far right) and guest performers

events such as the second European Clarinet Congress (Madrid), Úbeda's International Music Festival (Jaén) and the fourth ADEC National Clarinet Congress, and at locations such as the Universidad Autónoma de Madrid, the Euskalduna Auditorium in Bilbao and the Monastery

of Uclés (Cuenca). The ensemble has also recently recorded for Spanish National Television (TVE), playing Bartók's *Romanian Dances*.

To celebrate their 10th anniversary, the group traveled outside of Spain for the first time, performing at the Basilica of San Giuseppe al Trionfale in Rome, Italy, in a program of Spanish and Italian music featuring works by Michelle Mangani and Vence Biscontin.

Fernández Cobo, who holds a Ph.D. in music from the Universidad Autónoma de Madrid, has performed with the Orchestra of Córdoba, the Ciudad de Madrid Orchestra, the Banda Sinfonica Municipal, the Pro-United Nations Orchestra and many other groups. He has taught and presented at courses and conferences in Mexico and Portugal and written articles and books about clarinet

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The Victoria de los Ángeles Clarinet Ensemble with dancers at the Monastery of Uclés, Spain, 2014

pedagogy and history, including his new book about Antonio Romero: *Enseñanza, técnica y desarrollo del clarinete en la Europa de Antonio Romero* (Universidad Rey Juan Carlos, 2015). In addition to his position at the Conservatorio Victoria de los Ángeles, he is also professor at the Universidad Autónoma de Madrid. In a recent email interview, I asked him about his work with the ensemble and his goals for the future.

MARGARET THORNHILL: *Ten years is a fine accomplishment for any group, even one based at a conservatory. Tell me about the history of your ensemble.*

CARLOS JAVIER FERNÁNDEZ COBO: I founded this group one year after I arrived at this conservatory in 2006. Our history has been based on four elements: conception of the ensemble as a string chamber orchestra, pedagogical concerts, live music and dance and the performance of concerts outside of Madrid through exchanges with other musical institutions or clarinet ensembles. We have organized several interchanges with other ensembles, music schools and conservatories, playing in auditoriums and monasteries all over Spain in locations such as Córdoba, Adamuz, Santa Ollalla, Úbeda and Uclés, with selected and distinct programs depending on the place and the event.

MT: *I was excited to learn about your concerts with dancers, especially flamenco. How did that come about? What music are you playing for the dancers?*

CFC: Our conservatory shares the building with the Carmen Amaya Dance Conservatory. Ten years ago, a small group of teachers designed a performance where music and dance were mixed, titled *Amalgama* (“mix, combination”), and the following year, a select group of pupils recorded

it for Spanish television. During the years, we have played choreographed compositions like John Williams’s *Schindler’s List*, Strauss’s *Tritsch-Tratsch*, Isaac Albéniz’s *Polka, Sevilla, Córdoba*, and *Tango*, Manuel de Falla’s *Danza del Fuego Fatuo* and Gustav Holst’s *St. Paul’s Suite (Ostinato)*, most of them

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arranged by myself to be played by a clarinet ensemble or clarinet quartet with dancers. The Albéniz *Tango* was also played at ClarinetFest® 2015 by the ADEC ensemble (where I play) with my beloved dance pupils from Carmen Amaya.

Three dance styles are taught in the Carmen Amaya Conservatory: classic, Spanish (flamenco is included in this style) and contemporary. One day, I listened to beautiful guitar music with a flamenco singer and saw a rehearsal of flamenco dance pupils. I asked Estefania Palacio Vera, the teacher in the conservatory and choreographer of the dance, who composed it. She explained to me that it was Carlos Pucherete, our flamenco guitar teacher. I told them that I wanted to compose a clarinet ensemble part and they encouraged me to do it! Several years ago, I played a composition titled *Poeta* for orchestra, guitar, *cantaor*, and percussion with narrator at Granada's International Flamenco Festival with the Córdoba Symphonic Orchestra, which inspired me to compose the clarinet ensemble part. It was very difficult because flamenco's language, harmony and rhythms are very specific. I had to study and prepare a lot in order to compose it emphasizing the flamenco style without my own prejudice. This year, we recorded the music using technologies such as a drone or GoPro® camera on the stage. We are editing it at this time. You can find these videos on my YouTube channel and several links on our blog, <http://grupodeclarinetesvictoriadelosangeles.blogspot.com>.

MT: *Some of your photos show collaborations with singers. What have you performed with voice?*

CFC: We have played my arrangements for clarinet ensemble and singers or vocal choirs of different original compositions. The most important of these past 10 years is Gabriel Fauré's *Requiem*, Op. 48, sometimes complete – on other occasions, the “Pie Jesu” part.

MT: *Tell me more about your pedagogical concerts.*

CFC: In our pedagogical aspect, we have played for more than 5,000 people over the years, promoting music-making among students. In addition, we played in several museums under the program “New Music, New Public” organized by the Madrid education government. These performances have been offered to people with cerebral palsy, autism, Asperger's syndrome ... they are our favorite and very grateful public.

Pedagogical concerts, lovingly named “Clarigama” (Clarinet-Amalgama), are very important for us. On one hand, we promote our conservatory and music-making. On the other hand, through the money earned at these concerts, we are able to organize trips to offer our concerts, buy musical scores and pay for other activities for the ensemble. We combine music, dance and images/pictures. The conservatory has an auditorium with 300 seats and technical equipment which allows us to prepare performances as shows that are very attractive to the public.

I coordinate the concerts with music teachers depending on the student level or age. All of them are the result of several years of collaboration with schools and teachers. Two years ago, we were able to offer a pedagogical concert in the Universidad Autónoma de Madrid's Education Faculty. We received a lot of congratulations for it.

MT: *Some of your published arrangements or compositions for clarinet quartet are listed on your personal website. Have you arranged for larger ensembles as well?*

CFC: I have published some arrangements for small clarinet ensembles or clarinet quartet, and I have more than 30 expecting to be published. It is difficult to get a publishing house interested in doing it. I have not arranged for bigger ones because most mid-level ensembles in Spain play in B-flat and bass instrumentation. This year, we started to play with E-flat, B-flat, basset horn and bass clarinet, and I am thinking about adapting some and making new ones for large ensemble.

MT: *What are your goals for the future with this group?*

CFC: One project next season (2017-

18) will be to organize a concert with Spanish contemporary composers who have composed for clarinet ensembles, inviting them to assist at the rehearsals and work with us, offering a concert with their compositions in our auditorium and recording it in audio and video. There are some works that I will arrange for the ensemble, too. Some composers who have confirmed their compositions are Vicent Alamá, David Bellas, Arturo Medina, Paulino Martí, Alejandro Moreno, Enrique Muñoz and José Susi. In addition, I asked for two more works from Maria José Berenguer and Rebeca Valverde. It will be very special for us and it will be a challenge! I invite composers to compose for us or to send us their compositions!

MT: *Is there anything else you would like to share about your work?*

CFC: I always have tried to learn and remember the most important phrases or concepts of my teachers: love for the clarinet (Vicente Lloréns, my first teacher), dark sound (Jean Louis Sajot), “music always has to sound fresh” (Rafael Herrero), “the clarinet has to sound like a singer” (Manuel Rodríguez), orchestral sonority and embouchure (Ramón Barona), thoroughness of execution (Justo Sanz), clarity of passages due to a good technique (Silvie Hue), phrasing (Florián Popa), “the sound is in your brain” (Hedwig Swimberghe), “nothing has to be repeated twice the same way” (Carlos Riera), clarity of concepts when they have been explained (Javier Balaguer), naturalness and spontaneity (Walter Boeykens). Thanks to all. ❖

ABOUT THE WRITER



Margaret Thornhill, D.M.A., is a performer and private teacher in Los Angeles who conducts the Los Angeles Clarinet Choir and is founder/director of the Claremont Clarinet Festival. Send

her clarinet choir news or comments at her website: www.margareththornhill.com

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THE GENESIS OF *Gustav Jenner's* CLARINET SONATA

by Elizabeth Aleksander

Gustav Jenner is not famous but holds the distinction of being the only composition student of Johannes Brahms, a very demanding teacher. Jenner's output consists of choral works, Lieder, piano compositions and chamber music, including the *Sonata in G Major*, Op. 5 for A clarinet and piano and the *Trio in E-flat Major* for B-flat clarinet, horn and piano.

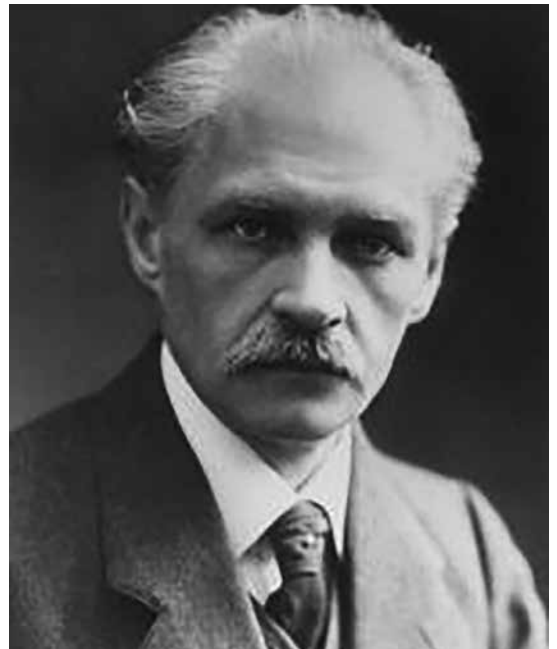
Like Jenner himself, his *Sonata* is not well-known, even though scholars have commented on its similarities with Brahms's *Sonatas*, Op. 120. For example, Bernhard Röthlisberger asserts that, "Brahms clearly casts his shadow on all four movements of [Jenner's *Sonata*] ... [He] is ubiquitous in the structure, in the melodic contours, in the swaying rhythm, in the mastery of traditional counterpoint as well as in the use of subtle harmonies."¹ While the style of Jenner's *Sonata* was unquestionably influenced by Brahms's *Sonatas*, he never would have written it in the first place, were it not for Brahms, his *Sonatas* and Mühlfeld.

FORMATIVE YEARS (1865-1888)

Cornelius Uwe Gustav Jenner, born December 3, 1865, in Keitum, Germany, was the third and final child of Anna and Andreas Ludwig Otto Jenner. He was not born into a musical family: his mother's ancestors were seamen and merchants, and his father was a doctor who descended from a line of Scottish physicians. Jenner's family expected him to become a doctor as well, although they soon realized that he was more interested in music than medicine.

Jenner's early musical training was sporadic, in part because the family moved several times during his childhood. More significantly, his father discouraged Jenner's musical interests so that he would devote more time to medicine. In spite of these factors, Jenner took sporadic piano lessons and began composing on his own, though he later destroyed these early works.

In 1884, Jenner's father committed suicide; while this event undoubtedly took an emotional toll on Jenner, it allowed him to pursue his musical ambitions. He started taking piano lessons for the first time in 10 years, and he also studied organ.



Gustav Jenner

Two years later, at the age of 20, he finally began receiving formal training in composition.

As this time, Jenner went to school with the sons of Klaus Groth, who had many friends in the musical world, including Robert and Clara Schumann, Joseph Joachim, Julius Stockhausen and Johannes Brahms. On the recommendation of Groth, Brahms agreed to meet Jenner in Vienna in December 1887. At that time, Jenner presented Brahms with several vocal and chamber works. After "some preliminary remarks to the effect that he had received a generally positive impression,"² Brahms proceeded to deliver harsh criticisms of the works. In spite of this, Jenner recalls that he was never unkind:

Everything seemed softened by a good will that won my confidence: he showed me without leniency or any possibility of objection that I didn't know how to do anything ... Before my eyes a new world was dawning. I

saw the correct road to the land of true art clear and palpable in front of me, even if that realm itself was still lost in fog.³

Upon his return from Leipzig, Jenner wrote to Brahms on January 13, 1888, requesting composition lessons, and Brahms recommended that he move to Vienna.

VIENNA YEARS (1888-1895)

Jenner arrived in Vienna on February 13, 1888, and went straight from the train station to Brahms's home. The two men toured Vienna, including lunch at the Red Hedgehog and an introduction to Eusebius Mandyczewski. Brahms continued to help Jenner in the matters of day-to-day life throughout his years in Vienna.

However, Jenner's lessons with both Mandyczewski and Brahms quickly proved frustrating; he did not progress quickly in his counterpoint studies with Mandyczewski, and Brahms's criticisms were even more harsh than they had been in Leipzig. As Jenner stated:

Not until a whole year later did Brahms remark on some occasion: "You will never hear a word of praise from me; if you can't stand that, then whatever is inside you only deserves to go to waste." This sentence was my salvation.⁴

In spite of his severe demeanor in lessons, Brahms showed that he cared about Jenner's career by helping establish him in the Viennese music circle. Jenner came to serve as the editor-in-chief of the Vienna *Tonkünstlerverein*, the conductor of two women's choirs, a piano teacher and the director of the Society of Catholic Music Church in Baden. In addition, he was active as a composer, and his music was performed in public and at gatherings of Brahms's circle of friends, which included prominent Viennese musicians. Finally, Brahms helped Jenner attain the position of Music Director at the University of Marburg.

MARBURG YEARS (1895-1920)

In spite of his achievements in Vienna, Jenner aspired to a permanent post. He realized this goal in 1895 when Brahms and Groth helped him secure the position of Music Director at the University of Marburg. Shortly thereafter, he expressed

his relief in a letter to Groth: "Above all, I can now not be thankful enough to have received at all regular employment and a field in which I can engage myself practically."⁵

Jenner's duties at the University included conducting music at academic ceremonies, teaching musicology, and conducting for the Academic Concert Society, which included chamber, choral and symphonic performances. The

University of Marburg honored him with the title of professor on April 26, 1900, and presented him with an honorary doctorate on November 13, 1904.

While in Marburg, Jenner also maintained a rewarding career outside the University. His high expectations for the ensembles he conducted, including those not affiliated with the University, helped establish Marburg as an important musical city. He was active as a pianist, conductor

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G. Jenner, Op. 5.

Allegro moderato e grazioso.

Excerpt from the first movement of Jenner's *Sonata*

and composer, especially of chamber music. Jenner's scholarly ambitions also flourished while in Marburg; he wrote articles on Bach, Beethoven, Brahms and Handel. Prominently featured in his literary output of this period is his work *Johannes Brahms als Mensch, Lehrer, und Künstler: Studien und Erlebnisse*, an account of his studies with Brahms. Gustav Jenner died on August 29, 1920, in Marburg.

GENESIS OF THE SONATA (1890S)

Like Brahms, Jenner wrote for Richard Mühlfeld, whom he most likely met when visiting Meiningen with Brahms in March 1891. Mühlfeld performed a program of works by Mozart, Weber and Spohr; he also discussed repertoire and characteristics of the clarinet, including differences between the A and B-flat clarinets. While this encounter famously inspired Brahms to compose his clarinet works, it also laid the groundwork for Jenner's *Sonata in G Major*, Op. 5. In the years following Brahms's and Jenner's trip to Meiningen, Mühlfeld visited Vienna several times. Because of Jenner's relationship with Brahms, he likely spent time with Mühlfeld and heard him play on these visits.

In addition to his interactions with Mühlfeld, Jenner was familiar with Brahms's *Sonatas*, Op. 120. He attended the premiere of the works, by Mühlfeld

and Brahms, in Vienna on January 7, 1895. In addition, on January 21, 1897, he performed Brahms's *Sonata No. 2* with Mühlfeld on a recital for the University of Marburg's Academic Concert Society.

These performances of Brahms's *Sonatas* and interactions with Mühlfeld inspired Jenner to write a clarinet sonata for him. The precise date the *Sonata's* completion is unknown, though it can be narrowed down to a period of just over one year in 1898-1899. Mühlfeld and Marie Baumayer premiered it on February 16, 1899, at a concert to benefit the Brahms Memorial Fund. After the premiere, Mühlfeld performed the work several more times, including the English premiere on January 13, 1900, with Fanny Davies on piano and a performance with Jenner in Meiningen on January 22, 1901.

Jenner submitted his *Sonata* to Breitkopf and Härtel for publication on July 13, 1899, and they published the work that same month, including an arrangement – by Jenner – for violin and piano. His only other clarinet work, the *Trio in E-flat Major* for clarinet, horn and piano, was not published during his lifetime.

JENNER'S SONATA

Jenner's *Sonata* was influenced by Brahms, both historically and stylistically, so it is only natural to use the more famous Brahms *Sonatas* as a means to understand

Jenner's *Sonata*. The first movement features a number of parallels with the first movements of both Brahms *Sonatas*. As expected, these movements are all in sonata form; like Brahms, Jenner uses traditional tonic-dominant key relationships in the exposition and recapitulation. Jenner also utilizes developing variation in this movement, and the first theme is similar to that of Brahms's *Sonata in E-flat Major*.

As Jenner's *Sonata* progresses, its harmonic, melodic and formal language become more distinct. The second movement is similar to that of Brahms's *Sonata in F Minor* in that both present a similar approach to ternary form and exhibit a chromatic-third relationship with the overall tonic. However, the melodies in Jenner's second movement (and the remainder of the *Sonata*) do not exhibit the direct influence found in the first movement. Like the third movement of Brahms's *Sonata in F Minor*, Jenner's third movement is a dance in composite ternary form. While the first section's structure and textures are similar to Brahms's, Jenner deviates from that model in his Trio. In the fourth movement, Jenner departs most noticeably from his teacher's influence; this rondo is very different from the rondo that concludes Brahms's *Sonata in F Minor*. Jenner emphasizes the transitions by prolonging them and introducing new themes; also, its refrain is march-like, a character that Brahms does not feature in either of his *Sonatas*.

Although Jenner's *Sonata* is similar to Brahms's *Sonatas*, it is clearly not an imitation of these works. It is a noteworthy work that deserves further study and increased performance, based not only on its historical significance, but also on its own merit. Jenner's "distinctive, highly sensitive voice as a composer"⁶ renders the *Sonata* indispensable to both clarinetists and historians. Furthermore, his output serves as an important historical resource. According to Jenner scholar Horst Heussner:

Jenner's works number among the interesting documents of more recent music history not merely for the simple reason that they are representative of the music between Brahms and Schönberg but because, as perhaps the last expression of middle-class music culture on

Allegro energico.

Full score excerpt from the fourth movement of Jenner's *Sonata*

the eve of catastrophe, musical inspiration and a thoroughly personal style are proper to them.⁷

FURTHER READING

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ENDNOTES

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- 4 *Ibid.*, 193.
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- 6 Horst Heussner, Preface to Gustav Jenner's *Sonata in G-Dur für Klavier und Klarinette in A* (Mainz: Schott, 1987).
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ABOUT THE WRITER



Dr. Liz Aleksander is associate professor of music at the University of Tennessee at Martin, where she teaches clarinet and music theory. She is bass clarinetist with the Paducah

Symphony Orchestra, clarinetist for the LCD Woodwind Trio and founder of the UTM Community Music Academy.

Tao Chunxiao - An Interview with a Chinese Clarinet Legend

by Shuang Zhu



Chinese clarinetist
Tao Chunxiao

Photo Credit: Buffet Crampon China

This special year, before Tao Chunxiao celebrated her 80th birthday, I sent her a personal interview request as a former student for my DMA research project titled, *The Role of the Clarinet in China*. I am very grateful that she kindly accepted my invitation. It is my hope that through my interview with Chunxiao, more and more clarinet lovers and professionals around the world will gain a better understanding of the history of clarinet arts development in China and its promising future. Additionally, I hope that more people will get to know Chunxiao, a legend who has played such an important role in China's clarinet arts development. The motivation for this article is to show that the historical development of the clarinet including its repertoire, pedagogy and performers were related closely to the rise and fall of modern China, and Chunxiao has been a significant part of that progress.

ABOUT TAO CHUNXIAO

Tao Chunxiao was born in Chongqing, China, in 1937, and is not only regarded as one of the most influential clarinet players in China, but also a witness to most of the clarinet's development in China. She is a professor at the Central Conservatory of Music (Beijing, China) and has served in various roles in the past, including: Director of the Orchestral Instruments Department at Central Conservatory of Music, President of the Chinese Clarinet Association, Member of the Committee on Arts Education at Ministry of Education of China, and Director of the Education and Technology Department at Ministry of Culture of China. In addition, Chunxiao has been invited to many significant international clarinet festivals and competitions, including the Munich and the Geneva International Competitions as a member of the adjudication panel. Many of her former students, such as Fan Lei and Yuan Yuan, have played pivotal roles in helping the clarinet gain its prominence in modern China.

Shuang Zhu: *Can you talk about the Chinese government's attitude towards Western music, the clarinet in particular, after People's Republic of China was established in 1949 (but before the Cultural Revolution was launched in 1966)?*

Tao Chunxiao: During those years, speaking overall, the Chinese government was being very respectful and supportive towards Western music. After 1949, the Communist Party of China recruited a large group of talented youth to form military bands. This is a tradition that the Communist Party adopted from the Kuomintang (also known as the Chinese Nationalist Party). At the same time, China started to have its own symphonies, even though the number and size of symphonies were not comparable to that of the military bands at that time.

SZ: *What was the Cultural Revolution's main impact on China's general education, and more specifically, China's Western music education (including clarinet development)?*

TC: During that period, China's education system as a whole was almost ruined, and there was no room for Western music to survive. The major conservatories of music were shut down, and when the Revolution reached its climax, people were prohibited from speaking favorably of Western music. Near the end of the Cultural Revolution, the major conservatories of music gradually started to reopen, but Western instruments were only allowed to perform Chinese music that portrayed a strong political message. Music by Mozart, Debussy and other famous Western composers and musicians was not allowed to be played in those years.

SZ: *In 1978, China started its "Reform and Opening-up" policy. Can you please talk in detail about how this policy has influenced the development of clarinet education in China?*

TC: After this policy came into force, not only the clarinet industry, but the entire music industry had promising development. The fact that the

The achievement that we have today in clarinet development is inseparable from the hard work put in by each and every one of the clarinet educators, and I am simply one of them.

Chinese government began to promote "aesthetic education" allowed music education to start blooming. To give a rough estimate, in Beijing alone, there are hundreds of secondary-school and primary-school orchestras and wind bands today. Moreover, ever since the "Reform and Opening-Up," the Chinese government has put great emphasis on cross-national cultural exchange. Well-known foreign clarinetists have been invited to China to perform and teach. This has, without a doubt, stimulated the fast growth of the clarinet industry, as well.

SZ: *Has the military band of the Chinese People's Liberation Army contributed to the development of clarinet in China? If yes, how?*

TC: The military band has played a pivotal role in publicizing and promoting the education of wind music. In fact, Beijing's primary school/secondary school orchestras and wind bands (something that I mentioned earlier) have all received different kinds of support from the military band. In addition, the military band has been an important talent pool for the main music institutions in China, sending numerous high-potential students (including clarinet players) to top conservatories of music each year. These students further improve their performance skills as well as theory knowledge in music institutions, and the training they receive from both the army and the school become cutting edge, allowing them to shine in many national clarinet competitions.

SZ: *In your opinion, which events (e.g. festivals, competitions, or other special occasions) have positively influenced the development of clarinet industry in China?*

TC: First, considering the competitions, the series of National Clarinet Competitions initiated by the Ministry of Culture of China have been very influential. Many winners from these competitions have become backbones of the clarinet industry in China. As for the conferences, back in 1990, the Ministry of Culture of China designated the Wuhan Conservatory of Music to hold a Chinese Clarinet Music Conference. This conference was an important driver behind the development in Chinese clarinet music. Last but not least, looking at the music festivals, the most significant one has to be the Beijing International Clarinet Festival held in 1998. It was the very first Chinese clarinet festival, and many well-known world-class clarinetists attended it, including Robert Spring. These famous clarinetists' stunning performances inspired music lovers in China, igniting their passion for clarinet music.

SZ: *In your opinion, what are some of the representative clarinet pieces from China? Why do you think they are important?*

TC: The first one that came to my mind was *Theme and Variations* (1952) composed by Zhang Wu, a former clarinet professor at the Central Conservatory of Music. This work by Wu was the first clarinet piece independently composed by a Chinese composer. It was also the first time that Chinese music elements were

incorporated and used in clarinet pieces. Next, *The Song of Grazing Horses* (1984) by Chinese composer Wang Yan is also a classic piece in China's clarinet music history. This piece was specially written for me at that time. Yan made use of a composition skill that is called musical imaging. It was one of the mandatory pieces of the repertoire at the First National Clarinet Competition.

Finally, I have to mention *The Sound of Pamir* (1981) by composer Hu Bijing. This is the first clarinet concerto in China's history. Its musicality, technical difficulty and influence since its publishing has made it one of the most successful Chinese clarinet pieces so far.

SZ: *Please talk about the current conditions of clarinet education in China. Please feel free to approach it from any aspect, for example, students' technical skills compared with those from other countries, the qualifications of Chinese clarinet instructors, the academic exchange activities with western countries, etc.*

TC: Right now, Chinese clarinet instructors consist of two main categories of professionals: those who were educated and trained domestically and those who studied abroad and gained experience overseas. Overall, the current batch of Chinese clarinet instructors are relatively high-standard. Having said that, there are many areas of clarinet education that can be potentially improved. For example, one prominent phenomenon in today's China is that both instructors and students tend to overly emphasize the mastery of technical skills. Unfortunately, this often results in lack of focus on performance style and failure to interpret the real essence and spirit of music itself. This may be part of the reason why young Chinese clarinetists have failed to win major international clarinet competitions. It will be crucial for both clarinet instructors and students to improve their ability to accurately interpret and convey the spirit and beauty of each unique musical piece apart from acquiring and mastering fancy technical skills.

SZ: *In your opinion, what does the future of China's clarinet industry look like? What are some of the potential directions that it might or should follow?*

TC: The most important task is to compose more and more world-class Chinese clarinet pieces, and accumulate such works, so that China can form its own "School of Thought" or "System of Practice" with respect to the clarinet arts. Only with distinct Chinese characteristics and a system of practice can we improve the status and international reputation of China's clarinet arts in general. However, this is no doubt a tough and enduring process that requires the devotion and commitments of generations of clarinet professionals.

PERSONAL QUESTIONS AND ANSWERS

SZ: *Why did you choose to learn clarinet, and not other instruments such as piano or violin?*

TC: It was in fact quite coincidental how I stepped into this profession. When I was young, the Chinese People's Liberation Army had just attained the goal of liberating the nation and the people. As a result, I admired the Liberation Army very much and wished to become part of it when I grew up. Soon after P.R. China was established, I heard that the Military Band of the Chinese People's Liberation Army was conscripting, and I applied for it without hesitation. The military officer who was in charge of conscription back then found that I had big hands and long fingers, suitable for playing wind instruments, and thus assigned me to the clarinet section of the Military Band. That was basically how I started to learn clarinet. Before that, I knew very little about this instrument, to be very frank with you.

SZ: *Why did you decide to study abroad? What is the most important thing that you learned during your years in Prague? How did the knowledge you obtained abroad influence your personal clarinet pedagogy later on in China?*

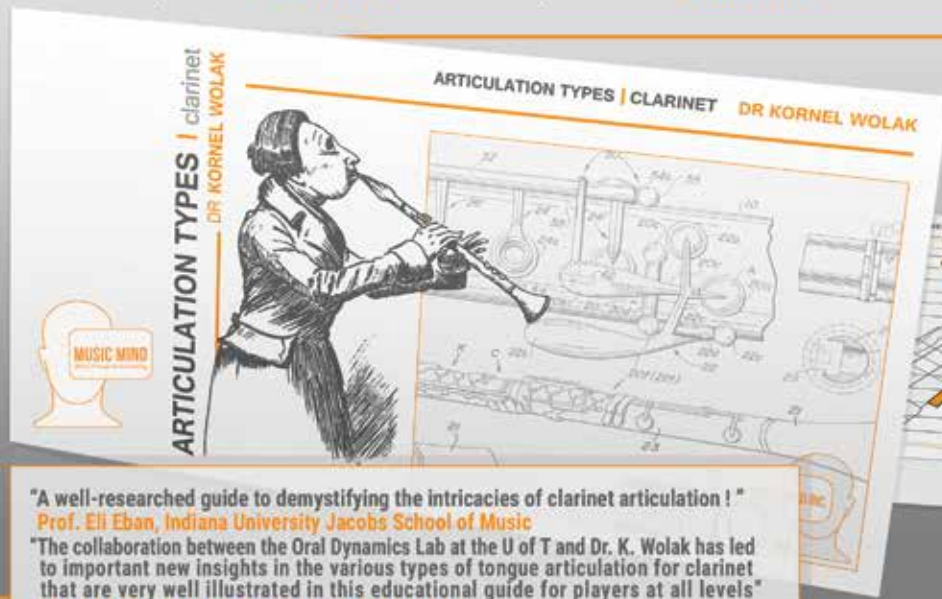
TC: After 1949, China started to establish diplomatic ties with the Soviet Union and Eastern European countries and signed bilateral corporation agreements with these countries. Some of these agreements apply to the music world, and that is why the Ministry of Culture of China started to select and appoint representatives to study abroad in Eastern European countries. I was lucky to be nominated by my institution, the Sichuan Conservatory of Music, to participate in the national selection process and earned the great opportunity to study clarinet in the Czech Republic.

During my years in Prague, my clarinet professor, Vladimír Riha, put great emphasis on building up students' solid foundations through thorough practice of basic skills and essential techniques. I spent lots of time practicing to gain familiarity with different patterns of scales and a large number of etudes. The solid foundation that I built from this training was the most valuable asset that I earned from my overseas studies experiences, and I've been emphasizing foundation building in my own teaching for decades, as well.

SZ: *Can you please briefly talk about your own teaching philosophy?*

TC: First, I ask my students to stay relaxed during their performance, but "staying relaxed" is not the same as "being in low spirits." Second, I ask my students to keep the laryngeal cavity wide open while playing because if not, it will be difficult to play once reaching the upper register. Moreover, I came up with my "Three Straight Lines" concept as part of my teaching philosophy. To be more specific, the first line refers to the fact that the lower jaw needs to be held tight so that it looks like a straight line and forms a 90-degree angle with the floor. The second line refers to the breath. It should be smooth and stable, resembling a straight line, so that we will have beautiful and focused sound coming out of the clarinet. The third line refers to the finger motion. Fingers must always remain close to the clarinet and resemble a straight line as well.

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SZ: *The American clarinetist Robert Spring once said that “Madam Tao is probably the reason why clarinet flourishes in China.” What do you think of his statement?*

TC: First of all, I want to thank Spring for his kind words, even though I think he has given me too much credit. The achievement that we have today in clarinet development is inseparable from the hard work put in by each and every one of the clarinet educators, and I am simply one of them. I am just one of the many clarinet educators from my generation. Many of my colleagues and friends from the old days have made significant contributions to clarinet education around China, as well, for example: Wang Duanwei and Gu Peng, who used to teach in Shanghai; Bai Wenshun, who mainly stayed and worked in Northeastern China; Wang Yu, who taught in Xi’an, and Xing Xuezhi, who worked in Sichuan Province.

Compared with my peers, I enjoyed the geographical location advantage of being in the capital of the country. The fact that I became a government official at the Ministry of Culture also gave me the authority and convenience in supporting some of the major clarinet events such as the national competitions, conferences and festivals.

SZ: *Who were your clarinet teachers? Are you willing to briefly share your experiences with them?*

TC: My first clarinet professor was a clarinet player from the Chinese Nationalist Party Military Band. I cannot really remember his name because he taught me for only a week. In 1953, I started to study under Mu Zhiqing at the Southwest Music College (which was the origin of today’s Sichuan Conservatory of Music). He was my first real clarinet teacher, and in fact, he was the first Chinese clarinetist in history. Under his guidance, I got to learn more fundamentals of clarinet performance, and I had many important changes including switching from playing with double-lip embouchure to single-lip

embouchure. At the same time, I started to get familiar with clarinet pieces by foreign composers such as Weber’s clarinet concertos and Brahms’ clarinet sonatas.

When I studied in Prague, my instructor was Vladimir Riha, a famous clarinetist from the Czech Republic. He taught me for five years. I remember that I cried several times in his class, because he was a very strict teacher and had very high expectations of his students. I learned a great deal from him, especially in music interpretation and performance experiences. I am very grateful for the guidance and support that I received from these two teachers.

SZ: *Besides being a well-known clarinet professor, you were also a successful politician. Would you mind talking a little bit about your political life? How do you define and balance these two different roles in your life? Is there any link between them?*

TC: I was in charge of performing arts management in general when I worked for the Ministry of Culture. My job required me to be acquainted with not only music, but also fine arts, drama, dance, etc. These different disciplines of arts are interconnected, as are performing arts education and management. I often applied what I learned from my management job to my teaching, and conversely, I was able to use my teaching experiences to support my management role. For example, because I knew what kind of challenges teachers were facing on the frontline, when I served my role as a government official, I made sure that I came up with backend support policies that could most effectively address these challenges.

I believe that bosses should maintain a healthy relationship with their direct reports, and people working on the same team should respect each other, trust each other and learn from each other. This is the foundation for a conducive working environment. Only with this, can leaders then manage their team effectively.

SZ: *Looking back at your career and all your contributions to China’s clarinet development, what were you most proud of? Do you have any regrets?*

TC: I’m very proud to see my students growing into clarinet professionals, and I’m proud to see how China’s clarinet education has flourished over the years. However, I am a little concerned about the fact that our country has very few world-class clarinet pieces of our own. I wish I could have done something earlier in my career to cultivate a batch of composers.

Besides that, I find that many of our young clarinet educators tend to run after big gains and quick accomplishments and have no patience for teaching and academic research. This is very worrisome. Good education requires a teacher’s true devotion. Teachers should nurture their students in the same way as parents nurture their kids. ❖

ACKNOWLEDGEMENTS

I would like express gratitude to my amazing clarinet teachers, Robert Spring, Joshua Gardner and my friend He Linlang who provided me with good guidance for the interview transcript (translated).

ABOUT THE WRITER



Shuang Zhu was born in Changsha City in the Hunan province of China. He graduated from Arizona State University with a Doctor of Musical Arts degree in May 2017. Zhu earned his

Doctorate and Bachelor of Music degrees at ASU and attended the Hogeschool Gent in Belgium, graduating with a Master of Music degree in 2014. His clarinet teachers include Wu Chongnai, Zhang Peng, Jin Guangri, Tao Chunxiao, Joshua Gardner, Robert Spring and Eddy Vanoosthuysse. He was recently hired as associate professor of clarinet at Hainan University, through the “high-level overseas talents” program sponsored by the Chinese government.

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Achieving Different Tone Colors Through Variations in Air Speed

by Dennis Nygren

One of the greatest compliments a clarinetist can receive is that he or she is a *colorist*, implying that the performer has the ability to play with a variety of tonal colors – all within the domains of excellent tone production. A *colorist* is capable of creating subtly different colors in performance based on the musical context. For example, the Mozart *Concerto*, a Brahms sonata, the Debussy *Rhapsodie*, and the Nielsen *Concerto* would all require a different color palate. I believe that too often clarinetists perform with the *same* tone – beautiful as it might be – no matter what variety in color the music might demand, which can lead not only to sameness, but also dullness.¹

But how does one obtain these subtle variations in tone color or timbre? Timbre is defined as “the quality given to a sound by its overtones.”² We all know that by engaging different equipment – clarinets, mouthpieces, barrels, bells, reeds, ligatures, etc., we can produce differences in the overtones or partial vibrations which determine timbre or tone color. But given that one has clarinets and accessories with which he or she is comfortable, this question still remains. I believe the answer to achieving varieties of tone color in performance lies in producing variations in air speed, which will in turn produce variations in air temperature.

The speed of the air stream is determined not only by how hard or soft one blows, but also by the shape of the tongue within the oral cavity. There are many ways to voice the sound through tongue position, and not all teachers are in agreement on this subject. For example, Robert Marcellus taught his students to think of a French *eu* or a German umlaut *oe* or *ö*, like combining an *ee* at the back of the mouth with an *oo* at the aperture. The thought here is that a high tongue position at the back of the mouth increases air speed, while at the same time, open jaws (keeping the molars apart) increases the depth of the tone. Other tongue positions include *aw* as in *law* (Stanley Hasty), long *a* as in *hay* (Russell Dagon),³ *eh* as in *pet* (Donald Montanaro), *ah* as in *hot* and *oh* as in *doe* (Jack Brymer), *oo* as

in *boot* (William Stubbins), *uh* as in *soot* (Jerry Kirkbride), and so on. This great variety in tongue positions may be explained, in part, by the variety of music being performed. A jazz performer desiring a good sound for close miking and the flexibility to bend notes, would choose different positions from those of an orchestral player seeking solidity, projection and the need for a big sound in a concert hall. Other variables that should be considered include differing acoustics within concert halls, mouthpiece facing, reed strength, oral cavity makeup and finally, the all-important concept of sound desired by each individual performer.

As an eighth grader, I recall Jack Snively, my first clarinet teacher, suggesting that I “blow a cool stream of air through the clarinet.”⁴ This was great advice to a young clarinetist, and something I continue to do and teach. This cool airstream plays a role in creating the large, projecting sound that all clarinetists must know how to produce. Many of us have been told to blow like “blowing out a candle,” (Daniel Bonade).⁵ Or to truly achieve a focused tone, you should “blow like blowing through a straw.” Keith Stein discussed the forward motion of the breath,⁶ while Larry Guy refers to a pinpointed stream.⁷

With regards to generating a *big* clarinet tone, Stanley Hasty told me that the louder one plays, the firmer the embouchure must be.⁸ Imagine performing the third movement of Borodin’s *Polovtsian Dances* (see Example 1), alla Robert Marcellus (If you aren’t familiar with the playing of Marcellus, please seek out a recording of him performing the Borodin). Although marked *mf*, this passage demands an absolutely barbaric manner, as it should be (like an invasion by Genghis Khan!), and calls for an extremely strong muscular wheel (see Diagram 1) to avoid spreading. In addition to the very firm embouchure, the powerful, concentrated airstream should be as far forward as possible, blown directly into the upper heart of the reed. In contrast, a soft *chalmereau* passage requires much less embouchure firmness and air power – but with every bit of *support* – to produce a well-centered tone.



Example 1: *Polovtsian Dances from Prince Igor* – Alexander Borodin, *Allegro vivo*
 (Borodin *Polovetsian Dances*, *Allegro viva*, measures 1-10 – Used with kind permission of European American Distributors Company, U.S. and Canadian agent for Eulenburg Edition)

- 1 zygomatic major
- 2 zygomatic minor
- 3 levator muscle of the angle of the mouth
- 4 levator muscle of the upper lip
- 5 lip and ala of nose
- 6 depressor septi
- 7 orbicular muscle of mouth
- 8 buccinator muscle
- 9 chin muscle (mentalis)
- 10 depressor muscle of the lower lip
- 11 depressor muscle of the angle of the mouth
- 12 risorius muscle
- 13 masseter muscle
- 14 platyus

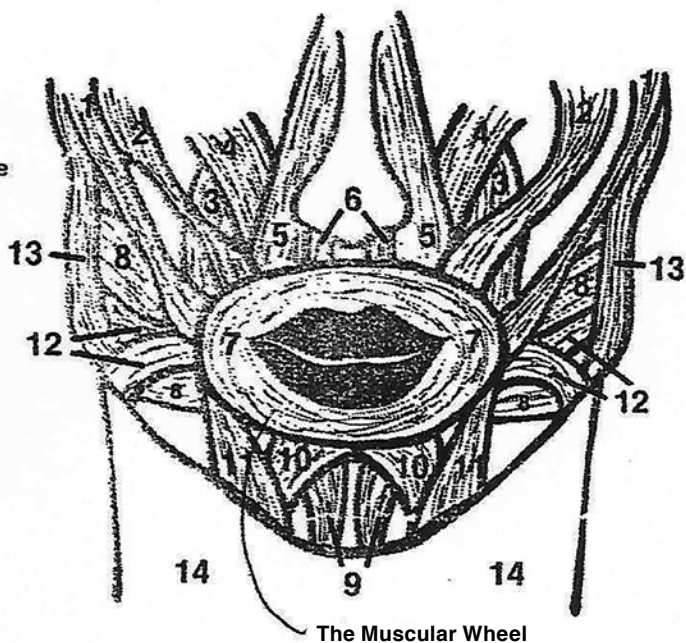


Diagram 1: The Muscular Wheel



Example 2: *Première Rhapsodie* – Claude Debussy, mm. 39-45
 (Permission for Reprint Granted by Durand et Cie Theodore Presser Company Sole Representative U.S.A.)

And yet, many years past my formative ones, I realized that I wasn't always "blowing a cool airstream." To *blend*, or to produce an ethereal upper register, you must use a less intense, warmer airstream. For example, when performing the bottom of page one (see Example 2) of the aforementioned *Première Rhapsodie*, the third movement of *The Pines of Rome* (see Example 3) or much of the slow movement solo in the Rachmaninoff *Second Symphony* (see Example 4), a warmer air stream is necessary.

Concerning the matter of air temperature, we utilize both cool and warm airstreams in daily activities. For example, we blow a cool stream of air to cool our hot soup or a cup of coffee, but a warm breath of air to warm our cold hands in winter. Consider that the air inside the mouth is at body temperature, or about 98.6 Fahrenheit. When we "blow a cool airstream," we're actually cooling the air at the point of the aperture with the intense, focused airstream. Although the air is blown directly into the reed, it is still nearly at the point of the aperture. This leads us to the fact that, correctly done, the air should be blown at the reed, and *not* directed straight into the clarinet (see Diagram 2). While directing the air at the reed, the concept of blowing *through the clarinet* is still applied.

The following includes observances I made concerning the process of blowing warmer air. I sensed even more expansion of the oral cavity at the back of the mouth. Compared to the *umlaut* tongue position described in paragraph three, the tongue position at the back of the mouth between the molars is *lower*. The air is still directed at the reed, but with considerably less concentration; thus, the airstream is *wider* than the pinpointed stream described above. The sound produced by this slower, warmer air is not as clear nor as projecting as that of fast air, but it does possess a more velvety quality of tone. Personally, I'd reserve this technique for softer dynamics, as I did not care for my sound using it at louder volumes. Finally, although all the musical examples above are largely in the *clarion* and lower *altissimo* registers, I found the warmer airstream to also work well in the *chalumeau* register, for a change in color.

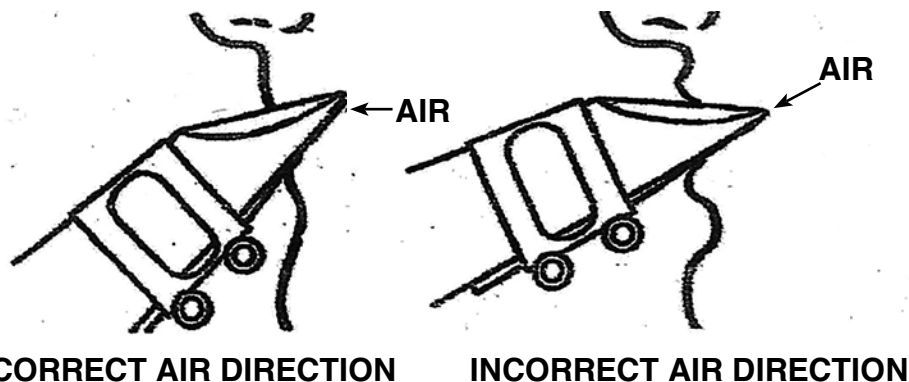


Diagram 2: Direction of Air Diagram



Example 3: *Pines of Rome* – Ottorino Respighi, III. “pini del Gianicolo”
(Ottorino Respighi’s *Pines of Rome*, III “pini de Gianicolo”, measures 1-12 – © Casa Ricordi, Milan – by kind permission)

Three related aspects of clarinet playing must also be considered in how they affect varied tone colors:

- dynamics
- articulation
- use of vibrato

Concerning dynamics, some of the differences between the big, loud clarinet tone and the softer, gentler sound are discussed above, but there are other

considerations. For example, it is possible to produce a clear, soft tone using a cool stream of air; consider the first solo in Ravel’s *Bolero*. Another consideration concerns a description given to me by Franklin Cohen. During a rehearsal of Brahms’ *Symphony No. 3*, Lorin Maazel urged him to “soar over the wind choir while remaining warm and robust in sound,” saying “play *forte*, but with the



Example 4: *Symphony No. 2 in E Minor*, Op. 27 – Sergei Rachmaninoff, III. Adagio
(Rachmaninoff *Symphony No. 2 in E-Minor*, Adagio, measures 17-28 – Used with kind permission of EF Kalmus/LMP)

softest *pianissimo* color.” I would interpret this to mean a *dolce* big tone.

Concerning articulation, certainly the beginning of the sound – what we erroneously call the *attack* – and the ending or *release* of the sound have an effect on tone color, or how the tone is shaped. Notice the differences in the placement of the air using a breath attack, or “hoo,” as opposed to a *legato* attack, or “doo,” in contrast to a standard articulation, or “too.” Stanley Hasty and Leon Russianoff also taught what they called a “hoo-too” attack, in which the air begins before articulating the reed tip area. Add to this, the elements of accent, be it a *tenuto* accent (to lean or put weight on the note), a standard accent (>), or a *martelle* or “hammered” accent (^); these differences in how the tongue leaves the reed also subtly affect the timbre.

The release of a note is equally significant. Keith Stein clarified three different releases. The first would be the oft used note ending with a taper (he also stated that, perhaps, this type of ending is overused). The second would be where the volume remains constant, right up to the all-important *rounding off* of the tone (to *round off*, think of how a singer would release the sound, so as to not sound clipped or like a glottal stop). The third would be making a *crescendo* directly up to the rounded off release.¹⁰ Unlike in some schools of clarinet study, I do believe in the “stopped” or tongued release, as long as it is used in good taste. This technique involves the tongue tip area returning to just below the reed tip, while the air stream remains constant. Here, the music demands a quick release, where the sound is clipped with no rounding off. How else does one provide a quick, clean release on either single separated notes, or in a fast *staccatissimo* run? I cannot, for example, imagine performing the third movement of the Stravinsky *Three Pieces* without the use of a stopped staccato (Stravinsky would not have objected. He loved very short articulations!).

My father loved jazz clarinet, especially Benny Goodman, so when it was time for me to choose an instrument in fourth grade, he said, “why don’t you play the clarinet?” I listened to his recordings of Goodman, along with a Reginald Kell

recording of the Brahms sonatas loaned to me by my band director, so I naturally assumed clarinet should be played with vibrato. It wasn't until my participation in an honor band in sixth grade that another director, a "classically oriented" clarinetist, informed me that I shouldn't use vibrato! Later, I learned to greatly appreciate the pure, vibrato-free tone that only a clarinet and a horn are capable of producing,¹¹ however, I have no regret that I initially learned how to produce an effective lip vibrato; I'm comfortable using it if I'm performing jazz, music influenced by jazz or in other appropriate musical styles. I fully realize that many great legitimate clarinetists (and horn players) use vibrato all the time but, like many of my teachers, including Robert Marcellus,¹² Clark Brody or Larry Combs, my personal choice would be to avoid vibrato as a color device in most music.

Finally, let me state that I *love* a *dark* clarinet tone. However, I do believe that it is possible to have "too much of a good thing." Harold Wright told me that he "admired" a dark tone, but "abhorred" a dull one ... one lacking color.¹³ In Ed Joffe's *Woodwind Legacy Series* with Larry Guy,¹⁴ the two men discuss how generally, clarinet tones are becoming darker, while flute tones are becoming brighter, and how this is not necessarily a good thing. Think of equating a clarinet tone to an excellent loud speaker; imagine listening to just the woofer, without the mid-range speaker or the tweeter ... pretty dull, right?

I would recommend that clarinetists choose equipment that most easily allows them to produce the kind of sounds they imagine in their brains. They should also experiment with different air placements, air speeds and the resulting air temperatures to provide a variety of color, but all within the realm of excellent clarinet tone. ❖

END NOTES

- 1 I recall Larry Combs telling me that after hearing Harold Wright perform the Mozart *Concerto in A* at Tanglewood, and while visiting him backstage, Harold said, "it wasn't *dull*, was it?" Lessons with Larry Combs, summer, 1975, Northwestern University.
- 2 *Merriam-Webster's Collegiate Dictionary, tenth edition* (Springfield, MA: Merriam Webster, Inc, 2000), 1,231.
- 3 Lesson with Russell Dagon, Waukesha, Wisconsin, fall, (1997).

- 4 Jack Snaveley: long-time professor of clarinet at the University of Wisconsin-Milwaukee, Lessons, 1959.
- 5 Daniel Bonade, *The Clarinetist's Compendium* (Kenosha, WI: Leblanc Publications, 1962): 2.
- 6 Keith Stein, *The Art of Clarinet Playing* (Evanston, IL, Summy-Birchard Company, 1958): 24.
- 7 Larry Guy, *Articulation Development for Clarinetists* (Stony Point, NY: Rivernote Press, 2016): 1.
- 8 Lessons with Stanley Hasty, Rochester, NY, fall, 1997.
- 9 Dennis Nygren, "An Interview with Franklin Cohen on 39 Years with the Cleveland Orchestra and His Retirement," *The Clarinet* 42, No. 3 (June, 2015): 56-57.
- 10 Lessons with Keith Stein, 1972-73, Michigan State University.
- 11 I assume that the reason the clarinet and horn sound beautiful without the use of vibrato may be attributed to the pure, round, focused tone both instruments possess, plus the array of overtones of each instrument.
- 12 Although Robert Marcellus was totally against using vibrato in traditional classical settings, I have recordings of him performing both *Rhapsody in Blue* and the big jazz solo at No. 35 in Milhaud's *La Création du Monde*; in both cases he clearly used vibrato. He possessed a great

fondness for much jazz.

- 13 Lesson with Harold Wright, Denver, Colorado, (summer, 1969).
- 14 Ed Joffe, *Legacy Woodwind Series* (on-line videos), "Clarinet Fundamentals with Larry Guy," November 5, 2015.

ABOUT THE WRITER



Dennis Nygren has contributed nine articles for The Clarinet. Dr. Nygren is the former professor of clarinet at Kent State University, having also taught at Northern Michigan, Baldwin Wallace, Cleveland State and Oakland universities. He remains active as a professional clarinetist and teacher in Northeast Ohio and lives in Silver Lake, Ohio, with his wife Nadine and their four dogs. Also an arranger, he may be heard on his CD A Clarinet Collective (Albany Records, Troy 1330).

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Interview with Larry Maxey

by Michael Walsh

Larry Maxey has had a long and impactful career as a clarinetist. He served as professor of clarinet at the University of Kansas School of Music from 1971-2007. Maxey received degrees from Michigan State University and the Eastman School of Music, where he was a student of Keith Stein and Stanley Hasty respectively. While attending the Eastman School, Maxey had the opportunity to record five albums under the direction of Frederick Fennell and Donald Hunsburger. He has performed at home and abroad as a soloist, chamber musician and orchestral player. He has also performed as featured soloist and clinician at many important conferences, including those held by the ICA and the National Association of College Wind and Percussion Instructors conferences. I had the chance to speak with him about his career, his teachers and his ongoing lineage.

MICHAEL WALSH: *How did you become involved with music and the clarinet as a beginner growing up in Indiana?*

LARRY MAXEY: My first teacher was Fred Weber, who wrote the *Belwin Band Builder* method and a lot of music for beginning and intermediate band. It was so successful that he even wrote another method for Belwin using the pseudonym “Wayne Douglas.” He was the junior high band director in my hometown of Michigan City, Indiana.

MW: *Your undergraduate degree was earned at Michigan State University where you studied with Keith Stein. Do you credit him with your development as a player and teacher? Why did you decide to attend school in Michigan and not stay in state?*

LM: I went to Michigan State on the recommendation of Mr. Weber, who liked the band program there. Keith Stein was the clarinet teacher and he was an outstanding pedagogue who wrote *The Art of Clarinet Playing*. I learned an enormous amount from him.

MW: *While earning your graduate degrees at the Eastman School of Music you had some classmates*



Larry Maxey with students at South Dakota State University

that would also go on to have successful careers in music. Who was your teacher at Eastman, and was it very different from Stein's approach?

LM: Stanley Hasty at the Eastman School was my next teacher, and he was phenomenal. Hasty and Stein were an interesting study in contrasts in their approach to teaching. When Hasty was trying to get you to articulate a certain way he would analyze the tongue placement, the tongue pressure on the reed, the length of time the tongue was on the reed, etc. By contrast, Stein would say, "Play this note like a rose petal falling on a pond of still water." I have tried to incorporate both approaches at times in my own teaching. I was fortunate to be in the Eastman Wind Ensemble under Frederick Fennell, and the clarinet section was pretty salty: Pete Hadcock, Elsa Ludewig-Verdehr, Larry Combs, Norman Heim (who later taught at the University of Maryland), Charles Bay and others. We did three recordings for Capitol Records that year.

MW: After your graduate degrees did you get a job teaching right away?

LM: I loved being at MSU and Eastman and the idea of teaching at the university level really appealed to me. After getting a master's from Eastman I was drafted into the Army for two years before getting my first college teaching job.

MW: You held three teaching positions prior to Kansas. What was the appeal at KU that you stayed for so long?

LM: Lawrence, Kansas, like a lot of university towns, has a great deal to offer and we landed there just as the children were being born. It is just a nice place to live, and I enjoyed being at the university.

MW: What changes in equipment have you witnessed over the years?

LM: The changes in equipment have been exponential in the last 70 years. At one time there were just a handful of mouthpieces such as the Selmer HS*, the Vandoren B45 and a couple of Woodwind Co. mouthpieces that were common. Now there are dozens of mouthpiece makers and hundreds

of choices, to say nothing of ligatures, barrels, bells, reeds, digital tuners and so on. I am not much of an equipment maven, although I found myself changing mouthpieces about every seven years. However, I have had the same B-flat clarinet since the '70s and I have Keith Stein's A clarinet that he played in the Chicago Symphony in the 1930s. Its serial number is about 22000.

MW: With such a long list of successful former students including college professors and orchestral players, what do you believe is the most important aspect of a good university teacher? What role does the teacher play as a mentor?

LM: To be an effective teacher I think one must be analytical and be able to explain things to the students. They must know why they need to alter some aspect of their playing and how to do it. Hasty and Stein never played in my lessons because they didn't need to – they were able to verbalize rather than depending on demonstration. A good teacher also must be very creative in devising ways to communicate with the student. It is important to be able to explain the same thing from a variety of angles. Hopefully, one of them will strike home with the student. Being a mentor to students is very important in this age of super-competitiveness in getting a job. I tried to avoid getting involved in my students' personal lives, but sometimes a little mentoring in that area helps, too.

MW: Was there ever a clarinetist you would drop anything you were doing to hear perform?

LM: There are more wonderful clarinetists on the scene today than ever before. I attended a number of performances at the last ClarinetFest® and I was blown away by the high level of playing. Having said that, what I hope to experience in a performance is an emotional connection between the music and the artist, which allows me to have an emotional experience as well. This happens less frequently than I wish.

MW: What do you feel is the future of music education? Do you think there will be any major changes to the philosophy of teaching?

LM: This may seem impossible today, but I expect that in the future a computer will be programmed to coach students in mechanical aspects such as rhythm, pitch, accuracy, articulation and even tone quality. This would be extremely helpful to students in smaller towns where there are no potential teachers. I don't think the "live" teacher will ever be replaced, but some of what we do with students could be done by a machine.

MW: What advice would you give to a young clarinetist, professional player or tenured teacher?

LM: I would advise them to strive to achieve a high level of consistency in all aspects of their profession. Clearly, consistency in performance is a given, but I also mean consistency in practicing, teaching and in relationships with your students and colleagues. Indiana basketball coach Bobby Knight put it this way: 1) Do what you have to do (for example, show up for lessons), 2) Do it the best you can (every lesson gets your most concentrated effort), and 3) Do it that way every time. That is a tall order.

MW: If you could meet one person in music history who would it be?

LM: Judging from what I have read, Mozart could be somewhat of a jerk and Beethoven could be pretty irascible. In general, I would say Brahms is the one I would choose. I would like to get his ideas on playing the sonatas, the trio, the quintet and the symphonies. ❖

ABOUT THE WRITER



Dr. Michael Walsh is associate professor of clarinet at South Dakota State University where he also teaches music history and directs the "Windy Jacks"

Clarinet Ensemble. A native of New York, Walsh received his B.M. and M.M. degrees from the University of Miami, Florida. Walsh holds the distinction of being the first student to earn the D.M.A. in clarinet performance and pedagogy from the University of Kansas.

ClarinetFest® 2017 Report

by Jessica Harrie



ClarinetFest® 2017 took place July 26-30, at the DoubleTree Hotel by Hilton at the entrance to Universal Orlando Resort in beautiful Orlando, Florida.

This was the first time in the festival's history that a festival was held in the state of Florida. Artistic Director Keith Koons was assisted by the Artistic Leadership Team of Nikolay Blagov, Patrick Graham, Lynn Musco and Peter Wright. This year's festival was presented in partnership with the School of Performing Arts at the University of Central Florida and featured performances, master classes and lectures from legends and up-and-coming artists. Record attendance and exhibitor participation along with the wonderful performances and collegial atmosphere made this a ClarinetFest® to remember.

DAY 1 – WEDNESDAY, JULY 26

The first day of the festival began with the Opening Gala Recital at 1 p.m. in the Seminole A/B

Ballroom. Performers for the concert included Eddie Daniels, Stanley Drucker, Michele Zukovsky and 2016 Young Artist Competition winner João Paiva. The Gala also kicked off the 2017-2018 Capital Campaign. Tickets for prize drawings were available throughout the festival, with various prizes generously donated by sponsors and performers.

Throughout the early afternoon, the six finalists of the ICA Research Competition presented their findings for this year's panel of judges. A new addition for 2017 was the Florida Collegiate Choir, conducted by Lynn Musco, featuring students from colleges and universities throughout Florida. A highlight for many attendees was the afternoon lecture featuring the retired principal clarinet of the New York Philharmonic Orchestra, Stanley Drucker. Drucker discussed his long and storied career, listened to and discussed his legendary recordings and spoke about his interactions with the many people he worked with during his career.

Prior to the evening recital, the newest recipients of the ICA Honorary Member distinction, Eddie Daniels, Luis Rossi and Richard Stoltzman, were honored. The evening recital featured esteemed soloists Steve Ahearn, Julian Bliss, Eddie Daniels, Milan Rericha and Richard Stoltzman with the Orlando Philharmonic Orchestra conducted by Christopher Confessore. The artists performed works by Debussy, Nieslen, Calendrelli, Bernstein, Bizet and a rousing performance of the Mortimer arrangement of *Carnival of Venice*. Following the orchestra concert, conference attendees were invited to attend the ICA President's Reception, which was generously sponsored by Buffet Crampon and the ICA.

DAY 2 – THURSDAY, JULY 27

Thursday began with a wonderful morning potpourri recital which included the world premiere of the *Amicitia Suite* by Scott McAllister, performed by Denise Gainey (ICA secretary), Diane Barger (ICA pedagogy chair) and pianist Dale Williams. There were lectures presented by Wolfgang Lohff, Jacob Campos and Timothy Perry as well as master classes by renowned clarinetists Milan Rericha and Jonathan





Richard Stoltzman draws a winner from the Capital Campaign tickets



Julian Bliss performs the Nielsen *Concerto* with the Orlando Philharmonic Orchestra

Cohler. Five clarinet choirs performed on Thursday including Stetson University, Eastman Rochester New Horizons Choir, Orquestra Potiguar de Clarinetas, Frost Clarinet Choir and the Orange County Consort. Thursday also ushered in the first day attendees had the opportunity to visit the exhibition hall. As soon as the doors opened, attendees rushed in to try the latest



Stanley Drucker presents a lecture on his career with the New York Philharmonic Orchestra



Kinan Azmeh and pianist Dinuk Wijeratne

offerings from a record number of vendors. The hall, which contained all exhibitors in the same room, was busy from open to close every day it was open.

The afternoon's feature recital was presented by Syrian-born clarinetist Kinan Azmeh and his pianist Dinuk Wijeratne. Azmeh's appearance was made possible by Rovner Products. The works performed were primarily original compositions that



The Four Brothers Quartet

were inspired by a mix of classical music and Middle-Eastern music. The unique compositions featured Wijeratne's use of the entire piano through drumming and strumming of the strings, which added unique colors to the works performed.

The day concluded with an incredible chamber music concert featuring soloists Catherine Wood, Nicola Bulfone, Kimberly Cole Luevano and Eugene Kavadlo with the Ritz Chamber Players String Quartet. Works performed on the recital included Molter's *Concerto No. 1 in A Major for D Clarinet*, Backofen's *Quintet for Bass Horn and Strings*, Paessler's *Divertimento su Arie di Rossini for Clarinet and Strings*, Coleridge-Taylor's *Quintet in F-sharp minor* and an arrangement of Lev Kogan's *Klezmer Dance Suite for Clarinet, Strings, Percussion and Tuba* by Alan Kaufman.

DAY 3 – FRIDAY, JULY 28

Friday was another packed day, filled with diverse concerts, lectures, master classes and competitions. Middle and high school students were also able to preregister to attend ICA Middle/High School Day for free on Friday with a one-day all-access pass. The final round of the ICA High School Competition was held during the morning hours as were concerts featuring the University of North Florida Clarinet Choir, Ohio State University Clarinet Ensemble, Los Angeles Clarinet Choir

and the Claribel Clarinet Choir Guido Six. Sauro Berti presented a master class for bass clarinetists and there was also an interesting lecture recital by Ed Joffe called "The Clarinet Doubler on Broadway."

One of the features for Friday was the incorporation of various works for percussion and clarinet. This theme culminated in an afternoon feature recital featuring the UCF Percussion Ensemble performing works with Allison Storochuk, Klimment Krylovskiy, Kennen White, Matthias Müller, Gregory Oakes, STARK Quartet and the Four Brothers Quartet.

Friday's evening concert was one of the highlights of the entire conference. The Southern Winds, led by conductor Douglas L. Phillips, performed an outstanding program of works for clarinet and wind ensemble. The concert began with a performance of Hector Berlioz's *Overture to Les francs-juges*, op. 3.

Clarinetists featured during the evening's concert included Nicolas Baldeyrou, Julie DeRoche (assisted by Musician 1st Class Jeffrey DeRoche, percussion), Alex Fiterstein and Anna Hashimoto. The audience was able to hear first rate performances of works by Weber,



Alex Fiterstein performs the Maslanka *Concerto* with The Southern Winds

Jeanjean, Maslanka, Rossini and a world premiere performance of the Concerto for Wood, Skin and Metal by Seung-Won Oh.

DAY 4 – SATURDAY, JULY 29

The Young Artist Competition’s final round and another splendid potpourri recital started the day on Saturday. There were several clarinet choir concerts held in the early morning as well, including the Bogotá Choir that traveled from Columbia to perform. At 11 a.m., the ICA Annual Business meeting was held, giving members an opportunity to learn about the upcoming initiatives such as the Capital Campaign and the Youth Committee.

During the afternoon, Julie DeRoche and Alex Fiterstein gave master classes for packed rooms. DeRoche worked with young high school students during her master class, focusing on good fundamentals, while Fiterstein worked with ages from high school to DMA, focusing on clarinet solo repertoire. One of the day’s highlights was the “Music of Eric



President Caroline Hartig recognizes the members of the 2017 ClarinetFest® Artistic Leadership Team

Mandat” recital which featured former and current students of Mandat performing selections from the immense collection of his works written for the clarinet. All works were performed beautifully, but the final work on the program, the first movement, “Concertino” from *Music for Clarinets*, was an audience favorite. Robert Spring informed the audience prior to starting the work that “in the first twenty

seconds, you’re going to forget what tonality is.” The recital showcased not only Mandat’s compositional skill, but his success as an instructor.

This year, the ICA worked with local communities to put on a free outreach recital, which was held at Dr. Phillips High School Auditorium on Saturday afternoon. This recital was presented as a gift to the Orlando community from



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the ICA in memory of the victims of the Pulse nightclub shooting. Performers on the recital represented the US, Puerto Rico and Columbia. Those in attendance were able to hear a diverse collection of repertoire for solo clarinet, chamber ensembles and clarinet choir.

The Saturday afternoon feature recital showcased various works for clarinet and electronics, including two 2017 compositions, *Pacific* by Daniel Eichenbaum, which was performed by the PEN Trio, and *Infinite Edges* written and performed by Eric Mandat. After the dinner break, the evening events began with a performance by the ICA Professors Choir, conducted by ICA President-Elect Mitchell Estrin. The winning composition from the 2017 ICA Composition Contest, *Meditation and Funk* by Sean Osborn, was premiered during the concert.

AWARDS CEREMONY

Following the Professors Choir concert, the awards ceremony was held at 8 p.m. in the Citrus Crown Ballroom. President Caroline Hartig recognized the hard work of the Artistic Leadership Team, and thanked the board, the volunteers, the coordinators and the sponsors for helping make this festival such a huge success.

Hartig acknowledged the generosity of this year's sponsors: Buffet Crampon, D'Addario Woodwinds, Rovner Products, RZ Woodwind Manufacturing, Selmer Paris, Vandoren and Yamaha. This year's

sponsors helped make ClarinetFest® 2017 possible, but in many cases, they went above and beyond by donating countless prizes for the Capital Campaign drawings that took place throughout the festival. These prizes were substantial such as professional instruments, a year's supply of reeds, instrument cases and even a trip to Belgium for next year's festival. The competition winners were recognized and received their prizes during the awards ceremony [See the competition reports for details on the competitions].

The evening concert began following the awards ceremony and featured the outstanding UCF Jazz Professors with soloists Ken Peplowski and Allan Vaché. Both soloists performed works they called from the stage. They told stories about their careers and the pieces they were performing, often making humorous quips. The technical ability of both soloists combined with the tightness of the ensemble made for a fantastic evening of jazz.

DAY 5 – SUNDAY, JULY 30

The final day of ClarinetFest® 2017, though shorter than the previous days, still had much to offer. The Sunday potpourri recital featured a variety of works primarily composed within the last century. During the morning hours, there were lectures, choir performances and a solo recital by Dominique Vidal, leading up to the final performances of the festival by the

Collegiate and Festival choirs. This year's Collegiate Choir was conducted by Charles West and the Festival Choir was led by Alan Woy. The groups played beautifully after only rehearsing for a few short days and their performance served as the perfect close to a wonderful ClarinetFest® 2017.

RESEARCH COMPETITION

by Jesse Krebs, coordinator

The proposals submitted for the 2017 ICA Research Competition came from the United States, Portugal and Canada. Seven finalists were accepted for presentation at the ClarinetFest® in Orlando, Florida. The finalists and their topics were as follows: Lori Ardovino: "The Jazz Clarinet: Its Evolution and Use in the Early Jazz Orchestra Before 1920"; Nancy Williams: "A Clarinetist's Guide to 18th Century Classical Solo Ornamentation"; Tiffany Valvo: "Improvisation in the Applied Studio: Building Connections and Musicianship"; Whitney Coyle: "Using an artificial mouth to measure tuning homogeneity"; Kristine Dizon: "Croatian Clarinet Concertos: The Cultivation of Musical Traditions after 1952"; and Maryanne Lacaille: "A Tribute to Three Clarinet Legends: Pete Fountain, Sidney Bechet and Billy Amstell." One finalist, Milan Milosevic of Canada, was unfortunately not able to attend.

The first prize winner, recipient of \$1,000 and publication in *The Clarinet*,



ICA Research Finalists and Judges

was Whitney Coyle. The second prize of \$500 was awarded to Lori Ardovino. The judges for the preliminary round were Elizabeth Aleksander (University of Tennessee at Martin), Jane Ellsworth (Eastern Washington University), Phillip Paglialonga (Virginia Tech University), Gregory Oakes (Iowa State University), and Elizabeth Gunlogson (University of New Hampshire). The judges for the final round in Orlando were Keith Lemmons (University of New Mexico), Osiris Molina (University of Alabama)

and Scott Warfield (University of Central Florida). Many thanks to all of the judges and participants for a very successful 2017 ICA Research Competition!

HIGH SCHOOL COMPETITION

by Margaret Donaghue Flavin, coordinator

The final round of the 2017 High School Competition was held Friday, July 28, at 9:00 a.m. Over 30 clarinetists from several countries submitted digital auditions for the preliminary round. Six

finalists were selected by semi-final judges Gabrielle Baffoni (Southeast Missouri State University), Timothy Philips (Troy University) and Stojko Miserlioski (Florida Atlantic University). For the final round, judges Elizabeth Gunlogson (University of New Hampshire), Osiris Molina (University of Alabama) and Danielle Woolery (Texas Woman's University) heard each finalist perform *Hommage à A. Khachaturian* by Béla Kovács, as well as movements two and three of *Sonata for Clarinet* by Francis Poulenc. All finalists performed with collaborative pianist Dianne Frazier (Louisiana State University).

The finalists were Besnik Abrashi (USA), Andrew Chang (USA), Javier Morales, (USA), Noah YI (USA), Siyuan Yin (China) and Alisha Zamore (USA).

The first place and a prize of \$1,000 USD was award to Noah Yi. Second place and a prize of \$750 USD went to Javier Morales, and third place with a prize of \$500 USD was awarded to Siyuan Yin. Alisha Zamore received an honorable mention.



2017 High School Competition winners and judges



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2017 Orchestra Audition Competition winners and final round judges

ORCHESTRAL AUDITION COMPETITION

by Scot Humes, coordinator

The 2017 Orchestra Audition Competition witnessed a significant increase in participation that included 35 entrants for the preliminary round. Preliminary round judges selected 12 competitors to move on and compete in the final round, held at ClarinetFest®. The preliminary round judges were: Gregory Raden (Dallas Symphony), Ralph Skiano (Detroit Symphony) and Erin Svoboda (Utah Symphony).

Of the twelve finalists selected, 10 attended and competed in the final round, held on Thursday, July 27. Finalists represented Portugal, Romania, Taiwan and the USA. Stanley Drucker (New York Philharmonic), Janice Minor (Cincinnati Symphony) and Peter Wright (Jacksonville Symphony) served as judges for the final round and selected the prize winners.

Charlotte Kies from Cincinnati, OH (USA) won second prize which includes \$500 USD and a Vandoren mouthpiece. First prize went to Erin Miesner from Chicago, IL, winning \$1,000 USD and Vandoren Mouthpiece.

Congratulations to all who entered the competition, and thank you to the ICA and Vandoren for their significant sponsorship of this competition.

YOUNG ARTIST COMPETITION

by Mitchell Estrin, coordinator

This year, the Young Artist Competition received 26 applications from 7 countries. The repertoire list was as follows:

Robert Schumann – *Fantasiestücke, Op. 73* (all 3 movements)

Meyer Kupferman – *Soundspells Fantasy*
Eugene Bozza – *Concerto for Clarinet* (all 3 movements)

The judges for the preliminary (recorded) round were Arthur Campbell (Michigan, USA), Joseph Eller (South Carolina, USA) and Kathy Pope (Utah, USA). The judges selected 12 semifinalists to be invited to perform at ClarinetFest® in Orlando: Ting-Wei Chang (Taiwan), Samuel Day (USA), Sarah DiPiazza (USA), Kelsey Gallagher (USA), Kristi Hanno (USA), Ivan Hernandez (Mexico), Yin-Ling Liu (Taiwan), Michael Moy (USA), Claudia Ng (China), Aileen Razey (USA), Sunho Song (South Korea) and Jin-Chen Su (Taiwan). The semifinal judges were chair Jonathan Cohler (Massachusetts, USA), Linda Bartley (Wisconsin, USA), Alexander Fiterstein (Maryland, USA), Christopher Nichols (Delaware, USA) and Allison Storochuk (Missouri, USA).

The semifinals took place on Thursday morning, and the judges selected six finalists: Sarah DiPiazza, Kristi Hanno, Yin-Ling Liu, Michael Moy, Claudia Ng and Sunho Song. The finals took place on Saturday morning. The judges for the final round were: Stanley Drucker, chair (New York, USA), Julian Bliss (England), Julie DeRoche (Illinois, USA), Vanguel Tangarov (Texas, USA) and Eddy Vanoosthuyse (Belgium). The judges selected three prizewinners.

First prize was awarded to Sunho Song. Born in South Korea, Song is a student at the Juilliard School studying with Charles Neidich. He received \$2,500 USD, a professional clarinet donated by Yamaha Corporation and an appearance as soloist with orchestra at ClarinetFest® 2018 in



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Young Artist Competition Winner Sunho Song of South Korea, with Brian Petterson of Yamaha Corporation

Belgium. The first prize was presented by Brian Petterson, marketing manager, wind instruments for the Yamaha Corporation.

Second prize was awarded to Michael Moy. Moy graduated in 2016 from the University of Colorado at Boulder where he studied with Daniel Silver. He is now a student of David Shifrin at Yale University. He received \$1,000 USD and a Classical Limited Bb professional model clarinet donated by Royal Musical Instruments and designed by Yuan Gao. The second prize was presented by Gao.

Third prize was awarded to Yin-Ling Liu. Born in Taiwan, Liu is studying at Soochow University with Pei-Yun Lin. She received \$500 USD and a professional model Vandoren mouthpiece presented by David Gould, Vandoren artist relations manager and product specialist. Congratulations to the winners and to all of the competitors for their superb musical accomplishments.

The ICA gratefully recognizes and thanks the Yamaha Corporation, Royal Musical Instruments and Vandoren for donating the competition prizes. The 2017 Young Artist Competition was generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, Royal Musical Instruments, Vandoren and the Yamaha Corporation. Thank you to all of the sponsors for

supporting our young artists!

The ICA would also like to thank the excellent competition accompanist, Grace Choi (Tennessee, USA). ❖

ABOUT THE WRITERS

This column was written with the help of the ClarinetFest® 2017 volunteer writers: Grace Sedgwick, Zachary Dierickx, Meghan Taylor, Elizabeth Rodeck, Sarah E. Korneisel, and Vanessa Klassen. Read more reports by these writers on the events of ClarinetFest® 2017 at: clarinet.org/TCO. All photos featured in this article were taken by Official ClarinetFest® 2017 photographer Ted Lane.



Jessica Harrie is active as a freelance clarinetist and teacher in the Columbus, Ohio area. She serves as the associate editor of The Clarinet, as well as a member of the editorial board for submissions. She is a D'Addario Reserve Method Clinician for the state of Ohio. Harrie received her DMA from Michigan State University, her MA from Middle Tennessee State University and her BM from the University of Tennessee, Knoxville. Her primary teachers include Guy Yehuda, Ted Oien, Caroline Hartig, Todd Waldecker and Gary Sperl.

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by Eddy Vanoosthuysse

ClarinetFest® 2018 will take place in Ostend, Belgium, July 6-11. Artistic Director Eddy Vanoosthuysse will be assisted by the family of the late Guido Six (Chantal, Bert and Gaby). The conference will be presented in partnership with the City of Ostend.

While in Orlando this summer, we talked to a lot of people and we were pleased to learn that so many of you are making plans to come to Belgium this coming July. Quite a few people also remembered the venue where the ClarinetFest® was held in 1999: the wonderful Thermae Palace Hotel, located right on the beautiful beach in Ostend.

We originally did not plan on hosting ClarinetFest® 2018 at the hotel. But due to popular demand, we decided to talk to the hotel management, and they confirmed that the planned renovations on the

facility will not start until September 2018. We're now happy to announce that once again ClarinetFest® will be hosted at the Thermae Palace Hotel! All of the rooms at the hotel are available for ClarinetFest® attendees.

During the day, the concerts, exhibits and lectures will be in and around the Thermae Palace Hotel. The noon and evening concerts will take place in the 2000-seat Casino Kursaal, and we have also planned a concert with organ and clarinet choir in the Gothic Revival style church Saint Peter and Paul in Ostend.

Clarinet choirs from around the world are still invited to come and participate in the 1st International Clarinet Choir Festival Guido Six. Applications for clarinet choirs are due by February 1, 2018, on our website www.clarinetfest2018.com or by sending us an email at info@clarinetfest2018.com.

The following orchestras and ensembles will be performing at ClarinetFest® 2018 amongst others: Brussels Philharmonic, Brussels Jazz Orchestra, the Royal Band of the Belgian Guides, the Flemish Chamber Philharmonic, Musique Militaire Grand-Ducale du Luxembourg, Les Bons Beccs and Quartet 212 (soloists of the Metropolitan Opera of New York).

Soloists include: Nicolas Baldeyrou, Philippe Berrod, Alessandro Carbonare, Stephane Chausse, Philippe Cuper, Eddie Daniels, Giora Feidman, Wenzel Fuchs, Yehuda Gilad, Corrado Giuffredi, Karl Leister, Pascual Martinez, Anthony McGill, Paul Meyer, Charles Neidich, Felix Peikli, Milan Rericha, Paquito d'Riveira, Luis Rossi, Antonio Saiote and more to be announced soon!

We have secured over 500 hotel rooms for attendees to book that are located within walking distance of the conference.





They are available for booking through the special link provided on our website www.clarinetcfest2018.com. On the website you will also find all necessary travel information. Book your room today!

The city of Ostend is located on the beautiful Belgian coast and has a lot to offer in terms of shopping, entertainment and dining. The wider region is also known for the commemoration of the first World War, that ended in the area

exactly 100 years ago. For those interested, we will provide guided tours to some of the most memorable World War I sites in the area on July 12th, closing the day with the famous Last Post at the Menin Gate in Ypres. Very close to Ostend, you will also find cultural cities like Ghent, Bruges, Antwerp and Brussels. Belgium is also known for its fine chocolate and over 1,000 specialty beers.

As you can see, there are plenty of

reasons to come to Ostend, Belgium next summer. We have all the ingredients for a memorable celebration of our beloved clarinet!

ClarinetFest® 2018 has been based on the ideas of Guido Six and will be presented to the public and the international clarinet world as a tribute to him. ❖

For more information, visit www.clarinetcfest2018.com and ClarinetFest2018 on Facebook.



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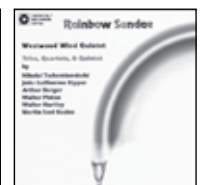
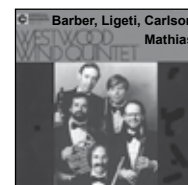
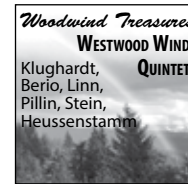
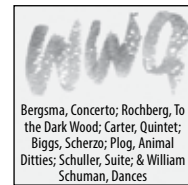
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James Dunham, viola. CD759: **Tschernbergschi**, Concertino; plus **Ripper, Piston, Berger, Hartley, Kosins.**
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ICA *General Business Meeting*

by Denise Gainey, Secretary

The ICA General Business meeting took place at the Doubletree Hotel by Hilton in Orlando, Florida, on Saturday, July 29, 2017, at 11 a.m. The following is a summary of the annual meeting.

WELCOME BY PRESIDENT: CAROLINE HARTIG

Over the last year, the ICA has been working hard to incorporate many suggestions from our membership; we used an app for the conference (\$3500), and we welcome feedback on this app and ways in which it can be improved in the future. The new sponsor agreement has led to an equal playing field and happier sponsors. As an organization, we want to move away from being totally reliant upon sponsors and have launched the Capital Campaign (inspired in part by the National Flute Association). This campaign will also allow us to help younger people attend ClarinetFest® or participate in competitions and other initiatives.

Another goal of our organization is to have a broader appeal to the greater international audience. We will continue to have an international chair and will add other branches of international chairs to build a true international presence. We have added a youth committee and had a middle/high school day free of charge at this year's ClarinetFest®. We hope we can get band directors more involved and are always looking for new ways to build membership. We have had some turnaround with the new team, and they are doing a wonderful job! An editorial review board for the journal has been created (Heike Fricke, Jessica Harrie, Mitch Estrin, Rachel Yoder and

Caroline Hartig). For features, this review board determines what is appropriate for publication in the journal.

The online component of our journal, the TCO, is improving and will continue to do so on the new website, which is much less expensive than the old website. There are opportunities for improvement in our online journal content, and we will be adding new sections in the coming months. We have other opportunities with regards to the online journal, including the expansion of the different sections, including classifieds. Finally, we have taken steps to have a more systematic approach to the way the organization is run, through the creation of an advisory council (non-voting) and the hiring of a new accountant which will save us lots of money and aid in our quest to be fiscally healthy as an organization.

GREETING FROM CLARINETFEST® 2017 ARTISTIC DIRECTOR: KEITH KOONS

Keith thanked the membership and discussed the success of the hotel setting as the venue for the conference, noting that Orlando helped to attract many people to the conference.

MEMBERSHIP REPORT: EVAN LYNCH

The membership of the ICA is 3,119. We have a total of 566 international members, Canada having the most at 109. After being with the organization for over one year, I have been able to see the rise and fall of the membership numbers. Membership tends to drop each renewal period, but then steadily rises throughout each quarter. Student membership numbers fluctuate more than the other

membership categories. Our efforts in the March membership drive brought us 200 members.

TREASURER'S REPORT: TOD KERSTETTER

ICA Treasurer Tod Kerstetter informed those in attendance of our financial health and changes that have been made to save the organization money. Last year just prior to ClarinetFest® 2016, our balance was \$132,768. This year, we are now at \$226,439. Kerstetter thanked Hartig and the board for reinventing the administrative structure, looking for every possible way to save money. Evan stepping in as the executive director of operations has saved money, and he and his assistant, Jessica Harrie, are working with the board to keep our membership numbers high. Our members now receive reminders to renew their membership, and we are working to add value to membership (Anderson Insurance, digital only options, etc.). A surprising area of savings has been the printing of our journal. By switching printers, we are saving \$8,000 with each printing. We have also made changes in the accounting process, which is saving the organization money as well. With these changes, the organization looks to end the financial year in great shape. We appreciate the continued support!

ICA FINANCIAL YEAR END BALANCES 2010-2017

| Year CF Site Balance | |
|-----------------------------|-----------|
| 2010 Austin | \$139,299 |
| 2011 LA | \$135,637 |
| 2012 Lincoln | \$117,113 |
| 2013 Assisi | \$35,022 |
| 2014 Baton Rouge | \$68,229 |
| 2015 Madrid | \$13,567 |

2016 Lawrence \$85,634
 2017 Orlando \$130,000-\$150,000
 (projected)

**SECRETARY'S REPORT:
 DENISE GAINNEY**

This year, 45 out of 49 state chairs submitted their reports via the online (Survey Monkey) system to State Chair Coordinator Michael Rowlett, a notable increase from the 25 reports received last year.

State chairs are sending out electronic newsletters, most choosing to send them once or twice a year. I used an online service to make a newsletter for her state for the first time and shared this experience at this year's state chair meeting.

Many state chairs take advantage of clarinet events that they host or attend to promote the ICA and encourage others to join. Many of these are planned as a statewide clarinet day (South Dakota, Wyoming, Delaware, Arkansas, Alabama, New Mexico, Pennsylvania, Colorado, Mississippi, Maryland, Idaho/Montana, Iowa, Louisiana, Utah, Kentucky), or a regional festival (Diane Barger, Nebraska state chair, hosted a Midwest ClariFest), while others attend events linked to specific schools and promote the ICA there. A few state chairs have organized clarinet ensembles to bring together players in their states, notably New Hampshire and Kansas. In Kansas, Dawn McConkie helped organize a statewide clarinet choir to perform at ClarinetFest® 2016. Overall, there was a much more positive spirit in the responses to this year's survey. Most of the state chairs report receiving quarterly membership updates (37 of the 45 respondents) and most of those (34) say that it is easy to find new members and lapsed memberships on their list.

**NATIONAL CHAIR'S REPORT:
 STEPHAN VERMEERSCH,
 INTERNATIONAL
 REPRESENTATIVE**

NEW NATIONAL CHAIRS

New Zealand: Marie Ross
Moldova: Victor Tihoneac
Panama: Alexis E. Fong Castillo

The network of national chairs is still growing. Stephan will be requesting

reports (similar to those conducted by state chairs) for feedback and communication.

**JOURNAL REPORT: CAROLINE
 HARTIG ON BEHALF OF
 RACHEL YODER, EDITOR:**

Rachel Yoder is doing an outstanding job as editor of *The Clarinet*, innovating the journal's content in new and exciting ways. Members continue to submit interesting and engaging content for the journal and the quality of submissions has steadily improved. Jessica Harrie has become associate editor of the journal and assumed full responsibility for the December issue of the journal while Rachel was on maternity leave.

ELECTIONS 2018:

Every two years, the ICA holds elections for positions on the ICA Board of Directors, using an electronic voting service in order to broaden the base of voters, as well as to facilitate participation of international members. Elections will organize this fall, with a nominating committee being formed that will include one industry person and two members. Online elections will take place in the spring. We will use SurveyMonkey again this election cycle, and will return to the dates and deadlines used in past election years. The board has been working on the clarity of the bylaws in the election process.

COMPETITION REPORTS

**YOUNG ARTIST COMPETITION:
 MITCHELL ESTRIN, COORDINATOR
 AND PRESIDENT-ELECT**

This year, the Young Artist Competition received 26 applications from 7 countries. The repertoire list was as follows: Robert Schumann – *Fantasiestücke, Op. 73* (all 3 movements) Meyer Kupferman – *Soundspells Fantasy* and Eugene Bozza – *Concerto for Clarinet* (all 3 movements)

The judges for the preliminary (recorded) round were Arthur Campbell (Michigan, USA), Joseph Eller (South Carolina, USA) and Kathy Pope (Utah, USA). The judges selected 12 semifinalists to be invited to perform at ClarinetFest® in Orlando: Ting-Wei Chang (Taiwan), Samuel Day (USA), Sarah DiPiazza (USA), Kelsey Gallagher (USA), Kristi



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Hanno (USA), Ivan Hernandez (Mexico), Yin-Ling Liu (Taiwan), Michael Moy (USA), Claudia Ng (China), Aileen Razey (USA), Sunho Song (South Korea) and Jin-Chen Su (Taiwan). The semifinal judges were Jonathan Cohler, chair (Massachusetts, USA), Linda Bartley (Wisconsin, USA), Alexander Fiterstein (Maryland, USA), Christopher Nichols (Delaware, USA) and Allison Storochuk (Missouri, USA).

The semifinals took place on Thursday morning, and the judges selected six finalists: Sarah DiPiazza, Kristi Hanno, Yin-Ling Liu, Michael Moy, Claudia Ng and Sunho Song.

The finals took place on Saturday morning. The judges for the final round were: Stanley Drucker, chair (New York, USA), Julian Bliss (England), Julie DeRoche (Illinois, USA) Vanguel Tangarov (Texas, USA) and Eddy Vanoosthuyse (Belgium). The judges selected three prize winners: First prize was awarded to Sunho Song. Born in South Korea, Song is a student at the Juilliard School studying with Charles Neidich. He received \$2,500 USD, a professional clarinet donated by Yamaha Corporation and an appearance as soloist with orchestra at ClarinetFest® 2018 in Belgium. The first prize was presented by Brian Petterson, marketing manager, wind instruments for the Yamaha Corporation. Second prize was awarded to Michael Moy. Moy graduated in 2016 from the University of Colorado at Boulder where he studied with Daniel Silver. He is now a student of David Shifrin at Yale University. He received \$1,000 USD and a Classical Limited Bb professional model clarinet donated by Royal Musical Instruments and designed by Yuan Gao. The second prize was presented by Gao. Third prize was awarded to Yin-Ling Liu. Born in Taiwan, Liu is studying at Soochow University with Pei-Yun Lin. She received \$500 USD and a professional model Vandoren mouthpiece presented by David Gould, Vandoren artist relations manager and product specialist. Congratulations to the winners and to all of the competitors for their superb musical accomplishments.

The ICA gratefully recognizes and thanks the Yamaha Corporation, Royal

Musical Instruments and Vandoren for donating the competition prizes. The 2017 Young Artist Competition was generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, Royal Musical Instruments, Vandoren and the Yamaha Corporation. Thank you to all of the sponsors for supporting our young artists!

The ICA would also like to thank the excellent competition accompanist, Grace Choi (Tennessee, USA).

ORCHESTRAL COMPETITION: SCOT HUMES, COORDINATOR

The 2017 Orchestra Audition Competition witnessed a significant increase in participation that included 35 entrants in the preliminary round. Preliminary round judges selected 12 competitors to move on and compete in the final round held at ClarinetFest® 2017. The preliminary round judges were: Gregory Raden (Dallas Symphony), Ralph Skiano (Detroit Symphony) and Erin Svoboda (Utah Symphony).

Ten of the twelve selected finalists attended and competed in the final round, held on Thursday, July 27, representing Portugal, Romania, Taiwan and the USA. Stanley Drucker (NY Philharmonic), Janice Minor (Cincinnati Symphony) and Peter Wright (Jacksonville Symphony), served as judges for the final round and selected the prize winners.

Charlotte Kies, from Cincinnati, Ohio (USA), won second prize which included \$500 USD and a Vandoren mouthpiece. The first prize of \$1,000 USD and a Vandoren mouthpiece was awarded to Erin Miesner from Chicago, Illinois (USA).

Congratulations to all who entered the competition, and thank you to the ICA and Vandoren for their significant sponsorship of this competition.

HIGH SCHOOL COMPETITION: MARGARET DONAGHUE FLAVIN, COORDINATOR

The final round of the High School Competition was held Friday, July 28, at 9:00 a.m. Over 30 clarinetists from several countries submitted digital auditions for the preliminary round. Six finalists were selected by semi-final judges

Gabrielle Baffoni (Southeast Missouri State University), Timothy Philips (Troy University) and Stojko Miserliowski (Florida Atlantic University). For the final round, judges Elizabeth Gunlogson (University of New Hampshire), Osiris Molina (University of Alabama) and Danielle Woolery (Texas Woman's University) heard each finalist perform *Hommage à Katchaturian*, by Bela Kovács, as well as movements two and three of *Sonata for Clarinet* by Francis Poulenc. All finalists performed with collaborative pianist Dianne Frazier (Louisiana State University).

The finalists were Besnik Abrashi (USA), Andrew Chang (USA), Javier Morales, (USA), Noah Yi (USA), Siyuan Yin (China) and Alisha Zamore (USA). An honorable mention was awarded to Alisha Zamore, third place was awarded to Siyuan Yin, second place to Javier Morales and first place was awarded to Noah Yi.

COMPOSITION COMPETITION: ANTONIO FRAIOLI, COORDINATOR

Sean Osborn's clarinet choir piece was the winner and was premiered with the Professors' Clarinet Choir at ClarinetFest® 2017.

RESEARCH COMPETITION: JESSE KREBS, COORDINATOR

The proposals submitted for the 2017 ICA Research Competition came from the United States, Portugal and Canada. Seven finalists were accepted for presentation at ClarinetFest® in Orlando, Florida. The finalists and their topics were as follows: Lori Ardovino: "The Jazz Clarinet: Its Evolution and Use in the Early Jazz Orchestra Before 1920"; Nancy Williams: "A Clarinetist's Guide to Eighteenth-Century Classical Solo Ornamentation"; Tiffany Valvo: "Improvisation in the Applied Studio: Building Connections and Musicianship"; Whitney Coyle: "Using an artificial mouth to measure tuning homogeneity"; Kristine Dizon: "Croatian Clarinet Concertos: The Cultivation of Musical Traditions after 1952"; and Maryanne Lacaille: "A Tribute to Three Clarinet Legends: Pete Fountain, Sidney Bechet and Billy Amstell." One finalist, Milan Milosevic of Canada, was unfortunately unable to attend.

The first prize of \$1,000 USD and publication in *The Clarinet*, was awarded to Whitney Coyle. The second prize of \$500 USD was awarded to Lori Ardovino. The judges for the preliminary round were Elizabeth Aleksander (University of Tennessee at Martin), Jane Ellsworth (Eastern Washington University), Phillip Paglialonga (Virginia Tech University), Gregory Oakes (Iowa State University) and Elizabeth Gunlogson (University of New Hampshire). The judges for the final round in Orlando were Keith Lemmons (University of New Mexico), Osiris Molina (University of Alabama) and Scott Warfield (University of Central Florida). Many thanks to all of the judges and participants for a very successful 2017 ICA Research Competition!

HONORARY MEMBERS

Two people were selected to be awarded Honorary Memberships this year: Bernard Vandoren and Charles Neidich. The Board meets twice a year, once at ClarinetFest® in the summer, and in January. Members are encouraged to review the guidelines for Honorary Membership and submit nomination materials to the Secretary, Denise Gainey.

CLARINETFEST® 2018

ClarinetFest® 2018 will take place in Ostend, Belgium, from July 6-11. You can read more about this upcoming festival in the preview featured in this issue.

CLARINETFEST® 2019

ClarinetFest® 2019 will take place in Knoxville, Tennessee from July 24-28. The Artistic Director, Victor Chávez, Jr. will plan the conference with the assistance of Jessica Harrie, Gary Sperl, Vanguel Tangarov and Robert Walzel.

CLOSING REMARKS BY THE PRESIDENT: CAROLINE HARTIG

Caroline discussed the new Capital Campaign, which will help to build stability in our organization. She stated to the membership that this is everyone's association. We have a positive spirit and our association is about being inclusive and encouraging, working to keep the clarinet alive for all! The meeting was adjourned at 11:58 a.m. ❖



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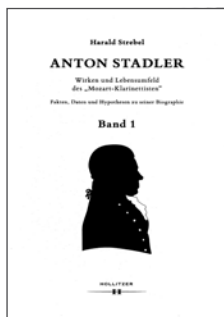
-Michele Zukovsky,

Principle Clarinetist, L. A. Philharmonic (1968 to 2015)

Reviews

BOOKS

Harald Strebel. *Anton Stadler: Wirken und Lebensumfeld des "Mozart-Klarinetisten"* – Fakten, Daten und Hypothesen zu seiner Biographie, 2 vols., Vienna: Hollitzer Verlag, 2016. 802 + 587 pp. ISBN: 978-3-99012-367-6 (hbk). €198.00



Among the many recent book-length studies of prominent composers are Maynard Solomon's psycho-biography of *Mozart* (1995) at 640 pages and Jan Swafford's door-

stopping biography of *Beethoven* (2014) at 1,077 pages. Now, however, comes Harald Strebel's two-volume biography of Anton Stadler (1753-1812), the clarinetist for whom Mozart composed repeatedly, at a whopping 1,389 pages! Even the title is quite a mouthful: *Anton Stadler: Activities and Environment in the Life of the "Mozart Clarinetist"* – Facts, Data and Hypotheses Concerning His Biography. Similarly, the two tables of contents are the length of short articles (abbreviated below).

Volume 1 (*Biography*): Anton Stadler's ancestry; his and brother Johann's (1755-1804) education; their first positions in ensembles of the nobility and the function of such ensembles; Mozart's arrival in Vienna and their acquaintance; Court Theater and Imperial *Harmonie* from 1782; Stadlers as players of the "Cor anglais;" Anton as Freemason; visit to Prague with Mozart, 1787; Anton Stadler's appearances with the "Bass

Clarinet" invented by Theodor Lotz, 1788; Anton's long concert tour, 1791-1796; reinstatement in the Viennese Court Theater; Beethoven, the Stadlers and the Theater an der Wien's Joseph Friedlowsky (1777-1859); hornist Johann Martin Rupp's (1748-1819) application for a pension from the *Harmonie* and Court Theater; Anton's association with the "Hungarian Csakan;" deaths of Albrechtsberger, Haydn and Paul Wranitzky (1808-1809); reorganization of the Court Theater (Burgtheater) and Opera (Kärntnertor Theater) in 1810; Anton's death in a sub-leased apartment, 1812; his widow Franziska and her brother Ludwig Bichler; Anton's surviving sons; his brother Johann; Anton's pedagogical activities; with an appendix concerning the confusing Griesbacher family.

Volume 2 (*Documents*): Time-line of Anton Stadler's life and world (ca. 23 pages); genealogy of the Stadler family (including transcriptions of 105 birth, baptismal, marriage and death records); ca. 50 administrative documents (1791-1797) concerning Anton's concert tour; ca. 20 documents concerning his sons; ca. 55 documents concerning his brother Johann; the estate/probate records of Anton and his relatives (with explanatory remarks concerning Viennese estate records); documents concerning Anton's mysterious "live-in partner" Friderika Koebel; residences of Anton and Johann Stadler and their families in Vienna and its suburbs; Anton's plan for a music school in Keszthely; survey of Anton's compositions; Mozart's works with clarinet and basset horn; works by other Viennese composers for the Stadler brothers; biographical sketches of other Viennese clarinetists during the Stadlers' lifetimes;

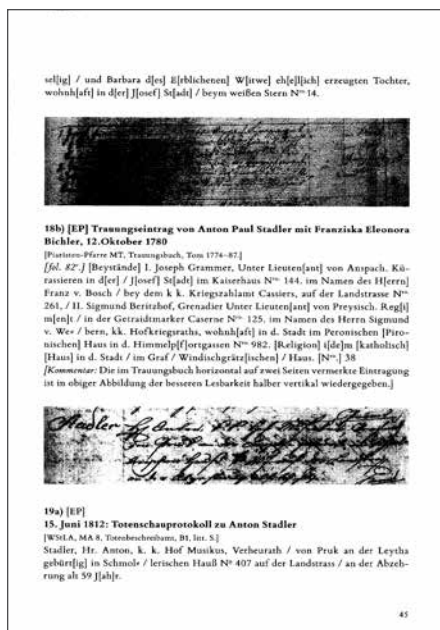
Viennese woodwind instrument makers who may have provided instruments for the Stadler brothers.

From these tables of contents, the organization of these volumes becomes clear, although more sub-headings might have been helpful. Even though in German, the biographical volume is in a relatively easy-to-read historical narrative style. Many English speakers with a smattering of college German, a trusty *Cassell's German-English Dictionary* (in an edition where *Kur* is translated as dealing with rule by an elector), and *501 German Verbs* will be able to read or translate many passages readily enough. Those familiar with computerized translation programs might experiment with them, but cautiously because early German terms and spellings may prove problematic.

As background, it might be helpful to read the chapters on Stadler (pp. 46-58) in Pamela Weston's indispensable *Clarinet Virtuosi of the Past* (London, 1971), Pamela L. Poulin's several articles on Stadler, as well as their entries on Stadler in *The New Grove Dictionary of Music and Musicians* (1980 and 2001, respectively).

In Volume 2, Strebel provides transcriptions of church records, death records, estate/probate records and census records, but often includes photographs of these documents for greater immediacy. Hand-written documents are likely to be in 18th-century German Gothic script (*Kurrentschrift*), actually much easier to read than later styles (such as Brahms used). Strebel also provides guides to both German and Latin terms used in these documents.

As can be seen in Plate No. 2, Anton Stadler's *Totenbeschauprotokoll* (municipal death record) from June 15, 1812, appears



in facsimile and transcription in Strebel's Vol. 2, p. 45.

Stadler, Herr Anton, I[mperial] R[oyal] Court Musician, married, born in Bruck an der Leitha, [died] in Schmoller's building, No. 407 in the Landstrasse [southern suburb], from tuberculosis, age 59 years.

As evidence of the care that Strebel has invested, his photo is taken from the actual document, rather than the shadowy microfilm that most visitors to Vienna's City Archive are likely to use. Here as elsewhere, Strebel's transcription is accurate and reliable, reflecting the phonetic spellings of the times.

These fascinating volumes include a total of ca. 470 illustrations (ca. 29 portraits, 10 modern photos, 18 maps, 28 early landscapes and interiors, 267 documents, letters and books, 93 music and 25 instruments), ca. 44 of which are in color.

Harald Strebel's biography of Anton Stadler, with its integral research guide, is virtually a history of Viennese clarinetists, clarinet playing and environmental culture well into the 19th century and is likely to set the standard for decades to come. It is therefore well worth any serious student's time and energy to negotiate the amount of German necessary to mine its many riches.

— Theodore Albrecht

MUSIC

Peter Šavli. *Oj, deklica, povej mi to* (Hey, maiden, do tell me) for Clarinet and Piano. Edicije DSS, 2017. DSS (Slovene Composer Society) www.dss.si/edicije Duration: 8'15" €11.00

Andrej Makor. *Histria et amor*; Suite on folk motifs from Slovene Istria for Clarinet and Piano. Edicije DSS, 2017. DSS (Slovene Composer Society) www.dss.si/edicije Duration: 8'25" €10.00

Jani Golob. *Tri prekmurske ljudske pesmi* (Three Folk Songs from Prekmurje) for Clarinet and Piano. Edicije DSS, 2017. DSS (Slovene Composer Society) www.dss.si/edicije Duration: 11'10" €11.00

Clarinetist Dušan Sodja and pianist Tatjana Kaučič have performed together since 1994 as Duo Claripiano. Both are graduates of the Ljubljana Academy of Music and the Salzburg Mozarteum and are members of the Slovenian Philharmonic. They have commissioned more than 40 works by Slovene composers and in the process have released several CDs and traveled the world, most recently performing at ClarinetFest® 2017 in Orlando.

Their desire to present elements of Slovene folk heritage grew into commissioning eight classically-conceived pieces inspired by Slovene folk music that could stand proud on the concert hall stage. They have made a definitive recording of the entire set [*V objemu dvojine* (Dual Embrace) RTV SLO 114755] and the sheet music of each piece is available through the Slovene Composer Society. All of the pieces are effective and polished. In addition to the three works reviewed here, there are five more by Tomaž Habe, Andrej Misson, Katarina Pustinek Rakar, Helena Vidic and Tadeja Vulc.

Peter Šavli (b. 1961) followed his initial musical training in Ljubljana with graduate degrees at Yale University and Cornell University where his doctoral thesis concerned harmonic density in the works of Olivier Messiaen. His academic study with Jacob Druckman, Ezra Laderman, Allen Forte, Steven Stucky, Roberto

Sierra and Brian Ferneyhough among others, must have been kaleidoscopic. His chamber, orchestral and operatic scores reflect his flexibility and diversity.

Oj, deklica, povej mi to (Hey, maiden, do tell me) for Clarinet and Piano is centered around a love song expressing heartache. This advanced level work is a masterpiece of folk music, engaging harmonic settings and formal structure. Many composers, such as Bartók, struggled to perfect the form of their works; Šavli has achieved it with a variety of tempos, moods and textures. Beginning with a rich-textured traditional setting of the melody it soon morphs into so much more: bi-tonal and "wrong note" passages lead to an expanding world of ideas. The tune is always there, but in transformation. A rousing *Vivo* section concludes the work. This is an outstanding addition to the clarinet and piano repertoire.

Andrej Makor (b. 1987) is a composer and singer most famous for his choral works. They have won prizes in numerous international competitions and have been featured at the ISCM World Music Days and the International Choral Competition. He has worked with the BBC Singers and the *Neue Chor* in Berlin among others.

Histria et amor for Clarinet and Piano showcases three love songs, including the immensely popular *Dajte, dajte*, all from the composer's native region on the Istrian peninsula in the northeast corner of the Adriatic Sea. Contrasting with Šavli's *Oj, deklica, povej mi to*, that greatly expanded upon a folk melody, each of Makor's three movements stays close to the original. The tender first movement is beautiful in its simplicity – it brings to mind the songs of French composer Joseph Canteloube. The second and third movements, in this easy-to-moderately-difficult suite, are more reminiscent of the Vaughan Williams *Six Studies in English Folk Song*. Makor's work was a crowd favorite at ClarinetFest® 2017. Interestingly, the movements are ordered slow, fast, slow.

Jani Golob (b. 1948) is a versatile musician. He has played bass guitar in a rock band, violin in a professional orchestra and, thanks in part to his perfect pitch, composes very quickly. He

has written three operas and numerous orchestral works that have been performed by the Slovak State Philharmonic, the Berlin Symphony Orchestra and other European orchestras. He is widely-known as a popular music composer and is internationally famous for his music on television that accompanies slow-motion replays of major ski jumping competitions.

Tri prekmurske ljudske pesmi (Three Folk Songs from Prekmurje) for Clarinet and Piano reflects the music from the extreme northeast corner of Slovenia (across the river Mur) that borders Hungary. In English, the songs with which he worked are: “Sing to me, little bird,” “Don’t plough, don’t sow” and “Today is a lovely day.” The second song is the most famous in all of Slovenia.

As a whole this work is midway between the unobtrusive and non-fussy settings in Makor’s work and the wildly imaginative setting in Šavli’s. The level of difficulty is also in-between. Golob’s first song setting is a masterpiece of long melodic lines with the constant ebb and flow of alternating 5/8 and 6/8 measures. A contrasting *staccato Ritmico* idea is introduced and then combined with the opening *legato* idea. Whole-tone coloration is briefly used. The second song setting, “Ne ouri, ne sejaj,” begins with four striking measures in the piano of two fermata-length chords each. This atmospheric chord progression is similar to an effect Ravel orchestrated in Mussorgsky’s *Pictures at an Exhibition* where a loud chord suddenly dissipates revealing a much softer chord. The folk melodies from the Prekmurje region of Slovenia are generally melancholy; this one certainly is. The final song setting is in compound meter with passages of hemiola inflection, sweeping scalar lines in the clarinet and a contrasting dotted rhythm that is used prominently in the sudden yet strong major mode conclusion.

Like the other two works reviewed, this is a masterpiece for clarinet and piano.

– Gregory Barrett

Jean Calmel. *Mélancolie pour clarinette en sib et pianoi.* Gérard Billaudot Éditeur, 2016. Duration: 2’ €6.39

Jean Calmel, (1926-2014) was principal clarinetist of the Orchestre d’Île-de-France and was the author of several works for the clarinet and the pedagogical *Le Clarinettiste* (Méthode). A devoted teacher, Calmel wrote and dedicated works to his many students.

This is a grade 3 work. The range is a little over two octaves, with the option to stretch to two-and-a-half with the *ossias* in the cadenza and last four measures. The texture is linear and almost always step-wise, except for a syncopated motif that occasionally appears in the melody. This piece would be an excellent solo for the developing high school student.

– Lori Ardovino

Antonio Fraioli. *Percorsi* for clarinet, alto saxophone and clarinet quartet. Edizioni Musicali Eufonia, 2016. Clarinet and alto saxophone (or clarinet) with clarinet quartet €19.00 Clarinet and alto saxophone (or clarinet) with string quartet €22.00

Antonio Fraioli is an active lecturer, recitalist and presenter. His compositions, transcriptions and arrangements have been performed in numerous countries across Europe and in the U.S.

Percosi was written for and dedicated to five of his students, Caterina Villari, alto saxophone and member of the Evenos Quartet (Gabriele Coggi, Selene Malizia, Adriano Fabio Testa and Michele Carere). Known for working in the jazz style, this work is no exception, demonstrating panache and verve throughout this work. *Percosi* means paths, in this case a sort of musical journey. It begins with a free opening, the two soloists (clarinetist and alto saxophonist) trade fermata notes of varying degrees of dynamics and dissonance. The quartet is introduced briefly, followed by the sustained chords in the soloists. The opening soon turns into a rhythmic accompaniment by the quartet with the soloists playing jazzy syncopated figures. The work continues in this manner allowing the soloists to communicate their virtuosity while relying on the steady rhythmic pulse of the quartet. The quartet gets to shine later with the soloists taking on the accompaniment role with a continuous

sixteenth note rhythm. This work is exciting and at times virtuosic. I would give it a grade 5; the soloists’ parts possibly higher. I find it refreshing to include the saxophone as a soloist with the clarinet quartet, and I believe that this work would be worthy listening for any audience.

– Lori Ardovino

Venceslao Biscontin. *Novescesca: Per coro di clarinetti.* Edizioni Musicali Eufonia, 2016. Duration: 20’ €22.00

Venceslao Biscontin is an Italian composer who has worked with the Orchestra di Padova e del Veneto, Orchestra del Teatro La Fenice di Venezia and abroad. Biscontin has recorded CDs for Velut Luna and Fonit Cetra. Since 2006, Biscontin has dedicated himself to composing for clarinet choir because of his experiences in several master classes with Walter Boeykens and Vincenzo Paci.

Biscontin stated, “By reviewing and listening to what I had composed I wanted to write something expressive, as well as descriptive. *Novescesca* is a work of expression and description of my life as a man in the 20th-century. It consists of memories, paintings, photographs and drawings alongside each other. Each movement follows an evolution of moods performed by the clarinet choir that can be performed in a different order or individually.” Biscontin explores the wide range of the clarinet family by using E-flat clarinet, three B-flat clarinets, alto clarinet, two bass clarinets and contrabass clarinet in this work. If there is no alto clarinet available, a fourth B-flat clarinet can be used. The third movement is diverse because of how it highlights the expressiveness of the clarinet in the slow sections, but it also has high-energy, jazz-like moments. There is a jazz-like element towards the beginning of the movement that then develops into a lyrical and expressive melody that is intriguing to hear.

The movements can be performed separately. Biscontin is aware of the different colors and possibilities made possible by the clarinet. Pedagogically, this work will force students to really listen to each other and help them improve their conceptualizations of musicality,

ICA ANNOUNCEMENT


Call for Honorary Membership Nominees

In accordance with the International Clarinet Association by-laws (Article V, Section 6), a special category of Honorary Membership has been created for persons of "unusual distinction." The International Clarinet Association board of directors invites the general membership to nominate living individuals for Honorary Memberships from the areas of professional service, teaching, performance and/or lifetime achievements. Nominators should include a brief biographical sketch of the candidate along with further information as specified below. There is a limit of one nomination per person. Nominations must be postmarked no later than **December 31, 2017**, and sent to:


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

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



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dynamics and rhythm. This work would be fantastic for advanced high school students, amateurs and professionals alike to perform.

– Kristine Dizon

Stacy Garrop. *Stubborn as Hell for Two B-flat Clarinets.* Theodore Presser Company, 2011. Duration: 5'40"
\$14.95

Stacy Garrop is currently on a journey to redefine her personal narrative. She is a freelance composer known for writing music “centered on dramatic and lyrical storytelling.” Garrop was previously professor of composition at the Chicago College of Performing Arts at Roosevelt University.

Stubborn as Hell was commissioned by American virtuoso Robert Spring. Garrop stated, “Bob is one of those wondrous musicians who plays the most challenging pieces written for the instrument and makes them sound effortless ... I wanted to write a piece that not only reflected his technical and musical abilities, but also his great sense of humor, hence the title of the piece. The “stubbornness” of the title refers to the manner in which the two instruments incessantly battle each other around the pitch D and how they willfully get stuck repeating pitches and gestures.”

This piece demonstrates Garrop’s prowess as a composer as it captures Spring’s sense of humor and personality in a matter of minutes. The work starts “Unflinching, obnoxious” at pianissimo followed by flutter tongue between the two voices. Garrop continues to juxtapose a variety of syncopated rhythms and hemiolas – almost as though they were dueling each other. As the work develops, Garrop writes brief passages that make use of accelerating hemiolas between the duo, including “screaming!,” “stoic,” “piu mosso, insistent,” and “forlorn.” Garrop concludes the work with material from the introduction.

Garrop’s ability to sculpt sound in the shape of Spring’s persona is quite a feat. She managed to capture the idiosyncrasies of Bob’s persona in this work along with humor making it truly *Stubborn as Hell*. The contrasts in this piece make it entertaining and enjoyable to perform

and listen to. Perfect for the advanced high school student all the way up to professionals. Highly recommended!

– Kristine Dizon

Gottfried Schreiter. arr. *Joy to the World. 38 Advents und Weihnachtslieder mit Liedtexten (Joy to the World. 38 Easy Christmas duets for two clarinets).* Musikverlag Bruno Uetz, 2016. €12.00

Gottfried Schreiter from Dresden, Germany provides us with a lovely collection of holiday songs in clarinet duet arrangements. This compilation should be very valuable for music teachers working with young players, creating festive moments in teaching or seasonal performances. Students will also be excited to have this music at home to play with or for family and friends.

The collection is mostly comprised of traditional Christmas songs from Germany along with a few from France and the English-speaking world. Original lyrics have been included for sing-along. For use in North America, adding translated lyrics in English would have enhanced this edition’s possibilities for practical use. The accompaniments in the second parts are beautifully simple.

The English title states “38 Easy Christmas Duets.” While the pieces are overall relatively easy, not all of them are for complete beginners. One can assume that Gottfried wanted to keep the tunes in a certain pitch range for a good blend with other instruments and maybe also to stay close to the songs’ original keys. As a result, most parts are frequently crossing “over the break.” About a third of the carols, though, can be done by a beginner playing the second part where the notes are staying mainly in the clarinet’s chalumeau register.

The same duets have been published for other wind instruments and string instruments. These arrangements can be combined with each other, an option that will be very welcomed by teachers in the junior band room or in other settings.

Again, Schreiter has arranged a beautiful collection that will enrich many a holiday musical occasion.

– Barbara Heilmair

Josh Oxford. *Funked Up for Clarinet & CD.* Potenza Music, 2014. \$23.95

This is an interesting work to match a great title. Oxford, like many young musicians working today, wears many hats. He is a composer, a performer and an arranger of many styles of music, mainly using vintage synthesizers. This piece explores the relationships of the certain notes (C-sharp, C, A and D-flat, C, A-flat) with the accompaniment on the CD, which is influenced by Herbie Hancock. The piece is entertaining and moderately challenging with notated jazz patterns and some asymmetrical measures. I found the accompaniment CD a bit confusing as there is no ‘count-in’ and the track itself is not so harmonically structured as to make it easy to follow. It would have helped if there was a second (practice) track with the lead voice (clarinet) filled in with a click track of the pulse. That said, this is a fun piece that introduces some nice ideas and would be suitable for high school students who want to try another style of music apart from the classical music staple.

– Paul Roe

Rudolph Mauz. *Duets for Fun and Mein erstes Konzert.* Schott, 2016. U.S. distribution by Hal Leonard. \$14.99 and \$19.99

Rudolph Mauz has provided teachers with two wonderful resources. In addition to valuable musical content, they are formatted well for teaching and performing, including page turns, section breaks and print size that make the score ideal for ease of use.

Duets for Fun contains original works for clarinet except for Mozart’s *Bowling Duets*. The works come from the Classical and Romantic periods, ranging from C.P.E. Bach to Ludwig Wiedemann. Most are fine examples of classical phrase structure, clear cadences, melody/accompaniment or melody/counter melody textures, the expected running thirds between the two parts and traditional harmonic progressions. The range is limited to altissimo E and the pieces are in comfortable keys and meters. They contain traditional modulations and a variety of rhythmic subdivisions appropriate for

young but not beginner students. As the title suggests, these are “Duets for Fun!”

The last two works in the duet collection are more advanced. Hoffmeister’s *Variations on ‘Ah vous dirai-je Maman’* – theme and six variations on the recognizable melody *Twinkle, Twinkle Little Star* – contains interesting rhythmic interplay between parts, requiring confident subdivision and independent entrances by the performer of the second part. The Crusell duet at the end of the book is *Andante con moto* and *Allegro vivace* from Op. 6, No. 3. This duet, also available in a 1993 edition by Amadeus, is a great piece for student/teacher duets. Mauz’s edition contains the two parts printed on the same page, which is perhaps more helpful in instructional settings than the Amadeus edition that has separate parts. As indicated in the introduction to his book, Mauz shortened and simplified some of the works, including this *Andante con moto* where he omitted the modulation to the parallel major. Both the Hoffmeister and Crusell duets provide a

nice step up from the previous duets in the book while still being fun to play.

Mein erstes Konzert is intended for beginners and contains 23 works for clarinet and piano. Pieces range in style from Classical to Romantic, as well as original works by Mauz that contain influences of Klezmer, jazz, rock and pop. The first five recital pieces in the book are limited to notes below the break, making them appropriate to use first; the other pieces are intended for use after one to two years of study. In the introduction, Mauz explains, “The first concert performances are a special experience for every young musician: ideally, they provide motivation for continuing engagement with the instrument and music written for it ... An appropriate selection of technically and musically approachable pieces is an essential requirement in making this a positive experience.” This collection of first recital pieces fulfills that essential role. The book comes with an audio CD that contains two versions of each piece:

ICA ANNOUNCEMENT

2018 Research Competition

CALL FOR PAPERS AND PRESENTATIONS
ClarinetFest® 2018
Ostend, Belgium

Coordinator:

Jesse Krebs (jkrebs@truman.edu)

Deadline: January 15, 2018.

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one with clarinet and piano together and then the same piece again with only piano, allowing the student to play along with the accompaniment. This is a great resource for teachers of beginning clarinetists.

– Leigh Miller

RECENT PUBLICATIONS IN BRIEF BY – GREGORY BARRETT

Lucas Foss. *Three American Pieces* for Clarinet in Bb and Piano. Arranged by Richard Stoltzman. Clarinet part edited by Seunghee Lee. Carl Fischer, 2017. \$14.99

Written originally for violin and piano, these three folksy pieces are both charming and robust. Seunghee Lee worked with Foss to make Stoltzman's version accessible for more clarinetists.

Michel Lysight. *Tanka* for Bb clarinet and piano. Collection Jean-Marc Fessard. Gérard Billaudot Éditeur, 2016. €6.15

Belgian composer Michel Lysight stated that *Tanka* “evokes an ancient Japanese poetic form.” It is moderately slow, hypnotically beautiful and lays completely in the clarinet chalumeau register making it very easy. Advanced players will also enjoy this satisfying music.

Johannes Brahms. *Trio Movement* from Trio Op. 114 for clarinet, cello & piano. Adapted for clarinet and piano by Chris Allen. Emerson Edition, 2009. £6.00

Brahms' original trio version uses an A clarinet. Here the clarinet part is for B-flat, but the player fingers the same notes as in the original. Therefore, this duo version sounds a half step higher. The clarinetist and pianist take on extra notes to cover the missing cello.

Traditional. *Schabbes Schabbes* Klezmer for 3 Clarinets. Arranged by Peter Goden. Bärenreiter, 2017. €11.50

Eleven, short and easy traditional melodies appropriately harmonized in three near-equal parts. A variety of tempos and key signatures add to the appeal of this chamber music for clarinetists in at least their third year of study.

Greta Funk. *Andante* for clarinet and string quintet. Musikverlag Bruno Uetz, 2015. €15.00

This 103-measure, medium-easy work in the style of Beethoven is scored for B-flat clarinet, two violins, viola, cello and contra bass. The *Andante* opens in D Major, moves through G Major to a brief C Minor *Allegro Vivace* section that lands on a 10-measure clarinet cadenza transitioning back to the opening *Andante* material. This would work well as a first chamber music piece for clarinet and strings.

Bedřich Smetana. “Danse des comedians” from the *Bartered Bride*. Arranged for 3 B-flat clarinets and bass clarinet by Bertrand Hainaut. Collection Jean-François Verdier. Gérard Billaudot Éditeur, 2012. €6.15

If you were at the Vienna Philharmonic's 2017 summer concert at Schönbrunn Palace you would have heard this work among the encores. This medium-difficult quartet arrangement could be expanded for your clarinet choir orchestra. Fingered in C Major, the rapid passage work is mostly confined to the top two parts, though the third clarinet and bass clarinet (notated in bass clef) parts also include a few passages of the same.

Samuel Coleridge-Taylor. *Quintet* for solo clarinet and clarinet quartet. Arranged by Robert Rainford. Forton Music, 2016. €13.50 (digital) or €18.00 (hard copy)

This major repertoire work, originally for clarinet in A and string quartet has been arranged for solo clarinet in B-flat and clarinet quartet of two B-flat, alto (or third B-flat) and bass clarinets. The solo part is unchanged, hence sounding a minor second higher than the original. The bass clarinet part is playable on an instrument with range to only low E-flat. The transfer from strings to clarinets is idiomatic except for a few measures in the *Larghetto affettuoso* movement.

William Boyce. *Symphony IV* for clarinet choir. Arranged by Melanie Thorne. Sempre Music, 2016. U.S. distribution Fischer/Presser. \$35.00

Mid-18th century English composer William Boyce wrote three-movement symphonies in a conservative style. This arrangement by Melanie Thorne is perfectly suited for a one-day clarinet festival. The music is tuneful and dance-like. Thorne's instrumentation has built-in flexibility for use with a medium to large choir. For example, a B-flat clarinet part is supplied to replace E-flat soprano. The six distinct B-flat parts would be welcomed by an ensemble that was light on alto and bass clarinets. Two alto parts are included, but the first alto part is an alternate of the sixth B-flat clarinet and the second alto part is mostly doubled by one of the other B-flat parts. The bass clarinet part descends to only low G. A very easy optional timpani part is included in the first and last movements.

Peter Ilyich Tchaikovsky. *Grand Divertissement* from *The Nutcracker*. Arranged for clarinet choir by John Gibson. Alry Publications, 2012. \$30.00

Many orchestral clarinetists have memorized their part from Tchaikovsky's long-popular ballet. Now your students and clarinet choirs can join in the fun. The Act II “Divertissement,” comprised of *Danse espagnole*, *Danse arabe*, *Danse chinoise*, *Trépak*, *Danse des mirlitons* and *La mère Gigogne et les polichinelles* is expertly adapted for clarinet choir by John Gibson. He freely transposes each dance to be more clarinet-friendly. His six-voice ensemble is three B-flat clarinets, alto clarinet (or clarinet 4, or basset horn), bass clarinet and contralto clarinet/contrabass clarinet/string contrabass.

RECORDINGS

Why Not? Hedwig Swimberghe, clarinet; Inna Poroshina, piano. A. Lonque: *Introduction et danse rustique*; J. Bauer: *Rondo kwartowe*; J. Absil: *Sicilienne*; J. Feld: *Scherzino*; B. de Crepy: *Repliques*; J.M. Ruera: *Meditacio*; L. Cahuzac: *Cantilene*; W. Hildemann: *Ritmi Dispari*; M. Reger: *Romanze in G major*; I. Bazel: *Elegie and Scherzo*; G. Bacewicz: *Easy Pieces*; M. Deroo:

Impromptu, Op. 72; V. Nossow: *Waltz "Junior"*; N. Marchenkova-Frei: *Aururio*; G. Lyashenko: *Con Amore*; H. Swimberghe: *My Tune 1*, *Le Printemps s'annonce* and *My Tune Too!* Artist Produced. Total time: 61:36.
hedwig.swimberghe@gmail.com



Hedwig Swimberghe, Belgian clarinetist and a Selmer Paris artist, served as principal clarinetist in the Brussels Philharmonic (Radio Philharmonic) until 2011. He teaches at the Brussels Royal Conservatory at Erasmus University where he is professor of clarinet and director of the Brussels Clarinet Choir. Recorded in 2005 and remixed in 2012, his self-produced recording *Why Not?* includes 18 works. Most are relatively short pieces, but there are several lengthier works for clarinet and piano and several brief solo interludes by Swimberghe. The styles of the works vary from lyrical, expressive pieces and fun, upbeat character pieces to more serious, substantial works. I was quite surprised to hear Swimberghe's actual speaking voice say "My Tune One" and "My Tune Too," at the beginning and end of the recording. Both tunes sound like improvisatory warmups based on a simple tune and are about 30 seconds each. This whimsical touch combined with pieces mostly from contemporary European composers just adds to the fun of listening to some excellent performances of works not in the mainstream repertoire. The booklet did not have any composer information, but I found that most of the music performed is available online. Many of the works

included would serve as good teaching pieces appropriate for the young college student or as recital filler pieces.

As a program, *Why Not?* is akin to listening to a well-programmed recital. The recording quality shows off clarinetist Hedwig Swimberghe's beautiful round tone with lovely connection between the registers and a thinner, brighter upper register as well as pianist Inna Poroshina's excellent pianistic skills. The mixing and recording quality is complimentary and draws the listener into their excellent performances. Aside from a few tuning and voicing issues, the clarinet playing of Swimberghe engaged me, and I enjoyed the verve and musical sparkle he brought to the works.

All but three of the recorded pieces are under five minutes in length. The more familiar works include Cahuzac's *Cantilene*, played with lovely color and nuance, Reger's *Romance*, flawlessly performed, and Absil's *Sicilienne*. Lyashenko's *Con Amore* is the longest, most serious work featuring beautiful whisper soft effects from the pianist. Wolfgang Hildemann's *Ritmi Dispari (Sonatine)* is also a substantial work in three distinct movements, which is well-played with the exception of the last few notes.

Lonque's charming *Introduction et Dance Rustique* is beautifully performed and Bacewicz's upbeat *Easy Pieces* are worthwhile, but Swimberghe sometimes loses tonal focus in technical passages. Swimberghe performs his own unaccompanied *Le Printemps d'Annonce* with joyful energy, birdlike trills and calls. The short, simple pieces of Maurits and Nossow include the melancholy *Impromptu*, Op. 72 and the humorous *Waltz "Junior."* Marchenkova-Frei's *Aururio* is a lovely, rich work, but like the Maurits has a few upper register intonation flaws.

Other works on the disc include Bauer's *Rondo Kwartowe* (Rondo of Fourths), reminiscent of Penderecki's *Three Miniatures* and the more substantial *Republiques* by de Crepy. Along with the haunting *Meditacio* by Joseph, both feature wonderful expression and technical precision from the performers. Reger's *Romanza* and Lonque's *Introduction et*

ICA ANNOUNCEMENT

2018 High School Solo Competition

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

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2018.

Deadline: April 1, 2018.

Repertoire:

Béla Kovács, *Hommage à de Falla*
André Messager, *Solo de Concours*

Prizes:

First prize – \$1,000 USD
Second prize – \$750 USD
Third prize – \$500 USD

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Dance Rustiques are easily the highlights of the CD in my opinion. Swimberghe's articulation and tone quality throughout are notable, and I recommend this recording of European composers as a fine example of their music and the excellent playing of clarinetist Hedwig Swimberghe and pianist Inna Poroshina.

– Karen Dannessa

Mandala 3. Gemini: Ian Mitchell, clarinet/bass clarinet/gong/conductor; Ileana Ruhemann, flute; Catriona Scott, clarinet; Sarah Leonard, soprano; Aleksander Szram, piano; Caroline Balding, violin; David Angel, violin; Yuko Inoue, viola; Jo Cole, cello; Sophie Harris, cello. N. Lefanu: *Invisible Places* and *Trio No. 2: Song for Peter*; D. Lumsdaine: *fire in leaf and grass* and *Mandala 3*. Métier MSV 28565. Total time: 76:34. www.divineartrecords.com



Gemini is one of Britain's most important and most durable contemporary music ensembles. Founded in 1973 and led by several directors (presently Ian Mitchell), this group has been a regular fixture on British radio and television, at music festivals and at community and school concerts that feature music from the 11th to the 21st century in innovative school residencies. They have been ensemble-in-residence at several British universities and have produced a number of recordings of contemporary music.

Gemini has a long and impressive list of commissions, and indeed three of

the four pieces on this disc are the result of its commissions. David Lumsdaine (b. 1931) and Nicola Lefanu (b. 1947), the composers represented on this disc, have had a long association with Gemini. While probably not so well-known to American audiences, this pair of composers (who happen to be married to each other in private life) have had long and distinguished careers as composers and as teachers of composition to several generations of younger composers at the several universities where each has taught. Both are significant enough to be included in all the major music encyclopedias, and Lumsdaine has had several books written about his compositions; I found the essay on him written by his wife and posted on his website www.davidlumsdaine.org.uk to be most thoughtful, informative and appreciative.

The compositional style and harmonic language of both composers is highly complex and adventurous, and I have seen this referred to as "post-serial." But in truth, it is very individual, drawing upon many influences and diverse techniques: music of various periods from the medieval on, the classical music of northern India, the landscapes (musical and otherwise) of the Australian outback and music of various native peoples throughout the world to name only but a few. Their musical outlooks have naturally influenced each other, but there are subtle and not so subtle distinctions. Lefanu has been drawn to a more vocal and theatrical style than her husband, while he has been interested in electro-acoustic compositions as well as traditional settings. Lumsdaine, born in Australia where the couple still spends much time, gave up composing around 1997 due to health issues. Lefanu is still active as a composer, but also works as gifted ornithologist, making high quality recordings of birdsong.

The four compositions on this disc – two by each composer – come from various periods of compositional activity and are set for various combinations of instruments and voice. *Invisible Places* by Lefanu is the first piece on the disc, written in 1986 for clarinet and string quartet. There are 16 short movements, played without break, altogether lasting

about 16 minutes. The composer writes that the string quartet forms one group with the clarinet as an outsider, "sometimes caught up with them, but more often it is like a person pursuing an independent train of thought." I was struck by the wide contrasts of energy and mood; sometimes frantically energetic while at other times quiet and reflective. The other piece of Lefanu's on this disc, *Trio 2: Song for Peter*, was written in 1983 and is scored for soprano, clarinet and cello. The "Peter" in the title refers to Peter Wiegold, a composer and original founder of Gemini, and draws for the text lines by Emily Dickinson, Ted Hughes, Sara Teasdale and Anton Chekhov, woven together to provide varying perspectives on life and mortality. This rather dark and moody work of approximately 18 minutes requires concentration to listen to and presumably to perform.

Lumsdaine's *fire and leaf and grass* is a brief short two-minute work for soprano and clarinet, written in 1991. It has a lyrical, almost modal character, capturing images of nature and summer. The centerpiece of the disc is *Mandala 3*, a major work in three movements for a chamber ensemble of piano, flute, clarinet, viola and cello. Written in 1978 and lasting almost 40 minutes, it is one of a series of five "mandala" works, each based on the idea of a single musical idea expanding outwards. The composer terms this an act of meditation. The opening movement, "Chorale," is essentially a transcription of the final chorus of Bach's *St. Matthew Passion*. The second part, "Sonata," is a classically shaped binary form, with many passing allusions or references to the earlier music. The concluding "Fantasia," has an improvisatory and open-ended quality in contrast to the tightly constructed "Chorale" and "Sonata." It includes echoes and short quotes from the Bach chorale appearing as if out of nowhere, floating above the ensemble. Lumsdaine writes "as soon as one resonance opens up, it merely opens up another," clearly referencing the mandala geometric pattern. This original and striking work leaves the listener with an inner sense of satisfaction.

As frequent collaborators with long

associations with these composers, Gemini can certainly be regarded as ideal interpreters of this music. These are indeed excellent and fully committed performances. Ian Mitchell is a top-flight clarinetist, and special kudos go to the soprano Sarah Leonard. All involved in this recording have a special affinity and dedication to contemporary music, which is clearly communicated in the performances on this disc.

– David Ross

French Clarinet Exports. Béatrice

Berne, clarinet; Jean-Marc Fessard, clarinet. G. Connesson: *Scènes de la vie contemporaine*; B. Cavanna: *Parking Schubert*; I. Bellocq: *Impasse*; J. Jouve: *Musica Elfica, Erratica, Fuggitiva*; C. Mennesson: *Infinite breathing 5*; L. Guérinel: *Humeurs*; P. Hersant: *10 Duos*; T. Escaich: *Ground VI*. Clarinet Classics CC071. Total time: 71:17. www.clarinetclassics.com



It was with great anticipation that I opened this jewel case the first time, as these works are previously unknown to me. The recording is an impressive undertaking: producing premiere recordings of eight contemporary French works for two clarinets. Seven of the eight duos were composed within the past five years. The two clarinetists, Béatrice Berne and Jean-Marc Fessard, are self-described as “key representatives” of the French school in this recording. The Kaïros Association, which Berne directs, commissioned three works on this recording and has commissioned many

chamber works that include clarinet. In addition to directing the Kaïros Association, Berne has performed on 20 recordings. Her focus is the performing and commissioning of contemporary chamber works. She is a tenured professor of clarinet at the National Conservatory of the region of Clermont-Ferrand. Jean-Marc Fessard has a degree from the Paris Conservatory with highest distinction for clarinet, bass clarinet and chamber music. Contemporary music is likewise his specialty, being the dedicatee of many new works. He is an artist on over 30 recordings. More information about these performers can be found on their websites: www.jeanmarcfessard.com and www.beatrice-berne.com.

The challenges to produce an effective recording of French contemporary clarinet duos are many. This recording is effective because of the great variety of sonic experiences throughout. The instrumentation varies from two clarinets, clarinet and bass clarinet, E-flat soprano clarinet with clarinet or bass clarinet, and two bass clarinets. These works are extremely demanding, and so the clarinetists’ ability to play with great virtuosity on multiple clarinets of the family is quite commendable. Great contrast is produced as both Berne and Fessard exhibit considerable tonal flexibility throughout the recording, producing admirably soft dynamics even in registers when it is not advantageous to do so. Additionally, contemporary techniques are employed such as slap tonguing, pitch bending, smears and circular breathing in a particularly *Moto perpetuo*-esque passage. Most notable is the tonal control on Jouve’s *Musica Elfica, Erratica, Fuggitiva*. Here, Berne and Fessard’s tones are pure, glassy and hollow at times, creating a superb effect.

Duo playing is rather exposed. Berne and Fessard produce superb synchronicity in these rhythmically intricate works. The blend and balance is likewise admirable. I envision rehearsal at great lengths to accomplish the depth of refined ensemble and like-minded understanding of these eight pieces, many multi-movement compositions. The least effective work on this recording was Hersant’s *10 Duos*. Totalling roughly 10 minutes, these short

works lack continuity and connection perhaps since several are transcriptions of other works by the composer borrowed from here and there.

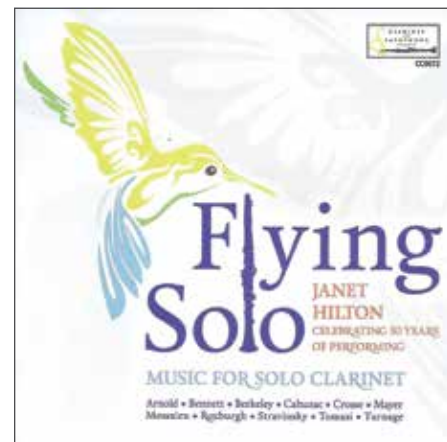
Gratefully, the liner notes include commentaries from the composers for each of their works. Included is mention of other works for clarinet by these composers and each composer’s website address. It was interesting to learn, for example, that one of the composers, Evan Bellocq composed in 2011 *Ouff*, reportedly the sole existing piece written for the octocontralto clarinet in E-flat. The descriptions of the works by the composers provide great understanding for the listener. Mennesson’s description of her piece, for instance, “A swell mixing with kelp and sea-spray again and again before losing itself in the blue coastline,” provides a great picture.

This music places the duo repertoire squarely on the concert stage rather than in the teacher’s studio, where clarinet duo repertoire is often thought of as a highly effective teaching tool. These quality works of French art would be demanding additions to any advanced clarinet recital. Berne and Fessard produced a fine recording that provides exposure to these newest additions to the duo literature.

– Gail Lehto Zugger

Flying Solo. Janet Hilton, clarinet.

M. Arnold: *Fantasy*; E. Roxburgh: *Wordsworth Miniatures*; O. Messaien: “Abîme des Oiseaux” from *Quatuor pour la fin du temps*; M. Turnage: *2 Memorials*; G. Crosse: *A Year and A Day for Clarinet Alone*, Op. 48A; L.



Berkeley: *Three Pieces for Clarinet*; I. Stravinsky: *Three Pieces for Clarinet Solo*; R. Rodney Bennett: *Sonatina for Clarinet Solo*; L. Cahuzac: *Arlequin*; H. Tomasi: *Sonatine Attique*; J. Mayer: *Sargam*. Clarinet Classics 0072. Total time: 78:01. www.clarinetclassics.com

British clarinetist Janet Hilton presents impeccable interpretations of music for solo clarinet in *Flying Solo*, a celebration of her 50-year career as a clarinet soloist. Since her days as a scholarship student at Royal Northern College of Music, Hilton has appeared as a soloist with major British orchestras and as a chamber musician in festivals such as Edinburgh, Cheltenham and the BBC Promenade Concerts. Her orchestral career includes principal positions in the Scottish Chamber Orchestra, Welsh National Opera, Kent Opera and Manchester Camerata. An acclaimed pedagogue, she served as Head of Woodwinds at the Royal College of Music London, where she continues to maintain a clarinet studio. Guest teaching and master class invitations include Paris Conservatoire, Vienna University for the Performing Arts, Melbourne Conservatory, Sydney Conservatory and Xinghai Conservatory of Music.

The robustness of the British clarinet school is evident in Hilton's playing, as she exudes warmth and resonance in even the most technical passages. Interpretations are adept, girded with warmth and imagination, without overly stretching the boundaries of delicateness. Throughout the compilation, Hilton performs with unwavering attention to detail, shaping every note of each phrase with thoughtful musicality.

Originally conceived as a compilation of pieces Hilton enjoyed performing, the selections transcend art forms and cultures. *A Year and a Day* explores the connections between music, literature and drama. *2 Memorials* steps into the world of blues, and the final movement of Stravinsky's *Three Pieces for Clarinet* is based on ragtime. *Wordsworth Miniatures* is a response to selected Wordsworth poems, and the multi-faceted actor in *commedia dell'Arte* is evoked in *Arlequin*. Arnold's *Fantasy* disregards the intended purpose as a musical study to break the conceptual

barriers of a test piece. Finally, Mayer's *Sargam* adeptly blends western and Indian classical music, providing the clarinetist an entrance in a heretofore forbidden world.

A consummate pedagogue, Hilton succinctly yet engagingly explains her thought process behind the selection of works and their personal meaning to her in a live interview: www.clarinetclassics.com/media. The video provides listeners an opportunity to meet the performer and to view her technique, scores and stage presence. While the mastering of the recording produced a somewhat dry and sterile sound quality, the video exudes a vibrational warmth that is inherent in her approach. Furthermore, the liner notes written by the performer highlight her commitment to education, relaying the inspiration and history of each composition.

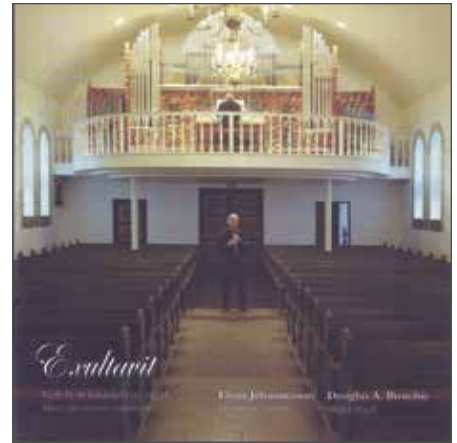
In this recording, Hilton selected works that display the beauty of the instrument, without a reliance on overly flashy passagework or extended techniques. The listening connoisseur is offered a variety of standard works and new selections to please the palette, while performers are presented with recital options that are accessible to both clarinetist and audience member. This disc would be a welcome addition to any clarinetist's library and it serves as a fine example of the eloquence of the British clarinet tradition.

– Michelle Kiec

Exultavit: Music for Clarinet and

Organ. Einar Jóhannesson, clarinet; Douglas A. Brotchie, organ. W.A. Mozart: *Four Church Sonatas*; J.S. Bach: *Prelude in F-sharp Minor, No. 14*, BWV 883; G. Tartini: *Concertino*; M. Reger: *Ave Maria*; R. Helmschrott: *Sonata da chiesa X*; O. Olsson: *Alma redemptoris mater*; J. Speight: *Music, when soft voices die*; J. Tómasson: *Exultavit Maria*; A. Másson: *Kansóna*. Total time: 77:20. Amazon.com

The clarinet and organ are an unusual pairing, yet after listening to *Exultavit* by clarinetist Einar Jóhannesson and organist Douglas A. Brotchie, I think they are a well-suited and fascinating combination. Since both the organ and the clarinet are blown pipes, it is clear why this



combination works well, and it puzzling that it has not become more popular. The instruments blend so well together that there are times when it is difficult to know whether one is listening to the organ or the clarinet. The overall effect Jóhannesson and Brotchie create in this recording is lush and beautiful.

The duo breathes new life into Yona Ettliger's arrangement of Mozart's *Four Church Sonatas*. Previously, I was never fully convinced of this work. In this scoring, the organ gives the work the weight that is missing in other arrangements. In addition, the contrapuntal writing seems to work better among more equally matched instruments. Jóhannesson's sound melts into the organ in the slow movement, and throughout the work their balance and blend is stunning. This recording turns a minor transcription into a much more substantial work.

Bach's "Prelude in F-sharp Minor No. 14" from the *Well-Tempered Clavier* is another successful transcription. The overall affect is warm and enveloping. Once again, contrapuntal writing between two similar sounding instruments creates a pleasing blend of contrasting lines.

Gordon Jacobs's arrangements of Giuseppe Tartini's works, which became the *Concertino for Clarinet and String Orchestra*, is popular among clarinetists. This transcription transforms it. With the addition of the organ, the work becomes grander. The organ's ability to sustain in the same way as the clarinet makes this transcription fuller and, particularly in the slower movements, more satisfying.

Perhaps one misses the lightness of the strings or piano in the fast movements, but the duo's choices still made this transcription work well.

The *Ave Maria* of Max Reger, arranged by Eberhard Kraus, is a lovely song with organ accompaniment. This work, along with Otto Olsson's *Alma redemptoris mater* and Áskell Másson's *Kansóna*, are somewhat simpler works that feature lyrical lines and more traditional liturgical organ writing. These works seem useful for church musicians or others needing new works for ceremonies and events.

The most exciting original work on this recording is Robert M. Helmschrott's *Sonata da Chiesa X*. Helmschrott wrote 12 church sonatas for organ and one or more instrument between 1984 and 1994. The work's musical language is modern yet borrows from early sources, including medieval church modes, Jewish, Greek and Roman music. The first movement, "Ekologe," is at first slow and ponderous, then builds in energy to an extended, dramatic clarinet cadenza. The second movement is as close to light dance music as one could imagine the organ capable. Both in the second movement "Rondellus" and "Ekologe," the clarinet carries the melody, and the part is technically challenging and intense.

Overall, this recording is well done with a pleasant mixture of transcriptions and new, original works for the medium. The liner notes are excellent and place each work into context. The only issue I found was that the track numbers are incorrect both on the back of the disc and in the liner notes, which creates some

confusion for the listener. Yet this should not discourage anyone from listening to this unique recording, especially those looking for new, audience-friendly works.

— Amanda McCandless

Clarinet Concertos. Jože Kotar, clarinet; Milena Lipovšek, flute; RTV Slovenia Symphony Orchestra; Simon Krečič, conductor (Finzi and Žuraj); Benoît Fromanger, conductor (Françaix); Marko Letonja, conductor (Krek). G. Finzi: *Clarinet Concerto*, Op. 31; J. Françaix: *Double Concerto for Flute, Clarinet and Orchestra*; U. Krek: *Concert Fantasy for Clarinet and Orchestra*; V. Žuraj: *Clarinet Concerto*. RTV SLO Klasika 114045. Total time: 72:32. www.rtvsl.si/zkpprodaja



Clarinet Concertos is the latest CD recording by the Slovenian clarinetist Jože Kotar. It includes works by Gerald Finzi, Jean Françaix, Uroš Krek and Vito Žuraj. These concertos are diverse in their musical styles and contain many

challenges for the performers. In these performances, Kotar does an excellent job meeting the virtuosic demands of each piece. He is clearly a fine artist and the playing in all four works is flawless and beautifully performed.

Clarinet Concerto, Op. 31 by Gerald Finzi is the first concerto on the recording. Kotar gives a solid performance of this piece. He plays with a smooth dark sound and plays with great sensitivity and control. His tuning and ability to blend with the orchestra create a flowing and expressive interpretation that is very satisfying and enjoyable.

In the Françaix *Double Concerto for Flute, Clarinet and Orchestra*, Kotar demonstrates his technical virtuosity. Flutist Milena Lipovšek, whose beautiful sound and technique are equally impressive, joins him. What is most striking about this performance is the interaction between Kotar and Lipovšek, as their ensemble skills and ability to match tonal colors is extraordinary. They perform

ICA ANNOUNCEMENT

2018 Young Artist Competition

Coordinator:

Mitchell Estrin (mestrin@ufl.edu)

Application Deadline:

Sunday, April 1, 2018.

Repertoire:

- Thomas Dunhill – *Phantasy Suite*, Op. 91
- Bart Picqueur – *Sueño Andaluz* for clarinet solo (2011)
- Ludwig Spohr – *Concerto No. 4 in E minor for Clarinet and Orchestra* (Mvt. I)

Prizes:

- First prize** – \$2500 USD and a professional clarinet to be announced
Second prize – \$1000 USD
Third prize – \$500 USD

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technical passages with great precision and the interchange of material between the two is seamless and immaculate. In the third movement, Kotar shows that he is equally comfortable playing the bass clarinet. He plays with great finesse in the staccato passages and expressive lines and keeps the playing light and nimble throughout the entire movement.

The *Concerto Fantasy for Clarinet and Orchestra* was written by the Slovenian composer Uroš Krek, and premiered in 1988. Highly chromatic and innovative in its harmonies, this single movement work has great substance and colorful orchestration. It is a compelling work that features many instances of musical dialogue between Kotar and individual members of the orchestra. The timing of the phrases and interaction with the ensemble is impeccable, resulting in a very engaging and energetic dynamic between the orchestra and soloist. This is a great piece and a wonderful performance.

The last piece is Slovenian composer Vito Žuraj's *Clarinet Concerto*. This piece is completely different from the other three. This avant-garde work is very difficult for the soloist and select solo instruments in the orchestra. Initially, I was not engaged, but was drawn in by the creative sounds and textures created in the orchestra as the work unfolded. The kaleidoscope of colors and effects just kept evolving and getting more exciting as the piece progressed. By the end, I was fully enthralled and completely swept away. Kotar's performance drives the piece forward, as he effortlessly transitions between extended and traditional techniques, while constantly responding and contributing to the changing textures of the orchestra. The virtuosity of many of the solo players in the orchestra, particularly contrabassoon and piccolo, is also impressive. This piece is complicated and required a lot of skill and virtuosity from the soloist and orchestra, and the result was a compelling and exciting performance.

The overall recording quality is high quality. Kotar sounds beautiful and the orchestra does a wonderful job supporting him. The space in which they recorded lacks reverberation, but provides a smooth and rich space for this literature. I was delighted to hear some new repertoire by

Slovenian composers and to become more acquainted with Kotar's playing. I would definitely recommend this as an addition to anyone's clarinet recording library.

– David Shea

French Holidays. John Finucane, clarinet; Elisaveta Blumina, piano. J. Françaix: *Tema con variazioni*; C.M. Widor: *Introduction et Rondo*; F. Poulenc: *Sonata*; C. Saint-Saëns: *Sonata in E-flat Major*, Op. 167; G. Pierné: *Canzonetta*, Op. 19; G. Grovlez: *Sarabande et Allegro*; C. Debussy: *Première Rhapsodie*. Genuin GEN 17451. Total time: 67:45. Amazon.com and iTunes



John Finucane and Elisaveta Blumina present a mostly traditional collection of French repertoire in their new album **French Holidays**, which highlights the clarinet's "cantabile virtuosity." This concept unifies the album and is explored in the extensive liner notes that provide historical background, a brief discussion of the clarinet in France and how it became celebrated for its vocal quality. Three pieces on this disc, including Widor's *Introduction and Rondo*, Debussy's *Première Rhapsodie*, and Françaix's *Tema con variazioni*, were written for the Paris Conservatory's annual competition.

Finucane and Blumina are exemplary collaborators and are on the same page regarding interpretation throughout the album. Finucane has led a distinguished and multifaceted performance career. He is principal clarinet with Ireland's RTÉ National Symphony Orchestra, tours regularly as a soloist and chamber musician, and serves on the faculty of

the Royal Irish Academy of Music. In addition, he conducts ensembles such as the RTÉ National Symphony Orchestra and Concert Orchestra, the Ulster Orchestra and Opera Theatre Company and the Hibernian Orchestra. Blumina has distinguished herself as a member of the "Ensemble Blumina" trio, a scholar of the works of Mieczyslaw Weinberg, and artistic director of both the International Chamber Music Festival in Hamburg and the festival "Gilum" Musica Judaica Salzländ.

A dynamic performance of Françaix's *Tema con variazione* opens the album. The third and final variations were particularly strong stylistically and sounded effortless. Equally impressive is the cadenza in which Finucane demonstrates flexibility in navigating the large melodic leaps. At times, however, I wanted more focus to the tone through the registers.

Widor's *Introduction et Rondo* follows with its rhapsodic opening. The start of the "Rondo," partly due to its reserved tempo, seems a bit over-controlled. Nonetheless, the interpretation is sensitive and well-crafted. Finucane demonstrates incredible control in the altissimo range and his intonation is excellent.

Poulenc's *Sonata* was, for me, the highlight of the album. The performance is filled with character and the playful contrast that we expect from Poulenc. I love the way Finucane allows the first movement's lyrical melody to unfold so naturally. The second movement is stunning as is the rousing third movement with its brisk tempo and humor.

As with the Poulenc, Finucane imbues the lyrical opening theme of Saint-Saëns' *Sonata* with a lovely vocal sound. The second movement could have been more animated with a faster tempo, but the execution, especially the light ascending staccato passages, is elegant and crisp. Look to the fourth movement for another example of the graceful style and tight ensemble the duo achieves.

Gabriel Pierné's charming *Canzonetta* is perfectly placed after the two sonatas. The main theme's elegant quality is irresistible and played beautifully with a long phrasing arc and expressive rubato. This performance highlights Finucane's great control – notably in the soft altissimo register.

Originally written for oboe, Grovlez's *Sarabande et Allegro* is a welcome addition. This six-minute arrangement offers many opportunities to display technical and lyrical playing. The contemplative "Sarabande" is approachable and memorable while the "Allegro" is bubbly and light with fast articulated lines. Finucane expertly navigates the passagework as it fluctuates between registers. The delicate and intertwining clarinet and piano lines in the middle of the "Allegro" are also striking. I look forward to using this work in my own teaching.

The album concludes with a polished and colorful performance of Debussy's *Première Rhapsodie*. I particularly enjoy the dreamy texture evoked at the opening as well as the clarity of the *Animé* section.

The performances on this album truly showcase the fine collaboration between two sensitive musicians. They succeed in highlighting the clarinet's "cantabile virtuosity."

– Justin Stanley

Negro Fuego Cruzado. Fernando Domínguez, bass clarinet; Ónix Ensemble. E. Eoussaint: *Estudio Bop 8 "A Dolphy-Too"*; A. Lara: *Entre la bruma va*; J. Álvarez: *Negro Fuego Cruzado*; A. Fuentes: *Lood*; H. Paredes: *Intermezzo malinconico*; G. Macías: *Bésame azul*. Urtext Digital Classics JBCC263. Total time: 52:24. www.urtextonline.com

Negro Fuego Cruzado offers an eclectic mix of new works for bass clarinet written predominantly by Mexican composers for Fernando Domínguez. A strong force of contemporary performance in Mexico, Domínguez performs as a member of ÓNIX Ensemble, Mexico City's Woodwind Quintet and Duplum Duo. He studied at the Vienna State Conservatory and at the Sweelinck Conservatory in Amsterdam with Harry Sparnaay. Fernando's inspiration for the project and the collaboration bring together different stylistic worlds handled deftly, ranging from sometimes



post-minimal to spectral to complex. The composers featured on the album represent a span of works from 2007 to 2013. The works are worth hearing for Domínguez's bass clarinet performance, extended techniques including a powerful slap-tongue, and use of electronics.

Written in 2007, the album's first track by Eugenio Toussaint, *Estudio Bop 8 "A Dolphy-Too,"* is a jazz-inflected

ICA ANNOUNCEMENT

2018 Orchestral Audition Competition

Coordinator: Scot Humes – humes@ulm.edu

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

Deadline: Saturday, March 31, 2018.

Repertoire (visit www.clarinet.org for specific audition requirements):

Solo:

Mozart: *Concerto*, K. 622, Movement I, exposition, unaccompanied

First Clarinet Excerpts:

Beethoven: *Symphony No. 4* – Mvt. II, mm.10-17 and mm. 81-89;
Mvt. IV, mm.297-302

Prokofiev: *Peter and the Wolf* – rehearsal [20] (Nervoso) until [21]

Rachmaninoff: *Symphony No. 2* – Mvt. III, beginning to [47]

Rimsky-Korsakov: *Scheherazade* – Mvt. II, cadenzas from [F] to [G];
Mvt. III, opening until [A]; Mvt. IV, [I] to [K]

Bass Clarinet Excerpts

Grofé: *Grand Canyon Suite* – "On The Trail," rehearsal [2] until one measure after [3]

Shostakovich: *Violin Concerto #1* – Mvt. II, [23] until four measures before [25]

Stravinsky: *Rite of Spring* – [5] until four measures after [6]; [11] to [12]; and one measure before [141] to [142]

Tchaikovsky: *The Nutcracker* – No. 4. "Scène Dansante," [33] to [34]

Prizes:

First Prize – \$1000 USD and a professional level mouthpiece to be announced
Second Prize – \$500 USD and a professional level mouthpiece to be announced

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

solo work that highlights Domínguez's roots studying with Harry Sparnaay. Toussaint's piece is explicitly evocative of jazz musician Eric Dolphy, according to the composer's words. The work aims to explore this language through a pseudo-improvisatory sound world.

Ana Lara's work *Entre la bruma va*, written in 2008, features Domínguez traversing a range of extended techniques from flutter-tonguing to slap-tonguing through contrasts of fast technique with slow lyrical lines. The dynamic range and diversity of sound colors shines with the accented tonguing popping drastically out of a sometimes-subdued texture.

Javier Alvarez's piece, and the title track *negro fuego cruzado* (2008), evokes emotions both grating and jarring. The mixture of sounds created by Alvarez in conjunction with the almost menacing bass clarinet writing creates a vacillation between ethereal space and industrial-sounding grit.

In the liner notes, Alvarez states: "contrast between granular and continuous sounds are reinforced, thus generating the sound scaffolding of the work." The title meaning of black crossfire finds its place among "images of fire and metal," with a chaotic explosion of force ending in the pure sound of the bass clarinet.

Arturo Fuentes's *Lood* approaches the bass clarinet sound world with texture and noise. The electronics capture the frenetic nature of the air, the key sound and the shimmer of the upper bass clarinet overtones, and combine them into an effervescent piece. Some sounds are similar to Mario Davidovsky's *Synchronisms* with the high electronic notes and static clicks. The bass clarinet mixing that had been at the fore seems to have become more distant.

From the first pops of slap tonguing, Domínguez sets up a surprisingly wide dynamic contrast that brings the subsequent air and breath sound to life.

Hilda Paredes's *Intermezzo malinconico* (2013) creates a landscape of "opposites: aggression and its consequences, deep and subtle pain" through the malicious articulation and Domínguez's pleading breath and tone control.

The last track, *Bésame azul* by Gonzalo Macías, sets up a simple lumbering idea that takes flight among electronic howling of clarion bass clarinet sounds. Macías transfigures these sounds and tangentially moves them away from the original idea. The eerie soundscape is unsettling and the deft playing by Domínguez brings out the work's color and character games.

This recording provides an interesting window into varied approaches to the modern bass clarinet. Fernando Domínguez's performance along with the eclecticism of these new works makes this a valuable addition to the modern clarinetist's collection.

— Ford Fourqurean

AUDIO NOTES

by Christopher Nichols

THE VERDEHR TRIO COMPOSERS SERIES VOLUMES V AND VI AND INTERNATIONAL CONNECTIONS II

The March 2017 edition of Audio Notes featured recent compact disc releases by the Verdehr Trio. The group has continued to contribute to their legacy for greater dissemination of its output. Over the years, violinist Walter Verdehr interviewed many of the composers commissioned by the Verdehr Trio. Ultimately, this resulted in *The Verdehr Trio Composers Series* of DVDs, which includes both interviews with composers and video footage of performances. The most recent releases, Volumes V and VI, feature legendary composers Bright Sheng, Alexander Arutiunian, William Bolcom and William David Brohn.

The organization of each DVD is similar. Viewers may choose to watch content as a program, which begins with the interview followed by a complete performance. Additionally, the navigation menu allows for separate access of interview questions, topics

and movements. In lieu of a printed booklet, each disc includes composer and performer biographies with photos.

The complete program of Volume V opens with an interview from 1999 with the late Armenian composer Alexander Arutiunian prior to a performance of his violin and trumpet concertos in Los Angeles, California. In this instance, a translator is used. The technology of the day is evident in the video quality, but the sound quality is excellent. Hence, the entire interview is easily understandable. These conversations address composing for the Verdehr Trio along with inspirations and influences. A high-quality performance of Arutiunian's *Suite for Clarinet, Violin and Piano* follows, which was clearly produced especially for this project.

Bright Sheng is the next composer featured on Volume V. The video from this interview is slightly higher resolution and follows a similar gamut of questions, but

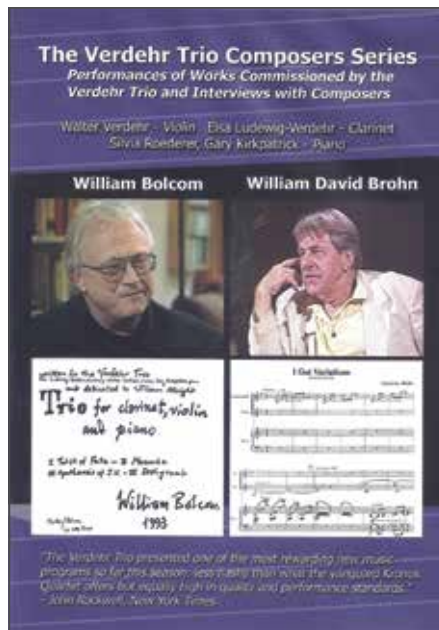
entirely in English. Sheng's responses are elaborate and engaging, particularly those regarding the creative process, inspirations and education. His recollections of his study with Leonard Bernstein are especially intriguing. The following performance of *Tibetan Dance* adds a layer of complementary artwork that enhances the overall atmospheric effect.

Volume VI features American composers William Bolcom and William David Brohn. The interview with Bolcom dates from 2001. This interview is somewhat longer than those found on Volume V and more detailed. This includes significant commentary about his studies with Darius Milhaud and at the Paris Conservatory. During discussions about his *Trio for Violin, Clarinet and Piano*, excerpts of the performance are interspersed. This clarifies the relationship between the interview and the composition, which improves its value as



an educational tool. Unlike Volume V, the performance video is from the live world premiere performance of his trio. Although the view is distant and the lighting dark, the audio quality is high quality and this is an exceptionally polished performance by the Verdehr Trio. The ensemble delivers every note, gesture and phrase with requisite bravado or sensitivity.

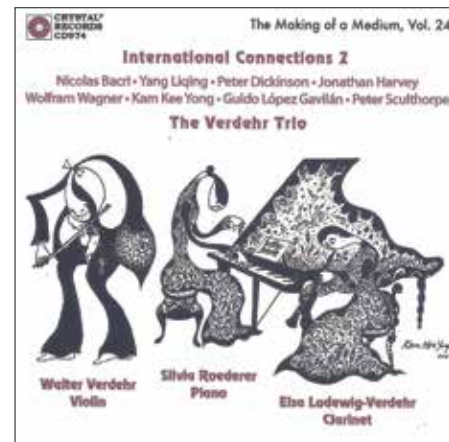
Throughout my perusal of this DVD, I could not find a clearly specified date of the interview with William David Brohn. It likely originates from around the premiere of “*I Got Variations*” on “*I Got Rhythm*,” which is a trend with the other interviews. The conversation with Brohn provides a different perspective, as he is a distinguished Broadway arranger beyond his compositional activities. Accordingly, this discussion includes some thoughts on the commonalities and contrasts of composing and arranging. Excerpts from a radio recording of George Gershwin’s performance of his own variations on *I Got Rhythm* and video footage of a Verdehr Trio performance of the work enhance this discussion. In addition to “*I Got Variations*” on “*I Got Rhythm*,” Brohn wrote a double concerto for the Verdehrs entitled *Tales of the Alhambra: A Poem for Violin, Clarinet and Orchestra*. This work is unique among the others found in Volumes V and VI, as it lacks



a commercially produced recording on *The Making of a Medium* series of compact discs. Fortunately, video footage from a superb live performance with the Michigan State University Symphony Orchestra was available and substantial excerpts of the work are included.

Throughout both volumes, several clear trends emerge beyond the excellent performances. Foremost, the Verdehr Trio has a distinctive sound that is clearly its own. The personalities and sonorities of the individuals and the ensemble are always evident. This receives consistent mention as influential and inspirational in each interview. Additionally, video certainly adds an additional dimension. Visual aspects of the trio’s performance provide a valuable example of chamber music playing of the highest standard. Their communication as an ensemble should serve as a useful pedagogical tool in chamber music instruction at any level. Due to the additional editing challenges of video and audio and the live performance footage used, there are occasional flaws expected at a live performance, but this hardly detracts from the significant value of these important volumes.

International Connections 2 is the Verdehr Trio’s most recent compact disc on the Crystal Records label, CD974, and the 24th volume of *The Making of a Medium*.



It features recordings from 2008-2015 of commissioned works or arrangements by eight distinguished composers from around the world. These include Nicolas Bacri, Yang Liqing, Peter Dickinson, Jonathan Harvey, Wolfram Wagner, Kam Kee Yong, Guido López Gavilán and Peter Sculthorpe. Exceptionally detailed liner notes provide comprehensive information about the compositions and the composers, which enhances the listener’s experience of a wide array of sound worlds. Throughout this recording, it is a pleasure to hear the Verdehr Trio’s signature sound and passionate musicianship.

Although each composition is worth exploring, Peter Dickinson’s *Celebration Trio* (2009) is exceptionally effective. According to the liner notes, the three movements “are based on a story by British poet John Heath-Stubbs (1918-2006) called *The Unicorns*.” The second, “Lullaby,” is hauntingly beautiful in a luring manner and performed with the utmost sensitivity by the Verdehr Trio. Rather than summarize the plot, I hope the title of the story and my description of the second movement result in curiosity about this particular work!

According to the trio’s website www.verdehr.com, additional compact discs are in preparation. Volumes 25 and 26 will feature Verdehr Trio arrangements by a wide variety of composers. As always, a complete discussion of each release is impossible due to spatial constraints. I encourage the readership to explore these new offerings and look for forthcoming volumes! ❖

CONNECTING THE CLARINET *Community*



BUZZREED
INTERNATIONAL CLARINET ASSOCIATION

by Kristine Nichols with Spencer Prewitt and Eric Salazar

MY LIFE AS A COMMUNITY CLARINETIST

Here at ICA's BuzzReed, we are interested in finding out all we can about the global clarinet community and how we can better connect with clarinetists from all walks of life, from beginning students to community players to professional performers and teachers of clarinetists at all levels. We are dedicated to exploring questions such as: Why do we play clarinet? What role does it have in our lives? What common problems and joys do we share?

I want to share my point of view and invite you to think about yours, and even consider submitting a guest blog – we want to hear your story!

I have played clarinet since sixth grade, so it has been a part of my life for over 40 years. I was very lucky to learn from a band director who was also a clarinetist, so I started with a solid base of fundamentals. Private lessons, lots of practice, the ups and downs of chair challenges, solo and

ensemble contests, band festivals, halftime shows and chamber music followed. What kept me motivated was steady progress, increasing fun and friendships with fellow bandmates, the joy of listening to classical music with friends, and most of all, the singularly amazing feeling a good performance brings. My favorite musical moments in high school were at the annual festivals where the performances were as perfect as they could be, and we were all in sync with the common goal of performing our best and making our director and school proud.

My experiences at the University of North Texas as a performance major took all of this to the next level as the solo, orchestral and chamber repertoire were explored in great depth. Making music at this level is something that I'll never forget, and I am very proud of the work I did to achieve my degree. Although I did not pursue a career in music, the

things I learned studying music at this level have been invaluable in the business world: I learned to excel individually but also collaborate within a team; to lead as well as follow; to be on time by being early; to plan ahead for deadlines. Most importantly, I learned to overcome the fear of the word *solo*. Excelling in solo passages despite that fear gave me the courage to speak up in class and in business settings to this very day.

Upon entering the working world after graduation, I found that I wanted to keep playing, so my husband (also a UNT clarinetist) and I joined a local community band where we enjoyed playing the repertoire that is so fun and familiar. As time moved on, we expanded into musical theater, opera and regional orchestras in the various parts of the country where we have lived. Our newest venture is a clarinet ensemble that is a huge source of fun, collaboration, creative challenge and friendship.

The greatest challenge for community musicians, in my opinion, is making time to stay in musical shape (or get in shape after a long break) while also working long hours at our day jobs and fitting in important family time. Long tones, scale studies, etudes and orchestral excerpts as well as solo repertoire remain the foundation to achieve the best tone quality, intonation, technique and endurance for those long rehearsal and concert days, and sometimes sacrifices in other areas have to be made.



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I won't lie. Sometimes I feel like life would be so much easier if I gave it all up. No more working Saturdays and Sundays at Christmastime when two or more groups' concerts converge only to head back to work at 7 a.m. on Monday; no more reed/mouthpiece/equipment struggles; no more anxiety dreams where I show up to a venue only to find I have forgotten my music, or am wearing red when everyone else is wearing black, or can't find the entrance to the stage, etc. (Hopefully, I am not the only one who has experienced this!) Most of all, if I gave up music, I would no longer have to explain all of this to my non-musician friends who try to understand and are very kind, but who just do not get this "hobby." Yes, it might be easier to live without these challenges ... And yet, I will never know, because music is too important to me to ever turn my back on it. All the hard work is worth it when I see children in a *Nutcracker* audience who have never heard a live orchestra or seen a ballet before, or when I tear up at a church service playing music that my mother and

I used to sing together when she was still alive, or especially when I play in a patriotic concert and during a medley of military songs and am moved to see the veterans in the audience rise and be recognized for their service.

To all the clarinetists out there, you are all welcome to our community in the International Clarinet Association. If you're not a member, I strongly encourage you to join the ICA, and "like" and follow the ICA's BuzzReed Facebook page so you can stay up to date with our blog posts and other exciting and informative content in *The Clarinet*. ❖

ABOUT THE WRITER

Kristine Nichols, ICA BuzzReed committee member, has a B.M. in Clarinet Performance from University of North Texas, and is principal clarinet in the Corona Symphony. Kristine is one of the founding members of the Orange County Clarinet Consort, whose primary mission is to introduce new works into the clarinet ensemble repertoire.



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Hysterically *Speaking...*

by Eric Hoepfich

LE CANARD

by Jean-Ignace Isidore Gérard (dit "Grandville")

Anthropomorphic images of clarinet players are not particularly rare, but this must count among the better examples. Jean-Ignace Isidore Gérard (1803-1847), born in Nancy (northeastern France), departed for Paris at the age of 21 where he enjoyed considerable success, mainly with images like this.

Gérard, aka J.J. Grandville (the stage name of his grandparents), developed a special skill for creating portraits of men with animal heads, imbuing his images with highly expressive features that communicate immediately with the viewer. As with any caricature there is always a sub-text; in this instance, the poor quality of the clothing (patched in several places), a rickety duet stand along with a nearly-empty glass of wine and perhaps a few too many bottles waiting in a basket on the floor. The instrument held appears to be a five-key clarinet in C, made of boxwood and ivory (possibly by Amlingue or Prudent?), a bit out-of-date for c.1840.

But we are drawn mainly to the player's head, clearly that of a duck (*canard*) – also the French word for a "squeak," two of which we can see escaping from the bell. So, we have a *canard* playing a *canard*. All amusing, but there is also a subtly sad and resigned air to the visage. By means of animals Grandville manages to capture something about humanity perhaps not achievable in a straightforward portrait. Our *canard* plays an "Andante con variazione" from *Duos*

pour deux Clarinettes (by Michel Yost or Amand Vanderhagen?), but his partner is absent. Could this be the reason for his

melancholy, or is it simply that life for a duck-clarinetist is not easy? ❖



Le Canard, by J.J. Grandville, c.1840, by kind permission of Bibliothèques de Nancy, fonds Thiéry-Solet

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Jon Manasse

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