A Tale of Two Trios:
Armenian Music for Clarinet

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As The Clarinet enters its 43rd volume, the I.C.A. would like to thank Bill Nichols for his nearly 20 years of service to our organization as editor of audio reviews for The Clarinet. Our readers surely looked forward to his thoughtful “Audio Notes” column in each issue, and relied on the reviews to stay informed about new clarinet recordings.

It is our pleasure to welcome our new Audio Reviews Editor, Chris Nichols (no relation to Bill!). Among the many strong applications we received for this position, Chris’s writing experience and passion for recorded music stood out. In addition to being an accomplished reviewer, Chris is assistant professor of clarinet at the University of Delaware and has served as an active duty (now reservist) member of various U.S. Army Bands. To submit recordings for review, please contact Chris at crnichol@udel.edu.

Our cover story, “A Tale of Two Trios,” is a set of articles organized around the theme of Armenian music for clarinet, specifically the violin/clarinet/piano trios of Khachaturian and Arutiunian. For more on this topic, be sure to revisit the June 2004 issue (Vol. 31/3) for Cynthia Wolverton’s article, “The Contributions of Armenian Composers to the Clarinet Repertoire.”

Renee Muir’s “Guide to Sacred Music Performance” is quite fitting for December, when clarinetists who don’t often perform in church might find themselves asked to do so. And December is also the time when we get to enjoy the report from ClarinetFest® 2015, and look ahead to next year’s festival with a preview from the organizers of ClarinetFest 2016 in Lawrence, KS.

This issue also features a profile of composer Alan Shulman, and many other articles by our wonderful regular contributors. We hope you enjoy reading it, and wish you a happy holiday season with much music-making!
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Michele Zukovsky’s remarkable 54-year tenure with the Los Angeles Philharmonic Orchestra comes to an end as she retires this December. She joined the orchestra in 1961, playing in the section alongside her father Kalman Bloch until succeeding him as principal clarinetist upon his retirement in 1981. She is known for being one of the first female principal players in a major orchestra, and for her beautiful sound which she achieves performing on German-style Wurlitzer clarinets. [See “Michele Zukovsky – A Tribute” in Vol. 39/3 of The Clarinet].

“I decided to retire while I still played well,” said Zukovsky, when asked why she chose this particular moment to end her orchestral career. After a “nice, long vacation,” she plans to continue teaching, playing chamber music and playing early clarinets, with publication projects including an orchestral excerpt book and a new edition of Simeon Bellison’s transcriptions of classical and operatic pieces for clarinet.

Her last concert with the L.A. Philharmonic is an all-Rachmaninoff concert on Dec. 20, 2015.

REMEMBERING JOHN MCCAW

by Luis Rossi

John McCaw, who passed away in July at the age of 96, was a world-class clarinetist, praised for his luscious tone and interpretation. A native of New Zealand, he became a member of the New Zealand Symphony in 1946. Three years later, he moved to London, where he joined the London Philharmonic. Despite his comfortable position with the Philharmonic, he was intent on furthering his musical abilities. Feeling somewhat uninspired by the clarinet professors at the time, McCaw instead developed his own technique. His father, a miner, had been an amateur player, and it was he who first introduced John to the clarinet. John often recalled those valuable early clarinet lessons from his father as an inspiration, as it was then that he learned to always prioritize tonal quality and impeccable intonation.

In 1966, with Reginald Kell on the panel, John auditioned and won the position of principal clarinet with the New Philharmonia Orchestra in London, a chair that he held for 21 years. His wonderful playing can be heard on countless of the orchestra’s recordings. As a soloist, he famously recorded the Nielsen and Mozart clarinet concertos with the New Philharmonia, a recording that became a legacy to younger generations.

A fiercely dedicated teacher, he taught at London’s Royal College of Music for 27 years, and had students from all over
the world, including Einar Johannesson, David Fuest, Alex Allen, Richard Hosford, Martin Choy, Nicholas Rodwell, Verity Butler, Guillermo Astudillo and myself, among many others. In 1980, the Queen Mother named him a Fellow of the Royal College of Music. In 2006, he received the Honorary Membership Award from the International Clarinet Association.

Keenly interested in acoustics and the mechanics behind his instrument, he developed an experimental workshop at home, where he re-bored the Buffet R13s he played in the orchestra. He also made an A clarinet, as well as many bells and barrels using different kinds of wood.

A family man known for his unassuming kindness and good humor, he married pianist Ann Broomhead and the couple had two daughters, Elizabeth and Helen. Ann and John often performed chamber music together. When he wasn't playing the clarinet, spending time with his family, or giving a lesson, John could be found painting in watercolors, a medium in which he was very skilled. He also loved playing golf and tending to his garden. He passed away peacefully in his home on July 22, 2015. Rest in peace, dear Maestro!

LIFT CLARINET ACADEMY 2015

by Meghan Taylor

The second annual Lift Clarinet Academy was held June 15-19, 2015, and featured a week of focused clarinet study and fellowship. Throughout the week, participants performed with chamber ensembles, in master classes, and in concert. In addition, they attended presentations and private lessons taught by the Lift faculty: Wesley Ferreira (Colorado State University), Jana Starling (Western University in Canada), and guest artist Diane Barger (University of Nebraska – Lincoln). The Lift Clarinet Academy hosted 24 students from the U.S. and Colombia.

The week started off with a faculty recital that featured works by a variety of composers such as Béla Kovács, James M. David and Arnold Cooke. After a short meet and greet, the presentations began. Starling did presentations on articulation and contemporary techniques, while Ferreira presented on playing in the altissimo and fundamentals in clarinet tone. Barger led a discussion during her presentation that gave participants an insight into playing with musical expression. During the week, participants were placed into chamber ensembles, with the opportunity to be coached by each of the faculty members before their performance. Halfway through the week, participants were given the opportunity to step out of the practice room and enjoy an afternoon at the local Horsetooth Reservoir. Upon their return, participants and faculty took part in an enlightening discussion about performance anxiety.

During the final two days of the academy, the participants performed on master classes taught by Lift faculty members. These master classes featured Rose etudes and standard clarinet repertoire, such as the Mozart Concerto and Brahms Sonata No. 1, Op. 120. The final concert was a culmination of everything that the chamber groups had been working on all week and it was an opportunity for a few participants to perform solo repertoire. The concert featured solo works from Gerald Finzi and Claude Debussy and the chamber works of Clare Grundman, Michael Henry and Yvonne Desportes.

CLARINETOPIA 2015

by Michael Webster

Clarinet students from all over the country attended the seventh annual Clarinetopia at Michigan State University June 3-8, 2015. With Michael Webster and Guy Yehuda serving as co-directors, Clarinetopia offered its usual blend of faculty and student recitals, master classes and faculty presentations. Other faculty members included Charles Neidich, Ayako Oshima, Elsa Ludewig-Verdehr, Tasha Warren-Yehuda and flutist Leone Buyse.

The three faculty recitals featured repertoire ranging from the traditional (Bassi, Poulenc, Martinu) through twentieth-century classics (Berg, Carter) and newer works (Yoshimatsu, Miyoshi) to transcriptions (Fauré-Neidich Violin Sonata, Debussy-Webster Petite Suite and Bizet-Webster Children’s Games for flute, clarinet, and piano). The VCP International Trio – Wesley Warnhoff, clarinet; Diana Moisenjenkaite, violin; and Edisher Savitsky, piano – reprised the 40-year history of Verdehr Trio commissions with a program of eleven short pieces and...
individual movements such as Jennifer Higdon’s *Dash*, Sebastian Currier’s *Verge*, Kevin Puts’s *Nocturnes*, and Peter Sculthorpe’s *From Nourlangie*.

Other offerings included yoga and breathing sessions led by Webster, a class on Mozart style with Buyse, and daily warm-ups led by Oshima, Yehuda and Webster. Charles Neidich presented “Charlie's Choice,” which has become an annual favorite. This year he covered subjects ranging from finding high partials on different areas of the reed to the genesis and text of the Nielsen *Concerto*.

Clarinetopia’s first “Clarinet Day” for younger clarinetists and adult amateurs, organized by Tasha Warren-Yehuda, was held at the MSU Community Music School on June 6. Students played alone and in a small clarinet choir, practicing fundamental skills such as tone production, rhythm, finger and tongue technique, and sight-reading. Clarinetopia 2016 will take place June 1-5 at MSU with Clarinet Day on Saturday, June 4. For the most up-to-date information, visit clarinetopia.com.

MARYLAND CLARINET DAY 2015

by Joseph Beverly

Maryland Clarinet Day 2015, presented by the University of Maryland Clarinet Studio and Buffet Crampon, took place on the beautiful campus of DeMatha Catholic High School in Hyattsville, MD on March 29. Host Robert DiLutis, UMD Professor and Buffet Artist, planned an exciting day of classes, vendors and performances that more than 75 clarinetists of all ages could learn from and enjoy. The featured guest artist was Mark Nuccio, newly appointed principal clarinet of the Houston Symphony. Other guest artists included UMD faculty members David Jones (Kennedy Center Orchestra) and Paul Cigan (National Symphony Orchestra).

Classes occurred throughout the day and were tailored to specific topics. Jones taught an excellent class on high school All-State preparation, while Cigan presented a lecture on orchestral excerpts for college students and professionals. DiLutis held a master class with students of many different levels, introducing innovative teaching strategies that were beneficial to both teacher and student. Nuccio also facilitated an excellent master class full of insight that immediately helped many students improve.

Along with the master classes, there were many exciting performances throughout the day. The day began with an impressive performance by the Maryland Classic Youth Orchestra Clarinet Choir, led by director Albert Hunt. This was followed by a short recital of solo clarinet works featuring performers from the UMD clarinet studio. After lunch, DiLutis conducted the clarinet choir reading session. This gave participants a chance to play several challenging and beautiful clarinet choir pieces alongside professionals and teachers. The closing recital of the day was Mark Nuccio’s performance of Mozart’s *Clarinet Quintet* with a group of graduate string students from the University of Maryland. Nuccio exemplified an ideal tone and emotional connection in this masterfully artistic performance.

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were in attendance as well, including Buffet Crampon, Music & Arts, RJ Music, Lohff & Pfeiffer, Rovner, L & L Music – Wind Shop, Redwine Jazz and D’Addario. There were reeds, mouthpieces, ligatures, music, and many different Buffet clarinets on display for everyone to try and purchase. Wolfgang Lohff also gave a very insightful and practical class on clarinet repair and maintenance. Maryland Clarinet Day 2015 was a success and we hope that you will join us in 2016!

2015 CLAREMONT CLARINET FESTIVAL

by Wendy Mazon

Margaret Thornhill’s Claremont Clarinet Festival was held this year from June 14 to 20 on the beautiful grounds of Pomona College in Claremont, CA. Participants came from across the United States and Canada to take part in the weeklong event. The intense schedule consisted of a variety of performance and educational experiences, including private lessons from festival faculty Margaret Thornhill and Wendy Mazon, and guest artists Burt Hara and David Howard of the Los Angeles Philharmonic. In addition, everyone took part in rehearsals with the festival collaborative pianists, Twyla Meyer and Stephanie Lovell; daily master classes with Thornhill, Hara or Howard, small ensemble rehearsals and coaching with Mazon and Christin Hablewitz, and clarinet choir directed by Mazon. These experiences helped participants work toward the goal of three public performances scheduled as the culmination of the week. Other classes included a session on the Alexander technique for clarinetists with Frances Marsden, a workshop on extended techniques led by Ryan Espinosa, morning yoga with Christin Hablewitz and a roundtable discussion on reeds. The next Claremont Clarinet Festival will take place June 12-18, 2016 at Pomona College with the application available online in September. Please visit www.claremontclarinetfestival.com for more information.

UNIVERSITY OF EVANSVILLE CLARINET EVENTS

by Thomas Josenhans

The University of Evansville in Evansville, IN, held two clarinet events in 2015: a Clarinet Workshop featuring Wonkak Kim, assistant professor of clarinet at Tennessee Tech University, and the Harlaxton Chamber Music Festival at UE’s British Campus. Both events were hosted by Thomas Josenhans, associate professor of clarinet at UE.

The Clarinet Workshop, a one-day event on January 25, 2015, brought over 40 participants – ranging from middle school students to adult professionals – to UE’s Krannert Fine Arts Center. Activities included a master class with Kim, a reed-making clinic by Kirsten Ahnell, a clinic on clarinet repair by Jonathan Hogan, and private coaching for area students preparing for solo and ensemble contest, with performances by the UE Clarinet Choir and Wonkak Kim, among others.

The Harlaxton Festival brought college and adult amateur string, piano and clarinet players to Harlaxton College in Grantham, England for a one-week intensive chamber music experience from June 28 to July 5, 2015. Students participated in chamber music ensembles, master classes, and chamber music reading sessions. Faculty for the festival included Josenhans, pianist Vincent Adranga, the Eykamp Quartet and guest clinician Wonkak Kim.

UE’s 2016 Clarinet Workshop is scheduled for January 17, 2016. For information about future events at the University of Evansville please contact Dr. Thomas Josenhans at tj38@evansville.edu or visit music.evansville.edu.
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OHIO UNIVERSITY CLARINET GALA

by Rebecca Rischin

The Ohio University Clarinet Gala 2015 took place on Saturday, March 21, 2015, in collaboration with Flute Fest and Double-Reed Extravaganza. Teachers, students, parents, amateurs and professionals attended. The Honors Clarinet Choir featured outstanding high school and college students selected competitively from all over Ohio, West Virginia and Michigan. All events took place in Robert Glidden Hall on the campus of Ohio University in Athens, OH.

The featured guest artist was Kimberly Cole Luevano, associate professor of clarinet at the University of North Texas. She presented a master class featuring Ohio University students and a recital with OU faculty pianist Youmee Kim along with the visiting artist for Flute Fest, Nicole Molumby. The recital featured works by Poulenc, Yuste, Pucihar, Norman and Ziporyn.

Clarinet Gala host Rebecca Rischin, professor of clarinet at Ohio University, also gave a master class with students from the Honors Clarinet Choir, and a recital featuring Rischin and other OU woodwind faculty members. They performed works by Harvey, Birnstein, Clarke, Carnicer y Battle, Osborne and Morris. The Honors Clarinet Choir and Honors Flute and Double-Reed Choirs presented a grand finale concert of works by Harvey, Lewin, Glazunov, Baldwin, Strauss, Holland, Beethoven, Anderson, Ponchielli and Lutz. Joining them for the last piece on the clarinet program were graduate students Calvin Yue and Elliot Long who performed the Ponchielli Il convegno duo with clarinet choir accompaniment.

Ohio University will host its next Clarinet Gala on March 19, 2016. The guest artist will be Oskar Espina-Ruiz, artist/assistant professor of clarinet at the University of North Carolina School of the Arts. For Honors Clarinet Choir audition information and registration for the Gala, visit www.ohio.edu/clarinet/galahcc.html or contact Rebecca Rischin at rischin@ohio.edu.
Philharmonic and Royal Conservatory in Ghent, Belgium) and Deborah Bish (Florida State University).

Each day started with a group warm-up class run by Spring, consisting of long tones, arpeggios, scales and single-tonguing exercises, as well as double-tongue and circular breathing instruction. Individual practice, chamber music coaching, open-observation lessons, and a much-needed coffee break occupied the time before and after lunch. Each day at the conservatory concluded with clarinet choir rehearsal before the participants returned home to host families in and around Ostend.

The BCA ended with two recitals of music the students had been preparing throughout the week. The first recital included both unaccompanied and accompanied solo works, duets and quartets, all of which featured a variety of repertoire, including standards, many contemporary works and two newly commissioned works. The concluding program featured quartets and a clarinet choir that performed Six’s arrangements of a variety of music, including traditional pieces, standard works featuring student soloists, a very jazzy dedication to Six’s new granddaughter, and a showcase of the students’ newly acquired ability to double tongue! The BCA came to a close with a reception that not only recognized the students’ hard work, but also honored each host family for their thoughtfulness and hospitality. We look forward to another unforgettable week at BCA 2016!
In the small town of Schöneck, located in the Vogtland region of Germany, Gottlob Hermann Hüller established his woodwind instrument making business in 1882. This town was located just a short distance from Markneukirchen, the center of much musical instrument making activity. Originally called Neukirchen, and located only a few miles from Graslitz in what is now the Czech Republic, the city was home to violin makers as early as 1650, and the first flutes made there have been documented to 1750.

By 1921, in addition to flutes, clarinets, oboes and bassoons, Hüller began production of saxophones. Even the nickel and silver plating required for saxophones was done in-house. With his experience manufacturing metal instruments, it isn’t surprising that the National Music Museum has a metal clarinet bearing the Hüller signature (Photo 1).

NMM 5870 is pitched in E-flat. This little clarinet is 437 mm high from the top of the barrel to the bottom of the bell (Photo 2). It is made in three sections, with a one-piece body and separate barrel and bell, and has 13 keys. This “Simple System” of fingering, sometimes known in the U.S. as “Albert System,” has its roots with the first systems of fingering developed for early clarinets, and can be thought of as descending from the 13-key clarinet that Iwan Müller developed. This clarinet, however, bears some important features that distinguish it as “German System.” Many of these features were examined in the previous “Historically Speaking” column in the September 2015 issue of The Clarinet.

Like other German clarinets, NMM 5870 has an extra vent just above the top tone hole (Photo 3). This vent is located under the A key and is closed when the A key is depressed, thus helping the intonation of that pitch. The left-hand little-finger C-sharp/G-sharp key, like other German clarinets, features an extension that makes trilling with the right hand very easy (Photo 4). The clarinet has a built-in lyre holder and a “patent C-sharp” key (Photo 5).
A mystery appears with the signature that is stamped on the barrel (Photo 6). It is stamped **ALFRED SEEGER / ST. GALLEN**. Seeger, a string instrument maker located in the northeast part of Switzerland, also imported woodwind instruments. It is certainly possible that Seeger agreed to sell Hüller instruments. Both Seeger and G.H. Hüller trained in Biebrich. It is really difficult to pinpoint the manufacture date of the clarinet. But, because this clarinet bears both signatures, it probably wasn’t made before 1907 when Seeger established his business.

It is possible, though, that the clarinet was made at a much later date, perhaps as late as World War II. G.H. Hüller died in 1929, having seen his business survive World War I. The sons continued the business, expanding the range of woodwind instruments they made. Then World War II started and most of the workers had to join the armed forces. Later in the war, the few workers left at the factory still making instruments had to convert to war-goods production. According to Janet Lein in her 1999 *IDRS Journal* article “Bassoon Makers of the Vogtland: Adler, Hüller, Mönnig,” the Hüller workers sent the remainder of their instruments to Switzerland. Lein says, “Where they ended up, nobody knows.” This clarinet, NMM 5870, might possibly be one of those instruments.

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**ABOUT THE WRITER**

Dr. Deborah Check Reeves is the Curator of Education and Woodwinds at the National Music Museum (NMM) in Vermillion, SD, and Associate Professor at the University of South Dakota. She received a doctorate in clarinet performance from the University of Iowa. She plays with the Sioux City Symphony Orchestra and directs Tatag, the NMM’s Javanese gamelan performance ensemble. She is a contributing editor to *The Clarinet*, is the I.C.A. South Dakota State Chair, and is Secretary of the American Musical Instrument Society.

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- Charlene Zimmerman (Lyric Opera Orchestra)
Although we traditionally, and probably correctly, attribute the invention of the clarinet to Johann Christoph Denner (1655-1707) of Nürnberg, one cannot help feeling puzzled as to exactly how Denner came to make his “discovery” during the last few years of his life. He was certainly a very gifted instrument maker, as we know from more than 60 surviving examples of his work. Yet not one embodied any of the essential characteristics of a clarinet or chalumeau until these instruments suddenly appeared fully formed – with a single reed and mouthpiece, cylindrical bore, and the interval of a twelfth between registers. Various theories have been proposed, such as their derivation from the simple, idioglot instruments of the Mediterranean (arghul, mijwiz, memet, launeddas, etc.), or from bagpipe chantersto, or even from the reed-pipe of an organ. But none really quite adds up.

The engraving here by Gerrit Claesz Bleker (c.1592-1656), a landscape artist active in Haarlem and Amsterdam during Holland’s “Golden Age,” could provide a clue. His “Herdsman” – with comical posture and somewhat slovenly appearance – is playing a long woodwind instrument that appears to be too thick to be a piece of cane, and looks rather like it is made of wood, possibly with a single reed attached to a simple, integral mouthpiece. It could of course be a variety of another early, end-blown instrument (recorder, oboe?), but there’s something about its appearance and the player’s demeanor that suggest an early relative to our clarinet (and some clarinetists!) of today.

“The Herdsman” by Gerrit Claesz Bleker, 1638 (Haarlem), Courtesy of the Boston Museum of Fine Arts
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THE FIDELIO PODCAST: INTERVIEW WITH MARIE ROSS

In this column, we interviewed Marie Ross about The Fidelio Podcast, her twice-monthly podcast about topics in the arts including early music and period instruments. Dr. Ross is a clarinetist and arranger specializing in historical performance, currently living in Germany. She is associate principal clarinetist with the French period-instrument orchestra Ensemble Matheus, and performs regularly with early music ensembles including Concerto Köln, MusicAeterna and Akademie für Alte Music Berlin. You can listen to the podcast at http://FidelioPodcast.libsyn.com.

CLARINET CACHE: Why did you decide to create The Fidelio Podcast?

MARIE ROSS: This is a big question, with a few different answers! I went to high school at the Interlochen Arts Academy, which is a school for many artistic disciplines. It was great to be around not only other serious musicians my age, but also kids who were pursuing careers as dancers, visual artists, actors, etc. Fifteen years later, having gone into the highly specialized world of early music, I started to miss the different conversations with artists outside my discipline. I find these are often the kind of conversations that can open your mind to new ideas and give you fresh inspiration or a new approach for your own work. I also remembered that when I was a student I would hear recordings of historical performance, but I had very little idea of what it really was, how those musicians got involved in it, or how they were working. It turns out that being a historical performer is very different from life as a mainstream modern classical musician. I wanted to describe some of these things to people and to share my own experiences as a historical performer. Audio is the best medium for me to do that – I’ve been in love with radio since I was young – and podcasting itself is a revolutionary movement like early music!

CC: The show features guests with diverse backgrounds. How do you select guests?

MR: I always choose artists whose work I love, who have inspired me, and who I’m excited to share with other people. Many of my guests work at various different artistic endeavors, like Michael Walters who was transitioning from being a ballet dancer into an actor, or the Steindler sisters who are both baroque violinists and fashion designers. I started out interviewing friends, amazing artists that I’ve met in my life and who I knew I could count on for a fascinating and deep conversation. Then I started interviewing the artists I was lucky enough to be working with, world-class singers and conductors. And now, as in the case of Mark Kirkland, long-time director of The Simpsons (and a clarinetist), incredible artists are starting to find me. He had heard my podcast, gotten in touch, and now after we made a couple of great episodes about his career in animation and his own projects as a filmmaker, I consider him a good friend.

CC: What are some of your favorite clarinet guests or topics covered?

MR: When I started the show, I wanted to establish that it wasn’t a clarinet show – or even a music show – so I actually avoided having too many clarinetists as guests in the beginning. I did interview Luigi Magistrelli about his set of late Romantic German clarinets owned by Dieter Klöcker. Luigi shared so much information about the instruments, but also made a point to talk about his
relationship and respect for Klöcker, even mentioning how he can still feel Klöcker’s sound in the clarinets when he plays them. That interview was a part of two episodes I did with my early music colleagues about the stories of their favorite original historical wind instruments. I’m a huge opera fan, so I love interviewing opera stars. What’s fun is that usually I end up talking to them about playing clarinet, and we start comparing singing with being an instrumentalist. The episodes I make myself without guests are all special to me as well. One of my favorites to make was about my experience playing a whole season just of Rossini opera, and how that changes you as a player. I did a lot of research about Rossini and the Italian opera world of the time, and compared it with the opera productions we make today. It was fun to see how hectic and chaotic musical life was then, and how not much has changed.

CC: Your podcasts are interesting and informative from a historical perspective. What kind of audience does your podcast reach?

MR: Making the podcast has been an incredible experience because I’ve reached such a wide audience. I’ve made a lot of friends with people who have heard it and gotten in touch on social media. Because of the podcast, I’ve been in contact with Irish poets, Broadway theater fans, art students, Los Angeles filmmakers, James Joyce scholars, all kinds of musicians from around the world, and of course just regular people who are interested in the arts. When I make an episode or an interview, especially with musicians, it can be tempting to get too technical or too much into detail that only other professional musicians would understand, but I try hard to avoid that. Each time I make an episode, I think specifically of three people who I know are out there listening: a 15-year-old amateur footballer in Indiana who has an office day job and told me that he has become more curious about culture since finding my podcast, and my mom – who still knows very little about music, but will listen if I explain things to her. Having them in my mind helps me keep the content clear and accessible.

CC: What are your future plans for the podcasts?

MR: I plan to start having more clarinetist guests. I am looking forward to doing an interview soon with Frank Cohen among others. Otherwise, I’m just planning to keep meeting interesting artists who show me how all the arts are connected, and to use it as a platform to talk about what we do as historical performers.

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

MR: Yes, I’m very excited because in 2016 I will be putting together a wind octet made up of the best historical wind players from all over Europe, a kind of “dream team” to play in the Concertgebouw Brugge. Classical-period wind octet music is my topic, so I’ll be talking a bit about my research and playing my own arrangements with the group. I also have a new Rossini opera coming up with Ensemble Matheus, and the “Folle nuit” concert we do, which I want to make a podcast episode about. It means “crazy night,” and we play all kinds of music all night long from 7 p.m. to 7 a.m. We play our symphonic and operatic repertoire, but then different groups of musicians also play solo repertoire, jazz, rock, and last year we even had an orchestral “karaoke” concert where people from the audience came up and sang opera arias with us! It’s totally insane and ends with a huge breakfast with the audience in the morning.

CC: And lastly, what is your favorite clarinet to play on?

MR: That’s a difficult question. Some days I think it’s my 10-key late Classical clarinet which is probably the one I play most often, some days I think it’s the basset horn, and sometimes I definitely think it’s one of the Oskar Oehler late Romantic clarinets. Actually I think I’m a lot like my friend Alexis Kossenko. I asked him to bring one of his favorite flutes to talk about for my episode about instruments, and the next day he came to the theater with five flutes from different eras, because there was just no way he could choose one. So we sat backstage before our performance, and he demonstrated all of the flutes for me and told me about each one, which I later made into a whole episode!

We have a couple of things to note. First, we are excited to bring Clarinet Cache under the same “roof” with other online journal content at TheClarinetOnline.com, where you can find the electronic version of this column. (All of our previous posts will still be available at ClarinetCache.com.) Second, due to the calling of her editorial duties, this will be Rachel’s last column as co-author of Clarinet Cache… but look for exciting new developments to come! And as always, 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 DMA and MM 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 holds the principal clarinet position in the Laredo Philharmonic Orchestra and plays with the Victoria Symphony, Corpus Christi Symphony Orchestra, and the Corpus Christi Ballet Orchestra.

Rachel Yoder is a clarinetist and teacher based in the Seattle area. She is adjunct professor of music at the DigiPen Institute of Technology (Redmond, WA) and has taught at Southeastern Oklahoma State University and as a teaching fellow at the University of North Texas. She earned a DMA in clarinet performance from UNT, and also holds degrees from Michigan State University and Ball State University. Rachel performs regularly with the Madena Wind Quintet and frequently collaborates with composers to perform new works for clarinet. In June 2015 she became editor of The Clarinet after serving as assistant editor for several years.
Recently, I became acquainted with the Clarinet Choir of Versailles through a video link sent to me by a friend (Jim Gillespie, the former editor of this magazine). In addition to the link — which you can view at VandorenTV.com or YouTube — the email contained one sentence: “I thought you would want to hear this.”

Wow! A superb clarinet choir impeccably playing an arrangement of Rimsky-Korsakov’s Capriccio Espagnol! Of course I wanted to hear this — again and again. Who are these young people, I wondered, who look like students but play like professionals?

Then I noticed that the director — who solos with the choir on some of their other videos — is the internationally renowned solo clarinetist of the Opéra National de Paris, Philippe Cuper, who since 1992 has also been professor of clarinet at the historic Conservatoire de Versailles. Here is part of a recent email conversation I had with Cuper about the Clarinet Choir of Versailles.

**MARGARET THORNHILL:**
This is an outstanding group!
Tell me about its history.

**PHILIPPE CUPER:** I first thought of creating a clarinet choir when I was a member of the Sextuor de Clarinettes Français (from 1980 to 1984). The clarinet choir tradition has existed in Belgium since the 19th century with Gustave Poncelet at the Conservatoire de Bruxelles, and the idea traveled to the United States where such ensembles became numerous. The late Walter Boeykens and his choir and the ensembles that I heard in Japan in 1984 with the students of Koichi Hamanaka were models for me. This kind of ensemble did not exist in France as a regular group at that time.

My first experience playing with a clarinet group was in 1972 when we founded the Cimarella Clarinet Quartet with some friends and students of my first teacher, Gilbert Voisin, in Marcq-en-Barœul near the city of Lille, France. In 1976 Guy Dangain organized a clarinet group of 12 clarinetists in the city of Orvieto, Italy, during the Masterplayers Festival and it was a great discovery for me! (Dangain, who turned 80 in 2015, continues to coordinate a clarinet ensemble every summer in Nantua.)

There had for many years been good professional clarinet quartets in France such as the excellent Leblanc Original Quartet, the Quatuor de la Garde Republicaine, the Quatuor de Paris, and now the quartets Vendôme, Bons Becs, Anches Hantées, Issy-Paris, Cahuzac, Normandie, and the Trio di Bassetto, which performs on early instruments. And sextets such as the Sextuor de la Garde Republicaine, the Sextuor de Paris, the Sextuor Selmer, and the Sextuor Leblanc, which became the Sextuor de Clarinettes Français (at my request, since I was a member and I always played Buffet-Crampon!)

I think I probably founded the first regular clarinet choir in France more than 30 years ago when I was clarinet professor at the Conservatoire du Centre in Paris. In 1992, after I won the competition for the clarinet...
professorship at the Conservatoire National de Région de Versailles (now called the CRR de Versailles), certain students followed me here at the outset to help me found the Chœur de Clarinettes, for pedagogic purposes. This group was, I believe, the first permanent clarinet choir in France. It has served as a model for other amateur and semi-professional clarinet ensembles created in France since then. The videos which Vandoren has released on YouTube (for which I wish to thank them here) have also contributed to the reputation of the Chœur de Versailles.

MT: What are some of these other recent clarinet choirs in France?
PC: I can name Èbéne Bleu (Paris), Souffle d’èbéne (Metz), Borée (Lille), the clarinet ensembles of Colmar, Nîmes, Grenoble (founded by Max Coste), Clarinette-Yvelines, Voiron, the Douumka Clarinet Ensemble (Lyon), Denner, and also ensembles in Mulhouse, Marseille, Bordeaux, Toulouse, and Paris.

MT: Your students are all wonderful players. Where do they come from?
PC: My students come from France, Spain, Italy, Russia, Ukraine, Mexico, Chile, Peru, Japan, Korea, Thailand and the U.S. They come to study for three or four years in the “Cours de Perfectionnement” (and also the License and Master’s programs.) The Conservatoire also allows me to accept some students who have finished their studies at the Conservatoire National Superieur de Paris et Lyon and those who wish to prepare for orchestral auditions and international competitions. They are also able to study six-keyed historical clarinet, chalumeau and improvisation. This year we have at Versailles two students who are graduates of the CNSM de Paris et Lyon. Some of our American students over the years have included David Gould (diploma from the Juilliard School with David Weber and bass clarinetist with the American Ballet Orchestra); Erika Bliznik (diploma from Boston with Jonathan Cohler) and this past year, Jenny MacClay (student of Mitchell Estrin in Florida) who is working on her Master’s degree in my studio.

Also I should mention that at Versailles our clarinet faculty includes E. Lohro (historical clarinet), M. Metzger (half-time professor), D. Levi-Minzi (full-time assistant) and me (full-time professor).

MT: The soloist in the Rimsky-Korsakov video – where is he now? What did he do after he finished his studies?
PC: Mikhail Mering – a brilliant clarinetist, only 21 years old – came to study for three years in my class after receiving a diploma in both clarinet and piano from the Institute Gnessine in Moscow where he studied with Maestro Mosgovenko. He won first place in the International Moscow Competition and third prize in the 2014 International Jacques Lancelot Clarinet Competition in Japan. Since January 2015 he has been the soloist of the Bolshoi Theatre Orchestra in Moscow – not surprising, in view of his great talent.
MT: It is unusual, even in the U.S., for a clarinet choir to have a large role in conservatory study. How is this group important for your students? What is the role of the clarinet ensemble in their course of study?

PC: Practical ensemble studies are important in addition to individual work; they enable social interaction, listening to others, and the relationship of our solo interpretation to the search for a group interpretation (intonation, rhythmic pulse, musical phrasing, etc.). At Versailles, we have a student symphony orchestra but often it only requires two or three clarinets. I thought it important that the other students in my class (16 total) should be equally involved in ensemble playing, so I have advised them to play in duos, trios, quartets and large clarinet ensembles. The full clarinet choir comes together to rehearse only a few days or weeks before concert programs.

MT: What do you consider the main pedagogic challenges of conducting an ensemble like this?

PC: Each year, some students who have finished their studies leave us, and other students arrive, so it is necessary to adapt the concert programs and positions in the group for each person’s level, which in turn requires us to find new repertoire.

MT: How is this choir organized? Are you the main conductor? What is your preferred number of players on each instrument?

PC: The choir is sort of my “baby”; I am totally responsible for it, but we don’t meet each week, so as to not fall into a routine – each concert needs to be an “event.” I prefer to rehearse less but better and I arrange the rehearsal schedule as if it were a professional orchestra.

We often use 12 B-flat soprano clarinets, one or two E-flats, one alto, one basset horn, two or three basses and one contrabass. I think it is better not to be too large because this makes the music heavy. About 20 musicians seems ideal to me. Sometimes we add percussion and string bass, and more rarely an ocarina, an accordion, an Alphorn or voice, which can also diversify the sonorities.

MT: I noticed your colleague, Cyrille Mercadier, playing contrabass clarinet in these videos.

PC: Cyrille Mercadier has been a friend of mine for the past thirty years and I consider him to be one of the best contrabass clarinet specialists in France and equally the best clarinet repair technician in France. There are obviously others (at Buffet and elsewhere) but he plays all the clarinets so well that he knows immediately if they are in good regulation. With my friends I cannot always be objective, but with Cyrille Mercadier I sincerely believe what I have written here. It is very difficult to find good contrabass clarinets and even more difficult to find musicians who play them very well. Cyrille Mercadier is a fine person and I thank him here for helping out the Choœur de Versailles many times.

MT: What are some of the pieces and performances that your choir has been doing in 2015?

PC: In 2015 we performed a new version of Labyrinthe Circulaire for eight clarinets and bass clarinet by Jean Baptiste Robin. On June 27, 2015, we gave a concert at the Hôtel de Ville during the weekend of our second International Louis Cahuzac Clarinet Competition. We performed concerts at the Grand Trianon of the Palace of Versailles and at the Conservatoire Supérieur of Aragon at Zaragoza, Spain (where I was professor). In September 2015, we played at the Fifth European Clarinet Festival in Ghent, Belgium. The group often performs concerts for a humanitarian goal or for charitable organizations throughout France. The press has nicknamed them “le choeur aux grands coeurs” – the choir with big hearts (a pun on two words which sound alike in French).

MT: What is it like to teach at Versailles?

PC: The Conservatoire de Versailles is situated facing the Palace of Versailles in a superb building which dates from the 17th century, the Hôtel de la Chancellerie, which belonged to the Palace during the time of Louis XIV. Hyacinthe Klosé also lived near the Palace – he was the professor here before he taught in Paris, and also directed here the military orchestra of the Régiment d’Artillerie de la Garde.

There were two great teachers at Versailles before me who also played at the Opéra de Paris: Henri Dionet (1950 to 1980) and André Boutard (1980 to 1992), and the assistant teacher, Marcel de France. Boutard was the only clarinetist to play the Poulenc Sonata with the composer (from September to December 1962), and he would have played the première with Poulenc in Aix en Provence in 1963 but … the composer died suddenly. There is a letter (proof) by Poulenc about this “premiere” in Aix en Provence – sorry it should not have been Benny Goodman and Leonard Bernstein in New York … but that is another story!

Alongside my post as solo clarinet of the Opéra National de Paris, where I work all the time, this choir of clarinetists and my students bring me the freshness of youth, and I am always happy to teach each week in this magnificent town of Versailles, which is only 12 km from Paris (30 minutes), but seems so far from the noise of modern civilization.

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.margaretthornhill.com

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We have all been inspired by outstanding performers and teachers during our lifetime. Few people would be surprised to see clarinetists Larry Combs and Karl Leister mentioned as “heroes” of mine. They would not be surprised to see Leon Russianoff and Howard Klug mentioned as teachers that had a profound impact on my pedagogical approach. Similarly, we would certainly agree that the contributions of Bill Nichols and Jim Gillespie to the International Clarinet Association, and this journal in particular, can be described as heroic.

The list of people from the jazz world that have inspired me includes names like Sonny Rollins, Charlie Parker, Miles Davis, Duke Ellington and John Coltrane, among many others. David Baker and David Liebman have been mentors paramount to my development. It is important, however, to realize that heroes come in all shapes and sizes, and timing is critical. Our heroes may include a private teacher, band director, or even an older student that we looked up to at an earlier time in our life. These people may not be known to the general public, but they entered our lives at the perfect time and had a profound effect on our futures. These unsung heroes often serve as models for us musically over a lifetime.

I remember vividly, as a high school senior, the first time I heard a musician that would have a major impact on my musical direction. I began my music studies learning clarinet, but later began to play saxophone as a member of my high school jazz ensemble. I was a novice with little experience in the jazz world. Our band director took us to hear the University of Illinois Jazz Band, and the solo tenor saxophonist was an individual named Ron Dewar. I had no idea what he was playing, but I was immediately captivated by his sound, creativity, energy and individuality. The next time I heard Ron was at the opening music convocation at the University of Illinois, this time in a quartet setting. I found the impact of his playing so inspiring that I spent the next seven years going to school as a clarinet major during the days, and hanging out at clubs and jam sessions listening to Ron during the evenings.

Over the years, I had the opportunity to play in large and small jazz ensembles under his direction. I also performed on his composition recital (doubling on E-flat soprano and E-flat contra-alto clarinets) and took an improvisation class with him. He was the first person to introduce me to non-Western music (I still have the six cassette tapes he made for me) and I was thrilled to eventually be chosen to play lead alto in the top jazz band with Ron. We continued to play over the years in a variety of professional settings in the Chicago area where he eventually made his home. He is a fabulous teacher, but he mainly inspired me by example. He was and is a great modern jazz saxophonist, but is equally inspiring as a clarinetist in the New Orleans tradition. Ron is, of course, well-known in the Champaign-Urbana and Chicago communities, but few people outside of the region have had the opportunity to know him and experience his artistry.

A number of years ago, a friend sent me recordings of many of those same performances of Ron that I attended as a student (hard to believe it was over 45 years ago). I remember many of those events as if they were yesterday and the excitement and inspiration still exists for me today. People
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seldom recognize the individuals who help shape the lives of others. So hats off to my mentor, Ron Dewar, and the many other unsung heroes who have helped instill passion in the lives of many. They may not realize the footprint they left with us, but we certainly do.

ABOUT THE WRITER

Randy Salman is professor of clarinet at DePauw University and a member of the DePauw University Faculty Woodwind Ensemble. He is principal clarinetist with the Lafayette Symphony Orchestra and has worked professionally with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, David Baker, Gunther Schuller, Quincy Jones, Tony Bennett, and many others. Salman has performed and recorded extensively with the Smithsonian Jazz Masterworks Orchestra and Chicago Jazz Ensemble. His teachers include Howard Klug, Leon Russianoff, Larry Combs and Eli Eban.

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Teaching Clarinet

by Michael Webster

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

HEMIOLA IS STILL NOT A DISEASE!

In the September issue of The Clarinet (Vol. 43/4), “Hemiola is Not a Disease” began with a whimsical look at Brahms being born in the Hemiola Hospital and ended with a look at hemiola in the Baroque. During the Classical period, epitomized by the works of Haydn and Mozart, hemiola didn’t disappear, but did take extended vacations. As a result, glancing at many Haydn and Mozart minuets yields few examples of hemiola. There is, however, one striking passage in the minuet of Mozart’s String Quartet in G Major, K. 387, shown in skeletal form, playable by two clarinets in Example 1.

Clearly the alternation of forte and piano on quarter note beats in 3/4 meter changes the groupings from three to two, but is it hemiola? The undercurrent of 3/4 meter remains and when the viola imitates the chromatic line, its pianos and fortés are opposite

Example 1

String Quartet in G Major, K. 387

Example 2

Piano Concerto in A minor, Op. 54

Themes - Movement 3

Schumann
those of the second violin. One Haydn scholar, my cousin James Webster, says that music needs to sound like 3/2 versus 3/4 in order to be true hemiola, so this passage does not qualify.

A group of post-Haydn composers acted as a bridge to the Romantic era: Beethoven, Schubert, Weber, Rossini and Mendelssohn, for example. Hector Berlioz (1803-1869) in France and Robert Schumann (1810-1856) in Germany led the vanguard of true romantics, and with the dawn of the Romantic era, hemiola made a dramatic comeback. In his first important work, the justly popular Symphonie Fantastique (1830), Berlioz dipped his toe into the pool of hemiola, not in the waltz movement, as one might expect, but rather in the slow movement in 6/8 meter, occasionally divided 2+2+2.

Although only a year younger than Mendelssohn, Schumann seems to have distanced himself further from the classicists, his iconic Piano Concerto, Op. 54 (1845) being a case in point. Here, Schumann plunged headfirst into the deep end! Example 2 shows the two main themes of the Finale.

Having heard my father practice the concerto while I was very young, I was surprised when I saw the notation. Expecting to see theme 2 in 3/2 meter, I thought it was silly for the conductor to continue beating one beat per 3/4 bar throughout. But there is a reason. Without a conduced beat on the second note, it is played more lightly, and without a downbeat, the second bar sounds more like a pickup to the third bar. Nevertheless, the passage surely fits the qualification of sounding like 3/2. In fact, it is rare for hemiola to be as cut and extended as in this passage. For intermediate clarinetists, a metronome set at dotted quarter = 60-80 (Schumann's mark is 72), can help stabilize the tempo, giving one beat per bar throughout the hemiola.

As rare as hemiola was in the classical minuet, it was pervasive in the waltz. Johann Strauss Jr. (1825-1899) is regarded as the “Waltz King,” but some of my favorite waltzes are by Piotr Ilyich Tchaikovsky (1840-1893). The waltz from Sleeping Beauty combines an elegantly simple melody with energetic hemiola. Example 3 contains the first theme and the coda, which goes into a long sequence of hemiola at m. 38. Whereas the Schumann concerto has rests on alternate quarter-note beats, these alternate beats have accompanying chords in the piano; therefore the metronome can be eliminated. The piano part is as simple as possible to allow the most rudimentary of pianists to play it – as long as the rhythm is good!

Our final dance in 3/4 meter is the furiant, defined as “a rapid and fiery Bohemian dance in quick triple time with frequently shifting accents.” Some definitions even include “in 2/4 and 3/4 time.” Thus hemiola is an integral component of the furiant, just as it was of the Baroque corrente. Antonin Dvořák (1841-1904), master of the furiant, included two among his eight Slavonic Dances, Op. 46, for piano four hands (later orchestrated).
Example 4 shows a brief sample of alternation between two bars of hemiola and two bars of normal 3/4 meter. Other sections of the dance are more complex, including hemiola accompanied by “oom-pah-pah.”

The Brahms Sonata in F minor, Op. 120, No. 1, is a paragon of compositional craft, a perfect blend of expression and intellect. He manipulates his thematic material masterfully, the first movement evolving from the material of the first four measures (Example 5a).

The first use of hemiola is somewhat veiled (Example 5b). The clarinet line in mm. 21-22 is an altered and augmented version of m. 3. By itself, that line is clearly in hemiola and the bass line tying over the bar enhances that effect. But the right hand of the piano remains firmly in 3/4, resulting in complex rhythmic interplay. The second phrase of the second theme (Example 5c) shows more rhythmic interplay among the voices. The bass line is an augmentation of m. 1, continuing in hemiola through the end of m. 50 and starting a new one in mm. 51-52. Meanwhile, the clarinet and the right hand stay in 3/4 during mm. 48-50, joining the left hand in mm. 51-2 for a “grand hemiola,” a varied augmentation of m. 49.

The third movement is a Ländler, defined as “an Austrian folk dance in moderately slow triple meter, precursor to the waltz.” Example 5d, mm. 27-28, shows how in rare instances, hemiola can achieve an apparent speeding up of the rhythmic pulse — in this case by removing the rests from the clarinet part of mm. 25-26. The Sonata in E-flat, Op. 120, No. 2, has hemiola moments in the second movement (mm. 126-135) and especially in Variation 4 of the third movement (mm. 57-70). Whereas many hemiola passages have a “settling” quality because of the apparent slowing of the tempo from quarters to half notes (or from eighths to quarters), hemiola can have a wide variety of moods: the celebratory piano solo, Skuldal Bride, Op. 52, No. 15, by Edvard Grieg; the ingratiating opening of the third movement of Dvorak’s Symphony No. 7 in D Minor; the fierce energy of the finale of Brahms’ String Quartet in A Minor, Op. 51, No. 2.

In 2015, hemiola is alive and well. It became a staple of Spanish music as Albeniz (1860-1909), Granados (1867-1916), de Falla (1876-1946) and Rodrigo (1901-1999) harkened back to the traditional Canarios written by guitarist and composer Gaspar Sanz (c.1640-1710). The French composers Lalo, Ravel and Chabrier wrote Spanish music as skillfully as the Spaniards, Chabrier’s España being the quintessential example of Spanish-style hemiola. A Hungarian can also get into the act, as Béla
Kovács proved with his Hommage à Manuel de Falla for solo clarinet. Among American composers, Aaron Copland (1900-1990) brought Hispanic flavor to the U.S. from Mexico, where he was influenced by works such as Sinfonia India by Carlos Chavez (1899-1979). In turn, Copland influenced Leonard Bernstein, whose song “America” from West Side Story is one of the best ways to introduce hemiola to a young audience. Other 20th-century examples, such as Shostakovich’s Symphony No. 11 from 1957, are plentiful; as long as composers write in triple meter, hemiola will thrive.

One final thought: If Dvořák used hemiola in several Slavonic Dances, why didn’t Brahms, born in the Hemiola Hospital, use any in his 21 Hungarian Dances? Despite their immense variety of tempo and mood, every single one is in 2/4!

WEBSTER’S WEB
Your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster’s Web at mwebster@rice.edu or Michael Webster, Shepherd School of Music, MS-352, P.O. Box 1892, Houston TX 77251-1892; fax 713-348-5317; www.michaelwebsterclarinet.com

This summer, Youth Orchestra of the Americas met in Moncton, Canada, partnering with El Sistema New Brunswick. I had an unexpected interaction with hemiola when I was asked to fill in for the injured conductor of their orchestra of 10 to 13-year-olds. A video of their previous performance of the Waltz from Sleeping Beauty showed the conductor beating the hemiola of the coda in 2/4 (m. 38 mentioned above) rather than 3/4, and I wondered why. When I saw the score I realized that the arranger had written it that way in an attempt to simplify it for the young orchestra. Despite its youth, this orchestra could have done just fine with the original notation.

My favorite moment came when I asked the small 11-year old concertmaster to play at the tip of the bow and his response was, “My arm isn’t long enough!” When I related this story to the conductor of the youngest of the four orchestras in Houston Youth Symphony, she replied, “Welcome to our world.” That world, the world of educators of our youngest music students, must be treasured and supported in order for classical music to continue to thrive.

ABOUT THE WRITER
Michael Webster is professor of music at Rice University’s Shepherd School and artistic director of the award-winning Houston Youth Symphony. Formerly principal clarinet of the Rochester Philharmonic and acting principal of the San Francisco Symphony, he has served on the clarinet faculties of Eastman, Boston University, and the New England Conservatory. A winner of Young Concert Artists, he has soloed with the Philadelphia Orchestra and the Boston Pops and appeared with the Lincoln Center Chamber Music Society, the Tokyo, Cleveland, Muir, Ying and Dover Quartets, and many summer festivals.
My very first teaching experience was teaching lessons as a graduate assistant during my master’s degree. I remember being apprehensive about it because I had never taught lessons, but one of my peers assured me that when I started teaching I would instinctively know what to say due to the excellent training I had already received. Fortunately, he was right, and I began telling my students the same things that my teachers had told me. Many of us start out this way as teachers, repeating things that we were told as students. At some point we develop our own more personalized way of teaching, but the format is generally the same – private lessons. While this format works very well, it does have some limitations. A few years ago I was intrigued to hear that Howard Klug at Indiana University was using group lessons in his studio.

I studied with Professor Klug as an undergraduate performance major from 1992 to 1996. At that time, his studio was run in a fairly traditional manner. Each student received a 60-minute private lesson each week and also attended a master class one evening per week, which was taught by one of the three clarinet professors on a rotating basis. For about the last 15 years, Professor Klug has been using a group lesson format to augment the traditional private lessons. Each group of four students meets with him once a week for a two-hour group lesson. In addition to this, each student also has a 30-minute private lesson, attends a Klug studio master class on Saturday mornings, and a larger master class with the clarinet students from all three studios on Thursday evenings.

I contacted Professor Klug to inquire about the group lessons and he graciously invited me to observe his studio for a few days last November. I liked what I saw so much that I decided to try it in my own studio at the University of Memphis during the Spring 2015 semester. What follows is a summary of Professor Klug’s group lesson format, along with my own experience last spring and some things to consider if you’re interested in trying this yourself.

GROUP LESSON OBSERVATION
The first group lesson I observed was from 8:00-10:00 a.m. and included two doctoral and two performance diploma students. The beginning of the lesson was spent recapitulating the clarinet studio recital that occurred the night before where two of these students performed. This took about 20 minutes, during which Professor Klug asked the students what they thought about their performances and then went on to give them comments. Normally this type of conversation would occur in a private lesson, but by doing it in front of the group everyone was able to learn from the experience.

Each group of students is given a packet of technical studies that will be used in the group lessons throughout the semester. This includes selections from Professor Klug’s book The Clarinet Doctor as well as pages from other technical study books such as those by Stark and Galper. The first 30 minutes of playing in this lesson began with a long tone exercise from The Clarinet Doctor (p. 22, No. 3). The students all had tuners on their stands, and as they went down the line playing this exercise, Professor Klug would stop to discuss tuning problems and tendencies, at one point demonstrating an arpeggio that was out of tune. One student was having reed problems that contributed to the intonation problems, so Professor Klug stopped to work on the reed, explaining what he was doing.
Next came a major/minor triad pattern, also from *The Clarinet Doctor*. It started with single direction and then moved to broken. Students were occasionally struggling to play these, and Professor Klug would jump in to finish the last few notes for them. This was a great reminder that as teachers, we need to be able to play everything that we ask our students to practice! The students then played various dominant seventh patterns. All of these long tones and technical exercises were performed going “down the line,” one student passing them off to the next. This meant that when a student wasn’t playing he had to keep track of what the others were doing, and finger along, so he would know what to play when it was his turn. It also serves as good motivation to be able to play the patterns – no one wants to be the weak link! Although these 30 minutes were spent mostly playing, Professor Klug would insert little pieces of advice for each student when needed.

From 8:50-9:05 the students played from “Assigned Rhythmic Groups,” taken from David Hickman’s *Music Speed Reading*, which is a valuable exercise in reading and transposing. These exercises are written with only noteheads on the staff, so the pitch is designated, but not the rhythm. There is no time/key signature or clef. Professor Klug would pick a key signature and rhythm, and the students played it as a group, stopping to tune a note once in a while.

I found the tuning aspect of group lessons to be one of the most valuable parts. The students learn not only their own tendencies, but also those of their peers. This, in addition to having the experienced ears of their teacher to help, undoubtedly leads to improved intonation individually and as a section in ensembles. They played these assigned rhythmic groups many times, in different keys and also with C and A transposition. Playing these exercises as a group demands that the students keep going when they make mistakes, and also makes it obvious when transposition errors occur.

The remainder of the lesson from 9:05-9:45 was spent sight-reading quartets. Professor Klug would conduct when needed, and for each piece the students would play through it and then switch parts three times so each person played each part. During these 40 minutes, Professor Klug would stop to ask for better blend of sound, matching of articulation, style and timing. He also asked them to make quicker decisions about whether or not their part is important and should be brought out or not.

Spending this time with the students, actually observing and reacting to how they read and play music is something that we don’t often get to do as teachers when we work primarily in private lessons. I’m sure we’ve all had the experience of hearing our students in an orchestra or wind ensemble concert and wondering who
Many students will be more prepared for a group lesson, knowing that their colleagues will be listening, than they would for a private lesson with just the teacher.

Professor Klug devotes more time to this. Though not as formal as a recital or even a master class, by doing it every week they become accustomed to playing in front of others and receiving feedback. This is especially valuable for younger students who might not have much performance experience.

Many students will be more prepared for a group lesson, knowing that their colleagues will be listening, than they would for a private lesson with just the teacher. I have also found that in private lessons students often want to discuss why they’re not prepared (or various other things!) with me, but in a group lesson they are less likely to go down this route.

Group lessons can be a valuable tool for developing a consistent sound within your studio. I certainly don't wish for all of my students to sound the same, but I would like for their tones to be in the same ballpark so they are able to blend well in ensembles. I noticed that after spending the first 15-20 minutes of each group lesson passing long tone exercises back and forth, the students got quicker each week at matching tone quality from one person to the next.

Participating in group lessons can be a great pedagogical learning experience for the students. Each student has different obstacles; one person might struggle with articulation, while someone else is working on sound. It’s often said that the best teachers are those who had to struggle through certain things as students (sound development, articulation, etc.). Being part of these group lessons on a weekly basis helps the students learn how to fix problems that they might not have in their own playing, but that they will need to address as a teacher one day.

THINGS TO CONSIDER

If you’re considering trying the group lesson format, there are a few things to think about before jumping in. First, you need to have the right mix of students. You’ll want to put students in groups of like ability, which can be difficult if you have a small studio or a wide range of ability within the studio. You might consider doing group lessons with only those students who fit well into a particular group and then continuing with private lessons for the others. My test group last semester was comprised of three performance majors, but they had vastly different career goals and styles of playing. They also varied quite a bit in their strengths and weaknesses, which I found advantageous. I was able to hold one student up as an example for articulation speed and quality; another demonstrated great work ethic and technique, while still another was a shining example for tone and musicality. It’s important in this group setting to make sure that you are giving each student positive feedback and constructive criticism. If you’re able to do this, it not only builds the students up but also makes them more capable of handling criticism, because they see that everyone in the group has things to work on.

Effectively running a group lesson takes a slightly different style and personality than a private lesson. To keep everyone in the group engaged, you have to be a bit more high-energy; I found myself working harder to make it fun and light, while at the same time ensuring that each student walked away with a concrete idea of what they needed to work on for the week. It may also require more planning than a private lesson. I normally tried to make a schedule for each group lesson, down to the minute. I wouldn’t always stick to it exactly, but it helped to have it mapped out ahead of time. It’s important not to spend too much time with one student. There will be times when one student is either struggling with a concept or starting to make tremendous progress with something. In either scenario it would be easy to work with that one student for twenty minutes or more, but in doing so you might lose the attention of the others. You may need to get a concept started and then finish up in the student’s private lesson.

Attendance and preparation from everyone in the group lesson is extremely important. If one person is unprepared it can really detract from the group energy.
Similarly, if someone is absent it will affect the group dynamic and possibly require altering the structure of the lesson that week. I do feel, however, that if a student tends to be unprepared or absent for private lessons, the group format will help with accountability, as the student knows the rest of the group is depending on him or her.

The student comments I received about group lessons were very positive. They enjoyed getting feedback from the other students on a weekly basis, and liked seeing the other students react to comments and improve as a result. They also mentioned that it was helpful to observe other students in the group working on a particular concept or idea with the teacher, and without being under pressure themselves they were able to grasp it more easily.

Even if you’re not ready to use the group lesson format throughout your entire studio, the concept could be used in a variety of ways. A group technique class could be offered for students who are working to pass a barrier/upper-division exam, either on a weekly basis or several times throughout the semester. A block of group lessons could be offered at the end of the semester for students who have missed lessons or need extra help. If you have several students who are taking the same audition, a group lesson would be ideal for tackling excerpt preparation and holding mock auditions. The skills that are required for effectively running these group lessons will also be helpful in doing clinics, master classes, and camps. Finally, exploring the group lesson format is a reminder that we should always be looking for new and innovative ways to improve our teaching.

I’d like to thank Professor Howard Klug for sharing his ideas with me and allowing me to visit his studio. Please address any questions to Dr. Robyn Jones at rljnes12@memphis.edu.

ABOUT THE WRITER
Robyn Jones has been assistant professor of clarinet at the University of Memphis since 2012. Prior to this position, she spent eight years as principal clarinet of the Louisiana Philharmonic Orchestra in New Orleans, LA.

June 1-5, 2016

■ Faculty
Charles Neidich: New York Woodwind Quintet; Aaron Copland School, Juilliard, Mannes, Manhattan
Ayako Oshima: Juilliard, SUNY Purchase, Hartt
Elsa Ludewig-Verdehr: Verdehr Trio; Michigan State University
Guy Yehuda: Trio di Colore; Michigan State University
Tasha Warren-Yehuda: Michigan State University
Michael Webster: Rice University; formerly Rochester Philharmonic and San Francisco Symphony
Leone Buyse: Rice University; formerly Boston Symphony and Boston Pops
Ramon Wodkowski: mouthpiece expert

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ClarinetFest® 2015 gathered more than 1200 clarinet professionals, students, amateurs, teachers and enthusiasts from around the world to the Centro Cultural Conde Duque in Spain’s capital city of Madrid from July 22 to 26. King Philip V of Spain commissioned the architect Pedro de Ribera to build the Conde Duque in 1717, a military barracks “that could house 600 guards and 400 horses.” For hundreds of years it served many purposes, and in the 1970s it was almost demolished, but it was luckily saved and gradually became a cultural icon of Madrid. And for a few days in 2015, instead of guards and horses, the Conde Duque hosted hundreds of clarinetists!

DAY 1 – WEDNESDAY, JULY 22
The opening ceremony began with remarks from the director of the Conde Duque, followed by remarks from Justo Sanz, the president of the Spanish Association for the Study and Development of the Clarinet (ADEC), and one of the Program Directors of ClarinetFest 2015. This took place in the delightfully futuristic Teatro of the Conde Duque, a beautiful rectangular hall, with offstage backlighting set to a beautifully cool blue color. The black darkness and the cool blue provided a welcome contrast with the pervasive outside heat.

The rest of the first day was packed with events, including the I.C.A. board recital, master classes from Yehuda Gilad and Karl Leister, and many other recitals and lectures. The theme of ClarinetFest 2015 was the life, work and music of Spanish clarinetist and composer Antonio Romero (1815-1886), and one of the highlights of the first day was a lecture-recital by Pedro Rubio about Romero and his clarinet system. Rubio gave a very informative lecture on the history of the Romero instrument, and thanked the Santos-Respaldiza family for their generosity.
in loaning a historic instrument for the lecture. Because of its 19th-century tuning to A440, Rubio performed one short work on the Romero clarinet, Studio No. 2, without accompaniment so as not to unpleasantly clash with a modern piano. Then, he switched to his “normal” clarinets (as he called them) to perform a few more works written for and dedicated to Romero, including Souvenir a Don Antonio Romero by Hyacinthe Klosé (1808-1880) and Tres Variaciones by Ernesto Cavallini (1807-1874), accompanied by pianist Ana Benavides.

**OPENING GALA CONCERT SPONSORED BY BACKUN**

After a full first day of recitals, lectures, and exhibits, it was finally time for the first major highlight of ClarinetFest, the evening Backun Gala concert. Held on the other side of the busy city in the Teatro Monumental, a 15-minute walk plus a 10-minute subway ride away, this was an incredible concert that will not be soon forgotten. Following the Spanish concept of time (afternoon siesta, staying up late into the night), the evening concert began at 10 p.m., presenting a slight challenge for some of the more jet-lagged travelers, but it didn’t faze the locals, who attended in force at the nearly packed concert hall.

It was a musical evening of the first order. The clarinet soloists were graciously assisted by the Joven Orquesta Nacional de España (National Youth Orchestra of Spain) under the direction of Lorenzo de España (National Youth Orchestra of Spain) assisted by the Joven Orquesta Nacional de España (National Youth Orchestra of Spain) under the direction of Lorenzo de España (National Youth Orchestra of Spain) under the direction of Lorenzo de España. The clarinet soloist was Justo Sanz, performing Fantasia Española, Op. 17 by Julián Bautista (1901-1961). The piece strongly evoked the atmosphere of Spain, a dreamy work of music. As dreams often do, the music at times became agitated and quite difficult, showcasing the excellent technical abilities as well as the sweetly musical talents of Sanz. The orchestra, equally competent as soloists and accompanists, provided a continued youthful energy and rhythmic focus.

Next up was the Segundo Concierto by Óscar Navarro (b. 1981), performed by José Franch-Ballester. Franch-Ballester was in superb form as he took the audience on a magnificent musical journey. The music conveyed every emotion, from heartbreakingly beautiful lyrical sections, to a joyously blazing-fast dance-like section, to a perhaps Corigliano-influenced section with some sky-high trills. This amazing piece also gave the orchestra some spectacular moments, most notably some earth-shattering brass and percussion ritornellos. Franch-Ballester’s flawless playing was equally matched by his stage presence and connection to the audience and orchestra, as he at times would turn around completely to communicate with the winds or brass behind him. His incredibly technical precision and gorgeous and heart-rending musicality, the excellent work from the orchestra and conductor, and the masterwork from Navarro combined to form an amazing performance. The hall was filled with an electric energy during the entire work. Immediately following the climactic final note, the audience exploded into tumultuous and thunderous applause. The composer, Mr. Navarro, was in attendance, and came on stage to receive recognition for his beautiful piece.

During intermission, the audience quickly poured out of the theater like Spanish wine poured from a bottle into the bustling night street. The intermission was just long enough for many to grab a quick coffee or perhaps something stronger from any of the countless cafes or bars in the immediate area, all of which are open until late into the very early morning.

After the often fiery and passionate first half, the intermission cleared the scene for the final portion of the concert, during which the audience was sent back to the 19th-century world of Italian opera with Rossiniana by Michele Mangani (b. 1966), performed by Corrado Giuffredi. It was a charming piece featuring virtuosic variations on Rossini’s most well-known themes. The end of the piece featured a rousing rendition of the William Tell Overture, featuring some stunningly virtuosic articulation from Giuffredi. The final piece on the program was Concertpiece for Two Clarinets, also by Mangani, performed by Giuffredi and Franch-Ballester. The combined energy of the two soloists gave this piece an amusing atmosphere, as they often played

Ricardo Morales, José Franch-Ballester and Corrado Giuffredi performing on the Backun Gala Concert with the National Youth Orchestra of Spain
directly facing each other and pointing their clarinets almost up to the ceiling. At one point, following an uplifting cadential moment, Giuffredi nodded solemnly and gave Franch-Ballester a powerful handshake, eliciting chuckles from the audience. Another marvelous composer in attendance, Mangani came on stage to receive applause with the soloists.

A surprise encore followed, as Ricardo Morales walked on stage to wild applause, joining the two soloists. Once the applause had died down, Giuffredi amusingly explained that he “had to perform before Ricardo, because [he] couldn’t play after him.” The trio’s short encore, Guigandère by Faustin and Maurice Jeanjean, served as the perfect conclusion to the evening, a virtuosic display of clarinet fireworks including prestissimo arpeggios and fast articulation of the highest order, rising in energy and speed to a rousing finale. Once more the audience erupted with wild applause.

DAY 2 – THURSDAY, JULY 23

The events of the second day of ClarinetFest included a lecture-recital presented by Elsa Ludewig-Verdehr and Walter Verdehr of the world-renowned Verdehr Trio. The event began with a recital, a survey of the vastly diverse compositional styles present in the Verdehr Trio’s repertoire. The trio themselves officially retired recently, so the recital was given by the VCP International Trio, consisting of Wesley Warnhoff on clarinet, Diana Moisejenkaite on violin, and Edisher Savitski on piano. The trio performed beautifully, effortlessly switching gears between each work to accommodate the huge range of emotion, technique, and character present in the varied program. After the performance, the Verdehrs gave a brief lecture on the history of their trio before showing some clips from one installment of their DVD series Making of a Medium. The two members of the trio shared amusing anecdotes from their experiences working to commission new trio works from more than 200 composers, many of whom they described as wonderful people and at times eccentric characters.

BUFFET/VANDOREN/ D’ADDARIO GALA CONCERT

Set up in the central open courtyard of the Conde Duque was a wonderful impromptu bar/cafe, built mostly from pallets, with umbrellas, tables, a tent strung with lights and equipped with misting devices to cool the crowds, and a few trucks offering delicious Spanish food. By 8:30 p.m., the Conde Duque courtyard was crowded with hundreds of people drinking all manner of cool beverages, waiting to attend the evening Buffet, Vandoren, and D’Addario Gala concert at 9:30 p.m. in the Conde Duque Patio Sur, another open courtyard across from the cafe area.

The gala event was performed by the Banda Sinfónica Municipal de Madrid under the direction of Francisco Javier Martínez Arcos. This enormous band (which delightfully included several cellos mixed in with the saxophones!) played marvelously for the packed audience of hundreds of ClarinetFest participants and local community members. The concert opened with Manuel de Falla’s (1876-1946) Danza No. 1 de “La Vida Breve,” a wonderful piece that gave many of the band members solo opportunities to show off their skills. The second work was Lara, Fantasia para clarinete y banda by J. Salvador González, featuring wonderful performances by soloists Philippe Cuper and Carlos Alves.
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Next was Pablo de Sarasate’s (1844-1908) Fantasia sobre la ópera Carmen (arr. N. Baldeyrou) with Nicolas Baldeyrou as clarinet soloist. With virtuosic violin-like playing, jumping up and down the full range of the clarinet effortlessly and with featherlike articulation, Baldeyrou took the audience through a tour of the major arias from Bizet’s Carmen.

Next on the program was another work that contrasted sharply with the evening’s program of Latin American and Spanish music: Artie Shaw’s Concerto (arr. Ted Parson) with Julian Hervé as soloist. The band performed this jazzy work with admirable American style. Hervé dazzled the audience with the piece’s challenging solo part, all the way up to the final unforgettable last note, a double high C.

The program ended as it began, with a work by Manuel de Falla, this time his El Sombrero de Tres Picos, Suite No. 2. (“The Three-Cornered Hat”). The work also featured some excellent solos from some of the principal players in the band. The last movement served as an excellent conclusion for the evening, featuring some grand tutti moments accented by several castanets and triangles in the percussion section.

**DAY 3 – FRIDAY, JULY 24**

**SELMER GALA CONCERT**

The third evening gala concert took place at 10:00 p.m. at the Iglesia Nuestra Señora del Buen Suceso. This event was sponsored by Selmer, celebrating the 130th anniversary of Selmer’s beginning in Paris in 1885.

The concert was performed by the Cuarteto de Cuerda de la Orquesta Nacional de España, a lovely string quartet made up of Joan Espina Dea, violin; Mario Pérez Blanco, violin; Bruno Vargas Calero, viola; and Ángel Luis Quintana, cello. First on the program was Carl Maria von Weber’s Quintet Op. 34 performed by Steve Williamson, the recently appointed principal clarinetist of the Chicago Symphony Orchestra. This wonderful piece of music worked perfectly with the church’s excellent sound. A slight ring in the sound of the hall was like whipped cream on top of Williamson’s meticulously perfect tone, as the end of each phrase melted perfectly into the silence of the church.

One special moment stood out in the second movement, when the clarinet has a mini cadenza, a forte ascending scalar passage, followed by the same passage played at a pianissimo dynamic. In both of these spots, Williamson played the second run so incredibly softly one couldn’t be quite sure if he was even playing. Often, as teachers we tell our students to make more dynamic contrast, and as students we have all been told that by our teachers! Why? Because moments like this are truly special, something so quiet it immediately catches the attention of the packed audience, and the silence that comes after has an electric energy as the listeners wait to see what will come next.

Williamson’s stunningly musical playing in the pianissimo lyrical section was equally matched by his virtuosic technique and articulation in the hard parts (the entire piece!), which the ensemble played at an extremely fast and exciting tempo, to say the least. In the last movement, these wonderful players pushed the music to its limits, and at the unforgettable finale, seemed like they were about ready to take off!

Next on the program was another of our repertoire’s greatest chamber masterworks, Mozart’s Quintet K.581, with clarinetist Javier Balaguer Doménech, principal clarinet of the Orquesta Nacional de España. What can be said about a flawless performance of a flawless piece of music? Mozart’s timeless grace and elegance was perfectly brought to life through the ensemble’s pristine musicality.

At the end of the last movement, the lively coda picked up the tempo. The constant repeated notes from the string quartet brought the piece to its conclusion, giving the audience a bit of a spring in their step as everyone quickly went out to enjoy the rest of the evening and the Spanish nightlife of Madrid!

**DAY 4 – SATURDAY, JULY 25**

On the fourth day of ClarinetFest® 2015 in Madrid, lectures, master classes, and recitals continued in the Conde Duque for the enjoyment of some 1,100 clarinet enthusiasts from around the world.

Inspecting the vendor exhibits while walking the ground floor and moving through the nearly 300-year-old stone columns offered hours of interest for many attendees. Always one of the highlights of ClarinetFest, the vendor exhibits offered everything you could need or imagine relating to the clarinet, and some things you can’t! Some vendors introduced new products, such as Vandoren’s Black Diamond Eb clarinet mouthpiece and V21 reeds, and Selmer’s Presence clarinet. Other vendors drew in attendees with contests. And perhaps the most useful thing of all? A small booth, completely soundproof, for practicing without disturbing those around you. How considerate!

Later in the day, the awards ceremony was held in the Auditorio at the Conde Duque. Current I.C.A. President Maxine Ramey thanked all the ClarinetFest sponsors, without whom the competitions...
ClarinetFest™ 2016 will be held on the beautiful campus of the University of Kansas. The Artist Leadership Team for the festival includes Stephanie Zelnick, Lynn Fryer and Robert Walzel. The conference will be presented in partnership with the University of Kansas School of Music. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations must be I.C.A. members and must register for the conference.

Eligibility: Presenters on the program in 2015 are ineligible for 2016. Each person is limited to one proposal.

Application Deadline: Materials must be received by January 15, 2016. Please submit to address below.

CONTEST RULES
To submit a proposal, send the following:

1. SIX copies of an abstract (1200-1500 words) fully describing the content of the proposed paper or lecture-recital. Include a complete list of sources. The name or identification of the author must not appear on the proposal.

2. ONE copy of an author identification sheet containing the author’s name, address, phone numbers, email address, and title of paper. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author (limited to 150 words), as you would like it printed in the conference program.

Malena McLaren
I.C.A. Research Presentation Committee Chair
Northwestern State University of Louisiana
School of Creative and Performing Arts
140 Central Avenue
Natchitoches, LA 71497
Telephone: 318.357.5758
E-mail: mclarenm@nsula.edu

PRIZES
First Place Paper – US $1000 and guaranteed publication in The Clarinet journal (subject to editing)
Second Place Paper – US $500

The International Clarinet Association assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.
and prizes would not be possible. The Spanish Clarinet Association gave out a bag of gifts to each of the judges of the Young Artist Competition in appreciation of their contributions. Next, an important honorary award was given to James Gillespie, who recently retired after serving for 37 years as editor of The Clarinet.

Harry Sparnaay was presented with the I.C.A. Honorary Member Award for work with the bass clarinet. Sparnaay was the bass clarinet professor at the Amsterdam Conservatory for many years and has had a great influence on the instrument's place in the musical world.

Maxine Ramey then introduced the coordinators of each competition, who in turn announced the winners. An award was given to Jan Rosner from the Czech Republic, winner of the Composition Competition for a new violin/clarinet/piano trio in honor of the Verdehr Trio's contribution to our chamber repertoire. The world premiere of his work will be given next year at ClarinetFest 2016 in Lawrence, Kansas. [See competition reports for other competition winners.]

Following the announcements, the High School Competition winner, Ferran Arbona, performed Adagio et Tarantella by Ernesto Cavallini (1807-1874). Arbona played from memory with dazzling technique and great character and stage presence. Next, Young Artist Competition winner Ángel Belda performed Fantasía by Antonio Romero, the namesake of ClarinetFest 2015. Belda performed brilliantly, with a high level of communication with his excellent accompanist, showing a real depth of musicality and spirit. Congratulations to all those who competed in the I.C.A. competitions!

**BUFFET/VANDOREN/ D’ADDARIO GALA CONCERT**

The fourth and final evening gala concert, sponsored by Buffet, Vandoren and D’Addario, was held at 10:00 p.m. in the Iglesia Nuestra Señora del Buen Suceso. The evening's soloists were accompanied by the Ensemble de Clarinetes del País Vasco, under the direction of Miguel Ángel García Estagnan. The ensemble opened the evening with a work without soloist, Mariano San Miguel's (1879-1935) Euskeria (arr. Estagnan). This work gave the ensemble an opportunity to show off their stuff, as the well-balanced sound of the group (ranging from E-flat clarinet down to B-flat contrabass, with everything in between) filled the church with that special sound that comes only from a really good clarinet choir, or as perhaps might be more apt in this case, a clarinet orchestra.

The first soloist of the evening was Gábor Varga, principal clarinet of the Hungarian Radio Symphony and professor of clarinet at the Varga Tibor Faculty of Music Arts. He gave a performance of Rossini's Introducción, Tema y Variaciones (arr. Michel Thévenon). Second on the program was Beethoven’s Romanza en Fa (arr. Thierry Wartelle), performed by Andrew Marriner, principal clarinet of the London Symphony Orchestra. Originally for violin, this piece was just as much a masterwork on the clarinet, especially in the more-than-capable hands of Marriner. The heartfelt and romantic melodies of Marriner's playing rose up to the beautiful wooden ceiling. One can be sure Beethoven would have been more than happy to hear the piece given a new life through the clarinet.

Next, soloist Florian Tardy, principal clarinet of the National Orchestra of Toulouse, performed Bassi’s Fantasía de Concierto de Rigoletto de Verdi (arr. Lucite). Tardy moved effortlessly between the lovely operatic melodies and the virtuosic display that always seems to make its way into our repertoire’s opera fantasies!

The final work of the evening was Mendelssohn’s Concertstücke, Op. 114, No.1. This delightful performance was given by Varga and Marriner, who did a fantastic job bringing out the musical conversations present in this duo, one of the great stalwarts of the clarinet repertoire. The sweetly lyrical middle section led to the dramatic conclusion, and to a standing ovation for Marriner and Varga's performance.

**DAY 5 – SUNDAY, JULY 26**

At Sunday morning’s closing ceremony, I.C.A. President Maxine Ramey recognized and thanked all those involved in making this year’s festival such a great success. The rest of the morning contained a few more recitals, before rounding everyone up for the closing concert, the Clarinete Ensemble del Congreso. Thanks to everyone who helped make ClarinetFest 2015 in Madrid, Spain such a wonderful event. See you all next year in Lawrence, Kansas, for ClarinetFest 2016!
Thirty clarinetists from eight countries submitted digital entries for the 2015 I.C.A. High School Solo Competition. Applicants were required to play Adagio and Tarantella by Ernesto Cavallini and Arlequin by Louis Cahuzac. A panel of three preliminary judges – John Sadak of Wake Forest University, Timothy Phillips of Troy University, and Randall Cunningham of William Jewel College – narrowed the field of 30 applicants to six finalists, representing five countries. The finalists performing in Madrid were Alise Gavare (Latvia), Guilherme Batahla (Portugal), Minkyung Chu (South Korea), Ferran Arbona (Spain), Hector Norriea (Mexico) and Antonio Lopez (Portugal).

The final, live round was held on Friday, July 24 in the auditorium of the Conservatorio de Amaniel before a panel of five judges. These judges included Lauren Jacobson of Northern Colorado University, David Odom of Auburn University, Javier Llopis of the Tenerife Conservatory, Patricia Kostek of Victoria University, and Yvonne Fisher of the Ambrit Rome International School. Our excellent pianist was Monica Marquez.

The level of performance was uniformly high, and after spirited deliberations, the judges awarded first prize and $1000 to Ferran Arbona; second prize and $750 to Guilherme Batalha; and third prize and $500 to Minkyung Chu, the youngest of all thirty entries. At the awards ceremony on Saturday, July 23, the audience was privileged to hear Arbona perform the Cavallini Adagio and Tarantella. His interpretation, played from memory, featured a beautiful sound, solid technique, and mature music making.

Details will be posted online soon regarding the 2016 High School Competition, to be held at ClarinetFest® 2016 at the University of Kansas.

The 2015 I.C.A. Orchestral Audition Competition featured the E-flat clarinet and was sponsored by the Music Teachers National Association and Gregory Smith. There were eight applicants for the preliminary recorded round, which was judged by Diana Haskell (St. Louis Symphony), Ralph Skiano (Detroit Symphony) and Andre Dyachenko (Memphis Symphony). Six people were chosen to advance to the semi-final round in Madrid, and four attended. The judges in Madrid were Elizabeth Crawford (Ball State University), Robert DiLutis (University of Maryland) and Larry Passin (Barcelona Symphony Orchestra). The runner-up was David Kamran, who received $500 and a Gregory Smith mouthpiece. The winner was Jake Hale, who received $1000 and a Gregory Smith mouthpiece. Although the number of applicants was low this year, the level of playing was excellent. We look forward to increasing the number of applicants for next year's competition in Lawrence, Kansas.

This year, there were 32 applications from 12 different countries. The repertoire for the competition was: Antonio Romero y Andia – Fantasia Sobre Motivos De Lucrecia Borgia de Donizetti Para Clarinete de Piano, Donald Martino – A Set for Clarinet, and Louis Spohr – Concerto No. 2, Op. 57, Movement 1. Fourteen people were chosen to move on to the semi-final round. The preliminary round judges were: Thomas Josenhans, (Indiana, USA), Michele Gingras (Ohio, USA) and Randall Paul (Ohio, USA). The semi-final round judges were Catherine Wood (Canada), Scot Humes (Louisiana, USA), Wesley Ferreira (Colorado, USA), Osiris Molina (Alabama, USA) and Álvaro Herrera (Spain).

The semi-finalists were Kristi Hanno (USA), György Puha (Hungary), Agnese Skrastina (Latvia), Szabolcs Antal (Hungary), Edgar Silva (Portugal), Dénés Antós (Hungary), Lenner Barnabás (Hungary), Cristina Mateo Sáez (Spain), Ivan Hernandez (USA), Benjamin Christ (France), Chin Lun Leung (Hong Kong), Jake Hale (USA), Ángel Belda (Spain) and Sarah DiPlazza (USA).

Six people progressed to the final round. The finalists were Barnabás Lenner
The finals took place on July 22 in the Conservatorio de Amaniel in Madrid, Spain. The seven finalists were excellent and presented judges Madelyn Moore (Kilgore College, Texas, USA), Oskar Espina Ruiz (University of North Carolina School of the Arts, Spain/USA) and Víctor José Fernández Lucerón (Royal Conservatory of Music in Madrid and Conservatory of Music in Segovia, Spain) with difficult choices.

The finalists were:
- Kate Young (USA), “Clarinet Thumbrest Function and Electromyography Evidence”
- Whitney Coyle (USA), “A Study of the Acoustical Characteristics of a Quality Clarinet”
- Ford Fourquean (USA), “Character Games: An Analysis of Elliott Carter’s Clarinet Quintet”
- Michelle Lucia-Ingle (USA), “Using Mobile, Software, and Web-Based Technology to Facilitate Learning in the Applied Clarinet Studio”
- Christopher Nichols (USA), “The Audition Process for the Premier U.S. Service Bands”
- Fernando José Siveira (Brazil), “Over the Atlantic: The Arrival and First Development of the Clarinet in Brazil”

The first-place winner was Kate Young. She won a cash prize of $1,000 and the opportunity to publish her findings in The Clarinet. The second-place winner was Michelle Lucia-Ingle. She won a cash prize of $500. The judges also awarded an honorable mention to Christopher Nichols.

The preliminary-round judges were Jesse Krebs (Truman State University), Kellie Lignitz-Hahn (Texas A&M University-Kingsville), Keith Lemmons (University of New Mexico), Dawn Marie Lindblade (University of Central Oklahoma), and John Masserini (Northern Arizona University).

I’d like to extend a special “Thank you!” to all of the judges for their hard work. Also, thank you to all of those who submitted papers for consideration for this year’s competition.
AT LONGY, IT’S PERSONAL.

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am pleased to invite you all to the International Clarinet Association ClarinetFest® 2016 in beautiful Lawrence, Kansas. This August 3-7, hundreds of clarinetists from around the world will meet on the campus of the University of Kansas to share concerts, master classes, gear, ideas, and maybe even a reed or two! The artistic team and I are pleased to announce an all-star lineup of events, performers and educators, in what is shaping up to be a memorable experience for all.

The theme for the 2016 ClarinetFest is INSPIRATIONS. This is a great way for us all to celebrate what brought us to the clarinet and look for inspiration for the future of our wonderful instrument. Kicking off the event will be an evening concert by David Shifrin, appearing with renowned pianist André Watts and the Miró String Quartet. These distinguished performers will be presenting a theatrical concert production titled Fräulein Klarinette, Brahms’ nickname for his clarinet inspiration, Richard Mühlfeld. We will include performances and talks on the lives and music of leading clarinetists of the 18th, 19th and 20th centuries, and what inspires us all today. Forgotten Gems is a series of concerts that will highlight pieces that have been obscured through time but deserve new life on the instrument.

Other featured evening programs will include concertos with the Kansas Sinfonietta, as well as the Kansas City Jazz Orchestra with legendary clarinetist Eddie Daniels. Just a few of the amazing
clarinetists confirmed to perform as of September 2015 are: Ricardo Morales (Philadelphia Orchestra principal clarinetist), Boris Allakhverdyan (Metropolitan Opera Orchestra principal clarinetist), Michele Zukovsky (Los Angeles Philharmonic principal clarinetist) and many more! We are confirming dozens of other luminaries as of publication of this article, so stay tuned for more announcements and a complete roster in the next issue of The Clarinet.

In addition to plenty of chances to listen to great music, there are wonderful opportunities for everyone to play! Among those are the Festival Clarinet Choir (open to all conference attendees), Student Clarinet Choir (open to all collegiate clarinetists), Professors Clarinet Ensemble (open to all university, college and conservatory faculty), and the High School Honors Clarinet Choir (open to pre-college clarinetists by taped audition).

Located just 45 minutes from Kansas City and right where the rolling forests of the east meet the high plains, Lawrence is a cultural and culinary gem. A rich, vibrant college town and intellectual hub, the town is home to unique restaurants, shops, galleries and museums. ClarinetFest participants will enjoy strolls down Massachusetts Street, one of the greatest main drags of the Midwest, or cool off in the local pool with a friend. Lawrence is known for its hospitality and diversity. Conference attendees will enjoy staying at one of the nearby accommodations, including the Oread Hotel, Hotel Eldridge, TownePlace Suites, Springhill Suites, and many others. ClarinetFest events are centrally located and the downtown is a lovely walk through historic tree-lined neighborhoods from Murphy Hall. The University of Kansas boasts several impressive concert venues in addition to the newly-renovated and acoustically stunning Swarthout Recital Hall.

For further information, registration form and details, stay tuned to the website and the next issue of The Clarinet or to the newly-renovated and acoustically impressive concert venues in addition to the next issue of The Clarinet.

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Dr. Stephanie Zelnick
Associate Professor of Clarinet
University of Kansas
One of the joys of being a clarinetist is having a wealth of chamber music to choose from, especially for the trio combination of clarinet, violin and piano. Trios for this instrumentation by Bartók, Khachaturian, Stravinsky and Ives have been stalwarts of the repertoire, but in the last forty years the genre has grown by leaps and bounds. The Verdehr Trio has played a huge role in enriching this medium and has busily commissioned more than 200 new works over the past four decades, performing frequently around the world. [See “The Verdehr Trio in its 40th Year” in The Clarinet Vol. 40/4.] One attractive, popular work commissioned by the Verdehr Trio is the *Suite* for clarinet, violin and piano by Alexander Arutiuniyan.

Arutiuniyan, an Armenian composer and pianist born in 1920 in Yerevan, recently passed away in March 2012. He was educated in Russia and served in a variety of capacities throughout his career. He was artistic director of the Armenian Philharmonic Society until 1990, taught composition at Yerevan Conservatory starting in 1977, and was a member of the Union of Cinematographers of Armenia. He received many awards including the Laureate of Stalin Prize in 1949 (later renamed the USSR State Prize), People’s Artist of Armenia in 1962, People’s Artist of USSR in 1970, State Prize of Armenia in 1972 for his only opera *Sayat-Nova*, and the Orpheus Award (USA) for his music’s popularity in the U.S. in 1983.

Arutiuniyan’s compositional style reflects his Armenian heritage and is warm and expressively lyrical, combining tonality with wonderful melodic content and a vivacious rhythmic energy. His compositional output includes symphonic and vocal works, cantatas, an opera, chamber music and piano pieces. The *Violin Concerto* is considered by many to be his masterpiece, and his concertos for trumpet and tuba as well as the brass quintet *Armenian Scenes* are also well known and frequently performed. The *Suite* for violin, clarinet and piano, which is somewhat reminiscent of Khachaturian’s *Trio* and less so of Bartok’s *Contrasts*, is a well-written, mature work by Arutiuniyan and was commissioned by the Verdehr Trio in 1992.

The *Suite* is appealing and accessible, with great audience appeal. The four-movement work is lyrical and dramatic, with exciting dance
rhythms written in a freely improvised style that enables the performers to shine. The opening movement, “Introduction: Lento,” is expressive and serious, featuring lovely imitative melodic lines for all three instruments. This exotic, seductive beginning is tonal with some chromaticism and creates a great deal of tension within a minor tonality. The thick texture and low tessitura convey a sense of vastness and foreboding. The “Scherzo,” marked Allegretto, is a lithe, humorous movement that features interlocking 16th note passages within a dance-like 6/8 time signature. The third movement, “Dialog,” marked Adagio, is for clarinet and violin without piano and is a somber, simple duo with imitation and a straightforward melody. The spare texture leads into and sets up the last movement, “Final, Allegretto non troppo,” which delivers the fireworks of the piece. In a typical three-part form, the first and last parts of the movement feature a driving dance that is contrasted with a lyrical, expressive middle section. This is the movement that brings it all together with emotive melodies and pulsating Armenian dance rhythms complete with unexpected irregularities.

The Suite has been recorded by The Verdehr Trio and others. After hearing the recordings and then reading this marvelous piece, it became clear that there were a number of mistakes in the parts. I investigated by writing to the publisher, Zen-On in Tokyo, and received the following reply:

Dear Dr. Dannessa,

Many thanks for your inquiry on the above mentioned Arutiunian’s work. Since our first publication dated 20th November 1994 had many mistakes, we asked to [sic] Prof. Arutiunian to make re-corrections, and then, we made amendments at the occasion of the reprint (the second print-run) dated 31st January 2003. However, unfortunately, we have actually no more details in our new office, and all of the old documents were already moved to our provincial warehouse, consequently, we cannot supply any more data, and are very sorry for your inconvenience.

Best regards,
Akira Tanaka
Senior Advisor – Zen-On Music

After receiving the email from Zen-On Music, I contacted one of the Suite’s commissioners, Dr. Elsa Ludewig-Verdehr, emeritus professor of clarinet at Michigan State University and clarinetist of the Verdehr Trio. She graciously sent copies of the original handwritten score and parts, from which the Verdehrs still perform, as well as copies of the three parts from the 1994 edition. I then compared the two copies that she provided to the copy I owned, which turned out to be from the 2003 printing. I discovered that only some of the mistakes from the 1994 first printing were corrected for the second printing in 2003. In addition, after examining the score and listening to the Verdehr Trio’s recording of the Suite, I discovered five modifications to the piano part as...
performed on the Verdehr Trio recording that are not in the original manuscript or in either print run. The origins of the modifications are unclear, but Walter Verdehr recalls that Arutiunian approved of and was very pleased with the Verdehr Trio’s rendition of the Suite before they performed and recorded it. Unfortunately, Arutiunian passed away in March 2012 and I wasn’t able to discuss these changes with him, despite my efforts to speak with him through his children in California and Armenia.

Thus, I have created a combined errata list for both editions. All errata apply to the 1994 edition; errata marked with an asterisk apply to both the 1994 and 2003 editions; and a “†” symbol indicates the piano modifications. Both music editions of the Suite are marked “1994 Zen-On Music,” which can be confusing, but the errata list should help identify which edition you happen to own. Making the corrections in the parts before rehearsals will hopefully help make your performances as wonderful as this marvelous piece deserves.

**CLARINET PART**

**MOVEMENT ONE: INTRODUCTION**

M. 16: The printed D-natural should be D-sharp
M. 18: The second and third 16th notes of beat 2, printed C-natural and D-natural, should be C-sharp and D-sharp
M. 31: Beat 2, printed G-natural should be G-sharp
M. 50: The second 32nd note of beat 3, printed F-sharp should be F-natural

**MOVEMENT TWO: SCHERZO**

The second movement is originally written for clarinet in A, but the publisher provides a part for clarinet in B-flat as well. All the other movements are written for B-flat clarinet so it is easier to stay on B-flat clarinet for the scherzo movement. The following errata apply to the clarinet in B-flat part.

*M. 19: Beats 2 and 3 should be slurred; beats 4, 5 and 6 should be unslurred.*
*M. 20: Beats 4, 5 and 6 should be notated as dotted eighth note, 16th note, eighth note; the slur markings should be over beats 2 and 3 with another slur marking over beats 4, 5 and 6.*

*M. 25: The dotted quarter note B-natural should be tied to an eighth note on beat 4.*
M. 27: Beat 6, printed C-sharp should be C-natural
M. 68: Beat 6, printed G-sharp should be G-natural; the last note, printed B-natural should be B-flat

**MOVEMENT FOUR: FINAL, ALLEGRETTO NON TROPPO**

*M. 37: The third 16th note of beat 4, E-natural should be E-flat.*
M. 85: Beat 4, printed A-natural should be A-flat

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**THE ARUTIUNIAN SUITE: A PERSONAL VIEW**

*by Elsa and Walter Verdehr*

The Suite composed in 1992 by Alexander Arutiunian was one of the most successful pieces written for our Verdehr Trio, usually receiving more applause from audiences than even the popular Bartok Contrasts. It has the appeal of a large-scale 19th-century Romantic work, with vivid Armenian nationalistic elements and exciting dance rhythms adding to its charm and excitement. Unfortunately, the first published versions of the piece contained many mistakes, and we are delighted that Karen Dannessa has catalogued and corrected these errors.

We are grateful to Leon Gregorian, long-time conductor of the Michigan State University Symphony Orchestra, for contacting Arutiunian on our behalf, thus enabling this commission. We premiered the Suite at a Fulbright Scholar Association meeting in Baltimore, MD, at the Peabody Conservatory of Music on October 10, 1992. Some time later, when we performed it in London’s Wigmore Hall, Arutiunian attended the concert. At the end of the concert, once the audience had dispersed, he sat down at the piano and played the theme and a variation or two of a double concerto for violin and clarinet which we had commissioned from him. We were most excited to have another potential work from him but, most unfortunately, it never materialized – basically, his health problems and the political situation following the disintegration of the Soviet Union conspired against his completing the work. Several other pieces from distinguished composers we commissioned over the years met a similar fate and we regret their loss as well.

Just recently the Verdehr Trio completed a new DVD in the Making of a Medium series featuring the works of Arutiunian and Bright Sheng (available for purchase online at VerdehrTrio.com). The DVD contains interviews with the two composers as well as a performance of each work by the Verdehr Trio. An earlier DVD features Lake Samish, Op. 415, written in 1988 for the Verdehr Trio by Alan Hovhaness, another composer of Armenian descent.
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Eb
Bb
A
C
M. 119: The last note of beat 2, printed F-natural should be F-sharp

VIOLIN PART

MOVEMENT ONE: INTRODUCTION
M. 10: Beat 3, printed C-natural should be C-sharp
M. 24: The fourth sixteenth note of beat 2, printed C-natural should be C-sharp
M. 27: The first sixteenth note of beat 4, printed B-flat should be B-natural
M. 47: The second sixteenth note of beat 4, printed C-natural should be C-sharp
M. 47: The third sixteenth note of beat 4, printed B-flat should be B-natural

MOVEMENT TWO: SCHERZO
M. 51: Beat 4, printed G-natural should be G-natural
M. 51: Beat 4, printed F-sharp should be F-sharp

MOVEMENT FOUR: FINAL, ALLEGRO NON TROPPO
M. 69: Beat 3, written E-natural can be changed to C-sharp, D, E, F-natural. The eighth notes can be changed to B, C-sharp, D, E, F-natural, G.
M. 38: Beat 4 in the right hand is notated as C-natural, E-natural, G-natural. The notes should be notated as C-sharp, E-sharp and G-sharp as tied note values from beat 1.
*M. 10: The first chord of the measure on the upbeat of beat 1, printed D-flat should be a D-natural
M. 118: Beat 2, the right-hand printed B-flat and E-flat should be B-natural and E-natural; the second chord in the right hand should be the same, B-flat and E-flat should be A-natural and E-natural
*M. 133: In the treble clef, the second eighth note of beat 2 (lower voice), printed G-natural should be G-flat; the first eighth note of beat 3 (upper voice), printed D-natural should be D-flat.
M. 130: In the treble clef, beat 2, printed F-natural should be F-sharp.
M. 132: In the treble clef, the second eighth note of beat 1, printed A-flat and E-flat should be A-natural and E-natural.

PIANO PART

MOVEMENT ONE: INTRODUCTION
M. 39: The second eighth note of beat 3 in the left hand should be marked G-natural

MOVEMENT TWO: SCHERZO
The following two modifications for mm. 23 and 24 made in the Verdehr Trio recording make the resulting piano and clarinet scale more compatible:
*M. 23: The rhythm in this measure is printed as a quarter note followed by four eighth notes and the rhythm in m. 24 is printed as six eighth notes. In m. 23 the right hand can instead play six eighth notes so there are two measures of consecutive eight notes in mm. 23 and 24. The string of eighth notes in m. 23 can be changed to C-sharp, D, E, F, G sharp, A.

MOVEMENT FOUR: FINAL, ALLEGRO NON TROPPO
M. 10: The first chord of the measure on the upbeat of beat 1, printed D-flat should be a D-natural
M. 32: The first sixteenth note of beat 4, printed A-flat should be A-natural
M. 118: Beat 2, the right-hand printed B-flat and E-flat should be B-natural and E-natural; the second chord in the right hand should be the same, B-natural and E-natural
*M. 118: Beat 4, the right hand printed B-natural might be played as B-flat. The 1994 print run mistakenly printed B-flats in mm. 118 and 119 on beat 2. Even though this seems an obvious mistake which is not in the manuscript, it is possible that the B-flat was meant for beat 4. Either note works and the B-flat prepares the next measure’s downbeat with more emphasis. This is a performance consideration though it seems B-natural is more correct.
M. 119: The second chord in the m. should be the same as the first chord – the printed B-flat should be B-natural.
*M. 119: The last sixteenth note of beat 4 in treble clef is printed E-flat and should be E-natural. The last note in the measure in the bass clef is marked correctly as an E-natural.
M. 124: In the treble clef, the second eighth note of beat 2 (lower voice), printed G-natural should be G-flat; the first eighth note of beat 3 (upper voice), printed D-natural should be D-flat.
M. 130: In the treble clef, beat 2, printed F-natural should be F-sharp.
M. 132: In the treble clef, the second eighth note of beat 1, printed A-flat and E-flat should be A-natural and E-natural.

ABOUT THE WRITER
Dr. Karen Dannessa is professor of clarinet in the School of Music at West Chester University of Pennsylvania. She is an active performer, with multiple appearances at regional, national and international conventions such as the International Clarinet Association, the International Double Reed Society, the Montana Clarinet Festival and the University of Oklahoma Clarinet Symposium as well as in venues including Carnegie Hall, New York City’s Steinway Hall and in Greece, the Czech Republic and England. She currently performs with Quintsylvania Winds, Duo del Sol (a clarinet and English horn duo) as well as regional orchestras in Pennsylvania, and has released two recordings, American Lyrique (2002) and Windward (2015). She holds degrees from Florida State University, Michigan State University and Youngstown State University and studied with Frank Kowalsky, Elsa Ludewig-Verdehr and Joseph Edwards.
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THE CLARINET AS THE VOICE OF TIME: KHACHATURIAN AND HIS TRIO FOR CLARINET, VIOLIN AND PIANO

by Anastasia Christofakis

In February of 2015, I had the opportunity to visit Armenia as part of a grant sponsored by the Presser Foundation. This trip was just one part of a larger project aimed at studying and researching Armenian traditional and contemporary music. In April of 2015 the Armenian diaspora embarked on a series of commemorative events in honor of the centennial of the Armenian Genocide. My project culminated in an Armenian Music Symposium at Florida State University April 4-5, 2015, as a way of honoring and celebrating the rich musical culture of the Armenian people.

Upon visiting the country, I found more music and history than I could have ever imagined, with the clarinet playing a key role in their simultaneous progression. Focusing on Aram Khachaturian’s Trio for Clarinet, Violin and Piano, the following article will provide an overview of his life and music, examining how Khachaturian used language and combined folk melodies with contemporary harmonies, connecting his contemporary music to his national origins.

KHACHATURIAN’S LIFE AND MUSICAL INFLUENCES

Khachaturian was the first composer of Armenian descent to gain international recognition, as well as the first to use the clarinet as a courier of traditional Armenian sounds. Born in 1903 in Tbilisi, Georgia, Khachaturian began his musical studies late in life, first enrolling in music classes at the age of 19. Prior to this, he received a degree in biology and graduated from the Department of Physics and Mathematics at Moscow State University. In 1922, he enrolled in cello classes at the Gnessin Music School in Moscow. After completing his coursework there, he was admitted to the Moscow National Conservatory in 1929, where he studied composition with Nikolai Myaskovsky.2

Khachaturian believed his work to be a culmination of all the musical influences throughout his life. His earliest musical experiences came from hearing folk music in Tbilisi and listening to his mother singing. In an interview with one of Khachaturian’s former students, Olga Harris,3 she explained that “Tbilisi was a multicultural city with a Caucasus influence and very ‘Oriental’ music… rhythmically, he enjoyed this influence and developed it, believing in it as if it were his own conception.” Khachaturian’s other musical influences included the folk music of Armenia, Georgia, Uzbekistan, Turkmenistan and Azerbaijan. By synthesizing his notion of contemporary music with Armenian traditions – such as the peasant song, urban instrumental folklore, and the art of the ashugh (the poet-bard tradition) – he created the basis for his compositional principles.

The composer’s teacher, Myaskovsky, encouraged this comprehensive musical style as it promoted the idea of “Pan-Soviet” nationalism.4 Myaskovsky was a student of Nikolai Rimsky-Korsakov, whose music was greatly influenced by Russian folk music. With such a musical pedigree, it is logical that Myaskovsky would then encourage Khachaturian’s work along the same path. Khachaturian’s music, according to Harris, was simple and traditional, making it very different from the music of his colleagues Prokofiev and Shostakovich. Khachaturian felt strongly that music had to be beautiful, stating that it had a psychological impact, with sound needing to create a sense of joy in the listener. Harris believes that Khachaturian composed music with “passion, an open heart, and intuition.”

According to Harris, Khachaturian was a “people person and an excellent teacher. He loved to be in the company of his friends, family, and students.” At the time that she was studying with him, he was already in his 70s, but she explains, “he was an old man in body, but his mind was like an 18-year-old’s.” Harris recounted her time with Khachaturian, explaining that he taught all of his lessons on Tuesdays between three and five o’clock in the evening. “They were group lessons with the whole class and afterwards we would walk to his home together and have dinner.” She portrayed the composer as a father figure in his students’ lives, believing in them and always giving them as much as he could. Harris says that people constantly surrounded him, even when he was in the hospital during the last days of his life. She believed it was this passion for human connection that drove his music and possibly what kept him in Stalin’s favor for so long.

THE TRIO: A CLOSER LOOK

In 1933, Sergei Prokofiev visited the Moscow Conservatory as a guest of Myaskovsky. The composer was very impressed with the young Khachaturian’s works, specifically his Trio for Clarinet, Violin and Piano. After hearing this piece, Prokofiev took it with him back to Paris, leading to Khachaturian’s first international performance, and consequently bringing Armenian music to a global stage for the first time since the genocide in 1915.5 While this was just a student composition, it symbolized the start of the composer’s fame and international recognition. According to Harris, “the Trio was at the beginning of his personality and shows all aspects of it. His early works show off his gift and ability to use folk music so graciously and so well.” A quick glance at the first movement presents two main sections that are...
repeated (A – B, A – B) followed by a coda, suggesting double binary form. In typical folk music form, these two sections could be considered the song and refrain. If the A section, the first 20 bars of the movement, represents the song, then the B section or refrain would be from measures 20 to 28. The song proper presents the reason for the song and is very straightforward and simple. The refrain is considered to be the lyrical dimension of the song, translating the feeling of the music. As part of this lyrical dimension, the clarinet presents heavily embellished, cadenza-like thematic material, which can be seen in measures 26 through 29 (see Example A). One of the unique qualities of folk music is that it is an oral tradition, and as such can alter greatly from person to person. Khachaturian brings this to light by giving the performer moments of free interpretation with the use of a cadenza.

Armenian composer Tigran Mansurian has stated that while most composers use harmony to drive the rhythm, or vice versa, Khachaturian thought of them both at the same time. Mansurian feels this is unique and helps to distinguish Khachaturian’s inimitable personal style. Folk music is rooted in song, with the rhythm taking on the natural inflection of the language. The rhythm then becomes the foundation for the melody, making it logical that he would think of the two simultaneously rather than independently.

Language is perhaps the biggest influence on a composer’s musical dialect, as rhythmic and melodic ideas may follow the natural inflection of each language. In Armenian, the accent is most often placed on the last syllable of each word. In looking at the rhythmic patterns of the first movement of the Trio, as well as the second, one can see this inflection in the various melodic lines. In the first movement, the clarinet states the main thematic material with the pick-up to measure five (see Example B). The phrase gives the impression of building to the E in measure six. However, upon hearing the phrase in its entirety, we realize the actual arrival point is the downbeat of measure seven, with the ornament on the downbeat helping to accentuate this point.

Throughout this movement and the other two, one sees the infamous “Khachaturian seconds.” The major and minor second were sonorities that Khachaturian used often, most likely because they reminded him of the music of his childhood. It was a sound, however, that his teachers and contemporaries found to be quite dissonant, and for which he was criticized. These “Khachaturian seconds” can be found throughout the piece; for example, the main thematic material of the second movement is ornamented with major and minor seconds (see Example C).

As has been mentioned, the oral tradition takes on the unique characteristics of the person who is performing it. Embellishments are the element most altered from person to person. Eventually, the original melody becomes so distorted that it is now remembered with the ornaments as part of the original line. They should then be played with as much importance as the written melody.

The third movement is loosely based on an Uzbek folk melody that Khachaturian had once heard. The clarinet, playing the role of a traditional folk wind instrument—perhaps imitating the sound of a duduk or zurna—introduces the melody. It is then passed to the piano and eventually the violin. Later, it is embellished and complicated by the composer’s unique layering of various thematic material.
The totality of the piece results in a product that is uniquely Khachaturian. The pronounced influence of the folk music of the Caucasus region is seen throughout all three movements of Khachaturian’s Trio, from the rhythmic inflections matching the Armenian language to the “Khachaturian seconds.” His use of embellishments and improvisatory cadenzas are undoubtedly imitative of the “Khachaturian seconds.” His use of the Armenian language to match the Armenian music became a part of the Armenian culture and Armenia’s traditional sounds were held in high esteem by the rest of the musical world.

**ENDNOTES**

3 Olga Harris is a teacher of composition at Tennessee State University. She was born and musically trained in Moscow and was Khachaturian’s last student.
4 At the time that Khachaturian was writing, Armenia, Georgia, Azerbaijan, Uzbekistan, and Turkmenistan were all part of the Soviet Republic.
6 Khachaturian: A film about one composer’s life and music during the great Soviet experiment, directed by Peter Rosen (2003; Pleasantville, NY: VAI Artists International, Inc.), DVD.
7 Sharafyan, conversation with composer, February 16, 2015.
8 The duduk is a wooden, double reed instrument with a dark, mellow sound. The zurna is a cylindrical brass instrument, played with a small double reed, and has a bright, loud sound. Both instruments are found in the traditional music of many Middle Eastern and Eurasian cultures.

**DUDUK: THE SOUND OF ARMENIA**

by Anastasia Christofakis

The melancholy, voice-like timbre of the duduk is a sound that resonates deep within the Armenian people. Although it is a double reed instrument, the duduk’s mellow timbre and cylindrical bore make it most closely resemble the clarinet among Western orchestral instruments. The duduk has been in existence since ancient times, and is the only instrument considered to be truly indigenous to Armenia. In 2005, it was placed on the UNESCO Intangible Cultural Heritage of Humanity list due to its historical significance.

The instrument is made from apricot wood and played with a rather large double reed. The duduk is played quite differently from the clarinet, with the cheeks puffed out to prevent the lips from applying too much pressure to the reed. In a lesson with duduk performer Gevorg Dabaghyan, I was constantly teased about playing with a perfect clarinet embouchure – the exact opposite of what is needed for the duduk. Generally, two duduk play together, one providing a drone while the other plays the melody. Playing the duduk is a skill that takes years to master. Some of the most popular duduk players include Gevorg Dabaghyan, Djivan Gasparyan and Emmanuel Hovhannisyan.

Today, many composers still write for the duduk, combining it with Western instruments to create an entirely new musical aesthetic. Other composers, such as Aram Khachaturian, Tigran Mansurian, Alexander Arutliunian and Alan Hovhaness, have used the clarinet as a vehicle for reproducing the sounds of this historic instrument. As composer Vache Sharafyan told me, “the duduk is an instrument on the edge of singing and the words are of universal music, making them even more expressive than words could be.”

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**ABOUT THE WRITER**

Anastasia Christofakis is visiting assistant professor of clarinet at James Madison University in Harrisonburg, VA. She received her doctorate in clarinet performance at Florida State University. She holds a master’s degree in clarinet performance from Roosevelt University and a bachelor’s degree in music education from James Madison University. In addition, she was the winner of the Presser Graduate Music Award for her project relating to Armenian music. Her primary teachers include Frank Kowalsky, Deborah Bish, Gregory Smith, Mark Nuccio, Carolee Smith and Janice L. Minor.
Eligibility: The competition is open to clarinetists of all ages who are not employed full-time as salaried members of a professional symphony orchestra.

Application: Deadline for the submission of application and other application materials is Friday, April 1, 2016. Please submit the online application at www.clarinet.org/OrchestraComp.asp

Orchestral Audition Competition Coordinator: Robyn Jones – rljnes12@memphis.edu

CONTEST RULES

1. Application Fee: $65 USD. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to www.clarinet.org and becoming a member. The application fee is non-refundable.

2. Recording Instructions: Please provide a high quality recording containing the following excerpts, in the exact order. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

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

1st Clarinet
b. Mendelssohn: Scherzo from Midsummer Night’s Dream – beginning to B
c. Respighi: Pines of Rome – 3rd mvt., 1 before #13 to #15
d. Kodály: Dances of Galanta – Measures 31-65; Measures 571-579
g. Ravel: Daphnis and Chloe Suite No. 2 – Measures 155-158; 212 to the end

3. A separate written and signed statement, attesting the recording is the playing of the contestant and has not been edited.

4. A permanent address, telephone number and e-mail address should be provided.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. Do not include any identification on your audio files. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee and notified via email by Monday, May 16, 2016. Semifinal and final rounds will be at ClarinetFest® 2016, to be held in Lawrence, Kansas from August 3-7, 2016. Repertoire for the Semifinal and Final rounds will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2016. Travel expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

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The Orchestral Audition Competition is generously sponsored in part by Gregory Smith.

The International Clarinet Association assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.
Take Me to Church
A Guide to Sacred Music Performance for Clarinetists
by Renee Muir

The holiday season is upon us. If you are an instrumentalist, it is likely that sooner or later you will be asked to play for a church service or event. This can be a daunting task if you are unfamiliar with religious settings or the events of the liturgical year. Personally, having been raised in the Christian faith and attended religious institutions from high school through my clarinet graduate work, performing in a sacred setting has been an ever-present reality. Through my participation in the church, I have become very comfortable with the selection of appropriate repertoire during each liturgical season. In an effort to share the knowledge I have acquired over the years, I have compiled a “how-to” guide for those unfamiliar with the events or the repertoire related to the liturgical year.

HOW TO START
When you agree to participate in a church service, you become a contributor and facilitator in the congregation’s act of worship. It is thus important to select music that is:

1. fitting for the current liturgical season, and
2. appropriate for the sacred function and setting.

The portions of the service where special music is often required are the prelude, offertory, instrumental interlude, and postlude, which can be defined as follows:

**Prelude:** A generic title for music that precedes something else, just as its prefix indicates. Thus, it serves as an introduction to worship. The prelude prepares the atmosphere of the sanctuary, so that the arriving worshipers may be ushered into an attitude of worship.

**Offertory:** The “Offertorium” was originally part of the Mass in the Roman rite and was a psalm or chant sung while the “offering” of Communion was brought to the altar. Today, the “offering” consists of taking up the tithes and gifts of money from the congregation and is usually placed somewhere in the middle of the service. Music utilized during this time need not be simply transitional or background music, but should draw the listener to think on the goodness, beauty and provision of God.

**Musical Interlude:** A type of “musical offering” that should point the listener toward the Object of the offering – the Lord. It is for this portion of the service that it is important for the musician to be aware of the current liturgical season and should select music accordingly. The placement of the musical interlude in the service will vary from church to church; consult with the worship director for the specific service order.

As a performer, you should be aware that most high churches – Catholic and Protestant – have written guidelines regarding the appropriateness of the music that is performed in their churches.
**Postlude:** Music to come “after” the service. As such, it serves as a commentary, reflection or response to the preceding service. The postlude should be characterized by a spirit of joy, thankfulness and energy, although that may change depending on the nature of the service (e.g., in the case of a Good Friday service). The postlude usually follows the Dismissal and serves as a type of “exit” music, creating a mood that ushers the congregation into a new week.

**The Catholic and Protestant Liturgical Calendar**

**Advent** (November – December 24)
The word *advent* means “coming” or “arrival,” and is the four-week period preceding the celebration of Christmas. It is a time of expectation, anticipation, preparation and longing for the coming Savior. Hymns performed during this season share the themes of hope, expectation and deliverance. (Advent pieces: “O Come, O Come Emmanuel,” “Come, Thou Long Expected Jesus,” and “Of The Father’s Love Begotten”).

**Christmas** (December 24 – January 6)
Christmas (“mass on Christ’s day”) is the season celebrating the birth of Jesus Christ. This season lasts from Christmas Eve (December 24) through the Feast of Epiphany (January 6). It is marked by themes of joy, peace and good will toward all. When performing for a Christmas church service, it is not appropriate to perform secular pieces (i.e. “Rockin’ Around the Christmas Tree,” “O Christmas Tree,” “White Christmas” or “Jingle Bells”). As a guest performer in the church, select pieces that reflect on the birth and deity of Christ. (Christmas pieces: “Away in a Manger,” “O Holy Night” and “Joy to the World”).

**Lent** (forty-day period, usually February/March – April)
Lent is the forty-day season that precedes and prepares for Easter. It is initiated on Ash Wednesday, continues through six Sundays, and ends on the evening of Holy Thursday at the Mass of the Lord’s Supper. Lent is a time of meditation, reflection and prayer. Because of the solemnity of this season, songs of praise (such as Alleluias, Glorias) are usually not performed in the Church. (Lent pieces: “O Sacred Head Now Wounded,” “O, the Deep, Deep Love of Jesus” and “Were You There?”).

**Triduum** (the three days preceding Easter)
Triduum is Latin for “Great Three Days.” It calls to remembrance the events of Holy Thursday, Good Friday and Holy Saturday. This three-day period is characterized by a solemn remembrance of Jesus’ death on the cross. During this time the Church meditates on the passion and sufferings of Jesus Christ. (Triduum pieces: “What Wondrous Love is This?”, “Lead Me to Calvary” and “When I Survey the Wondrous Cross”).

**Easter** (the Sunday that follows the first full moon after the vernal equinox)
Easter is the greatest feast within the liturgical year, as it celebrates the glorious resurrection of Jesus Christ from the dead. The Easter season begins with the celebration of the Easter Vigil on Easter Sunday and lasts for a fifty-day period until Pentecost Sunday. This fifty-day period is one of rejoicing in Christ’s victory over death and sin, and of thanksgiving for salvation. Pieces played during this time should reflect the victory and supremacy of Christ. (Easter pieces: “Crown Him with Many Crowns,” “Christ Arose” and “Christ the Lord is Risen Today”).

**Ordinary Time** (periods of time between celebrations; for example, the time between Christmas and Lent)
The months during Ordinary Time are a period of growth for the Church as it mediates on the teachings of the Bible and applies its truth to their daily lives. As there is no certain festival celebrated during Ordinary Time, it is appropriate to select music that will direct the listeners to the holy character of God and the truths found in His word. (Ordinary Time pieces: “Be Thou My Vision,” “‘Tis So Sweet to Trust in Jesus’ and “Great is Thy Faithfulness”).

**Weddings and Funerals**
In addition to performing for regular Sunday services within the liturgical year, you may be asked to provide special music for events such as weddings or funerals. As a performer, you should be aware that most high churches – Catholic and Protestant – have written guidelines regarding the appropriateness of the music that is performed in their churches.
Communicate with the wedding/funeral coordinator to determine whether such guidelines exist for the particular venue, and confirm that the music selected is in compliance with those guidelines.

For these special events, the task of selecting repertoire usually does not rest on the musician(s); most couples/families have already selected certain pieces that they wish to have performed. A possible exception may include wedding prelude music, for which the event coordinator may ask the musician to provide a certain amount of prepared music (e.g. 20-30 minutes).

As with any performing engagement, it is extremely important that the musician have a clear understanding of the wishes and expectations of the family, and be aware of the following information:

1 Payment: Most musicians have a contract in place, outlining their rates and performance expectations (i.e. an hourly rate versus a set fee, attendance of the wedding rehearsal, or equipment provided or required). Having a contract is especially useful to ensure there are no misunderstandings between the performer and employer regarding payment, equipment and attendance.

2 Contact information: The musician should secure the contact information of the event coordinator should any questions or emergencies arise.

3 Arrival times and location(s): You should be sure to secure the exact times and locations for each event from the event coordinator.

4 Approximate performance time(s): The musician should be aware of how much music they are to provide (i.e. length of time), and their placement in the ceremony program.

5 Attire: You should communicate with the event coordinator regarding the appropriate dress. Do they want concert black, certain color combinations, or simply formal dress?

6 Equipment: If you are providing your own equipment (i.e. music stand, amplification, or stand light), it should be communicated to the event coordinator before the event. If you need a chair, or any of the above equipment, this needs to be communicated as well.

If you are asked to provide wedding prelude music, possible pieces might include: “Be Thou My Vision,” “Jesu, Joy of Man’s Desiring,” “Panis Angelicus,” the Adagio movement from the Mozart Clarinet Concerto, “For the Beauty of the Earth” or Pachelbel’s Canon.

**SACRED REPERTOIRE FOR CLARINET**

Below is an annotated list of sacred clarinet collections. Each has been rated on a difficulty level of 1 to 5; 1 being elementary level; 5 being advanced.

**Sacred Solos for B-flat Clarinet/piano,** arr. Claire W. Johnson (Hal Leonard)

This is a compilation of eleven works and includes pieces such as “Adoration” (Borowski), “Agnus Dei” (Mozart), “Alleluia” from Exultate Jubilate (Mozart), “Meditation” (Massenet), “Panis Angelicus” (F rank) and “Where E’er You Walk” from Semele (Handel). This book would provide selections perfect for Ordinary Time. Level: 4.

**Sacred Melodies for Clarinet Solo,** arr. Norman Heim (Mel Bay Publications)

This simple and beautiful collection of solos (with piano) aims to provide repertoire from important composers of the 18th and 19th centuries: Bach, Handel and Mendelssohn. The variety and length of the works can be used during the prelude, offertory, instrumental interlude or postlude. Level: 3.

**Instrumental Solotrax Vol. 13: Sacred Solos for Clarinet and Saxophone,** arr. Ed Hogan (Lillenas)

Arrangements of classic hymns, praise and worship choruses, and gospel songs. Contains keyboard accompaniments plus solo part(s). Appropriate for Ordinary Time or Easter. Level: 2.

**Hymns for The Master,** arr. Stan Perfh (Hal Leonard)

Fifteen favorite hymns for solo clarinet with piano. This collection includes “Be Thou My Vision,” “Joyful, Joyful, We Adore Thee,” “For the Beauty of the Earth,” “Amazing Grace” and “All Creatures of Our God and King.” Even though the arrangements are quite simple, they could be easily developed with some very simple improvised variation, and used during Ordinary Time, weddings or Easter. Level: 1.

**Great Is The Lord,** arr. Keith Christopher (Hal Leonard)

Fifteen arrangements for clarinet and piano. This collection includes choruses such as “Give Thanks,” “As the Deer,” “He is Exalted,” “All Hail King Jesus” and “I Love You Lord.” These arrangements are very simple, but could be enhanced by adding some additional embellishments. Some pieces would be fitting for Ordinary Time or Easter. Level: 1.

**Sacred Solos for Clarinet,** William Bay (Mel Bay Publications)

This is a collection of seven clarinet solos with organ and piano accompaniment. Includes both original compositions and new arrangements of sacred pieces such as “Blessed Assurance” and “O Sacred Head Now Wounded.” Appropriate for Ordinary Time and Lent/Tridium. Level: 3.

**Meditative Solos for Clarinet,** arr. Ed Hogan (Lillenas)

Ten solos for clarinet and piano. Includes a CD with accompaniment, piano parts and rhythm parts. Includes “Higher Ground,” “It is Well With My Soul” and “Trust Medley.” This collection is perfect for the prelude during Ordinary Time. Level: 2.

**Twenty Sacred & Spiritual Solos,** arr. Daniel Kelley (Resort Music)

This wonderful collection includes familiar classical works such as “Sheep May Safely Graze” (Bach), “The Heavens are Telling” (Haydn), and “Mediation” from Thais (Massenet), along with spirituals such as “Deep River,” “Swing Low, Sweet Chariot,” and “Give Me That Old-Time Religion.” This collection can be used during the seasons of Advent, Christmas or Ordinary Time. Level: 4.

**Encores and Pieces For Clarinet and Organ,** arr. Fritz-Georg Holy (Kunzelmann)

This collection was created for sacred occasions for which there is very little clarinet and organ music. There are eight pieces by Bach, Handel, Schumann and Mozart. The arrangements are easy and can be performed by most pre-college students. Level: 3.

**Great Hymns – For Clarinet,** arr. James Curnow (Curnow Music)

This beautiful collection includes ten well-loved hymns: “A Mighty Fortress is Our God,” “All Creatures of Our God and King,” “Be Thou My Vision,” “Joyful, Joyful, We Adore Thee,” “O Worship the King” and others – perfect for Christmas and Ordinary Time. Level: 4.

**Creative Hymns for Clarinet,** arr. Ed Hogan (Lillenas)
An audio CD is included along with piano accompaniment, PDF files, rhythm/piano parts for live accompaniment, and demo tracks. Includes: “Nearer, My God to Thee,” “There is a Fountain,” “My Savior’s Love” and more. Good choice for Advent, Easter and Ordinary Time. Level: 4.

Classical Highlights, arr. Beliebt Klassiker (Schott Music)

Classical Highlights presents several of the best-known pieces from the classical repertoire arranged for clarinet and piano: Bach’s “Air” and “Jesu, Joy of Man’s Desiring,” Handel’s “Largo,” Schubert’s “Ave Maria,” Mendelssohn’s “Wedding March,” Schumann’s “Träumerei,” Wagner’s “Bridal Chorus,” and many others. Perfect for prelude or postlude music, or to be used for wedding ceremonies. Level: 5.

INDIVIDUAL SOLOS
Not to be forgotten is our slow-motion repertoire from clarinet concertos such as Mozart (either the original in A or the B-flat arrangement), and concertinos by Camilleri and Tartini. Other slow movements from our clarinet and piano repertoire can also sound wonderful with organ accompaniment.

TRUMPET REPERTOIRE
Trumpet arrangements are another excellent source for sacred repertoire, as they are already in B-flat. There are many sacred collections and solos for trumpet that are beautifully arranged and easily performed on the clarinet. A few collections to consider are: Great Hymns and More Great Hymns arranged by James Curnow, Trumpet Solos for Worship by Brant Adams, and Sacred Solos for Trumpet and Organ arranged by Lani Smith.

OPERA ARIAS
If you have been requested to play an offertory during the months of Ordinary Time with no specific “theme” for which to select a piece, it may be perfectly appropriate to play an arrangement of an aria from an opera. However, even though there are no lyrics when playing an instrumental piece, avoid those arias that contain lyrics or connotations inappropriate for this sacred setting, as it is possible that some in the congregation may know the words and/or setting of the aria, and thus be distracted from worship.

ONLINE RESOURCES
More works can be found online by searching “sacred clarinet solos/works,” or visiting sheet music sites such as MusicNotes.com or VirtualSheetMusic.com. Ordering electronic music files online enables you to purchase and print music without having to buy (and ship) an entire collection, and can prove very convenient for short-notice events.

PLAYING FROM A BOOK OF HYMNS
If you have the ability to transpose from the key of C, you can purchase a standard hymnal (the author recommends the Sing To The Lord hymnal), or use the hymnal at the church where you are performing and simply transpose the melody into the appropriate key. If you are not comfortable transposing while performing, it is possible to purchase a B-flat (trumpet) hymnal. When playing out of a hymnal, there are several techniques that can be employed to add melodic variety and color:

1. Vary the verses by taking the melody up (or down) an octave.
2. Improvise an obbligato part to one of the verses while the piano/organ plays the melody.
3. Add arpeggiation between intervals or an occasional grace note or mordent before or between notes to add melodic variety.
4. Instead of simply ending the hymn on the last verse, attach an ending “tag” by repeating the last phrase, and adding a ritardando to the end.

TUNING WITH THE ORGAN
When performing with an organ, it is very important to check the organ’s intonation before the performance. Michele Gingras, an experienced performer and distinguished professor of clarinet at Miami University, states in her book More Clarinet Secrets that “the organ’s intonation can vary drastically depending on its construction, temperature, and humidity. Sometimes an organ can be much flatter than A=440 Hz.” She goes on to provide solutions to these tuning problems, such as using a longer barrel and pulling out, using an A clarinet with a shorter barrel, or switching to a C clarinet and pulling out all of the joints.

If possible, try to arrange a rehearsal with the organist sometime during the week before the performance, or earlier in the morning on the performance date. Check the tuning of the organ and make sure to bring along the necessary equipment (i.e. reeds, extra barrels, A clarinet) in order to make any necessary adjustments. A general rule of thumb is to be prepared to adjust to any degree of flatness or sharpness. Remember, “blessed are the flexible, for they shall not break.”

ATTIRE
When performing in a church, keep in mind that you are there to serve the needs of the church service; to enhance the experience of worship. Therefore, it is vital to be aware of appropriate attire and conduct, and be willing to accommodate the expectations for dress. These expectations are not meant to restrict personal freedom or styles of choice, but are simply standards of professionalism associated with this particular setting.
If you have any doubts regarding expectations or appropriateness of attire, simply consult the church music director.

**PARTICIPATION DURING THE SERVICE**

Even if one is not religious or a member of the particular denomination for which one is playing, there is still a certain attitude of respect that is required. During the service while not performing, it is appropriate to sit and pay attention to the proceedings of the service, and participate in the singing and responsive reading if you wish. Visitors and non-members of the church should feel no obligation to give during the offering portion of the service or participate in Communion. In general, refrain from checking or texting on your phone during the service, reading or looking at other material not pertaining to the service (e.g., books, tablets, magazines, grading papers), or sleeping during the service.

**FINAL THOUGHTS**

The attitude towards providing music for a church service is very important: it should not be taken lightly, or viewed as just another “gig” in your busy schedule. It is important for a guest musician to be aware of the current liturgical season, its significance and the appropriate repertoire. Being asked to provide special music for a church service attests to your obvious musical ability and influence in the musical community. Therefore, consider it an honor, and approach this opportunity with the same level of preparation and professionalism as when performing a solo recital or concerto.

**BIBLIOGRAPHY**


**ABOUT THE WRITER**

A native of Fairbanks, Alaska, Renee Muir holds a dual bachelor’s degree in music education and clarinet performance from God’s Bible School and College in Cincinnati where she studied with Carmine Campione, and a master’s degree in clarinet performance from Miami University of Ohio as a student of Michele Gingras. An experienced church musician, Renee is passionate about quality repertoire and performance in the church, and providing helpful information for those who wish to be involved in church music. Contact her at reneemuir.com.
Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2017 (i.e., born on or after January 1, 1990) and are not currently under major artist management.

Application: Deadline for the submission of application materials is Friday, April 1, 2016. Please submit the online application at www.clarinet.org/YoungArtistComp.asp

Young Artist Competition Coordinator: Caroline Hartig (Hartig.15@osu.edu)

CONTEST RULES

1. Application Fee: $65 USD. All applicants must be members of the I.C.A. and submit the Competition Application.

   Non-members wishing to apply may join the I.C.A. by going to www.clarinet.org/Order_MembershipJoin.asp and becoming a member. The application fee is non-refundable.

2. Recording Instructions: Please provide a high-quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

   a. Sonata for Clarinet and Piano, Leonard Bernstein, Boosey & Hawkes
   b. Quattro Pezzi A Giovanni Punzi per clarinetto solo (2012), Antonio Fraioli, Potenza Music
   c. Le Tombeau De Ravel, Arthur Benjamin, Boosey & Hawkes

3. A photocopy of the contestant’s driver’s license, passport or birth certificate as proof of age.

4. Both the private teacher, if any, and the contestant attest in a separate written and signed statement that the recording is the playing of the contestant and has not been edited.

5. A summer mailing address, telephone number and email address should be provided. Email is the preferred means of communication. Please check your email regularly as this is how you will be contacted.

JUDGING

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

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Monday, May 2, 2016. Semi-final and final rounds will be held at the ClarinetFest® 2016, in Lawrence, Kansas, August 3-7, 2016. Semi-finalists will receive a waiver of registration fees for ClarinetFest® 2016. Travel and other expenses will be the responsibility of the contestant.

Visa and travel arrangements are solely the responsibility of the contestant.

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

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

PRIZES

First Prize – $4,000 U.S. and a professional clarinet
Second Prize – $2000 U.S.
Third Prize – $1,000 U.S.

The Young Artist Competition is generously sponsored in part by The Buffet Group, D’Addario Woodwinds, L. Rossi Clarinets, Henri Selmer Paris, and Yamaha.

The International Clarinet Association assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.
Versatility as a musician is key to surviving in this competitive business. Alan Shulman (1915-2002), an American composer, cellist and arranger, is the perfect example of such versatility. The centennial celebration of his birth this year is an opportunity to celebrate a consummate musician who aptly walked the line of the crossover artist between the classical and jazz worlds.

His most well-known work for clarinet is a piece written for Benny Goodman titled *Rendezvous* (1946), for clarinet and string quartet. He wrote the work to debut on Goodman's own NBC radio program to show off the Stuyvesant Quartet's ability to groove with the "King of Swing." Initially, Goodman wanted to perform a movement of Mozart's *Clarinet Quintet* with the group, but Shulman had other ideas. *Rendezvous*, originally titled *Rendezvous with Benny,* was created to fit the show. The piece is seeing an upswing in popularity with recent performances across the nation.

Alan Shulman was born in Baltimore, Maryland, on June 4, 1915. At the age of 10, he began formal classical training on the cello with Bart Wirtz at the Peabody Conservatory. After moving to New York at age 14, he continued his studies with cellist Joseph Emonts and composer Winthrop Sargentat. This paved the way for Shulman's acceptance into Juilliard in 1932 where he worked with cellist Felix Salmond and composers Albert Stoessel and Bernard Wagenaar. Upon graduation in 1937, Shulman became a founding member of Arturo Toscanini's NBC Symphony Orchestra and stayed with the group until 1942 when he joined the United States Maritime Service. He returned to the NBC Orchestra in 1948 for nine additional years. Always looking to improve, he pursued additional studies in 1939 with cellist Emanuel Feuermann as well as with composer Paul Hindemith in 1942. He married pianist and music educator Sophie Pratt Bostelmann in 1946, and had four children, Jay, Laurie, Marc and Lisa, all of whom are musicians.

Shulman taught at several institutions throughout his career including Sarah Lawrence College and the Juilliard School. He was also an active chamber
musician for his entire professional career and was a cofounder of the Stuyvesant Quartet with his brother Sylvan, a violinist. The group performed from 1938 to 1954, specializing in contemporary music. One of their more notable performances was the American premiere of the Shostakovich Piano Quintet at Carnegie Hall in 1941. Shulman also wrote scores for several documentary films, and was equally at home in the realm of symphonic music, chamber music and jazz. Some of his more well-known classical works are the Theme and Variations for Viola and Orchestra (1941) and A Laurentian Overture for Orchestra (1951).

The famed jazz clarinetist Artie Shaw recorded many of Shulman’s ensemble pieces, most of which have a classical instrumentation with a jazz theme. Rendezvous was recorded by Shaw with Shulman’s own string quartet, harp and rhythm section in 1949 by Columbia Records. He also recorded another Shulman original, Mood in Question, which according to Tim Nolen, author of Artie Shaw, King of the Clarinet, His Life and Times, sounded “just a bit like Brahms walking into [the Greenwich Village nightclub] Café Society.” Of Shaw’s recordings, a New York Times reviewer said “Both pieces have refinement and ingenuity… They should attract many musical interests, especially in these imaginative performances.”

The following is a complete list of Shulman’s works for clarinet, which are available either through G. Schirmer or directly from Jay Shulman. They are all quite short and entertaining in nature. Rendezvous and High Voltage have been transcribed for solo clarinet and piano, but they remain most interesting in their original and quite unique ensemble configurations. This usually includes a string quartet with the possible addition of a harp, double bass and guitar. It is interesting that Shulman, with his most serious and substantial classical works featuring the solo cello and viola, had an affinity for the jazz clarinet sound. We are fortunate that he explored the sonority of our instrument and added these gems to the repertoire.

WORKS FOR CLARINET BY ALAN SHULMAN

Mood in Question for clarinet, string quartet and harp (1939)
High Voltage for clarinet, string quartet, double bass, guitar and harp (1939) (also published for clarinet and piano)
Folk Songs for Winds for wind quintet (1943)
Rendezvous (“Rendezvous with Benny”) for clarinet and string quartet (1946) (arranged for clarinet and string orchestra as well as clarinet and piano)
Platter Chatter for clarinet, string quartet, double bass, guitar and harp (1946)
J.S. on the Rocks (Nightcap) for clarinet, string quartet, double bass, guitar and harp (1947)
Vodka Float (Sailor’s Dance) for clarinet, string quartet, double bass, guitar and harp (1947)

FURTHER READING


ABOUT THE WRITER

Sunshine Simmons is the assistant professor of clarinet at the University of North Florida. She is a member of the Oregon Ballet Theatre and the Kalamazoo Symphony, and received her degrees from Carnegie Mellon University and Northwestern University. Sunshine is a Buffet Group USA Artist.
Greetings, all:

I’d like to continue to reference works for piano and wind quintet (or quartet) from the previous Quintessence No. 38 (The Clarinet, June 2015).

The works I suggest here illustrate a wide variety of time periods, nationalities, styles and approaches to this instrumental combination. They are on this list to put them on your radar, because I recommend them, and also to show that there is NO dearth of quality repertoire for this expanded ensemble. Too often we hear the opposite. Readers of this column will know that one important statement I often and readily make is that I believe there are plenty of works just waiting to be brought alive in performances. These are works of quality that can appeal to audiences and provide satisfaction to the performers.

I urge you to do further investigation and research to follow up on the items listed here using your search engines, publisher catalogues, etc. Let me know if you come up empty and I’ll try to help out. There are also recordings available of many of these pieces. Let me know if you come up with some interesting things to share with our readers.

Any indication of “Quintet for Piano and Winds” should be assumed to be piano with oboe, clarinet, bassoon and horn.

I will list these alphabetically except that pride of place goes to the late Gunther Schuller. Schuller added many works to the wind/clarinet repertoire starting with his Suite for Wind Quintet; then the groundbreaking Wind Quintet, Episodes for solo clarinet and Duo Sonata for clarinet and bass clarinet; many chamber music works including Sonata Serenata and the adventurous Schubert-indebted Octet; and many prominent wind parts in other chamber and larger works, particularly the works for large wind groups. Below I have included his own note for the unique Sextet.

**Gunther Schuller (1925-2015)**

**Sextet for Wind Quintet and Left-Hand Piano** (1994) 14’

*Composer’s note:*

_Sextet_ is a slightly unusual work in the woodwind/piano literature in that it is composed for left-hand piano and for the full wind quintet. The two great masterworks for this medium are, of course, Mozart and Beethoven’s quintets which are of course for two-handed piano and wind quartet (!) leaving out the flute. This omission has frustrated flutists for two centuries, and many existing wind quintets are eager to have a work in which their flutist can somehow at least participate in the concert.

Thus my _Sextet_ will hopefully fulfill a need. The work is dedicated to Leon Fleisher and was commissioned by Dina Kosten and the Theatre Chamber Players of the Kennedy Center. It is in four movements, cast in traditional genre forms: Prelude, Aria, Scherzo (Plaisanterie), and Toccata. Though quite contrasting in mood and character – an important (and to me vital) feature of suite-forms of the past – the four movements have certain traditional formal elements in common: either a central climax (“arch” or “pyramid” form) or its opposite, a relaxation of tempo and intensity in the middle (“inverted pyramid”). In the Scherzo this central episode takes the form of a virtuosic digital display for the pianist (at double tempo). Its subtitle, “Plaisanterie,” may ring a bit hollow to some players, for the movement is “unpleasantly” demanding, challenging and technically virtuosic.

**Lennox Berkeley (1903-89)**

**Quintet for Oboe, Clarinet, Bassoon, Horn and Piano, Op. 90** (1975)

Commissioned by the Chamber Music Society of Lincoln Center

New London Chamber Ensemble

Naxos 8 572288

**Theodor Blumer (1991-1964)**

**Sextet for Piano and Winds, Op. 92**

Moran Woodwind Quintet

Crystal CD755

Blumer was a contemporary of such composers as Nielsen, Hindemith, Milhaud, Ibert, Poulenc and Pierne. His vast catalogue of wind quintet works
recorded on Crystal Records has been reviewed in previous Quintessence columns.

**Johannes Brahms (1833-1897)**

Quartet No. 1 in G minor for piano and strings, Op. 25

arranged for piano and wind quintet by Samuel Baron

I highlighted this transcription by Samuel Baron (1925-1997), the late flutist of the New York Woodwind Quintet and great proponent of wind music, in “Quintessence” No. 30 in the March 2007 issue of *The Clarinet*. His comments mention it being one of Brahms’ most popular chamber music works and one most appropriate to enter the repertoire for this ensemble. Available from Oxford University Press in an exemplary publication.

**Franz Danzi (1763-1826)**

Quintet for Piano and Winds, Op. 54

Berlin Philharmonic Wind Quintet

BIS CD-592

Discover an enjoyable work by this early master!

**Antonín Dvořák (1841-1904)**

Piano Quintet No. 1 in A, Op. 81 (arr. Jolley) 34’

Windscape

MSR 1175

Windscape’s hornist David Jolley has added to the wonderful transcriptions in the wind quintet (with piano) repertoire with this unexpected work of Dvořák. There’s no need for apologies for such a translation from string writing to winds when done as sensitively and exquisitely as this.

**Scott Eyerly (b.1958)**

A Palm at the End for piano and wind quintet (1992)

Composer’s note:

Walking in the southern California desert early one morning, I was struck by the image of a lone, distant palm tree, backlit by the rising sun. It seemed to symbolize a beautiful but remote goal, and brought to mind Wallace Stevens’ poem “Of Mere Being” with its opening line, “The palm at the end of the mind…”

The sextet is in three movements. After an introduction (marked *sostenuto*) suggested by my desert walk, the first movement is brisk. The lyrical middle movement begins with winds alone, then the piano enters (*magico*), its music conceived while the sky turned purple at the edges and a shower sped across the desert. The third movement, written back in New York, is “winter music” inspired by a driving snow storm. Near the end, the overarchin “palm” theme is heard – or glimpsed – one last time…

Also by Scott Eyerly: *Birch Music for Wind Quintet* (28’)

**Jennifer Higdon (b. 1962)**

Summer Shimmers for wind quintet and piano (6’)

Lark Chamber Artists

Koch 7738

Composer’s note:

When I was young

My brother and I used to go fishing

At a beautiful quiet pond amongst fields

It was there that we discovered…

Summer Shimmers

**Edward Burlingame Hill**

(1872-1960)

Sextet for Wind Quintet and Piano, Op. 39 (1939)

E.B. Hill studied with John Knowles Paine and George Chadwick of the first Boston School, and later taught such students as Bernstein, Carter, Sessions, Piston and others at Harvard. This is a massive, substantial work, in need of modern performance(s) and to be made available by an enterprising publisher.

**Albert Huybrechts (1899-1938)**

Suite for Piano and Winds

Ensemble Quintessens

Rene Gaillly 92020 (Qualiton)

Huybrechts was a Belgian composer and a student of Joseph Jongen. Other works include his *Wind Quintet and Rapsodie* (see discussion of *Rapsodie* in *Quintessence* No. 38).

**Bohuslav Martinů (1890-1959)**

Sextet for Piano and Winds (1929) 15’

(flute, oboe, clarinet, 2 bassoons)

Berlin Philharmonic Wind Quintet

BIS 1802

Boston Ensemble

Naxos 8.572467

A gem of the composer’s Parisian period, during which he fused elements of traditional Czech music with the cosmopolitan French influences of neoclassicism, jazz and touches of the saucy cabaret style of Les Six.

**Willem Pijper (1894-1947)**

Sextet for Wind Quintet and Piano (1923)

Hexagon

ET’CETERA 1407

Fantasy for Wind Quintet and Piano on Mozart’s *Fantasie fur eine Spieluhr* (1927)

(also Septet for Flute/piccolo, Oboe/English Horn, Clarinet, Bassoon, Horn and Double Bass)

Major works by the leading Dutch composer and teacher of the first half of the 20th century.

**Nicolai Rimsky-Korsakov**

(1844-1908)

Quintet for Piano and Winds in B-flat (1876) 28’

Prague Wind Quintet

Praga PRD 250 188

Gothenberg Wind Quintet

BIS CD 044

Written for a competition by the Russian Music Society. Didn’t win!

**Tobias Picker (b.1954)**

Serenade for piano and wind quintet (1983) 12’

Commissioned by the Boehm Quintette

Performed extensively by the Emmanuel...
Wind Quintet (Bruce Creditor, clarinet)
A work full of vitality, sparkle, exciting virtuosic ensemble writing and wonderful sense of journey.

Wallingford Riegger (1885-1961)
Concerto for Piano and Wind Quintet
The classic of the genre.

Judith Shatin (b.1949)
Ockeghem Variations for piano and wind quintet (2000) 18'
Hexagon
ET’CETERA 1407
Composer’s note:
Ockeghem Variations was commissioned by Hexagon and was inspired by the 15th-century Flemish composer whose music is such an intriguing blend of elastic motion and intricate detail. Like Josquin in his Nymphes des bois, I have chosen to symbolically represent Ockeghem’s name in my music. While Josquin chose to make the total number of notes correspond with the numeric representation of the name Ockeghem (exchanging each letter for the number representing its place in the alphabet for a total of 64), I chose to base the pitches on these numbers, creating a seven-note scale. Gradually, I add back the “missing” pitches to create a full pitch spectrum. There are also allusions to Ockeghem’s Missa Prolationum, particularly in movements one and four. However, my treatment of rhythm and pacing is more extreme, as is the registral dispersion and variety of texture. Rather than a traditional set of variations based on a specific theme or harmonic progression in Ockeghem’s music, the five movements of my piece should be heard as a meditation on and personal response to his music.

Leo Smit (1900-43)
Sextet for piano and wind quintet (1933) 14’
Hexagon
ET’CETERA 1407
Ensemble Villa Musica
MD+G 3040995
Vivacious, delicious three-movement work betraying its traces of Francaix, Ravel and Debussy but not the tragic death of the composer in the Sobibor Nazi death camp.

Ludwig Thuille (1861-1907)
Sextet for Wind Quintet and Piano (1888) 30’
Another classic, from the “high German Romantic” period. Thuille was a friend of Richard Strauss, founder of the “New Munich School” and an important pedagogue. The set of parts is available at IMSL.Porg – a resource all should know about and use.

Joan Tower (b.1938)
A Gift for flute, clarinet, bassoon, horn and piano (2007) 20’
Composer’s note:
A Gift was commissioned for Chamber Music Northwest by Paul L. King for his sister’s birthday. The other consortium members performing A Gift were the Chamber Music Society of Lincoln Center, who premiered the work on February 12, 2008; the Santa Fe Chamber Music Festival; and Music from Angel Fire.

The work is scored for four winds and piano and is based loosely on a song which floats up to the top of the music now and then. The piece is divided into four movements: “With Memories,” “With Song,” “With Feeling” and “To Dance With.”

[There is a much more detailed view of A Gift by Lori Baruth in the March 2014 issue of The Clarinet.]

The next Quintessence will once again introduce various wind quintets across the spectrum. There are many ensembles busy with commissioning, residencies, outreach, recording, websites, etc. If your quintet would like to be spotlighted please let me know at brucecred@aol.com.

ABOUT THE WRITER

Bruce Creditor has enjoyed a diverse career in music including performance (the Naumburg Award-winning Emmanuel Wind Quintet, etc.), music publishing, record producer, music librarian and orchestra management as assistant personnel manager of the Boston Symphony and Boston Pops Orchestras. He has enjoyed editing Quintessence since 1986.
2016 High School Solo Competition

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2016.

Application: Deadline for the submission of application and other application materials is: Friday, April 1, 2016. Please submit the online application at www.clarinet.org/HighSchoolComp.asp

High School Solo Competition Coordinator: John Warren – jwarre35@kennesaw.edu

CONTEST RULES

1. Application Fee: $65 USD. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to www.clarinet.org/Order_MembershipJoin.asp and becoming a member. The application fee is non-refundable.

2. Recording Instructions: Please provide a high quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
   a. Béla Kovács, Hommage à J. S. Bach and Hommage à M. de Falla (play both on B-flat clarinet)
   b. Henri Rabaud, Solo de concours, Op. 10
   c. A photocopy of the contestant’s driver’s license, passport or birth certificate as proof of age.

4. Both the private teacher, if any, and the contestant attest, in a separate written and signed statement that the recording is the playing of the contestant and has not been edited.

5. A summer address, telephone number and e-mail address should be provided. E-mail is the preferred means of communication. Please check your email regularly as this is how you will be contacted.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on your audio files. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be by taped audition. Finalists will be chosen by committee. Notification will be sent by Friday, May 6, 2016. The final round will be held at ClarinetFest® 2016 in Lawrence, Kansas, August 3-7, 2016. Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest® 2016. Travel and other expenses will be the responsibility of the contestant. All recordings will become the property of the ICA and will not be returned.

PRIZES

First Prize – $1,000 U.S.
Second Prize – $750 U.S.
Third Prize – $500 U.S.

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

At first glance, one may assume that *Squeak BIG: Practical Fundamentals for the Successful Clarinetist* is yet another instructional book written by a clarinet professional. Indeed, we clarinetists love to write about our instruments, and our market offers a wealth of fascinating writings, making us the envy of other instruments. Here is the thing: author Phillip O. Paglialonga is also a phenomenal musician. His sound is pure gold and his musicianship is everything you would want it to be, as demonstrated on his exquisite website SqueakBig.com.

Paglialonga is assistant professor at Virginia Tech in Blacksburg, VA. He is a founding member of the PEN Trio (oboe, clarinet, bassoon), which regularly tours throughout the U.S. and abroad; teaches at the Blue Lake Fine Arts Camp (Michigan); and serves as the editor for the I.C.A. e-newsletter. He studied at DePaul University with Larry Combs and at the University of Michigan with Fred Ormand and Daniel Gilbert.

I spent some time with the author and quickly realized we had something in common: we are both serious clarinet geeks. However, I will have to give him the prize because he admitted to having read every single issue of *The Clarinet* cover to cover in high school, as well as the older publications *Woodwind World* and *Symphony Magazine*, and most standard clarinet pedagogy books. Back then, Paglialonga noticed that many books were either largely theoretical or only included exercises. His desire to mix both resulted in his new book, which allows readers to work on applying each described concept on the spot in an easy and practical way.

*Squeak BIG* is a compilation of the successful pedagogical essays he shares with students and colleagues. The ratio of pedagogical concepts to practical exercises is about one to one. His “Pedagogy” section addresses embouchure, beauty of tone, evenness and resonance, relaxation, altissimo register, building technique, phrasing, legato, articulation and reeds. Other highlights include a great essay on Boehm-system fingering principles, discussion of practice techniques and many pages of helpful daily exercises, including practice tips on orchestral excerpts such as Ravel’s *Daphnis et Chloé*. There are plenty of photos, several illustrations, and the text is super clear and well done. In fact, while reading I could imagine that I was one of his (lucky) students because he incorporates his views and personal experience to give readers the impression they are learning from him right in his teaching studio.

Paglialonga loves talking about and playing the clarinet, and most of all he wants his readers to go out there and just play – and not be afraid to “squeak big.” This book is undoubtedly the tip of the iceberg. Mark my words, Phil Paglialonga is our next prodigious clarinet performer and pedagogue star.

– Michele Gingras

**MUSIC**

Agnieszka Maria Bialek. *Cadenza for Solo Clarinet*. Doblinger, Vienna. €9.95

Since individual performers always put their own imprint on the music, Bialek has tried to give the clarinetist as much freedom as possible. The work is intended to reflect the character of an improvised cadenza and the notes and score indications should be approached with flexibility to ensure a personal interpretation.

This is a work of moderate length; despite the eight pages in the publication, only three contain music. It is necessary to photocopy the first page for performance ease. The *quasi improvisando* nature of the work requires the use of varying tempi, wide dynamics, varied rhythms and articulations, and extended techniques. Altissimo playing requires a high G-sharp in one pattern. Dynamics, including crescendos and decrescendos, are extreme, often with quick changes during very short notes. Numerous scalar passages and leaping patterns – slurred or articulated –
add to the complexity. Extended techniques are not overly demanding. They include: (1) a single glissando of short range in the altissimo, (2) quarter-tone playing only for claveau and clarion E, (3) pitch bend at the end of a note, (4) pitch oscillation – could be either by embouchure or resonance fingerings, (5) flutter-tongue and (6) multiphonics produced by singing either upper or lower note – as vocally convenient – while playing the other.

There are some notational anomalies in the score. When present, bar lines are a compositional convenience for musical groupings rather than specific meters. The 4/4 time signature at the start of page 6 is clearly a publishing error as there are no others and the measure itself has five beats. Rhythmic notation is at times precise and easily read, as when beat units are quarters and eighths, and triplet figures are marked. Other groupings are not as clear, with the exception of two quintuplets at the top of page 6. There are no other indications for subdivisions of 5, 6, 7, 8, 9, 10 or 11, only grouping by beams. The work begins dramatically and ends quietly.

— Robert Riseling


Since graduation from England’s Guildhall School of Music and Drama where he studied clarinet, piano and composition, James Rae has enjoyed a successful career teaching, performing and composing. As a composer he is perhaps Europe’s most widely published composer/arranger of educational wind music. He has produced more than 120 publications, primarily with Universal Edition. In the foreword he points out that Grieg wrote primarily for voice and piano but provided beautiful clarinet solos in his orchestral works. “Sadly, he wrote no concerto or solos for clarinet as his melodic writing suits the instrument so well.”

Rae has selected some well-known and lesser-known examples from Grieg’s oeuvre and arranged them in “clarinet-friendly keys to allow the performer to play with maximum confidence.” The album level is indicated as easy-advanced, and the music is well-spaced, easily readable, has few technical demands and does not require the altissimo register. This is a charming collection of lovely melodies suitable for students and clarinetists who enjoy the music of Grieg.

— Robert Riseling

Marcel Rousseau. Exercices de lecture à vue et de transposition (clarinette) / Sight-Reading and Transposition Exercises (clarinet). Doberman-Yppan, 2014. 38 pages. $19.00

French-Canadian clarinetist Marcel Rousseau recently retired from teaching at Cégep de Sainte-Foy and at Université Laval. Université Laval was the site of ClarinetFest* 1990, hosted by Rousseau’s former teacher, Armand Ferland. Rousseau performed in various orchestras in the Quebec province and was a founding member of the Quebec Winds and Percussion Ensemble.

During his teaching career, Rousseau composed a series of short sight-reading and transposition exercises he then compiled into this book. Each exercise is two to four lines long and each can be transposed to any key (B-flat, C, A, D and E-flat being the most practical). The sight-reading and transposition exercises are organized in ascending level of difficulty, in keys up to four flats and four sharps.

The author included a minimal amount of instruction, a total of three paragraphs; I wish there were much more tips, pedagogy or advice. Rousseau also released an etude book, 13 études plaisantes, with the same publisher, and a few of his compositions are posted on YouTube.

— Michele Gingras


To say that Daniel Dorff is a prolific composer is a huge understatement. Thanks to him, our repertoire is vastly enhanced by many compositions for clarinet solo and chamber music, all for which he chose colorful and fun titles. In A Deep Funk is in four movements over eight pages: “Hustle Misterioso (Allegro di hustle),” “Twist Variations (Driving 4, Tempo di Twist),” “Bear Hug (Slow 4, with a steady sway)” and “Funk Scherzo (Funk tempo).”

American composer and bass clarinetist Daniel Dorff (b. 1956) holds degrees from Cornell University and the University of Pennsylvania, where he studied composition with George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, Elie Siegmeister and Richard Wernick. His works have been commissioned by the Philadelphia Orchestra and the Minnesota Orchestra, and have been performed by groups and individuals including the Baltimore Symphony, Eastman Wind Ensemble, and flutists and clarinetists of the Chicago Symphony and Berlin Philharmonic, among others.

Dorff performed as a bass clarinetist for the Haddonfield Symphony in New Jersey for 20 years prior to Alan Gilbert appointing him composer-in-residence there. An expert on music engraving and notation, Dorff frequently lectures on the subject. He is currently vice president of...
of publishing for the Theodore Presser Company, where a good number of his own works are published.

In 1995, Dorff was commissioned to create an unaccompanied piece for a contrabassoon festival composition competition, from which was born In A Deep Funk. About Deep, Dorff writes that he was somewhat inspired by the Bach dance suite model, but uses dance patterns from the present era rather than the Baroque. Bass clarinetist Barbara Haney premiered it at the 2014 I.C.A. ClarinetFest in Baton Rouge, Louisiana, and one of her terrific performances of all four movements is posted on YouTube. Although Dorff lists the duration as 14 minutes, she performs the work in about 16 minutes.

“Hustle Misterioso” uses a hustle rhythm and was inspired by cartoon music, “Twist Variations” (my favorite movement) uses a walking bass theme in a 12-bar blues, “Bear Hug” is a 12/8 slow dance, and “Funk Scherzo” is very rhythmic, inspired by R&B soul-funk bass riffs. In A Deep Funk is a very well done and audience-friendly addition to our bass clarinet repertoire. Visit the composer at www.danieldorff.com.

— Michele Gingras

Faye-Ellen Silverman. Orchestral Tides for clarinet and chamber orchestra; Tides for B-flat clarinet and piano. Seesaw Music, 2013. Clarinet and piano version $28.95

This most accessible new clarinet concerto is immediately attractive to listen to and play. The writing for the solo clarinet is idiomatically effective and playable, suitable for undergraduate students and beyond, with some knowledge of folk styles and a good command of the high altissimo range an advantage. The orchestral writing is well crafted and is scored for double winds, including a short solo for contrabassoon! There are references made here to Mendelssohn, Elgar and Takemitsu, and I was reminded of some of the pastoral writing of that underrated English composer Gerald Finzi in his Clarinet Concerto. The composer has also produced a version for clarinet and piano that would make a lovely addition to a college recital program. The piece is 15 minutes in duration, consisting of five short movements: “Prologue,” “Calm Seas,” “Drowned at Sea,” “Shared Waters” and “Epilogue.” On the composer’s website (FayeEllenSilverman.com) there is a nice recording of the work performed by clarinetist Ashlee Miller.

— Paul Roe


Lori Ardovino is professor of clarinet and saxophone at the University of Montevallo in Alabama and has written numerous pieces for her performance instruments. Animal Antics II uses poetry by Shel Silverstein recited by an onstage narrator companion to the clarinetist. This work is in three easy, one-page movements: “A Use for a Moose,” “Cat Jacks” and “Web-Foot-Woe.” The narrator’s part is rhythmic and the mood throughout is one of humor.

— Gregory Barrett

Lori F. Ardovino. Sessionography for solo bass clarinet. Potenza Music, 2014. $16.95

The bass clarinet is an increasingly common double for saxophonists, and Sessionography unites the influence of seminal saxophonists with the bass clarinet. The first of three movements, “King Super 20” refers to Charlie Parker’s model of saxophone, and its free, improvisatory style is ordered around interjections of a walking bass line. Anthony Braxton and his innovations are recalled in the slow-tempo second movement, “Composition No. 2.” A few measures of simultaneous playing and singing suggest some of his avant-garde leanings. Sessionography concludes with “Just Groovin,” inspired by Miles Davis’ rendition of Move, a moderate-tempo bebop tune.

This work of moderate difficulty uses mostly the middle range of the low C bass clarinet but does reach one altissimo G in the second movement. This is good study and performance material for clarinetists becoming familiar with the bass clarinet.

— Gregory Barrett

Johannes Berauer. Von Mondscha ten und Silbergäulen (Of Moon Sheep and Silver Nags) for clarinet and piano. Doblinger, 2013. Duration: 11’ €16.95

Every once in a while you come across a new work that makes you smile and feel good. Johannes Berauer’s commission for the Brillaner Duo, Von Mondscha ten und Silbergäulen, is one of those pieces for me. Berauer (b. 1979) is a professor of jazz composition at the Conservatory of Klagenfurt, Austria. Since completing his M.M. in jazz composition at the New England Conservatory under Bob Brookmeyer and Lee Hyla he has garnered numerous prizes, commissions and performances in leading venues in Vienna and beyond. The two-movement duo at hand is diatonic and consonant. Effective modulations and sections of quickening harmonic rhythm provide variety and direction. The moderately difficult clarinet part lays well in the hands and the equal (if not leading) pianist is much busier with flowing and idiomatic piano writing. The first movement’s opening scalar descending motive quickly evolves into a brook-like companion. Its return in the second movement unifies the work that ends in a brilliant, optimistic exaltation.

— Gregory Barrett


This substantial five-movement work, commissioned by the Scottish Clarinet Quartet, is scored for Clarinet 1: E-flat and B-flat, Clarinet 2: B-flat, Clarinet 3: B-flat/Bass Clarinet and Clarinet 4: B-flat/Bass Clarinet. Lygate is an accomplished clarinetist and composer, serving as Emerging Artist with the London Sinfonietta in both disciplines. The Forest expertly uses the resources of the clarinets with several inclusions of isolated multiphonics, as well as air, flutter, growling and wide vibrato sounds in a style featuring predominately traditional writing. There is an appealing diversity of tempos and moods in the quartet with indications to the players including: Mysterious and whispering; Like a church bell; With a hint of menace, Animated, with energy; Lyrical with intensity; Haunting, Echoing; In free time, spooky; Longing, with rubato; Folk-like; Church organ-like; Angryly and With humour. Each clarinetist has an important
role and there are extended cadenzas for E-flat and bass clarinet. The harmonies are unforced and atmospheric, with clusters and parallel fourths sounding when the harmony strays from triads. Accented rhythmic ostinatos are part of the mix, as are imitative textures in the “Echoing” section. Improvisation starting from just a few pitch classes is found in the center of the piece. This quartet will be appealing to audiences and is an excellent semester-long project for college quartets. By the way, Lygate was still a teenager when The Forest was composed. Bravo!

– Gregory Barrett

George Gershwin. Short Story, Three Pieces for Clarinet and Piano, arranged by Ernst-Thilo Kalke. Musikverlag Bruno Uetz, Germany, 2013. €12.00

Gershwin Duets for Two Clarinets, arranged by Ernst-Thilo Kalke. Musikverlag Bruno Uetz, Germany, 2013. €12.00

Gershwin Trios for Three Clarinets, arranged by Ernst-Thilo Kalke. Musikverlag Bruno Uetz, Germany, 2012. €16.00

Ernst-Thilo Kalke (b. 1924) has had a wide-ranging career as orchestral oboist, composer in a wide variety of genres, and jazz pianist including with the Erwin-Lehn Big Band of the South German Radio. All this experience comes together in three medium-easy Gershwin collections for clarinetists. The arrangements in the volume for clarinet and piano are of the instrumentals “Short Story,” “Lullaby” and “Walking the Dog.” The piano textures are easy to play and the print is noticeably large and easy to read.

Gershwin Duets for Two Clarinets is a bit misleading because the four selections: “I Got Rhythm,” “The Man I Love,” “Someone to Watch Over Me” and “Swanee” are actually arranged for two clarinets and piano. The arrangements are easy but not too thinly scored.

Gershwin Trios for Three Clarinets is without piano. Score and separate parts are included for Kalke’s enjoyable arrangements of “Somebody Loves Me,” “Summertime,” “I Got Rhythm,” “I Loves You, Porgy,” “Someone to Watch Over Me,” “The Man I Love,” “Embraceable You” and “Love Is Here to Stay.” The same-titled selections in the Duets and Trios albums receive different treatments, with the Trios providing a bit more challenge and interest for the clarinetist.

– Gregory Barrett

RECORDINGS

Solo Non Solo. Sauro Berti, clarinet/bass clarinet/bass horn; Davide Bernaro, pandeiro; Mario Ciaccio, tenor saxophone; Gianluca Nanni, drums; Peter Rose, narrator; Achille Suzzi, bass clarinet; Luca Velotti, clarinet. Achille Suzzi: Ultraclarinet; Carlo Boccadoro: Walk; Thomas Briccetti: Sintesi; Stefano Nanni: Peau Giga; John Manduell: Prayers from the Ark; Arthur Gottschalk: Oh, More or Less; Silvio Zalambani: Due Pezzi Brasiliani; Brad Baumgardner: Cosmic Turtles Sidekick; Carlo Boccadoro: Broken Mirror; Luca Velotti: Blue Bak; Michael Lowenstern: Spasm; Bob Mintzer: Weirdo Funk; Teresa Procaccini: Adagio and Allegro, Op. 175; Valentino Bucchi: Concerto “Carte Fiorentine N. 2.” Ravello Records RR7894. Total time 76:20. www.ravellorecords.com

Sauro Berti is the bass clarinetist for the Teatro dell’Opera di Roma and has collaborated with some of the most important Italian orchestras and foreign orchestras, and performed under conductors including Georges Pretre, Pierre Boulez, Zubin Mehta and Riccardo Muti. A frequent performer at ClarinetFest*, Berti is known for his adventurous and imaginative performances. This characteristic is on full display in his latest album, Solo Non Solo. All but two of the pieces are world premiere recordings. The longest track, a single movement work, runs at 6:45. The shorter movements from many of the works keep the average track time at around three minutes, which provide easily digestible portion sizes for the listener.

To call this a contemporary classical album would be a mistake. The selected works demonstrate Sauro Berti’s ability to perform in a variety of different styles. He easily melds Latin and jazz influences with classical sensibilities. He performs with six colleagues throughout the album. These individuals perform on the pandeiro, tenor saxophone, drums, narrator, bass clarinet and clarinet along with Berti. Berti himself performs on the bass clarinet, B-flat clarinet and bass horn. His performances are impressive throughout this tour-de-force recording.

The listener is immediately presented with a groovy, funk-inspired duo for two bass clarinets by composer Achille Suzzi. UltraClarinet is a highlight from both compositional and performance perspectives. Other tracks that stood out to this listener include Oh, More or Less for bass clarinet and tenor saxophone by Arthur Gottschalk and Due Pezzi Brasiliani for bass clarinet and pandeiro by Silvio Zalambani. Berti’s tone throughout the album is warm, full-bodied and contains elements of sweetness. Other highlights include pieces with titles such as Cosmic Turtles Sidekick, Broken Mirror, Blue Bak, Spasm and Weirdo Funk, which run the gamut of Dixieland clarinet, rock and electronica. All are effective and keep the listener engaged. The final two contemporary works almost seem traditional. Adagio e Allegro, Op. 175 by Teresa Procaccini and Concerto “Carte Fiorentine N. 2.” by Valentino Bucchi are well performed and contrast with the other selections included on this album. I recommend this collection of new and exciting works for its wonderful display of creativity, artistry and performance by Sauro Berti.

– Wesley Ferreira

The Transfigured Nightingale: Music for Clarinet & Piano. Jerome Summers, clarinet; Robert Kortgaard, piano. Johannes Brahms: Sonata in E-flat, Op. 120, No. 2; Dmitri Shostakovich: Two

DECEMBER 2015

THE CLARINET | 71
Jerome Summers is a distinguished Canadian clarinetist and conductor. His new CD, *The Transfigured Nightingale*, is the latest in a series of recordings which also include *Songs of the Nightingale*, *Flight of the Nightingale* and *The Nightingale’s Rhapsody*. These discs, in Summers’ words, “explore the lyrical literature for the clarinet.” His new CD presents a combination of original works, transcriptions and arrangements, which highlight the clarinet’s capacity for cantabile expression.

Clarinetists certainly need no introduction to the Brahms Sonata in E-flat, but may be unfamiliar with the other works on the disc. The Shostakovich arrangement consists of themes and motives from two of the composer’s symphonies: the slow first movement comes from Symphony No. 12, and the faster second movement from the famous Scherzo of Symphony No. 9. These are quite effective for clarinet and piano. Rachmaninoff’s Op. 19 is of course his Cello Sonata, which works surprisingly well in Summers’ transcription. In fact, some of the balance problems cellists often encounter in this piece are beautifully solved with the substitution of the clarinet.

Two Canadian composers are represented by arrangements of their own single-movement works. Baker’s *A Canticle for Ryan* was originally for violin and piano, while Norman’s *Just Think* stems from a song he wrote for a stage musical called *Wanderlust*. Both pieces are tinged with a bit of pop style that is appealing, and *A Canticle for Ryan* in particular, with its tripartite structure (Adagio–Vivo–Adagio), would make a lovely respite in the midst of more taxing works on a recital.

Those listeners who prefer their Brahms sonatas a little more toward the classical than the romantic side will enjoy this interpretation. The playing on the part of both clarinetist and pianist is clean, clear and articulate, and inflections of rhythm and tempo are minimized. One may wonder if the market can bear another recording of this familiar music, but clarinetists can be thankful that this disc adds to a rich and varied supply of interpretations, in which everyone can find a version that pleases them.

Both Summers and pianist Robert Kortgaard are accomplished musicians. Summers always allows the phrasing at the heart of this lyrical music to come to the fore. To this reviewer’s ears, his somewhat constrained sound is often at odds with the vocal quality of the repertoire on the disc. Others may not find this to be so; but some may find it mildly distracting from the otherwise praiseworthy music-making on this recording. However, there is much to be admired and this CD will no doubt interest clarinetists looking to expand their repertoire with new and effective arrangements.

— Jane Ellsworth


Luigi Magistrelli, professor of clarinet at the Conservatory of Milan and I.C.A. national chair for Italy, has performed and presented master classes throughout Europe and in the U.S., Canada, Mexico, Israel, China, Japan, Korea, India and Kenya. He has recorded 45 chamber music CDs on several labels, in addition to recordings for Italian Radio and BBC of London.

His collaborations with Claudia Bracco, Margherita Tomasi and Elena Gorna are exquisite, displaying impeccable musical interplay and sensitivity. Each musician leads equally as a soloist and in a supporting role, infusing exceptional musicianship as individual sensitivities blend poignantly to form a unified presentation.

Jonathan Cohler’s most recent disc is a wide-ranging survey of seminal American works from the last century. As professor of clarinet at the Boston Conservatory, Cohler was understandably affected by the terrorist attacks during the 2013 Boston Marathon. Proceeds from this album will assist victims and families affected by these events.

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The rise of the clarinet as a solo instrument in the 20th century mirrors the ascent of American classical music in the global mainstream and the amalgamation of foreign cultures into the nation’s fabric. The various composers on this album represent a cross section of compositional schools and international influences.

Cohler and Vitkauskaite are a superb pairing. This album is replete with interpretive moments that are beautifully rendered in uncanny lockstep. They undoubtedly share a common vision of these works. The Bernstein Sonata is a work that straddles the popular idioms of the day with a Hindemith-inspired neoclassical approach. Vitkauskaite’s performance in the first movement is strong, with a clarity that allows the inner lines to emerge. A slower tempo is more common in the first movement, but this alternative is convincing. Cohler’s liberal use of vibrato in the second movement is engaging in this work. The slow middle section was a highlight of this performance, with Vitkauskaite delivering particularly delicate broken chords.

The Babin waltzes occupy a humorous corner of the clarinet repertoire. They are delightful and charmingly performed. The fast variations are fluid and exciting; the slow variations are performed with sensitive care. The ensemble in Muczynski’s Time Pieces is a highlight of this disc, with seamlessly negotiated sudden changes of dynamic and tempo. The last movement moves along quickly to a rousing conclusion. However, there are some recording issues in this work. The microphone placement seems too close, which allows more audible air leakage than one would experience in live performance.

The second half of this recital disc features works that are advancing to the front rank of the repertoire. Simon Sargison, professor of composition at Southern Methodist University, is a leading figure in contemporary American Jewish music. KlezMuzik receives its premiere recording on this album and Cohler’s performance is truly crowd-pleasing. This six-and-a-half-minute work incorporates many of the characteristics of the klezmer style, namely portamentos and folk-inspired melodies.

A favorite recent work is Dana Wilson’s Liquid Ebony, which is also influenced by Eastern European folk traditions. Wilson, a professor at Ithaca College, features the many moods the clarinet can evoke in this three-movement work. “Prayer,” the second movement, begins with a quiet ruminating before expanding to a full-throated plea. The final movement, “Dance of Not Pretending,” is a klezmer-inspired romp full of glissandi and infectious joy. Paquito D’Rivera’s clarinet works provide a fitting
American Tributes examines the American experience through the 20th-century clarinet repertoire and is a worthy addition to every clarinetist’s library.

— Ostris Molina


Robert Plane’s newest release features several clarinet works by Joseph Holbrooke (1878-1958) with first rate performances. His lush tone and natural phrasing create consistently enjoyable renditions of these works, some rarely recorded. The collaborating musicians match his effortless style and energy, which allows the clarinet line to weave in and out of the texture.

The longest work on the disc, Holbrooke’s Clarinet Quintet No. 2 “Ligeia,” leads the recording with a stellar middle movement and a swashbuckling final poco vivace movement. Apparently unsatisfied with his original closing movement, a later track offers an alternate version composed in 1939 – 29 years after the original. Rather than a subtle reworking, the new version is nearly one minute longer and contains some entirely new material. A comparison between the two versions provides an interesting listening experience.

The 1939 final movement serves as a palate cleanser for the rest of the disc, which showcases Holbrooke’s talent for rendering moods in music. The other works often focus on beautiful, shifting harmonies and languid, evolving melodies, rather than technical flash.

The composer’s works are named after the musical images they are meant to evoke with such titles as Gyrene, Eilean Shona, Phryne and Fairyland. Further investigation leads the listener to discover that Holbrooke had a fascination with the works of Edgar Allan Poe. On this recording, both the aforementioned Ligeia quintet and Fairyland offer clues to this literary inspiration. Fairyland, a nocturne for clarinet, viola and piano, is the standout work on the disc. In all, Holbrooke composed over thirty works related to Poe’s writings which he dubbed his “Poeana.”

This recording stands out because of both the excellent performances and recording fidelity. There is a pleasing bloom to the sound without any undue muddying from excessive reverberation. It gives the feeling of sitting in a great hall and hearing these superb musicians live. Only in the uniformity of Holbrooke’s musical language does this disc falter. Played one after the other, these works become less effective than if heard individually. Nonetheless, Plane’s excellent control and the overall quality of the performers earn this disc repeated listening and greater renown of Holbrooke’s music.

— Jeff O’Flynn

RECENT ARRIVALS

Stockholm Chamber Jazz. Staffan Märtensson, clarinet; Lennart Simonsson, piano; Jan Adefelt, bass. Fifteen tracks consisting of some American standards, traditional Swedish tunes, several original Swedish tunes including two by Märtensson, and arrangements of pieces by Bach, Fauré and Henri Eccles. DAPHNE RECORDS 1051. Total time 65:41. www.daphne.se


Åskell Másson – Music for Clarinet. Einar Jöhnnesson, clarinet; Bryndis Halla Gylfadóttir, cello; Órn Magnússon, piano; Robyn Koh, harpsichord; Åskell Másson, goblet drum; Reykjavík Wind Quintet. Á. Másson: Blik (Gleam) for solo clarinet; Sonatina for clarinet and piano; Seasons – Fantasy on a Chinese Poem for clarinet and goblet drum; Three Bagatelles for solo clarinet; Fantasia for solo clarinet and harpsichord; Trio for clarinet, cello and piano; Quartet for Winds. NAXOS 9.70238. Total time 77:42. www.naxos.com

Isn’t This a Time? – American Music for Clarinet. Ian Mitchell, clarinet/ narrator/percussion/piano; Lynton Atkinson, tenor; Aleksander Szram, narrator/percussion/piano; Lynton Atkinson, narrator/percussion/piano; W. O. Smith: Reflection and Epitaphs; P. Warlock: Sleep; B. Childs: Sleep, and then going on; E. P. Mandar: Etude for Barney; C. Wolff: For One, Two or Three People; Dark as a Dungeon; and Isn’t This a Time?; J. Cage: Sonata for Clarinet; M. Travis: Dark as a Dungeon; T. Johnson: Bedtime Stories – No. XII. MÉTIER RECORDS MSV 28553. Total time 55:23. www.devineartrecords.com

Ferruccio & Ferdinando Busoni – Complete Music for Clarinet. Davide Bandieri, clarinet; Alessandra Gentile, piano; Quartetto di Roma; Camerata Strumentale Città di Prato, conducted by Jonathan Webb. Ferruccio Busoni: Eleven pieces for clarinet and piano (early works, six grouped as a suite titled Character Pieces, Kindermann catalog 88; Sonata in D, K. 138 for clarinet and piano; Suite, K. 176 for clarinet and string quartet; three transcriptions for clarinet and string quartet on music of Schumann, Spohr and H. W. Ernst; Elegie, K. 286 for clarinet and piano; and Concertino, K. 276 for clarinet and chamber orchestra; Ferdinando Busoni (clarinetist and father of Ferruccio): Rêverie pastorale
The I.C.A. General Business meeting took place at ClarinetFest® 2015 at the Conde Duque in Madrid, Spain, on Saturday, July 25, 2015, at 2:30 p.m. The following is a summation of the topics discussed.

WELCOME BY PRESIDENT MAXINE RAMEY
Maxine thanked the Madrid hosts, an artistic team including Justo Sanz, Pedro Rubio, Victor Fernandez and others, for their excellent work in planning and running the very successful Madrid festival. There were 1,214 registrants at ClarinetFest® 2015, 76 exhibitors, 79 volunteers and 1300 people in attendance. Maxine also thanked the members of the I.C.A. board of directors, a volunteer group that meets throughout the year via conference calls, as well on-site during the summer at ClarinetFest. John Cipolla noted that Caroline Hartig will assume the role of president of the I.C.A. on September 1, 2016.

MEMBERSHIP REPORT: MAXINE RAMEY
The membership of the I.C.A. is 3200. Membership numbers typically dip before ClarinetFest, then rise after. To curb this, there will be a membership drive in the fall, offering a raffle. Spain is at the top of our international list of members (119), with our international membership totaling 800 – increased from 15 percent to 30 percent. Membership rates will rise a small amount, and we are considering moving the membership deadline to the end of the calendar year (December 31) to manage finances more efficiently. Maxine discussed a new vision for the journal, integration of social media, and more member benefits to increase interest.

TREASURER’S REPORT: TOD KERSTETTER
This year saw the rollout of an online resource library named after James Gillespie. The journal now has a new editor with many new ideas. There has been discussion of increasing advertising using color advertisements, with an Advertising Coordinator to help with advertising, receiving a 10% commission. The I.C.A. is dependent on ClarinetFest financially, and so we plan to build possibilities for advertising to raise revenue. Currently there is $46,000 in the account, with $6,000 in the Gillespie fund. Last year’s ClarinetFest attendance was strong (1400 people). For next year’s ClarinetFest in Kansas, Robert Walzel is working on organization, dealing with the financial realities of Kansas concerning the arts and higher education. There is great optimism about artistic and financial success for the conference. ClarinetFest 2017 in Orlando also has great potential for success.

SECRETARY’S REPORT: DENISE GAINEY
Denise thanked U.S. State Chair Coordinator Christy Banks; thanked all of the State Chairs for their commitment to building I.C.A. membership in their states; and discussed ideas for improving communication and recruitment. State Chairs will move to a two-year term (with the possibility of renewal) to encourage involvement by more members. Some chairs began implementing the ambassador program in the past year, but many are unclear as to how the process should work, and what the benefits are for the ambassador. The intent is for the ambassador program to bring younger members into leadership positions in the organization.

State Chairs are very interested in continuing regional I.C.A. festivals and had many questions about the future of the festivals and how to apply to host an event. They felt that regional festivals could provide more of an opportunity for students to perform/present. Future festivals are being discussed, but not planned as of yet. More collaboration between state chairs, exchanges, etc., was requested, and support for those collaborations, by highlighting collaborative events more on the website. Suggestions were given for streamlining the replacement of State Chairs when vacancies occur, and also for creating more activities and opportunities for enthusiasts and college students at ClarinetFest.

YOUNG ARTIST COMPETITION: CAROLINE HARTIG, COORDINATOR
The I.C.A. is grateful for the sponsors of the Young Artist Competition: L. Rossi, Henri Selmer Paris, Buffet Crampon, D’Addario Woodwinds, Vandoren and Yamaha Corporation of America. This year, there were 32 applications from twelve
different countries. The preliminary round judges were Thomas Josenhans, Michele Gingras and Randall Paul. Fourteen people were chosen to move on to the semifinal round: Kristi Hanno, György Puha, Agnese Skrastina, Szabolcs Antal, Edgar Silva, Dénes Antós, Lenner Barnabás, Cristina Mateo Sáez, Ivan Hernandez, Benjamín Christ, Chín Lun Leung, Jake Hale, Ángel Belda and Sarah DiPiazza. The semifinal round judges were Catherine Wood, Scot Humes, Wesley Ferreira, Osiris Molina and Álvaro Herrera. The jury for the final round was Friedrich Patschbacher, Celeste Zewald, Radovan Cavallin, Piero Vincenti, Carlos J. Fernández, John Scott and Jonathan Cohler. The first-place winner was Ángel Belda of Agost, Spain; the second-place winner was Cristina Mateo Sáez of Almería, Spain and the third-place winner was Barnabás Lenner of Budapest, Hungary.

**ORCHESTRAL COMPETITION: ROBYN JONES, COORDINATOR**

This year the Orchestral Audition Competition featured the E-flat clarinet and was sponsored by the Music Teachers National Association and Gregory Smith. There were eight applicants for the preliminary recorded round, which was judged by Diana Haskell, Ralph Skiano and Andre Dyachenko. Six people were chosen to advance to the semifinal round in Madrid, and four attended. The judges in Madrid were Elizabeth Crawford, Robert DiLutis and Larry Passin. The runner-up was David Kamran, and the winner was Jake Hale. Although the number of applicants was low this year, the level of playing was excellent. We look forward to increasing the number of applicants for next year’s competition in Lawrence, Kansas.

**COMPOSITION COMPETITION: MAXINE RAMEY**

The Composition Competition featured a $5000 prize, sponsored in part by Elsa and Walter Verdehr and their colleagues and former students (not by the I.C.A.). Jan Roser was the winner of the competition. As there were issues with getting an ensemble to perform at the Madrid conference, the premiere of the work will take place at ClarinetFest® 2016 in Kansas with the composer present.

**NATIONAL CHAIRS REPORT: STEPHAN VERMEERSCH, INTERNATIONAL REPRESENTATIVE**

As some national chairs have not been very active, the term of service has been changed to two years, using a rotation system. The goals concerning national chairs are to collect the names, emails and addresses from college and university teachers to increase membership in the I.C.A.

**THE CLARINET JOURNAL: MAXINE RAMEY**

Maxine thanked James Gillespie for his 37 years of service to the I.C.A. In Kansas City, there will be a tribute event for Gillespie with a dinner and reception. Concerning the new editor hire, there were 23 strong candidates from all over the world, and many ideas came out of the search and applications. The job description was involved and detailed, aimed at developing a publication for those aged 18 to 90+, with membership growth and interfacing with social media. Rachel Yoder was chosen for the position. The new vision will take place immediately in the September issue, with a full-color publication, an online component and an interactive website.

**ELECTIONS: JOHN CIPOLLA, IMMEDIATE PAST-PRESIDENT; COORDINATOR OF ELECTIONS**

Every two years, the I.C.A. holds elections for positions on the board of directors, using an electronic voting service in order to broaden the base of voters in the I.C.A., as well as to facilitate participation of international members. Elections will take place 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. John encouraged members to submit nominations using the form on the website. The committee will meet via email to discuss the process. The call for applications and nominations will happen after ClarinetFest via an email blast.

**HONORARY MEMBERS**

No honorary members were chosen for this year. The board meets twice a year, using a rotation system. The new vision will take place after ClarinetFest. Maxine thanked James Gillespie for his 37 years of service to the I.C.A. In Kansas City, there will be a tribute event for Gillespie with a dinner and reception. Concerning the new editor hire, there were 23 strong candidates from all over the world, and many ideas came out of the search and applications. The job description was involved and detailed, aimed at developing a publication for those aged 18 to 90+, with membership growth and interfacing with social media. Rachel Yoder was chosen for the position. The new vision will take place immediately in the September issue, with a full-color publication, an online component and an interactive website.

**CLARINETFEST® 2016**

ClarinetFest 2016 will take place in Lawrence, Kansas, August 3-7, with “Inspirations” as the theme, centered around five clarinetists, and including a theme of “Forgotten Gems.” There are three concert halls in the space, and an on-campus hotel. Among many exciting artists and events planned, David Shifrin will premiere a work for clarinet and string quartet.

**CLARINETFEST® 2017**

ClarinetFest will take place in Orlando, Florida, on July 26-30, at the DoubleTree Hotel and Convention Center located across the street from the parking garage of Universal Orlando. Host Keith Koons and his artistic team are hoping that members will come and bring their families, as Universal Studios is very close; City Walk, with dining, shopping and entertainment, is also close. An outreach concert will be presented, including a performance at a high school, free for the youth of the area, to promote the I.C.A. and educate young people about the organization.

**CLOSING REMARKS BY THE PRESIDENT: MAXINE RAMEY**

Maxine said that the mission of the I.C.A. was to be a healthy reflection of the membership goals and desires. She discussed the goals of an increased online presence, including the development of online submissions for proposals, and an app for ClarinetFest in Kansas. She stressed the importance of fiscal responsibility, and the changes being made to promote it within the organization. There will be more involvement of the membership, including the development of committees to focus on the website, regional festivals, online presence, membership benefits and recruitment, an advertising coordinator, research committee and a pedagogy committee. Also on the horizon will be a clarinet choir composition commission to be performed at ClarinetFest. Maxine concluded the meeting by thanking the membership and opening the floor to questions. The meeting was adjourned at 3:28 p.m.
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Dear I.C.A. Membership,

As winter approaches, I hope everyone has had a productive and successful fall! The I.C.A. has been very busy with new projects, new opportunities, new directions and an array of new staff and volunteers, taking us into the 21st century and meeting the needs of members while remaining fiscally responsible. I would first like to congratulate Rachel Yoder, editor of The Clarinet, for her first journal production. The full-color issue, with new sections and revamped sections, has moved us into a more updated look and communication style!

INTRODUCING LYNN FRYER, I.C.A. EXECUTIVE DIRECTOR

The most significant recent change in the I.C.A. is the hire of our new Executive Director, Lynn Fryer. Lynn comes to us with a vast set of management skills, new ideas, and a deep understanding of the needs of our association. She will be assisted in this position by Kathy Chau.

Lynn Fryer is retired from the United States Navy Band in Washington, D.C., where she was a soloist, B-flat and E-flat clarinetist and the operations chief. As the operations chief, she was responsible for all Navy Band engagements from booking to completion. During her 20-year career, she was also a road manager for the tour operations department, successfully booking and implementing 10 multi-day national tours for various Navy Band groups. As a marketing specialist, Fryer created a system to initiate a local concert series still in existence today. She also established the Newly Published Music Workshop in conjunction with the music publishing industry and George Mason University. This workshop provided a reading clinic atmosphere for music educators to hear newly published music performed by the Navy Band with notable guest conductors such as H. Robert Reynolds, Jerry Junkin, David Holsinger, Francis McBeth, Frank Ticheli, Bruce Pearson and many others.

Fryer’s musical studies began at age 5 on piano, later adding clarinet at the age of 10. After graduating from Richmond (MO) High School in 1979, she attended Central Methodist University in Fayette, MO and the University of Michigan (Ann Arbor) where she received a bachelor’s degree in music education in 1984. In addition, she has completed graduate work in music education at Truman State University in Kirksville, MO. Fryer studied clarinet with David Shifrin, Herbert Blayman, James Pyne, George SIlfies, Ronald Shroyer, Richard Weerts and Nancy Seward.

She has been a soloist/clinician with college and high school bands throughout the United States and Austria, including a performance and ORF radio broadcast at Musikverien in Vienna, Austria. In addition, Fryer has taught clarinet for over 35 years in Missouri, Michigan, Maryland and Florida. She has presented clinics for the Missouri Music Educators Association as well as the Missouri Bandmasters Association annual conferences.

In closing, I want to again send condolences to the family of Guido Six who was killed tragically along with his son Jef in a traffic accident in late October. His work and passion for the clarinet will not be forgotten. The I.C.A. is working now to be able to give the membership information regarding ClarinetFest 2018, the event Guido and the I.C.A. Board of Directors were working on at the time of his death.

by Maxine Ramey
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