


2018

Ira-Paul Schwarz. Impressions of a Cloud and Romantic Mementos: Duets with Piano.

Paul Roe

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The Clarinet

Volume 42 Number 2

March 2015



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Teaching Clarinet

by Michael Webster

AIR-TICULATION, BEETHOVEN STYLE, PART 1

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

Clarinetists are grateful to Mozart for having put our instrument on the map by writing masterworks during its infancy and extending its use in the orchestra. In our enthusiasm for Mozart, we often forget to thank Beethoven for the great role he played in the development of the clarinet. He included clarinet in many early chamber works, most prominently in the *Trio*, Op. 11 with cello and piano; more importantly he solidified the fledgling instrument's role in the orchestra. Mozart included a pair of clarinets in only four of his 41 symphonies: No. 31 in D Major (Paris), No. 35 in D Major (Haffner), No. 39 in E-flat Major, and No. 40 in G Minor, and in three of his 27 piano concertos. Beethoven, however, used a pair of clarinets in every orchestral work except for his short romances with solo instruments and the second piano concerto.

In fact, it is the piano concertos that I want to emphasize in this discussion of air-ticulation. Beethoven was not the prodigy that Mozart was, but his first piano concerto (in B-flat Major) was begun in 1787 when he was 17 years old. It was not finished until he rewrote the finale in 1795, and was belatedly published as Op. 19, his more mature concerto in C Major (1797) having become op. 15. Thus the *Concerto No. 1 in C Major*, Op. 15 began a string of orchestral works using two clarinets that lasted the rest of his life. Mozart introduced clarinets to the orchestra on equal footing with the other woodwinds; Beethoven gave them a permanent home.

In addition, Beethoven added technical

and expressive demands beyond Mozart's. Beethoven's symphonies nos. 4, 6, and 8 are rightful staples of the orchestral audition repertoire because of their extended range and expressive content, and especially because of the demands of air-ticulation. To investigate why I've coined that term for this article, let's look at the piano concerti in chronological order, starting with No. 1, which is really No. 2.

The slow movement dispenses with flute and oboe entirely, making the clarinet the lead voice in conversation with the solo piano. Example 1A shows the first clarinet "moment," which includes a double-dotted rhythm in the unusual tempo of *Largo alla breve*. Within the slow tempo, there must be a feeling of two, rather than four beats per bar, a difficult assignment for both pianist and orchestra. In order to achieve that, the clarinetist must absolutely use air modulation to supplement the tongue. The double-dotted notes sound stilted and robotic unless they are given significant taper and a slight separation from the next 32nd note.

The fortepiano in use during Beethoven's early years had much less sustaining power than a modern Steinway, even if the *sostenuto* pedal was being used, and the transitional bows of the string section (halfway between Baroque and modern) also had less sustaining power. In order to achieve a unified concept of articulation, the clarinet, as it alternates with the piano, has to mimic the strike of hammer on string (tongue releasing the reed) followed by an immediate taper (easing up on the air supply). Whereas modern instruments do sustain much more, it is still necessary for woodwind players, after learning how to sustain air steadily, to modify the air stream for expressive purpose. Meanwhile, the entire half measure has to lead to the bar line in *alla breve*, avoiding the feeling of quarter-note beats.

The clarinet leads a woodwind sextet of two clarinets, two bassoons and two horns. (Listen to Beethoven's *Sextet*, Op. 71, composed in the same year.) The lyrically expressive passage requires light tonguing to

Concerto No. 1, mvt. 2, mm. 12-20 Beethoven

B♭ Cl. Largo

p

cresc. sf p

SOLO pp

p cantabile pp

Example 1A

Concerto No. 1, mvt. 2, mm. 30-38 Beethoven

B♭ Cl. Largo

pp

sf cresc. pp

Example 1B

Concerto No. 1, mvt. 2, mm. 93-95 Beethoven

Largo

B♭ Cl.

Example 1C

Concerto No. 1, mvt. 2, mm. 118-119 Beethoven

Largo

B♭ Cl.

Example 1D

clarify the beginning of each slur and expressive use of the air, including two *subito pianos* and a *sforzando*. The piano returns with pickups to m. 19, accompanied by the sextet playing light, staccato eighth notes that must start clearly, taper quickly, and allow for a microscopic moment of silence before the next note. The most effective procedure is to taper the air, then bring the tongue back to the reed, resulting in separation without dryness.

Example 1B gives insight into Beethoven's concept of *legato-staccato*. With

bassoon and horn joining the repeated notes of the second clarinet, the first clarinet slurs up by half steps. The implication is that Beethoven viewed the repeated notes' *legato-staccato* as being nearly legato. Therefore, it is not adequate simply to stop the repeated notes with the tongue. Compared with the staccato eighth notes in Example 1A, these are tapered, but with little or even no silence in between.

Speed affects the blend of air and tongue. Example 1C has the same articulation as Example 1B, but the increased speed makes

it practical to rely more upon the tongue and less on the air for tapering the repeated notes. This can be accomplished by bringing the tongue back to the reed more lightly than usual, creating a bit of bloom or glow at the end of each eighth note. In addition, mm. 94 and 95 benefit from hairpins up and down to shape each phrase with a cadential feeling. The movement ends with the solo piano supplying the bass for a concert A-flat major triad in the same sextet of clarinets, bassoons, and horns (Example 1D). No doubt the pianist will use some *sostenuto* pedal for the three notes, so the winds must imitate the clarity of the piano's hammers at the beginning of each tone, the immediate taper characteristic of the piano, and the lack of complete silence between the tones caused by the pedal.

I love the characteristic and quirky rhythms of Beethoven's piano concerto finales. Each one gives a slightly different view of air-ticulation. In Example 2, the first note of each 16th-note figure must be accented with the breath, tonguing the first eighth note rather than slurring to it. The three eighth notes of mm. 21 and 22 must be very short, played with constant

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Concerto No. 1, mvt. 3, mm. 21-40 Beethoven

Allegro

Cl. in C

Example 2

air stream stopped abruptly by the tongue. The *sforzando* dotted quarters in mm. 28 and 30 get a good kick with the abdominal muscles followed by quick taper, allowing them to be held full value without impinging upon the clarity of the *staccato* eighth note that follows.

In mm. 31 and 32, Beethoven adds *sforzandi* on the first offbeat as if to say, "Enough accenting the downbeat; let's mix it up!" Accents and *sforzandi* should always be achieved with an abdominal kick of the air, not by trying to tongue harder. Finally, we have eight articulated 16th notes in m. 37. A typical tempo is quarter = 144, a chal-

lenging speed for most players. The best way to reach one's maximum speed is not to try stopping each note with tongue as we did for the staccato eighth notes. It is better only to start each note with the tongue. In this case, there are no staccato dots, but it would be a good strategy even if there were. If one simply cannot get through all eight notes without slowing down, it is better to slur the fifth and sixth notes surreptitiously rather than the first and second where a slur is more easily heard.

"Air-ticulation, Beethoven Style, Part 2"
will continue in June.

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Your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster's Web at mwebster@rice.edu or Michael Webster,

Shepherd School of Music, MS-532, P.O. Box 1892, Houston TX 77251-1892; fax 713-348-5317; website: www.michaelwebsterclarinet.com

Marshall Erickson of Bozeman, Montana, responded to my interview with Chester Rowell in the bass clarinet issue (September 2014):

I played bass clarinet in the University of Illinois concert band and the clarinet quartet in the music school for four years. The band director had a windfall in my second year: he got 32 B-flat Buffets, four Leblanc bass clarinets, eight Bach trumpets, four baritones and six rotary tubas. He drilled holes in the bells of the Buffets (60 years ahead of the Tosca). But in your article with Chester Rowell, I learned what we didn't really know about the instrument. My first thought was: why not an instruction book like Peter Hadcock's two books on the E-flat and the *Working Clarinetist*? Although I don't play any more, I sure would enjoy a book on this subject. I played for 64 years and just had to stop before people said, "Boy, has he slipped." My daughter went to Eastman for three years, studied with Peter Hadcock, and said he was the best teacher she ever had. She now plays in the Rhode Island Philharmonic. I am sure you know the conductor [Larry Rachleff].

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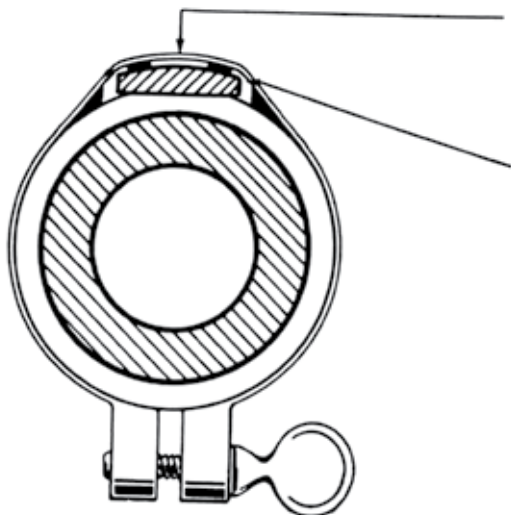
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Audio

by William Nichols

Notes

A welcome discovery has come my way in the form of a recording of clarinet chamber music by German composer Heinrich Kaminski, who until recently was unknown to this writer. Kaminski (1886–1946) was however quite well known in musical circles of Germany and Switzerland in the 1920s and 1930s. Born in southwestern Germany near the Swiss border, most of his musically productive years were spent in Bavaria. His music, as well as his burgeoning career, was stifled by the political climate of the time. In 1933, under pressure, he resigned his professorship appointment of three years earlier at the Prussian Academy of Arts in Berlin, and, soon after, left his position as music director and conductor of the *Musikverein* concerts in the west German city of Bielefeld. By 1937 performances of his music were essentially banned in Germany, although certainly not in neighboring Switzerland where throughout his career he found acceptance and help from benefactors, including the successful Swiss merchant and clarinetist, Werner Reinhart of Winterthur. (Many clarinetists are aware of Reinhart's patronage of Stravinsky, *The Soldier's Tale*, and that it was Reinhart for whom the Russian master composed his solo clarinet pieces as a gift.)

The life of the talented Heinrich Kaminski was peppered with artistic successes, but was in great part overshadowed by the political atmosphere of the times, his family heritage and his association with some leading leftist artists, composers and writers. He attracted a loyal group of composition students, including Carl Orff, and was guided by a spirituality which in part aligned with Eastern philosophies. Tragically, during World War II he experienced the death of a daughter, a son, and another daughter in 1944, before his own death just shy of his 60th birthday in 1946.

The CD at hand on the Swedish-based

Sterling label presents three works: *Quartet* for piano, clarinet, viola and cello (1912); *Quintet* for clarinet, horn, violin, viola and cello (1924); and *Drei geistliche Lieder* for soprano, violin and clarinet (1922/23). Swiss clarinetist Stephan Siegenthaler is joined by eight distinguished colleagues in total, to perform these rarely heard works.

Mr. Siegenthaler was trained at the conservatories of Bern and Geneva, and the Academy of Music in Detmold, Germany with distinguished clarinetists, including Thomas Friedli and Jost Michaels. While a soloist and orchestral player, he is chiefly heard as a chamber music player who has a significant number of recordings to his credit, having premiered numerous new works and made first recordings of forgotten music from the classical, Romantic and modern eras. Stephan Siegenthaler is also an entrepreneur who co-founded, developed and sold a medical device company, and (as of 2011) is CEO and co-founder of an international medical device company.

The *Quartet* (in A minor) for piano, clarinet, viola and cello is a student work and indeed bears a 1b opus number. However, regarding career choice and formal study Kaminski was something of a late bloomer, and this full-blown and polished work was composed at age 26, and not heard until three years later in 1915. It is a four-movement, 24-minute piece looking back to Romantic roots. It is somewhat Brahmsian in only a general sense, is well crafted and is strikingly original. The contrasting movements are ordered in a traditional manner and utilize common tonal structures. The generally slow second movement is a theme and variations based on a Ruthenian folksong from the southern slopes of the Carpathian Mountains in the western Ukraine. The melancholy, simple melody is seamlessly developed, creating a piece which is an expressive gem of chamber music writing. The following brief

scherzo is also not to be missed. To abandon the violin for the viola in this quartet with clarinet and cello gives this music a dark warmth rarely experienced in piano quartet repertoire. Kaminski's beautiful and masterfully written quartet hopefully will take a place as a pillar of late Romantic clarinet chamber repertoire.

Another piece of somewhat unusual scoring is the *Quintet* for clarinet, horn, violin, viola and cello from 1924, which was first performed in 1925 at the Donaueschinger Day for New Music, and which is dedicated to the aforementioned Werner Reinhart. It is a three-movement work of 21-minute duration played without pause. In this quintet we hear music of more modernist leanings, however program notes by clarinetist Siegenthaler and violinist Lessing state that Kaminski's music "was differently modern than most other music that followed the mainstream of its time. With his *Quintet* Kaminski displays a personal sense for modernity by including a wealth of rhythmical detail and complexity that stands out as unusual for its time." This piece often displays more rhythmical complexity and dense contrapuntal writing than the earlier *Quartet*, moving away from a strong key sense, but never abandoning tonality. The rather vague metric feel in parts of this work seem to stem from the composer's intent to avoid (in an oft-used term) the "tyranny of the bar-line." The imaginatively-scored and expressively-moving slow middle section of this quintet is based on a Breton sacred folksong, "en Angelus," and is an exquisite experience.

Drei geistliche Lieder (*Three Sacred Songs*), with texts also by Kaminski, was first heard in 1924 in Salzburg. Stephan Siegenthaler is joined by soprano Anna Maria Pammer and violinist Kolja Lessing. The first song, "O Heart of Man!," is an effective highly chromatic contrapuntal trio which is clearly 20th-century music but Medieval in character, and which is followed by a brief lullaby, "O My Child." The closing "O Light of Day" is a joyous statement of nature reminiscent of a grand Baroque chorale.

The music throughout this disc is realized by clearly accomplished chamber music players. The performances are very convincing and beautifully recorded in Switzerland at studios in Grimsuat (*Quartet*) and Zurich. This polished production is replete with excellent notes (German and English) and

photos of composer and performers. The disc is STERLING CDA-1681-2, www.sterlingcd.com – highly recommended.

* * * * *

I have received three outstanding recordings from Austrian clarinetist Stefan Neubauer, one of which is titled **Solitary Changes**, and another featuring music of **Gerald Resch**. Some basic details about these discs can be found in the “Audio Notes” column of the June 2014 issue of *The Clarinet* (page 10).

The third CD is by the trio Ensemble Clarinettissimo. The ensemble consists of Stefan Neubauer, Thomas Obermüller and Michael Domanig who collectively play here the most commonly-used soprano and harmony instruments of the clarinet family. This 75½-minute disc is intriguingly titled **Insects, Bugs and other Species**.

The trio members were once fellow students in Vienna and have played, or currently are playing, in various Austrian orchestras and chamber ensembles. The repertoire of Ensemble Clarinettissimo includes original compositions and arrangements spanning from the Baroque to the present.

There are indeed a whopping 17 pieces programmed on this disc: D. Cojocar: *Insects, Bugs and other Species*; J. N. Hummel: *Trio in B-flat Minor: Allegro*; J.-M. Willnauer: *3 Miniatures*; R. Staar: from the *First Swiss Divertimento* (1983) for three clarinets: *Menuett*; W. A. Mozart: from the *Divertimento No. 2*, K.439b: *Larghetto*; and “*Non più andrai, farfallone amoroso*” from *The Marriage of Figaro*; W. Spuller: *super mario's world zwanzigelf*; J. Bouffil: *Allegretto*; G. Druschetzky: *Menuetto*; J. S. Bach: *Contrapunctus inversus a 3*; G. Resch: *terzein*; W. R. Kubizek: *smooth mix fix*; Traditional: *Alpine Yodeler*; Z. Wysocki: *Etude No. 53*, Op. 60/17; G. Lukeschitsch: *Recordare*; S. Joplin: *The Easy Winners*; W. Pantchev: *Wettspiel*.

When it comes to programming, this CD is like no other to have come across my desk.

It is a lively collection of widely diverse music which exhibits Ensemble Clarinettissimo's mastery of their craft, which is indeed impressive and wide ranging. Attention to balance, intonation and stylistic effectiveness in those transparently unforgiving works of Mozart, Druschetzky, Bouffil and Hummel yields stunning results. One can easily bask in the simple

beauty of this music and the purity of the sound of these instruments. There are effective modern works here also, including pieces from Dora Cojocar (the CD title piece), Jörg-Martin Willnauer (with its tip of the hat to E. T. A. Hoffmann by way of Offenbach's *Barcarole*), Austrian tenor and composer Wilhelm Spuller and the most ear-stretching and performer-challenging work, *Wettspiel*, by Bulgarian composer, pianist and conductor Wladimir Pantchev. It is here where Ensemble Clarinettissimo clearly demonstrates its ability to handle technical and interpretive challenges well beyond traditional performance practice.

Several of the selections in this program are transcriptions that work particularly well with clarinet trio, including Scott Joplin's *The Easy Winners*. The ensemble infuses subtle articulation, rhythmic and dynamic detail which makes this rag shine. Who knew it could be played to perfection by Austrians? We would, however, expect perfection, and get it, in a nearly three-minute track which presents six traditional yodels from the Austrian Alps – a novel and charming programming idea that works. Finally, kudos to the trio and the arrangement of Mozart's *Figaro* aria. Both arrangement and performance combine to be a highlight of a disc replete with excellent music making.

Ensemble Clarinettissimo is a trio which is imbued with a sense of musicality that seems never to be lost in spite of the wide-ranging musical styles before them. The players' high level of technical accomplishment seems transparent, never calling attention to itself. We are greatly indebted to Stefan Neubauer, Thomas Obermüller and Michael Domanig for giving the clarinet community and listeners beyond, this outstanding recording.

The disc is from ORLANDO RECORDS OR 0004 and is available from www.orlando-records.com, is also distributed by Naxos, and is available as a download. Recorded sound is quite natural, spacious, and well balanced throughout.

Insects, Bugs and other Species reminds clarinetists why we are attracted to the instrument – its sounds and its capabilities. Highly recommended – To check it out, run to your nearest computer.

* * * * *

Recent Arrivals

Dialogue. The Cavell Trio: Osiris J. Molina, clarinet; Shelly Myers, oboe; Jenny

Mann, bassoon. R. Maros: *Serenata*; A. Tansman: *Suite*; A. Zaheri: *Two Girls and a Boy*; W. Lutoslawski: *Trio*; P. Schickele: *Diversions*; R. Loucheur: *Portraits*; J. Chaudoir: *Sept vignettes*; E. Schulhoff: *Divertissement*. BLUE GRIFFIN RECORDING BGR347. Total time 77:28. www.bluegriffin.com and iTunes

Iwan Müller – Clarinet Concertos.

Friederike Roth, clarinet; Johannes Gmeinder, clarinet (in *Duo*); Philharmonic Orchestra of the Cottbus State Theater conducted by Evan Christ. Iwan Müller: *Concertos for Clarinet and Orchestra Nos. 3, 4, 5, 6; Duo Concertante*. MGD 901 1846-6. Total time 65:54. www.mdg.de

Solo Non Solo. Sauro Berti, bass clarinet/clarinet/basset horn; assisted in seven works by individual artists: D. Bernaro, pandeiro; M. Ciccio, tenor saxophone; G. Nanni, drums; P. Rose, narrator; A. Succi, bass clarinet; L. Velotti, clarinet. A. Succi: *Ultraclarinet*; C. Boccadoro: *Walk*; T. Briccetti: *Sintesi*; S. Nanni: *Peans Giga*; J. Manduell: *Prayers from the Ark*; A. Gottschalk: *Oh, More or Less*; S. Zalambani: *Two Brazilian Pieces*; B. Baumgardner: *Cosmic Turtles Sidekick*; C. Boccadoro: *Broken Mirror*; L. Velotti: *Blue Buk*; M. Lowenstern: *Spasm*; B. Mintzer: *Weirdo Funk*; T. Procaccini: *Adagio and Allegro*, Op. 175; V. Bucchini: *Concerto “Carte Fiorentine No. 2”*. RAVELLO RECORDS RR 7894. Total time 77:00. www.ravellorecords.com and Amazon

The Transfigured Nightingale. Jerome Summers, clarinet; Robert Kortgaard, piano. Brahms: *Sonata in E-flat*, Op. 120, No. 2; Shostakovich (arr. A. Stark): *Two Pieces* (“Adagio” from *Symphony No. 12* and “Scherzo” from *Symphony No. 9*); Michael Conway Baker: *A Canticle for Ryan*, Op. 127; Rachmaninoff: *Sonata in G Minor*, Op. 19 (cello sonata); Marek Norman: *Just Think*. BLUE GRIFFIN RECORDING BGR339. Total time 79:08. www.bluegriffin.com

Antonio Romero – Clarinet Duos. Luis Castelló Rizo, clarinet; Francisco J. Fernández Vicedo, clarinet. 30 duos by Spanish clarinetist Antonio Romero (1815-1886). IBS CLASSICAL 22014. Total time 44:14. ArkivMusic.com

Sugar Blues. Alex Belhaj's Crescent City Quartet: Ray Heitger, clarinet and voice; Dave Kosmyna, cornet and voice;

Jordan Schug, bass; Alex Belhaj, guitar and voice. Twelve tracks of traditional jazz drawn in most part from tunes of the first four decades of the 20th century. RAYMOND STREET RECORDS. Artist produced. Total time 69:38. www.alexbelhaj.com

Sea of Reeds – Works for Clarinet and Chamber Ensemble. Vasko Dukovski, clarinet; Ismail Lumanovski, clarinet; Alexandra Joan, piano; Jennifer Choi, violin; Maria Lambros, viola. Music of Gerald Cohen: *Variously Blue* for clarinet, violin and piano; *Sea of Reeds* five songs for clarinet duo and piano; *Yedid Nefesh* for clarinet, viola and piano; *Grmeta Variations* for clarinet duo and piano. NAVONA RECORDS NV5979. Total time 70:00. www.navonarecords.com/seaofreeds, distributed by naxos.com

Josef Holbrooke – Clarinet Chamber Music. Robert Plane, clarinet; Lucy Gould, violin; Mia Cooper, violin; Scott Dickinson, viola; David Adams, viola; Alice Neary, cello; Sophia Rahman, piano. Music of Josef Holbrooke: *Clarinet Quintet*, Op. 27; *Cyrene*, Op. 88B for clarinet and piano; *Phryne*, Op. 98B for clarinet and piano; *Variations* for clarinet and string quartet from *Quintet*, Op. 27,1; *Nocturne: Fairyland*, Op. 57 for viola, clarinet and piano; *Eilean Shona*, Op. 74 for clarinet and string quartet; *Clarinet Quintet* (alternative finale). CPO 777 731-2. Total time 76:27. Amazon.com

Robin Milford – Chamber Music. Robert Plane, clarinet; Lucy Gould, violin; Mia Cooper, violin; David Adams, viola; Alice Neary, cello; Benjamin Frith, piano. Music of Robin Milford: *Phantasy Quintet*, Op. 33 for clarinet and string quartet; *Idyll: Under the Greenwood Tree*, Op. 57 for violin and piano; *Trio in F Major*, Op. 87 for clarinet, cello and piano; *Lyrical Movement*, Op. 89 for clarinet and piano; *Prelude*, Op. 92 for violin, cello and piano; *Sonata in D Major*, Op. 77 violin and piano. TOCCATA CLASSICS TOCC 0244. Total time 69:31. www.toccataclassics.com

Inspirations. Leslie Craven, clarinet; Lana Trotovšek, violin; Yoko Misumi, piano; Katherine Thomas, harp; Boris Bizjak, flute; Patrick King, bodhran. Music of Roma Cafolla: An array of thirteen works for clarinet and piano; clarinet, violin and piano; clarinet, violin, harp and piano; clarinet, flute and harp; clar-

inet and harp; and clarinet, violin, harp and bodhran. HEDONE HCD 14002. Total time 98:21 (two discs). www.lesliecraven.co.uk

Kummer – Chamber Music for Winds.

Italian Classical Consort: Luigi Magistrelli, clarinet and basset horn; Elena Cecconi, flute; Danilo Zaffaroni, bassoon; Marina Degl'Innocenti, piano. Caspar Kummer: *Concertino in C*, Op. 101 for flute, clarinet and piano; *Von Dir! die Sternlein, die sprachen die ganze Nacht*, Op. 127 for flute, clarinet and piano; *Adagio and Variations*, Op. 45 for basset horn and piano; *Duets*, Op. 46, Nos. 1 & 2 for flute and clarinet; *Trio*, Op. 32 for flute, clarinet and bassoon. BRILLIANT CLASSICS 94472. Total time 65:35. www.brilliantclassics.com

Die Zauberharfe. Luigi Magistrelli, clarinet; Claudia Bracco, piano; Margherita Tomasi, soprano; Elena Gorna, harp. Clarinet chamber music by Franz Schubert: *"Arpeggione" Sonata*; *Der Hirt auf dem Felsen*; *Salve Regina*; Offertorium: *Totus in corde lanqueo*; "Romanze" from *Die Verschworenen*; "Larghetto and Andante" from *Die Zauberharfe*; *Sonatina* (after the violin *Sonatina in D*); Schubert/D. Liverani: *Serenade*. URANIA RECORDS LDV 14016. Total time 76:26. www.uraniarecords.com

Pot Pourri Clarinet Recital. Luigi Magistrelli, clarinet; Sumiko Hojo, piano; Marina Degl'Innocenti, piano; Laura Magistrelli, clarinet; Noemi Guerriero, basset horn. N. Gade: *Fantasy Pieces*, Op. 43; C. Debussy: *Première Rhapsodie*; I. Stravinsky: *Three Pieces* for clarinet alone; G. Donizetti: *Studio No. 1* for clarinet alone; G. Rossini: *Introduction, Theme and Variations*; C. P. E. Bach: *Duo* for two clarinets; Poulenc: *Sonata* for two clarinets; W. Hess: "Four Movements" from *Suite Pittoresque*, Op. 115 for clarinet and basset horn; Poulenc: *Sonata*. GALLO CD-1450. Total time 78:01. www.vdegallo-music.com

Live Performances – Nuno Silva. Nuno Silva, clarinet; Alexei Tolpygo and Elder Nagiev, violins; Joana Cipriano, viola; Jian Hong, cello; Lisbon Metropolitan Orchestra conducted by Cesário Costa. Mozart: *Quintet in A*, K. 581; Copland: *Clarinet Concerto*; Encore – Improvisation. Artists produced. Total time 50:46. www.CDBaby.com, Amazon.com, and iTunes

American Tribute. Jonathan Cohler, clarinet; Rasa Vitkauskaitė, piano. L. Bernstein: *Sonata*; V. Babin: *Hillendale Waltzes*; R. Muczynski: *Time Pieces*, Op. 43; S. Sargon: *KlezMuzik*; D. Wilson: *Liquid Ebony*; Paquito D'Rivera: *Invitación al Danzón*; *Vals Venezolano*; *Contradanza*. ONGAKU RECORDS 024-125. Total time 69:06. www.ongaku-records.com

Kubín/Françaix/Kabeláč. Karel Dohnal, clarinet; Moravian Philharmonic Orchestra conducted by Ondřej Vrabec; Prague Radio Symphony Orchestra conducted Marko Ivanović. R. Kubin: *Clarinet Concerto*; J. Françaix: *Clarinet Concerto*; M. Kabeláč: *Symphony No. 6 in E* (symphonia concertante for solo clarinet, orchestra, and two pianos), Op.44. Artists produced. Total time 71:55. email: dohnalka@hotmail.com

Opere Contemporanee per Clarinetto.

Josè Daniel Cirigliano, clarinet. F. De Rossi Re: *Cachucha* for demi-clarinet; and *Ribes nero*; A. Gottardo: *Chant a danse pour Arlequin*; S. Azarova: *Outvoice, outstep and outwalk* for bass clarinet; F. Testi: *Jubilis I*; G.P. Luppi: *Mani No.1*; P. Renosto: *Cirocirò* for E-flat clarinet; W. O. Smith: *Ritual* for double clarinet; L. Berio: *Sequenza IX*; G. Tircanti: *Clarinetologia*. TACTUS TC 920002. Total time 63:43. www.tactus.it and www.cduniverse.com

Los Angeles New Music Ensemble. Christina Giacona, clarinet/bass clarinet & director; Kelly Haley-Silber, flute; Parick Conlon, violin; Rachel Coosaia, cello; Kiri Riddle, piano; Kelly Casell, voice; Elizabeth Hance, flute; Zachary Reeves, cello; Mike Deutsch, marimba; James Miller, voice; Audrey Q. Snyder, cello; Dan Formidoni, piano; Debra Traficante, percussion. L. Berio: *O King*; D. Drexler: *forgotten at dawn...*; P. Conlon: *Mirror Sermon*; M. Mellits: *Gonzalo Speaks*; M. Lamb: *Pablo/Saul*; J. Eidson: *Miniboss*. CENTAUR RECORDS CRC 3364. Total time 57:48. www.centaurrecords.com

Good listening!

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2015 YOUNG ARTIST COMPETITION

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2016 (i.e., born on or after January 1, 1989) and are not currently under major artist management.

Application: Deadline for the submission of application materials is **Friday, April 3, 2015**. Please submit the online application at <http://clarinet.org/youngArtistComp.asp>. Young Artist Competition Coordinator: **Caroline Hartig – Hartig.15@osu.edu**

CONTEST RULES

- I. **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.**
- II. **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.
 1. **Antonio Romero y Andia, *Fantasia Sobre Motivos De Lucrecia Borgia de Donizetti Para Clarinete de Piano* (*Omit piano introduction and begin with solo clarinet concert B-flat eighth-note upbeat in measure 26)**
 2. **Donald Martino, *A Set for Clarinet* (McGinnis & Marx) (Movements I, II, & III)**
 3. **Louis Spohr, *Concerto No. 2, Opus 57, Mvt. I*. With piano cuts as follows: (*play opening to m. 8, beat one concert G quarter note, piano cut to six measures before C. Between E and F, play the first two bars of E, omitting last three *Blaser*, or wind chords, in the right hand of the second bar after E and cut to two measures before F. End the movement on the last E-flat chord nine measures from the end after the final clarinet trill.)**
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. 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.
- V. **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 4, 2015. **Semi-final and final rounds will be held at the ClarinetFest® 2015, to be held in Madrid, Spain July 22–26, 2015.** Semi-finalists will receive a waiver of registration fees for ClarinetFest® 2015. 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 provided by L. Rossi

• **Second prize** – \$2,000 U.S. • **Third prize** – \$1,000 U.S.

*The Young Artist Competition is generously sponsored in part by
The Buffet Group, Rico, L. Rossi Clarinets, Henri Selmer Paris, Vandoren, and Yamaha.*

The I.C.A. 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.



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Conferences & Workshops

SAGINAW VALLEY STATE UNIVERSITY HOSTS GUEST ARTIST SANDRA JACKSON AT SECOND ANNUAL CLARINET DAY

A Report by Kip Franklin

The second annual Saginaw Valley State University Clarinet Day was held October 11, 2014, on the campus of Saginaw Valley State University in University Center, Michigan. Kip Franklin, adjunct professor of clarinet at SVSU, welcomed 24 participants to campus, including guest artist Sandra Jackson, assistant professor of clarinet at Eastern

Michigan University. The afternoon began with a group warm-up session focused on long tones, voicing, technique and articulation, after which the SVSU clarinet choir performed a mini-recital with works by Grundman and Elgar. Dr. Franklin hosted a clinic with the Midland High School clarinet choir, which performed a version of "Jupiter" from Holst's *The Planets* transcribed by Midland senior Kyle Franson. In Sandra Jackson's master class, SVSU students Courtney McGee, Klaryce Karklin and Katie Mueller performed works by Ernesto Cavallini, Willson Osborne and Cyrile Rose. Students then participated in a question and answer session with Dr. Franklin and Professor Jackson. Throughout the day, Eric Satterlee from Meridian Winds in Okemos, Michigan, provided expert repair service and merchandise to

participants. The festival clarinet choir opened the evening recital with Kip Franklin's own arrangement of *Three Chorales* of J.S. Bach. Following that, Professor Jackson performed Debussy's *Première Rhapsodie* and Horowitz's *Sonatina*, and Franklin performed Róza's *Sonatina for Clarinet Solo* and *Five Bagatelles* by Gerald Finzi. Garik Pedersen from Eastern Michigan University graciously provided the piano accompaniment. The polacca from Krommer's *Concerto for Two Clarinets*, Op. 91, featuring the combined talents of Jackson, Franklin and Pedersen, served as the program's grand finale.

The third installment of the SVSU Clarinet Day will take place in the fall of 2015. For more information about the SVSU Clarinet Studio, please contact Kip Franklin: kefrankl@svsu.edu.



Workshop participants

PATAGONIA 2014 III INTERNATIONAL CLARINET FESTIVAL AUGUST 14-17, 2014 NEUQUÉN, ARGENTINA

The Patagonia 2014 International Festival of Clarinet was held on August 14–17, 2014, in Neuquén, Argentina.

Founded and hosted by clarinetist Osvaldo Lichtenzveig, the festival included clarinet performances, master classes, presentations and clarinet discussions in an inspiring and collegial atmosphere.

The festival featured Amalia Del Giudice (Argentina), Alexandre Ribeiro (Brasil), Gustavo Kamerbeek (Argentina), Carmelo Azzolina clarinet choir (Argentina), Mauricio Murcia (Colombia), Evjord Ngjeliu (Albania) and Osvaldo Lichtenzveig (Argentina). Thirty clarinet students from all over the country and other instrumentalists gathered for four days of intense study.

On Thursday, the festival began with a host recital by the Youth Academic Symphonic orchestra from *Escuela Superior de Música de Neuquén* conducted by Andrés

Tolcachir joined by featured guest Gustavo Kamerbeek. It culminated with Alexandre Ribeiro playing *choro brasileiros* with the local group *Roda de choro*.

The morning of Friday was reserved for addressing technical difficulties and different aspects in the clarinet repertoire. These sessions were conducted by Gustavo Kamerbeek. In addition, a master class on Brazilian music was given by Alexandre Ribeiro and a master class on Colombian folk music was given by Mauricio Murcia.

The Friday evening concert included: Amalia Del Giudice and Evjord Ngjeliu's excellent duo from F. Lerman *Primer duo de concierto*; Gustavo Kamerbeek's performance of *Hommage à Bach* by Béla Kovács; the Neuquén Ensemble played *Suite Haendeliana* by G. F. Haendel; Gustavo Kamerbeek and Micaela Haedo played a Crusell duo; Mauricio Murcia played his compositions *Estudio 1 and 2* and *D2*; Alexandre Ribeiro played beautiful free improvisations with electronic elements; Osvaldo Lichtenzveig played with his group "Osvaldo Listen Quartet" his own compositions *Dos + uno* and *Piazzolla about*, mixing jazz, Latin and hip-hop. The evening concert culminated with a first performance of the Ngjeliu clarinet quintet's *Suite Albanesa*.



Festival performers and participants



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On Saturday morning, we visited the Cipolletti youth orchestra conducted by Osvaldo Lichtenzweig. This orchestra is one from the national orchestra program in Argentina that works in poor socio-economic backgrounds.

After that we visited the "Bodegas NQN" testing Patagonia's wines and having a relaxing lunch.

In the afternoon Amalia Del Giudice gave a master class on clarinet repertoire and Evjord Ngjeliu presented a class about Balkan rhythms.

The Saturday evening concert began with the Carmelo Azzolina clarinet quartet from Bahía Blanca, Argentina, and Mauricio Murcia performed *Schindler's List* music with the Youth Concert Band from *Provincia de Neuquén*, conducted by Pablo Sobrino. The concert ended with the ESMN Big Band conducted by Osvaldo Lichtenzweig joined by featured guests Mauricio Murcia and Alexandre Ribeiro.

The Patagonia 2014 Festival ended with the evening gala recital with the festival clarinet choir and the Rio Negro Philharmonic Orchestra conducted by Martín Fraile joined by Amalia Del Giudice and Evjord Ngjeliu.

The program included a beautiful Krommer concerto and symphonic repertoire.

This was a wonderful ending to a completely enjoyable event and left everyone involved looking forward to the IV Patagonia International Festival of Clarinet 2016.

For more information: <http://clarinet-festival.wix.com/patagonia2014>; Facebook: Festivalpatagonia clarinet.

OHIO UNIVERSITY TO HOST TWELFTH ANNUAL CLARINET GALA WITH HONORS CLARINET CHOIR

On Saturday, March 21, 2015, Ohio University will host its 12th annual Clarinet Gala, a full day of events for clarinetists of all ages and interests, featuring guest artist Kimberly Cole Luevano, associate professor of clarinet at the University of North Texas in Denton. Students, teachers, band directors, amateurs and professionals are welcome.

In its third successful year will be the Honors Clarinet Choir, to be comprised

of outstanding high school and college students from throughout the region.

The day will include a master class and recital featuring Prof. Luevano; a master class and performance by the host, Rebecca Rischin, professor of clarinet at Ohio University; and rehearsals for and a Grand Finale Concert featuring the Honors Clarinet Choir with Ohio University student soloists. All events will take place in Robert Glidden Hall (the School of Music), on the campus of Ohio University in Athens. Registration is \$20 and begins at 8:15 a.m. in Glidden Hall main lobby. No prior registration for those not in the clarinet choir is necessary.

For more information, log onto:
www.ohio.edu/clarinet/galahcc.html
You may also contact Rebecca Rischin,
professor of clarinet at Ohio University:
(740)707-7061 rischin@ohio.edu

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2015 ORCHESTRAL AUDITION COMPETITION

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 materials is: Wednesday, April 1, 2015. Please submit the online application at <http://clarinet.org/orchestracomp.asp>. Orchestra Audition Competition Coordinator: **Robyn Jones – rljnes12@memphis.edu**

CONTEST RULES

- I. **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 to become a member. The application fee is non-refundable.**
- II. **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.
 1. Mozart: *Concerto*, K. 622, Movement I, exposition only

1st Clarinet:

 2. Beethoven: *Symphony No. 8*, 3rd movement, mm. 48–78
 3. Mendelssohn: Scherzo from *Midsummer Night's Dream*, mm. 1–48
 4. Rachmaninoff: *Symphony No. 2*, mvt. III, beginning to one measure before reh. **#47**
 5. Stravinsky: *Firebird Suite*, (1919 version, ed. Clark McAlister), *Variation de l'oiseau de feu* – complete (reh. **9** – five mm. after reh. **18**)

E-flat Clarinet:

 6. Ravel: *Bolero*, solo between rehearsal **3** and **4**
 7. Berlioz: *Symphony Fantastique*, mvt. V – reh. **63–65**
 8. Stauss: *Till Eulenspeigels lustige Streiche*, reh. **30–32** and reh. **38-epilogue**
 9. Shostakovich: *Symphony No. 5*, mvt. II, reh. **49–54**

The following supplemental materials will be uploaded on the online application:

- A separate written and signed statement, attesting the recording is the playing of the contestant and has not been edited.
- A permanent address, telephone number and email address should be provided.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. **Do not include any identification (your name) 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. Email of notification will be sent by Friday, May 15, 2015. Semifinal and final rounds will be at ClarinetFest® 2015, to be held in Madrid, Spain, July 22–26, 2015. 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® 2015. 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.

PRIZES

First Prize: \$1000.00 and Gregory Smith model clarinet mouthpiece

Second Prize: \$500.00 and Gregory Smith model clarinet mouthpiece

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

The I.C.A. 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.

The Pedagogy Corner

by Kimberly Cole Luevano

This “Pedagogy Corner” concludes an overview of Mitchell Lurie’s pedagogical approach. Thank you to Lurie’s former students who graciously took time to speak with me about their varied experiences: James Campbell, James Gillespie, Gary Gray, David Howard, Jerry Kirkbride, Keith Koons, Lee Livengood and Alan Stanek. As always, I regret the impossibility of interviewing or contacting everyone who had the privilege of studying with Mr. Lurie, but I welcome recollections and comments for inclusion in future issues.

Lurie’s Approach to Repertoire

Lurie assigned standard works like Debussy, Rossini and Copland, but former students also remember Lurie encouraging creative programming and embracing new or lesser-known works. Of course, Lurie commissioned Muczynski’s *Time Pieces*. Lurie’s recording of Dahl’s *Concerto à Tre* remains noteworthy today, and Gary Gray fondly recalled Lurie’s **Conversations with the Guitar**, recorded in collaboration with guitarist Laurindo Almeida.¹ Alan Stanek recalled Lurie’s suggestion of programming the Poulenc *Oboe Sonata* that Lurie himself transcribed for clarinet instead of the Poulenc *Clarinet Sonata*, and Lurie’s suggestion of programming Schumann’s *Three Romances* instead of the more commonly performed *Fantasy Pieces*.² Lurie also arranged Poulenc’s *Trio* for oboe, bassoon and piano for clarinet and later recorded it on a disc entitled **Gems for Bassoon** that also featured a Lurie arrangement of Massenet’s *Under the Linden Trees*. Lurie modeled exploration of new repertoire for students; his discography features repertoire

not recorded elsewhere, including Dahl’s *Five Duets*, Muczynski’s *Six Duos*, Lese-mann’s *Sonata for Clarinet and Percussion*, Halsey Steven’s *Concerto*, Ernst Toch’s *Adagio Elegiaco* and Max Laurischkus’ *Three Pieces*, among others.

James Gillespie recalled that Lurie was always amenable to small changes in what composers wrote to make the part sound better or easier, such as changing an articulation or displacing a passage up or down an octave. Gillespie remembered working on William O. Smith’s *Suite* for clarinet and violin when Lurie recommended leaving notes out to make a difficult passage more manageable.⁴ “...(Lurie) seemed to always find the best way to negotiate all the technical problems with a better musical result.”⁵

Of course, Lurie also guided students in preparation of orchestral excerpts. Students recalled Lurie’s encouragement that they know the big picture much better, comprehending exactly what was happening in the orchestra at any given moment. He urged students to make their ideas much more pronounced for effective communication, both in auditions and to do what needed to be done for the ideas to be obvious in the context of the orchestra.³ It comes as no surprise that Lurie was a strong advocate of chamber music in a student’s development. Lurie stated:

There is nothing like chamber music. It is like the kindergarten, and the orchestra is first grade. In kindergarten you learn to share, respect the rights and needs of others, and chamber music is sharing...for me chamber music is everything; it started me on every right path to becoming a professional musician.⁶

Lurie’s Approach to Sight Reading

In his 1978 interview, George Waln asked Lurie how he helped students develop sight-reading abilities.

G.W.: *In your professional playing, you have proven to be a phenomenal, flexible sight-reader. Can you help others with any suggestions on improving sight-reading?*

Well, I have always looked for materials to sharpen myself on sight-reading. One of the best things to do is to get hold of the Mozart violin sonatas. Or, get any beautiful piece of music that is totally unknown to you, and give yourself this laboratory. Make the opportunity to read more and more things that are not necessarily technical or clarinet problems, but are just fine music.

Lurie urged students to seek a state of “relaxed concentration” when playing.

The term is “relaxed concentration” because as soon as you get tense about reading something at sight, your optic nerve does not get the blood supply, and you actually do not see as well. This has been proven by medical research, and if you can just keep as relaxed and loose as possible, keeping your concentration, the reading will go better.⁷

Lurie’s Approach to Equipment

Lurie seemed to have taken a “hands-off” approach regarding students’ equipment choices. According to Lee Livengood, “It was ‘if it’s working, it’s working’ and he wouldn’t mess with it...he didn’t refer students to his reeds or mouthpieces. I did play his ligature but because I liked it, not because he made me switch.”³ However, while Lurie was flexible in students’ equipment choices, this by no means implies that he didn’t pay attention to equipment. On the contrary, equipment was an essential consideration for him, and he advocated trying available products on the market in addition to developing his own product line designed particularly for younger students.

Bonade was the first person who made me aware that the ligature can make a great difference...it’s a matter of letting the reed have a chance to resonate along its whole length

without being clamped down by a metal device. I suggest that whenever somebody comes out with a new ligature, we give it a try, keeping an open mind and open ears.⁷

In a 1992 interview with Harvey Phillips for *The Instrumentalist*, Lurie's response is a testament to the significance of reed selection in tonal production:

Reeds and how you use them are the basis for tone; whether you play one right out of the box, touch it up, or make it yourself. Clarinet players always talk about a dark tone, but to get a darker, richer, fuller tone, the reed you play is less responsive. For a darker tone, you use the thicker part of the reed, and thickness reduces responsiveness. It is not an equal ratio or proportion, but they oppose each other. Every clarinetist decides how to compromise to achieve the desired sound.⁶

James Gillespie confirmed Lurie's statements, recalling that Lurie encouraged him to consider adjusting and choosing reeds for the listeners' environment in a venue rather than the playing environment: "If I

sat right beside him when he performed, it sounded...breathy. But out front the sound was full of warmth and darkness."⁴

Lurie's Thoughts Regarding Vibrato

Lurie was open minded to incorporating vibrato into one's interpretation, evidenced by his reply in the Harvey Phillips interview:

Traditionally in this country, clarinet vibrato in classical works was frowned upon ...I think vibrato should be used when appropriate but not all the time. I respect a performer who plays the Debussy *Rhapsody* with what I call perfume, a real, lovely vibrato. Harold Wright uses a nice vibrato; his teacher Ralph McLane was a master. He would throw in a little vibrato at times and it was exquisite. David Shifrin does not use vibrato in Brahms, but if he plays the Debussy *Rhapsody*, it adds to the piece. Don't ask me if I'll use vibrato in Debussy; today I may say yes and tomorrow no.⁶

Lurie's Approach to Teaching

Despite an exceptionally successful perfor-

mance career, for Mitchell Lurie, teaching became "the most important thing in my career."⁸

The gratification from working with young people is a never-ending series of highlights; I cannot even start to pick one. There were a few low points, but on the whole I would rather teach than play the Mozart concerto, and that says a lot because it is one of the greatest things in the world for a clarinetist.⁶

Students universally recall Lurie's even temperament and generous spirit. "A more lovely gentleman, there has never been. And he made you feel special. He was supportive to everybody, loving and gentle, and he wanted the best for all his students. He was so fatherly and loving, he made you feel like you were in the best club ever."⁹

Lurie's own words echo student sentiment:

Another credo of mine is: "everyone is someone." The importance of each person you are attending to as a teacher or a mentor is as important as anyone else.⁵

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Likely in response to some of his own more intense experiences as a student, Lurie was not a taskmaster but was very secure in a more easy-going way. "He was a man who quietly knew who he was and what he stood for. He was selfless – he didn't think he alone had the answers. He wanted me to take from others." Jerry Kirkbride recalled, "If Lurie couldn't solve something at a lesson, I think he literally lost sleep." Howard Klug wrote: "I remember Lurie's easy professionalism, sort of laid back, non-threatening and a fun person to play for. His approach to teaching might have seemed more casual than other teachers, but he had a way of passing on so much information and life's experiences, in a very subtle way." Students also recalled that Lurie's approach was "no-nonsense." "He was a wonderful person but didn't suffer fools gladly," Gary Gary stated. Lurie himself confirmed:

Dedication to my students I always felt was a two-way street. They're dedicated to me; I'm dedicated to them. We do it together. If a student comes in and tries to do a snow job, not having prepared a lesson, I never raised the roof, you know that. Never did. But I certainly wanted to leave with you a sadness that you didn't do what you should've done, and you didn't do what you could've done. You certainly didn't do your best. That is the basis for the success I've had as a teacher.⁵

Lurie Regarding Essential Qualities of a Student

Again, Lurie's own words given in past interviews best articulate his perspective regarding qualities inherent in successful students.

What qualities must a player have to be able to work into freelance playing, whether it's in the film studios or somewhere else?

The qualifications are the same as you would expect in any phase of the musical work scene, including symphony orchestras. Two words are paramount...they are quickness and flexibility. Quickness to react if a change is asked for, a cut or a revision of a phrase...And you must be extremely flexible in style, in tone, in everything you do.⁷

What is missing in the playing of clarinet students today?

I think so much attention is lav-

ished on technical perfection that musical expression and values take second place. Technical aspects are important, but they are the starting point. I tell students that in an audition there could be 200 candidates for the position, and they are expected to be note perfect. In earlier days there were not as many competitors, but with 200 players the judges select technically difficult music to reduce the numbers and then listen for musical expression. The pity is that somebody who stumbled on a few notes may be the best musician. You have to play perfectly to get to the next rung. Technical attention seems to take first place and music later, but sometimes it doesn't come at all.⁶

What is the future for serious clarinet students?

I have always maintained that if you have that burning flame and do your best, there is a place for you. I always thought there was a place for me because I was determined to be the best I could without any thoughts of being a dilettante. Students will not succeed if they feel they can move on to something else if this does not work out: the flame has to burn brightly. I tell my best students, "It cannot be a matter of if you will get the job, just when."⁶

Indeed, Ron Samuels noted that "if any of us complained about the stress of performing in front of our peers, (Lurie) would throw it back upon us, asking who made the decision for us to play the clarinet? Letter 'O' philosophy...we can view our performances as either ordeals or opportunities."⁵

Lurie's Discography:

As a continuing tribute to Mitchell Lurie, many of his recordings remain readily available today:

Mitchell Lurie, Clarinet and his Composer Colleagues (Halsey Stevens; Frederick Leemann; Robert Muczynski) Crystal Records CD737. Available on iTunes.

Brahms Two Sonatas for Clarinet and Piano (Originally Crystal LPS301, one of Crystal's best selling LPs.) Available on iTunes.

EcoClassics **Brahms and Mozart Clarinet Quintets with the Muir String Quar-**

tet. Available for download on Amazon and iTunes.

EcoClassics **Reger Quintet and Hindemith Quartet for Clarinet, Violin, Cello, Piano with the Muir String Quartet.** Available for download on Amazon.

Gems for Bassoon: Kathleen Reynolds, Mitchell Lurie, Michele Levin and Friends. Available for download on Amazon and iTunes.

Mitchell Lurie: An American Master (Boston Records BR1076CD): Mozart, *Divertimenti*; Dahl, *Concerto a Tre*; Schumann, *Romances*; Lutoslawski, *Dance Preludes*; Laurischkus, *Three Pieces*; Massenet, *Under the Linden Trees*; Toch, *Adagio Elegiaco*; Reger, *Album Leaf*.

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- 2 Stanek, Alan. Telephone interview. (February 20, 2014).
- 3 Livengood, Lee. Personal Interview. (March 1, 2014).
- 4 Gillespie, James. Personal Interview. (March 6, 2014).
- 5 Samuels, Ron. "Mitchell Lurie—"The Ideal Clarinetist." *The Clarinet* 29:1 (December 2001): 48-58.
- 6 Phillips, Harvey. "A Lifetime of Musical Opportunities: An Interview with Mitchell Lurie." *The Instrumentalist* 46 (July 1992): 10.
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- 8 Samuels, Ron. "In Memoriam-Mitchell Lurie." *The Clarinet* 36:2 (March 2009): 56-57.
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- 10 Dees, Peggy. "University Snapshots: A Sneak Peek at the Studio of Howard Klug, Indiana University." Retrieved from howardklug.com/?page_id=26. November 30, 2014.
- 11 Kirkbride, Jerry. Telephone interview. (February 10, 2014).

CLARINET CORNER

Clarinet Corner is a weekly program on Troy University Public Radio. It can be heard live online worldwide and on terrestrial radio in central and southeast Alabama, southwest Georgia and the Florida Panhandle. If you would like your CD to be considered for broadcast, please send a copy to Timothy Phillips, 114 Long Hall, University Avenue, Troy University, Troy, Alabama 36082.

DONATE TODAY TO THE 2015 I.C.A./ VERDEHR TRIO COMPOSITION COMPETITION PRIZE

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Clarinet

by Kellie Lignitz-Hahn
and Rachel Yoder

Cache

WEBSITE WATCH

James Gillespie Online Research Library Project

www.clarinet.org/Journal/library.asp

As was announced in the December 2014 issue, the I.C.A. has launched its James Gillespie Online Research Library, named in honor of our illustrious editor! The library is a searchable archive of every issue of *The Clarinet*, from 1973 to the present. That's 164 issues to date – more than 40 years of master class articles, clarinetist profiles, equipment discussions, music reviews and much, much more.

The treasures available in the archive are numerous. Clarinet historian Albert R. Rice contributed a number of excellent articles to the journal over the years, beginning back in volume 4. Michael Webster has written 64 articles in his "Teaching Clarinet" series, a fantastically thorough resource for teachers. Did you know that Paul Harvey's first article for *The Clarinet*, "The Clarinet Music of Gordon Jacob," appeared in volume 2? And don't forget James Gillespie's own contributions dating back to the very first volume of the journal (as Editor of Reviews), including his multi-part features "I Wonder Who the Clarinet Player Was? The Hollywood Clarinetists" and "The Movies of Benny Goodman – A Pictorial Retrospective."

The Online Research Library also serves as a valuable record of original writings by esteemed clarinetists who are no longer with us. These include pedagogical articles by Keith Stein, historical articles by Pamela Weston, equipment investigations by Lee Gibson, and Rosario Mazzeo's "Mazzeo Musings" series, which ran from 1986 to 1994.

The applications for use of this library are many. Performers can do a search for the title of a work they're preparing to find historical information or master class articles. Clarinet

professors can consult the wealth of pedagogy articles for help with the challenges of teaching clarinet – or they could even make the library a required course text, introducing their students to the I.C.A. and the benefits of membership. Scholars will want to consult the numerous articles on historical clarinets and clarinetists of the past. Without a doubt, clarinetists around the world will be inspired to join the I.C.A. in order to gain access to the incredible resource of the James Gillespie Online Research Library.

Wesley Ferreira's Website

www.wesleyferreira.com

If you, like many musicians, dutifully created a personal website sometime in the early 2000s and then let it languish with sporadic updates ever since, you might want to look to WesleyFerreira.com as inspiration for an update. Ferreira has gone above and beyond the typical bio/calendar/audio artist website, creating a clean, contemporary online space that serves not just as a digital business card, but also as a platform for interacting with his audience.

Ferreira's site first caught our attention with his "Clarinet in the Digital Age" project. In the fall of 2014, he encouraged fans to vote on repertoire for an upcoming recital. Visitors to the "Vote" page had the opportunity to choose between two musical selections in six different genres, with audio clips to help make their decision. Ferreira has committed to performing the most popular selections on his "Clarinet in the Digital Age" recital on March 9, 2015, at Colorado State University, where he is on the faculty. Bringing the project full-circle, the concert will be live-streamed online so that fans from around the world can listen.

* * * * *

As always, don't forget to check out the electronic version of this column at www.clarinetcache.com, and send your ideas for

future columns to clarinetcache@gmail.com.

ABOUT THE WRITERS...



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

both her D.M.A. and M.M. degrees in clarinet performance from the University of North Texas and her B.M. 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. This past summer Kellie was selected as a finalist in the I.C.A. Research Competition, and her clarinet choir was invited to perform at ClarinetFest® 2014.



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 D.M.A. in clarinet performance from UNT, and also holds degrees from Michigan State University and Ball State University. Rachel performs regularly with the Madera Wind Quintet and frequently collaborates with composers to perform new works for clarinet.

She currently works as assistant editor of *The Clarinet*.

The Clarinet

PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside of North America is 7–10 days.

2015 HIGH SCHOOL SOLO COMPETITION

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2015.

Application: Deadline for the submission of application materials is: **Wednesday, April 1, 2015. Please apply online at <http://clarinet.org/highschoolcomp.asp>.** High School Solo Competition Coordinator: **John Warren – jwarre35@kennesaw.edu**

CONTEST RULES

- I. **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.**
- II. **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. 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.
 1. **Cavallini, *Adagio e Tarantella* (Ricordi edition)**
 2. **Louis Cahuzac, *Arlequin***
- III. A photocopy of the contestant's driver's license, passport or birth certificate as proof of age.
- IV. 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.
- V. **A summer address, telephone number and email address (all if possible) 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 taped audition. Finalists will be chosen by committee. Notification will be sent by Friday, May 8, 2015. The final round will be held at the ClarinetFest® 2015 in Madrid, Spain, July 22-26, 2015. 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® 2015. Travel and other expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. 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.

Historically Speaking... by Deborah Check Reeves

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

The mid-1800s was a period prolific in the invention and improvement of musical instruments. This was the period when Hyacinthe Klosé was collaborating with Louis Auguste Buffet to apply Theobald Boehm's principles and system of ring keys, originally made for the flute, to the clarinet. The resulting "Boehm" System clarinet, like its predecessor the flute, was a bit slow to be adopted by most professionals and conservatories. Resistance to the new fingering resulted in several improvements to the 13-key Simple System clarinet, including those of Eugène Albert.

The Boehm clarinet seemed even slower to gain acceptance in Spain. In spite of Antonio Romero y Andía's use of the Boehm clarinet as a teacher at the Royal Conservatory of Music in Madrid, there were perceived shortcomings of the new system. It was during the early 1850s to early 1860s that Romero set about to improve the Boehm clarinet and fix the shortcomings. Romero's improvements were carried out by Paul Bié of Lefèvre of Paris (*Photo 1*). French patents were issued to Romero and Bié in 1862 and 1867. As already discussed in several previous issues of *The Clarinet*, throat-tone B-flat on a conventional Boehm clarinet had a compromised tone quality and intonation since the left-hand thumb hole had to be drilled in a compromised position to function as a speaker hole as well as a B-flat hole. Additionally, the technique



Photo 1: NMM 5924 Romero System clarinet



Photo 2: NMM 5924 Romero clarinet top toneholes



Photo 3: NMM 5924 Romero clarinet bottom toneholes



Photo 4: NMM 5924 Romero clarinet left-hand side keys



Photo 5: NMM 5924 Romero clarinet signature



Photo 6: NMM 5924 Romero clarinet top open toneholes



Photo 7: NMM 5924 Romero clarinet left-hand little finger keys

required to manipulate the player's fingers for the throat tones and over the break – as we all know – has never been easy.

To solve these problems, Romero placed a new set of three toneholes on the upper front of the clarinet body (*Photo 2*) that



Photo 8: NMM 5924 Romero clarinet right-hand little finger keys



Photo 9: NMM 5924 Romero clarinet center articulated G-sharp key

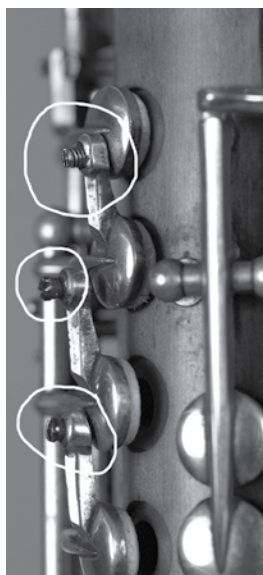


Photo 10: NMM 5924 Romero clarinet adjustment screws

(All photos by Deborah Check Reeves, courtesy of National Music Museum, University of South Dakota.)

were open and closed by the ring keys of the right hand (*Photo 3*). These toneholes were drilled in acoustically correct positions, just below the first two toneholes on the top, so that intonation of the throat tones was corrected. Throat B-flat was now the open note. To play A-natural, the player depressed the right-hand first ring which pushed down the third from top tonehole cover. A-flat was played by the right-hand second, or first and second, ring key which closed the third and fourth from top toneholes. G-natural was played by the right-hand third, or first, second and third, tonehole which closed the third, fourth and fifth from top tonehole covers.

Romero made possible several trills with the addition of two left-hand side keys (*Photo 4*). Trilling open B-flat with the top left-hand side key produced C. With the first right-hand ring closed, the trill became A to B-natural. With the left-hand thumb closed, fingering F-natural, trilling the bottom left-hand side key yielded F to G. Fingering the side key (chromatic) F-sharp and then adding the bottom left-hand side key made F-sharp to G. By playing throat G by closing all three right-hand ring keys and adding the bottom right-hand side key, a quick G to G-sharp trill was created.

The workmanship of the National Music Museum's Romero clarinet, NMM 5924, is an excellent example of the exquisite quality of the Romero-Bié instruments (*Photo*

5). It is hard to specifically date this clarinet since this example possesses several characteristics from both patents. Among the improvements that Romero introduced in his 1867 patent were open keys for the throat tones. NMM 5924 has open throat tone keys (*Photo 6*). Notice the graceful shaping of the left-hand little finger keys (*Photo 7*). Note that there is an extra touchpiece for a left-hand A-flat/E-flat. The right-hand little finger keys are equally graceful with the key for the F-sharp/C-sharp winding its way under the E/B key and attaching to the rod below the E/B (*Photo 8*). The one-piece body construction of the Romero clarinet allows for a properly placed C-sharp/G-sharp hole and the addition of mechanism to produce an articulated G-sharp (*Photo 9*).

In 1866 the new Romero System clarinet was adopted by the Royal Conservatory in Madrid where Romero taught. With his retirement in 1876, the Romero System was retired, too.

Although the Romero System really did present a satisfactory solution to the problem of throat tone facility and intonation, the manufacture of the clarinet must have been difficult and expensive. Even after a player mastered the new fingering, the mechanism of the clarinet must have been difficult to keep regulated. There are no less than 27 adjustment screws on the National Music Museum's example. Screws can be found on keys and rods alike (*Photo 10*).

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The Clarinet

by Margaret Thornhill

Choir

BUILDING THE CLARINET CHOIR REPERTOIRE: COMPOSER COLLABORATIONS

“Where do you find repertoire?”

Since 2007, when I started writing this column, the most common question I’ve received from readers is a basic one: *how do you find new repertoire?* For a young group seeking to build a library my answer is simple: an Internet search on the term “clarinet choir” can be revelatory. Websites of established clarinet choirs, playlists of their recordings, music publisher listings, specialty wind music dealer inventories, composer websites, YouTube performances and back-issues of *The Clarinet* containing this column all can contain titles that might be perfect for your group.

But there’s a second answer for experienced clarinet choirs: leave a legacy! Get something written for your group. Make friends with a composer. Invite your composer friend to hear your amazing ensemble. Find a way to add to the development of this unique medium by generating new music.

Composers Close to Home

In past columns I’ve already profiled many clarinet choirs that have added significantly to the repertoire. Historically, famous large 20th-century choirs, such as that of **Simeon Bellison** in pre-WW II New York (*The Clarinet*: March 2010; Volume 37, No. 2) and **Harvey Hermann** at the University of Illinois (March 2009; Volume 36, No. 2) programmed new symphonic arrangements made by the conductors themselves (or in Hermann’s case, his students, such as the excellent **Daniel Freeman**.) Among contemporary clarinet choirs, **Guido Six**, the prolific Belgian composer/arranger/

conductor of Claribel (June 2014; Volume 41, No. 3), continues this tradition.

Other choirs might collaborate with a composer or arranger known to the ensemble as a performing member or friend. Ensembles with deeper pockets can approach favored composers with the possibility of a full commission or honorarium. Distinguished composers for wind band have often been very open to writing for ensembles of clarinets. In these pages, we have noted these trends with the British Clarinet Ensemble (June 2013; Volume 40, No. 3), the Finnish Clarinet Ensemble (September 2008; Volume 35, No. 4), the New York Licorice Ensemble (December 2013; Volume 40, No. 1), and, with the current golden era of contemporary Japanese wind music including much music for clarinet choirs, the work of two generations of talented Japanese composers commissioned by hundreds of school, association, and community groups to write concert and competition pieces (March 2012; Volume 39, No. 2).

Lack the funds for a commission? Friendship with a composer might even result in an outright gift of a new work in exchange for the promise of performance opportunities plus an offer to cover some expenses, or perhaps a collaboration on a grant proposal to fund work time or copying costs. Composers need money, but they also need performances and recognition for their work.

Re-setting Existing Works

Sometimes a composer writes with multiple orchestrations in mind from the outset. A recent collaboration by my 16-member **Los Angeles Clarinet Choir** with west-coast woodwind doubler and composer **Mike Curtis** is a case in point. Mike composes in diverse ethnic styles from klezmer to huapango for varied combinations of clarinets (and other winds.) Many of his clarinet quartets, such as *Bulgarian Bat Bite*

and *Klezmer Wedding*, are also well-known in other versions. His compositional process often leads him to re-set his quartets for larger forces. (His quartet *Global Tour* has been equally successful in its clarinet choir version.) After sending me samples of a quartet arrangement of some movements of his recent solo studies, *Fantasias Mexicanas*, Mike announced a plan to expand this intensely expressive and rhythmically complex work for larger forces. My choir offered a modest honorarium and got the chance to premiere this terrific new work, *Mexican Fantasies*, in fall of 2014.

To gain further perspectives on the commissioning process, I’ve queried two friends who are artistic directors of two prominent American clarinet choirs, the **University of Florida Clarinet Ensemble** and the **Chicago Clarinet Ensemble**, which have had close collaborations with composers resulting in valuable new additions to the clarinet choir repertoire.

Faculty Colleagues

Mitchell Estrin is professor of clarinet at the University of Florida (Gainesville) whose excellent large University of Florida Clarinet Ensemble is the product of his talented clarinet studio. As music director and conductor of this ensemble, Estrin has performed and recorded many classic orchestral arrangements for clarinet choir (such as those of Dan Freeman, mentioned above), as well as new original music, including the brilliant and technically challenging *One Step at a Time* and *A Butterfly Coughs in Africa* by **Paul Richards**.

In a recent email exchange, Mitch Estrin talked of his experience in collaborating with composers on new works:

The original works that come to mind first are the ones written by my esteemed faculty colleagues at the University of Florida, **Paul Basler** and **Paul Richards**. Each of them has a distinctive composition style and they know me and my ensemble very well, so their pieces are special to my group. Student composers at the University of Florida have also written excellent music for us. This list includes many of my own students, most notably **Kyle Rowan**, **Martin Gold**, **Russell Brown** and **Christina Cruder**.

I have an ongoing relationship with several arrangers, most notably **Matt Johnston** [editor’s note: now

with Alry Music]. Matt is immensely gifted and he understands the clarinet ensemble sound and writes for the choir as well as anyone I've ever known. We are in constant contact brainstorming about what his next arrangement(s) should be.

Estrin believes that new music has a "huge role" in the future of clarinet choirs:

Playing new music is critically important to the success of a clarinet ensemble. Generating new music that is written expressly with your group in mind is exciting for your players and the audience...

Fundraising for commissions is a very difficult road, especially for a clarinet ensemble. The sound of the clarinet choir is very unique and once a composer or arranger has heard the sound, this will often be a great motivator for them to create music for the ensemble.

Friends, Colleagues and Acquaintances

The Chicago Clarinet Ensemble was founded by its Artistic Director, **Rose Sperrazza** in 2007.

In residence at Northern Illinois University, where Sperrazza is professor of clarinet, the group also draws on professional players from the greater Chicago community and has featured numerous well-known artists as guest soloists in its performances. It is a group of flexible size, from two to 35 players, and has been previously profiled in *The Clarinet* by Jorge Montilla in 2012.

I asked Rose Sperrazza to comment on the CCE's resident composer, **Leo Schwartz**, and some of the works they have premiered:

The Chicago Clarinet Ensemble is fortunate to have a composer in residence. Leo Schwartz has composed many works for us and is very skilled at overcoming the challenge of writing for a large group of like instruments. Both Leo and I, and many of our ensemble members, live in the same or nearby communities, so a collaboration made even more sense. Many of us live very close to Northeastern Illinois University, our home base.

The talented individuals that compose for us are friends, colleagues, and acquaintances who are familiar with

HOT TIPS: WORKS MENTIONED IN THIS ARTICLE

Los Angeles Clarinet Choir:

Avshalomov, David. *Three Outside*. 2008. Clarinet choir.

<http://davidavshalomov.com>

Cansino, Edward. *The Great Clarinet Circus*. 2006. Clarinet choir and percussion. ginadimassa@yahoo.com

Curtis, Mike. *Mexican Fantasies*. 2014. Clarinet choir.

<http://mikecurtismusic.com>

Gurol, Erol. *Night Rhapsody*. 2011. Clarinet choir. Manuscript. erolagurol@gmail.com

Chicago Clarinet Ensemble:

Kowalkowski, Jeffrey. *ruth, rubric-rational: realisms-relational* 2011. For 13 clarinets and synthesizer. j-kowalkowski1@nei.edu

Mandat, Eric. *Pursuits of Happiness*. For clarinet sextet: E-flat, B-flat (3), bass clarinet, basset horn. www.justforwinds.com

Montilla, Jorge. *Venezuelan Dances*. E-flat clarinet and clarinet choir.

Manuscript. jorge.montilla@longy.edu

Schwartz, Leo. *Tres Canciones*. 2011. Clarinet choir and countertenor. <http://leoschwartz.com/music>

University of Florida Clarinet Ensemble:

Basler, Paul. *Jambo*. 1994. *Dr. Boda's Magical Spinning Machine*. 2014. Clarinet choir. Alry Publications. www.alrypublications.com

Harvey, Paul. *The Young Person's Guide to the Clarinet Choir*. Clarinet choir.

Reynard Music. <http://reynard.dpwww.co.uk/reynardmusicpublications.html>

Richards, Paul. *One Step at a Time*. 2008. *A Butterfly Coughs in Africa*. 2003. Clarinet choir. Jeanne, Inc. www.jeanne-inc.com

For works arranged by Daniel Freeman: www.dfapam.com/clarinetchoir/

For works arranged by Matt Johnston: www.alrypublications.com

CCE. Sometimes I approach them and sometimes they approach me. All of them are unique works, not re-arranged from another medium. As with many classical performing ensembles, commissions and honorariums are based on a combination of fundraising, sponsorship, and the

generosity of our composers.

Tres Canciones was composed by our resident composer, Leo Schwartz. It's very unique both in sound and concept. Leo set the poetry of Amado Nervo and Alfonsina Storni to a three-movement work that features a countertenor. The

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blending of the poetry, music and unusually pure timbre of the countertenor creates an exotic sound worthy of further exploration...

Another new work by a Chicago composer is "*ruth, rubric-rational: realisms – relationals*" by **Jeffrey Kowalkowski**. This work is a tone poem scored for 13 clarinets and synthesizer. Jeff is a master of sound and effects and the work really highlights that ability. Both Leo and Jeff have won significant awards for their artistic work. Leo Schwartz won the prestigious "Jeff" award in two categories for a musical that he wrote in 2013. Jeff Kowalkowski was the 2011 honoree of The Helen Coburn Meier and Tim Meier Arts Achievement Award. It's great to have two active and vibrant composers right in our back yard!

Interaction in the Creative Process

My personal experience with new music written for the Los Angeles Clarinet Choir showed me that dialogue with composers during the creative process is a great learning experience for both composer and ensemble. Even very experienced composers love being able to ask questions and try out special effects with clarinets of different sizes to determine what is technically possible and understand what the limitations might be. Access to readings of early drafts of their work can lead them to even more successful (and more performable) results. The Los Angeles Clarinet Choir has been privileged to go through this process with three outstanding (non-clarinetist) composers, **Edward Canino** (*The Great Clarinet Circus*, 2006), **David Avshalomov** (*Three Outside*, 2008) and **Erol Gurol** (*Night Rhapsody*, 2011), as well as more recently with our clarinetist/composer friend Mike Curtis whose music for clarinet choir is entirely idiomatic. We are also lucky to have two very skilled arrangers, **Christin Hablewitz** and **David Sucik**, as performing members of our group.

I asked if Mitch and Rose had similar experiences with composers and arrangers during the process of composition, either giving specific advice or making recommendations or requests.

Mitch Estrin offered these observations:

I will often be in contact with a composer or arranger during their

creative process. As an example, when my ensemble recorded *The Young Person's Guide to the Clarinet Choir* by **Paul Harvey**, I suggested adding variations for the A-flat clarinet and basset horn and Paul was happy to oblige. He asked how high he could write for the A-flat player and I said go for it. He ended the variation on a high E above the staff!

On occasion, I have asked **Matt Johnston** to add timpani and/or percussion, and string bass to his arrangements. I review scores prior to the first reading and have found composers and arrangers very receptive to my suggestions. Sometimes after the first reading, I will take suggestions back to the composer or arranger from members of my ensemble. I remember one instance where a composer had written some very difficult technical passages for the B-flat clarinets crossing back and forth from the clarion to the altissimo register, and he willingly re-wrote them to be more playable. On occasion, I have asked a composer to use A clarinets to make certain passages more playable. There is always a bit of poetic license, especially for a first performance.

Rose Sperrazza writes of the CCE'S collaboration with composer/E-flat clarinet soloist **Jorge Montilla**:

Our quest for new repertoire was a natural extension of the ensemble itself. It's very exciting for both the audience and the ensemble to be the first ones to experience something fresh and unique! Also, having the ability to work, and sometimes perform, with the composer allows for so much customization. For instance, when Jorge Montilla composed *Venezuelan Dances* for us, he also performed the premiere with us. We all know what an E-flat virtuoso he is and so the part reflects his ability and love for that little clarinet! It's a great piece and one that keeps the ensemble on our toes.

In a unique example of customization, a work by clarinetist/composer **Eric Mandat** was written to feature the skills of individual players in the CCE in performing on specific clarinets, as well as referencing their personal relationships! Rose Sperrazza provides more background on the work:

Eric Mandat wrote *Pursuits of Happiness* with three couples in mind: Stanley and Naomi Drucker, John Bruce Yeh and Teresa Reilly, and myself (Rose Sperrazza) and David Tuttle. Each movement was composed with a couple in mind. The first movement, *Romp*, was for Stanley and Naomi and features a long, beautiful, technical clarinet cadenza (for Stanley); the second is a beautiful movement called *Honesty* that highlights the E-flat clarinet (for John) and the basset horn (for Teresa); the final movement, *Stomp*, is an exciting and rhythmic movement for David Tuttle and myself. Since Eric Mandat is a fine clarinetist as well as a composer, he completely understands how to compose for clarinets. The piece was definitely composed with instrumentation as well as people in mind.

Looking Forward

If the future of the clarinet choir depends on our championing the music of the present, Mitch Estrin expresses these thoughts best:

Music must progress forward and the clarinet ensemble cannot simply live as a museum piece. The six octave range and unique tonal spectrum of the clarinet choir offer composers and arrangers an infinite landscape for their creativity. I look forward to hearing what may come next!

For further ideas about how to find, approach, or commission a composer, you might enjoy reading suggestions by the American Composers Forum, a service organization for composers, on their website: <http://composersforum.org/program/commissioning-individuals>

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.

She is adjunct professor of clarinet at Concordia University, Irvine. Send clarinet choir news, up-dates or comments about this article to her at clarinetstudio@ca.rr.com

Margaret Thornhill's

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Clarinetists in *Uniform*

a report by Cindy Wolverton

U.S. NAVY BAND CLARINET DAY

More than 150 clarinet enthusiasts visited the Washington Navy Yard on Saturday November 8, 2014, for the U.S. Navy Band's 3rd annual Clarinet Day. Attendees included high school and college students, as well as amateurs and professionals of all ages. After opening remarks by our commanding officer, Captain Brian Walden, all participants were invited onto the stage for a clarinet choir reading session. This ensemble was conducted by Professor Mitchell Estrin from the University of Florida, a widely acclaimed conductor and enthusiastic proponent of clarinet choir. We all enjoyed reading arrangements of well-known band works like Holst's *First Suite* and Fillmore's *Rolling Thunder*, and the students really appreciated the opportunity to play alongside members of the Navy Band clarinet section. The morning continued with an Alexander Technique clinic led by Mark Gallagher, clarinet professor at Frostburg State University and former member of the Navy

Band. He emphasized body awareness and discussed ways to get rid of the unnecessary tension that can hinder one's performance.

Next on the schedule was a military band clarinet quartet recital. The Navy Band Harbor Winds (Senior Chief Musician Laura Grantier and Musicians First Class Dan Frazelle, Will Kelly and Jeff Snaveley) opened the program with the programmatic *Birdwatching* by Michael Henry and the classic Paul Harvey *Quartet*. They were followed by members of the U.S. Marine Band. Master Gunnery Sergeant Jay Niepoetter and Staff Sergeants Meaghan Kawaller, Shannon Kiewett and Rachel Siegel performed the first and last movements of Dvorák's *String Quartet No. 12*, "American," skillfully arranged by Jay Niepoetter. Next was a spirited arrangement of Piazzolla's *Four for Tango*, complete with clapping and stomping, played by Sergeant First Class Cheryl Ani, and Staff Sergeants Leigh Lafosse, Timothy Sutfin and Aaron Scott of the U.S. Army Band. They closed the program with the second movement of Bartók's *String Quartet No. 2*, arranged by their clarinetist colleague in the West Point

Band Sergeant First Class Samuel Kaestner. All three ensembles sounded fantastic, and the inter-service recital continues to be a highlight of Navy Band Clarinet Day.

Our guest artist recital began with Mark Gallagher, who treated us to the first movement of Reger's *Sonata in A-flat Major*, Op. 49, No. 1 and a beautiful arrangement of Barber's *Canzonetta*, originally for oboe and strings. We were also honored to have Eugene Mondie and Paul Cigan of the National Symphony Orchestra with us to perform two classics of the duo repertoire, Poulenc's *Sonata for Two Clarinets* and Mendelssohn's *Concertpiece No. 1*. Mitchell Estrin followed with an informative master class. He worked with two college students, emphasizing fundamental clarinet technique. Regarding stage presence, Estrin suggested that, "No matter how nervous you are, you have to be an actor/actress and put your audience at ease." Good advice for all of us! The master class was followed by a panel discussion. After a brief overview of the Navy Band audition process, our principal clarinetist Master Chief Musician Mike McDonald shared his perspective on success-



Military band clarinet quartet recital participants

ful audition preparation. Our most senior member, McDonald has sat on every clarinet audition panel since 1996! He stressed that taking auditions is a skill, and you only get better by doing it over and over.

New to this year's Clarinet Day was the opportunity to have a private lesson with a member of the Navy Band clarinet section. Thirty-minute time slots were scheduled throughout the day and about 25 students participated. The instructors were Musicians First Class Shana Catandella, Dave Aspinwall, Jeff Snively and Giancarlo Bazzano. For vendors we had representatives from Vandoren and D'Addario as well as two local music stores. We were also fortunate to have clarinet specialist Wesley Rice offering free minor repairs. The grand finale of Clarinet Day was a recital by the Navy Band clarinet choir, conducted by Chief Musician Lera League. Our ensemble consisted of two E-flats, 10 B-flats, two altos, two basses and one contra-alto. The program consisted of Mozart's *Marriage of Figaro Overture*, arranged by Lucien Caillet, Piazzolla's *Fuga y misterio from Maria de Buenos Aires*, arranged by our own Musician First Class Jeremy Eig, and Bozza's

Lucioles. This was actually the first time the whole section performed together as a choir, and hopefully it won't be the last!

Stay tuned to our website (www.navyband.navy.mil) for information on next year's Navy Band Clarinet Day.

CALL FOR PROPOSALS FOR CLARINETFEST® 2016

Wednesday, August 3rd through Sunday, August 7th, 2016

ClarinetFest® 2016 will take place in Lawrence, Kansas, USA, August 3–7. 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.

ClarinetFest® 2016 will be held on the beautiful campus of the University of Kansas. There are several housing options, including The Oread Hotel, which is located immediately adjacent to campus. Murphy Hall, home of the KU School of Music, will be the center for conference activities and exhibits. Lawrence, located less than an hour's drive from Kansas City, has an abundance of acclaimed restaurants, as well as interesting shops and late night establishments.

I.C.A. members desiring to submit performance/presentation proposals for ClarinetFest® 2016 should complete and submit the Application Form with requisite supporting materials. The Call-for-Proposals Application Form can be downloaded from the I.C.A. website: www.clarinet.org/clarinetFest2016.asp

APPLICATION DEADLINE – September 30, 2015




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June 21 - 25, 2015

Program Director: Professor Caroline Hartig

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Eligibility: For students who are entering grades 9-12 in the 2015-2016 school year, as well as 2015 high school graduates.

Program Fee: \$450, includes room and board

Deadline to Register: May 22, 2015

Registration at music.osu.edu

ClarinetFest® 2015

Madrid, Spain / July 22-26, 2015

by Héctor Abella

The Spanish Clarinet Association (ADEC) warmly welcomes you to attend ClarinetFest® 2015, which will be held July 22–26 in Madrid, the capital city of Spain. Thanks to the collaboration of the City Council of Madrid, all conference events will be held in the Conde Duque Cultural Center, a monumental 18th-century building which is located in the heart of one of the most cosmopolitan and lively cities in Europe. After a complete renovation of its facilities, inaugurated in 2011, the Conde Duque building has become an essential part of Madrid's artistic life, and it is proud to be one of the city's largest metropolitan cultural centers. During refurbishment, Conde Duque's exhibition area was significantly enlarged. It is situated around the south terrace (lower floor and basement) and boasts 5,929 square meters. In addition, the exhibition space can be opened out onto the south terrace to further expand it. The building also houses a versatile and modern auditorium, a theater with a capacity for 250 people, a music library, a big *Central Patio* with a seating capacity of more than 1,000 – ideal for evening gala concerts – and other large rooms and halls equipped for meetings, workshops, rehearsals and conferences.

All who come to visit us will share the vitality and the fascinating atmosphere of Madrid. The city combines the most modern infrastructures and the status as an economic, financial, administrative and service center, with a large cultural and artistic legacy of centuries of exciting history. Strategically located in the geographical center of Spain, Madrid has one of the most important historic areas of all the great European cities. This heritage merges seamlessly with the city's modern and convenient infrastructures and a wide-ranging offer of accommodation and services. The high quality of Madrid's airport, train stations and its all-embracing public transportation system places it among the best in the world, due to the ease



and freedom of movement throughout the city resulting from excellent connections between the airport, subway, bus and train networks. All these conditions, together with all the drive of a dynamic and open society – as well as being high-spirited and friendly – have made this metropolis one of the great capitals of the world. For arts and culture lovers it's impossible to condense the enormous offer of the city in a few lines: the Royal Palace, *Plaza Mayor* and *Puerta del Sol* squares, the *Gran Vía* avenue and *El Prado*, Thyssen-Bornemisza and *Reina Sofía* art museums are just some examples of the huge list of Madrid's must-sees. Detailed tourist information about Madrid and its neighborhood is available at www.turismomadrid.es/en/.

As we have previously announced, this year's ClarinetFest® will be devoted to prominent clarinetist Antonio Romero (1815–1886) whose bicentennial is being celebrated in Spain. He was not only the most famous Spanish clarinetist of the 19th century, but also a distinguished composer, musical editor and Spain's first clarinet tutor author. Furthermore, he made important contributions to the development of the clarinet by designing his own system, which was in competition with Muller's and Klosé's. Although the theme of the festival is "Antonio Romero and His Times," it will be open to all aspects of our instrument, such as the latest improvements, new clarinet repertoire, interesting lectures, musical tributes and a wide range of recitals

and concerts. During the festival, we will also have the opportunity to listen to two of the best Spanish symphonic ensembles at the gala concerts: the National Youth Orchestra of Spain (JONDE) – created in 1983 and one of the highest-level youth orchestras in the world – and the *Banda Sinfónica Municipal* of Madrid (BSMM) – a symphonic band with 105 years of history through whose ranks have passed many of the best composers, conductors and Spanish clarinetists, such as Miguel Yuste and Julián Menéndez. Last, but not least, there will always be exciting opportunities to visit one of the largest gatherings of clarinet exhibitors in the world, including accessories and sheet music dealers, instrument makers, reed companies and mouthpiece artisans. We would like to thank Backun Musical Instruments, Vandoren®, D'Addario & Company, Buffet Crampon, Selmer Paris and all the other sponsors. Without their generous contributions ClarinetFest® 2015 would not have the outstanding roster of artists making this festival an unforgettable experience.

For the latest information, please visit the ClarinetFest® 2015 website www.adec-clarinete.com and www.clarinet.org/clarinetFest2015.asp.

¡Hasta pronto!

CLARINETFEST® 2015 ARTISTS

(As of December 15, 2014,
subject to change)

Clarinetists

António Saiote
Robert DiLutis
J. Lawrie Bloom
Phillip O. Paglialonga
Michele Von Haug
Katherine Palmer
Gary Sperr
Henri Bok

Wesley Ferreira
 Julia Heinen
 Andrew Michael Simon
 Elizabeth Crawford
 Robert Riseling
 Maxine Ramey
 Matthias Müller
 Stacey McColley
 Peter Wright
 Sauro Berti
 Antonio Fraioli
 Vinibaldo Baccari
 Sergio Brusca
 Rocco Parisi
 Wonkak Kim
 Jasone Etxebeste
 Marixi Sesma
 Carlos Casadó
 Mikel Emezabal
 Marie Picard
 Cosmin Harsian
 Christian Ilie
 Alina Barbulov
 Alexandru Moise
 Roger Cole
 Rebecca Rischin
 Jeremy Reynolds
 Igor Urruchi
 Jean François Bescond
 Timothy Bonenfant
 Gregory Barrett
 Javier Trigos
 Dennis Dougherty
 David Bandieri
 Lauren Jacobson
 Hugo Queirós
 Ángel Molinos
 Reinhard Weiser
 Jason Alder
 Sarah Watts
 Paolo Turino
 Edgardo Barlassina
 Carlo Giosuè

Maureen Hurd
 Maiko Sasaki
 Richard Shaw
 Megan Scougall
 Ruby Johnson
 Michael Thrum
 Ana Catalina Ramírez
 Piero Vicenti
 Gabor Varga
 Anthony J. Costa
 Oguz Buyukberber
 Tobias Klein
 Laura Carmichael
 Fie Schouten
 Karel Dohnal
 Boja Kragulj
 Candida Oliveira
 Francisco Iván Fuentes González
 Gaudencio Juárez Águila
 Anel Anas Rodríguez Santiago
 Christian Verónica Escareño Vitar
 Jonathan Russell
 Maurita Murphy Marx
 Eddy Vanoosthuyse
 Éric Gooubert
 Florian Valloo
 Enrique Pérez
 Ricardo Alves
 Iva Barbosa
 Joao Moreira
 Jose Gomes
 Yvonne Fisher
 Osiris J. Molina
 Keith Koons
 Alfonso Giacaterina
 Antonio Troiano
 Renzo Sulpizio
 Claide di Silvestro
 Dmitry Perevertailenko
 Simone Weber
 John Corbett
 Stephen Fox
 Jochen Seggelke

Jacques Merrer
 Richard Faria
 Pedro Rubio
 Justo Sanz
 Víctor Fernández
 Héctor Abella
 Salvador Marí
 Maria José Sanmartín
 Vicente Llorens
 Carlos Fernández
 Álvaro Herrera
 Rafael Herrero
 William E. Powell
 Arthur Campbell
 Kliment Kryslowskiy
 Celeste Zewald
 Stephan Vermeersch
 Ruth Aguirre
 Alejandro Acierto
 Ben Redwine
 Luis San Sebastián
 Yehuda Gilad
 Joseph Eller
 David E. Feller
 José Luis Estellés
 David Glenn
 Peter Geisler
 Eric Ramer
 Elsa Verdehr
 Josep Fuster Martínez
 Guy Yehuda
 Hedwig Swinberghe
 César Martín
 Graham Hair
 Ingrid Pearson
 Ros Dunlop
 Alex South
 Katrina Nimmo
 Anniti Tsiouti
 Javier Asdrúbal Vinasco Guzmán
 Laura Payome
 José Antonio García
 Jhoser Salazar



Auditorio Conde Duque



Conde Duque Exhibits

Javier Llopis
 Jeremiah G. Rittel
 Jeff Anderle
 József Balogh
 Joze Kotar
 Nuno Silva
 Joaquin Ribeiro
 Rui Martins
 Luis Gomes
 Luis Cascao
 Luis Humberto Ramos
 Salvador Salvador
 Josep Arnau
 Pablo Fernández
 Marcel Chirilov
 Marcos Represas
 Manuel Martínez
 Javier Vilaplana
 Martí Guastevi
 Alejandro Castillo
 Michael Dean
 Osvaldo Lichtenzveig
 John Cipolla
 Alejandro Castillo Vega
 Rianne Wilschut
 Paul Kopetz
 Francisco Sanz Estellés
 Robert Spring
 Raphael Sanders
 Santiago Llopis
 Scott Locke
 Sean Osborn
 Jhoser Salazar
 Wilmar Trujillo
 Natacha Correa
 Daniel Bermúdez
 Sasha Sánchez
 Pablo Aguirre
 Wesley Guedes
 Vitor Macedo Santos

Marcelo Vieira
 Anthony Taylor
 Shan Copeland
 Lynn Musco
 Jessica Speak
 Dominique Vidal
 Wesley Warnhoff
 Paolo de Gaspari
 Antonella Cancaroso
 Maurizo Manfredini
 Paolo Croti
 Gary Whitman
 Victoria Luperi
 Ivan Petruzzello
 Daryl Coad
 Dusan Sodja
 Malena McLaren
 Sergio Bosi
 Juan Antonio Fenollar

Alfonso Javier Alfonso González
 Miguel Martínez
 Julio Fresneda
 Carmen Lorenzo
 Oskar Espina Ruiz
 Jaume Sancho Sansaloni
 Miguel Civera
 Julio Sanz
 Francisco José Gil

Clarinet Ensembles

Istanbul Clarinet Choir
 Austrian Clarinet Choir
 Clarinet Choir of Texas A&M University-
 Commerce and Faculty
 Rohrblatt Ensemble
 The Ebonites
 CM Ensemble
Coro de clarinetes de México
 Pan American Clarinet Choir
 Orange County Clarinet Consort
 British Clarinet Ensemble
 Boehm Clarinet Ensemble
 Emporia State University Clarinet Choir
Ensemble de clarinetes de Aveiro
Ensemble de clarinetes Príncipe de Asturias
Ensemble de clarinetes de la provincia de León
 Capriccio Clarinet Orchestra
Sexteto de clarinetes de la Academia Filarmónica de Medellín
 Michigan State University Clarinet Choir
Ensemble Universidade do Minho
 Chulalongkorn University Clarinet Ensemble
 Orpheus Clarinet Choir
Grupo de clarinetes del Conservatorio de Alorcón



Conde Duque Lecture Room

Conductors

Friedrich Pfatschbacher
Heike Fricke
Antônio Saiote
Mary Alice Druhan
Jody Webb
Mario Calva
Lorne W. O'Neil
Abi Barnett
Kristine Nichols
Agustín Guillen Domene
Dimitris Argyros
Wantana Tancharoenpol
Victor Hugo Matos
Tasha Warren Yehuda
Jhose Salazar
John de Beer
John McKenzie
Alfonso J. Alfonso González
Sergio Neves
José V. Castillo Martínez
Dawn M. McConkie

Other Groups

Harmonie-XXI
Duo Claripiano
Fort Worth Clarinet Quartet
Emiliano Clarinet Quartet
Trio Clarioca
La Stravaganza Clarinet Quartet
Artico Ensemble
Trio Pal Cezanne
Llevant Quartet
Barcelona Clarinet Players
Lisbon Contemporary Music Group
International Clarinet Players Quartet
Duo Gotkovsky
Queensland Conservatorium Clarinet Quartet
Quatuor International Clarinetissimo
Mad4clarinets
Cavell Trio
Quartetto di clarinetti Jubilus
Klarinet.Eus
Torun Trio
Duo Imaginaire
Sqwonk Bass Clarinet Duo
Lisbon Clarinet Quartet
Cuarteto de clarinetes de Medellín
Ensemble Tri-Rhena
Trio Nuovo
Zodiac Trio
Shadanga Duo
Dek Duo
Clap Duo
Quinteto Vintage
Sapphire Trio
Divagöö
Trio Impromptu of New York



Urval Ensemble
Stark Quartet

Lecturers

Madelyn Moore
Diane Barger
Angel Lluís Ferrando
Carlos J. Fernández
Francisco J. Fernández
Friedrich Pfatschbacher
Heike Fricke
Jochen Seggelke
Lohff & Pfeiffer
Oscar Navarro
Robert DiLutis
Stephen Fox
Jean-Marie Paul
Alex South
Victor Chavez
Malena McLaren
David E. Feller
Elsa and Walter Verdehr

Pianists

Ana Benavides
Dmtry Rachmanov
Warren Lee
Eunhye Grace Choi
Denise Pepin
Patricia Tilden
Heidi Brende Leathwood
Sebastián Maríné
Rocío Vílchez
Diana Hughes
Paige Short Thompson
Alessandra Gentile
Futaba Niekawa
Makiko Hirata
Graciela Arguedas
Marsida Koni
Jody Graves

Kevin Chance
Sara Derman
Helen Marlais
Riko Higuma
Lynn Kompass
Isabel Hernández
Brieley Cutting
María Capilla
Jean Pascal Meyer
Edisher Savitski
Tatjana Kaucic

Other Musicians

Anna C. Nimczik, violoncello
Beatriz Silván, soprano
Bruno Costa, percussion
David Stambler, saxophone
Diana Moisejenkaite, violin
Eli Cagri, bass
Erman Turkili, violin
Faruk Tandogan, Kanur
Rhonda Abouhana, viola
George Weremchuk, saxophone
Helena Garreta-Suárez, harp
Jenny Mann, bassoon
John Falcone, bassoon
Katalin Szanyi, flute
Laurence Perkins, bassoon
Liza Kerob, violin
Margaret Baldrige, violin
Miguel Cabana, percussion
Nora L. Garcia, flute
Olga Dusheina Dougherty, violin
Pedro Díaz, oboe
Robyn D. Costa, oboe-English horn
Sheli Hulcombe, soprano
Shelly Myers, oboe
Simone Seiler, harp
Tibor Botos, guitar
Orazio Vicari, soprano
Vanessa Mollard, violin
Walter Verdehr, violin

MÁXIMO MUÑOZ PAVÓN

a Benchmark of the Clarinet in Spain

by Carlos Javier Fernández Cobo

The distinguished clarinetist Máximo Muñoz Pavón left us on April 24, 2014. He represents the continuation of a list of great clarinet performers in Spain starting with Antonio Romero y Andía, and continuing with Miguel Yuste and Julián Menéndez. He was witness to the fast evolution of how the clarinet was played in Spain during the 20th century. This included materials (he played with mouthpieces 5RV, B40 and Menéndez Soloist, Vandoren models), systems (Boehm and Müller) and embouchures (he changed over time from double-lip to single-lip embouchure).



Máximo Muñoz Pavón

Music in Spain in the first half of the 20th century was influenced by two wars, the Spanish Civil War (1936–1939) and World War II (1939–1945), but was able to survive thanks to the *Zarzuela* (a type of Spanish opera with dialogue), musical societies and municipal bands.

In Madrid, where he developed his musical career, the Madrid Symphonic Band was established on June 2, 1909, at the *Teatro Español*. The purpose of the band was entertainment, cultural and social in order to bring music to audiences outside of concert halls. The mayor of Madrid, Count of Peñalver, traveled to Valencia and attended a concert by the Municipal Band. Then, he proposed the creation of a symphonic ensemble for Madrid with a popular character which was established in 1909, conducted by Ricardo Villa. The best Spanish clarinetists, such as Miguel Yuste and Julián Menéndez, played there and began in the Municipal Band and later worked in the best orchestras in the country.

The prestige of this group is now international and is considered one of the best bands in the world. They have performed compositions and arrangements, such as Igor Stravinsky's *Rite of Spring*, arranged by one of the most outstanding clarinet teachers, Julián Menéndez. Stravinsky confessed to the audience listening to this version, that he considered it more difficult to transcribe as Menéndez had done than to compose it, due to the difficulty of the instrumentation and performance by a band.

The Madrid Symphony Orchestra was created in 1904, conducted by Enrique Fernández Arbós, with Miguel Yuste as clarinetist (who was also a composer of virtuoso works for the instrument). Later in 1915 the Madrid Philharmonic Orchestra was conducted by Bartolomé Pérez Casas, a composer of several works for clarinet. In 1940 the Spanish National Orchestra and in 1965 the Spanish Radio Television Orchestra were established, following models already established in Europe.

During this period of a continuous creation of symphony orchestras, Máximo Muñoz Pavón was born in Magán de la Sagra (Toledo) in 1921, a town close to Madrid. He belonged to a family with a long musical tradition and started playing a Müller 13-key system with his father. A relative who worked as a Madrid Symphonic Band musician provided him with a Boehm-system clarinet, and he studied with the band soloist assistant, Luis Villarejo. As a teenager, he travelled once a week taking a train to Madrid having to walk four kilometers from his village to the station. He remembered how he worked to develop a good embouchure with him during a month in front of a mirror. It was during this period that Spanish clarinetists gradually changed to single-lip embouchure, and that Muñoz studied with Antonio Romero's *Método Completo para Clarinete*.

After passing the exam as a musician in the aviation band in the Spanish army and after a short period of time, he returned to Madrid where he completed his musical studies at the Royal Conservatory of Music with Aurelio Fernández obtaining the best qualifications. There they followed Miguel Yuste's education program, which always advised maintaining patience and perseverance in the study.

It was during this period that Muñoz began his most active life as a clarinetist. He was promoted to the Civil Guard in 1943, playing Yuste's *Capricho Pintoresco*. Later, he secured a position with the Madrid Symphonic Band when he was 27 years old playing Spohr's *Concerto No. 3* and sharing the music stand with Julián Menéndez, the great clarinetist and arranger of *The Rite of Spring* (mentioned above), Mahler's *Symphony No. 1* and Richard Strauss' *Alpine Symphony*. He also toured in South Africa and was invited by the National Chamber Music Association there.

As a soloist he played with the best orchestras and bands in Spain, including the Madrid Symphonic Orchestra, Tenerife Symphonic Orchestra, Leon Chamber Orchestra, Sevilla Philharmonic, Valladolid Philharmonic, Málaga Orchestra, Bilbao Symphonic Orchestra, City of Valencia and Spanish Radio Television Symphonic Orchestra. He worked with conductors such as Igor Markevitch, Sergiu Celibidache, Lorin Maazel, Jesús López Cobos, Rafael Frühbeck de Burgos, Odón Alonso, Alfred Walter, etc. At the same time, he was a founding member of several orchestras created in the city where he worked, such as the Madrid Philharmonic Orchestra. (This orchestra was active before and after the Civil War, but no longer exists.)

As a chamber musician he played with the Madrid Wind Quintet, Spanish Radio Television Orchestra Wind Quintet and the Madrid Royal Conservatory Wind Quintet.

His teaching activities were developed at the Madrid Royal Conservatory where he maintained Yuste's patient philosophy and was known for making very long exams. When a student failed a passage in an exam, he stopped and told him, "You played better than that ... let's see..." He used to stand up and work with the pupil slowly until the passage was played correctly, and then continued his exam. What level of involvement! He also taught in many international music courses, such



Máximo Muñoz playing Mozart's Clarinet Concerto conducted by Igor Markevitch with the OSRTVE.

as "Martín Códax" and Jamilena where he was a founder and clarinet teacher.

He was a contemporary of eminent Spanish clarinetists like Julián Menéndez, Luis Francisco Villarejo, Luis Talens, Aurelio Fernández, Leocadio Parras, Carmelo Bernaola, Jesús Villa-Rojo and Vicente Peñarocha.

It is worth recalling an anecdote about Máximo Muñoz, where, at the age of 89, he was in the audience listening to a *Zarzuela*. He was next to the first clarinetist in the pit, an old student of his, and indicated, in real time, all the entries of the instruments and singers, saying, "The flute is playing louder than you and your solo is going unnoticed." His continuing interest in the clarinet until the end was evident in his attendance at all the Clarinet National Congress events organized by ADEC, in which he was respected and admired by their assistants.

Máximo Muñoz Pavón was an example of a life devoted to the clarinet and a master of great performers and teachers who will be forever grateful for his advice and humanity.

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ABOUT THE WRITER...

Carlos Javier Fernández Cobo teaches at the *Universidad Autónoma de Madrid* and the *Conservatory Victoria de los Angeles*.

Don't Give Me *Daphnis*: An Injury Recovery Guide for Clarinetists

by Mary Alice Druhan, with Kristin Keesey, and Debbie Gillespie

Armed with a comprehensive evaluation (Part I) the injured musician is equipped to design a treatment plan with the medical team. Although the body has an inborn ability to heal itself (Jameson, 171) the injured musician's full recovery is dependent upon recognizing, addressing, and eliminating the cause(s) of injury because recurrence of injury is practically inevitable if a patient returns to the same habits.

PART TWO – TREATMENT OF THE INJURY

Body Mechanics

Somatic education sessions offer a method of releasing muscular tension and ways of making muscular movement more efficient. (Jameson, 181) Popular types of body mechanics training for performance technique, for injury prevention, and during injury recovery include Alexander Technique, Feldenkrais Method, Hellerwork, Trager, Eutony and motion analysis.

Biofeedback is a resource targeted at training the patient to alter the body's vital functions through the connection of mind and body. Since many musculoskeletal problems involve habitual tension of muscle groups, techniques are utilized to make the patient more aware of abnormal muscle stress patterns. A monitoring device is used to measure heart rate, muscular tension, breathing rate, etc. with the goal of helping the patient learn to, "change muscle tension, reduce muscle activity, and even strengthen weak muscle groups." (Jameson, 189) Because of its ability to detect skin temperature, biofeedback is effective in teaching the patient to increase blood flow to the extremities which is important

to healing musculoskeletal injuries.

Treatment Basics

Treatment is ideally suited to the patient according to the body's health, anatomy and function, the technique of music making, the modification of the instrument, and change in behavior. The treatment options should be discussed openly between the patient, the doctor and the therapy team. "The treatment of acutely and chronically inflamed musicians' limbs is an art form in itself that must balance nonsurgical remedies, surgical remedies, appreciation of muscle technique, and appreciation of the evolution and present design of musical instruments." (Markison, 82)

The *Textbook of Performing Arts Medicine* (TPAM) provides a Table of General Principles of Treatment for Musculoskeletal Injury (11-5) which provides basic information about rest, technique, medication, therapy, performance/instrument modification, relaxation/body awareness, injection/surgery, and emotional support. (Sataloff, eBook) Musicians have the option of providing this to aid consultation with their medical team.

Common treatment protocol at the onset of musculoskeletal injury is the RICE regimen (rest, ice, compression, elevation) but in serious overuse cases, this alone may not suffice. Forebodingly, complete rest may lead to muscle stiffness, limited range of motion, slowed recovery, emotional distress and muscle atrophy. Sprain injury research shows that combination treatments (which include cold, exercise and mechanical massage) can reduce the amount of time lost from physical activity when compared to normal RICE. (Starkey, 141)

For mild injury, TPAM suggests relative rest in the form of decreased total playing

time with more frequent and shorter sessions and warns against prolonged periods of absolute rest, especially if splinting is also used. (Sataloff, 213) Nighttime splinting devices protect from incurring injury during sleep, and daytime splinting is prescribed to protect during stressful activities; but prolonged inactivity from splinting can lead to loss of joint mobility, stiffness and muscle atrophy which will delay recovery, affect performance, and, possibly, increase the likelihood of future injury. (Sataloff, 213)

Studies have shown that activity strengthens muscles and tendons while inactivity weakens them, likely because inactivity decreases the blood supply, the collagen synthesis, the tensile stress and the removal of metabolic enzymes. (Teitz, 17) However, severe injury of Grade 4 or 5 (Fry, 5) may require a period of absolute rest (weeks to months) with a very gradual return to the instrument. This may consist, at first, of only one or two five-minute sessions per day, increasing slowly and cautiously.

Treatment of Myofascial Trigger Points (MTTrPs) utilizes a different approach from the common sprain, strain or overuse injuries, and research warns that many practitioners are not aware that there is a separate MTTrPs protocol based strictly on science and put through extensive clinical testing. (Turchaninov, Part I)

Medications

Acetaminophen may be prescribed for relief of chronic musculoskeletal problems, especially for chronic osteoarthritis. Topical salicylate cream is often prescribed for acute or chronic localized pain. Patients with acute musculoskeletal pain and inflammation may be prescribed NSAIDs but usually for no longer than two weeks. [While taking NSAIDs pain may be masked which can increase the likelihood of further injury; therefore, patients are typically advised to institute relative or absolute rest while on NSAIDs.] Tricyclic antidepressants, muscle relaxants and adjuvants may be added to narcotic and non-narcotic analgesics to manage pain.

Biofeedback is a resource targeted at training the patient to alter the body's vital functions through the connection of mind and body.

Physical Agent Modalities (PAMs)

PAMs are generally understood to be modalities that produce a response in soft tissue through the use of light, water, temperature, sound or electricity. Options for PAMs include hot packs, cold packs, paraffin baths, contrast baths, shortwave diathermy, infrared, light therapy, fluidotherapy, whirlpool, therapeutic ultrasound, electrical stimulation units, phonophoresis, high-voltage galvanic stimulation (ESTR), high-voltage pulsed current (HVPC), direct current (DC), iontophoresis, vasoneumatic devices and continuous passive motion (CPM).

Cold is an effective analgesic because it produces a vasoconstriction, delays microscopic hemorrhage and neutralizes the effect of histamine. It also has an anesthetic or numbing effect while additionally relieving muscle spasm and inhibiting swelling. The indications for therapeutic use of cold, or low-intensity laser are separated into categories of tissue healing and pain management. (Michlovitz, 264) Within the first 72 hours of injury and during periods of inflammation patients receive ice therapy in any of its many forms (ice pack, vapor-coolant spray, ice massage, or cold laser).

Compression of the injury controls edema in the early stages of treatment and between periods of exercise and ice therapy. It can be used past initial treatment when a patient recognizes benefits.

Once inflammation subsides, heat therapy should be used for the duration of treatment and before stretching or activity to soothe irritated muscles, relax irritated nerve endings and promote circulation to an injured area. (Jameson, 166) Contrast baths are an alternation of heat and cold forms of therapy and are effective in reducing swelling and bringing fresh blood flow to an area to promote healing. (Jameson, 166)

To assist with pain management, there are many forms of electrical muscle stimulation, including microcurrent stimulation (found to initiate healing within the cellular tissue), galvanic stimulation, interferential stimulation (both of which allow for nerve stimulation and muscle contraction), TENS or transcutaneous electrical nerve stimulation (for use in pain management), and FES or functional electrical stimulation (used for strengthening). The use of chemicals in conjunction with electrical muscle stimulation is called iontophoresis. Neuromuscular Electrical Stimulation

When the patient has sore, inflexible muscles the pattern of hidden muscles spasms must be broken with intensive, deep massage.

(NMES or electrical shock unit) involves the use of a device which transmits an electrical impulse to the skin over selected muscle groups by way of electrodes causing muscles to contract as a form of exercise.

Ultrasound is commonly used for the management of various soft tissue dysfunctions, including joint contracture, scar tissue, tendinitis, bursitis, skeletal muscle spasms and pain. (Michlovitz, 180) It has the ability to warm the tissues below the skin's surface, increase cellular respiration and blood flow and initiate chemical changes that promote healing of the body's tissues. (Jameson, 164) An additional benefit is that ultrasound increases the permeability of cellular membranes which allows the disbursement of fluids. It has proven helpful as a "noninvasive technique to enhance percutaneous absorption of topical medications (phonophoresis)." (Michlovitz, 180)

Shortwave diathermy is used to reduce pain, edema and joint stiffness. It is an effective treatment for muscle spasm, chronic inflammatory conditions, limited range of motion and poor circulation.

Massage

The overall goals of massage are to promote relaxation of the muscles, increase blood and lymph flow and possibly regulate blood pressure. When the patient has sore, inflexible muscles the pattern of hidden muscles spasms must be broken with intensive, deep massage. (Damany & Bellis, 110)

Massage is one of the mandatory forms of healing for repetitive motion injuries

(Jameson, 159) and there are many types including Reiki, Rolfing, Swedish massage, trigger point therapy and myofascial release. "Sports massage" is defined as a collection of massage techniques performed on active individuals for the purpose of aiding recovery or treating pathology. It may include effleurage, petrissage and/or deep transverse friction massage. (Brummit, 8)

MTrPs must be eliminated and some researchers suggest that this is accomplished by vigorous, localized massage (Damany & Bellis, 110) but Turchaninov and Prilutsky warn, "Excessive application of pressure to the part of the skeletal muscle which carries a trigger point produces excessive damage to the myofibrils. Application of such unnecessarily strong pressure over and over again in the same area triggers the deposit of glycosaminoglycans between damaged microfibrils, and this represents the beginning of formation of the core of myogelosis." (Turchaninov and Prilutsky, 2) Still, myofascial release is often used as one of the treatments for MTrPs and MPS and deep tissue massage, friction massage, and Rolfing have been used to inactivate MTrPs.

Treatment Options will be continued in Part 3

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Hysterically Speaking...

by Eric Hoeprich

[We are pleased to welcome a unique and amusing new series by one of the world's best known historical clarinet performers, authors and teachers. Ed.]

MUSICIENS DE LA CHAPELLE – MR D'ARGOT, PREMIER NAZILLARD DU ROI...

This amusing and somewhat bizarre caricature of a “clarinetist” appeared in a series of nine satirical lithographs created by “CJT,” a.k.a. Charles Joseph Traviès de Villers (1804–59), printed by Bénard and published in 1832 by Aubert in *La Charivari*, a Parisian satirical journal.¹ “Mr d’Argot” refers to Antoine Maurice Apollinaire, Comte d’Argout (1782–1858), who became a peer of France in 1819. During the “July Revolution” of 1830, he tried to persuade Charles X to withdraw the so-called “July Ordinances,” which had sparked widespread protest. A royalist and supporter of the Bourbon Restoration, the Comte d’Argout nonetheless adroitly adapted to the subsequent “July Monarchy” and the reign of Louis-Philippe I. He was made a minister in the government formed by Jacques Laffitte in 1830, and, after several other ministerial positions, was made governor of the Bank of France in 1834. He remained there until 1857 in spite of tumultuous events such as the 1848 revolutions which led to the creation of the Second Republic, as well as the 1851 coup of Prince Louis-Napoléon Bonaparte – testimony to his political acumen; one might even say he had “a nose” for avoiding

trouble. Thus the appellation “nazillard,” a (deliberate?) variant spelling of the French for “nasal,” *nasillard*.²

The text of the “Air” can be translated as follows:

Air: Oh! c’cadet-la quel pif qu’il a !

Air: Oh! This cadet – what a big nose he has!

oh! c’cadet-la quel pif!

Oh! This cadet – what a big nose!

Among the Count’s more remarkable features is indeed his large nose. “Pif,” slang for “nose,” can also mean “in the nose,” as seen with the clarinet in the caricature. The expression “*au pif*” means following one’s nose or letting instinct provide guidance, i.e. Comte d’Argout was perceived to make decisions instinctively in order to survive the vagaries of French political life. It might also be a reference to the brilliant



and somewhat nasal sound made by French clarinetists at the time.

The “Air” appeared in a play entitled *Cricri et ses mitrons* (*Cricri and his baker boys*): a “*petite parodie en vers*” by Pierre-Frédéric-Adolphe Carmouche, Armand-François Jouslin de La Salle et Dupeuty Quoy first performed at the *Théâtre de Variétés*, 17 March, 1829. Basically a parody of Alexandre Dumas’ political play based on the life of “Henri III” of the same year, the character Cricri is a master baker whose livelihood is threatened by mechanization. “Cricri” is also the squeaky sound made by crickets, possibly a reference to a squeak on the clarinet. Both plays are concerned with the vicissitudes of politics and power.

n.b. Honoré Daumier’s caricature of the Comte d’Argout (see inset) spells the name “Mr D’ARGO.”³

ENDNOTES

- 1 Two other images in the series depict characters playing instruments: an *M. Sou, premier tambour* and *M. Lebeau, premier trombone du Roi*, each with its own “Air.”
- 2 It may be worth noting that in an “updated” version of Jean Racine’s satirical play *The Litigants* (published in 1669) from 1819 (also produced at the *Théâtre de Variétés*), the character, “a Judge,” is renamed “Mr Nazillard.”
- 3 It seems unlikely Daumier would have misspelled the name intentionally. The “Argo” was the name of the ship Jason used in his search for the golden fleece, from the Greek myth, *Argonautica*. The ship was protected by special powers, a likely reference to d’Argout’s extensive political connections.



A Perspective on Enrique Calvist (1851~1897)¹

by Àngel Lluís Ferrando Morales

Enrique Calvist y Serrano was a student at the *National School of Music and Reciting*, as well as a former teacher and conductor of the *Real Cuerpo de Alabarderos* (Royal Halberdier Corps). He wrote several compositions, and among them are the following which were published by D. Benito Zozaya (Madrid): *Mercedes*, a mazurka; *La paloma azul*, a polka waltz; and *Magdalena*, a mazurka.² With this brief description, the eminent Spanish musicologist Felipe Pedrell (1841–1922) makes a reference to Enrique Calvist y Serrano, a composer who was still alive when his famous *Diccionario biográfico y bibliográfico de músicos* (1897) was published, adding two letters to his name: A.C. (“artist” or “contemporary enthusiast”). We know very little more than this about our protagonist. In fact, the name Calvist does not appear in any of the accepted references related to the 19th-century Spanish musicology works such as those by Soriano Fuertes, Parada,

Saldoni, Lacal de Bracho et al., or in any other later references of a more encompassing, general or encyclopaedic nature.

Pedrell’s reference was published in the same year as the death of our protagonist, who was by then retired from the *Real Banda de Alabarderos* and was working as a conductor of the *Banda de Ingenieros* (Engineering Military Band). In this musicological reference we are reminded of some other cases where the local nature of the work of the artist and the context in which he finds himself somehow determines his position in the bibliography in an extraordinary way. The way we understand this phenomenon is a frequent occurrence in Spanish musicology and, to a certain extent, a kind of deficiency in the archives of the wind bands. The research work being done in this area, that is to say, current research on the music of the second half of the 19th century and the first half of the 20th century which is so fundamental to Spanish music, will

have an important impact in the future. We cannot, and we should not, conceive of a history of Spanish music without the presence of the wind bands and their environment. Important attention should be paid to the activity of these musical bodies. They played a vital role as cultural, educational and social centers. They had a very specific repertoire, and their capacity for the diffusion of music among the local population was extraordinary. In addition, they played a crucial role in the study and the evolution of wind instruments. A detailed study of their important role is of great relevance if we wish to establish a general overview of what was, during more than a century, the natural home for excellence in wind instruments and most especially for clarinetists. One cannot understand a general history of the clarinet in Spain without understanding at the same time the documented history of the wind bands as a primary source. The 19th-century wind bands are the enti-



Figure 1: Alabarderos Royal Band, 1889. Calvist is likely the clarinetist to the right of the conductor.

ties which give us an exact approach to the kaleidoscopic profile and outline of our protagonist.

Based on the information we have up to date, we can locate our protagonist's activities in Madrid and close to the Halberdier Band and Engineering Military Band. Originally, Calvist limited himself to his role as a clarinet soloist, but later on he combined this activity with his work as a teacher, musical arranger, composer and conductor. His training as a clarinetist, which took place in Madrid according to the few researchers who reference him in their works, also places him in and around the National School of Music with its Concert Society and its military bands. However, we have not yet been able to find any reference relative to him in the archives of this school.³ In a similar way, there are a couple of tangential references to him in publications dated late in the 19th century and early in the 20th century which shed some light on his little-known profile. The digitization of a good part of the historical press is the most powerful tool that can assist us in the research of authors from the second half of the 19th century. These composers were not normally included in any reference bibliographies. There is no doubt that digitization is an essential tool but it should always be used with a certain reserve. Nonetheless, more than 120 years after the publication of Pedrell's work, it is in fact our primary source of information relative to the figure of Enrique Calvist y Serrano.

Calvist, the Man

In the first place, we can surmise a minimal family context for him according to the information we have gathered. According to the different information that we have been able to gather and contrast so far in recent years, Enrique Calvist y Serrano was born in Valladolid (Spain) on September 24, 1851, into a family closely related to both the military and musical spheres. He was the first-born of a family made up by Santiago Calvist and Ramona Serrano, a married couple (1849) with at least two professional male musicians. His brother Ernesto, who was born in the city of Zafra (in the province of Badajoz) in 1858, kept in touch with Enrique because of some concrete labor reasons, both as a trombonist of the Halberdier Band as well as his teaching educational activities in a family establishment of their own, among other

pedagogical activities. He was married to María Beill, and they had three children, Ramona, Enrique and Ernesto, the last two still underage when their father died in 1897. The arrival of the Calvist-Serrano family can be dated back to the early 1860s, for which reason the education, instruction and formation of our protagonist has to be effected, mainly in Madrid, the capital city of Spain.

One of the most detailed descriptions of our musician can be found in the historical press. It makes a reference to a prize awarded to the Engineering Military Band in a competition held in the city of Cordoba. It refers to the trajectory of the band and describes several of its conductors and makes a fine illustrative reference to Calvist.

*Since its reorganization during this last decade of the century the band has been directed by musicians such as Juaranz, who later went to the Halberdiers [...] then Calvist succeeded him and I saw him direct the Band on more than one occasion in the way that only he knew. Calvist was a valued conductor, mulatto and a first class instrumentalist. He left various written works but his finest work was as a teacher, in the preparation of pieces of music that the postulants had to execute in order to pass into the Halberdiers.*⁴

As we already know from our previous information, we are dealing with a grand performer. However, we were surprised by the use of the term "mulatto." In a certain way, this description and his condition as a temporary conductor of the musical entity have been of great assistance in order to supposedly place our protagonist inside a picture of the Halberdiers Band in which he appears to be situated next to the conductor of the band (See Figure no. 1). Although we cannot ascertain anything concrete, this detail would be a truly interesting piece of data much like the information that reveals how his work on the preparation for the level exams for entry into the military bands was so highly valued. This is something that we now see has more importance than it was once thought, and it may also explain why some of his works for private use exist in the archives of the non-professional civil bands and how they might well have been used for the entrance exams.

An interesting musical almanac pub-

lished by Antonio Romero y Andía with the suggestive title *Salón-Romero* (1885) provides us with other curious academic details about Calvist. In the almanac Calvist appears listed as a voice teacher with the Philharmonic Institute of Madrid, along with a notable list of well-known musical professionals. Located at number 3, Esparteros Street, this institution was inaugurated on January 15, 1884, and it had as its objective the "dissemination of musical instruction to all social classes."⁵ Further authenticated documentation shows both Calvist, as well as his brother, as private music teachers in the *Anuario del comercio, de la industria, de la magistratura y de la administración* (1894).⁶ As we can see in this very same book, published a few years later (1896), they both share a professional abode in the district of Latina of the city of Madrid.

There are also some authors who claim Calvist wrote a clarinet method, although this publication has not been identified up to now and so, for the time being, we will associate it, as Rubio has already proposed, with a method for the study of this instrument that was published in Madrid in 1894 by an unknown author.⁷ There is also an interesting mention of him as the composer of some of the exercises played by students in their auditions for the National School of Music and Poetry. The president of this institution was Mr. Arrieta, and his secretary was Mr. Fontanilla; these auditions consisted of dramatic lyrical exercises and took place in the auditorium of the institution.⁸

Calvist, the Musician

The first reference to Enrique Calvist which appears in the historical press as a first clarinet soloist, dates back to 1875. In the subsequent years we can find a great number of contributions with the main musical bodies and organizations in Madrid. His presence, quite often in chamber orchestras, is outstanding and worth mentioning, and as a composer we do find some pieces of news just a few years later. They date from June 1879 and refer to the publication of two versions of his mazurka: *Mercedes* (which at that time was always written with the formula "mazurka"). One version was for a military band and the other one was a version for piano edited by Jiménez.⁹ After this period, many more works would appear, and, without going into many details, we can now talk of an impressive ar-



Figure 2: E. Calvist, *Dos piezas concertantes, Fantasía y Capricho*. Bassus Ediciones, Madrid.

tistic production that was both varied and functional. His works were fundamentally composed for bands but he did not exclude other forms. Among his symphonic music we find evidence of two compositions with a concert characteristic: *Fantasía* and *Capricho* (See Figure No. 2.).¹⁰ We can also mention transcriptions of works and of two period fantasias: *Fantasía sobre motivos de I Puritani* by Bellini, and a ballet piece, *Coppélia* by Léo Delibes. For the clarinet he wrote two books of studies: *24 estudios recreativos* and *30 estudios característicos* (See Figure No. 3.).

Many of these compositions which were directed by Calvist himself made up the repertory of the Halberdiers Band and the Engineering Military Band. He was the conductor of both these bands, and this was his principal activity during the last five years of his life. Once again we find this detail about him in the historical press in a commentary about him in the work of Fernández de Latorre, who was one of the few intellectuals who paid attention to him.¹¹ Reviewing his activities with the Halberdiers, Latorre

describes how he became conductor in May 1894 after having been acting director for almost two and-a-half years since 1892.¹² A short time after receiving this title, Enrique Calvist took the exams for the post of *Músico Mayor* (then musical conductor) for the Engineering Regiment Band, and he was awarded the position in February 1896. The news appeared in various places in the press on March 2, 1896,¹³ and shows his strength compared to the other 20 aspirants.

The death of Juarranz finally brings us a little more information about Calvist and his environs. Maestro Juarranz died in Madrid at 8:00 o'clock in the morning on Saturday, January 16, 1897.¹⁴ At his huge funeral, his casket was carried by musicians from the Engineering Military Band, and his funeral carriage was adorned with flowers from his family and from the two bands that he conducted: the Halberdiers Band that he was directing at the time of his death and the Engineering Military Band that he had directed a few years earlier. The two bands were precisely the same ones as Calvist had directed, following closely in

the footsteps of Juarranz.¹⁵ Paradoxically, these steps also led him to his death. No more than four months after the death of Eduardo López Juarranz, Enrique Calvist died in Madrid on April 27 at 7:00 o'clock in the afternoon.¹⁶ He was buried in the San Justo cemetery in Madrid. The detailed chronicle entitled *La Correspondencia de España* indicates that he had directed the Halberdiers Band for a total of four years, information that increases three-fold the information given to us by Pedrell mentioned above.¹⁷

Summing up

The artistic profile of Enrique Calvist is clearly defined as an exemplary case within the history of clarinet playing in 19th-century Spain. His personal figure of a proven professional artist who combined his instrumental practice with private teaching, the specific composition applied for his instrument and, finally, his skill and *savoir faire* by conducting several musical bands, both amateur and professional ones, must

30 Estudios característicos

Revisión y edición de Pedro Rubio

(ca.1880)

Enrique Calvst y Serrano
(1851-1897)

Allegretto giusto

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E. Calvst, 30 estudios característicos. Bassus Ediciones, Madrid.

have been fundamental in 19th-century Madrid. We have been gradually finding out with the musicological studies the new amount of information which is being unveiled. His career is, no doubt, an interesting trajectory which enables us to get to know in full detail the work carried out by these brilliant and versatile musicians. Moreover, his production as a composer conveys a more trustworthy vision of management, cultural practice, trends and fashion, as well as the facet of music consumption in the society of the period in question. Through this exceptional and unique profile, we can likewise get deep

into the process of preparation and further selection of the candidates who were bound to take up the vacant posts of the very best musical wind bands of that time with such a high level which, according to the official document on record, still greatly surprises us nowadays.

ENDNOTES

- 1 This perspective is part of a wider research work carried out by the same author. However, the main lines of work and conclusions reached so far are shown in this introduction.
- 2 All the translations are by the author of this article.

- 3 In the introduction to his *30 estudios característicos* (*30 Characteristic Studies*) by Calvst, Pedro Rubio pointed out this fact, verified by him. Although he notes there is a possibility that he may have studied as a free student at the Madrid Institution. Cfr. Enrique Calvst y Serrano (?-1897): *30 estudios característicos*. Published, edited and revised by Pedro Rubio, Madrid, *Bassus Ediciones Musicales*, 2009. The same musician has recorded 15 of Calvst's studies in the CD *El clarinete romántico español* (*The Spanish Romantic Clarinet*), Vol. II.
- 4 *El Defensor de Córdoba*, June 8, 1900.
- 5 *Salón-Romero, Almanaque musical para 1885*, p. 55.
- 6 *Anuario del comercio, de la industria, de la magistratura y de la administración* (1894), 1, p. 113.
- 7 In the introduction to his volume *30 estudios característicos* (*30 Characteristic Studies*), Pedro Rubio points out this possibility, although without documented confirmation for the moment. Cfr. Enrique Calvst y Serrano (?-1897): *30 estudios característicos*. Published, edited and revised by Pedro Rubio, Madrid, *Bassus Ediciones Musicales*, 2009.
- 8 *La Correspondencia de España*, December 25, 1893, and January 28, 1894.
- 9 *La Correspondencia de España*, June 17, 1879.
- 10 Published a clarinet and piano version by Pedro Rubio (*Bassus Ediciones Musicales*, 2013). Recorded both pieces by Pedro Rubio and Ana Benavides in the CD *El clarinete romántico español* (*The Spanish Romantic Clarinet*), vol. III
- 11 Fernández de Latorre Moreno, Ricardo: *Historia de la música militar de España*, Ministerio de Defensa, 2000, p. 354.
- 12 *La Correspondencia de España*, March 25, 1894.
- 13 *El Correo militar*, March 2, 1896.
- 14 "Eduardo López Juarraz" in *La Correspondencia de España*, January 16, 1897.
- 15 "Entierro de Juarraz" in *La Correspondencia de España*, January 18, 1897.
- 16 *El Correo militar*, April 28, 1897.
- 17 *La Correspondencia de España*, April 29, 1897.

ABOUT THE WRITER...

Angel Lluís Ferrando Morales is a musicologist and the conductor of the *Corporación Musical Primitiva* of Alcoi and the *Societat Musical La Pau de Beneixama* (Spain). In the archives of these wind bands we can find some manuscript copies by Enrique Calvst and other composers of the Halberdiers Band scene (Madrid). For several years he has collaborated with Pedro Rubio (Bassus Editions) in the research of Calvst and the restoration and retrieval of Spanish clarinet and wind band music of the 19th century. Much of this research will be presented soon in an unusual recording.



Spanish Clarinet Music

the Path from Romero to Today

by Gregory Barrett

Getting ready for ClarinetFest* 2015 by reading travel guidebooks? Let's get ready in the Spanish clarinet repertoire and composer department, too. The host, the Spanish Clarinet Association, has planned a festival anchored on one end by the founder of the Spanish clarinet tradition, Antonio Romero y Andia, and on the other by the new works of today.

How did **Antonio Romero** inspire the theme of ClarinetFest* 2015 and how did he set in motion the composition of Spanish works for the clarinet, past and present? It turns out, in several ways. In his prime, Romero (1815–1886) was the pre-eminent Spanish clarinetist. After gaining renown as a performer, he served from 1849 to 1876 as the clarinet teacher at the Conservatory of Music and Declamation Maria Cristina in Madrid.

Before his teaching career began in earnest, he had already written, in 1845, the first edition of his *Complete Clarinet Method*. In 1854 he established an instrument selling business and two years later began to publish music – with eventually thousands of titles for sale. He composed tutors for various instruments in addition to the clarinet, and wrote several clarinet and piano works, such as *Fantasia sobre motivos de Lucrecia Borgia* (1839), that reflect his love of lyric melody allied with dramatic and idiomatic technical display. Through succession and mergers, his publishing house eventually became part of *Unión Musical Española* and ultimately part of the huge London-based Music Sales Group, which today represents among other imprints G. Schirmer, Chester Music, *Unión Musical Ediciones*, Bosworth Music GmbH and K.K. Music Sales. Seems there is still a trace of Romero heritage all over the world.

During the years of Romero's activities, two other composers from Spain wrote noteworthy works for clarinet. **Pedro Soler y Soler** (1810–1850) was the oboe soloist in the orchestra of the *Opéra-Comique* and

the *Théâtre-Italien* in Paris. *Primer aire variando* on an original theme for clarinet and piano was his Op. 7. **Ramón Carnicer y Batlle** (1789–1855) was a composer, conductor and Rossini specialist. In addition to several operas he composed a *Fantasy* for clarinet and piano or orchestra.

Romero also excelled in clarinet design and no doubt his efforts to improve the mechanism of the clarinet made works by succeeding composers feasible. As a youth, he began on a five-key clarinet. When Müller's 13-key clarinet made its way to Spain he adopted it. For his own satisfaction and for the benefit of his students, he completely familiarized himself with the Klosé/ Buffet innovations. Then over more than 10 years, he developed his own Romero-system clarinet to overcome what he saw were the shortcomings of existing options. Enrique Pérez Piquer, clarinet soloist in the *Orchestra Nacional de España*, detailed Antonio Romero's life in the September 1999, Vol. 26, No. 4 issue of *The Clarinet*.

Along with Romero, the two other leading historic Spanish clarinet personalities were Miguel Yuste and Julián Menéndez. Like Romero, **Miguel Yuste** (1870–1947) was a long-serving and influential teacher. Malena McLaren outlined his life and career mileposts in her 2007 I.C.A. research presentation, "Miguel Yuste: His Works for Clarinet and His Influence on the Spanish Clarinet School of Playing in the Twentieth Century." An abstract of her presentation is found in the online archive of ClarinetFest* presentations. The works Yuste composed for his students demanded an increase in the players' technical abilities. This was important to accomplish in light of the increasingly difficult repertoire penned by leading international composers. The one-movement, three-section, concerto-like piece *Vibraciones del Alma*, Op. 45 is a notable example. Enrique Pérez Piquer has recorded that work and others on his 1995 CD *La obra para Clarinete y Piano*

de **Miguel Yuste**. Several of the recorded selections are also on YouTube.

Yuste's most famous pupil was **Julián Menéndez** (1895–1975). According to Oskar Espina Ruiz, Menéndez was the outstanding Spanish clarinetist of his era, serving as principal clarinet of both the Madrid Symphony Orchestra and the Madrid Symphonic Band. His renown was so great that Leopold Stokowski invited Menéndez to join the Philadelphia Orchestra as principal clarinet in 1933. Within the context of re-introducing Menéndez's virtuosic clarinet works to the greater clarinet community, Oskar Espina Ruiz explains Menéndez's place in the pantheon of historic Spanish clarinetists in his online I.C.A. Research Presentation abstract.

The above-mentioned Enrique Pérez Piquer studied clarinet with three of Menéndez's pupils, Josep Talens Sebastià, José Vicente Peñarrocha and Lucas Conejero. This lineage is preserved in his recording of all 25 Menéndez clarinet works on two CDs **Clar I Net**, available at www.gaudisc.com.

What has followed from this formative history? Which notable contemporary Spanish composers, often influenced by the internationalization of concert music, have composed works with clarinet? To answer these questions I was aided by many Spanish members of the I.C.A., especially Carlos Jesús Casadó Tarín, Vicente López and Enrique Pérez Piquer. Let's take a journey visiting these composers and their works, from the mid-20th century up to today.

Julián Bautista (1901–1961) was an important Spanish composer who first studied in Madrid with Don Conrado del Campo and then later, when a member of the "Group of Eight," with Manuel de Falla. After the Spanish Civil War (1936–1939) he was forced into exile in Argentina where his musical work continued to garner praise. As its title suggests, his 1945 *Fantasia Española*, Op. 17 for clarinet and orchestra sounds of Spain with its folk-

like melodic contours and use of castanets. This engaging work can be heard with Enrique Pérez Piquer at www.youtube.com/watch?v=7DSCUFE-oUg.

Of the same generation and also belonging to the “Group of Eight” is **Jesús Bal y Gay** (1905–1993). He was a professor at Cambridge University from 1935 to 1938, and then, unable to return to Spain following the Civil War, worked in Mexico until finally returning to Spain in 1965. Enjoy a recording of his 1947 *Sonata* for clarinet and piano in the “Clamor Digital Collection of Spanish Music” section of the informative website of The Fundación Juan March, <http://digital.march.es/clamor/en>. It contains information on 200 Spanish composers. The *Sonata* is in many ways similar to the Poulenc *Sonata* and should be much more prominent in recitals.

“*Generación del 51*” is a group of Spanish composers born between 1924 and 1938. Many composers in this group were first influenced by serialism and then in their later careers embraced tonal writing. One prominent member of “*Generación del 51*” was **Carmelo Bernaola** (1929–2002). As a boy he had a varied musical background

before concentrating on clarinet performance/teaching and composition. As befitting a member of “*Generación del 51*,” he had international contact through summer and other courses with modernist composers Jolivet, Tansman, Petrassi, Maderna and Messiaen. For clarinetists his compositions of note are *¡Imita! Imita que algo queda* for clarinet and orchestra (1995), *Trío-Sonatina* (1954–55) for oboe, clarinet and bassoon; *Capricho* (1955) for clarinet and piano and *Solo* for clarinet written for the *Concurso Internacional de Dos Hermanas* (Sevilla).

A second member of “*Generación del 51*” was **Manuel Castillo** (1930–2005). He was a famed pianist and composer who first studied in Spain and then in Paris with Nadia Boulanger. His 1991 “*Oripipo*” *recitativo y Allegro* for clarinet and orchestra was the required work in the 1991 *Concurso Internacional de Dos Hermanas*. There is also a version for clarinet and piano.

Also a member of “*Generación del 51*” and educated in Spain and in Paris is **Joan Guinjoan’s** (b. 1931). His early career focused on piano performance before branching out to presenting modernist contemporary music and concentrating on his own

compositions, including dozens of works for solo clarinet or clarinet in a chamber ensemble. Recent collaborations have been with clarinetist Joan Enric Lluna in his 2004 *Concierto para clarinete y orquesta* and in 2010 with Harry Sparnaay in his 2009 work *Tres Secuencias para clarinete bajo*.

Another award-winning composer born the same year as Joan Guinjoan is **Juan Pérez Ribes**. Pérez Ribes likewise received his training both in Spain and Paris, including work with Olivier Messiaen. His main instrument was the clarinet and he has had a long history of first performing in, and then composing for and conducting symphonic bands. Enrique Pérez Piquer was the dedicatee and premiere performer for Ribes’ 2003 *Concerto for Clarinet and Symphonic Band*. You can find his performance with the Carcaixent Symphony Society on YouTube. Pérez Ribes has also composed a dozen chamber works with clarinet such as his 2005 *Subliminal Images* for two clarinets and piano which is available on the CD **Homenatge a Josep Taléns Sebastià** with clarinetists Enrique Pérez Piquer and Josep Fuster. In 2010 Pérez Ribes composed the solo clarinet work *Fantasia de Colores*.

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José Vicente Peñarrocha (1933–2007) was born into a musical family and studied clarinet with Menéndez. He was a member of the *Orchestra Nacional de España* from 1964 to 2004, and, like Romero, was a clarinet instructor at the *Real Conservatorio Superior de Música*, Madrid (1973–2003) training two generations of Spanish clarinetists. You can hear his earnest and searching 1963 *Sonata* for clarinet and piano in the Clamor Digital Collection on the Fundación Juan March website.

Like several older members of “*Generación del 51*,” **Amando Blanquer Ponsoda** (1935–2005) had studied with Messiaen. Upon winning the *Premio Roma* of the Ministry for Foreign affairs in 1962, he studied with Petrassi. Blanquer Ponsoda was a horn player as a boy and throughout his career contributed to wind music for symphonic bands and chamber ensembles. Most notable for clarinetists is his 10-minute *Dédalo* (Daedalus) for clarinet and piano. This rhapsodic atonal work may bring to mind the clarinet cadenzas in Bartók’s *The Miraculous Mandarin*, especially in the version with orchestra. Hear and see Alberto Ferrer, clarinet, perform the work on YouTube.


Jesús Villa-Rojo (b. 1940) is another composer who had his musical beginnings as a clarinet performer. Maturing during the modernist-dominated decade of the 1960s, Villa-Rojo has enjoyed an international career, with especially close ties to Italy, and has participated in numerous major contemporary music festivals. His award list is lengthy (International Rostrum of Composers, International Society for Contemporary Music, etc.) and reflects not only his compositions but also his work with new techniques for the clarinet which he described in his 1972 book *The Clarinet and Its Possibilities*. His detailed website includes sound examples from many of his varied chamber works with clarinet, including *Recordando a Bartók* (1986) for violin, clarinet and piano and the 2009 *Adornos* for flute, oboe, clarinet and bassoon. One of Villa-Rojos’ long-term and most important projects is directing, since 1975, LIM, the Laboratory for Interpreting Music. He has directed performances of more than one thousand new works and has taught at The Royal Conservatory of Music in Madrid and as a guest around the world. His works are each uniquely engaging.

The next group of composers with prominent clarinet works were born in the 1950s. **Jesús Rodríguez Picó** (b. 1953) was trained as a clarinetist in Spain and France and from 1976 also focused on composition. His clarinet performing career, through 1990, included concerts and recordings of contemporary music. Rodríguez Picó has composed two concertos for clarinet and orchestra, and a *Concertino for Clarinet and Strings* (2006). Rodríguez Picó has been happy to relinquish performing his own works now that Josep Fuster is doing so. Fuster can be heard playing Rodríguez Picó on the Columna Música CD *Concerts per a clarinet I Orquestra*. The expressive and varied *Concertino* is also found on YouTube. Rodríguez Picó’s numerous chamber works with clarinet are available through Clivis Publications, on linesheetmusic.com and Brotons & Mercadal Edicions Musicals. Works of interest are *Caprici Boreal* and *Preludi i dansa*, both for clarinet alone, as well as his works for clarinet and piano: *Sonata a Colombina*, *C’était magnifique* and *Quatre Poemes*.

Benet Casablancas Domingo (b. 1956), predominantly a serial composer, has been recognized at the highest level by winning the 2013 Spanish National Music Prize from the Spanish Ministry of Culture. His body of works leading to this accolade are modernist, reinforced no doubt by his study in Vienna with Friedrich Cerha. In his 19-minute 2010 work commissioned by the Royal Liverpool Philharmonic for clarinetist Nicolas Cox, *Dove of Peace: Homage to Picasso (Chamber Concert No.1)* for clarinet and ensemble) the soloist plays clarinet and bass clarinet while traversing five sections evocative of war leading to resolution. Casablancas Domingo’s other chamber works from 1975 to 2000 include *Two Pieces* for clarinet and piano and several works for clarinet with different combinations of flute, strings, piano and percussion.

Enrique Sanz-Burguete (b. 1957) currently teaches classes in contemporary music at the *Conservatorio Superior de Música, Joaquín Rodrigo*, Valencia, a school that he also attended. His works range in style from the atonal 2001 *La puerta del beso* for clarinet and piano, through the charming and joyous wind quintet *Columna sin fin* (1996) to the lush, tonal and delicious 1986 *Trio* for clarinet, cello and piano.

Another composer with numerous chamber works for clarinet is **Emilio Calandín**. Calandín (b. 1958) is from an artistic fam-



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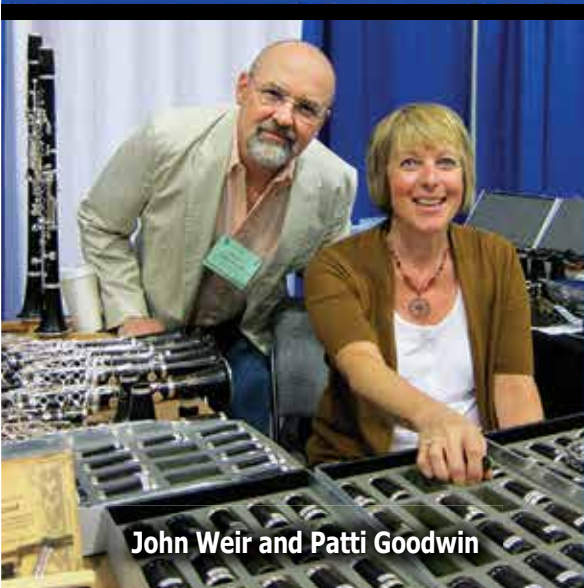
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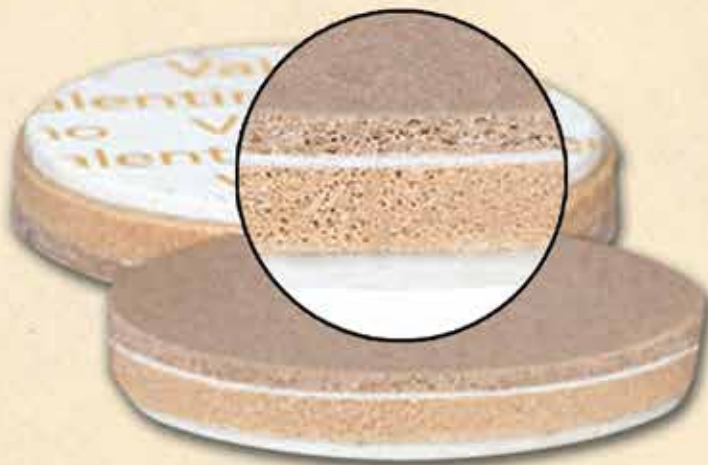
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ily and studied composition and guitar. He benefitted from his 1997–1998 year in residency at the Academy of Spain in Rome by composing *Il filo imbrogliato* for woodwind quartet. Also from 1998 is his duo for flute (with piccolo and alto flute) and clarinet (with E-flat and bass clarinet) called *Tulkus*. He has composed several works for solo clarinet, including *Mirabilia II* (1991); the brief split-personality work *Tempo mosso, tempo fermato* (2003) and *Micropiezas* (originally for saxophone, 2012–13). *Micropiezas* uses the clarinet in an expressionistic style, near serialism, though bound to the earth by distinct pitch centers. Microtones, glissandi, flutter tongue and repetitiously tongued notes are some of the elements used to convey the drama. Other notable works are his 2012 *Frammenti Quattro B* for clarinet and string trio composed for clarinetist Joan Enric Lluna and the 1st-prize winning work for baritone, clarinet, violin, cello and piano *De amores y sueños*.

Salvador Brotons (b. 1959) has enjoyed a triple career as flutist, composer and conductor. He earned a doctorate in composition at Florida State University and then for 10 years was on the faculty

at Portland State University. His composing and conducting activities have continued at the School of Music of Catalonia (ESMUC) and as chief conductor of the Symphonic Orchestra of Balears Ciutat de Palma. His 14-minute, 1988 *Sonata* for A clarinet and piano shares with the well-known Muczynski *Time Pieces* oodles of energy and variety. The sheet music is easy to find on the Internet as are several commercial and YouTube recordings. Brotons' 2011 work for solo clarinet, *Clarinet I net* was a compulsory work at the Clarinet Competition of Dénia, Spain, which was won by Gumersindo Berna. Slap tongue and flutter tongue are used in the central section.

César Cano (b. 1960) is a serialist composer who finds connections between the visual arts, mathematics and literature with music. He has had a diverse career as composer, teacher and performer in several cities including for a time in London. His 2011, 21-minute, four-movement *Clarinet Quintet* for clarinet and strings was recorded by Joan Enric Lluna. Other works include *Vivir en la luz* (2005) for clarinet, piano and electro acoustics; a *Wind Quintet* from 2004 and for solo clarinet the 1989 *Sueño oscuro*.

For me one of the delights of searching for recent Spanish clarinet works has been reconnecting with a classmate of mine from 30 years ago. **Óscar Muñoz** (b. 1960) was a fellow M.F.A. student at SUNY-Buffalo where I studied clarinet with James Pyne, and Óscar studied composition with Lejaren Hiller (co-composer of the first computer-generated musical work) and another giant of 20th-century music, Morton Feldman. Óscar and I were united through a small new music ensemble led by the indefatigable pianist Yvar Mikhashoff. Reflecting Muñoz's diversity, including two Ph.D.s, he writes that he has been "trying to put together all the different areas of human experience in an encompassing representation, in my *Mythopoetics*, a proposal for the understanding of the symbolical constructions of human identity."

His 2014 Feldmanesque *Solo al Aire* (Solo to the Air) for clarinet, bass clarinet and piano can be heard in my premiere performance on YouTube. The title, according to Muñoz, has a double meaning. He wrote, "It plays with the idea of a musical solo played for the air (and through the air of the clarinet) and the idea of being alone with the air."

Jesús Torres (b. 1965) has produced a large body of works that have gained wide-reaching fame at leading international venues of contemporary music. Composers such as Torres mark the full internationalization of Spanish music. There are no longer features, as in the case of Romero, Yuste or Menéndez that in any way identify his creative works as being Spanish. His 1997 *Fantasia* for clarinet and piano is in a virtuosic contemporary style though no extended techniques are used. Handfuls of sweeping arpeggios, as in the second of Stravinsky's *Three Pieces*, are peppered throughout the work. Many of his chamber works include the clarinet. The clarinet is most conspicuous in the 2007 *Poética (I and II)* for clarinet, violin, cello and piano, and in his 2009 *Clarinet Quintet*. In *Poética I* the clarinet uses varied fingerings for microtonal inflection. A large range of expression and emotions are conveyed in the piece. *Poética II* begins with delicate sounds from the quartet and then progresses to rippling oscillating passages brimming with the sensation of movement.

Ferrer Ferran (b. 1966) teaches at the *Conservatorio Superior de Música de Valencia*. In addition to being a composer he also has a background in piano and per-

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cussion. His 2013 work, *The Castle of Dr. Bassclar* – Concerto for bass clarinet and piano, mixes a scattering of contemporary-sounding glissandi with tonal lyricism and descriptive tone-painting such that you can imagine the music being the soundtrack for a film à la Nino Rota. Ferran's 1995 *Sonate for Clarinete y Piano* is a charming three-movement, tonal work, with whole-tone inflections in the first movement, a lovely song-like slow movement and sprightly finale. Ferran's website contains a recording of the *Sonate* performed by clarinetist Alberto Ferrer and music ordering information. Short music download samples include his 1996 *Variaciones Sobre un Tema de Blanquer* for two clarinets (or soprano saxophones) and piano. From the sound of Ferran's music, he would be great company at a party on a happy occasion.

Diego David Cuevas (b. 1966) began his musical life while still a young boy playing the clarinet under his father's direction in the Municipal Band of Villarrobledo. He went on to study both clarinet and composition. His works are in a wide range of styles from the funky, quasi-minimalist *Homenaxe* written for bass clarinet soloist

Rocco Parisi and an ensemble of clarinets, to *Kradim* (2010), for clarinet with either violin or guitar, which includes modern sounds, including multiphonics and interesting interactions between the two instruments. I had the pleasure of premiering his 2014 *Sonata para Clarinete y Piano* that contains two movements, the first "Debussyana" recalls the *Première Rhapsodie*, and the second "Poulenciana" charms the listener. Other works by Cuevas include *Five Pieces* for clarinet, vibraphone and piano, as well as a brief woodwind quintet.

If your composing calendar is booked through 2016 with the premiere of a large orchestral work for conductor Michael Sanderling and the Dresden Philharmonic Orchestra you are in the big leagues. Such is the case with **José M. Sánchez-Verdú** (b. 1968). He studied composition, conducting and musicology in Madrid and Frankfurt with additional composition study guided by Franco Donatoni. Sánchez-Verdú's chamber works with clarinet are numerous and include *Ofrenda lírica* (1991) for voice, clarinet, cello and piano; *Im Rauschen des Augenblicks* (1997) for flute, clarinet and piano; *Qasid 3* (2000/01)

for clarinet, viola and piano; and *hekkani* (2008) for wind quintet. Other works featuring the clarinet are the 2005 solo clarinet piece *Inscriptio* and the work for clarinet and orchestra, *Elogio del horizonte* (2006/07). Joan-Enric Lluna was the soloist in the premiere of *Elogio del horizonte*. A third work important to clarinetists, and of which Sánchez-Verdú is very fond, is *Schattentheater* (2002) (*Shadow theater*) for clarinet and piano. Sánchez-Verdú wrote me that it is like Japanese shadow theater and is played very quietly with the piano closed and with air in the clarinet sound. Sánchez-Verdú's works are published by Breitkopf & Härtel.

Ramón Lazkano (b. 1968) has also gained international prominence. He studied music in San Sebastian, Paris and Montreal earning a First Prize and Ph.D. equivalent at the *Conservatoire National Supérieur de Musique*, Paris in 20th-Century Music and Musicology. Reflecting his Basque origin, his 2006 work for clarinet and orchestra *Ortzi Isilak* (Silent Skies) was premiered by Enrique Pérez Piquer with the National Orchestra of Spain. Swiss clarinetist Ernesto Molinari has recorded this special 14-minute work on a KAIROS CD recording. The harmonic setting is informed by Lazkano's work with computers at IRCAM. This stylistically diverse piece includes a section with brushes on a drum bringing to mind cool West Coast jazz. Seagull-like cries and slap tongue mark the end.

Gustavo Díaz-Jerez (b. 1970), composer and pianist, has created several beautiful pieces working in close collaboration with clarinetist Cristo Barrios. These works combine a spectralist emphasis on timbre with mathematical processes that are usually the domain of electro-acoustic composers. Díaz-Jerez translates to acoustic instruments the sound worlds he conjures with the aid of a computer. His works all possess organic solidity and move forward in a slowly unfolding logic. Look on the sites of his publishers, Fractal Music Press (www.fractalmusicpress.net) and Periferia (www.tuttomusik.com), his website www.gustavodiazjerez.com and YouTube for scores, recordings and videos of his works *Three Pieces* for clarinet in B-flat and piano; *Exedrae* for violin, clarinet and piano; and the new 25-minute concerto for clarinet and orchestra, *Aysuragan*. Díaz-Jerez is currently a researcher at the *Universidad de Málaga* in the Melomics project which was cited by *Discover Maga-*

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zine in 2012 for its Iamus music composing computer as one of the top 100 scientific contributions of the year.

Adolfo Villalonga (b. 1970) is a professor of composition at *Conservatorio profesional de Eivissa* on the Balearic Island of Ibiza. He writes in a variety of genres including film music and is active as a band and orchestra conductor. Contact him through his website for two attractive intermediate-level works. *Variaciones emocionales* (2001), a 6' 30" work for solo clarinet, begins "Andante con sentimiento" with a simple chalumeau register melody and clear phrase structure. Through the subsequent variations the melody and its structure are stretched bit by bit, but never to the breaking point. In the final variation, before the once again simple conclusion, Villalonga writes with a sprinkling of quarter tones, vibrato, glissandi and "minimo suono possibile." Equally attractive, but in a totally different vein, is his brief 63-measure klezmer style piece in the Freyghish mode, *Clarinet-zagorbianyán* for clarinet and piano. The alternating sections of melodic and rhythmic focus, and the standard klezmer practice of variation suggest to me that the form of the piece could be expanded by the performers.

If like Gustav Mahler you want your music to embrace the multiplicity of the world, look no further for a contemporary vision than in **Octavio Vázquez's** *Sonata for Clarinet and Piano*. Written in 2009 for clarinetist Enrique Perez Piquer, this 24-minute, three-movement work makes frequent style changes, and as the website of his publisher, Conwell Publishing Groups, states "...it interweaves diverse popular, classical and folkloric elements into a unique musical fabric." His works are in great demand by festivals and performers including the Verdehr Trio. Vázquez (b. 1972) is from Santiago de Com-

postela and immigrated to the United States in 1996 attending the Peabody Conservatory and the University of Maryland. Works by Dr. Vázquez with clarinet include: *Trio for Violin, Clarinet and Piano* (2012); *Balkanika* for flute, oboe, clarinet, violin, cello and piano (2011); *Yortog* for clarinet and piano (2008) and the 1994 *Trio for Clarinet, Cello and Piano*.

Andrés Valero-Castells (b. 1973) has since 2004 been a professor of composition at J. Rodrigo Conservatoire of Valencia. His major work with clarinet is the 2012 *Concerto València* with evocatively titled movements "Cant Mediterrani," "Somni d'estiu" (Summer Dream) and "Cròniques de la Pobla" (Chronicles of Puebla) and is available in versions with concert band, orchestra or piano. José Franch-Ballester was the soloist in the premiere. The middle movement is delicately scored with prominent solos from the accompanying ensemble and contains much colorful percussion. It is a sonic treat. So too is Valero-Castells' *Romance* which is available in versions for clarinet (and several other instruments) with piano or string accompaniment. Recently this has been one of my favorite works to perform because of its sentimental nature. For a composer so relatively young, Valero-Castells has composed a large number of works and has effectively arranged for their publication. Also see his four-movement 2009 *Quartet Nr. 2 for Clarinets* (two B-flats, alto or basset horn, bass clarinet).

Swinging away from the vernacular works of Vázquez and Valero-Castells we come to the modernist works of our first composer born in the 1980s, **Fernando Buide** (b. 1980). He earned his doctorate at the Yale School of Music (2013) and also studied at Carnegie Mellon University. His works have been performed by the

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Pittsburgh Symphony Orchestra, the Minnesota Orchestra, the Royal Philharmonic Orchestra of Galicia and at numerous music festivals. He was recently the composer in residence at the Royal Academy of Spain in Rome and is currently a professor of composition and music theory at the *Conservatorio Superior de Música da Coruña*. Confirmation of his rapid ascendancy is his award of the composition prize by the Spanish Association of Symphony Orchestras and the BBVA Foundation for his work *Fragmentos del Satiricón*. It is being performed by numerous Spanish orchestras during the 2014–15 and 2015–16 seasons. Buide's work that caught my attention is his *Cantiga* (2012) for clarinet and piano, composed for clarinetist Juan Ferrer. Beginning *unísono*, in rocking groups of twos and threes, the music increases in urgency through tempo modulations, increasing subdivision, added harmonic complexity and disjunct melodic contour. The middle section reminds me of sections in Stravinsky's "Variation of the Firebird." After *Cantiga's* most fevered section, the calm mood of the beginning is recalled. Buide wrote to me that his work *Lingua de Escuma*, for

children's chorus and orchestra completed immediately before *Cantiga*, is to him of much the same world. It can be found on YouTube. The most recent work for clarinetists by Buide is *Two Fragments for Bass Clarinet, Cello and Piano* premiered at Columbia and Rutgers Universities in April 2014 by clarinetist Mingzhe Wang. Predating *Two Fragments* is the larger chamber work *Aparición* (2009) for violin, cello, clarinet, piano and percussion premiered by ensemble s21 (Ensemble 21st Century).

Óscar Navarro (b. 1981) was an aspiring clarinetist participating in groups such as the Spanish Youth Orchestra before whole-heartedly immersing himself in composition. He attended the Thornton School of Music at U.S.C. and developed a mature composition style blending the expressive and technical ideas of classical and film music. His two clarinet concertos are everything that the best film music is: mood-setting, entertaining and memorable. They combine his expert handling of orchestration in general with the insider's knowledge of the clarinet. Eddy Vanoosthuisy premiered his 2006 *Concerto for Clarinet and Symphonic Band* (or orches-

tra). Navarro's *II (Second) Concerto* from 2012 was written for soloist José Franch-Ballester and has versions with orchestra or symphonic band accompaniment and additionally in reduction with piano. Franklin Cohen chose the *II Concerto* for a performance with the Cleveland Orchestra in July 2013. Look for several versions on YouTube. Other works include *Jumper Clarinet* for clarinet solo and symphonic band, the 1999 *Continental Quartet* for clarinets and *Creation* for clarinet, violin, cello and piano.

The final composer we visit is **Eduardo Soutullo** (b. 1981). Much of his music reflects one of the leading strains of modernist music, spectralism, where there is a frequency-based conception of timbre and harmony. Pieces composed in this style sound extremely resonant and connect to listeners in a primal way, an ur-music. Look on YouTube for an excerpt from Soutullo's *Clarinet Concerto* "The Other Face of the Wind" performed by clarinetist Jose Luis Estellés. Due to the grant system in Spain, Soutullo writes mostly for orchestra. However, he has composed a chamber work with clarinet, his 2011 *Duet* for clarinet and piano. Also in the realm of chamber music, the aforementioned ensemble s21 premiered Soutullo's work, in memoriam Toru Takemitsu, called *From East to West*. The Agell Quartet, at the Vigo Conservatoire of Music, will premiere a new work for two B-flat and two bass clarinets in spring 2015. I look forward to that new piece and will again contact Eduardo when it is done. Why don't you do the same?

ABOUT THE WRITER...

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Klezmer Dances for Clarinet, Strings, Percussion and Tuba

by Eugene Kavadlo

As I approached my 40th season as principal clarinetist with the Charlotte Symphony, North Carolina, it occurred to me that I should do something special to mark what many would consider a milestone year. I suppose I could streak across the stage during a concert, but that's already been done by players more prominent than myself; and, besides, at my age, who'd be interested? For many years, I've had an avid interest in klezmer music. Perhaps there would be a way to celebrate the occasion by combining my love for playing in the orchestra with my love for klezmer?

Whenever I attend the annual ClarinetFest*, I enjoy rummaging through the music bins in search of new klezmer music. On one such occasion, I discovered a collection called *Hassidic Tunes for Clarinet and Piano*, by Lev Kogan, a composer born in the USSR.

He studied with Aram Khachaturian and emigrated to Israel in 1973 where he became one of Israel's prominent composers. The music looked interesting, so I purchased the collection. As I read through the 10 tunes, I felt that they had an authentic klezmer quality to them – some of them *freylekhs* (joyous dance melodies), some *nigunim* (wordless melodies). All were very engaging. I wondered, in fact, if they were authentic Hassidic melodies arranged by the composer, or if Lev Kogan had composed the melodies himself. I wrote to him and asked him that very question. He was kind enough to write back and assured me that he had composed all the music in the collection.

That made it all the more interesting. I made arrangements of a few of the pieces for my quartet, VIVA KLEZMER! (www.vivaklezmer.com), and they have always been a big hit with audiences.

I had considered doing a klezmer piece with the orchestra during my 40th season, but, although there are a few pieces in that genre, I didn't feel that there was anything out there that has a truly "freygish" feel (the mode common to much klezmer music. Think of a D major scale with a half step

between the first and second notes, and the fifth and sixth notes). What if I could have several of the Kogan pieces arranged for clarinet with orchestra, and perform them during my 40th season? That would give me a chance to make a klezmer splash with the orchestra and our audience, as well as add an exciting showpiece to the klezmer clarinet with orchestra genre. I had to convince my conductor, Christopher Warren Green, that this project was worth pursuing.

Fortunately, he was on board with showcasing me during my 40th season. The klezmer idea appealed to him as well, especially since it was something different, and it would attract an audience that he wanted to make a connection with – Charlotte's Jewish community. The project was green-lighted; I contacted Alan Kaufman, a talented Charlotte musician who knows the klezmer style and could do a good job with the orchestration.

I selected five of the Kogan pieces that I felt would work nicely to form a suite. Kogan had not named the individual pieces, so I gave them names based on the dance style that each represents: Freylekh, Khosid'l,

Nigun, Kolomeyke and Bulgar. Additionally, I felt it would be nice to begin the suite with an unaccompanied clarinet Doina, a rhapsodic fantasy with an improvisational character, but this Doina would have thematic hints of the Freylekh to follow. The first, second and third movements of the suite would likewise be connected with a clarinet Doina, and the connection between the third and fourth movement would be a double cadenza between the clarinet and solo violin. I wrote the doinas and double cadenza, but I definitely encourage improvisation. The title of the piece is based on the instrumentation: *Klezmer Dances for Clarinet, Strings, Percussion, and Tuba* with a performance time of about 15 minutes.

We will perform a chamber version of the work, with nine musicians, on March 8th. The orchestral version will be performed in Charlotte on April 17 and 18, 2015, and I hope it will become a piece that other clarinetists will enjoy playing with orchestra. The *Klezmer Dances* will be part of a program entitled "A Night in New York," which will include *Rhapsody in Blue*. All in all, a good night for clarinet.



Eugene Kavadlo

THE ROMERO-SYSTEM CLARINET

HISTORICAL NOTES AND OTHER INQUIRIES

By Pedro Rubio

The stages experienced by Antonio Romero y Andía (1815–1886) during his years of musical training are a reflection of the rapid changes in the clarinet during the first decades of the 19th century. The wind instrument makers, encouraged by the needs of the new Romantic music, were seeking solutions in response to the changes demanded by society that emerged with the turn of the century. Thus, the most important workshops in Europe competed by creating models and improvements that satisfied this dynamic market. These are the years in which France (and Paris in particular) would become the world leader in the manufacture of wind instruments with makers of the highest order like Simiot, Baumann, Lefèvre, Sax, Noblet, Gentellet, Guerre, Triébert, the Buffets, the Martins, the Thibouilles and many others.

The Clarinets of Romero

Like many clarinetists of his generation, Romero was adopting new clarinet models that seemed to be progressing in their profession. He started in 1826 with a five-key clarinet. Shortly after receiving a six-key model, and along with it, he secured his first job succeeding in the formation of a solid reputation as a virtuoso clarinetist. In 1833 he adopted the 13-key model developed a few years earlier by Iwan Müller. With his 13-key clarinet he would manage to make a name for himself with major musical posts in Madrid. In March 1844 he entered as a Royal Chapel clarinetist, and in June of that year he obtained a clarinetist seat in the Alabarderos Royal Band. With the prestige earned as first clarinet in the orchestras of the capital and now as author during those years of the highly esteemed *Método completo para clarinete* (1845–46), in April 1849 he was appointed as clarinet professor at the Madrid Conservatory. It is then when he acquired a clarinet with movable rings (Boehm) and finally abandoned the 13-key clarinet. In a report submitted to the Conservatory in 1864,

Romero himself tells us when and why it changed the Boehm-System.

When I had the honor of being appointed by Her Majesty in the year 1849 under public competition, as clarinet professor of this Royal Conservatory and knowing that some ten years earlier in France they had begun using a new clarinet system, called the Boehm System, I purchased one at the time, and since their study shows me that it had some advantages over the thirteen keys, I adopted it for my use and for that of my students who wished to take advantage of them.¹

The First Modifications and Trips to Paris

Auguste Buffet

Shortly after acquiring his clarinet, Romero wanted to improve it and planned a trip to Paris to make his modifications effective. He made the trip in 1851, and in the report

to the conservatory that we just mentioned he tells about it as such: “When I went to Paris in 1851, clarinets were made for me with two new keys that facilitated the fulfillment of some passages.” Although we are not sure what these improvements consisted of, we do know that the maker who was consulted was Auguste Buffet. From his visit Romero gives us some information in an article published a few years later.

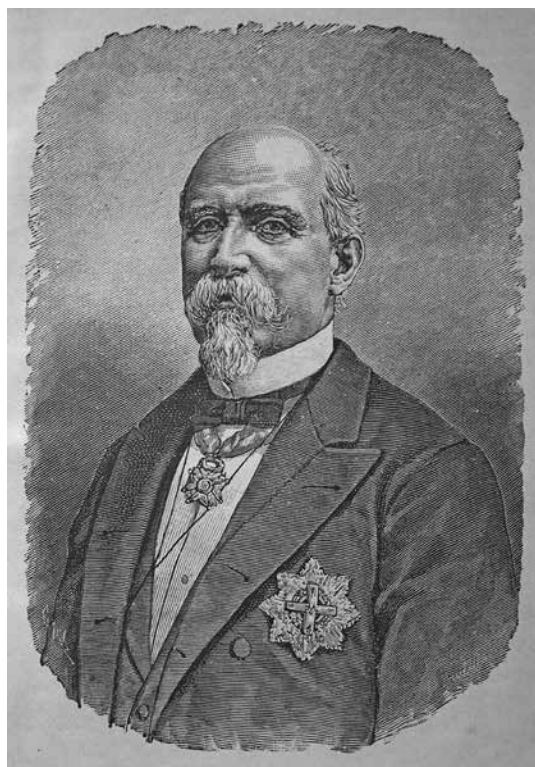
In 1851, when I went to Paris the first time with the purpose of upgrading the clarinet, this Mr. Buffet made use of me with the plateau of the third modification [similar to the half hole key that the bass clarinets have]; but after some testing I left it undone.²

In this interesting article Romero also tells us that Buffet made various custom-made modifications, including improving the tuning and sound of the throat B-flat by placing an additional opening on the throat A key. This change is particularly important because it was one of the improvements on which the Romero-System was based.

Back in Madrid, Romero continued his research. In 1853 the innovations were so important that the idea began to take the shape of giving his name to the changes that he applied to the Boehm-System. These improvements he conveyed to the maker Auguste Buffet, owner of the Boehm patent applied to the clarinet. According to Romero, Buffet enthusiastically welcomed these changes and offered to produce a prototype for him, but, after some testing, these promises were not fulfilled. It is possible that Buffet considered the suggested modifications out of the market and impractical. Also considering that at that time the Boehm-System conceived by Klosé was in the process of being improved, Buffet simply was not disposed to the idea that his clarinet needed to be fixed.

Triébert

After Buffet's refusal, Romero took a break from his research. During those years of expectation, Romero opened his musical instrument shop (1854)



Romero portrait c.1886. Clarinet Method, 3rd Ed.

and established his music publishing house (1856). Four years after the first trip to Paris, in 1857, Romero was able to return to his invention. He traveled back to the French capital in order to find a manufacturer who could make his ideas a reality. This time the choice was Triébert, who accepts the project. However, the years passed and Romero had to move to France due to the lack of results. Upon his arrival, he noticed little progress from the manufacturer. "In 1857 I shared my project with Mr. Triébert, skilled mechanic from the same capital [Paris], and he did not convey anything satisfactory to me within the next five years."³ The Parisian maker was not able to shape his ideas, and after many efforts Romero returned for a second time to Spain without seeing his creation materialized.

Lefèvre-Bié

In 1862 Antonio Romero was appointed to the Spanish committee responsible for assessing the London Universal Exhibition for that year. He embarked on the trip determined to find a maker for his clarinet passing through Paris on the way to the British capital. There he contacted the Paul Bié workshop, successor of the famous maker Lefèvre and by then owner of the brand.

*Eager to see my project accomplished, and being increasingly persuaded of his goodness, I marched back to Paris in 1862 and entrusted it to Mr. Paul Bié [...] who was commissioned to implement whatever I stated to my satisfaction, as long as I pay for all of the expenses that are incurred.*⁴

Romero went daily to the workshop for three consecutive months. Upon the return from London two prototypes of the new clarinet were waiting for him. After some adjustments the Romero-System clarinet is a reality and was registered in the Paris patent office. Over the next two years Romero worked on streamlining his instrument, but from Madrid he could not ensure that the modifications would be implemented as he wished. His presence was essential in Paris, so in 1864 he traveled to the French capital again. After 17 days of persevering work, Romero was satisfied and returned to Madrid with his perfected invention.

The Madrid Conservatory

In October 1864, Romero presented a report to the Madrid Conservatory requesting that his clarinet be adopted as an official

instrument for teaching the clarinet in the Madrid institution. It concerned an extensive and detailed report where all of the features of the new instrument and its advantages were detailed compared to the 13-key clarinet and the Boehm-System clarinet. After the appropriate formalities, the director asked the authorities that the instrument be adopted as the official instrument for teaching the clarinet at the center. As a result a Royal Decree was announced on February 23, 1865, through which the Romero-System clarinet was officially adopted.

The Universal Exhibition of 1867

Encouraged by the favorable impressions his invention made and feeling supported by the authorities and the Madrid Conservatory, Antonio Romero decided to present his clarinet at the Paris Universal Exhibition in 1867. The experience of having attended the one in London in 1862 and the fact that this time it is in Paris, the city to which he had traveled numerous times, no doubt influenced his determination to participate. As in London, Romero was appointed a member of the commission responsible for assessing the novelties presented at the exhibition. The Romero-System clarinet was finally awarded the Silver Medal. His stay in Paris encouraged Romero to visit the Bié workshop and make some improvements to his clarinet. These improvements would be reflected in the second patent that was registered that same year.

Romero and the Oboe

In the early 1840s Romero found himself performing in Spain with a traveling opera company. It is possible that, due to a shortage of oboists and the problems that these companies had finding good musicians for that instrument, Romero started on the oboe as self-taught. In 1844 Pedro Soler, the most prominent Spanish oboist of the 19th century and by then the principal oboe for the Paris Italian Theatre Orchestra, arrived in Madrid. Soler was also the oboist with whom Auguste Buffet had developed the Boehm-System oboe, whose patent had been registered in Paris that same year along with that of the clarinet. Romero at the time was an oboist in the *Orquesta del Teatro del Circo* in Madrid and went to meet him and to ask for his advice. Romero was convinced of the need to adopt the Boehm-System oboe, and it is likely that Soler also

introduced him to the advantages of the clarinet from the same system developed by Buffet/Klosé. "When I obtained the position of Clarinet Professor at the Royal Music Conservatory in 1849 [...], I permanently adopted this system [Boehm] since I had adopted it prior to the oboe."⁵ Romero became a renowned oboist and English horn musician and oboe professor at the Madrid Conservatory for some years. As we will see later, the fact that Romero was an oboist would be of great importance to explain one of the objectives of his clarinet.

System Objectives

The technical aspects of the Romero-System can be found in other articles in this issue, so we will not dwell on them in detail. It suffices to mention two of its main objectives. 1: correct tuning and sound problems of the throat notes, and 2: solve the technical problems that arise when playing these notes. To improve the tuning and the sound emission, the tube is pierced in the acoustically correct site and, instead of being controlled by the fingers of the left hand, the three notes are handled with the right-hand rings driven by the index, middle and ring fingers. The fact that the throat notes are controlled with the right hand brings us to the solution of the second objective: to avoid sudden movements of the left hand when playing the keys of the three notes mentioned. As Romero himself tells us in the third edition of his clarinet method,

*The advantages of the Romero System Clarinet are as follows: [...] 3rd. Give equal force and timbre to all of the sounds for the general length of the clarinet, facilitating the sound emission, and avoid violent movements of the fingers.*⁶

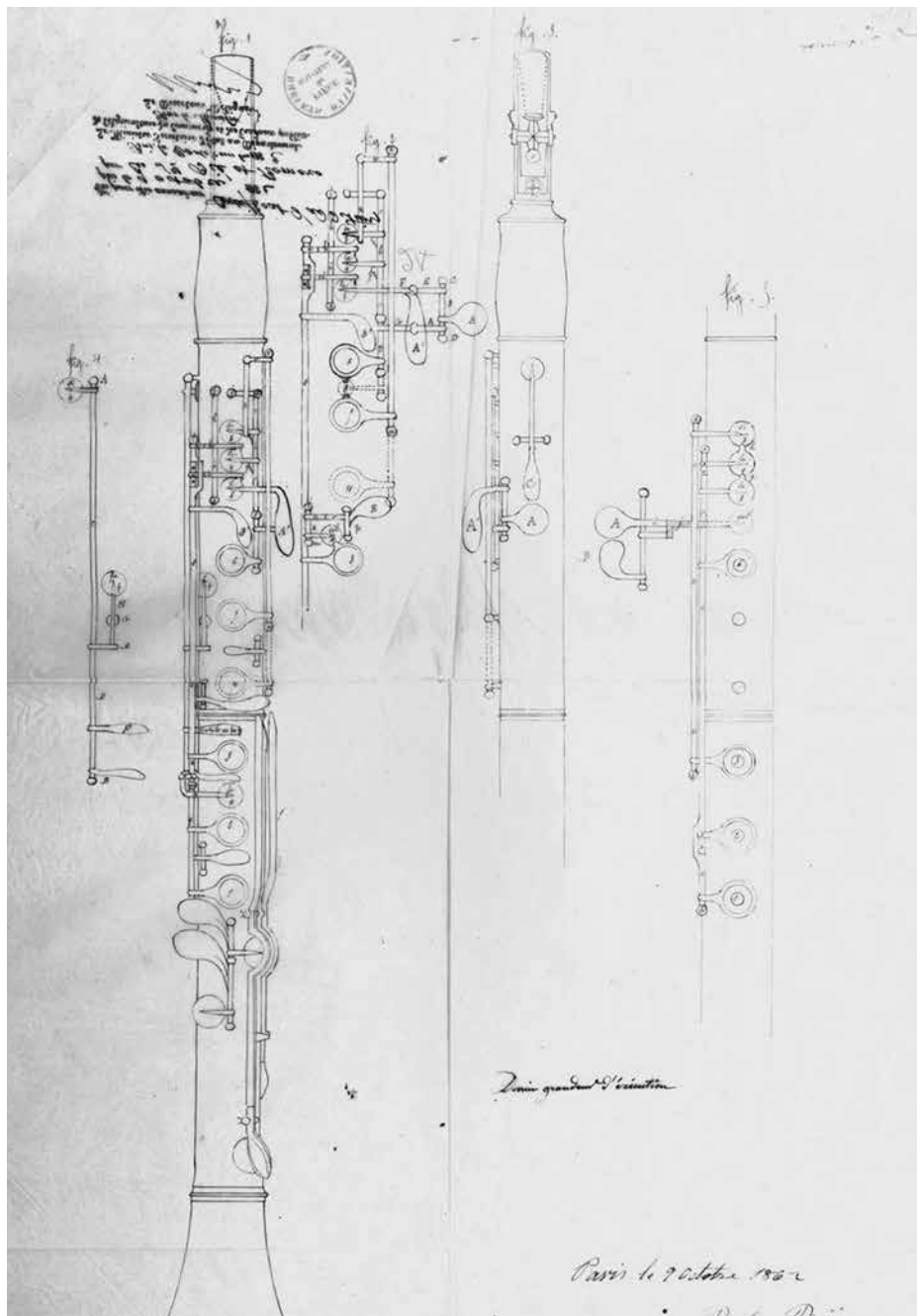
Due to its acoustic characteristics, the clarinet is the only wind instrument that, after raising all of the fingers to play the first register, it is necessary to continue opening keys to reach the second register. This causes the fingers of the left hand to leave their position in search of more keys. All clarinetists have invested countless hours to be able to play those notes respectably. For someone like Romero who played the oboe professionally and who knew the technical principles of the other woodwind instruments, this "disadvantage" was something that had to be remedied.

The Patents

First Patent, 1862

On October 2, 1862, the Romero-System clarinet was registered in the Paris patent office. The innovations are applied to both the 13-key clarinet as well as that with movable rings (Boehm).⁷ As we have discussed previously, among other interesting improvements (as one of the first descriptions of the articulated G-sharp mechanism), the most important modification described was that of placing the throat notes in their acoustically correct location

and developed a mechanism to activate them. Romero gave us the option to retain the traditional fingering or handle them with the right-hand rings. Following the ideas of full venting from T. Boehm, these keys are open so the open fingering is the B-flat rather than G. It also describes the possibility to make a closed-keys model with G as an open fingering. Curiously, in the drawing we can see reproduced in detail the metal mouthpiece that Triébert patented in 1847 (*Bec-pompe avec table mobile et presse-anches*), no doubt a connection between Romero and the maker with whom he had worked previously.



Romero-System patent 1862.

Second Patent, 1867

On June 3, 1867, Romero and Bié patented the Romero-System clarinet again.⁸ In this patent the advantages of placing the throat notes in the acoustically correct place are emphasized activating them with the index, middle and ring fingers of the right hand. Now it is clearly distinguished between two models: the Romero-System with open keys (open fingering B-flat) and the Romero-System with closed keys (open fingering G). In the picture we can see the two models (closed keys on the left, open keys on the right) viewed from the front, side and back.

Preserved Examples

Currently, only 10 Romero-System clarinets have been found in museums and private collections worldwide.⁹ The country that has the most in its collections is the United Kingdom with four, followed by the U. S. with two and Belgium, France, Italy and Spain with one each. It has not been possible to inspect them all personally, but judging by the pictures and the direct study of four of them, nine belong to the open-keys type and only one to the closed-keys type.

Romero's Ideas in Patents and Later Systems

As seen in the visit that Romero made to Auguste Buffet in 1851, the clarinet makers already tried at least since the mid-19th century to improve the tuning and sound emission of the throat notes (specially the throat B-flat). The research that the makers



(photo: M. Fauvrelle)

Romero-System clarinet, closed-keys model, 1867. © Musée des arts et métiers-Cnam, Paris

pursued from those years to almost the present day can be grouped into two main categories. The first category aims to improve the tuning and sound emission of these notes maintaining the traditional fingering. The second addresses the problem from a radically different perspective by placing the throat notes on the tube according to the laws of acoustics, bypassing traditional keys for A and G-sharp and then designing mechanisms to operate them. From the first group the mechanisms are numerous, and among them we could name, for example, the Smith-Kolbe System, the Stubbins S-K mechanism and several of the Ro-

sario Mazzeo innovations.¹⁰ The proposals of the second group begin with Romero's patents and extend to the '60s of the 20th century. Many of them did not continue after being drawn in a patent, but some came to be manufactured and marketed. At the Universal Exhibition of 1867 two clarinet systems presented shared in some way the Romero ideas. The Belgian manufacturer Mahillon exhibited a clarinet with some innovations very similar to Romero's model but applied to the 13-key clarinet, and Thomas Mollenhauer from Germany presented a clarinet system with very much in common with the modifications that

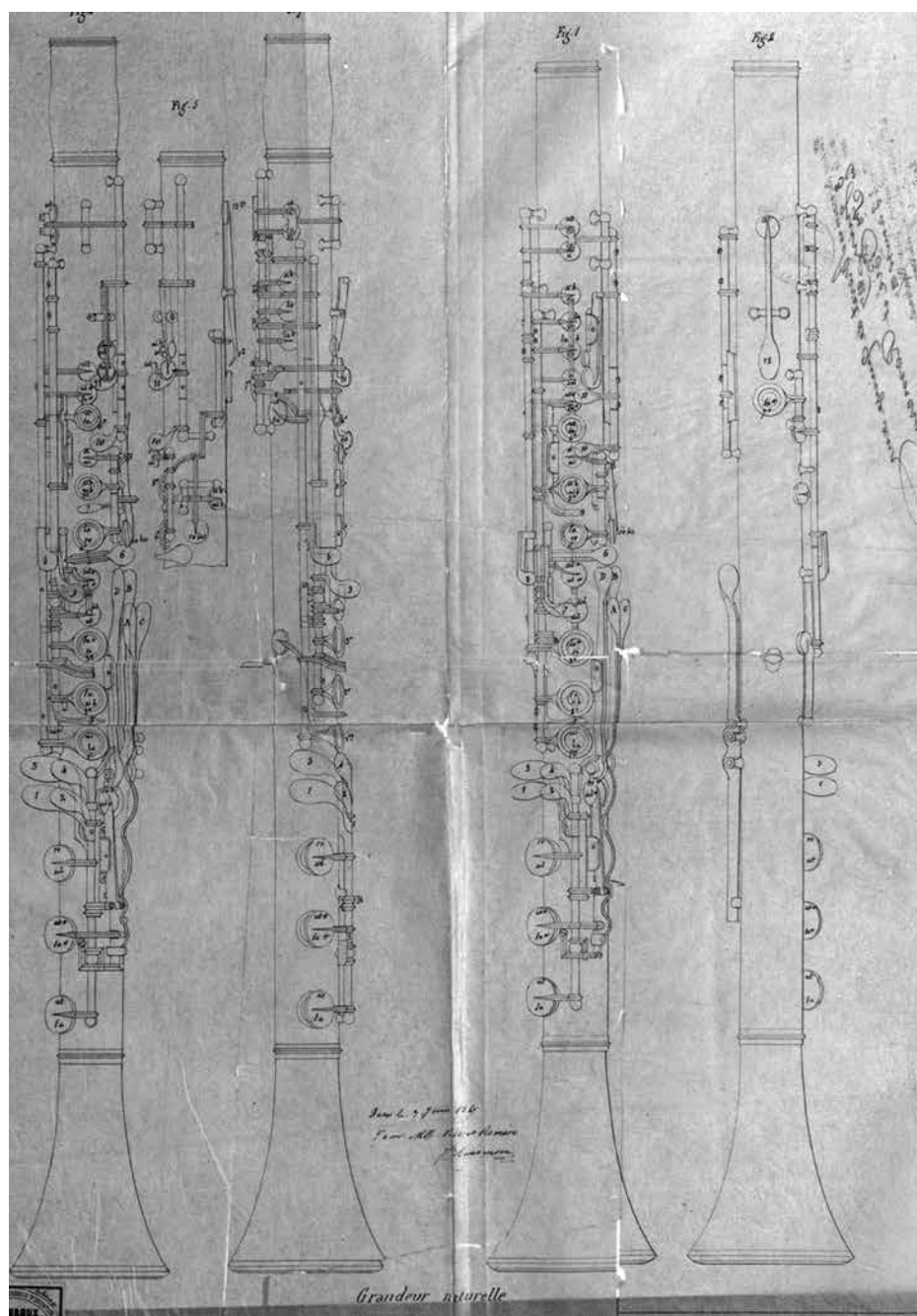
T. Boehm had applied to the flute.¹¹ In the 1880s it was Rudall, Carte & Co. in London who would do it and in 1897 P. J. Devault in the United States. In the 20th century the examples are relatively numerous, but we will name three of them: G. H. Child in 1924, L. Leblanc in 1960 and T. F. McIntyre in 1962. Of the three, the only one that came to be marketed was that from McIntyre made in France by Thibouville Frères. This system shared point by point the objectives of the Romero System, although in this case the throat notes were activated with the rings for the right hand instead of those for the left.

Why was Romero not successful?

As we have seen previously, Romero decided to present his instrument as perfectly as possible constructed in a rational manner, according to the laws of acoustics and without engaging in the conformity of the instrumentalists. However, they are and were a key link in the music world chain. The new model offered significant improvements, but at the expense of a change in fingering.¹² Besides, the need for a complex and delicate mechanism which, in addition to being potentially difficult to maintain, significantly raised the price of the instrument.¹³ Despite this, we should not banish Romero's perseverance, as his attitude was a reflection of the time, a period of pursuit inciting changes, research and invention. In addition, firmly convinced of the benefits of his system, Romero knew perfectly well that something similar



(Photo by Bill Willroth, Sr., courtesy of National Music Museum, University of South Dakota)



Romero-System patent 1867.

Romero-System clarinet, open-keys model, c. 1868.

Propiedad del autor.

TABLA GENERAL DEL CLARINETE SISTEMA ROMERO.

Los sonidos que produce el clarinete se dividen en tres registros.

Todas las notas graves del primer renglon pertenecen al 1.^o registro, y todas las notas agudas que están encima pertenecen al 2.^o. Unas y otras se ejecutan con las mismas posiciones marcadas debajo de ellas, con la sola diferencia de que para las del 2.^o registro debe tomarse la espátula 12 además de la digitación indicada. Para todas las notas del 3.^o registro debe tomarse la espátula 12.

The chart displays three registers of the clarinet. The first register (1.^o registro) covers notes from C4 to G4. The second register (2.^o registro) covers notes from C5 to G5. The third register (3.^o registro) covers notes from C6 to G6. Each note is shown on a staff with its corresponding fingering (numbers 1-5) and key positions (e.g., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The chart also includes a diagram of the clarinet instrument on the left, showing the key positions for each note. The instrument is labeled 'Paris' and 'Madrid'.

Romero-System fingering chart. Romero Clarinet Method, 3rd ed., 1886.

had occurred previously in the flute with Boehm's innovations, and a few years before with the Buffet/Klosé movable rings clarinet. Years later he would complain bitterly of the conformism for most clarinetists.

In spite of many triumphs obtained fairly, and the benefits that no one has denied my system, in Spain there are very few teachers who have adopted it, occurring now what happened before with the Boehm system, that some use as an excuse that its price is very high and others who do not have time to make the brief studies that those served by the 13-key clarinet require, being the truth that what is lacking the most is the solid willpower that gives the love of the Art; since the cost of the new clarinet is much lower than that of the three that are needed by the former to play in an orchestra.¹⁴

In fact, not only was the Romero clarinet a rarity in Spain in 1886, the year of the publication of the third edition of the

Romero clarinet method, but they were counting on the Spanish clarinetists who had changed to the Boehm System.

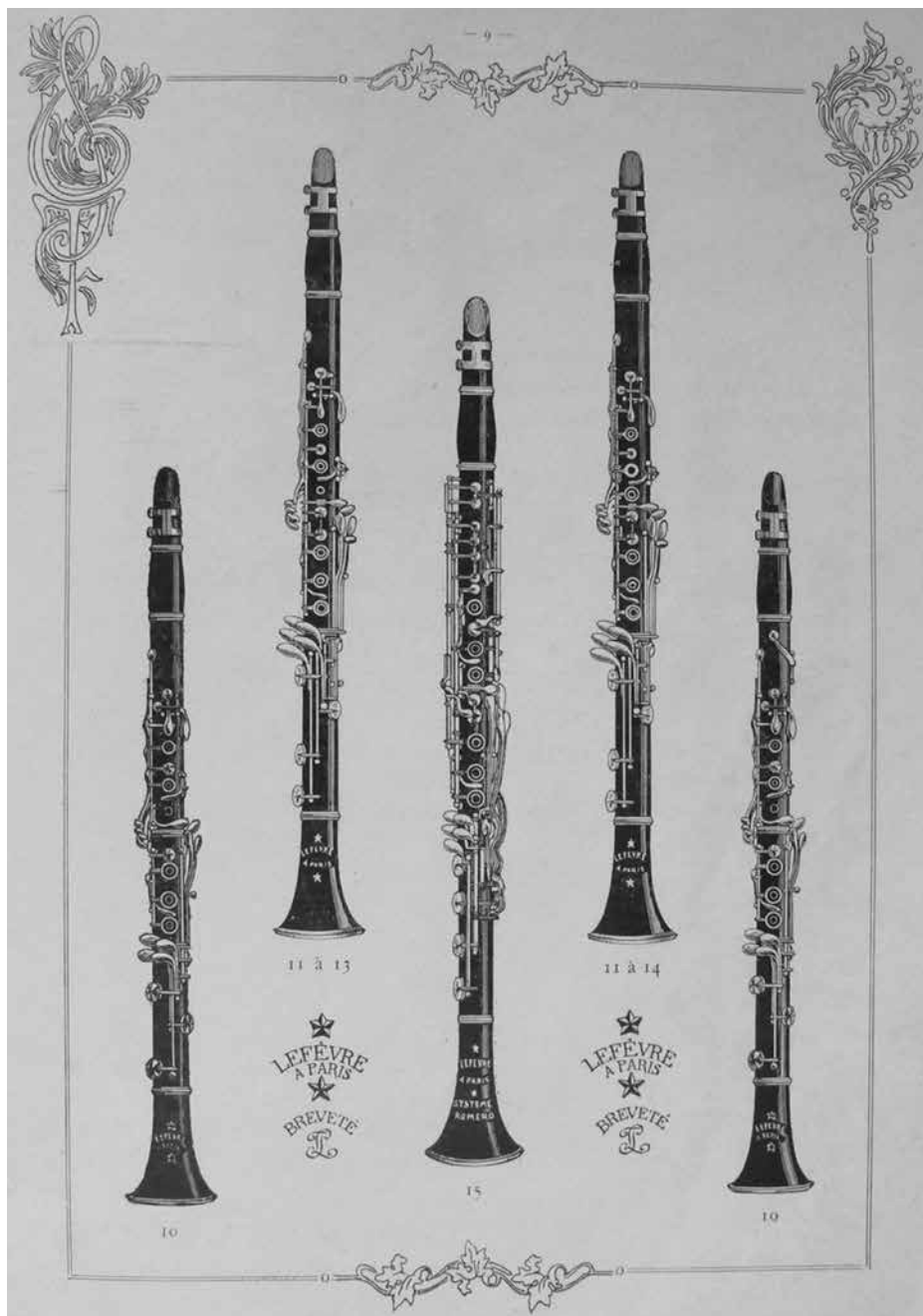
Neither my good wishes, nor the public example that I gave [...] were sufficient to ensure that the Boehm System Clarinet became widespread in Spain, which was only adopted by four of the many students whom I had under my direction while I was a professor at the Conservatory.¹⁵

With the fingering changes and the price of the instrument it must be added that, despite the initial enthusiasm of the Spanish authorities, the support of the Romero-System clarinet did not go beyond recommending its use in the Conservatory and in the Spanish army music bands. On the contrary, Klosé obtained from the authorities in France that his movable rings clarinet was declared mandatory at the Conservatory and in the military. Moreover, the Romero-System clarinet almost certainly was an instrument which was

purchased upon special request. This means that it was not a model that makers had in stock, which could explain the scarcity of preserved instruments. However, thanks to Romero's words and the activity of the maker Thibouville-Creutzer, the last maker known so far who had that system offered in his trade catalog, we know that the clarinet was in the market from 1864 to at least 1911. As a result, we can expect that more Romero-System clarinets may appear in the future in museums and private collections.

Acknowledgments

To Elena Magallanes, Eva Jiménez and all the staff of the Library of the Royal Conservatory of Madrid for their help and advice in finding documents and references. To Albert R. Rice, François Camboulive, Ignace De Keyser, Deborah C. Reeves, Arnold Myers, Marck Charette, Respadiza family, Paris *Musée des Arts et Métiers*, NMM University of South Dakota, MIM Brussels and the University of Edinburgh.



Thibouville-Creutzer trade catalog, 1903, p. 9.

Note

The image of Antonio Romero on the cover of the magazine belongs to the copy of the second edition (signature 1/190) preserved in the Library of the Royal Conservatory of Music in Madrid.

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ABOUT THE WRITER...

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- 1 Biblioteca del Real Conservatorio Superior de Música de Madrid. Archivo General. Actas clausuro. Libro 174 (1830-1868).
- 2 Romero, Antonio. "Clarinete Sistema Romero" in *Revista y Gaceta Musical*, Año II, Núm. 15, Madrid, April-13-1868, p.66.
- 3 Romero, Antonio. *Método completo de clarinete*. 3rd Edition, Madrid, Ed. A. Romero, 1886, p. 7.
- 4 Ibid. p. 7.
- 5 Ibid. p. 5.
- 6 Ibid. p. 9.
- 7 Patent n. 55768.
- 8 Patent n. 76636.
- 9 Thank to François Camboulive and especially to Albert R. Rice for their invaluable help in locating the preserved examples.
- 10 See: Deborah C. Reeves. "A Prescription for the Clarinet's Sore Throat: Throat Bb Mechanisms as Illustrated Using Clarinets from The Sir Nicholas Shackleton Collection", Proceedings of *The Clarinet and Woodwind Colloquium 2007*, A. Myers editor, Edinburgh University Collection of Historic Musical Instruments, Edinburgh, 2012, pp. 159-172.
- 11 Edwards, Bruce. "The Thomas Mollenhauer System Clarinet," in *The Clarinet*, USA, Vol. 27/1, Dec. 1999, pp. 46-51. According to Oskar Kroll, the Mollenhauer clarinet received a special acknowledgement from the Spanish government at the suggestion of Antonio Romero.
- 12 The clarinet maker Jochen Seggelke and I were in Edinburgh analyzing the Romero clarinets preserved at the University. The first impression was that the Romero-System was designed in a very logical manner, and becoming familiar with the new fingerings would need its time, but it would not be a big problem. After trying them, we found that the throat B-flat completely lacked that throat sound, and so did the A, A-flat, G, F-sharp and F inside of the staff. All had the same color and they were very stable in response, sound and intonation.
- 13 In the 1903 trade catalog of the maker Thibouville-Creutzer, the simplest Boehm system has the price of 200 francs, while the Romero System is marked at 450 francs.
- 14 Romero, *Método*, 3rd Edition, p. 10.
- 15 Ibid. p. 5.



McIntyre clarinet, c.1960.

(P. Rubio Collection)

An Interview with José Antonio Tomás Pérez

by Carlos J. Casadó

The next ClarinetFest® 2015 will be held in Madrid, so I think it is a good opportunity for our readers to learn more about clarinet players in this city along with its history. In this conversation with José Antonio Tomás Pérez, principal clarinet of the National Orchestra of Spain (ONE) for 30 years and Spain Chairperson for I.C.A. (1981–2006), we will get to know an honest and impeccable professional personality.

CC: *You have been principal clarinet in the ONE (Orquesta Nacional de España) for 30 years.¹ Given this, one wonders if you are now tired of conductors, rehearsals, concerts, etc. Do you want to retire?*

JA: Well, until about a year ago I had not thought about the subject. Now that I see it is something inevitable, and having pending future projects, I am actu-

ally looking forward to the extra time at my disposal. For example, I want to go to an art academy to refine my fondness for drawing; I also have a penchant for trains, because I receive monthly information about them, and I would like to build a large model at home, and, of course, take walks with my dog Shira.

CC: *Back to your childhood and youth, it would be interesting to know what key circumstances led you to opt for playing in an orchestra. For example, do you remember the first time you heard a symphony orchestra live?*

JA: I was born in 1945 in a town in the province of Valencia called Casinos, with about 2,800 inhabitants. This village, like most of them in Valencia, has a musical society that is maintained thanks to a grant from the city coun-

cil and the quotas of its members. Since childhood I had the opportunity to hear live music, and very soon I entered the wind band academy. At the age of 7 I had my first clarinet, with my brother (b. Valencia, 1936), also a clarinetist, and the wind band's conductor, being my first teachers. At the age of 10 I gave my first recital, after which I was presented with a diploma that I still keep. And, yes, I remember the first time I heard an orchestra; it was a rehearsal of the Valencia Municipal Orchestra.

CC: *What did you think of the sound of an orchestra in an environment where the most immediate sound was that of a wind band?*

JA: I liked the sound of the orchestra, although I felt it very strange, given that, it is true, I was accustomed to hearing

Carlos J. Casadó and José Antonio Tomás Pérez



the much more powerful sound of a wind band.

CC: *Did you think even for a moment that your employment would be performing in an orchestra?*

JA: At that time I did not. Firstly, I had to train to be a clarinetist, and afterwards I would see. But my thoughts always revolved around the world of the band. The orchestra was something that was far away for me – those serious gentlemen dressed in black tails and bow ties. Uff!... It had nothing to do with me. Ha!

CC: *You were a student of the famous Spanish clarinetist Lucas Conejero, principal of the Valencia Symphony Orchestra and professor at the conservatory of that city. In Valencia and its surroundings in the 1960s there were fantastic bands, especially the Municipal Band of Valencia (BMV). That emblematic ensemble had great clarinetists. Do you remember any of them?*

JA: There were and still are excellent bands in Valencia. I myself was a member for several years in the *Banda Primitiva* of Liria, a town with two very important symphonic bands. It was in this environment where I began to have contact with symphonic repertoire, since we played works superbly transcribed for band, such as *The Planets*, *Galánta Dances*, *Háry János Suite* or *Daphnis et Chloé*. I even acted as a principal clarinet on occasion. And, of course, I remember every clarinetist of the BMV, since my brother was also a member of that band and I would go with him to rehearsals.

CC: *Why did you choose Lucas Conejero as a teacher? Was there any other professor during those years?*

JA: When my family thought that it was time that I devote fully to the study of the clarinet, they decided that Lucas Conejero was the right teacher, since he was the principal of the Valencia Symphony and professor at the conservatory. But also a circumstance that made him special was that during the Spanish Civil War, the Municipal Band of Madrid (BMM) was moved to Valencia, given that Madrid was in the line of fire. And as a twist of fate, the principal clarinet of this group, the famous Julián Menéndez, lived in the house of Lucas Conejero, who, under the circumstanc-

es, took advantage during this period to receive lessons and tips from that excellent clarinetist.

CC: *In class, did he speak with you about his work in the orchestra?*

JA: He said nothing of his work. Classes were limited to technical training as a clarinetist exclusively, based on studies, works and especially exercises in sight reading and transposition, because in Spain at that time we did not have access to an A clarinet! Around the year 1973 my colleague in the orchestra, Vicente Peñarrocha (Liria, 1933 – Madrid 2007) and I, taking advantage of our positions in the *Quincena Musical Donostiarra*, each bought an A clarinet (a Buffet full system!) in the famous shop, Eriti's House in San Sebastián.

CC: *Pedagogically, the study of orchestral repertoire is, especially in American universities, a real speciality. You can count on expert teachers as well as ensembles and orchestras for practice. In this sense, you had an active teacher in the symphonic world. Did he teach these excerpts in lessons? Did you have the opportunity to practice them in some symphonic ensembles?*

JA: Unfortunately, we didn't have any training in this regard. Based on our current conception of education and musical training this may be unthinkable, but in those days it was something normal; no one thought about these issues.

CC: *Auditions to get a job in an orchestra require a deep knowledge of the orchestral repertoire. Given the baggage that you have after years of having played in the orchestra, could you point out some key aspects in the study of this matter?*

JA: The most essential thing is to listen to the excerpts that you need to work on, but in my student days, the material we had to do use was very limited. Now there are books that include the most important orchestral excerpts, and, in addition, we have access to recordings of every piece. But at that time we were in a dictatorship, and culture was rather underrated.

At the age of 10 I gave my first recital, after which I was presented with a diploma that I still keep.

CC: *In auditions, everything leaves you, except your preparation." This maxim of Professor Yehuda Gilad (University of Southern California) highlights the importance of preparing precisely the contents of such auditions in order to have confidence in performing them. But it also includes another reality – the fact that your self control can disappear and be replaced by insecurity and negative thoughts. Proof of this fact is the number of books and studies dedicated to help musicians involved in this dynamic. How did you handle all this?*

JA: I fully agree with Yehuda Gilad. In the auditions that I have done, I have tried to prepare to the utmost, and, although nerves may appear, I could control them thanks to good preparation.

CC: *What do you remember about your audition for the ONE?*

JA: I auditioned for the ONE in 1971. There were three candidates, and we had to perform Mozart's *Clarinet Concerto*, Debussy's *Rhapsody* and orchestral excerpts for clarinet and bass clarinet because the vacancy was for both these instruments. The conductor Rafael Frühbeck de Burgos chose me for the job.

CC: *Did you have some orchestral experience prior to joining the ONE?*

JA: To answer this question I have to go back to the year 1967 during which I auditioned for the *Banda Municipal* of Mallorca and got the job. In this city I had my first experience as a member of an orchestra, collaborating with the Orchestra of Mallorca, which at that time was very small. The following year, 1968, I auditioned for the BMM and again won the position, staying on until 1971. Now in Madrid I had the opportunity to work with the newly created *Orquesta de Radio Televisión Española* (ORTVE) and the Madrid Symphony Orchestra, where I met Antonio Menéndez, also a clarinetist and brother of Julián Menéndez. But my first concert with the ONE was before I actually joined it. I remember playing doubling

I think that the principal must be a leader of the section, and he or she must deal with its good operation and discipline during rehearsal.

the E-flat clarinet in Stravinsky's *Fire-bird* ballet music. The conductor was Erich Leinsdorf (b. Vienna 1912–Zurich 1993).

CC: *When you joined the orchestra, did you play second clarinet or move directly to principal?*

JA: When I joined the orchestra a first clarinet was also needed. The conductor, Frühbeck de Burgos, told me I was to occupy that chair. My first concert in that capacity was playing *El Amor Brujo* by Manuel de Falla at the International Festival of Granada.

CC: *What qualities and values can you point out to us that the principal and the second clarinet should possess?*

JA: Of course, both must have, first of all, a good sound, good pitch and good technique. You must show good taste and some orchestral experience. I think that the principal must be a leader of the section, and he or she must deal with its good operation and discipline during rehearsal. The leader should also be attentive when someone new is incorporated into the section, so that the person is integrated as soon as possible. But all this must be done with humility; work in an orchestra is teamwork coordinated by the conductor. As for the qualities of a second clarinetist, the player must be very flexible, listen a lot to the orchestra and be very aware of the first clarinet in terms of pitch, rhythm, dynamics, articulation and phrasing.

CC: *How did you initially adapt to work in the ONE? How did you relate to your colleagues? Did you feel well received by them? Did you have much to learn?*

JA: It was easy. I was greeted by my colleagues with great joy. The principal was Vicente Peñarocha and the second was Leocadio Parras, my professor at the *Real Conservatorio Superior de Música* of Madrid (RCSMM). At the beginning I had to adjust slightly to the schedule of work of the orchestra, because every

week there was a different program. Also in the BMM, where I came from, the work environment was difficult, with the musicians always in a very bad mood. After that, entering this orchestra was like a balm. In addition, I moved from the last clarinet of the BMM to the principal of the ONE.

CC: *Did you ever have to play the entire family of clarinets?*

JA: Just in the last years when my colleagues asked me, and I've played the bass clarinet, E-flat, also the basset horn, an instrument that I used in the Manuel de Falla Clarinet Quartet, in which I was a founding member.

CC: *After more than 40 years of experience, you have seen many ways to play the clarinet: vibrato, the variety of instruments, mouthpieces, reeds, etc. that have appeared on the market and which affect the sound, and also the historical tendencies with their criteria when it comes to performing. Did you adapt to trends or have you managed to find your own voice?*

JA: Yes, I have had to adapt to different tendencies that come and go, but I always try to be true to my beliefs. I have been teaching for 25 years in a summer course in Valencia, and I have seen everything. I think that changes must be adopted with some control. You must be careful not to lose your bearings.

CC: *What could you tell us about the relationship of the musician with the conductor? What has been your dynamic with them?*

JA: I believe that conductors have a clear idea about what they want to achieve, so my intention in the orchestra has always been to cooperate with them. I was lucky enough to work with Z. Mehta, R. Muti, Mario Rossi and especially S. Celebidache, who was closely linked to the ONE and left an indelible mark on many of us. I remember playing Beethoven's 7th with C.M. Giulini, and

it was an extraordinary event in Madrid in 1979. However, my experience in the BMM was very unpleasant, since the whole relationship with the conductor was broken, with daily discussions in every rehearsal.

CC: *You are happily married to Marta, and together you have raised two sons. Especially nowadays, the desire to reconcile work and family life is often discussed, so could you tell us how you managed to maintain your level of preparation without neglecting your responsibilities as husband and father? Could you share with us some thoughts in which you may be vulnerable in this regard?*

JA: Actually, in this profession it is difficult to reconcile work and family life. There are moments of great stress, but with goodwill many of these episodes are overcome. In my case, there has been a lot of sympathy from my wife Marta. She works in the field of healthcare and also has a complex profession. We both have understood each other very well. Indeed, not everything has been easy.

CC: *It is well-known among professionals in an orchestra that much of the stress generated comes more from the work environment than from that of the public. Could you tell us if you ever perceived it this way?*

JA: Possibly, but I have not given it too much thought.

CC: *As in other professions, musicians not always carry out their work with the same frame of mind. Sometimes you are busy with different issues and your concentration can be affected. Necessarily, the professional should "distance himself" emotionally from the score for the sake of controlling it and for the benefit of the public, for whom that emotion is intended. This is fairly clear to professionals but not so well-known to the general public. But how could you keep away from your daily problems and sit playing in the orchestra every week?*

JA: Frequently everyday problems are very present before a concert; it is a fact. But it is very important to set them aside and focus on what you are going to play. Although during the concert disruptive thoughts may manifest themselves, it is controllable. As I said before, if you have done good work preparing, you will be safe when playing.

CC: *The musician is not a machine, and, in spite of the large number of concerts performed in the season, perhaps you can have some unfortunate mishaps. Has this happened to you?*

JA: Sometimes things do not go as we would like, and you can be sure that I have had moments where I have not given my best, but I remember none in particular.

CC: *Each musician who experiences this reacts in a very personal way. But almost everyone agrees is that, for as much as your colleagues offer support, you, yourself must overcome this event, and it is hard to sleep that night; one needs to recover his or her self confidence at the next opportunity, and what happens is when that occasion arrives, all kinds of doubts surface...colleagues "on the look out," the passage approaches, pulse increases and there you are again "alone against the face of danger." How have you reacted to one of these unfortunate moments – if you have had one, of course? Did your fellow players help? Did you feel terrible?*

JA: When that happened to me I could not avoid feeling bad, of course. But I am also sure to have received the support of my colleagues. But effectively, until you do not have another intervention, this time properly done, you do not forget the former.

CC: *Especialty in the U.S. many professional musicians who work in an orchestra consider auditions for other orchestras. They sometimes seek a change in their personal life, trying to join a higher quality orchestra or simply wanting to play somewhere else. Throughout all these years in ONE, did you have ideas about this?*

JA: When Barenboim was conductor at the Paris Orchestra, clarinet auditions were called for. I was interested and wrote to learn something about it. In a few days I received information, which I still have. But my children were small and I decided not to go.

CC: *Now it seems that the solution to the ills of Spain are neo-liberal recipes, do you think the stability of your tenure contract in your job could have at some point influenced a lesser professional performance?*

JA: It gave me security, therefore I had the necessary peace of mind to carry out my job. In my case, the tenure has not been

The relationship I have had with my clarinetist colleagues is something that will occupy my heart always because it has been special and also with other colleagues of the orchestra, of course.

a reason to relax professionally, and I have tried to always be honest with myself and with the orchestra, since it was my second family.

CC: *At any point did you consider leaving the orchestra to devote yourself to other areas of music, such as teaching, conducting or composition?*

JA: A few years ago there was a vacancy for clarinet professor at the RCSMM, and I thought that I could combine that job with the ONE. I sent my application. Also my colleagues Enrique Pérez and Máximo Muñoz, principal in the ORTVE, sent one, but there was to be no audition; they just made their choice based on the curriculum only, whereupon, Max, the most senior and therefore with a longer career, was chosen.

CC: *In conclusión, I remember the movie by Gerardo Vera, A Woman in the Rain. The film tells us about a lady during an autumn afternoon in Madrid where two strangers offer their cars to take her home. She decides to accept the courtesy of one of them, and the film continues with the consequences of that decision. But at a certain moment, the action stops and the film director brings us back to that rainy afternoon in which she, on this occasion, decides to accept the kindness of the other gentleman. The film director with this game offers us the chance to see what has happened to her in real life and fantasizes about how it might have been with a different decision. Did something like this ever happen to you, i.e. have you been curious to know what would have become of your life in another profession?*

JA: I come from a rural village, and my father asked me once if I wanted to devote myself to agriculture or music. In my family there were several musicians, and I opted for music. Whenever I go to the village and talk to my friends I think that I made the right decision.

CC: *Lastly, what is the best memory, the most valued, during your tenure with the orchestra?*

JA: It is difficult to be brief on this because there are so many good things. The relationship I have had with my clarinetist colleagues is something that will occupy my heart always because it has been special and also with other colleagues of the orchestra, of course. But, above all, I will take the memory of having made music for so many years.

Epilogue

José Antonio Tomás Pérez has always played Buffet RC clarinets, a Vandoren B-40 mouthpiece, an old Buffet ligature and handmade reeds. Very fond of animals, he always has had a dog; the last one is a female Yorkshire which he has cherished for years because it joyously waits for him after every concert. Another of his hobbies is doing a little farming in his village when he goes on vacation, being an expert in the preparation of capers. He is a person of recognized merit, with King Don Juan Carlos I having granted him the title of Knight of the Order of Civil Merit, and the city council of his hometown, Casinos, awarding him with the Medal of Cultural Merit and dedicated a street to him, the very street where he resides every time he returns there. But beyond that, he and his village are linked forever which he never turned his back on, and, in return, also has given him deserved compensation, and, above all, as he stated on one occasion, the satisfaction and comfort of being accepted unconditionally by his fellow citizens. Nothing more, nothing less.

ENDNOTE

1 See "The Clarinetists of the National Orchestra of Spain," *The Clarinet*, Vol. 32, No. 4 (September 2005)

(With thanks to Carl Lewis Barriga for his assistance with translation)

Miguel Yuste (1870–1947)

The Search for his Works

by Malena McLaren

Brief Biography

Miguel Yuste Moreno was born in Alcala del Valle in Cadiz, Spain, in June 1870. His musical studies began with José Chacon at the San Bernardino Orphanage in Madrid where he was taken at the age of 8. The San Bernardino Orphanage fostered the children's artistic education by organizing a wind band in which they played and learned an instrument. In 1883, at the age of 13, Yuste began studying clarinet with Manuel González, whom he would later succeed at the *Real Conservatorio Superior de Música de Madrid* (Madrid Royal Conservatory). In 1885, Yuste won the first chair position with the Royal Corps of Halberdiers. Two years later, he won first prize at the Madrid Royal Conservatory and quickly became a regular employed clarinetist. This same

year Yuste sat principal chair at the *Buen Retiro* Gardens. In 1889, he completed his clarinet studies at the conservatory and became the solo clarinetist in the Concert Society Orchestra and the orchestra at the *Teatro Real*. He began as the third clarinet in the *Teatro Real*, but was moved to first chair by the conductor, Luigi Mancinelli, in the middle of a rehearsal. He remained as principal clarinetist from then on. Although Mancinelli later made several offers for Yuste to teach and perform in Italy, Yuste stayed in Madrid.¹

In 1890, Miguel Yuste was a member of both the National Orchestra (as it existed at that time) and the Chamber Music Society. He gained public and critical recognition with performances of Brahms' and Mozart's quintets. Unfortunately, the Chamber Music Society disbanded in

1904, but Miguel Yuste was given the esteemed position of clarinetist for the Royal Chapel the same year. Also in 1904, he helped to form the Symphony Orchestra of Madrid. In 1909, Yuste succeeded his teacher, Manuel González, at the Madrid Royal Conservatory. In his 30-year tenure, Yuste made significant reforms in the clarinet course of study at the conservatory and became a significant influence on Spanish clarinetists. That same year, Yuste became a founding member of the Madrid Municipal Band (principal clarinet and assistant conductor). He worked with conductor, and close friend, Ricardo Villa to transcribe and arrange many works for the band. Many of these works became the basis of the Municipal Band's repertoire and are still held in its archives today. Yuste's work with Ricardo Villa and the Municipal

Band of Madrid promoted a high level of music education and musical culture in the city of Madrid.

Many modern-day Spanish clarinetists agree that, along with Antonio Romero, Miguel Yuste is one of the "fathers" of Spanish clarinet playing. Miguel Yuste's works were the beginning of an "educational process" from which many renowned Spanish clarinetists came.² Perhaps most notably, Julián Menéndez (1896–1975) and his brother Anthony, both founding members of the Spanish National Orchestra (1937), were



Clarinetists of the National Orchestra of Spain with Malena McLaren: Carlos Casadó Tarín, José Tomás Pérez and Enrique Pérez Piquer (October 2011)

educated by Miguel Yuste. José Taléns Sebastia, solo clarinetist in the now disbanded Filharmonic Orchestra of Madrid and the Madrid Municipal Band, is another example. Similarly, Leocadio Parras, soloist with the Spanish National Orchestra until his death in 1973, is a notable example of Miguel Yuste's influence on the music education of Spanish clarinetists in the 20th century. Enrique Pérez Piquer comments that, "Yuste's contribution to the clarinet literature, although not prolific, is a challenge capable of compromising the most virtuosic player...[additionally], Miguel Yuste exerted a major influence on the musical education of all the clarinetists who have occupied principal positions in all the musical groups of Madrid."³

Works by Miguel Yuste: The Search

When I began to research the works for clarinet by Miguel Yuste, only two published sources in English briefly discussed his contributions to clarinet pedagogy and repertoire. In her books, *More Clarinet Virtuosi of the Past* and *Yesterday's Clarinetists: A Sequel*, Pamela Weston states that Yuste "composed over a hundred clarinet pieces." As I began searching for these works, Pedro Rubio, clarinet professor at the Turina Conservatory in Madrid and bass clarinet professor at the Madrid Royal Conservatory, offered invaluable help. He found that in the 1927 book *Galería de Músicos andaluces contemporáneos*, author F. Cuenca states that Miguel Yuste composed "over one hundred" works. Cuenca does not specify that these works are for the clarinet. However, in the 1958 book by Marian Sanz de Pedre titled *La banda municipal de Madrid*, it is cited that Yuste wrote "over one hundred works for clarinet." Pedro Rubio suggests that this is likely the source in which Pamela Weston found her information to include in *More Clarinet Virtuosi of the Past*. As late as 2002, this same sentence was repeated in the *Diccionario de la Música Española e Iberoamericana* Vol. X. If we take the first statement from 1927 into consideration, it is possible to draw the conclusion that the later statements could be incorrect, and that Yuste, in fact, wrote more than 100 works total (for the Municipal Band and for individual instruments). The common denominator remains that more than 100 works are attributed to Miguel Yuste in all of these sources. With

the intent of cataloguing the works of such an important figure, I began my search by focusing on any existing works for clarinet.

The first step was to see what was located in the Madrid Royal Conservatory. This search was short-lived, however, when I learned that only a few works for clarinet by Miguel Yuste were in the catalog. As I began corresponding with Spanish clarinetists Pedro Rubio, José Tomás Pérez (Madrid Municipal Band 1968–71, National Orchestra 1971–present), Carlos Casadó Tarín and Enrique Pérez Piquer in 2002, they confirmed that the Madrid Royal Conservatory library did not have many of Miguel Yuste's works.

The next step was to look to the surviving family members for any works that may have remained in their care. Over several years, through the continued research efforts and personal knowledge of these same clarinetists, and in the course of recent discussion with them, it is my understanding that the family most likely does not have any of Yuste's music in its possession. However, through the generosity of these renowned Spanish clarinetists in sharing the works of which they were aware, we know of a total of eight works originally for clarinet by Miguel Yuste.

Ingenuidad, op. 8/59

Estudio Melódico, op. 33 (1915)

Solo de Concurso, op. 39

Capricho Pintoresco, op. 41

Vibraciones del alma, op. 45

Leyenda, danza y lamento, op. 72

Entremés, op. 73

Estudio de Concierto, op. 148

The first piece of the puzzle seemed to be somewhat solved. However, a larger piece remained unsolved. Where were the rest of the "over one hundred" works?

Works by Miguel Yuste: The Story

In October 2011 I had the opportunity to travel to Madrid to continue the search for any existing repertoire. Through the kindness and generosity of several clarinetists, librarians and archivists in Madrid, I found more information than I dreamed possible. It was my hope to visit the archives of the Madrid Municipal Band, and I was able to do this with the help of Carlos Casadó Tarín who arranged the visit. Along with Jesús Osca Ruiz, the archivist for the Municipal Band, two of my colleagues and I were al-

lowed to view and catalog all of Miguel Yuste's surviving manuscripts in the archives. Along with 15 original works for the band, there exist in the archives 16 arrangements or transcriptions of works for the band. In addition to his original works for clarinet and piano (with the exception of *Estudio Melódico*, op. 33, these are not housed in the Madrid Municipal Band Archives), I have catalogued to date a total of 38 works by Miguel Yuste. Although I have not yet had the opportunity to examine them in person, I am also aware of one additional work for bassoon (*Solo de Concurso para fagot; adaptado para Saxofon tenor o Bombardino*) and two books of exercises (*Añoranzas memorias, Ejercicio de Oposición para trompeta*, op. 96 and *Solfeos concertante*).

Original Works (For the Madrid Municipal Band):

(Dates provided are indicated on the manuscripts.)

Ensueño, op. 27

Ofertoria, añoranza, saltarello

Marcha Funebre (no. 1), op. 28
(1903/1913)

María Cristina (Dec. 1909)

La Jura del Rey (#1) (1910)

Guardia real (no. 2)

Estudio Melódico, op. 33: "El Lamento"
theme on L. Bassi (1915, premiere Feb.
9, 1915)

Marcha Funebre no. 2, op. 42 (1917)

Impresión amorosa, op. 43

Marcha Funebre no. 3 ("Ayes de pena"), op.
52

Marcha procesional, op. 55 (1930)

Gratitud (*Marcha lenta*)

Loa a la hidalguía

Marcha solemne, op. 104

*Hispano Americano, Mosaico aires
nacionales*

Arrangements and Transcriptions (For the Madrid Municipal Band):

(Dates given are indicated on the manuscripts.)

Coral Variation (*Cantata* 140, J.S. Bach)
(January 1912)

7th Symphony (Beethoven), op. 92, 2nd
movement (July 1912)

Polaca de Concierto (*Ruperto Chapi*) (27
July 1913)

Lohengrin, Prelude, 1st act (Wagner) (22
July 1914)

La Cassation (*Andante* – W.A. Mozart) (3
December, 1914)

El Carnaval in París (Episodio) (J.S. Svendsen) (25 August, 1915)
Minuetto para instrumentos de arco (C. Bolzoni) (April 1916)
Guernikako Arbola (Composer: Iparraguirre) (20 August, 1916)
Tres Danzas del baile heroico (Composer: Greta) (November 1916)
Rosamunda, op. 26 (Overture) (Schubert) (2 September, 1917)
Historia de una madre, poema sinfonico (V. Arregui) (25 January, 1918)
Danzas Slavas (Nos. 1, 2, 3, & 4), op. 46 and op. 72 (Dvořak) (11 July, 1921)
Los Pastores: Canto de la Sierra de Cameros (Soria, Castilla la) (May 1923)
Larghetto del quintet, op. 108 (W.A. Mozart) (20 November, 1923)
Biarritz, op. 6 (Henri de Peñalver) (no date on manuscript)
El Caserío (prelude y 2nd act) (Jesús Guridi) (no date on manuscript)

The mystery remained, however. Where were the rest of the over 100 works? With more generous help and a meeting of a lifetime, another possible answer arose.

It began with an invitation by the clarinet section of the National Orchestra of Spain to listen to a rehearsal and attend a concert during our visit to Madrid. At the close of the rehearsal, Carlos brought me and my colleagues backstage to meet the members of the clarinet section, and he had a surprise guest, as well. As we shook hands with everyone, we were introduced to Maximo Muñoz Pavón – clarinet professor at the Madrid Royal Conservatory, 1980–88 – soloist with the *Orchestra Sinfónica de Radio Television Española* (1965–1994), and a member of the Madrid Municipal Band (1947–1964) with Julián Menéndez, Luís Francisco Villarejo and José Cifuentes – all students of Miguel Yuste! Sr. Muñoz Pavón learned all of Yuste's clarinet works (all in manuscript at the time) from Villarejo. He was also personal friends with Ascensión Yuste, Miguel Yuste's daughter from his second marriage – a fact that I would soon discover was of great importance.

Through the course of a wonderful conversation between myself and these living legends (Maximo Muñoz Pavón, José Tomás Pérez, Enrique Pérez Piquer and Carlos Casadó Tarín), I gathered invaluable information. Sr. Muñoz Pavón was able to tell me about, among many things, Miguel Yuste's teaching style (patient and kind), the tone quality of his students (very clean, pure

sound) and the history surrounding the Madrid Municipal Band's beginnings and survival through the Civil War. Toward the end of our conversation, I asked if anyone knew about the existence of these "over one hundred" works. Most importantly, where might they be located? As told by Enrique Pérez Piquer and Maximo Muñoz Pavón, this story from Ascensión Yuste emerged.

Later in his life, Miguel Yuste lived on *Calle Buen Suceso* in Madrid. Where there are now apartments, houses then existed. At the end of this street, there is a bluff that drops down and overlooks the city. This is now a park with a walking path. When Republican soldiers occupied these houses to defend the area from Franco's Army, the residents of these homes, which included Miguel Yuste, were ordered to leave their homes. Yuste was ill at this time, so he walked from his home to a hospital. After several days, he returned to check on his house. As he approached, he saw that the soldiers were using his manuscripts as kindling for their campfire in the street.

As I heard this story, I thought of several notes I observed while looking at some of Yuste's manuscripts in the archives of the Madrid Municipal Band indicating that he had taken a score home with him. There is no way to know how many works were in his home on *Calle Buen Suceso*, but it is possible to draw a sad conclusion with this disheartening revelation. Perhaps many of the "over one hundred works by Miguel Yuste" were lost in the Civil War.

Conclusion

The list of works included in this article are those that I have been able to assemble thus far. It is certainly not definitive, as there may be other works of which I am not yet aware. It is my intent to continue the search, as this has been an incredibly rewarding journey. It is my hope that, with the knowledge of Miguel Yuste and his works, his immense contributions to the pedagogy, repertoire and legacy of Spanish clarinet playing will be remembered and honored.

Acknowledgments

I wish to thank, with heartfelt gratitude, the Spanish clarinetists who have generously given their time, knowledge and hospitality in my search for information: Pedro Rubio, José Tomás Pérez, Enrique Pérez Piquer, Carlos Casadó Tarín and Maximo Muñoz Pavón. I would also like

to thank Jesús Osca Ruiz, archivist for the Madrid Municipal Band, and the staff at the archives for their time and assistance in combing through the archives. I also owe a debt of gratitude to James Gillespie for introducing me to the works of Miguel Yuste. Lastly, thank you to Northwestern State University and the Joanna Magale Endowed Professorship for funding my travel to Spain.

Bibliography

- Weston, Pamela. *More Clarinet Virtuosi of the Past*. Great Britain: Halstan and Co. Ltd., 1977.
 Yuste, Miguel. *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinet, with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

ENDNOTES

- 1 Enrique Perez Piquer, Compact Disc Liner Notes for *La Obra Para Clarinete y Piano de Miguel Yuste*, Enrique Perez Piquer, (Logomusic Records, LCD 1001, 1995).
- 2 Ibid.
- 3 Ibid.
- 4 Pamela Weston, *More Clarinet Virtuosi of the Past*, (Great Britain: Halstan and Co. Ltd., 1977), 278.

ABOUT THE WRITER...

Malena McLaren, Coordinator of the Division of Music and Associate Professor of Clarinet at Northwestern State University of Louisiana, received her Bachelor and Master of Music degrees at the University of New Mexico with Keith Lemmons and the Doctor of Musical Arts degree from the University of North Texas with James Gillespie. As a member of *Trio de Llano*, Malena has performed throughout the U.S., Slovakia, the Czech Republic, England and Spain. She also plays frequently with the Rapides and Texarkana Symphony Orchestras. In July 2007 she received the second-place prize in the I.C.A. Research Competition at the ClarinetFest® in Vancouver, Canada. Malena has performed in solo recitals at the 2008, 2010, 2012 and 2014 International ClarinetFest® conferences and as a member of *Trio de Llano* at the 2009 National Flute Association Conference in New York City and the 2011 ClarinetFest®. Additionally, she was awarded the Magale Endowed Professorship both in 2011 to perform and continue research in Madrid, Spain.

Restoring Alec Wilder's Originals

by Glenn Bowen

Alec Wilder (1907–1980) wrote often and well for the clarinet, including a sonata, a concerto, 13 woodwind quintets and a number of other chamber works.

The recent CD by clarinetist Jared Hinckley of the *Sonata* (written for me) reminded me anew of some distasteful editing in the Margun edition. The editor actually changed a number of Wilder's notes which is not the way of a skilled and conscientious editor. I was asked to edit the clarinet part for the 1968 publication by Wilder Music Incorporated. I did so – not changing any notes.

I called the Margun editor early on and he claimed that his changes “made for a better melody,” a strange statement from him, since he is the same person who wrote in the *New Grove Dictionary* of Wilder's “unique melodic gift.” Changing a composer's notes is some spurious editing indeed. The following is a list of corrections to be made, restoring Wilder's original notes:

Piano, first movement:

- M. 13, 2nd beat: change to E-flat.
- M. 27, 2nd beat: change to B-flat.
- M. 29, 2nd beat: change to B-flat (RH)
- M. 69, 3rd beat: change to G-flat.

Clarinet, first movement:

- M. 42, 4th beat: change to B-flat.

As faculty members at the University of Wisconsin–Madison in the early 1960s,

John Barrows, Tait Sanford (later Barrows) and I held a reading session of available trios for clarinet, horn and piano. Luckily, Alec Wilder was in Madison to visit long-time friend Barrows and came to our reading. He later commented that he had not recently thought about the combination, liked the sound and would write a piece for us. The *Suite for Clarinet, Horn and Piano* was the happy result. We were delighted and played the piece a number of times.

A new Albany CD of the *Suite* has appeared, due to the great efforts of hornist Charles Tibbetts, with clarinetist Maurita Murphy Marx and pianist Vincent Fuh.

Again, the editor at Margun has made numerous changes to Wilder's original notations, including pitches, tempi, rhythm and horn mutings. A great number of expression suggestions (cresc., dim., etc.) clutter the pages. Sensitive players will find their own way, ignoring the “wallpaper,” as did the excellent performers on the Albany disc.

Hornist Tibbetts has compared Wilder's score with the Margun score, and the required changes to be made to the Margun version are listed below which restore Wilder's intentions:

First movement:

- Change to Allegro, quarter note = 116.
- M. 2, clarinet, second beat: change to half-note
- M. 22, clarinet, last eighth note: change to F natural.

- M. 23, horn, last eighth note: change to E-flat.
- M. 24, piano, last eighth note: change to E-flat.
- M. 25, piano, last eighth note: change to E-flat (LH).

Second movement:

Change tempo to 84.

- M. 18, piano: third eighth note is C-flat.
- M. 100, piano: third eighth note is F-sharp.
- M. 106, clarinet, second beat: change to E-natural.

Third movement:

Tempo was 94; slower works better (c. 72).

- M. 24, piano, second to last eighth note: RH is E-sharp, B-sharp.
- M. 33, horn should read A.
- Mm. 34–35: clarinet and horn should sustain.
- M. 79: tutti, rit. starts on third beat.

Fourth movement:

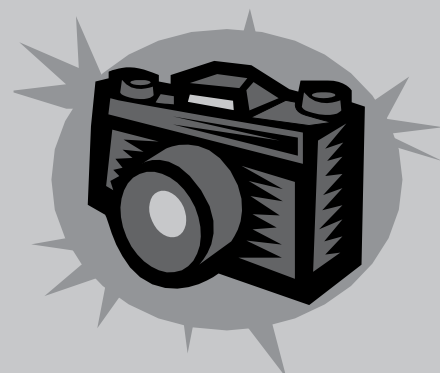
Tempo is 126.

- M. 22, piano, second 16th note: change to A-flat.
- M. 35, piano, fourth eighth note: add F-sharp RH.
- M. 39, horn: first note is E-flat.
- M. 39, clarinet: last note is F-sharp.
- M. 93, horn: delete “con sord.”
- M. 94, horn: add “stopped.”
- M. 95, horn: add “open.”

Best wishes. Enjoy a great piece!

ELECTRONIC PHOTO SUBMISSIONS FOR THE CLARINET

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Patrice Sciortino and His Works with Clarinet

by Jean-Marie Paul

I met recently Patrice Sciortino at Vandoren to check with him about the list I gathered of his clarinet works. He thinks he might be the French composer who has composed the most for ALL the clarinets, from A-flat to contrabass. Aged 91, he still has a bright brain, and he just composed, at the request of Philippe Cuper, a piano part for the *Rose 32 Studies* and *Klosé 14 Studies* (both clarinet parts come

along with a CD; Philippe Cuper, clarinet; Caroline Esposito, piano), of course in the style of the time. Patrice Sciortino's style is, of course, more modern. His musical language is with an absolute freedom of style, but obeys a rigorous syntax. His music is often virtuosic and elegant, like many French composers, but not necessarily known (or published!), and he does not have a personal website. That's why I plan to publish

a book about *Clarinet in France* that will include not only composers and works, but also players, makers and publishers. Music is a whole and progresses with the contribution of all its components. The friendship between composers and players is a major element, as seen in the whole history of music; in Sciortino's music, you will often see the name of clarinetist Jean-Marc Volta.

Sciortino composed hundreds of works, including works for wind band, but listed here are only pieces with clarinet. For those who want more complementary information on some works, they can contact me by email.

Biography

Born in Paris on July 26, 1922, he is the son of the composer Edouard Sciortino (1893–1979), a pupil of d'Indy, who was professor of Gregorian chant and composition at the Schola Cantorum, a famous private music school in Paris founded notably by d'Indy. Patrice Sciortino began studying music at the age of 6 with his parents (his mother, a poet, was also an amateur pianist). In 1936 he prepared for entrance both to the *Ecole des Beaux-Arts* in drawing, and to the Schola Cantorum where he went on to study piano with Jules Gentil, harmony and counterpoint with Achylle Philippe and composition with his father (1936–1940).

After a period as a cathedral organist and music professor in Alès (1942–1946), he returned to Paris where he pursued several occupations, including organist, accompanist, choral director, orchestrator, poet and dramaturge, in addition to composing for the theatre, cinema, radio and television. He also taught composition at the *Conservatoire Européen de Paris*, the *Conservatoire du 13e Arrondissement* (1979–1992) and the Schola Cantorum (from 1995). At the beginning of the 1960s he studied electro-acoustic techniques of *musique concrète* at



(photo: J. M. Paul)

Patrice Sciortino

the *Groupe de Recherches Musicales* and researched non-European music.

He is well-known as the author of *L'inventeur d'imaginaire* (Paris: I.M.D., 1991), a book on analysis.

Works with Clarinet

The phrases in quotation marks below are comments the composer provided. Most of the pieces are published by I.M.D. (International Music Diffusion), Billaudot, Choudens, Fuzeau, Transatlantiques, Carla Music, Robert Martin. Premieres were in France, except for *Luisances* and *Sif-Sof*.

1959

Dixtuor, Étude for double wind quintet, 12 mins., Premiere: 1979. Bordeaux. Manuscript

1962

Ouragan for clarinet quintet (four or five clarinets), "Virtuosic, difficult for blowing," three mins. Public premiere by *Quatuor Edison* (Pascal Beauvineau, Laurent Boulanger, J.M. Fessard, Jérôme Hilaire), 1999 and recorded same year, CD Corelia CC898836, Recorded by Leblanc Original Quartet (Barras-Fournier-Wartelle-Boulanger), 45 rpm Teppaz 45.595S

Pinocchio for five clarinets and rhythm sections, three mins., Recorded by Leblanc Quartet, ref. above

1969

Flammes for reed quartet (oboe, cl., bsn, sax), 12 mins., Premiere: Nov. 19, 1988. France, Voisins-le-Bretonneux near Paris

1970

Sigle for trombone, clarinet and percussion, two mins., Premiere: March 16, 1970. CNRS, France, Manuscript

1977

3 signatures, three pieces for three B-flat clarinets. "Three expressive movements for concert, difficult," 10 mins., Premiere (version for oboe, clarinet and saxophone): June 4, 1977, *Trio de Montmartre*. France, *Collégiale de Gracay* Premiere (version for three clarinets): June 2, 1989, Raymond Simoncini, Jean-Marc Volta, Gilbert Monier. Saint-Germain-en-Laye near Paris. Recorded on CD REM 311163 XCD, out of print. Billaudot, 1987

1978

Exultance for six clarinets (E-flat, two B-flat, alto, bass, cb) nine mins., Premiere: October 22, 1978, *Sextuor Leblanc*. Deshayes, Boet, Dugardin, Tillous, Devaux, Lauret. Paris, Lucernaire Forum I.M.D., 1992

1981

La herse for flute, clarinet, piano, violin and cello, eight mins., Premiere: April 5, 1984, Ensemble Denojours

Meloctie, octet for cl., bassoon, horn, stg quartet, cb., 10 mins., Premiere at Brunoy near Paris, May 8, 1981, Symphony Land, 1998

1982

Quintette for un ballet for wind quintet, 12 mins., Manuscript

1983

Roseaux for basset horn, bass cl. and contrabass cl., "Concert trio, very characteristic of the three instruments," seven mins.

1984

Paraxyle for bass cl. and marimba, "A colorful duet," seven mins., Premiere: 1986, Ville d'Avray

Sillons, *Trois études* (for clarinet, bass cl.), "These are concert studies." nine mins. Dedicated to J.M. Volta. Billaudot, 1991

1985

Luisances for soprano, vibraphone, marimba, clarinet and accordion, "Concert fantasy, very experimental," 10 mins., Premiere: 1987. Amsterdam, Netherlands. I.M.D., 2015

1986

Boiserie for one, two and three clarinets, *Boiserie I – Boiserie II – Boiserie*, six mins., Fuzeau, 1987

1987

Calamus, concerto for bass cl. and ensemble, 23 mins., Premiere: June 5, 1989, Eric Lamberger, bass cl.; Ensemble Erwartung, cond. by Bernard Desgraupes. Paris, Salle Cortot (recorded by the same players: CD REM 311163 XCD, out of print); w/ piano: Pascal Beauvineau, bass cl., 1991, Montluçon, (reduction for bass cl. and piano): Billaudot, 1990

1988

Clef, study for contrabass clarinet, "A piece with specific colors; can serve also for bass cl.," Dedicated to J.M. Volta. Premiered by Sebastian Borsch, five mins., Billaudot, 1991

Opus-tri for clarinet, piano and accordion 13 mins., Premiere: May 26, 1989, Ensemble Vibrations. Paris, Musica Viva I.M.D., but not available

1989

Gravure, concert trio for horn, piano and violin, 10 mins., Premiere: May 28, 1989. Paris (also version for clarinet, horn and piano)

1991

Non solo sed etiam for two B-flat clarinets, "Expressive duet," Dedicated to and Premiered by J. M. Volta, five mins. I.M.D., 1992

Sore for cl. in B-flat and bass cl. seven mins., Premiere: 2001. Jérôme Verhaeghe, cl., Douai, North of France, I.M.D., 1992

1992

Sels for bass cl. and saxophone quartet, Premiere: Jan. 1, 1994, Laurent Boulanger, cl.; *Quatuor Ledieu*. Journée Adolphe Sax, Paris, Salle Berlioz, I.M.D., 2015

1993

Ire for flute, oboe, clarinet, bassoon and piano. Premiere: June 17, Ensemble Clavivent from Montréal: Paris, *Conservatoire Hector Berlioz*, auditorium, *concert de la Société nationale de musique*, Manuscript

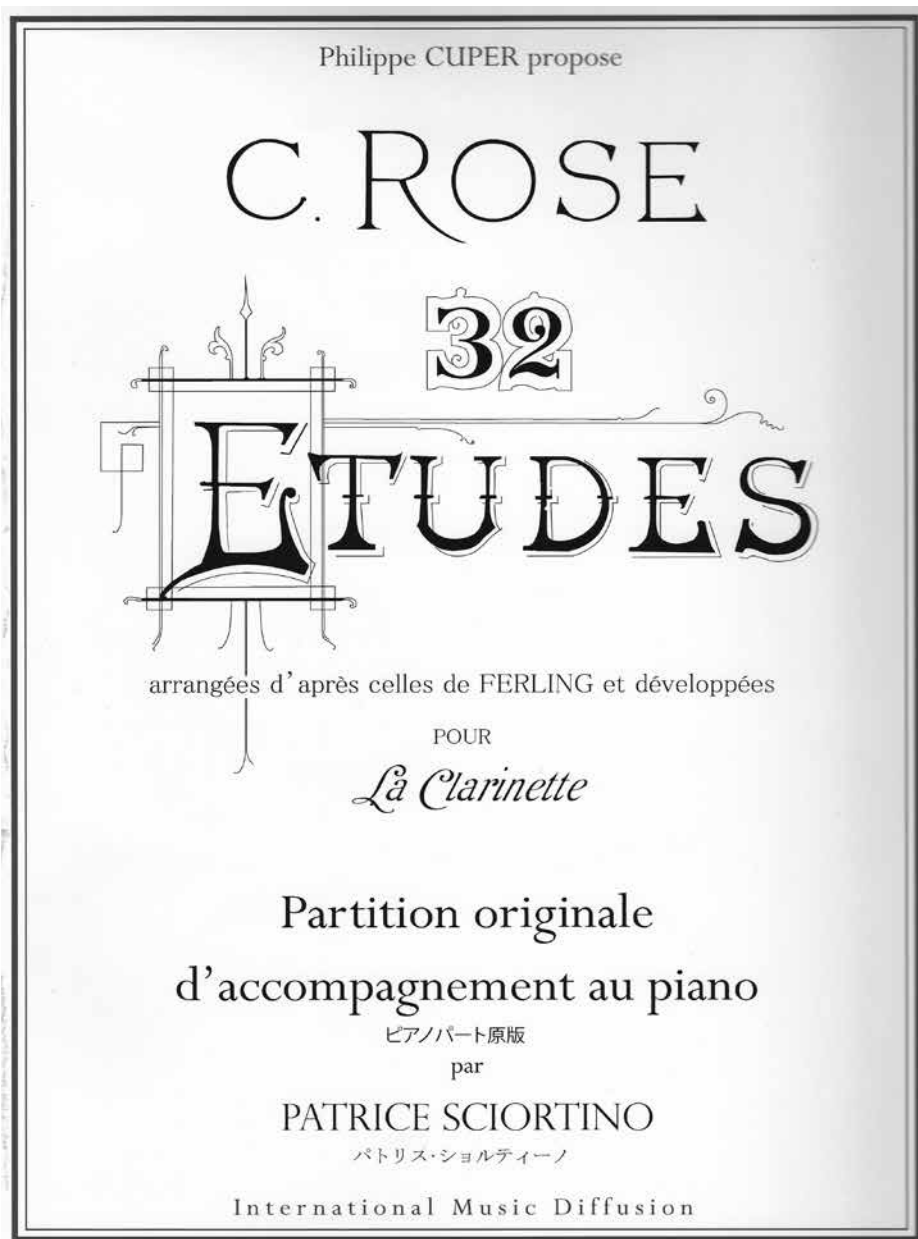
1994

Cœur d'aigues, trio for clarinet, cello and piano, 15 mins.

Le semainier de la clarinette basse, seven études for bass cl, incl. one with piano 15 mins., I.M.D., 1994

1995

As-If, concerto for bass cl. and concert band, "Inspired fom jazz," eight mins., Premiere: Dec. 9, 2000, Laurent Boulanger, bass cl.; *Orchestre d'harmonie de la Police nationale*, Dijon (also versions for bass cl. & piano), I.M.D., 1992; bass cl., marimba, vibraphone. I.M.D., 1998, Premiered by J.M. Volta, Musicora 1991, Paris; version with marimba-vibra in Montluçon



Ralc for clarinet quartet (B-flat, A, basset horn, bass), Concert Piece, seven mins. I.M.D., 2015

1996

Fusion fantasque for clarinet, bass cl. and piano, 10 mins.

Octett lyrique for strings, winds and harp, 10 mins., Premiere: Oct. 26, 1996, *Orchestre de chambre de Jean-Louis Petit*, Lyon, église Saint-Paul, Manuscript

Sif-sof, for clarinet and accordion, nine mins., Premiered in Budapest, Hungary, I.M.D., 1996

1997

La cervine, musical tale for mezzo-soprano, clarinet quartet and percussion 30 mins., I.M.D.

Como se, tango for flute, bass cl. and harp, 10 mins., Premiere: Nov. 24, 1997, Luc Urbain, Jean-Marc Volta (bass cl.), Ghislaine Petit. Paris, Cirque d'hiver, Concert Buffet Crampon, I.M.D. 2015

Haclaba for oboe, clarinet and bassoon ("Means *ha* = *hautbois*, *cla* = *Clarinete*, *ba* = *bassoon*"), 10 mins., Premiere: March 30, 1999, Thierry Gaiffe, Patrick Toffin (cl.), Kaori Yokoyama. Saint-Maur-des-Fossés, Conservatoire, Combre, 2000

1999

Picaresco for three basset horns (or three bass cls) "*Concert trio for basset horns*," 10 mins., Premiere: April 21, 2001, Philippe Berrod, Jérôme Julien Laferrière, Jean-Marc Volta; Lyon,

église Saint-Just I.M.D., not available
Transe for violin, clarinet and piano, 10 mins., Premiere: Feb. 26, 2002, Trio Fusion, Mâcon, Théâtre
Sym, duet for B-flat cl. and bass cl., seven mins., Premiere: 2000. Paris, Jean-Marc Volta

2002

Never More for sextet for cl., piano, stg quartet, 10 mins., Premiere: Aug. 18, 2002, Ensemble Galitzine, église du Bizot, Festival du Haut Doubs

2003

Procession infernale for female narrator, string trio, clarinet and piano, 27 mins., Text: Morgane Geffroy: "*Il n'y a pas de sot métier*," Premiere: May 14, 2004, *Ensemble Musique Oblique*, Rémi Lerner, cl., *Semaines Musicales de Quimper*

2006

Vibrations, version for 12 clarinets (E-flat, B-flat, alto, bass, cb), Published in 2006 by I.M.D. in the 12 saxophone version and premiered in 2008 in this version.

Piano Parts

- for *Rose 32 Etudes*. I.M.D. 2014
- for *Klosé 14 Etudes* Op. 18. I.M.D. 2014

Other Works (no date)

Fonipoli, for bass cl. ("*A study with multiphonics*")

Coeur d'Aigues, concert trio for cl., cello, piano, 15 mins.

Fusion fantasque for two cls. and piano, "*Sonata form*," 10 mins., Not premiered

Semblances (ob, cl, bsn, stg trio), 10 mins.
Et commencèrent à trembler, wind quintet, 12 mins., *Société nationale*, Quintette Nielsen, Dec. 12, 1983, Symphony Land

Il y a de l'odyssée dans l'air, opera for children plus cl., cello, piano, percussion, 60 mins., Commissioned by the *Petits chanteurs des Hauts de Seine*, Manuscript at the composer's home

Transcriptions

Bach, J. S., *Prélude en ut mineur*, transcr. for 12 clarinets, Manuscript at the composer's home

Remembering Buddy DeFranco

by Randy Salman

When Buddy DeFranco died on December 24, the world lost one of the most musically accomplished and innovative clarinetists in the history of jazz. He was 91 years old. DeFranco, more than anyone, is credited with forging the path for jazz clarinetists to move forward from the era of swing to the new sound of bebop, a harmonically advanced, lightning-fast style of jazz pioneered by Charlie Parker and Dizzy Gillespie. Originally inspired by the driving style and arpeggiated approach of Benny Goodman, DeFranco became increasingly influenced by Artie Shaw's more linear style and advanced harmonic language. It was, however, Charlie Parker's challenging new sounds that had the most impact on him.

Performing at venues all over the world, DeFranco had an active career that spanned more than 70 years. During his career he recorded more than 150 albums (dozens as a leader) and is the most recorded modern jazz clarinetist since the swing era. Buddy, a member of the American Jazz Hall of Fame, has the unprecedented distinction of winning 20 *Downbeat Magazine* Awards, nine *Metronome Magazine* Awards and 16 *Playboy All-Stars* Awards as the number one jazz clarinetist in the world. In 2006 DeFranco won the country's most prestigious jazz honor, the National Endowment for the Arts Jazz Masters Fellowship, and later was named a Living Jazz Legend in a Kennedy Center ceremony.

DeFranco's extensive performance and recording experience began during the 1930s when he performed with the big swing bands of Gene Krupa, Charlie Barnet and Tommy Dorsey. Then in the late 1940s on he worked with many of the top singers and musicians of his era. These included Count Basie, Art

Tatum, Oscar Peterson, George Shearing, Art Blakey, Billie Holiday and practically everyone else of his era. The list goes on and on: Tal Farlow, Nat King Cole, Charlie Parker, Dizzy Gillespie, Stan Getz, Lennie Tristano, Nelson Riddle, Billy Eckstine, Frank Sinatra, Tony Bennett, Mel Tormé, Barney Kessel, Herb Ellis, Louis Bellson, Terry Gibbs. He appeared on numerous television shows, including Steve Allen and Johnny Carson. He was the featured soloist on the *Stars of Jazz* TV Show, and had his own TV show, *The Buddy DeFranco Jazz Forum* for PBS. DeFranco and Terry Gibbs also shared the spotlight on a segment of the PBS series "Club Date."

A brilliant jazz improviser, Buddy continued to progress with time, inspiring younger clarinetists with his effortless technique, precision, warm tone and ceaseless creativity. He set the example for technical excellence and was noted for his relentless daily practice regimen. I had the opportunity to perform with Buddy and the

Chicago Jazz Orchestra in 2007 when we presented the live premiere of the complete *Cross-Country Suite for Clarinet and Studio Orchestra*, originally composed by Nelson Riddle in 1958. Buddy, at 83 years of age, performed flawlessly, with all the facility and imagination I had heard on his earlier recordings. He was extremely personable and supportive to all. It is important to realize that all of Buddy's formidable technique and precision was consciously developed to serve a distinctly musical purpose. Buddy DeFranco remains one of the few truly great masters of the jazz clarinet. He was quoted in a 2007 NEA interview, saying, "I did in my own way do something different on the instrument and that's the way I'd like to be remembered." Thanks for the memories, Buddy. You will be missed greatly.

[See also "A Conversation with Buddy DeFranco," by Henry Duckham, in the Spring 1983, Vol. 10, No. 3, of *The Clarinet*, with a cover photo of DeFranco. Ed.]



Buddy DeFranco



Mouthpiece *Madness* – Part VI An Interview with Ramon Wodkowski



by Richard MacDowell and Larry Guy

During the past few years, Ramon Wodkowski's meticulous work as a mouthpiece craftsman, re-designer and maker has won him a wide following among many fine players in this country and abroad. A native of the Detroit area, Mr. Wodkowski's first influence was his father, a clarinetist who studied with Paul Schaller, principal of the Detroit Symphony. His early years were spent studying with his father, Emil Moro (local Detroit area teacher), and Ted Oien, principal of the Detroit Symphony. During high school he attended the Interlochen Arts Academy as a student of Richard Hawkins. His undergraduate years were spent at the Cleveland Institute of Music where he studied with Frank Cohen. While at CIM he also studied with Linnea Nereim, who taught him about vintage mouthpieces and introduced him to Everett Matson, with whom he worked closely for a time. He received his Master of Music degree at the Yale University School of Music as a student of David Shifrin who encouraged his mouthpiece interest, gave him a set of refacing tools and introduced him to James Kanter in Los Angeles, another important influence. After Yale, he attended the Royal College of Music in London where he was a student of Richard Hosford, principal clarinetist of the BBC Symphony Orchestra and Chamber Orchestra of Europe. At the Royal College he earned the Artist Diploma, won the Frederick Thurston Prize and was subsequently named the David Bowerman Junior Fellow for 2005–2006. During this time as a student he began freelancing with the major orchestras in the U.K., and thus began his career as a professional player, one of less than a handful of American clarinetists who have built a playing career in London. Despite his hectic schedule as a mouthpiece craftsman, he continues to lead a busy playing life.

Mr. Wodkowski's career as a mouthpiece craftsman has risen in quite a flurry. In the

past four years he has accumulated experience and a client list rivaled by few. He makes a special study of all mouthpiece designs and playing concepts and works with most every type of mouthpiece imaginable.

Restoring and refurbishing vintage and contemporary mouthpieces has resulted in the accumulation of knowledge concerning how best to revitalize a mouthpiece, whether refurbishing a vintage piece or enhancing a modern commercial design. Recently he has been working closely with Donald Montanaro in creating a new "super" mouthpiece, inspired in part by some of his vintage Chedeville mouthpieces. Mr. Wodkowski's Chedeville style project puts him in good company as many makers have copied Chedeville mouthpieces over the years – we were curious to learn how Mr. Wodkowski's approach might differ from other makers.

* * * * *

Richard MacDowell: *Given your dual background of American and European playing, what drew you to re-create, through the development of a new mouthpiece, the American style of sound?*

Ramon Wodkowski: Due to my background of having studied with a wide spectrum of players, my own concept has become extremely flexible, especially since working with so many clients all over the world – their concepts have gotten into my ears and greatly aided and added to my own playing as well. My goal with mouthpiece crafting has always been to master and understand different concepts of playing. This flexibility allows me to work with most any setup and player. I have always been attracted to the beauty of the Philadelphia/Henri Chedeville concept and admire its purity of tone, flexibility and color palette. Donald Montanaro and I have formed a relationship over the past

few years, and I have restored many of his mouthpieces, which are wonderful. At the time of our introduction, I had begun to explore various avenues to create a new professional mouthpiece via CNC and high-end technology, and felt that this particular design was the ideal first project to attempt. Vintage French mouthpieces can be very complicated to work with, especially pieces such as the Henri Chedeville, so I thought to tackle it head on. I like a challenge!

RM: *Do you think playing in a different style gives you a certain objectivity to the American sound that an American manufacturer might not have?*

RW: Yes, in part. Everyone has their own way of playing, and most mouthpiece makers create mouthpieces in their personal style. It's natural and makes sense. I grew up in the American tradition, however have changed my playing voice many times during my life and currently employ a very British setup (Peter Eaton clarinets). I'm one of those unusual people who can play any sort of setup and change my sound completely if needed. I have always had that flexibility and understanding of voicing. So I see the American school of playing from both the inside and outside you might say.

Larry Guy: *How would you describe the difficulties of restoring a Henri Chedeville?*

RW: Most of the Henri Chedeville mouthpieces were custom-made. The blanks varied, and they were made for a different time (different bore clarinets and reeds from today, etc.). Also they were hand finished and often times not completely symmetrical internally. The style and requirements of playing in the 1920s and before was a bit different from the way we play now. To make them play to modern standards, but still adhere

to their original intended qualities can be quite a challenge. Players in modern halls and orchestras need a great range of dynamics, a sensitivity to gradations of color, flexibility and control of intonation which wasn't necessarily standardized or evolved 100 years ago. One has to be very creative to respect the inherent qualities of the mouthpiece, but make it playable in today's environment.

RM: *Let's say for argument's sake that all the good qualities were there 100 years ago, but since the mouthpieces you see have been worked on so many times, how are you able to imagine what they were like in the first place?*

RW: That's a good question. Some mouthpieces have been worked many times, and very poorly at that, but I find most things can be brought back to life with study and effort. You cannot aim to restore something exactly as it was, as that is impossible unless you knew the mouthpiece first hand on the day it was made. Also the rubber has most likely changed and deteriorated, so it's impossible to know exactly how it played when new. However, you can make them play well in the appropriate style. I have a template in my head of the playing feel, baffle shape and chamber configurations of the finest Henri and Charles Chedevilles, LeRoys, Roberts, etc., as preferred by many of my major clients. Most of the time they can be brought back to life, even those which have been tampered with too much in the chamber or the window shape. In the end it will never be as it was, but can play very well, often times even better than it did originally. From the moment a mouthpiece is born, it wears and changes with playing so it never will be exactly the same, even in the hands of the very finest craftsman.

RM: *How has your experience with so many vintage mouthpieces influenced the design of your new model?*

RW: I don't think I would have been able to create this new mouthpiece without the experience of working with such a dense succession of high-level clients who engaged me to refurbish their vintage mouthpieces. I saw and worked on, within a year or two, hundreds of them first-hand, and along the way I made a note of what attracted various clients to a particular mouthpiece and made an



Richard MacDowell, Ramon Wodkowski and Larry Guy

effort to understand why that was. For my new mouthpieces, I have chosen a design which has qualities many of my clients value, but also which I feel are especially beautiful. So the amalgam is my personal choice, but also based on what players prefer, from my experience.

LG: *What are the most important parts of a good mouthpiece?*

RW: Aside from studying the facing of the mouthpiece in great detail, I also study the chamber of each style of mouthpiece. For example, Henri Chedeville did certain things to the chamber of his mouthpieces, as did other makers. If you look closely enough it is evident. I try to keep my work within what the maker would have intended, but at the same time make things comfortable for modern players, especially the owner of the piece, who is the ultimate judge. They have the final decision.

LG: *So one change in the mouthpiece's dimensions affects other aspects of the mouthpiece.*

RW: It's a balancing act. I study the facing under the microscope, but you can't just put a perfect facing on a mouthpiece and expect it to play well; there's always something else to be done to add that extra bit of life and playability to the mouthpiece. That's what I love about working with

mouthpieces, especially vintage pieces – finding the soul inside, underneath. To do that, I often have to test the mouthpiece myself, but when working with clients, I prefer to test with their reeds and clarinet, and, most importantly, listen to them play to understand their concept. That usually tells me what I have to do. I don't test the mouthpiece with my clarinet, because then it's "me," and I don't want to put "me" into it. When working via the post, I generally ask many questions to understand how the client plays and what needs doing.

LG: *Can you tell us about the detail with which you measure the facing and how you put on a new facing?*

RW: The system I came up with is very elaborate and works for my needs and personality. I originally began with the standard four-point system, which I learned from Everett Matson [the Erick Brand system, which measures four points of the facing, from near the tip to the point where the facing closes into the table. This system was described in Part V of our series while interviewing Michael Lomax in *The Clarinet*, Vol. 41, No. 1: December, 2013]. James Kanter, with whom I worked while a graduate student at Yale, had a more elaborate system which showed me ways one can precisely manipulate the facing to in-

crease one's accuracy. Gradually that led me to develop my own method which allows me to see the arc of the facing in a way which works well for my needs. When working with major players in my early days of business, I studied the various facing curves they preferred and noticed certain inherent similarities. Over time and study I observed which changes in the facing and chamber altered response, etc., and this led to my system of work – not just the numbers alone. Since I work on so many different kinds of mouthpieces, I like this system because it allows me to see things very clearly so I can work with most anything – French, German, classical clarinet mouthpieces, bass and saxophone. However, I know other refacers who have great success with the four-point system and other means. In the end, the maker has to find a system that works for them and their concepts. Both Jim Kanter and Everett Matson told me to find my own way, and I believe in that very much. This is a very personal craft and trying to copy other makers' systems generally leads nowhere. So much of this craft is heavily reliant on our ears and understanding of concept, far more than numbers and dimensions.

RM: *How do you approach the baffle shape of the mouthpiece, as opposed to what others do, or what the commercial mouthpiece makers do?*

RW: For me, the baffle reflects the facing, and they have to compliment one another, also with the chamber to create the personality of the mouthpiece. I study the shape, depth and size of various baffle and chamber designs and how they create their unique voicings. For example, with a Henri Chedeville, in my opinion, a certain baffle contour spectrum is needed; whereas with an open facing Riffault design, a different baffle contour is generally necessary. Another example, many Kaspar Chicago mouthpieces have a slightly different baffle shape than Kaspar Ciceros. This is what contributes to their qualities. The old mouthpieces: Roberts, Charles and Henri Chedevilles, LeRoys, all had different baffle contours from one other, within certain parameters of course, given the time period they were made. There are ways of measuring the baffle, but for me, I picture it in my mind. It is very creative work, much like sculpting.

LG: *Do the depth measurements you make to the baffle compare in number to the measurements you make to the facing?*

RW: No. For me there are crucial points inside, but I am less controlling about the internals of the mouthpiece and like it to be how it was born, rather than carving and carving to make it something else. I usually find the facing first and then make adjustments inside. I stay with templates and shapes of facings that work with certain chambers, and then make adjustments from there, UNLESS the mouthpiece has a very unusual chamber. There are some craftsmen who will customize a facing for a particular reed on a particular day, generally manipulating the facing greatly to work with that reed. This may work; however, when the client goes home to their environment, it might not be so successful when that reed dies or the weather changes and reeds play differently. I don't experiment very much in that way, as for me it generally leads to a dead end. I aim for a certain template, based on my experience of studying hundreds of lays, and almost 100% of the time my system works, even when reeds and weather are not ideal. When creating an unusual custom facing, I always am certain that it functions, first and foremost, ensuring the contour is balanced.

RM: *Is the difference between a Kaspar and a Chedeville impacted by the difference of the bore size – the large-bore clarinets that the Chedeville was made for versus the smaller-bore Buffets that the Kaspar was made for?*

RW: For me, not so much. The major character difference between the Chedeville and Kaspar spectrum, as wide as it is, is more to do with the chamber configuration. I focus on the facing and the tone chamber. Kaspar and Chedeville mouthpieces are a fairly broad area, but for me the bore is more of a secondary issue. Generally speaking, the older the mouthpiece, the larger the bore can be. The early Chedeville and Kaspar pieces had larger bores, but over time Kaspar made their's smaller. The problem with the bore one can encounter with vintage mouthpieces is tuning. With modern clarinets some vintage pieces will not tune properly, and it can be a problem. I have met many students and professionals along the way who have attempted to play a vintage mouthpiece which

had a bore too large for their setup. The sound is wonderful, but they struggled with tuning.

LG: *So the bore of your mouthpiece is a little smaller than some of the old Chedevilles?*

RW: In part. I am engineering my new mouthpieces to tune reliably with modern clarinets, but still possess the voicing of the old Chedeville design. I could make a mouthpiece that has a large bore with a Henri Chedeville contour, but I can guarantee it will not tune for everyone. I will offer that option though. Because expectations and standards for tuning are so very high these days, we have to make a mouthpiece that will tune reliably, while keeping the wonderful sound and flexibility – the "soul" of the old mouthpieces. That's what I am working on. Regarding the quest to totally replicate the old Ched, I do not believe it is a realistic one. I've never seen an original facing piece from that era which was 100% comfortable to play on, past a minute or two. Although it may be a wonderful sound, once you play it for a little while, you soon feel its limitations. In their original state they can feel small-scale as the facings were generally very short and close, and with some the chambers were very tight in feel. Although it may be authentic, I guarantee if one is playing in a major modern-day orchestra, you would put it down before too long. They need to be adapted slightly to work for our standards.

LG: *When you talk about the dimensions of the body of the mouthpiece, are you also including external dimensions? How important are they compared to material?*

RW: I believe the dimensions of the mouthpiece, chamber, baffle, bore – including external dimensions such as the shape of the beak and the overall circumference, the thickness of the walls of the body – to be much more crucial than the material used. The current trend of attempting to replicate old rubber is a redundant exercise in my mind. This issue for me is about craftsmanship, and I focus on the physical dimensions in great detail, which in my opinion are what makes the tone chamber play the way it does. For me there is no reason why we cannot use a modern material and make a very fine resonating mouthpiece – dare I say even better than the old designs. The ebonite we are using

for my new project is very high quality, durable, and, most importantly, resonates very well. The ultimate test is the feedback. No one who has tried my new mouthpiece has questioned the quality of the material. People simply don't think of it if the piece works for them. If the piece does not play to their liking, players sadly have a tendency to blame the material, which is usually completely the wrong reason for why the mouthpiece does not work for them.

RM: *Do you hand-finish the mouthpiece when it comes from the machine, and, if so, in what way?*

RW: The blanks that come from the machine are not playable to my standards, and I don't think current technology is sophisticated enough to do the entire job, so I finish them by hand. I prefer it that way as I have complete control of the body production and finishing touches. This new Chedeville style project is my first super high-end product where I have 100% control of the production and design. I am, however, a scientist of all mouthpieces and plan on creating a Kaspar-style mouthpiece, a more open model, a spectrum of German designs, bass, etc. I make a point of playing different styles myself to expand my flexibility. I am fortunate enough to have a playing career and environment which is flexible enough to allow this, and it has been the perfect laboratory to test my ideas.

LG: *Do the blanks purposefully have extra rubber in them, so you can do specific finishing?*

RW: Yes. I leave enough room inside to customize them in various directions, so they are not just one flavor. I can make slightly different facings and chambers to suit the varying needs of my clients.

RM: *I think there are schools of playing that are based on one generation or one player, and other schools that are based on many generations. I think what you are saying is that there needs to be a connection to many generations to bring important concepts to the next generation.*

RW: Yes. A number of years ago I told myself that I would not allow my personal opinions of clarinet playing to enter into my work. I like to cater to people and help them achieve their individual needs. But, at the same time, when I hear a school of playing or a style

of equipment which offers a beautiful palette of colors, I am intrigued by how they achieve that and why those players appreciate that vehicle. I believe that when a mouthpiece maker dies or retires and the equipment is no longer available, a school will change. As time passes, people retire and move on, etc., and students begin playing other equipment, orchestra requirements change, etc. But like every other instrument, we need to have a variety of equipment available, and that is something which concerns me. In my opinion, we need more variety of mouthpieces available today, otherwise clarinet playing will homogenize, as it already has done in my lifetime to a great degree. My goal is to make mouthpieces of very high quality which will hopefully help widen the spectrum of playing and allow for more room for individuality and various schools of playing to find their voice. I chose this Chedeville style project because this mouthpiece is at the core of the American sound and tradition, not just America, but Europe as well to a degree. I hear that sound everywhere in this country. It's deeply rooted (also in my own playing), and when people play my prototypes, everyone responds to them.

LG: *This kind of sound seems so idiosyncratic to the instrument, with its resonance, depth, etc.*

RW: And also the vocal quality: that's what I am after with this model. The greatest Henri Chedeville mouthpieces, while having a beautiful sound and resonance, have an extra dimension to them which attracts me. They want to play music. If the mouthpiece won't allow the player to play a phrase, while possessing a beautiful sound, dynamic range and taper, then I personally don't consider it to be a great mouthpiece. For me it has to be more than just "clarinetistic," or "efficient" – I loathe that word – it has to be musical, too. That's what this is all about.

RM: *So I think what you're saying is that you are not trying to re-create an original old mouthpiece, but rather create something that has the qualities of the old mouthpiece but will play well in a modern setting.*

RW: Right, and I think that's what my predecessors, Everett Matson, Don Jin Kim and Kaspar in Ann Arbor did in the 1960s and 1970s. They took these

old mouthpieces and modernized them, adapted them for Mr. Montanaro and others, and that's as far back in time as we can look to study the science of crafting, realistically. I am after the same kind of "playability" achieved by these craftsmen while in their prime, but push forward and try to better my work and the evolution of the craft with constant refinement and improvements. The Chedeville project is my first, but I am a scientist of all mouthpieces. I would like to do a Kaspar-style mouthpiece, a German mouthpiece, a more open mouthpiece, etc. I make a point of playing these different styles myself professionally, to expand my flexibility, because I think it's the best way to learn how the different style mouthpieces function. I am fortunate enough to have a playing career and environment which is flexible enough to allow this, and it has been the perfect laboratory to test my ideas.

LG: *Tell us about your current services and offerings.*

RW: I offer my refurbishing services for any clarinet mouthpiece – B-flat, E-flat, bass, contra, etc. – all makes, whether vintage, commercial, custom, etc. One of my specialties is sourcing and dealing vintage mouthpieces. I have a large revolving stock. I also work with saxophone mouthpieces, as I do play professionally in London, and will be expanding into that world in the coming few years. However, for the moment I am concentrating on clarinet mouthpieces. Apart from that I have an entire range of new mouthpieces which are made from a variety of blanks – far wider in selection and diversity than most makers. These are made on a custom order basis, and I am only now beginning to plan their advertisement and sales via the web. Until now I have simply not had the stock or time for their presence. Demand has been too high. My schedule and life has been very hectic over the past four years. Now that the new designs are nearly ready, I will create a new website and put all of my offerings on the web very soon. The new mouthpiece (which I have nicknamed Napoleon) and its sibling will be available this summer hopefully. Information and updates will be posted on my website and online. The waiting list is already very long, so it's going to be a very busy time ahead!

I.C.A. 2014 Research Competition

Report

by Douglas Monroe, Coordinator

The 2014 I.C.A. Research Competition finals took place on July 30 in the choir rehearsal room at Louisiana State University. The seven finalist presentations, all given by U.S. citizens, were excellent and presented judges Wesley Ferreira (Colorado State University), Margaret Donaghue Flavin (University of Miami) and Peggy Dees (Cornish College of the Arts) with difficult choices:

The contestants included:

Dawn Marie Lindblade, "A Study Assessing Required Solo Lists for Clarinet from High School Solo and Ensemble Contests in the United States of America and their Potential Use as a Vehicle for Exposing Students to New Music" Andrea Harrell, "The 1896 Wiener Tonkünstlerverein Competition: Three Award-Winning Works and the Seven Anonymous Submissions for Clarinet;" Kellie Lignitz-Hahn, "A Survey of Four Original Works for Clarinet and Guitar and their Effect on Compositional Outputs for the Repertoire;" Kristine Dizon, "The Chronological Clarinet: Musical Identities of Widor, Milhaud, Smith, and Mandat;" Erica Low, "Examination of Embouchure Force During Clarinet Performance;" Elisabeth Stimpert, "Collaboration and the Creation of New Music for Bass Clarinet;" Jeremy Wohletz, "East Meets West: Transcribing Balinese Gamelan for Clarinet Choir."

The first-place winner was Erica Low. She won a cash prize of \$1,000.00 and the opportunity to publish her findings in *The Clarinet*. The second-place winner was Jeremy Wohletz. He won a cash prize of \$500.00.

The preliminary-round judges also included Cecilia Kang (North Dakota State University) and Jane Ellsworth (Eastern Washington University). Special thanks go to all the judges for their hard work. Thanks to all who submitted papers for consideration for this year's competition.



finalists, l to r: Erica Low, Jeremy Wohletz, Kristine Dizon, Andrea Harrell, Dawn Marie Lindblade, Elisabeth Stimpert, (Kellie Lignitz-Hahn, not pictured)



The judges, l to r: Margaret Donaghue Flavin (University of Miami), Peggy Dees (Cornish College of the Arts), Wesley Ferreira (Colorado State University) and the Research Coordinator Douglas Monroe (East Carolina University)

I.C.A. 2014 High School Solo Competition

Report by Elizabeth Crawford,
Coordinator

Thirty-nine students from 12 countries entered the 2014 International Clarinet Association High School Solo Competition. Applicants were required to play movements 1, 2 and 5 of Witold Lutoslawski's *Dance Preludes* and the *Solo de Concours* by André Messager.

The preliminary judges were Lynn Musco, Stetson University; Christopher Nichols, the University of Delaware; and Stefanie Gardner, Northern Arizona University and Glendale Community College. The six finalists were Taylor Horn, Julia Choi, Alex Dergal, Kristen Eiffert, Alec Manasse and Paul Park, all from the United States.

The final round in Baton Rouge was held in the Black Box Theater on the cam-

pus of Louisiana State University. Judges for this round were Deborah Bish, Florida State University, Cecilia Kang, North Dakota State University and John Warren, Kennesaw State University.

After a difficult deliberation, the results were: first place and the winner of \$1000: Alec Manasse; second place and the winner of \$750: Paul Park; and third place and the winner of \$500: Julia Choi. Congratulations to all of the winners and many thanks to our fine panel of judges. A special thank you also goes to the competition sponsor, Anderson Insurance.

The 2015 competition will be held in Madrid, Spain (July 22–July 26). Competition details can be found in this issue of

The Clarinet and at clarinet.org/clarinetFest 2015.

The Clarinet **PUBLICATION SCHEDULE**

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside of North America is 7–10 days.



(l to r): Cecilia Kang, Kristin Eiffert, Taylor Horn, Alec Manasse, Paul Park, Julia Choi, Deborah Bish, John Warren

I.C.A. 2014 Young Artist Competition

by Maxine Ramey, Coordinator

The 2014 I.C.A. Young Artist Competition, a premiere event for annual ClarinetFests®, attracted 38 outstanding competitors from 11 countries. The competition was divided into three rounds. The preliminary round was held for the first time electronically by online submissions. Preliminary judges included Daniel Cotter, Jane Ellsworth and James Schoepflin. The semi-final round was held during ClarinetFest® 2014 on July 31 at Louisiana State University. Semi-final round judges were Malena McLaren, Osiris Molina, Jana Starling and Cathy Wood. The pianist for the competition was Henry Jones, who performed with great sensitivity to each performer's individual artistic presentation. The semifinalists were Sara Eastwood (USA), Patrick Englert (USA), Kristi Hanno (USA), Roy Park (USA), Jose Pinto (Portugal), Caitlin Poupard (USA), Diana Sampaio (Portugal), Dana Slotter (USA), Kristen Thompson (USA), Rucha Trivedi (USA), Jose Viana (Portugal) and Hila Zamir (Israel).

The final round was held August 2. The final round competitors were Jose Pinto (Portugal), Diana Sampaio (Portugal), Kristen Thompson (USA), Rucha Trivedi (USA), Jose Viana (Portugal) and Hila Zamir (Israel), and the judges were Deborah Bish, Antonio Fraioli, Jonathan Holden, Pedro Rubio and Radavan Cavalin Zerjal.

The first-place winner was Jose Pinto from Portugal. Jose was awarded \$4000 and a professional clarinet from Henri Selmer Paris. The second-place winner was Jose Viana from Portugal. Jose was awarded a \$2000 prize. The third-place winner was Hila Zamir from Israel. Hila was awarded a \$1000 prize. The Young Artist Competition is sponsored in part by Buffet Crampon, D'Addario Woodwinds, L. Rossi Clarinets, Henri Selmer Paris, Vandoren and Yamaha. The I.C.A. would like to thank these sponsors, as the competition could not be held without their generous support.

A new feature of this year's ClarinetFest® 2014 was the addition of real-time reports in the form of blog posts for most of the events at Louisiana State University, available at clarinetfest.wordpress.com. Michael Rowlett, clarinet professor at the University of Mississippi, provided an excellent post recognizing the high level of musicianship by each of the finalists. He reported,

The competitors performed three works. The first was the slow movement of the *Sonata* by Charles Stanford, which Jose Pinto of Portugal performed with refined elegance and impressive control. Diana Sampaio, also from Portugal, presented a lyrical interpretation that emphasized the work's soaring melodies. Rucha Trivedi of the USA played the *forte* passages with full-throated intensity and brought great drama to the different characters represented in the movement. Jose Viana of Portugal played with balance and an excellent sense of the movement's overall design, while Kristen Thompson of the USA brought the contrasts of the work to life with remarkable intensity. The second work performed was Eric Mandat's *Étude for Barney*. Hila Zamir of Israel played this selection with great energy, bringing out its playfulness and impish qualities, while Rucha Trivedi suggested a funkier reading, emphasizing its rhythmic grooves. Kristen Thompson's dynamic interpretation found excitement in the piece's scurrying lines and offhand comments, finishing with a nearly-inaudible final note. The final selection was the Copland *Concerto*, performed in its entirety. Hila Zamir stretched the long melodic lines of the opening with remarkable patience, and Diana Sampaio executed the athletic skips with a rich, liquid

tone. Jose Pinto played with quick-silver agility in the cadenza section, while Jose Viana brought rhythmic vitality and a wide palette of tone colors to the dance-like final section. The musical selections were well chosen to demonstrate different aspects of each performer's musical style, and it was fascinating for the audience to hear each clarinetist establish their own musical personality, rendering the selections unique, in six individual ways. Every performer demonstrated whole-hearted commitment, and there was much to enjoy and admire in every one of these impassioned, imaginative performances."

Third-prize winner Hila Zamir was born in Israel in 1990. She began her clarinet studies at the age of 10 at the Rishon Le-Zion Conservatory, Israel. She studied with Michael Isakov, Eva Wasserman Margolis and Yevgeny Yehudin. She is currently working towards her M.M. degree at the Manhattan School of Music in the class of Mark Nuccio. She received a special prize at the European Clarinet Association competition and second prize at the Ruth Lewis International Clarinet Competition. She played as a soloist with the Israeli Philharmonic Orchestra under the baton of Zubin Mehta and with the Buchman-Mehta School of Music Orchestra in performances in Switzerland, Germany, Brazil and at Carnegie Hall. Since 2007, she has been a recipient of America-Israel Cultural Foundation scholarships. She has participated in master classes with Sabine Meyer, David Shifrin, Corrado Giuffredi, Philip Copper, Matthias Müller, Celeste Zewald, Luigi Magistrelli, Eli Eban, David Griffiths, Joseph Balogh and Ilan Schul. Hila has been a clarinet teacher at the Yavne community center, Israel (2009-2013), and the "Sulamot"-Music for Social Change, Israel Philharmonic Orchestra (2010-2013).



L to R: Jonathan Holden, Jose Viana, Deborah Bish, Radovan Cavallin, Hila Zamir, Antonio Fraioli, Jose Pinto and Pedro Rubio

Second-prize winner Jose Viana was born in 1992 in Vila Real, Portugal. When he was 9 years old he began his musical studies at the Conservatory of Music in Vila Real in the class of Professor Luís Filipe Santos. With the encouragement of his family, he began to consider the clarinet as a career choice and attended the ESMAE (*Escola Superior de Artes e Espetáculo do Porto*) under the tutelage of professor Nuno Pinto, where he is currently finishing a master's degree. Jose states, "Today I can say that I have no regrets making this choice. My actual goal is that one day I can join a symphony orchestra. Throughout my career, I really have to thank the great work of all the teachers who followed me on my journey, especially professor Luís Filipe Santos and professor Nuno Pinto who always helped me to grow as a musician and as a person, and to my parents, because without them none of this was possible, and to all my friends, who were always present in my failures and my successes."

First-prize winner Jose Pinto completed the clarinet course at the Regional Conservatory of Music in Vila Real in the class of professor Luis Filipe Santos, and is currently in the Master in Performance program at ESMAE with professor Nuno Pinto. Jose

has participated in several master classes with clarinetists Michel Arrignon, António Saiote, António Fraioli, José Ricardo, Stephan Vermeersch, Tiago Abrantes, Matthias Müller, Rafael Albert, Iva Barbosa, Etienne Lamaison, Nuno Silva, Piero Vincenti and Nuno Pinto. He performs with wind bands and symphonic orchestras, including the Gulbenkian Orchestra with conductors Joana Carneiro, Paul McCreech, Christoph Konig, Ernst Schelle and others. Jose writes, "I started to play clarinet at 9 years old because my cousin played clarinet in a band. I enjoy performing a great deal,

especially chamber music and orchestral works. This literature pushes me to grow as a musician. I would like to play in a great orchestra one day, performing as a soloist and performing chamber music recitals. I am very grateful to my parents because they always supported me in all decisions, for giving me the conditions to study and to do my job the best I can, but especially for the education and principles. I'm grateful to my teacher, Nuno Pinto. I owe the Young Artist Competition success to him and it is a pleasure to study with a such a great musician and person!"



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I.C.A. 2014 Orchestral Competition

Report

by Jeremy Reynolds

Before I give the report about this year's orchestral competition, I first wanted to start off by thanking the I.C.A. board for all its assistance with helping me over the past three years to make this a nicely run competition. I also would like to thank Peter Wright for initially involving me in the competition and then recommending that I coordinate.

This year's competition had 25 competitors from the United States, Canada and Japan. Anastasia Christofakis, Jenna Abdelhadi, Tim Skinner, Shih-Wen Fan, Deanna Brizgyis, Jackie Glazier, Benjamin Cummins, Evan Lynch, Erin Miesner and Jake Hale were invited to the final round. The required repertoire for both rounds was the exposition of the Mozart *Concerto* and seven standard orchestral excerpts. Our judges for the preliminary round were Louis DeMartino, professor of clarinet at the University of Oregon; Patrick Graham, principal clarinet of the Orlando Philharmonic and Jason Shafer, principal clarinet of the Colorado Symphony. At ClarinetFest®, on the campus of Louisiana State University, our finalists performed for Ben Lulich, newly appointed principal clarinet of the Seattle Symphony; Michael Rusinek, principal clarinet of the Pittsburgh Symphony and Greg Raden, principal clarinet of the Dallas Symphony.

The first-place winner was Jackie Glazier, and second place went to Shih-Wen Fan. Jackie is currently studying with Debbie Bish, and Shi-Wen studies with Nathan Williams. We appreciate all the time and effort that our judges spent listening to these fine candidates. After the final round was complete, all of our applicants received valuable comments from our three judges. Both winners received a mouthpiece generously donated by Gregory Smith. Manhasset Specialty Company sponsored the first-place prize while MTNA sponsored the second-place prize.

It has been a real pleasure coordinating



front row: Shih-Wen Fan and Jackie Glazier; back row: Michael Rusinek, Greg Raden and Ben Lulich

this competition. Thank you for all who have participated in the past three years! Robyn Jones, ClarinetFest® 2014 Artistic Staff member and professor of clarinet at the University of Memphis, Rudi E. Scheidt School of Music, will take over as coordinator of the Orchestral Competition as my three-year term has come to a close. If you have any questions regarding next summer's competition, please contact her directly. The I.C.A. will continue its rotation of orchestral auxiliary instruments by focusing on the E-flat clarinet in 2015. The next auxiliary competition will be in 2018 with the bass clarinet. For all of these competitions, as with any standard orchestral auditions, there are standard orchestral excerpts required on both soprano and the auxiliary instruments. The complete audi-

tion material for 2015 competitions will be posted very soon on the I.C.A. website. See you in Madrid!

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I.C.A. 2014 Composition Competition

Report

by Michael Norsworthy

The 2014 I.C.A. Composition Competition called for a work for solo bass clarinet and drew a total of 26 entries from the U.S.A., Puerto Rico, Korea, France, Czech Republic, Australia and Japan. The winner chosen was Lim Hyeong Sub (b. 1992) from Korea for his piece *After The Pear Blossoms Dwindled...* for solo bass clarinet. The prize awarded for this competition was \$1,000 and a premiere performance at ClarinetFest®, which took place at the 2014 conference in Baton Rouge. by bass clarinetist Sauro Berti.

Lim Hyeong-Sub's piece is written with the advanced bass clarinetist in mind and includes multiple extended techniques, including glissandi, flutter tonguing, key clicks (with and without breath), multiphonics, vibrato, singing and playing, playing on mouthpiece alone, singing and screaming and an added percussive part performed with the player's feet. It requires an instrument with a low C, and the player should be ready for quite a ride. The work is approximately 11 minutes long and explores a wide range of emotions.

The judges for this competition were coordinator and professor of clarinet at The Boston Conservatory, Michael Norsworthy; Andy Vores, chair of composition and theory at The Boston Conservatory; and Dalit Warshaw, composition faculty at The Boston Conservatory and The Juilliard School. Thank you to the judges for their participation and input.

Next year's competition is a special one named for The Verdehr Trio. It calls for a piece for violin, clarinet and piano, and the premiere will be presented in Madrid, Spain, at the 2015 ClarinetFest®. We are looking forward to the creation of more exciting repertoire for our instrument and can't wait to see what comes next!

Composer Biography:

Lim Hyeong-Sub (B. 1992)

I was born in Daejeon in South Korea, on December 21, 1992. Although my parents had no interest in classical music, I was totally fascinated by classical piano on TV concert broadcasts at age 7. From 8 years old in music academy, I studied the piano formally and was affected by the music of Chopin and Beethoven. At age 19, I recognized my limitations as a professional pianist and, after a long deliberation, I changed my major from piano to classical composition. After age 21 (2012), I studied at the Joong-ang University majoring in composition and continued to study piano.

I won three first prizes in piano competitions from age 10 and debuted as a piano player at age 16 in the two-piano concert held by the Daejeon Culture and Art Centre.

At age 20, in the 22nd musical journal concours, I won the first



Lim Hyeong-Sub

prize in composition, and my work was played. After my freshman year, I won the prize at the Association of Korea piano duo competition for my work *Glorious Blood for 2 pianos*. It was played in 2012 in a special concert at the Seoul Art Centre and was my debut on stage as a composer.

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News from *Latin America*

by Ricardo Dourado Freire

Two clarinet events organized in Rio de Janeiro and São Paulo, the largest cities in Brazil, offered a variety of performances, workshops and concerts for clarinetists during the last months of 2014. The second edition of the International Clarinet Festival brought guests from Portugal, Spain and Argentina to Rio, and the first edition of the University of São Paulo Clarinet Symposium invited Henri Bok as an international guest and more than 50 players during an intense weekend of clarinet activities.

II Festival de Clarinetistas da UFRJ – FICRJ

The Second International Clarinet Festival held at the *Universidade Federal do Rio de Janeiro (UFRJ)* was organized by Cristiano Alves and realized in Rio de Janeiro during September 16–23, 2014. The aim was to promote the clarinet and to foster the exchange among professionals and students from Brazil and Latin America. The FICRJ was held in partnership with many institutions, including *Universidade Federal do Estado do Rio de Janeiro – UNIRIO*, *Academia Brasileira de Música* (Brazilian Academy of Music), *Associação de Canto Coral* (Rio Choir Association) and the *III Semana Internacional de Música de Câmara do Rio de Janeiro* (III Chamber Music Week) with concerts at *Cidade das Artes*.

The list of guest performers included international players Juan Ferrer (Spain), Mariano Rey (Argentina) and Nuno Pinto (Portugal). Brazilian guests included José Botelho, José Freitas, Paulo Sérgio Santos, Dirceu Leite and Fernando Silveira from Rio de Janeiro; Sérgio Burgani, Ovanir Buosi and Alexandre Ribeiro from São Paulo; Joel Barbosa from Salvador; Ricardo Dourado Freire and Rosa Barros from Brasília. Clarinet groups included *Trio Clarioca*, *Quarteto Ômega*, *Ensemble de Clari-*



Cristiano Alves and José Botelho

netas da UFRJ and *Quinteto Villa-Lobos*.

Cristiano Alves had support from José Batista Junior and César Bonan in organizing an entire week full of events for clarinet players at many different venues. The purpose was to offer students the opportunity to have lessons with many different teachers every morning. The afternoon was the time for workshops and lectures about clarinet topics that included: Psychoacoustics and Intonation (Ricardo Dourado Freire); Alexander Technique for Clarinet Players (Ovanir Buosi); Improvisation on the Clarinet (Dirceu Leite); Developing a Personal Choro Style (Alexandre Ribeiro); How to Prepare for an Audition (Mariano Rey); The Orchestral Clarinet Player (Juan Ferrer); Historical Aspects of the Clarinet in Portugal and Brazil (Fernando Silveira); How to Deal with the E-flat Clarinet (Sérgio Burgani); Clarinet with Electronics (Nuno Pinto); Clarinet Pedagogy and How to Start the Clarinet with Very Young Players (Rosa Barros); Playing in a School Band and Developing Improvisational Skills (Joel Barbosa); How to Fix Your Clarinet Dur-

ing Emergencies (Sávio Novaes); Clarinet and Chamber Music (Paulo Sérgio Santos).

The last day offered a series of research lectures presented by Anderson Alves (Expertise on Clarinet), Aynara Silva (Performance Aspects of the *Sonatina for Clarinet and Piano* by José Siqueira) and Vinicius de Souza Fraga (Clarinet Recordings: Performance Freedom of the Mozart *Quintet* During the 20th and 21st Centuries). The final event was a tribute to Paulo Sérgio Santos who was recognized with an award from the Rio de Janeiro Clarinet Association. Paulo Sérgio worked for 18 years in the *Orquestra Sinfônica do Teatro Municipal do RJ* (Rio Opera Orchestra), played for 40 years in the *Quinteto Villa-Lobos* and developed a successful career as a soloist in both classical and popular music. Paulo Sergio is regarded as one of the most influential clarinet players of all time, and this award recognized his value to the Brazilian clarinet community.



Paulo Sergio Santos



Bass Clarinet Quartet, Diogo Maia, Henri Bok, Luis Afonso Montanha and Daniel Oliveira

I Simpósio Para Clarinetistas da USP

The University of São Paulo (USP) is considered one of the most important in Latin America according to QS University Rankings. The clarinet community cheered when clarinet professor Luis Afonso Montanha announced the First Symposium for Clarinetists at USP on November 15 and 16, 2014.

The symposium included only clarinet groups and clarinet combinations with no intruders! The performances were by professional, amateur and student groups and included: *Klarinetemaschine* Quintet, *Torcendo o dedo* (Finger twist), *Na trilha do Chôro* (Choro Way) Quartet, *Clarinetetc...* Quartet, *Madeira de vento* (Wood Wind) Quinteto, *Pernambuco* Clarinet Quartet, *Nó na Madeira* (Wood Knots) Quartet, *Quarto Elemento* (Fourth Element) Quartet and *Ensemble Jayeleno Santos*.

The tradition in the São Paulo state is to perform clarinet quintets with three clarinets and two bass clarinets, and most group names present a play on words. The original quintet ensemble and humorous name came from *Quinteto Sujeito a Guincho* organized in 1993, which presented the 3+2 formation whose name could mean "Danger of Squeaks" or "Tow-away Zone."

The symposium had a new plan to bring two people together to discuss a single topic. It was a creative way to promote a debate and to allow different points of view. It was an excellent way to display a wide range of opinions in a short period of time. The symposium really worked as a place for discussion on the following themes: Historical Clarinets by Monica

Lucas and Luciano Pereira; New Possibilities for Clarinet Construction by Sergio Burgani and Daniel Oliveira; Acoustical Analysis of Musical Expression by Mauricio Loureiro and Luis Antonio Montanha; Altissimo Register in the Bass Clarinet by Henri Bok and Luis Afonso Montanha; Working Together: Collaborative Practice with Two Clarinets by Joel Barbosa and Ricardo Dourado Freire; Musical Expertise and Musical Anxiety by Gustavo Barbosa and Meryelle Maciente.

A very special moment was the lecture "Overcoming Injuries" by Edmilson Nery and Mauricio Loureiro. It was an emotional moment because Edmilson developed focal dystonia and believed he could not play the clarinet anymore. He left his job as princi-

pal clarinet at the *Orquestra Estadual de São Paulo* and *Sujeito a Guincho* to follow a life without playing. One day, after eight years, he tried the clarinet again and it worked. The finger that use to trouble him was responding and he came back to play in small orchestras and to teach privately. Mauricio Loureiro talked about his problem of his lack of control of his right ring finger which he had lost control of due to overworking the movements during short periods of intense practice. He mentioned that he designed a padded ring for that finger that allowed him to play again. It was a touching moment to see colleagues who worked so hard to achieve a high level of performance, and then had to lose the ability to play and overcome the problems to learn to play again. The audience was moved by their tenacity and dedication to the clarinet – a true example of the love of music.

There was a round table discussion on the topic of the role of teaching clarinet performance at Brazilian universities. The guests were Joel Barbosa (*Universidade Federal da Bahia*), Mauricio Loureiro (*Universidade Federal de Minas Gerais*), Guilherme Garbosa (*Universidade Federal de Santa Maria*), Herson Amorim (*Universidade Federal do Pará*), Ricardo Dourado Freire (*Universidade de Brasília*) and Luis Antonio Montanha (*Universidade de São Paulo*). The presenters discussed the problems and solutions to balance music research and music practice in the actual context of Brazilian universities.

The final concert united Alexandre Ribeiro, Nailor Proveta and *Sujeito a Guincho*.



Edmilson Nery, Luis Afonso Montanha, Luca Raele, Nailor Proveta, Sergio Burgani, Diogo Maia, Alexandre Ribeiro and Nivaldo Orsi

First, Alexandre presented a series of solos, playing *Choros* in a free improvisatory way and interacting with digital devices. Nailor Proveta is the leader of *Banda Mantiqueira* and was nominated for a Latin Grammy for Best Instrumental Group and is considered one of the main improvisers in Brazilian music. He took the stage to join Alexandre, and they played a non-stop, 10-minute duo based on Pixinguinha's *Cochichnado* and *Um a Zero. Sujeito a Guincho*, with Sergio Burgani, Luca Raele, Luis Antonio Montanha, Nivaldo Orsi and Diogo Maia, took the stage and invited Edmilson Nery to play again with them. Nailor Proveta and Alexandre Ribeiro came back to play a clarinet extravaganza concert for an unforgettable night of wonderful clarinet playing.

Clarinet events are changing in Brazil and Latin America, and new proposals are being developed to offer opportunity for professionals and students to share their experiences. The collaborations between university professors and orchestral players can offer a rich field for research and also musical development. There is not a model to be followed but a variety of possibilities to inspire the younger and the older generations.

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Competitions

The first annual Chicago Clarinet Ensemble Competition was held at Northeastern Illinois University on October 18, 2015. The competition is partially sponsored by Vandoren, Inc and the Department of Music at Northeastern. Although the competition was open to clarinet ensembles from three to six members, this year's competition attracted all clarinet quartets. The competing ensembles includ-

ed groups from the United States as well as an ensemble from Columbia, South America. The Omega Clarinet Ensemble from Brazil adjudicated the competition. The Novacane Clarinet Quartet (pictured below with the Omega Clarinet Quartet), won the competition and received a cash prize of \$1,000. The competition will be held annually. Please contact Rose Sperrazza for more information (r-sperrazza@neiu.edu).



The Novacane Clarinet Quartet and the Omega Clarinet Quartet (jury)

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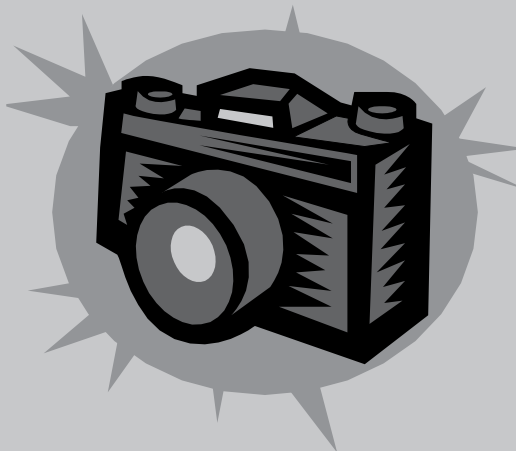
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CD737: Mitchell Lurie plays Halsey Stevens, Concerto for Clarinet & String Orch.; Lesemann, Sonata; and Muczynski, Time Pieces. *"One of the world's most famous clarinetists"* Fanfare Magazine



CD739. Tasha Warren, Unaccompanied Clarinet: Rozsa, Tower, Ran, Dzubay, Yehuda, & Larsen.

TRIO INDIANA: James Campbell, Eli Eban, Howard Klug, Clarinets (clarinet faculty Indiana University). **CD734:** Music by Defaye, Schickele, Kulesha (with David Shea, clarinet, guest), Kibbe, and Fox. **CD736:** (with Alfred Prinz, Mitchell Lurie, & Min-Ho Yeh, guests). Music by Prinz, Heiden, Uhl, and Weill. *"A marvelous group. Skillful musicians...a lovely ensemble of ravishing sounds."* American Record Guide. *"Expert and highly musical...enjoyable & satisfying hour."* Fanfare Magazine.



LARRY COMBS: CD731. Principal Clarinet 30 years, Chicago Symphony. Rosza, Sonata & Sonatina for Clarinet Solo; Rochberg & Schuller Trios for Clarinet, Horn, & Piano. *"a showcase for Larry Combs...impressive virtuosity"* Fanfare.

JONATHAN COHLER: CD733. Hindemith, Sonata; Honegger, Sonatina; Francaix, Th. & Var.; Vaughan Williams, 6 Studies English Folksong; plus Milhaud, Bozza, and Kupferman *"playing of real distinction"* BBC Music

MICHAEL EDWARDS: CD735. Clarinet Sonatas by Saint-Saëns, Ladmiraault, & Bjelinski. Martinu Sonatina; Rabaud Solo de Concours. *"Clarinet fanciers will find a treat here."* Fanfare Magazine.

ENSEMBLE ISOLA (principals Gran Canaria Philharmonic). Radovan Cavallin, clarinet. **CD771:** Trios: Brahms, Reinecke, Duvernoy. **CD772:** Czerny; Jenner; Duvernoy. *"Delightful release...virtuosic."* Gramophone.



THE WEBSTER TRIO Michael Webster, clarinet, Leone Buyse, Flute; Robert Moeling, Piano. **CD357:** Delightful transcriptions of the Slavonic & Hungarian Dances by Dvorak & Brahms; plus Debussy Petite Suite & Gottschalk. **CD356:** Music by Debussy, Saint-Saëns, Bizet, and Faure. *"Delightful; exquisitely played."* Fanfare

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LAWRENCE SOBOLO: CD808. Hovhaness, Saturn, for Clarinet, Soprano, & Piano. Also Hovhaness Magnificat for Chorus, & Orch. *"Saturn is a beguiling hymnal... freshness and vitality."* Classic CD Magazine.



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News from France

by Jean-Marie Paul

Anniversaries of Makers

2015 is a year for the clarinet here. **Buffet-Crampon** was founded in 1825, so the company is 190 years old; **Selmer** (1885, 130 years) and **Vandoren** (1905, 110 years).

Patrick Selmer retired in July 2013, and Brigitte Dupont-Selmer is now General Manager. The new president of Buffet Group since August 2014 is Jerome Perrod, replacing Antoine Beussant.

If you want to receive a history and chronology of these firms, send me an email at jmpaul@vandoren.fr. You also can check their websites during the year to be aware of the events they organize (www.buffet-crampon.com, www.selmer.fr, www.vandoren.fr)

New Chairs

October 13, Toulouse Capitole Orchestra, soloist: Floriane Tardy, currently co-principal of the Rouen Opera. She replaces Francis Tropini who retired. Floriane won a brilliant 1st Prize last June in Paris (see below).

October 24, Garde Republicaine Band, clarinetist: Vincent Zamboni, presently a student at the Paris Regional Conservatory (CRR, classes of Florent Héau and Franck Amet)

In November there was a vacancy for solo bass clarinet to replace Rémi Letner who retired, but nobody was chosen. This was also the case in the Toulon Opera Orchestra.

November 3, Marseille Opera: Co-principal: Valentin Favre, currently professor in the Conservatory of Paris, 12th *arrondissement*. Since 1997 the soloist is still Alain Geng, who also officially succeeded Claude Crousier (retired) this year at the Marseille Conservatory.

November 8, Orchestre National des Pays de Loire, co-principal: Sabrina Mou-

laï (currently one of the soloists of the *Garde Republicaine*). The *Orchestre National des Pays de Loire* is located in the cities of Angers and Nantes. The other soloist is Jean-Daniel Bugaj since 2006.

Professors

Jerome Comte (*Ensemble Intercontemporain*) has been named assistant professor at the Paris Conservatory to replace Jean-François Verdier. (The two current professors are still Philippe Berrod and Pascal Moraguès; Arnaud Leroy, assistant. All three are also clarinetists in the *Orchestre de Paris*.)

Jean-Max Dussert (Boulogne Conservatory near Paris) retired in November and was replaced by **Vincent Penot** (bass clarinet, Paris Opera) and **Jerome Voisin** (*Orchestre Philharmonique de Radio France*) who both share the position.

Julien Desgranges (Caen Conservatory and Orchestra) and **Etienne Lamaison** have been chosen at the **Rennes Conservatory** this fall.



Floriane Tardy



Benjamin Christ

National Superior Conservatories (CNSM)

A reminder that *Premier Prix* has been replaced by *Mention très bien* (Very Good), and *Second Prix* by *Mention bien* (Good).

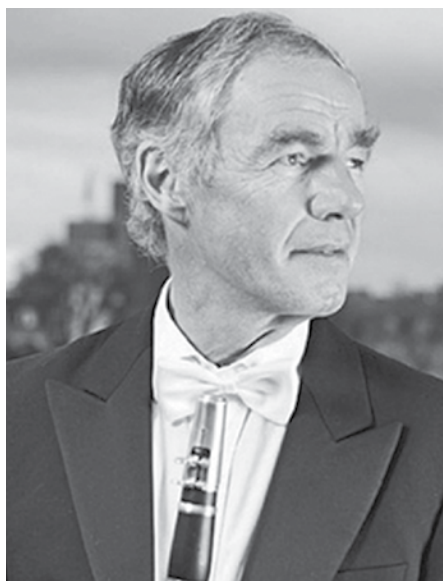
CNSM Paris, June 19. Master: Floriane Tardy, *Mention très bien* (unanimity of the jury with honors); **Licence: Masako Miyako, Giovanni Punzi and Arthur Bolorinos**, *Mention très bien*; **Sarah Lefèvre**, *Mention bien* (unanimity of the jury); **Renaud Guy-Rousseau**, *Mention bien*. **June 24: Master, Bass clarinet: Ghislain Roffat**, *Mention très bien* (He played at the 2014 ClarinetFest®).

CNSM Lyon. Master: Benjamin Christ, *Mention très bien* (unanimity of the jury); **Lilian Harismendy**, *Mention très bien*.

N.B. As in past years' conferences, the laureate(s) of the preceding year are sponsored by Vandoren to play at the 2015 ClarinetFest® in Madrid, and it will be Floriane Tardy and Benjamin Christ.

Obituary

November 28: Jean Calmel, born in 1926. 1st Prize at the Paris Conservatory in 1950. He had been a soloist in the Paris Air Force Band, then clarinetist at the *Orchestre National d'Ile de France* until 1991. He is famous for having written pedagogical tools: a method, *Le Clarinetiste*, in 1966 (I used this method alongside the Klosé), studies and pieces for clarinet and piano (Combret publishers). **November 11: Louis Maurric**, b. 1921. 1st Prize at the Paris Conservatory, 1949.



Paul Lamaze

Clarinetist, Paris Police Band (*Gardiens de la Paix*) and professor of clarinet in Nîmes until 1982.

May 7: Paul Lamaze, b. in 1953. He was solo clarinet of the Basel Symphony Orchestra, Switzerland. He earned a 1st Prize at the Paris Conservatory in 1974 and won a 2nd Prize at the Geneva International Competition in 1979.

April: Marcel Defrance. He had been a clarinetist for a long time in the *Garde Republicaine* (and bass clarinet of the Clarinet Quartet with Marcel Naulais, Robert Truillard, Marcel Bedel); and assistant professor of the Versailles Conservatory along with Henri Dionet, André Boutard and Philippe Cuper.

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Recitals & *Concerts*

STUDENT...

Daniel Becker, clarinet, Doctoral Ensemble Recital, University of Arizona, October 16, 2014. *Six German Songs*, Spohr; *The Mysterious Transformation of Johann B.* (2008), Cohen; *Trio in B-flat*, Op. 29, for Clarinet, Cello and Piano, d'Indy

Clayton Dunaway, clarinet, D.M.A. Recital, Ball State University, November 9, 2014. *Peregrine Verbunk*, Op. 40, Weiner; *Sonata for Clarinet and Piano in E-flat Major*, Op. 120, No. 2, Brahms; *Coconut Candy for Solo B-flat Clarinet*, Mandat; *Introduction, Theme, and Variations for Clarinet and Orchestra from La Donna del Lago*, Rossini

Natalie Groom, clarinet, Master's Recital, University of Arizona, October 30, 2014. *Sonata for Clarinet and Piano*, Poulenc; *Sonata in E-flat Major*, Op. 120, No. 2, Brahms; *Abîme des oiseaux (Quatuor pour la fin du temps)*, Messiaen; *Concerto for Clarinet and String Orchestra*, Copland

FACULTY AND PROFESSIONAL...

Gregory Barrett, clarinet, with Gene Collard, bass clarinet; Northern Illinois University, September 16, 2014. "Clarinet Music from Spain." *Andalusian Cadence*, Barrett; *Sonata for Clarinet and Piano "Madrid"*, Boccherini/arr. Barrett; *Cantiga* for clarinet and piano, Buide; *Solo al Aire (Solo to the Air) para clarinete, clarinet bajo y piano*, Muñoz; *Sonata para Clarinete y Piano*, Sánchez; *Romance for clarinet and piano*, Velero-Castells

Andrija Blagojević, clarinet, The Milić of Mačva Legacy, Kruševac, Serbia, July 4, 2014. Lecture Recital, *Zov* (world premiere, dedicated to A. Blagojević), Nikolić; *Skylands Idyll* (Serbian premiere), Cohen; *A Chinese Serenade* (Serbian premiere), Lim; *Boatman Over The River Yang-Tze* (Serbian premiere), Lim; *Lonely Chinese Fisherman* (Serbian premiere), Lim; *Caprice No. 1*, Stadler; *Caprice No. 2* (Serbian premiere), Stadler; *Caprice No. 3* (Serbian premiere), Stadler; *Capriccio No. 1*, Grgin; *Ode to Odessa*, Wasserman-Margolis; *Gigue* (from *Cello Suite No. 3*), Bach (arr. Voxman)

The Licorice Allsorts Clarinet Quartet, Cathy Pickett-Erskine, Carla Perrotta, Elaine Sweeney, clarinet, Barbara Hankins, clarinet and bass clarinet; First United Church, Waterloo, Ontario, September 23, 2014. "Nola," Arndt (arr. McLeod); *Viktor's Tale*, Williams (arr. Wagler); *Suite Hébraïque*, Glick (trans. Hankins); "Oh, Lady Be Good," Gershwin (arr. Marshall); *Solace*, Joplin (arr. Kenny); *Tango*, Hiketic; *Wave*, Jobim (arr. Labadorf)

Gary Whitman, clarinet/bass clarinet, Victoria Luperi, clarinet; Joint Faculty Clarinet Recital, Texas Christian University, January 22, 2015. *Greetings from the Balkan for two clarinets and piano*, Kovács; *Duo de Concert for clarinet, bass clarinet and piano*, Jeanjean; *Konzertstück No. 2 in d minor*, Op. 114 for clarinet, bass clarinet and piano, Mendelssohn; *Fantaisie Italienne*, Delmas; *Introduction and Allegro Appassionato*, Op. 256, Reinecke; *Three Pieces for solo clarinet*, Hedges; *Hommage à Manuel de Falla*, Kovács.

* * * * *

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 405 Santiago Place, Denton, TX 76205, (Email: James.Gillespie@unt.edu; editor@clarinet.org). To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in either an email or hard copy version in the format above. For student recitals, only solo degree recital programs (junior, senior, master's and doctoral) will be listed.

Reviews

MUSIC REVIEWS

by Michele Gingras

Theresa Martin. *Double Take* for two clarinets and piano (originally for two clarinets and concert band). Potenza Music Publishing, 2014. Duration: approx. 11'. \$29.95

Theresa Martin (b. 1979) is fast becoming one of the most prolific composers of high-quality clarinet works with at least 20 works published by Potenza Music alone. Incidentally, kudos to Potenza Music for making so many great works from living composers available and for their stellar website.

Clarinetist virtuoso Robert Spring has championed Martin's works for years before and after she completed her master's clarinet studies with him at Arizona State University, where she also studied composition with Randall Shinn, James DeMars, Rodney Rogers and Jody Rockmaker. She earned her D.M.A. in composition and clarinet performance at the University of Michigan where she studied composition with Michael Daugherty, William Bolcom and Evan Chambers, and clarinet with Deborah Chodacki.

Her music is known to be energetic, melodious and rhythmically driven and has been performed throughout the U.S. and in Canada, Belgium, Great Britain, Italy, Luxembourg, Sweden, Tanzania, China and Taiwan. Her music has been recognized by a large number of composers' conferences, forums, symposiums, competitions, as well as by many top performers' festivals.

Double Take is a solid and substantial work dedicated to Robert Spring. It was premiered on March 14, 2014, by Spring and Martin with the University of Wisconsin Fox Valley Concert Band who made the commission. The subsequent piano reduction is very well done.

Like some of her other works, the music contains extremely lively and virtuoso passages, gorgeous minimalist sections and sizzling technical fireworks. She knows how

to write for a pair of instruments in order to get the most out of them tonally, harmonically and rhythmically. *Double Take* definitely warrants a lot of practicing but unquestionably has what it "takes" to result in a cheering audience at the end.

Double Take is a powerful work and excellent addition to our repertoire by one of the clarinet world's favorite contemporary composers. One can only marvel at what will come out of her pen next.

Jean-Marc Morisot (arranger); *Noël... pour quatuor de clarinettes* (Christmas for clarinet quartet). Score and parts. Gérard Billaudot Éditeur, Paris, 2013. Distributed in the United States by The Theodore Presser Company. Duration: approx. 4'12". \$33.95

Jean-Marc Morisot teaches clarinet in Compiègne in northern France. He arranged a large number of works for small clarinet ensembles, including *Noël... pour quatuor de clarinettes*. The work is a short, moderately easy, and fun Christmas medley. It includes *Jingle Bells*, *We Wish You a Merry Christmas*, *Silent Night*, *O Tannenbaum*, and ends with the French Christmas Carol, *Il est né le divin enfant* (He is born the Divine Child). The Adagio grand opening segues into the various Christmas songs, along with jazzy variation sections, rousing scale passages and a broad finale.

The score and parts will also be available electronically in the U.S. through Weezic Augmented Sheet Music® at <https://store.weezic.com/>.

by Alice Meyer

Norman Warren. *Easter Sunrise*, for B-flat clarinet and piano. Emerson Edition, 2008. £5.00

Easter Sunrise is a three-minute, intermediate-level solo for clarinet and piano. Written by British composer Norman Warren, it is charming, and students, teachers and audiences will enjoy it.

The piece begins with a melodic Andante section. The melody is simple and legato, requiring good breath control and sensitivity to the ensemble. A Vivace section follows with driving syncopated rhythm from the piano. The clarinetist will need to have a solid sense of rhythm in order to count and play through this section.

The piece contains primarily quarter and eighth notes, both staccato and slurred notes, and employs double grace notes. The range is just under two octaves, chalumeau A to clarion G, with a considerable amount of crossing the break. Dynamics are used sparingly, although there are dynamic indications (*cresc.*, *decresc.*). A student will find this solo both challenging and enjoyable. The melody in the Vivace is lively and catchy, and there is enough variety in the entire solo to keep interest – both with the contrast between slow and fast, and with all of the technical elements required to play the piece successfully. The piano accompaniment is easily sightread by an advanced player.

The quality of paper is excellent and the printing clear. Measure numbers are included in both parts. The piano part is housed in a laminated cover.

Eve Barsham. *Meditation & Frolic*, for B-flat clarinet and piano. Emerson Edition, 2007. £5.50

British composer Eve Barsham studied at the Royal Academy of Music and at Lady Margaret Hall, Oxford. She teaches in Oxford and is an examiner for the Associated Board. Her other compositions include songs, choral music and piano pieces. *Meditation & Frolic* is a 3 1/2-minute piece in two movements: *Meditation* which is marked Andante, and *Frolic*, an Allegro in cut time. The clarinet enters in measure 3 after a short introduction. The melodies in *Meditation* are slow and expressive with a wide range of dynamics. There are plenty of rests to catch one's breath, and the soloist must be careful to count for accurate entrances. The tempo of *Frolic* is brisk and uses the full range of the instrument in runs and arpeggios.

This piece is a winner for an intermediate player. Barsham uses the two-and-a-half octave range (chalumeau E – clarion G-sharp) effectively. The clarinet part is enjoyable and engaging with both slow expressive playing and fast, lively treatment of melodies. With a range of dynamics,

both staccato and slurred articulations, and a variety of note values, this piece offers a challenging treat to the student, and a solo free from boredom! The piano part can be played by a pianist with intermediate skills.

As in the Norman Warren work above, the physical presentation is a plus.

by Janice L. Minor

Ira-Paul Schwarz. *Impressions of a Cloud* and *Romantic Memento: Duets with Piano*. Jeanne Music Publications. \$10 each.

Ira-Paul Schwarz (1922–2006) was professor and composer emeritus at State University of New York, Brockport. He was a professional clarinetist and saxophonist, an arranger with the U.S. Navy Band and conductor of amateur and professional instrumental and vocal ensembles. He composed music for virtually all musical genres. He served as a music and arts administrator and has written four books and numerous articles on music and aesthetics. Following his retirement in 1998, Dr. Schwarz moved to England where he was active as a composer and teacher until his death in 2006.

The two pieces being reviewed, *Romantic Memento* and *Impressions of a Cloud*, are part of the series “*Continuum: A Set of Six Duos for Woodwinds and Piano*.” The six pieces in the continuum exemplify baroque, classical, romantic, impressionist, modal-folk and 12-tone styles. Schwarz comments in the score: “Each piece of the set utilizes techniques and devices of a particular musical period or style of Western music. These settings, however, employ contemporary musical practices, a musical perspective not unlike recalling an experience of long ago.”

Romantic Memento depicts music from the Romantic Era exhibiting both the emotional qualities of Beethoven and lyricism of Schubert. The piece is in two sections: The *Adagio* presents passionate melodies with complex rhythms and harmony while the *Allegro*, though often rhythmically unison, still maintains harmonic interest. The duration of the piece is 3’30”.

Impressions of a Cloud represents the Impressionistic Era, reminiscent of Debussy and Ravel. Implementing the whole-tone scale and *Largo* tempo, the piece gives all parts the opportunity to be exotic and atmospheric. The wind parts are often paired up melodically and rhythmically responding to the nebulous lines in the piano. The

duration of the piece is 4’30”.

These pieces are for medium-advanced level performers. The parts are written in C, however, the music includes transposed parts for B-flat clarinet. They are scored for two flutes, or two oboes, or two clarinets with piano. They may also be played with interchangeable woodwind combinations, such as flute-clarinet-piano, oboe-clarinet-piano, flute-oboe-piano, etc. As such, they would be suitable as short works to complement a recital program, as well as repertoire for advanced student solo and ensemble contests.

by Paul Roe

Daniel Dorff. *Dance Music for Mr. Mouse – A Cartoon Ballet for E-flat Clarinet and Piano*. Theodore Presser Company

Daniel Dorff has written a most attractive work for the often-neglected E-flat clarinet – at least when it comes to solo repertoire. As someone who held an orchestral position on E-flat clarinet some years ago it was great to be provoked into taking the piccolo clarinet out again after years of neglect. It really was fun to play through this piece. It’s not particularly difficult for a professional player and would certainly add variety and color to a recital program. It does go up to altissimo A towards the end, so for non-E-flat players it will take a little while to get your chops in shape to play it. However, it certainly is worth the effort. The publisher describes it thus: “... using rock-infused themes and the squealing glory of the E-flat clarinet...this dance suite, which is at once entertaining, and also a striking recital work...setting the tale of an exuberant mouse dancing himself to an early demise.”

by Robert Chesebro

James MacMillan. *Ninian, A concerto for clarinet and orchestra*. Piano Reduction by Simon Smith. Boosey & Hawkes, 2005. Approximately \$36

James MacMillan was born in Scotland in 1959. He studied at Edinburgh University and with John Casken at Durham (England). He was a lecturer at Manchester and returned to Scotland in 1988 living in Glasgow where he composes and teaches. The publisher gives a very accurate description of MacMillan’s compositions: “James

MacMillan is the pre-eminent Scottish composer of his generation, producing exciting new music which combines strong rhythm, raw emotional power and spiritual meditation. His music shows a strong connection with religious and social themes. He first attracted major attention at the 1990 BBC Proms in the U.K., with the première of *The Confession of Isobel Gowdie*. His most widely-known work to date, however, is his percussion concerto *Veni, Veni, Emmanuel* (1992), which has received over 350 performances!”

The work calls for a solo clarinet pitched in A accompanied by a full orchestra consisting of woodwinds (3-3-3-3) brass (4-3-3-1), harp and strings, plus a plethora of percussion instruments. The work is dedicated to John Cushing, clarinetist with the Royal Scottish National Orchestra. There are three movements titled The reiver and the bull; The Dream of Pectgils; and A mystical vision of the Christ-child.

MacMillan adds further insight into his work.

Composed in 1996, this work was premiered in 1997 as part of the celebrations of the year of Ninian, one of the founding fathers of Christianity in Scotland. St. Ninian, the first bishop of Whithorn, was believed to have arrived in Galloway in the south-west of the county in 397 AD, nearly two centuries before St. Columba landed in Iona. I grew up in the southwest of Scotland, where over the centuries people have had a special devotion to Ninian, continuing to the present day. The concerto has links geographically and musically with the congregational Galloway Mass I wrote in 1996 for one of Ninian’s successors, the Rt. Rev Maurice Taylor, Bishop of Galloway. The three movements are based on three of the so-called Miracles of Ninian, strange and evocative tales about the saint and his followers, documented in a Latin poem written a few centuries after his death. As well as being a concerto, the work is therefore also a collection of tone-paintings which give an impression of these ancient tales.

There is an excellent recording (BIS label) of this concerto with clarinetist John Cushing performing. The first two movements are approximately nine minutes each

and the last movement runs close to 17 minutes. It is truly an exciting work, a real tour-de-force for the clarinetist and orchestra, and the word *powerful* quickly comes to mind. At times it is bombastic, even cacophonous, with copious use of the brass and percussion sections. This is contrasted with softer, poignant sections. With three difficult cadenzas and electrifying articulation speed required, it is a piece that would challenge any clarinetist.

CD REVIEWS

by Thomas Josephans

Open Spaces. Alex Ladstätter, clarinet; Keiko Hattori, piano. Johannes Brahms: *Sonatas*, Op. 120, Nos. 1 & 2; Alban Berg: *Four Pieces*, Op. 5; Herbert Willi: *Piece for clarinet solo*; Gernot Wolfgang: *Open Spaces*. VMS MUSICAL TREASURES VMS 229. Total time: 67:23. www.zappelmusic.com



Vast geographical expanses/ Large intervals between neighboring pitches/ Stillness between thoughts or sounds/ Differences between contrasting compositional aesthetics – all are concepts that might be apt in describing an “open space,” and all play some role in Austrian clarinetist Alex Ladstätter’s recent CD release entitled **Open Spaces**.

Ladstätter’s career includes a diverse array of experiences: performances as solo clarinetist with the Mozarteum Orchestra, *Deutsches-Symphonie Orchester* (Berlin), the Vienna Symphony and Vienna Philharmonic; chamber music at the *Wiener Festwoche* and *Musiktage Mondsee*; and tours in Asia and Europe. He is also committed to new music and has a number of works dedicated to him. His collaborator for performances on this album is pianist Keiko

Hattori whose studies include time at the Tokyo National University of Fine Arts and Music and the Mozarteum in Salzburg. A frequent chamber music collaborator, she is also a recipient of prizes in the Geneva International Music Competition and International Telekom Beethoven Competition.

The anchors of this recording are the iconic Opus 120 clarinet sonatas of Johannes Brahms which are the opening and final selections on the disc. Ladstätter and Hattori’s readings of these two chamber music masterpieces are compelling and set the bar for the quality performances one can expect from their collaboration. Ladstätter’s tone is warm and focused, and has a sweetness which is immediately appealing. His technique is clear and effortless, and he is well matched by Hattori’s similarly skilled performance. The duo’s readings of both works are optimistic, with flowing tempi and energy that does not over-indulge in the weight or nostalgia that sometimes pervade interpretations of late Brahms.

The space between the bookend Brahms sonatas on this album is filled by three works: Berg’s *Four Pieces*, a 20th-century mainstay of the clarinet repertoire, and single-movement works by composers Herbert Willi and Gernot Wolfgang. All three works use a stylistically similar musical vocabulary which, though far removed from the lush harmonies and melancholic melodies of Brahms, is equally convincing.

Willi’s unaccompanied *Piece for Clarinet Solo* was premiered in 1985 by Alois Brandhofer, a professor at the Mozarteum. The work has a slow-paced improvisational atmosphere in which silence and pitch are equally important. Willi’s aesthetic statement, “In stillness and intentionlessness to permit sounds to be is among the most beautiful things that I can imagine,” is embodied in this introspective and haunting work.

Wolfgang’s *Open Spaces*, the namesake of this album, is the highlight of the disc. This fresh new work, commissioned by Ladstätter in 2013, explores perceptions that music can create space and landscape, attempting to call to mind the vast expanses of the American West. The work is built upon the juxtaposition of contrasting sections. Some, including the opening passages, are characterized by large intervals, extremes in register and slower tempi. These passages alternate with energetic sections (dubbed “traveling” music by the

composer) marked by jazzy piano grooves and passages of rhythmic and melodic unison reminiscent of the writing of Messiaen and Charlie Parker. Performance of this work is convincing, with excellent ensemble and intonation through the difficult rhythmic passages. Ladstätter is also quite adept at playing the demanding slower sections with ease and subtlety of tone.

With the exception of somewhat clumsy English translations of program notes, **Open Spaces** is a well-conceived and executed project. Strong performances, complementary and imaginative repertoire and an attractive CD jacket/insert make this a disc that will be immediately appealing and accessible to any listener. I look forward to future collaborations of this exciting duo.

by Osiris J. Molina

Duo Palheta ao Piano – Brazilian Works for Clarinet and Piano. Jairo Wilkens, clarinet; Clenice Ortigara, piano. Osvaldo Lacerda: *Quatro Peças*; Marlos Nobre: *Desafio XI*, Op. 31, no. 11a; Lindemberg Cardoso: *Monódica I*, Op. 106; Liduino Pitombeira: *The Magic Square*, Op. 34; Harry Crowl: *25 Esboços*. ALVAROCOLAÇO PRODUÇÕES AC 002-13. Total time 43:49. contacts: alvaro.cp@url.com.br or jairo.wilkens@gmail.com



Brazilian Works for Clarinet and Piano is the recent offering by the Duo Palheta ao Piano, a clarinet and piano duo featuring clarinetist Jairo Wilkens and pianist Clenice Ortigara. Jairo Wilkens, clarinet soloist with the Municipal Symphony Orchestra of Campinas, has put together an album of works that incorporate traditional Brazilian musical mottos and the diverse contemporary stylings of the Bra-

zilian avant-garde. At 44 minutes, the album offers substantive works ranging from five to 14 minutes, and it is the premiere recording of all five works presented here. This has something for everybody.

Oswaldo Lacerdas' *Quatro Peças (Four Pieces)* are four short movements highlighting the diverse ranges of the clarinet and musical forms. The first two, "Chalumeau" and "Clarino," are lighthearted, appropriate homages. The third, "Improviso," is a mysterious call and response conversation. The final movement, "Toccata," with its spiky syncopations, is reminiscent of Eastern European folk music.

Marlos Nobre's open-ended cycle of *Desafios (Challenges)*, of which there are more than 50 pieces, are among the most often performed Brazilian classical works worldwide. The opening clarinet cadenza lives up to the title, and it is played with great panache. The piano playing is vigorous and intense, and even the moments of repose have that crackling energy. Nobre's work is six minutes of shifting characters and moods.

One of the mostly overtly virtuosic works on this album is the Lindembergue Cardoso *Monódica I*. It requires a facile articulation and a finely tuned ear. Mr. Wilkins does an admirable job of negotiating these passages. The large leaps in unison with the piano are difficult for any ensemble, and Duo Palheta has some excellent moments here. *The Magic Square* by Lidiúno Pitombeira is an all too rare example of how a strictly mathematical compositional process can yield a work with melodic interest. The square in question is a nine-box matrix influenced by the Fibonacci sequence, where each line's integers add up to 15. This Sudoku-patterned structure yields set-theory cells that bind the work. It makes extensive use of the falling glissando, but the work has many redeeming aspects and it is a showpiece for both players.

Harry Crowl, a Brazilian-American composer educated at Juilliard and Dartington, composed the 14-minute *25 Esboços (25 Sketches)* for Duo Palheta, to whom it is dedicated. This work incorporates many of the most challenging contemporary techniques for the clarinet, and Wilkens seems quite at home with this literature. It is obvious the duo thoroughly enjoys this work, with its sudden mood shifts and hyper-aggressive harmonic lan-

guage. *25 Esboços* is a well-crafted contribution to the contemporary repertoire, and worth further investigation.

As has been my experience, albums that are recorded outside the United States, particularly in Latin American/South American recording studios, lack a certain spaciousness and sonic depth. For some works this is ideal. However, some reverberation would have further enhanced the presentation here, particularly in the Crowl *25 Esboços*. The piano sound is somewhat thin and the clarinet microphone placement seems a bit close. It gives the clarinet line an opportunity for great dynamic contrast, but also picks up the smallest imperfections in the reed. This is by no means a criticism of Wilkens and Ortigara. In fact, their performances and interpretations are substantive and compelling, and they have accomplished a great service to Brazilian music.

by Jane Ellsworth

Romanza – transcriptions for clarinet and piano. Jonathan Cohler, clarinet; Rasa Vitkauskaitė, piano. Robert Schumann: *Sonata No. 1 in A Minor*, Op. 105; *Three Romances*, Op. 94; Sergei Prokofiev: *Sonata in D Major*, Op. 94; Carlos Guastavino: *Tonada y Cueca*; *Las Presencias No. 7*. ONGAKU RECORDS 024-123. Total time 73:33. www.ongaku-records.com, Amazon and CD Baby



It is always a pleasure to review a clarinet CD where you can forget about the clarinet and just enjoy the music. Jonathan Cohler's new recording, **Romanza**, is such a CD. Here Cohler, a much-recorded artist, presents transcriptions of works for clarinet and piano in collaboration with the very fine pianist Rasa Vitkauskaitė, with whom he has already recorded a couple of previ-

ous CDs. In two cases (the Schumann and Prokofiev sonatas) the transcriptions are Cohler's own.

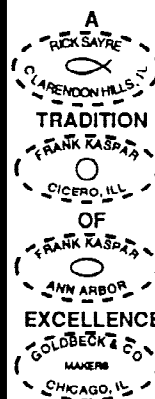
Most clarinetists will already be familiar with Schumann's *Romances*, originally for oboe and piano but published with additional parts for violin or clarinet. These are given a lovely, lyrical reading on this disc, where Cohler's ability to circular breathe (always subtly) certainly helps with the long phrases.

Schumann's Op. 105 violin sonata will probably be less familiar. This is not the first recording of a clarinet version of this work, nor is Cohler's transcription the only one (there is a published transcription from Musikverlag Zimmerman in Frankfurt). Nevertheless, this work is not much played by clarinetists – and that's a shame, because it works beautifully on the instrument. As Cohler points out in his liner notes, many of the sonata's "problems" disappear in the clarinet version, and it works perhaps even better on clarinet than on violin. Given the relative dearth of Romantic clarinet sonatas, this one is well worth adopting.

Prokofiev's flute sonata has been played by clarinetists for some time now, ever

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since its transcription by Kent Kennan in 1984. Several other clarinet transcriptions also exist. Cohler has made his own arrangement; he explains that he generally retained the high register of the flute part in most places, and in some spots “took advantage of the additional low range of the clarinet (that the flute does not have) to extend some multi-octave passages over an additional octave.”

The Guastavino pieces on this CD have also gained currency among clarinetists in recent years. *Tonada y Cueca* combines movements originally written for solo piano and voice accompanied by piano, respectively. The composer arranged it for clarinet and piano in 1966 for the clarinetist Luis Rossi. *Rosita Iglesias* was originally for violin and piano, but the violin part was arranged for clarinet by Rossi (with the composer’s agreement).

Cohler’s playing on this CD is marvelous. His tone is light and flexible, and the intonation is impeccable throughout. The ease of the high register passages in the Prokofiev sonata is particularly impressive. Some listeners may not like the vibrato; personally I’m all for vibrato in clarinet playing, although here I find its use a bit too constant. Cohler’s technique and articulation are solid as a rock, making it possible for the listener to focus solely on the wonderful music-making that is at the heart of the recording. The Schumann works are played with perfect rhythmic flexibility, and the devilishly difficult passages in the Prokofiev seem to pose no problems whatsoever. In fact, the Prokofiev performance here is the most convincing and satisfying I have heard.

I would be remiss if I did not praise the first-rate playing of pianist Rasa Vitkauskaitė, whose refined musicianship and collaborative skill are more than amply demonstrated on this CD. The recording quality itself is excellent: very smooth, well balanced and faithful to the sounds of both clarinet and piano. Also worth mentioning is the extensive booklet (English only, and 35 pages!) written by the performers, which is thoroughly researched and provides not just program notes, but new, insightful information about some of the works.

by Julianne Kirk Doyle

Spohr – Complete Clarinet Concertos.

Maria du Toit, clarinet; Cape Philharmonic Orchestra conducted by Arjan Tien

Tien. Louis Spohr: *Concerto No. 1 in C Minor*, Op. 26; *Concerto No. 2 in E-flat Major*, Op. 57; *Concerto No. 3 in F Minor* (1821); *Concerto No. 4 in E Minor* (1828). BRILLIANT CLASSICS 94837. Total time 98:48 (two discs). www.brilliantclassics.com



South African clarinetist Maria du Toit has earned the reputation for being one of her country’s foremost instrumentalists and enjoys a prolific solo career as well as being the principal clarinetist of the Cape Philharmonic Orchestra. She has been featured with every major orchestra in South Africa as well as in the International Clarinet Competition *Jeunesses Musicales* held in Bucharest, Romania. Du Toit studied in Stellenbosch in South Africa, the Manhattan School of Music in New York, the Utrecht Conservatory in the Netherlands, the Sofia Music Academy in Bulgaria, and she is now on the faculty of the University of Stellenbosch. She has released two solo albums and one of these, **Luminous Shade**, has been nominated for a South African Music Award. Her musical artistry has inspired two of South Africa’s leading composers, David Earl and the late Roelof Temmingh, to dedicate their newly composed clarinet concerti to her.

The Cape Philharmonic Orchestra, under the direction of Arjan Tien, is the most versatile and active orchestra on the continent of Africa. Founded in 1914 as the Cape Town Municipal Orchestra, the CPO is financially and culturally sustainable, attracting many of today’s leading instrumental artists. CPO presents up to 140 performances a year between their regular symphony season, ballet and opera. The CPO also runs a vast outreach and community program that includes two youth orchestras and grassroots training projects

in various townships around Cape Town.

Spohr composed his concertos for his dear friend Johann Simon Hermstedt who played a huge role in the improvement and evolution of the clarinet. Spohr was a violinist and had little knowledge of the clarinet and did not take its technical difficulties or range into consideration. He composed these works as if he were writing a violin concerto leaving the clarinet soloist little room to breathe. Instead of rejecting the works, Hermstedt decided to modify the clarinet, extending the number of keys on the clarinet from five to 13.

There are few artists who have recorded all four of the Spohr clarinet concertos, and this album is a tremendous addition to our list of excellent clarinet recordings. Each concerto is superbly performed by Maria du Toit and the Cape Philharmonic. Considering the extraordinary technical and musical demands these works place on the performer, Maria du Toit rises to the occasion with effortless technique and elegant lyricism. Maria du Toit, Arjan Tien and the Cape Philharmonic seamlessly perform each concerto with technical mastery and musical sensitivity. Particularly impressive is du Toit’s absolute mastery of these works.

Living up to the label’s Brilliant Classics moniker, this recording is expertly mastered, brilliantly performed and is a magnificent experience for the listener from start to finish.

by Michelle Kiec

Hidden Treasures. Seunghee Lee, clarinet; Evan Solomon, piano. Brahms: “Poco Allegretto” (*Symphony No. 3*); Gounod: “Je veux vivre” (*Romeo et Juliette*); Tchaikovsky: *None But the Lonely Heart*; Mozart: *Queen of the Night* (*The Magic Flute*); Verdi: “Mercè, dilette” (*I Vespri Siciliani*); Puccini: “E lucevan le stelle” (*Tosca*); Gounod: “L’air des bijoux” (*Faust*); Donizetti: “Una furtiva lagrima” (*L’Elisir d’Amore*); Rimsky-Korsakov: *Flight of the Bumble Bee*; Mozart: “Voi che sapete” (*The Marriage of Figaro*); H. Baermann: “Adagio” (*Quintet*, Op. 23); Puccini: “O mio babbino caro” (*Gianni Schicchi*); Chopin: *Etude*, Op. 10, No. 2, “Chromatic”; Bizet: *Seguidilla* (*Carmen*); Bach: *Arioso*; Rossini: *La Danza* (*Tarantella Napoletana*); Puccini: “Nessun dorma!” (*Turandot*); Gluck: “Che farò senza Euridice” (*Orfeo ed Euridice*); Michael Balfe: *I Dreamt*

That I Dwelt in Marble Halls; Michele Mangani: *Intermezzo* and *The Dancing Doll*. Artist produced. Total time 60:48. www.seunghlee.com and Amazon



Korean-American clarinetist Seunghlee Lee creatively re-imagines classical favorites in elegant transcriptions for clarinet and piano. Educated at the Eastman School of Music and Yale School of Music, Lee studied with Charles Neidich, Eli Eban and David Shifrin. Her performance credits include appearances at the Chicago Cultural Center with the Dame Myra Hess Recital Series and Powell Symphony Hall in Saint Louis. As a soloist, Lee has performed with the Saint Louis Symphony, Yale Philharmonia, Bucheon Philharmonic Orchestra of Korea and Jupiter Symphony of New York. Her two previous albums, **Brava** (2000) and **Embrace** (2011), received critically acclaimed success. The latter album occupied the number four position on the HMV Classical Music Charts in Korea, while the present album, **Hidden Treasures**, soared to the number two spot on Hong Kong Records' Top 10 Classical and Jazz Music Chart.

Throughout this album, Lee plays with elegance and grace, enveloping the listener with a welcoming and inviting depth of tone. Interpreting each work with absolute clarity and precision, Lee imparts the careful study of a perfectionist in this album. Each phrase speaks volumes, with clear intentionality evident throughout. Lee deftly navigates the range of human emotion, aptly changing tone colors and intensity in order to draw in the listener. Her deft command of technique is evident, as even the most intense passages provide no evident challenges. Overall, Lee performs the selections beautifully, with just a hint of inconsistency in rapidly-articulated passages, particularly through the upper chalumeau register.

Lee's reinterpretation of perennial favorites for clarinet and piano are commendable. Her depth of emotion combines with an effortless ability to place intervals in the altissimo, evidenced by an exquisite *Queen of the Night*. Bach's *Arioso* presents tasteful ornamentation, inviting the listener to challenge their conception of simplicity in phrasing. Brahms' *Third* capitalizes on Lee's depth of emotion and warmth of tone, particularly in the chalumeau register. The interplay between the instruments, combined with clever pianistic voicings, embodies the romanticism of Brahms' music, washing

the listener in a lush sound reminiscent of the original orchestral setting.

However, not all music is so well suited for adaptation. *Je Veux Vivre* lacks lightness and simplicity, while Rossini's *La Danza* appears to require extreme concentration in order to mimic the nimble articulations of the original. Finally, the Tchaikovsky is an odd inclusion on this CD. While played well, it seems more suited for background music than a recital.

Finally, Lee has included two new works by Italian composer Michele Mangani. Written in the post-Romantic idiom, Lee

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beautifully interprets these pieces, displaying emotion without an excess of inflection. Either piece, *Intermezzo* or *The Dancing Doll*, would be a welcome contrast on a recital of serious music.

Lee's gorgeous tone, nimble leaps, and emotional prowess speak eloquently of her training and self-proclaimed perfectionism. The breadth of selections and exquisite transcriptions provide recitalists with additional material that speaks to a wide audience base. Reaching beyond the familiar, this disc would be a welcome addition to any clarinetist's library.

by Cody Grabbe

Trio Pleyel. Johannes Gmeinder and Matthias Höfer, clarinets; Richard Morschel, bassoon. Johann Sobeck: *Trio in F Major*, Op. 20; Richard H. Walthew: *Prelude and Fugue*; Swan Hennessy: *Trio*, Op. 54; Julius Fučík: *Perpetuum mobile*, Op. 28; Johann Rummmler: *Trio B-flat Major*, Op. 7; Benedetto Carulli: *Trio in B-flat Major*, Op. 1. BREMEN RADIOHALL RECORDS CD1305. Total time 67:41. www.bremenradiohallrecords.com and www.eClassical.com



Trio Pleyel, formed in 2005, is an ensemble made up of clarinetists Johannes Gmeinder and Matthias Höfer with bassoonist Richard Morschel. The players are colleagues in the *Frankfurter Opern- und Museumsorchester*. Their trio's namesake, Austrian composer Ignaz Joseph Pleyel, wrote a series of trios for this instrumentation and was a student of Haydn and Vánhal. An upcoming recording of six Pleyel trios they found in their research will be released soon.

"Waiting to be rediscovered" is written on the website for this current Trio Pleyel's

album which contains a delightful collection of several lesser-known gems. The only immediately familiar composer for me is Julius Fučík. The ensemble has come across a rich variety of repertoire of which few are likely to be aware. The group writes, "With this recording, Trio Pleyel aims to document a small part of the repertoire for two clarinets and one bassoon and bring it to the public, a repertoire that is waiting to be rediscovered." The works they have selected come from across the European continent. The brevity of most of the movements provides a great deal of variety on one album. This album is of benefit to both the professional and the amateur looking to find new works to perform or to simply enjoy hearing. The timbre of the group is warm and the natural interplay among the players comes across clearly in any track on the album.

Trio, Op. 20 by Johann Sobeck, a student of Carl Baermann, has an easygoing and charming nature amidst several running passages within the work. In the *Prelude and Fugue* by English composer Richard Walthew we find a more reflective and

somber character compared to the Sobeck, amidst the overlapping of musical material that allows the listener to enjoy the timbre of the group. The *Trio*, Op. 54 by Irish-American Swan Hennessy sounds Celtic in character, and the sense of dancing in the last movement is almost impossible to ignore. The levity in the players' "Vivace con spirito" gives it a bouncy and airy character amidst several pauses that seem almost tongue-in-cheek. The *Perpetuum mobile* by Julius Fučík is a cheery, bouncy romp, sure to bring a smile, and has some small reminders of his famous march *Entry of the Gladiators*. The *Trio* by Italian composer Benedetto Carulli has some similar optimism to the Hennessy and is a sunny end to the CD and may remind some of Cavallini.

For players looking for accessible repertoire for an easily assembled ensemble, this is a terrific starting point for new chamber music opportunities. This album could be the tip of the iceberg for other works waiting to simply be rediscovered, and I look forward to hearing the next album from this ensemble.

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The President's *Message*

by Maxine Ramey

Greetings I.C.A. members! As I write this President's Message, I am hoping that everyone had a healthy and productive 2014!

We are so pleased to have in place the I.C.A./James Gillespie Online Resource Library Project as of December 2014! The International Clarinet Association has moved forward to fulfill a long-held dream to digitize four decades of *The Clarinet* journal and make this information available in a searchable format on its website to members around the world. In honor of his important legacy of education and excellence, the I.C.A. has named the library, the I.C.A./James Gillespie Online Resource Library. As editor of *The Clarinet* for almost 40 years, James Gillespie has guided and shaped the I.C.A.'s international outreach and member communications. This year will be a very special one for the membership of the I.C.A. and for our editor, James Gillespie.



Maxine Ramey

We will use the June issue and ClarinetFest® 2015 and ClarinetFest® 2016 to honor Jim

as he will be retiring from the editorship on July 1, 2015. We hope to have an international ClarinetFest® ceremony in Madrid, Spain and a U.S. ClarinetFest® ceremony in Kansas, so that all of Jim's extended family in the I.C.A., and his family, friends and former students from the University of North Texas will have the opportunity to congratulate him, and thank him in person for his amazing contributions and welcome him as our Emeritus Editor.

New Horizons for the I.C.A.

By the time you read this article, you will have received, and hopefully responded to, a survey regarding some new directions the I.C.A. will be taking over the next few months in relation to how we as an association communicates information, new ideas, research, news, innovations, history and scholarly information, and how we might use social media, online formats, apps, etc., in tandem with and connecting to our traditional print journal and website.

It is very exciting to live in this age of Facebook, Skype, iPhone pictures and video, Twitter, blogs and other forms of social media. Connection with clarinet colleagues throughout the world is literally at our fingertips! People from all walks of life, be it students, professionals, teachers and amateurs, are communicating with each other in a real-time fashion that has never been seen before in the history of the world. For me, it is very meaningful to be Facebook friends with some of our Young Artist Competition students, following their work back

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home in their country or receiving notices and pictures from clarinet festivals around the world. For many of us, we have become friends even before we meet in person.

We function now in an information-rich society, and, because of social media, we know more about the clarinet than we would have otherwise, whether it be a new product or hearing a new work on YouTube. We discover that we have more in common than are our differences. We don't need to wait for the next ClarinetFest®, to hear the latest and greatest. For the friendships we cultivate and networking we do at ClarinetFest®, we can continue the collaborations through social media. And more importantly, our colleagues in the farthest reaches of the globe, who cannot access the journal, afford a membership or would have no hope of ever traveling to a ClarinetFest®, can be brought into our community to develop strong and meaningful relationships by using social media.

Social media refers to the means of interactions among people in which they create, share and/or exchange information and ideas in virtual communities and networks. Social media is about conversations, community, connecting with each

other and building relationships. It should be engaging, useful and relevant. It should help members advocate for the clarinet and help sustain a loyal membership who values the I.C.A. for the next 40 years. The I.C.A. board strongly feels that the association must engage with members in this new way.

Over the next several months, the I.C.A. board of directors will be developing a strategic plan that will encourage members to connect and actively participate. While we will still continue our print journal and website, we hope to use social media in a purposeful way in order to meet the needs of our current and future members. The goal is to build community and goodwill in the clarinet world.

The I.C.A. board of directors constantly returns to the Mission Statement for guidance in all issues.

Mission Statement

The International Clarinet Association is a community of clarinetists and clarinet enthusiasts that supports projects that will benefit clarinet performance; provides opportunities for the exchange of ideas, materials and information among its members; fos-

ters the composition, publication, recording, and distribution of music for the clarinet; encourages the research and manufacture of a more definitive clarinet; avoids commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry; and encourages and promotes the performance and teaching of a wide variety of repertoire for the clarinet.

To these ends, the association is dedicated to fostering communication and fellowship of clarinetists on a worldwide basis through publishing a quarterly scholarly journal, *The Clarinet*, producing an annual clarinet festival, ClarinetFest®, supporting a research library with materials available to all members, and promoting a variety of other endeavors related to the clarinet and clarinet playing.

What I am always reminded of are the words "community, communication, fellowship" and the concepts of providing opportunities for exchange of ideas and information. The second paragraph of the mission statement details three longstanding efforts in this regard: publishing a quarterly scholarly journal, *The Clarinet*, producing an annual clarinet festival, ClarinetFest®, and supporting a research library.

It makes good sense now to put efforts into providing 21st-century opportunities for members to formally and informally communicate and exchange ideas using the cutting-edge tools available to us, by adding a fourth category, that of digital communication. What might unfold for the I.C.A. is a new way of looking at an editorial staff/social media staff that would use all means available to meet the needs of members.

I look forward to working with the membership throughout the coming year and seeing everyone at ClarinetFest® 2015 in Madrid, Spain!

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The Clarinet

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