A Biographical Dictionary of Twentieth-Century American Clarinetists

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COLLEGE OF MUSIC

A BIOGRAPHICAL DICTIONARY OF
TWENTIETH-CENTURY
AMERICAN CLARINETISTS

By
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A treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2011
The members of the committee approve the Treatise of Tracey L. Paddock defended on March 28, 2011.

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Frank Kowalsky
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University Representative

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Deborah Bish
Committee Member

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Jeff Keesecker
Committee Member

The Graduate School has verified and approved the above-named committee members.
To my husband Grant, who has stood by my side in the face of this and many other challenges, and to my parents, teachers, and friends, who have supported me generously and tirelessly.
ACKNOWLEDGEMENTS

I would like to acknowledge all of the teachers and mentors who have helped me on my musical, educational, and life path. To James Campbell, thank you for providing me with a strong musical foundation, and musical and philosophical inspiration which will last a lifetime, and which I try to pass on to my own students. To former committee member Eric Ohlsson, thank you for setting the comprehensive exam question that led me to this treatise. To former committee member John Deal, thank you for urging me to make the treatise “comprehensive.” To Howard Klug, thank you for your invaluable guidance at the onset of this journey. Thank you also to former committee member James Croft for your role in the early stages of my research.

Special thanks to Frank Kowalsky who, in addition to his wonderful musical guidance and wisdom, has been patient and endlessly supportive in helping me to finish this massive (but fascinating) undertaking.

My profound gratitude goes out to all of the clarinetists who completed and returned my survey, making this document that much more valuable by providing future generations of clarinetists with your own words.

I must express my appreciation to the librarians in the music section at the Library of Congress for delivering hundreds of pounds of books to me via their mysterious elevator, and for allowing me access to the back room to dig through stacks of orchestra programs which were not even logged into the library catalog at the time. Thanks also to the proprietors of the countless Washington D.C.-area coffee establishments in which I set up shop for hours at a time, on a daily basis, over the years.

Thank you to fellow Florida State University Doctor of Music recipients John Mula, Elizabeth Gunlogson, Charles Willett, and Dannene Drummond for your support and guidance throughout this process, and to Drs. Elizabeth Matera and Susan Rider.

To my committee members Deborah Bish, Richard Clary, and Jeff Keesecker, thank you for your guidance and flexibility.

To my mom and dad, thanks for a lifetime of love and support, and for always having faith in me.

Lastly, to my husband, there are no words adequate to express the depth of my thanks for supporting me in this endeavor.
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ABSTRACT

A Biographical Dictionary of Twentieth-Century American Clarinetists is designed as a resource to provide information on the lives and careers of American clarinetists and pedagogues of note, active primarily between the years 1900 and 2000. In the case of this dictionary, the term “American” refers not only to those born in the United States, but also to select foreign-born clarinetists who either immigrated to the United States and spent a significant portion of their career in America, and/or who made such a profound impact on the American clarinet tradition that they have been essentially “adopted” as American clarinetists. The focus of the dictionary is on classical clarinetists, but some entrants have been active in classical performance as well as “non-classical” styles of performance, such as jazz and Klezmer. Included in the dictionary are clarinetists who perform or have performed in A- or AA-rated orchestras (as rated and listed in Musical America: International Directory of the Performing Arts, 1998 edition), and/or teach or have taught at college-level music schools with 20 or more full-time music faculty (as listed in the CMS Directory of Music Faculties in Colleges and Universities, United States and Canada, examined between 1968-1998). Also included are clarinetists who may not appear in either of the above resources, but who have established themselves as American clarinetists of note through their careers as prominent soloists, chamber musicians, recording artists, etc.

Through the entries themselves, the reader will find a snapshot of American clarinetistry during the confines of the twentieth century. By studying an entrant’s teacher(s), often cross-referenced within the dictionary, a clarinetist examining the document can gather information not only on that entrant’s clarinet ancestry, but by extension, their own clarinet lineage as well. A study of each entrant’s list of students provides a window into the future of the American clarinet tradition. Lastly, the bibliography at the end of most entries will provide direction to those wishing to learn more about an entrant.
INTRODUCTION

The impetus for “A Biographical Dictionary of Twentieth-Century American Clarinetists” was a comprehensive examination question which required the author to write about the American clarinet tradition. At the time of the examination, in the early days of the World Wide Web, as it was then more commonly known, information on prominent American clarinetists was not as readily at one’s fingertips as it is now. Even today, culling this information from online searches would take a great deal of time and effort, and one would have to question the accuracy of some of what was found. Researching the examination topic, at that time, required poring over volumes of *The Clarinet* and *ClariNetwork* journals, consulting Pamela Weston’s invaluable *Clarinet Virtuosi* books, scanning the more primitive version of the internet, and cobbling all of this information together, along with information for four additional research papers to be completed in just five days. Not yet available was Carol Anne Kycia’s now-published dissertation, *Daniel Bonade: A Founder of the American Style of Clarinet Playing*, nor had the excellent doctoral treatises of Elizabeth Gunlogson (“Stanley Hasty: His Life and Teaching”) or Shannon Thompson (“A History and Analysis of the Philadelphia School of Clarinet Playing”) been written. Undoubtedly, these three authors, and others who have since written on this topic, also noticed the profound gap in current research focusing on the subject of the American clarinet tradition.

The original intent of this biographical dictionary was to provide a discussion of the American clarinet tradition during the twentieth century as a prelude to the biographical entries, which were to be gathered from all volumes of *The Clarinet* and *ClariNetwork* journals. One committee member suggested that the author not limit herself to these two resources, but to cast the net wider, and make the document a true and inclusive dictionary, not merely a survey of prominent American clarinetists found in these two journals. Given this worthy recommendation, which vastly expanded the scope of the project, and the recent, high-quality publications concerning major elements of the American clarinet tradition of the twentieth century listed above, this document will focus completely on the clarinetists who have played (and continue to play) the most significant roles in this tradition. While there are discussions pertaining to the American clarinet tradition within some of the biographies themselves (see the entries of Joseph Allard, Earl Bates, Simeon Bellson, Daniel Bonade, Luigi Cancellieri, Gino Cioffi, Stanley Drucker, Harry Gee, Anthony Gigliotti, Gaston Hamelin, Ramon Kireilis, Gustave Langenus, Elsa Ludewig-Verdehr, Mitchell Lurie, Eric Mandat, Robert Marcellus, Rosario Mazzeo, Robert McGinnis, Ralph McLane, Donald Montanaro, Timothy Perry, Lillian Poenisch, Jeannette Scheerer, Joseph Schreurs, Manuel Valerio, David Weber, Alexander Williams, Harold Wright, and Michelle Zukovsky for historical commentary), the author will refer the reader to the aforementioned publications for a more in-depth history, as well as Cecil Gold’s publication, *Clarinet Performing Practices and Teaching in the United States and Canada*.

After determining that the dictionary was to be very broad in scope, the next step was to determine elements of inclusion. Confining musical activities to those occurring within the twentieth century was the first means of narrowing down potential entrants, and further limiting entrants to American classical clarinetists and teachers would narrow the field even more. There are complications inherent in all of these determinants, which the author has exercised some latitude in working around.

The twentieth-century time-frame was intended to include only activities which occurred between 1900 and 2000; if a clarinetist assumed a new position on January 1, 2000, no mention of it was to be made. The dictionary was meant to offer a frozen-in-time snapshot of the twentieth century. If the document had been finished within a few years of its starting date in 1998, this guideline would have been much easier to observe, but more than a decade later, it is difficult to ignore the significant changes that have occurred in American orchestras and music schools in the early years of the 21st century. Thus, while most entrants’ musical activities are limited to the twentieth century, in cases where nationally significant turnovers have occurred, the author has used her discretion in alluding to these changes. For example, if the reader sees that an entrant’s penultimate orchestral or teaching position went up to the year 2000 or perhaps beyond (notated as 2000+), their subsequent position will be notated as “current,” which means the position began after the year 2000.

Clarinetists active during the first half of the century who may fall at the fringes of these time parameters have sometimes been included on the premise that their careers may have extended beyond the limited information found on them, and that there was much less documentation available on these earlier clarinetists of the twentieth century. If they could be found in print, they must have had some significance
during that time in their region. Similar flexibility has been given to those active in less-populated American states, in the interest of even geographical representation.

Defining an entrant as an “American clarinetist” would also seem to be a simple classification, but there are indistinct lines here as well. During the first quarter of the twentieth century, conductors such as Stokowski, Mengelberg, Damrosch, and Toscanini were in the habit of recruiting European clarinetists to come to the U.S. to perform in their orchestras. While foreign-born, these clarinetists are most often considered to be American clarinetists, as they either a spent significant amount of their careers in the United States, or made such an impression on the evolution of the American clarinet tradition that one could not help but think of them as American. Examples of these prominent clarinetists are Simeon Bellison, Luigi Cancellieri, Gaston Hamelin, and Gustave Langenus, among others.

Similarly, throughout the course of the century, foreign-born clarinetists have taken performance or teaching positions in the U.S. and have become “adopted” as American clarinetists. Such clarinetists have enmeshed themselves into the American clarinet tradition and have been influential on the evolution of this tradition through their playing and/or teaching. Examples of these “adoptees” are James Campbell, John Denman, Gervase de Peyer, and Reginald Kell, among others.

The classification of “classical” clarinetists and/or teachers refers to classical clarinetists who hold (or have held) positions in AA- or A-rated American orchestras (as rated and listed in Musical America, 1998 edition), and/or hold (or have held) positions in American college-level music schools or conservatories with 20 or more full-time music faculty (as listed in the CMS Directory of Music Faculties in Colleges and Universities, United States and Canada, examined between 1968-1998). Where possible, surveys (see Appendix B) to collect biographical and career information were mailed to these clarinetists, through the assistance of a Florida State University Dissertation Research Grant, with an impressively strong response from almost 250 American clarinetists. Clarinetists who have been primarily active in “non-classical” genres, such as jazz or Klezmer, but have had classical training and/or have been active to some extent in a classical capacity have also been included. These “crossover” clarinetists include Eddie Daniels, Buddy DeFranco, Al Gallodoro, Benny Goodman, and Artie Shaw, among others.

While the author acknowledges, from firsthand experience, that thousands of highly talented clarinetists have served and continue to serve in American military bands, this outstanding group of musicians has not been singled out for inclusion in this document. Many clarinetists (including quite prominent ones) who have served in American military bands do appear in the dictionary, but this is not their primary basis for inclusion. Some prominent clarinetists who have served in American military bands include Earl Bates, Ignatius Gennusa, Anthony Gigliotti, David Glazer, Frank Kowalsky, Robert Marcellus, Ronald Phillips, and Harold Wright, among others. American military band clarinetists have kept and continue to keep very good company.

In the category of “included at the author’s discretion” are clarinetists who have appeared in relevant Who’s Who publications, were listed as “Prominent Clarinetists” by The Clarinet during a series of articles from the 1950s, have moved into a position of prominence just beyond the end of the twentieth century (see explanation above), have been active as clarinetists of note outside of the traditional sense of “classical” performance (i.e., those who are taking clarinet performance in new directions), have been active primarily as soloists, chamber musicians, and/or recording artists, thereby sometimes falling outside of the parameters, and/or those who may otherwise fall outside of the parameters but have made an impact on the American clarinet tradition.

In addition to examining various editions of the CMS and Musical America directories, data was also compiled through a survey of clarinet- and woodwind-related music journals, various Who’s Who publications, collections of orchestral programs (housed in the Library of Congress), and histories of American musicians and orchestras. Books which were very important to this research include the excellent Pamela Weston Clarinet Virtuosi collection, Richard Gilbert’s volumes of annotated clarinet discographies, and Bonnie Walker’s earlier publication on clarinet recording artists. Also key to learning more about different aspects of the American clarinet tradition were the dissertations or treatises of Cecil Gold, Elizabeth Gunlogson, Jesse Krebs, Carol Ann Kycia, and Shannon Thompson, articles by John Cipolla, Paul Drushler, James Gholson, James Gillespie, Vance Jennings, Loren Kitt, and Shirley Mackie, and collections of articles by Harry Gee, Lee Gibson, Anthony Gigliotti, George Waln, and David Weber. The above resources appear not only in the relevant individual entrant’s Bibliography, but also in the Selected Bibliography at the end of the dictionary.

Additionally, reliable internet resources were used, in most cases as a supplement to other bibliographic materials, but in some cases, where no other information could be found, as primary
resources. Sources deemed by the author to be reliable include official school and orchestra/ensemble websites, an entrant’s own personal website, websites paying tribute to a specific clarinetist, and resources such as Larry Huffman’s Stokowski website, which lists all members of selected major American orchestras throughout the orchestras’ histories, along with brief biographical sketches.

The author has attempted to be as accurate as possible with biographical and career information, and to be as inclusive as possible within the given parameters, but with so many entrants, and sources containing conflicting information, it is likely that there are occasional inaccuracies and/or omissions. Nevertheless, the information provided within should be relatively close to the truth.

There are a few helpful tools of which the reader should be aware in using the dictionary. Firstly, capitalized names within an entry indicate that those clarinetists also appear as entrants in the dictionary. From this, one can gain a rough idea of the main entrant’s clarinet “family tree.” Secondly, the partial list of students (at the end of many entries) should be perused in looking toward the future of the American clarinet tradition. Several of these students now occupy orchestral and/or teaching positions of note, gained within the first decade of the 21st century, but outside of the parameters of inclusion. Many students listed under their teachers’ names are also members of America’s fine military bands. Thirdly, the Bibliography at the end of most entries will offer the reader further resources for more in-depth study of the entrant. Lastly, among the more special elements of the dictionary are the direct quotations from the entrants themselves, as provided on surveys sent to them by the author. Nothing can define the personality and/or philosophy of an entrant as well as his or her own words. Particularly precious are the words of great clarinetists and pedagogues who have passed during the writing of this document, including Anthony Gigliotti, Mitchell Lurie, and Bernard Portnoy, among others.

Within the body of entrants, the reader will find fascinating careers and life stories: people who have changed careers or who have had multiple careers; those who have strayed from and then come back to the music; those who never intended to pursue a career as a clarinetist; those for whom injury has altered the course of their musical careers; those who died under tragic circumstances or at a very young age. It is a picture of life in twentieth-century America as viewed through the lens of American clarinetists.
TABLE A: FORMAT OF BIOGRAPHICAL SKETCHES

Each entry includes a section or sections of biographical data and professional activities, followed by an optional section containing commentary about and/or from the entrant. Most entries conclude with a selected bibliography which points the reader toward resources where they may find more detailed information on the entrant. When no bibliography is provided, the information within the biography (usually very limited in these cases), was derived either from information found within other entries in the dictionary, or from orchestral programs, which often provided only lists of personnel. Any capitalized names found within an entry also appear as entrants in the dictionary. In the interest of clarity, an entry may be in the form of one “paragraph” or several, depending on the amount of information found on the entrant. Below is a general template for the biographical sketches, with some variation occurring depending on available information on each entrant.

Blayman, Herbert S.  B. Jan. 25, 1921 (Johnstown, PA); d. Jan. 2, 2005. 1 Began music studies on sax before switching to clarinet. Grad: Juilliard (1942) with ARTHUR CHRISTMANN; Army SOM (1944). Additional clarinet studies with AUGUSTIN DUQUES and ERIC SIMON. 2 Former clarinetist: Goldman Band; Radio City Music Hall (Clarinet/Sax); Utah Symph (Principal: 1948-49); Metropolitan Opera Orch (Principal: 1950-81). 3 Was active as a jazz/dance band musician (early in career), recitalist (incl perfs at ICA conferences), and recording artist (with the Metropolitan Opera Orch). 4 Former faculty member: Univ of Utah (Adj Prof: 1948-49); Manhattan SOM (Adj Prof: for approx. 20 years); Trenton State Coll (Adj Prof: for 20+ years); Interlochen Arts Camp (1965); Univ of Michigan (Prof: 1982-83). 5 Other positions/activities: was a respected craftsman of mouthpiece and instrument stands. 6 Memb: ICA. 7 Hon: Juilliard Schol. 8 Plays on: Buffet clarinets; BLAYMAN mouthpiece; Vandoren reeds; Wunderlich bass clarinet; uses BLAYMAN clarinet stands. 9 Students include: Daniel Carter, PETER COKKINIAS, Herbert Dregalla, Lynn Fryer, ROGER GARRETT, JULIA HEINEN, Janet Johnson, Gene Keyes, KEITH LEMMONS, WILLIAM MCCOLL, Ruth McDonald, Don Mokrynski, Donna Nossett, Chris Pedersen, DAVID SHIFRIN, LAWRENCE SOBOL, STAN STANFORD, Lee Walkup, Charles Yassky, DOW YOUNG JR., GREGORY YOUNG. 10 Herbert Blayman noted that both of his major teachers, A. CHRISTMANN and A. DUQUES, “... were exceptional. I was honored and most fortunate to have studied with those two artists.” He added, “I was extremely lucky to have had a successful and illustrious career as a musician. The satisfaction of performing with such great musicians and artists for so many years was well all of those countless hours spent in a practice room. We did make great music.” (Blayman/Paddock 1998) In addition to his career as a performer, Blayman also enjoyed a successful career as a mouthpiece craftsman and maker of various other clarinet equipment. 11 Bib: “About Herb Blayman.” Blayman Music. http://www.blaymanmusic.com/about.html (accessed February 15, 2011); Blayman, Herbert S., to Tracey L. Paddock, Tallahassee, FL, May 29, 1998; Leeson, Daniel. “An Interview with Herbert Blayman.” The Instrumentalist 3 (November 1975): 59-65; Stewart, Robert. “A Conversation with Herbert Blayman.” The Clarinet 10 (Summer 1983): 14-16. 12

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1 Dates and/or locations of birth/death
2 Educational information, including degree name, name of school, year degree received, name(s) of teacher(s), additional study information
3 Professional positions held as clarinetist, including name of ensemble, position title, dates position held
4 Additional performance-related activities, including name of ensemble, dates position held, premiere and/or broadcast performances, etc.
5 Teaching activities, including name of school, position held, dates position held, additional teaching information (publications, etc.)
6 Additional musical and/or non-musical activities of note (including hobbies, areas of interest, etc.)
7 Memberships held
8 Honors, awards, achievements
9 Equipment used
10 Partial list of students (listed by entrant in survey and/or found via brief internet search)
11 Comment section (may include comments from or about the entrant)
12 Selected bibliography
TABLE B: TABLE OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>AAUP</td>
<td>American Association of University Professors</td>
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<tr>
<td>ABA</td>
<td>American Bandmasters Association</td>
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<tr>
<td>Acad</td>
<td>Academic, Academy</td>
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<tr>
<td>Admin</td>
<td>Administration, Administrative</td>
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<tr>
<td>AFB</td>
<td>Air Force Base</td>
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<td>AFM</td>
<td>American Federation of Musicians</td>
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<td>Actg</td>
<td>Acting</td>
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<tr>
<td>Alt</td>
<td>Alternate</td>
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<td>AMS</td>
<td>American Musicological Society</td>
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<td>Approx.</td>
<td>approximately</td>
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<td>AS</td>
<td>Associate of Science</td>
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<td>Assn</td>
<td>Association</td>
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<td>Assoc</td>
<td>Associate</td>
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<td>Asst</td>
<td>Assistant</td>
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<td>Aux</td>
<td>Auxiliary</td>
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<td>B.</td>
<td>born</td>
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<tr>
<td>BA</td>
<td>Bachelor of Arts</td>
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<tr>
<td>Bass</td>
<td>bass clarinet</td>
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<tr>
<td>BDA</td>
<td>Band Directors Association</td>
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<tr>
<td>Bib</td>
<td>Bibliography</td>
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<tr>
<td>BM</td>
<td>Bachelor of Music</td>
</tr>
<tr>
<td>BME</td>
<td>Bachelor of Music Education</td>
</tr>
<tr>
<td>BS</td>
<td>Bachelor of Science</td>
</tr>
<tr>
<td>BSME</td>
<td>Bachelor of Science (Music Education)</td>
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<td>C. or c.</td>
<td>circa</td>
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<tr>
<td>CAN</td>
<td>Canada</td>
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<tr>
<td>CASS</td>
<td>Clarinet and Saxophone Society of Great Britain</td>
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<tr>
<td>CBC</td>
<td>Canadian Broadcast Company</td>
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<tr>
<td>CBDNA</td>
<td>College Band Directors National Association</td>
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<td>CD</td>
<td>compact disc</td>
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<tr>
<td>Chmn</td>
<td>Chairman/Chairwoman</td>
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<tr>
<td>Cincinnati Conserv</td>
<td>Cincinnati College Conservatory of Music</td>
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<tr>
<td>CMA</td>
<td>Chamber Music America</td>
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<tr>
<td>Co.</td>
<td>Company</td>
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<td>Coll</td>
<td>College</td>
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<tr>
<td>Comp</td>
<td>composition</td>
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<tr>
<td>Conserv</td>
<td>Conservatory (of Music)</td>
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<tr>
<td>Corp.</td>
<td>Corporation</td>
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<tr>
<td>CUNY</td>
<td>City University of New York</td>
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<tr>
<td>D. or d.</td>
<td>Date of death, or known to be deceased if no date follows</td>
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<tr>
<td>Dept</td>
<td>Department</td>
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<tr>
<td>Dipl</td>
<td>Diploma</td>
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<td>Diss</td>
<td>dissertation</td>
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<td>Div</td>
<td>Division</td>
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<tr>
<td>DM</td>
<td>Doctor of Music, Doctor of Musical Arts</td>
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<td>Ed</td>
<td>Editor, Education</td>
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<td>Elem</td>
<td>Elementary</td>
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<td>Exec</td>
<td>Executive</td>
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<td>General</td>
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<td>Grad</td>
<td>Graduate</td>
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<td>Hist</td>
<td>History</td>
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</table>
Hon: Honors/Awards/Etc.
HS: high school
ICA: International Clarinet Association (formerly International Clarinet Society)
IDRS: International Double Reed Society
Improv: improvisation
Intl: International
IOM: Institute of Music
Instit: Institution
Interlochen: Interlochen Arts Camp (formerly National Music Camp)
Juilliard: Juilliard School of Music
Lect: Lecturer
Lit: Literature
MA: Master of Arts
MEA: Music Educators Association
Memb: member
MENC: Music Educators National Conference--verify
MFA: Master of Fine Arts
Mgr: Manager
MS: Master of Science
Mt: Mount
MTA: Music Teachers Association
MTNA: Music Teachers National Association
Mus: Music
Mus Ed: Music Education
NACWPI: National Association of Woodwind and Percussion Instructors
NAJE: National Association of Jazz Educators
NARAS: National Academy of Recording Arts and Sciences
NASM: National Association of Schools of Music
Natl: National
NEA: National Endowment for the Arts
NEH: National Endowment for the Humanities
No.: Number
NPR: National Public Radio
NYC: New York City
Oberlin Conserv: Oberlin College Conservatory of Music
Orch: Orchestra, Orchestral
Org: Organization
Ped: Pedagogy
Perf: Performance, Performing
Perf Artist: Performing Artist
Perf Cert: Performers Certificate
PhD: Doctor of Philosophy
Phil: Philharmonic
Prep: Preparatory
Pres: President
Prof: Professor
PT: Part-time
Recip: Recipient
Rep: Representative
Res: Residence, Resident
Sax: Saxophone
Schol: Scholarship
Secr: Secretary
SOM: School of Music
Sub: Substitute
SUNY: State University of New York
Symph: Symphony, Symphonic
Tanglewood: Boston University/Tanglewood Institute and/or Berkshire Music Center
Tech: Technological, Technology, Technique
Treas: Treasurer
Univ: University
UCLA: University of California-Los Angeles
U.S.: United States
USAF: United States Air Force
USMA: United States Military Academy
Vol.: Volume
WWI: World War One
WWII: World War Two
Yr/Yrs: Year, years

Symbols

+ Period of activity likely to have extended later than date indicated
+/- Date given is one of known activity; individual was most likely active with the organization earlier and/or later than date indicated

Other notes

Universities will be spelled out the first time they appear in an entry and will be abbreviated thereafter where appropriate and clear (e.g. Florida State Univ: FSU).

Standard American state abbreviations may be used where appropriate and clear.
BIOGRAPHICAL DICTIONARY

A

Aaholm, Philip Eugene. B. Apr. 3, 1937 (Sheboygan, WI). Clarinet studies with HAROLD WRIGHT at the Navy SOM (1955-56); BA/MM: Univ of Wisconsin-Madison (1964/1968) with GLENN BOWEN and RUSSELL DAGON; DM: Univ of Arizona (1972) with SAMUEL FAIN. Clarinetist: Colorado Wind Quintet (Founder/Memb: 1970s-80s, +/-). Active as a recitalist (incl perfs at the Univ of Oklahoma Clarinet Symposium and other clarinet conferences), chamber musician (incl tours of the U.S. with the Colorado Wind Quintet), and festival artist (incl participation at the Colorado Music Festival). Faculty member: Lamar Univ (Prof of Clarinet: 1966-70); Univ of Colorado (Prof of Clarinet: 1972-99). Articles published in *The Clarinet* (including a series entitled “Forum”). Other positions/activities: Vice Pres, ICA (1976-78); ICA State Chmn, CO (1979-); Chmn, ICA Composition Committee (formerly); has been active as an administrator (incl service at Univ of CO as Chmn of Woodwind/Brass/Percussion Faculty, Assoc Dean of Grad Studies, and Dir of Summer School) and woodwind chamber music scholar; special interest in the use of relaxation in clarinet perf; extra-musical activities incl biking, kayaking, skiing. Memb: ICA. Plays on: Leblanc Concerto clarinets (overhauled by Tim Clark); GLENN BOWEN mouthpiece; Kaspar ligature; Rico Grand Concert Thick-cut #3 ¾ reeds.

Clarinetist Philip Aaholm retired from the University of Colorado in June 1999 to begin his new career as a ski instructor in Frisco, CO. On the subject of the clarinet and performance, Aaholm comments:

> My philosophy regarding both teaching and performance revolves around the principle that one should enjoy what they are doing. However, to maximize the “enjoyment” one needs to commit oneself to learning as much as possible about the clarinet – technique, tuning, tone production, etc. The more proficient one becomes enables the player to have many more avenues of enjoyment to explore. I believe that every clarinetist should explore the many venues of expression available . . . jazz, the various ethnic styles so prevalent in Eastern Europe, classical, avant garde – for in this way we can learn to appreciate and more easily accept and respect other means of expressing music which is just another means of communication. (Aaholm/Paddock 1998)

In response to the author’s request for a list of “prominent students,” Aaholm was concerned that by listing only some, those not included might feel slighted. In the interest of respecting Aaholm’s wishes, while at the same time providing historical documentation, the author has included the following independently-researched, partial list of students, gathered from this document as well as a brief survey of the internet: Michael Dean, Brian Ebert, Ruth June Hale, Anne Kleve, JOHN KUEHN, GREGG MILLER, David Odom, Timothy Phillips, Patty Shaw, ALAN WOY.


Abato, Vincent Joseph [Jimmy]. B. Jan. 21, 1919 (Wilmerding, PA); d. 2008. Clarinet studies begun at age 7; early studies with his brother Tony Abato and GILBERT STANGE (at Peabody Conserv); additional studies at Juilliard with JAN WILLIAMS. Additional clarinet studies with DANIEL BONADE. Clarinetist: Baltimore Symph (Clarinet/Bass/Sax: 1940-42, +/-); New York Phil (Clarinet/Bass/Sax: 1942-
44); Metropolitan Opera (Bass/Sax: 1973, +/-); has also performed with the Boston Pops, Hollywood Bowl Orch, and Los Angeles Phil; has performed as a member of the Glenn Miller, Claude Thornhill, and Paul Whiteman bands and other ensembles on clarinet/sax. Active as a soloist (incl the premiere of the Paul Creston Sax Concerto with the NY Phil in 1944), jazz musician, studio musician, and recording artist (on the Columbia, Music Minus One, and Nonesuch labels). Works dedicated to Abato incl Rex Mitchell’s Song of the City and Alfred Reed’s Ballade (both for sax). Former faculty member: Columbia Teachers Coll; Hofstra Univ; Juilliard (1948-58; 1982-87); Brooklyn Coll. Author, How to Develop a Good Clarinet Tone (Leblanc). Hon: has appeared on the cover of The Clarinet twice (1956, 1974). Students include: EDDIE DANIELS, James Hopper, BRIAN HYSONG, Fraser MacPherson, Heather Monkhouse, VICTOR MOROSCO, RON ODRICH, DEBORAH PITTMAN, Neal Ramsay, STEPHEN SEFSIK.

In addition to performing as a clarinetist in several major orchestras, Vincent “Jimmy” Abato was equally well-known as a saxophonist with the same orchestras and with big bands and jazz ensembles. He was active as a soloist and recording artist in both arenas and was the first saxophone teacher at Juilliard. An early champion of saxophone performance and education in America, Abato was determined to raise the status of the saxophone and its repertoire to that of other orchestral instruments. (Demsey 2011)

Although Abato’s name has sometimes been recorded (even in his own handwriting) as “Vincent James Abato,” and his nickname was “Jimmy,” Abato’s preferred full name is “Vincent Joseph Abato.” (Michlin 2011)


Aber, Thomas C. B. Sept. 29, 1954 (Kansas City, MO). BM/MM: Juilliard with JOSEPH ALLARD; DM: Univ of Missouri-Kansas City; additional studies at the Sweelinck Conserv-Amsterdam with Harry Sparnaay. Additional clarinet studies with PATRICIA KOSTEK, JAMES MEYER, and JOHN PARRETTE. Clarinetist: Cedar Rapids Symph (Bass: 1989-97); Omaha Symph (Bass: 1990-); newEAR Contemporary Chamber Ensemble (Founding Memb; current); has also performed with the Kansas City Symph, Rotterdam Phil, Netherlands Ballet, and Natl Orch Assn. Active as a recitalist, chamber musician, saxophonist, and recording artist (on the earThis! label). Published in The Clarinet. Memb: ICA. Hon: Fulbright-Hayes Award for study with Harry Sparnaay; Prize Winner, Gaudeamus Intl Compt for Interpreters of Contemporary Music (1979). Plays on: Leblanc Concerto B-flat clarinet; Selmer Low C bass clarinet.

Thomas Aber has focused much of his career on the performance of contemporary chamber music and solo music for the bass clarinet. Concerning the bass clarinet, Aber comments that it is “ . . . an important musical voice, related closely to the soprano clarinet, but not merely an adjunct to it.” (Aber/Paddock 1998) Aber also has an interest in “ . . . the distinctive styles of clarinet playing used in Bulgarian, Greek and Turkish folk music.” (Ibid.)


Alemany, Robert. Active as a clarinet recitalist, soloist, chamber musician (incl perfs with his wife, conductor/classical guitarist JoAnn Falletta), and recording artist (incl recording of American clarinet concerti with the Czech Natl Symph conducted by his wife, JoAnn Falletta, on the Albany Records label; also appears on the Troy label). Hon: favorable reviews of recording appear in American Record Guide, The Clarinet (see Bib), and Gramophone. Bib: Nichols, William. “Audio Notes.” The Clarinet 27 (March 2000): 18-19.

Alexander, Peter. Grad: Columbia Univ, Univ of Wisconsin, Eastman SOM. Clarinet studies with GLENN BOWEN; has also worked with clarinetist/composer MEYER KUPFERMAN. Active as a clarinet recitalist (incl perfs at ICA conferences), soloist (incl perfs/recordings with the Pro Arte Chamber Orch of Boston and Hudson Valley Phil), chamber musician (incl perfs/recordings with the Hudson Valley Wind Quintet and the Music in the Mountains String Quartet/Chamber Players), festival artist (incl participation at the Music in the Mountains Festival), and recording artist (on the CRI label). Premiere perfs incl MEYER KUPFERMAN’s Clarinet Concerto, performed with the Hudson Valley Phil (1985), and Robert Starer’s Kli Zemer with the Pro Arte Chamber Orch of Boston. Faculty member: SUNY-New Palz (has served as Dean of the School of Fine and Perf Arts). Hon: recipient of numerous educational awards. Clarinetist Peter Alexander has enjoyed a working relationship with clarinetist/composer MEYER KUPFERMAN, having premiered Kupferman’s Clarinet Concerto in 1985. Kupferman has described Alexander as “a fine soloist” who “... feels that all clarinet players should listen to other types of instrumentalists — like violins, cellos, and singers — because they are more accustomed to solo style.” (Kupferman 1986, 18) In Kupferman’s article listed below, Alexander himself discusses the merits of exploring and embracing the performance styles and musical language of other instrumentalists to bring
more to one’s own performance. He further advocates variety in one’s musical life and a flexible approach to clarinet equipment as determined by the performance repertoire at hand. (Ibid., 19)


Former clarinetist: NBC Symph (Clarinet/Bass/Solo Sax); WOR Symph; Symph of the Air (Clarinet/Bass/Solo Sax); Band of America (Solo: 1948-58, +/-; served as Co-Principal with SIGURD BOCKMAN); Bell Telephone Hour (Principal, for 18 years); Du Pont Radio Show (Principal, for 19 yrs); has also performed as Solo Sax with the New York Phil and for RCA. Active as a soloist (incl broadcast solo perfis on the Bell Telephone Hour), studio musician, jazz musician (incl work as saxophonist with the Red Nichols Band and others), and recording artist (on the RCA Victor and other labels).

Former faculty member: Juilliard (Prof of Clarinet/Bass Clarinet: 1956-85+); New England Conserv (Prof of Clarinet/Bass Clarinet/Sax/Jazz: 1980s, +/-); CUNY-Brooklyn (Asst Prof of Sax: 1980s, +/-); Manhattan SOM (1980s, +/-); Long Island Univ; Columbia Univ; NY Univ. Author: Three Octave Scales; Advanced Rhythms; Jazz Progressive Studies.

Hon: Gunther Schuller’s Concerto for Sax and Orch commissioned for Allard by his students in celebration of his 70th birthday.

Students include: THOMAS ABER, Peter Anderson, Bob Berg, GARY BOYVER, Michael Brecker, Don Byron, CARMINE CAMPIONE, Harry Carney, JOHN CIPOLLA, Paul Cohen, EDDIE DANIELS, ERIC DOLPHY, F. GERARD ERRANTE, JOHN FULLAM, Larry Garges, DIANA HASKELL, WILLIAM HELMERS, THOMAS HILL, Daniel Klimoski, Lee Konitz, JEFFREY LERNER, Walt Levinsky, Dave Liebman, Warne Marsh, JAMES MEYER, VICTOR MOROSCO, JOHN MOSES, DAVID NIETHAMER, EDWARD PALANKER, DEBORAH PITTMAN, RAOUl QUERZE, John Richmond, EDWIN RILEY, Jay Rodriguez, DENNIS SMYLIE, JACK SNAVELEY, NOEL STEVENS, EARL THOMAS, Dave Tofani, Jerry Vivino, JOHN WIENER, Paul Winter, JOHN BRUCE YEH.

Joseph Allard significantly influenced the playing and teaching of many prominent twentieth-century clarinetists (and saxophonists), among them CARMINE CAMPIONE who commented, “I’d like to point out and give extra credit to Joe Allard as possibly the finest teacher. I believe his contribution has not been given proper due.” (Campione/Paddock 1998)

Another of Allard’s former students, EDDIE DANIELS, offered the following commentary on Allard’s teaching:

Joe Allard . . . solved almost all my problems for me; he just pointed the way—eye-opening, creative way of analyzing the embouchure and tone production, a very analytical, brilliant guy. He really was one of my biggest inspirations in terms of a teacher, with a great personality and a certain kind of sense into the workings of things. Joe used to talk about not grabbing the reed, choking it. We all talk about not choking the reed, but you just can’t pull the jaw back, like some people do. Some people put pressure on the top teeth to get it away from the bottom lip; but there is another way to do it that Joe had which prevented the sides of the lip from pinching the sides of the reed. You’d go in there and he’d show you how and you’d leave playing twice as loud, twice as vibrant and thinking, “Holy cow!” It’s like an enlightenment, each lesson! (Novak-Murrow 1991, 36)

JACK SNAVELEY, who cites Joseph Allard as the most significant influence on his playing and teaching, was similarly enlightened by Allard’s teaching which changed Snively’s concept of playing from their first lesson. Snively took lessons at Allard’s New York City studio across the street from Radio City Music Hall, a studio which Allard rented out to DANIEL BONADE for a short time. Allard and Bonade played together in a radio orchestra, and when Allard would ask Bonade how he achieved certain things on the clarinet, Bonade refused to tell him. Being analytical by nature, Allard would then observe Bonade
playing and figure it out for himself. Allard was also adaptive and creative in his teaching, frequently developing original exercises on the spot to help a student with a specific challenge. (McKim 2000)

The website, “The Joe Allard Project,” which includes portions of Debra Jean McKim’s published dissertation, “Joseph Allard: His Contributions to Saxophone Pedagogy and Performance,” and is listed in the Bibliography below, is highly recommended for a thorough history of Allard’s career, complete with numerous anecdotes.


Allegra, Edmondo [Edmund.] B. Nov. 28, 1889 (Crevacuore, Italy); deceased. Clarinetist: Tonhalle Orch (Principal: 1916-25); Boston Symph (Principal: 1925-26; Clarinet/E-flat: 1926-33). Active as a soloist (incl perfs of Debussy’s ‘Premiere Rhapsodie with the Boston Symph on Oct. 23 and 24, 1925). Students include: JOSEPH ALLARD.

Allegra left his native Italy for Switzerland in 1916 to become one of Switzerland’s most renowned clarinetists. He was the clarinetist in the first performance of Stravinsky’s ‘L’histoire du Soldat on September 28, 1919, and several weeks later, on November 8, 1919, Allegra gave the first public performance of Stravinsky’s ‘Three Pieces in Lausanne, Switzerland. Other well-known works associated with Allegra are Busoni’s ‘Concertino, Op. 48 and ‘Elegie, both of which were dedicated to Allegra.

Allegra served as Solo Clarinetist of the Tonhalle Orchestra for several years, leaving this post in 1925 to become Principal Clarinetist of the Boston Symphony in the 1925-26 season. Following this first season, Allegra performed as Clarinetist and E-flat Clarinetist of the Boston Symphony from 1926 to 1933. Little was found in writing about the remainder of Allegra’s life and career.


Alleman, John. Clarinet studies with KEITH STEIN. Active as a recitalist (incl a perf at the 1983 Keith Stein Memorial Clinic). Faculty member: Youngstown State Univ (Prof of Clarinet: 1983, +/-). Other positions/activities: organized the 1983 Keith Stein Memorial Clarinet Clinic at Youngstown State Univ. Students include: DAVID PINO.

Alleman is a unique clarinetist who continued performing despite being stricken with multiple sclerosis which curtailed the use of two of his fingers. At the 1983 Keith Stein Memorial Clarinet Clinic, Alleman performed his own composition, ‘Variations for Clarinet and Piano, which calls for the use of the left hand and first two fingers of the right hand. For a brief time, when he felt unable to play the clarinet, Alleman turned to painting as an artistic outlet and has painted his visual impressions of several works in the clarinet repertoire.


Amelotte, N.R. Grad: Paris Conserv. Clarinetist: Boston Opera Orch (Second: active early 1900s). Other positions/activities: owned a music store in the Boston area. Students include: RUFUS MONT AREY.

While performing as Principal Clarinetist of the Boston Opera Orch, Rufus Mont Arey gained so much admiration for Amelotte’s playing that he requested lessons from Amelotte, despite the fact that Amelotte played Second to Arey. Arey’s clarinet playing was strongly influenced by his studies with Amelotte, especially in the area of articulation. Arey purchased the clarinets he used throughout his career from Amelotte’s Boston music store.


Amodeo, Ferdinand. B. Naples, Italy (1891). Grad: Emma Willard Conserv; Troy Conserv of Music. Clarinet studies with MICHAEL FUSCO. Former clarinetist: 105th Infantry Band, NY Natl Guard (Solo/Asst Bandmaster); prominent NY clarinetist active during the 1940s (+/-), and was also active as a violinist and band leader (incl position with Amodeo’s Mechanicville City Band). Hon: listed in *Who is Who in Music* (1941). Bib: “Amodeo, Ferdinand.” *Who is Who in Music*. Chicago: Lee Stern Press, 1941: 34.


Anderson, Michael. B. Oak Grove, OR. BM: Portland State Univ (1977); MM/DM(in progress): Univ of Oregon (1979) with WAYNE BENNETT, John McManus, and ROBERT VAGNER; additional doctoral studies at Univ of Southern California with DAVID SHIFRIN. Additional clarinet studies with CATHERINE PALLADINO. Clarinetist: Eugene Symph (Principal: current); Santa Fe Pro Musica (current); Oregon Ballet (Principal: current); also performs with the Oregon Symph, and has performed with the Fresno Phil and William Hall Chorale of Los Angeles. Active as a soloist (incl perfs with Santa Fe Pro Musica), chamber musician, festival artist (incl participation at the Ernest Bloch, Oregon Coast, Oregon Bach, Peter Britt, and Sunriver music festivals), and recording artist (on the Dorian and North Pacific Music labels). Former faculty member: Univ of Oregon; Willamette Univ; Lane Community Coll. Other positions/activities: Artistic Administrator, Oregon Bach Festival (current).

Michael Anderson has garnered much praise for his playing and recordings, including the following from his former teacher DAVID SHIFRIN:

Michael has distinguished himself as one of the leading clarinetists in the country. . . . He has a beautiful sound, a formidable technique and wonderful communicative ability on the instrument. (Crafts 2004)
Rather than pursuing a solo career, something well within his reach, Anderson has instead chosen to remain in Eugene, Oregon and to pursue a variety of performance options there rather than limiting himself to a solo career. He is active as a soloist, but also enjoys orchestral and chamber playing and varying styles of music from classical to contemporary. In addition to his teachers, Anderson cites BENNY GOODMAN as a clarinet role model.


Anderson, Scott J. Native of Minneapolis, MN. Early clarinet studies with FREDRIK HEDLING. Grad: Interlochen Arts Acad; Eastman SOM with STANLEY HASTY; Northwestern Univ (1980s) with ROBERT MARCELLUS. Additional studies/coaching with Rhadames Angelucci, Jan De Gaetani, and ROSARIO MAZZEO. Clarinetist: Orquesta Sinfónica de Xalapa-Mexico (Assoc Principal/Bass: 1982-85); Oakland Symph (Principal: 1985-87); Grand Rapids Symph (Principal: 1987+); Los Angeles Chamber Orch (1980s+); LA Chamber Winds (formerly); San Francisco Contemporary Music Players; Honolulu Symph (Principal: 1990-); Ebb and Flow (new music ensemble; current); has also performed as Principal Clarinetist of the Long Beach Symph and Los Angeles Opera. Active as a soloist (incl perfs with the Honolulu Symph), chamber musician (incl perfs on the Music in the Mishkan and Trinity Chamber Concerts series), new music specialist (incl perfs with above groups), studio musician (incl work with various film/television studios), festival artist (incl participation at the Bear Valley, Carmel Bach, Colorado, Mendocino, Prince Albert, Spoleto, and Sun Valley music festivals), and recording artist (on the CRI and Well-Tempered labels). Faculty member: California State Univ-Sacramento (formerly); Univ of CA-Davis (formerly); Univ of CA-Berkeley (Lect: current). Other positions/activities: Memb, Honolulu Symph Orch Musicians’ Committee (incl service as Chair). Hon: Northwestern Univ Fellowship; favorable reviews of perfs appear in the Honolulu Advertiser and Honolulu Star Bulletin. Students include: Umesh Shankar. Bib: “Scott Anderson, Principal Clarinet.” A Concertgoer’s Guide: The Honolulu Symphony, Opus 2: 66-67. Honolulu Symphony. http://honolulussymphonymusicians.org/Guide.pdf (accessed February 11, 2011).


Andrews, Scott. Native of Virginia Beach, VA. Studied piano and violin before beginning clarinet studies with F. Edward Knakal. BM(with distinction): New England Conserv (1993) with HAROLD WRIGHT; additional studies at the Virginia Governor’s School for the Arts, Interlochen Arts Camp (with SIDNEY FORREST), and Tanglewood. Additional clarinet studies with STANLEY HASTY. Clarinetist: New England Chamber Orch (Principal: formerly); Gardner Chamber Orch (Principal: formerly); Cantata Singers and Ensemble (Second: formerly); New World Symph (Sub Principal: formerly); Toho Gauken Symph (Principal: formerly); Boston Symph/Boston Pops Esplanade Orch (Second: formerly, 1995-2000+); St. Louis Symph (Principal: current); has also performed with the Philadelphia and Seito Kinen Orchs, and Mito Chamber Orch. Active as an intl soloist (incl perfs with the St. Louis Symph), recitalist/chamber musician (incl perfs given throughout North America and the Asian
Pacific, and perfs with the Boston Symph Chamber Players, Calyx Piano Trio, Walden Chamber Players, Ying String Quartet, et al), new music specialist (incl perfs with the Auros Group for New Music, Boston Musica Viva, and Composers in Red Sneakers), festival artist (incl participation at Tanglewood and the Kneisel Hall, Missouri, and Portland Chamber Music Festivals), and recording artist (appears on recordings with the Boston Symph/Pops, and on the Chandos, Denouement, Koch Intl, and VQR Digital labels).

Former faculty member: Boston Conserv (incl position as Woodwind Dept Chair); Tanglewood.

Other positions/activities: Dir, Missouri Chamber Music Festival; active as a clinician (master classes given at Longy SOM, Kansas State Univ, and the Tokyo’s Toho School).


Students include: Katie Brown, Anna Najoom, Erin Svoboda.


Arcieri, Emilio [Emil]. B. Dec. 26, 1901 (Lynn, MA); d. Mar. 17, 1949. Clarinetist: Boston Symph (Second/Third: 1921-34; Percussion: 1934-49). Other positions/activities: was active as a conductor (former memb, Boston Pops Orch conducting staff). Students include: ATTILIO POTO. Emil Arcieri served as the Boston Symphony Orchestra’s Second Clarinetist for many years until being diagnosed with a heart condition, at which time he joined the orchestra’s percussion section. Arcieri reportedly died while on tour with the orchestra in New York City during the 1948-49 season. Former Arcieri student ATTILIO POTO offered the following commentary on his teacher:

Mr. Emilio Arcieri of the B.S.O. helped me for several years to complete my training. He was a strong believer in developing a beautiful tone by using the Kroëpsch studies, I and II, very slow. He always said that the real clarinet sound should be like “deep blue velvet.” He meant that the Italian and French School should be combined. (Poto/Paddock 1998)

Ardan, Laura. BM/MM: Juilliard (1980/1981) with STANLEY DRUCKER and LEON RUSSIANOFF. Additional clarinet studies with ROGER HILLER.

Clarinetist: Lincoln Center Inst (Res Artist/Teacher: formerly, for 4 years); Metropolitan Opera Orch (formerly, for 2 years); Atlanta Symph (Principal: 1982-); Atlanta Chamber Players (1987-); Emory Chamber Music Society of Atlanta (current). Active as a recitalist (incl perf as guest artist on the Great Performers Series with “Emmanuel Ax Invites…” at Lincoln Center), soloist (incl perfs with the Atlanta Symph and the Greenville and Nashville Chamber Orchs), chamber musician (incl perfs with above groups the Atlanta and Georgian Chamber Players, and the Emory Chamber Music Society), festival artist (incl participation at the Grand Teton, Marlboro, Mostly Mozart, and Tanglewood festivals and at the Amelia Island and Highlands-Cashiers Chamber Music Festivals), and recording artist (on the Naxos label); broadcast perf given on NPR’s “Performance Today.”

Faculty member: Lincoln Center Inst (Res Artist/Teacher: formerly); Emory Univ (current); Gordon Coll (current).

Hon: Recipient, Juilliard and Naumburg Foundation Schols.

Students include: David Callaway, Joseph Eller, Marci Gurnow, Amy Jarjoura, Tia Thomason.


Ardovino, Lori (Neprud). BA(Clarinet Perf)/BS(Ed): Moorhead State Univ (1984) with KEITH LEMMONS (clarinet/sax) and Arthur Nix; MM(Clarinet/Woodwinds): Michigan State Univ with ELSA LUDEWIG-VERDEHR; DM: Cincinnati Conserv with RONALD DE KANT. Sax studies with R. Van Matre, J. Forger, R. Buckley; composition studies with F. Bianchi, J. Hutchinson, C. Ruggiero, H. Gwiazda. Clarinetist (all positions current): Ardovino Trio; Univ of Montevallo Woodwind Quintet; Magnolia Trio; Cahaba Sax Quartet (Founding Memb); Birmingham Art Music Alliance (Composer/Clarinetist); also performs as clarinetist/saxophonist with the Alabama and Tuscaloosa Symphs. Active as a recitalist (incl perfs at several Univ of Montevallo Clarinet Symposia, the Montana-Idaho Clarinet Symposium, and other clarinet conferences), soloist (incl perfs with the Red Mountain Chamber Orch and the Univ of Montevallo Wind Ensemble), chamber musician, new music specialist (incl perfs of her own compositions), and festival artist (incl participation at the Michigan State Univ Clarinet Festival). Faculty member: Augustana Coll (formerly); Univ of Montevallo (Prof of Clarinet/Dir of Mus Grad Studies: current). Articles/reviews published in Ala Breve and The Clarinet. Other positions/activities: G. Leblanc Corp. Artist/Clinician; Founder/Host, Univ of Alabama Clarinet Symposium; active as an adjudicator, clinician, and composer (works performed throughout North America). Memb: AL Bandmasters Assn, AL MEA, Birmingham MTA, ICA, MTNA, NACWPI, North American Sax Alliance. Plays on: Leblanc Symphonic clarinets; Backun O+ mouthpiece; Selmer Mark VII alto sax; Selmer Series II tenor sax; Selmer C* S80 sax mouthpieces. Bib: “Lori Ardovino.” University of Montevallo. http://www.montevallo.edu/music/FacultyPages/loriardovino.shtm (accessed February 16, 2011).

Arey, Rufus Mont. B. Feb. 28, 1887 (Vinalhaven, ME); d. Dec. 22, 1966 (Vinalhaven, ME).

Early clarinet studies with C. Fred Meservey (at a cost of fifty cents per lesson, 1898); additional clarinet studies with N.R. AMELOTTE (Second Clarinet, Boston Opera Orch) and LUCIEN CAILLIET. Former clarinetist: Boston Festival Orch (Principal: active early 1900s); Boston Opera Orch (Principal: active early 1900s); 71st Coast Artillery Band-France (during WWI); Detroit Symph (Principal: 1919-24, +/); Philadelphia Orch (Principal: 1923-24, and briefly during WWII); Rochester Phil (Principal: 1927-54); Rochester Civic Orch (Principal); Eastman-Rochester Orch (Principal); was appointed Principal Clarinetist of Toscanini’s NBC Orch (1938), but broke contract to stay in Rochester for the remainder of his career. Was active as a recitalist, soloist, chamber musician, and NYC freelance musician (incl perfs in various theater orchs, 1925-27). Faculty member: Eastman SOM (Prof of Clarinet: 1927-54). Author, Method for Clarinet and Orchestral Studies (both unpublished). Played on: Alexandre Roberts (Paris) and Jacques Albert fils (Brussels) clarinets; Selmer H.S. and O’Brien crystal mouthpieces; this equipment is now in the possession of GEORGE JONES. Students include: CLARK BRODY, LEE GIBSON, HENRY GULICK, STANLEY HASTY, NORMAN HEIM, VANCE JENNINGS, RICHARD JOINER, GEORGE JONES, ALFRED MAZZOCCHIO, DAVID OPPENHEIM, WILLIAM OSSECK, KEITH STEIN.

Former R.M. Arey student LEE GIBSON called Arey “the [most] outstanding artist I’ve ever heard play the clarinet, and one of the greatest virtuosos that I’ve ever heard in every respect.” (Knepper
1978, 31) Gibson helps to place Arey in historical context by noting that Arey was playing during the same era in which GUSTAVE LANGENUS, VICTOR POLATCHEK, SIMEON BELLISON, ROBERT LINDEMANNN, MARIUS OSSENKEMPER, and JOSEPH ELLIOTT were active. (Ibid.)

A thorough biography of Arey can be found in the George Jones articles listed in the bibliography below. These articles are highly recommended as they provide not only insight into Arey’s career and teaching methodology, but also into musical life beginning at the turn of the century through the middle of the twentieth century.


**Armato, Ben.** Dipl: Juilliard (1951) with DANIEL BONADE. Former clarinetist: USMA Band-West Point (1944-47); Metropolitan Opera Orch (Second: 1953-88). Former faculty member: Juilliard; SUNY-Purchase (1981-91); was very active as a private clarinet instructor. Articles published in *The Clarinet.*


**Aseltine, Kimberly.** BM: Michigan State Univ; grad studies begun at Univ of Michigan; additional studies at the Blossom Festival, New College Music Festival, and Music Acad of the West (with MITCHELL LURIE, 1983). Clarinet studies with FRANKLIN COHEN, LARRY COMBS, ROLF LEGBANDT, FRED ORMAND, and DAVID SHIFRIN. Former clarinetist: American Wind Symph; Key West Symph (Principal); South Dakota Symph (Principal: 1980s, +/–); also perfs/has performed with the Detroit, Grand Rapids, and Toledo Symphs, the Michigan Opera Theater, and Keith Brion’s New Sousa Band. Active as a soloist (incl perfs with the Flint and South Dakota Symphs), chamber musician (incl perfs with the Dakota Wind Quintet, Detroit Chamber Winds, Toledo Chamber Players, and Chamber Music Hawaii), festival artist (incl participation as Principal Clarinetist of the Santo Domingo Intl Music Festival), and recording artist (on the Fleur de Son label). Faculty member: Oberlin Conserv Community Music School (current). Hon: Winner, William C. Byrd Concerto Compt. Bib: “Kimberly Aseltine.” WGTE Public Media. http://www.wgte.org/wgte/listen/index.asp?page_id=308 (accessed February 15, 2011); “Musical Chairs II.” *The Clarinet* 14 (Winter 1987): 47.

**Atkins, David.** Clarinetist: California Chamber Symph (Solo: formerly, for 26 years); Westwood Wind Quintet (Co-Founder; 1959-); has also performed with the Los Angeles Phil and Fear No Music. Active as a chamber musician (incl perfs with the Westwood Wind Quintet and South Bay Chamber Music Society), studio musician (incl work with various Los Angeles studios during the 1940s), and recording artist (numerous recordings with the Westwood Wind Quintet appear on the Crystal Records label). Former faculty member: California State Univ-Long Beach (1980s, +/-). Published in *Windplayer* and in *Windplayer’s* publication *Clarinet Masterclasses.* Hon: favorable reviews of recordings (with Westwood Wind Quintet) appear in *Fanfare, Gramophone,* and *IDRS Journal.* Plays on: Buffet clarinets (B-flat/E-flat/Bass); custom-modified MITCHELL LURIE long/open mouthpiece; hand-made ligature; modified #5 Apollo reeds. Students include: Russell Campbell, Deborah Carnahan, Keith Felch, Mary Kantor, Clarence Padilla, Jennifer Showalter, Lea Steffens, Loren Weisbrod. Bib: Atkins, David. “Masterclass: Tips for Freelancers.” *Windplayer* No. 52: 38; Atkins, Dave. “Tips for Freelancers.” *Selected Clarinet Masterclasses from the Editors of Wind Player.* Malibu, CA: Windplayer Publications, 1998: 28-29.

**Aufmann, Ronald G.** Native of Cincinnati, OH. BM/Perf Cert: Indiana Univ with EARL BATES. Additional clarinet studies with LAWRENCE BOCANER, Frank Bowsher, LOREN KITT, EMIL SCHMECTENBERG, and WILLIAM WRIGHT. Clarinetist: Baltimore Chamber Orch (Co-


Averett, Janet M. BM: Univ of North Carolina-Greensboro with JOHN WEIGAND; MM: Northwestern Univ with CLARK BRODY, RUSSELL DAGAN and ROBERT MARCELLUS; DM: Univ of Michigan with FRED ORMAND. Additional clarinet studies with Robert Crowley, JIMMY GILMORE, and ROSARIO MAZZEO.

Clarinetist: Grant Park Symph (Second/E-flat: formerly); Greensboro Symph (formerly); Opera San José Orch (current); Keith Brion’s New Sousa Band (current; incl perf as Principal); also perf/has performed with the California, Grant Park, Greensboro, Lake Forest and San José Symphs, American Ballet Theater, Symph Silicon Valley, Ballet San José, Bay Area Women’s Phil, Chicago Music of the Baroque, and Concertante di Chicago. Active as a recitalist/soloist (incl perf with MARK BRANDENBURG at the 1995 Alea II concerts of new music at Stanford Univ, and with the Palo Alto Chamber Orch and San José Wind Symph), chamber musician (incl perf with the Greensboro Symph Orch Woodwind Quintet) and festival artist (incl participation at the Brevard and Grand Teton Music Festivals, and the San Francisco Midsummer Mozart Festival).

Faculty member: San Jose State Univ (Asst Prof of Clarinet/Woodwind Area Coordinator: 1986-). Articles published in The Clarinet and Instrumentalist (incl interviews with prominent American clarinetists ALEXANDER WILLIAMS, MICHELE ZUKOVSKY, and others). Other positions/activities: Founder, San Jose Clarinet Choir (1991-); Founder, South Bay Clarinet Society (1993); ICA State Chair, CA (late 1990s); active as an adjudicator, clinician (incl clinics for the California MEA conferences), and conductor (incl perf with the San Jose Wind Symph at the 1997 WASBE Festival in Austria). Memb: ICA.

Students include: Kenta Akaogi, Charles Ancheta, Robert Baucus, Andrew Connell, Allene Goshey, Charlotte MacManus.


Ayres, Thomas A. B. Jan. 30, 1917; d. Feb. 22, 1990 (IA). BM/MM: Univ of Iowa with HIMIE VOXMAN. Former clarinetist: Univ of IA Faculty Woodwind Quintet; The Stadler Ensemble (Founding Memb; 1974). Was active as a recitalist, chamber musician, basset horn specialist (incl perf at the 1988 ICA conference), and recording artist. Former faculty member: Western Kentucky State Coll (Dir of Bands); Univ of Miami; IA and MN Public Schools; Univ of Iowa (Asst Prof: 1950s-80s, +/-). Other positions/activities: was active as an arranger. Students include: Donald Black, Alex Fields, LAWRENCE MALLETT, RITCHARD MAYNARD, GEORGE MELLOTT, DAVID WRIGHT. Bib: “Ayres, Thomas A.” Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist, Vol. 2. Northfield, IL: Instrumentalist Co., 1992: 527; West, Charles. “Memo to the Membership.” The Clarinet 17 (July/August 1990): 54.
Baez, Luis. Native of Washington D.C. Early clarinet studies with RICHARD BASSETT (Washington D.C.). BM: Peabody Conserv with SIDNEY FORREST; additional music studies at Interlochen Arts Camp. Additional clarinet studies with STEVEN BARTA, LARRY COMBS, Marshall Haddock, ROGER HILLER, and ROBERT MARCELLUS. Clarinetist: Civic Orch of Chicago (formerly); Annapolis Opera Co. (Principal: formerly); The Florida Orch (Second: 1983-86, +/-); Santa Fe Opera Orch (formerly); New Mexico Symph (Principal:1986-90); San Francisco Symph (Assoc Principal/E-flat:1990-; has also served as Principal). Active as a soloist (incl perf with the Alexandria-VA, Natl, New Mexico, and San Francisco Symphs, the U.S. Navy Band, and the Chautauqua Summer Festival Orch), chamber musician (incl perf on the San Francisco Symph’s Chamber Music Series), festival artist (incl participation at the San Francisco Symph Stravinsky Festival and Telluride Chamber Music Festival), and recording artist (on the Imaginary Road and Real Music labels, and on motion picture soundtracks). Faculty member: San Francisco Conserv (1990s-, +/-). Other positions/activities: Rico Artist; active as a clinician. Hon: Winner, Alexandria Symph Compt; Winner, Chautauqua Festival Compt; Winner, Natl Symph Orch Young Soloist Compt; Winner, U.S. Navy Band Concerto Compt. Plays on: Buffet Prestige clarinets; JAMES KANTER “D” mouthpiece; Buffet R-13 E-flat clarinet; Vandoren 5RV E-flat mouthpiece (refaced by Steve Roberts); Rico Grand Concert Select Evolution #4 ½ reeds. Students include: Jeff Anderle, Patrick Barry, Sarah Bonomo, Roman Fukhansky, Lynné Funkhouser, Sophie Huet, Anthony Marotta, Ricki Nelson, Donna Nossett, Steve Sánchez, Laurie San Martin.

Before he began playing the clarinet, Luis Baez first studied piano and then became enamored with the oboe upon listening to a recording of Tchaikovsky’s Swan Lake. Baez was redirected to the clarinet by his orchestra director and from that point forward, his musical direction was assured. Baez became so devoted to his clarinet studies that he moved to Chicago and worked at the Commodities Exchange (where he monitored price fluctuation in pork bellies) in order to finance his private studies with ROBERT MARCELLUS. In addition to his activities with the San Francisco Symphony, Baez also enjoys the art of bonsai.


Alan Balter’s original instrument was piano, but he became interested in the clarinet through his growing familiarity with jazz clarinet and because he was seeking a more social, interactive musical experience than piano could provide. The freedom of musical exploration in jazz and the desire to share music would eventually steer Balter from a position of prominence in the American clarinet community to a position of prominence as an award-winning American conductor. Although Balter’s career came to focus on conducting, he remained active as a clarinetist, soloing in his late years with both the Akron and Memphis Symphony Orchestras during his tenure as Music Director of those orchestras. Balter was about to renew his focus on clarinet playing and record just before his untimely death in 1998.


Bambach, Paul. BM: Wooster Coll; MM: Cincinnati Conserv. Clarinet studies with Robert Marcellus. Clarinetist: Santa Barbara Grand Opera (Principal: current); Columbus Symph-OH (1990s-, +/−); also performs with the Santa Barbara Symph/Master Chorale/Choral Society. Active as a chamber musician (incl perf with the Montana Festival Chamber Ensemble while Artist-in-Res at the Intl Composer’s Conference-Talloires, France), recording artist (appears on the Battery Records, CRI, and New World labels, and for NPR), and Southern CA freelance musician. Faculty member: Summer Music Instit of the Intl Composer’s Conference (formerly); Univ of California-Santa Barbara (Prof of Clarinet/Dir of Wind Ensemble: current). Other positions/activities: Yamaha Artist; active as an adjudicator and clinician. Students include: Priscilla Balasa. Bib: “Paul Bambach.” University of California-Santa Barbara. http://www.music.ucsb.edu/NEW_MUSIC_SITE/FacultyPages/Bambach.htm (accessed February 14, 2011).


Clarinetist: Tampa Bay Chamber Orch (Second: 1984); Civic Orch of Chicago (Co-Principal/E-flat: 1988-90); Florida Orch (Sub: 1988-90; Second/E-flat: 1990-91); Tampa Bay Opera Orch (Principal: 1991-92); Tallahassee Symph (Second: 1992-94); Naples Phil (Second/Bass: 1992-94); Moran Woodwind Quintet (1994-); Amilcare Chamber Ensemble (Co-Founder/Clarinetist: current); Lincoln Symph (Principal: current). Active as a recitalist (incl perf at the MidWest Clarifest, the 1998 Oklahoma Clarinet Symposium, and at Broken Silence, A Benefit Concert for the Nebraska AIDS Project), soloist (incl perf with the Tampa Bay and FSU Symphs, and the premiere of Scott McAllister’s “X” with the Univ of Nebraska-Lincoln Wind Ensemble), chamber musician (incl perf with the Amilcare Chamber Ensemble at ClarinetFest 97, and with the Moran Quintet at the 1996 IDRS Convention and the 1999 North Central MENC Convention), and recording artist (with the Moran Woodwind Quintet on the Crystal Records label; also appears on Music from the ICA ‘98).

Faculty member: Univ of South Florida (Clarinet Instructor: 1990-91); Univ of Nebraska-Lincoln (Assoc Prof of Clarinet/Chair of Woodwind, Brass and Percussion Div: 1994-); Great Plains Music Camp (active 1996-). Published in The Clarinet.

Other positions/activities: Host, 1998 Midwest Clarifest; Woodwind Rep, MTNA Pedagogy Committee (current); active as an adjudicator, administrator (incl positions on various univ and sorority committees), clinician (master classes given at the 1998 Midwest Clarifest), and visual artist (with artwork featured on the cover of ClariNetwork). Memb: AFM, ICA, MENC, Nebraska MEA, MTNA, NACWPI, Sigma Alpha Iota.

Hon: Collegiate Artist Woodwind State Award Winner, Florida MTNA (1986); Winner, Tampa Bay Symph Young Artist Compt (1987); 2nd Place, ClariNetwork Intl Young Clarinetist’s Compt (1987);
Tallahassee Music Guild Schol (1987); Presser Scholar Foundation Schol, FSU (1987); Acad Leadership Award, FSU (1988); Who’s Who in College Music, FSU (1988); “Outstanding Young Women in America,” FSU (1989); All-American Scholar Award, FSU (1989); Univ of Nebraska Summer Faculty Research Fellowship and Research Grant in Aid (1996); Univ of Nebraska Cert of Recognition for Contributions to Students (1997); Featured Soloist, ICA CD Recording Project (1998); numerous grants awarded by the Univ of Nebraska-Lincoln.

Plays on: Buffet R-13 (A), R-13 Prestige (B-flat, Bass), and RC Prestige (E-flat) clarinets; CHADASH barrels; GREG SMITH #1 mouthpiece; BAY “covered” Rhodium ligature; Vandoren V-12 #4 reeds; GREG SMITH E-flat mouthpiece; BG standard ligature (on E-flat); Vandoren German-cut #3 ½ reeds (bottoms cut short for E-flat); PYNE bass mouthpiece; Vandoren #3 ½ bass reeds.

Students include: Elizabeth Aleksander, Janet Hildebrand, Alejandro Lozada, Pance Zaev. Diane Barger was profoundly influenced by her studies with ROBERT MARCELLUS and FRANK KOWALSKY, and considers the passing on of their playing and teaching traditions to be part of her life mission as a musician. Barger’s own teaching philosophy combines key values and tenets of these two great teachers, as she seeks to

... create an atmosphere of learning in which the students feel comfortable to express their views and concerns while developing their skills of musicianship through carrying on the teaching traditions given to me by my former clarinet teachers. In addition to teaching the basic fundamentals of clarinet playing and musicianship, I find it satisfying to encourage each student’s own ‘uniqueness’ in their artistry.” (Cawein/Paddock 1998).

For more of Barger’s commentary on her former teachers, see also the entries of F. KOWALSKY and R. MARCELLUS.


**Barker, John Craig.** Native of MS. Advanced clarinet studies begun at Univ of Southern Mississippi with WILBUR MORELAND; Grad: Juilliard with LEON RUSSIANOFF and STANLEY DRUCKER. Clarinetist: Mobile Symph (current); Banff Center for the Arts (Artist-in-Res: formerly); has also performed with Continuum (NY). Active as a recitalist (incl Carnegie Hall debut), soloist (incl perf with the New Orleans Phil), chamber musician (incl perf with Yehudi Menuhin, Jean-Pierre Rampal, Mstislav Rostropovich, and the American and Horizon String Quartets), festival artist (incl participation at the Aspen Festival, Bay View Music Festival, Woche der Begegnung-Austria, and Evian Festival-France), and recording artist (on the Angel, EMI, Musical Heritage, Naxos, and Nonesuch Records labels). Faculty member: Univ of South Alabama (current). Other positions/activities: former participant, NEA’s Rural Residency Program, promoting classical music in rural areas (southern Georgia, in this case). Hon: Prize Winner, ICA Clarinet Compt, Denver, CO; 1st Place, Klar-Fest Compt, Baltimore; Winner, Artists Intl Compt; Finalist, Naumburg Intl Compt; Finalist Jeunesses Musicales Belgrave Compt; NEA Rural Resident; favorable review of perf appears in the New York Times. Bib: “John Craig Barker.” University of South Alabama. http://sites.google.com/site/usadepartmentofmusic/faculty/jcbarker%2c-principal.html (accessed February 14, 2011); “John Craig Barker, Principal.” Mobile Symphony. http://www.mobilesymphony.org/contact-us/john-craig-barker%2c-principal.html (accessed February 14, 2011).

**Barkhymer, Lyle T.** BA(German)/BM: Otterbein Coll (1964); MM/DM: Indiana Univ (1967/1970); post-grad studies in London and Vienna. Former clarinetist: Columbus Symph (Clarinet/Bass: 1990s-2000+); has also performed with the Chautauqua Symph (bass clarinet). Faculty member: Otterbein Coll (Prof of Clarinet/Chamber Mus: formerly, 1967-2000+; retired, but continues to teach part-time). Articles/reviews published in The Clarinet and Modern Austrian Literature. Other positions/activities: created two classes (Aspects of World Music; Approaching Japan Through Its Arts) and a Senior Year Experience course (for study in Vienna, Austria) for Otterbein Coll; former Chair of Otterbein’s Integrative Studies program; active as a conductor (served as Asst Band Dir and conductor of musicals/operas at Otterbein Coll); has traveled and studied in Japan. Hon: recap of several NEH Awards and the Fulbright Teaching Exchange Award. Bib: Barkhymer, Lyle. “Clarinet in the Soviet Union: The Four

Clarinetist: Civic Orch of Chicago (1983-84); Greensboro Symph (Second/Alt Principal: 1986-91); Roanoke Symph (Second/Actg Principal: 1988-91); Columbus Phil-IN (Principal/E-flat/Bass: 1991-96); Indianapolis Symph (Sub/Extra: 1992-96); Alabama Symph (Bass: 1997-2000); has also performed with the Charleston, NC, Richmond, and Piedmont Triad Symphs and the Indianapolis Chamber Orch, Fort Wayne Phil, and Bloomington Pops. Active as a recitalist (incl perfs at ClarinetFests 1994, 1998, and 2000, and at the Finnish Embassy in 1998), soloist (incl perfs with the Indiana Univ, Jacksonville State Univ, and Red Mountain Chamber Orchs, and the JSU Wind Ensemble), chamber musician (incl perfs with the Greensboro and Richmond Symph Orch Woodwind Quintets and the Richmond Chamber Players; has also performed on the Civic Orch of Chicago Chamber Music Series), festival artist (incl participation at the Chautauqua Festival and Buffalo Festival of Contemporary Music), and recording artist (on the Naxos label and the Finnish label ALBA CDs).


Other positions/activities: Buffet Crampon USA Perf Artist; active as an arranger (incl arrangements of Brahms’ Trio for Piano, Clarinet and Horn, Op. 40 and Two Songs for Contralto, Clarinet and Piano, Op. 91 Nos. 1 & 2 for Brazsimusikantat Publications), lecturer (presentations given at ICA conferences), and scholar of Finnish music and culture.


Students include: Madelyn Moore.


Barta, Steven. Native of Boston, MA. HS clarinet studies with CHESTER HAZLETT.


Bartlett, Loren Wayne. Native of Washington State. MM(Woodwinds): Oberlin Conserv with GEORGE WALN; PhD: Univ of Iowa (1961) with HIMIE VOXMAN. PhD diss: “A Survey and Checklist of Representative Eighteenth-Century Concertos and Sonatas for Bassoon.” Active as a woodwind performer with concentrations in clarinet and bassoon (incl current activity as bassoonist of a reed trio with
clarinetist WILLIAM JAMIESON). Former faculty member: Arkansas Tech Univ (1960s, +/-); Univ of Northern Colorado (1970s, +/-). Students include: RICHARD FLETCHER, MILES ISHIGAKI, WILLIAM NICHOLS, CHARLES WEST.

Former student MILES ISHIGAKI offered the following commentary on Dr. Bartlett:

It was odd that I was assigned to study with Dr. Bartlett at the University of Northern Colorado. I had asked him why I was his student because they had a clarinet professor on staff (Jamieson), and his response was the computer assigned me to him. In any case he was a major influence on my early collegiate experiences. During the 70’s Dr. Bartlett was one of the top 2 woodwind performers in the U.S. I studied Bassoon with him for 2 ½ years before specializing only on the clarinet. Being around a woodwinds specialist allowed me a unique insight into clarinet performance. His connection to Prof. Himie Voxman and Prof. William Gower connects me to some of the major clarinet/woodwinds teacher/performers of the U.S. (Ishigaki/Paddock 2005)

Bib: Ishigaki, Miles M. E-mail message to the author. March 18, 2005.


Clarinetist: London Symph Orch-Ontario (Principal: 1974-81); Madison Symph-WI (Principal: 1992-); Wingra Woodwind Quintet (current). Active as an intl recitalist (incl perf’s at Montana-Idaho and Oklahoma Clarinet Symposia, the IDRS Conference, ClarinetFest 1998, and throughout Japan, Switzerland, and North America), soloist (incl perf’s with the London Symph-Onntario), chamber musician (incl perf’s with the London Wind Quintet, Canadian Chamber Ensemble, Central Michigan Univ Woodwind Quintet, Central Michigan Chamber Orch, Powers Quintet, Lafayette String Quartet, and the Wingra Woodwind Quintet), festival artist (incl participation at the Aspen, Bay View, Brevard, Grand Teton, and Tanglewood Music Festivals), and recording artist (on the Cantabile label); broadcast perf’s given on the CBC, NPR, and PBS radio networks.

Faculty member: SUNY-Fredonia (1973-74); Univ of Western Ontario (Adj: 1974-80); Arkansas Tech Univ (1981-82); Central Michigan Univ (1985-92); Grand Teton Music Festival (1988-); Univ of Wisconsin-Madison (1992-). Articles/reviews published in *The Clarinet and The Journal of the NACWPI.*

Other positions/activities: Founder, London Sinfonia Chamber Players-Ontario; Buffet Crampon USA Perf Artist; ICA State Chmn, WI (late 1990s); active as an adjudicator (incl judging for the Buffet Intl and ICA Clarinet Compts) and clinician. Memb: ICA, CMS, NACWPI.

Hon: C.D. Jackson Award, Tanglewood.

Plays on: Buffet R-13 clarinets; PYNE mouthpiece.

Students include: Rosemary Brumbelow, Noelle Eisfeldt, Mark Gallagher, Jean Hay, Shandra Helman, MICHAEL KORNACKI, Tom Leistner, George Stoffan, Kevin Streich, GREGORY YOUNG.

On teaching, Linda Bartley remarked, “I like to focus on music-making and teach the technical skills that will allow a student to achieve musicianship goals.” (Bartley/Paddock 1998)


Bates, Earl O. B. Oct. 29, 1920 (Arkansas); d. Mar. 14, 1991. Undergrad studies at Oklahoma State Univ and Curtis IOM (with DANIEL BONADE); MM: Univ of Michigan (1947). Clarinetist: U.S. Navy Band-Norfolk (during WWII); Houston Symph (Principal: 1947-48); Kansas City Phil (Principal: 1948-49); St. Louis Symph (Principal: 1949-63); Aspen Festival Orch (Principal:1958-75). Was active as a recitalist and chamber musician (incl perf s with the American Woodwind Quintet). Faculty member: Aspen Music School (Prof of Clarinet: 1958-75); Indiana Univ (Prof of Clarinet/Chmn of Woodwind Dept: 1963-89). Author, Choosing an Artist Clarinet (Leblanc). Other positions/activities: was active as an adjudicator, clinician, and G. Leblanc Corp. Artist/Clinician. Students include: RONALD AUFMANN, Shela Bondurant-Koehler, MICHAEL CHESHER, RANDALL CUNNINGHAM, Don DaGrade, David Driskell, Keith Dwyer, Celeste Gates, Donald Gephardt, MICHELE GINGRAS, STEVEN HARTMAN, WILBUR MORELAND, JAMES OGNIBENE, EDWARD PALANKER, Alan Portzline, C. ROBERT ROSE, Mark Watkins, ROBERT WINGERT.

Interestingly, Earl Bates and IGNATIUS GENNUSA were competitors for the one clarinet position available at the Curtis Institute when both auditioned to study there with DANIEL BONADE. Gennusa was apparently favored for the position (in the minds of the other clarinet auditionees) because he had been studying privately with Bonade for some time prior to the audition. Gennusa did in fact win the audition, but Bonade considered Bates to be a very worthwhile candidate as well, and created a position at the school for Bates by subtracting ten minutes from the lessons of his other four students for Bates’ own lesson. In his article on Bonade, JERRY PIERCE points out that “this plan worked only in theory because rarely was a lesson ever cut short with Bonade unless you had not practiced well. If anything he would run longer than an hour if the student was prepared well.” (Pierce 1977, 14)


Begelman, Igor. B. Kiev, Ukraine; has resided in the U.S. since 1989. BM: Manhattan SOM; MA: Juilliard. Clarinet studies with STANLEY DRUCKER and CHARLES NEIDICH; has collaborated with clarinetist/composer MEYER KUPFERMAN.

Clarinetist: New Haven Symph (Principal: 1997-, +/-). Active as an intl recitalist (incl 1996 debut at Weill Recital Hall, and perf s at the Auditorium du Louvre-Paris, and throughout North America, Europe, and Asia), soloist (incl perf s with the Bienne, Greenwich, Houston, New Haven, Odense and Summit Symphs, the Jupiter Symph of NY, the Metropolitan Orch of NJ, and L’Orchestre de la Suisse Romande), chamber musician (incl perf s with the Aspen Woodwind Quintet, Chamber Music Society of Lincoln Center, Moscow Virtuos Chamber Orch, and NY Lyric Chamber Players, et al), new music specialist (incl premiere perf s of works by Alex Krasotov, Anton Kuerti, MEYER KUPFERMAN, Elliott Schwartz, and
Roland Tec), festival artist (incl participation at the Caramoor, Marlboro, Music by the Red Sea, Ravinia, Schleswig-Holstein, Tanglewood, and Pacific Music Festivals), and recording artist (on the Soundspells label); broadcast perf given on WHYY-Philadelphia.

Faculty member: Brooklyn Coll (current); NC School of the Arts (current); has also taught at Juilliard, Manhattan SOM, Swarthmore Coll, and Yale Univ.

Other positions/activities: affiliated with the Piatigorsky Foundation (current); active as a clinician (incl master classes given at the Caramoor and Bowdoin festivals and throughout the U.S.).

Hon: Leon Russianoff Memorial Schol (1989; first and only recipient); Prize Winner, Koussevitzky Compt; Prize Winner, Tilden Prize Compt; Prize Winner, Crane New Music Compt; Prize Winner, Natl Federation of Music Clubs Compt; Special Prize Winner, 41st Munich Intl Compt; Altamura/Caruso Music Foundation Award; 2nd Prize, The 1st Carl Nielsen Intl Clarinet Compt-Denmark; 2nd Prize, 53rd Geneva Intl Compt (1997); Winner, Astral Artistic Service Natl Auditions (1998); Avery Fisher Career Grant (2000); favorable reviews of perfs appear in The Inquirer (Philadelphia), New Haven Register, Savannah Morning News, Tribune de Geneve, et al.

Students include: Kania Mills.


Behn, Bradford [Brad]. BM/MM: Northwestern Univ with ROBERT MARCELLUS. Clarinetist: Savannah Symp (Second/E-flat/Bass: formerly); Tulsa Phil/Woodwind Quintet (Second/E-flat: formerly); Ft. Collins Symp (Principal: current); Tulsa Symp (Principal: current); Council Oak Trio (Co-Founder; current); Tulsa Chamber Music Ensemble (Founder; current); has also performed with the Alabama, Baltimore, Charleston, San Antonio, and Utah Symphs and the Iris Chamber Orch. Active as a recitalist/soloist and chamber musician. Faculty member: Univ of Northern Colorado (current); has also taught at Oklahoma State Coll, Tulsa Community Coll, Univ of Oklahoma (formerly). Other positions/activities: Buffet Crampon USA Perf Artist; Owner/Founder, Behn Mouthpieces Intl (1992-); active as a clinician/lecturer (incl presentations at numerous SOMs) and clarinet/sax mouthpiece acoustician and craftsman/designer. Plays on: Buffet R-13 (B-flat/A), RC Prestige (E-flat), and Prestige (bass) clarinets. Students include: Julianne Kirk, Kellan Toohey, Sterling Wilson. Bib: Behn, Bradford. “About Bradford Behn.” Behm Mouthpieces International website. http://www.behnmouthpieces.com/bradfordbehn.html (accessed February 14, 2011).

Belisle, Kristina. B. Sept. 4, 1964 (Hancock, MI). BM: Univ of Georgia (1986) with THEODORE JAHN; MM/DM: Michigan State Univ (1988/1994) with ELSA LUDEWIG-VERDEHR. Clarinetist: Southspoon Winds (Founding Memb); Akron Symp (Principal: current); Solaris Wind Quintet (current); has also performed with the Cleveland Orch. Active as an intl recitalist (incl perfs at Oklahoma, NACWPI, and Univ of Montevallo Clarinet Symposia, the Montana/Idaho Clarinet Festival, and in China and Japan), soloist (incl perfs with the Akron, Akron Youth, Conway, Flint, and Houston Symphs, and the Cleveland Chamber Symp), chamber musician (incl perfs with above groups, the Chamber Music Society of OH, and on the Renaud Chamber Music Series), festival artist (incl participation at the Fontana Festival of Music and Arts and the Bowdoin, Garth Newel, and Norfolk Chamber Music Festivals), and recording artist (on the Capstone and New Tertian Recordings labels). Faculty member: Alma Coll (Adj: 1988-91,
1997-98); Albion Coll (Adj: 1989-92); Univ of Central Arkansas (Asst Prof of Clarinet: formerly, 1992+); Univ of Akron (Asst Prof: current). Other positions/activities: Secr, ICA (formerly); active as a clinician. Memb: CMA, CMS, ICA, NACWPI. Hon: Winner, Ima Hogg Natl Young Artist Award (1992); Winner, William C. Byrd Natl Young Artist Award (1993); Finalist, Concert Artist Guild Compt (with Southspoon Winds, 1997); Prize Winner, Fischoff Chamber Music Compt (with Southspoon Winds, 1997); Prize Winner, Yellow Springs Compt (with Southspoon Winds, 1997). Plays on: Leblanc Concerto B-flat clarinet; Buffet R-13 A clarinet; PYNE “M” mouthpiece. Students include: Blake Arrington, Janet Hildebrand, Jennifer Laubenthal, Kelley Rogers Niiyama, Mark Tryon.

ELSA LUDEWIG-VERDEHR, as both teacher and performer, greatly influenced Kristina Belisle’s musical development. As a result of her experience with Ludewig-Verdehr, Belisle commented, “I focus on the physical aspect of playing the clarinet in my teaching and then concentrate on the musical qualities after the physical mechanics have been solidified.” (Belisle/Paddock 1998)


Bell, David. BM: Oberlin Conserv with LAWRENCE MCDONALD; MM: Northwestern Univ with ROBERT MARCELLUS. Additional clarinet/music studies with CLARK BRODY, LARRY COMBS, Arnold Jacobs, and Peter Mansfield. Clarinetist: Florida Gulf Coast Symph (Second/E-flat: formerly); Colorado Phil (formerly); Akron Symph (Principal: 1980s-90s, +/-); Canton Symph (E-flat: 1980-90s, +/-); Civic Orch of Chicago (formerly); Ohio Chamber Orch (Principal: formerly, 1994+); Cleveland Ballet Orch (Principal: formerly, 1994+); Cleveland Opera Orch (Principal: formerly, 1994+); LaCrosse Symph (current); also perfs with the Fox Valley Symph, and has performed with the Chicago, and Milwaukee Symphs, the Cleveland Orch, and the Chicago Simfonietta. Active as a chamber musician (incl perfs with Univ of Akron ensembles L’Etoile and Solaris Quintet) and festival artist (incl participation at the Midsummer and Peninsula Music Festivals). Faculty member: Univ of Akron (Asst Prof: 1981-94); Baldwin-Wallace Conserv (Assoc Prof: formerly, 1994+); Lawrence Univ (current); has also taught at West Virginia Univ and Western Illinois Univ. Other positions/activities: Founder, Solaris Quintet. Students include: Cheryl Melfi, MELANIE RICHARDS, Stephen Richter, Rose Sperrazza, William Tennant. Bib: “David Bell.” Lawrence University. http://www.lawrence.edu/conservatory/bios/bell.shtml (accessed February 14, 2011); “Musical Chairs.” The Clarinet 11 (Fall 1983): 38; “Musical Chairs.” The Clarinet 22 (November/December 1994): 61.

Bellison, Simeon. Born Shlem-Girsh Zelikovich Beylezon; known to close friends as “Senia.” B. Sept. 4, 1881 (Moscow); d. May 3 or 4, 1953 (NY). Early clarinet studies with his father, Andrus Bellison, a military bandmaster. BA(with high honors): Moscow Imperial Conserv (1902) with Josef Friedrich. Immigrated to the U.S. circa 1918; obtained U.S. citizenship in 1927. Former clarinetist: Moscow Art Theatre Orch; Moscow Opera Orch (Principal: early-1900s, for 10 years); Moscow Symph (Principal: early 1900s, for 10 years); Moscow Quintet (Founder; 1902+); St. Petersburg Imperial Opera Orch (Principal: 1915); Zimro (Russian woodwind chamber ensemble specializing in the perf of Jewish natl music; founded by Bellison); New York Phil (Principal: 1920-48; recruited by conductor Mengelberg). Active as a recitalist (incl, for many years, a popular and widely-
attended annual recital in NYC), soloist (incl perfs with various Moscow orchs and the NY Phil), chamber musician (incl a world tour, 1917, and North American tour, 1918-20, with Zimro, and perfs with the Stringwood Ensemble and numerous string quartets), and recording artist (on the Classic, Columbia and Simeon Bellison Phonograph Records labels); appeared on numerous radio broadcasts; is said to have given over 10,000 perfs in his lifetime. (Weston *Virtuosi*, 45) Premiere perfs incl the Russian premiere of Debussy’s *Premiere Rhapsodie* with Debussy conducting.

Former faculty member: various Moscow conservs; Manhattan SOM; New York SOM; Teachers Coll of Columbia Univ; Community Center Conserv-NY; Englewood Conserv-NJ; also had large private studio (1920-53).  Author, *The Adventures of Jivoglot* (a novel). Articles published in *The Clarinet*.  
Other positions/activities: Founder, Stringwood Ensemble (1925); Conductor/Founder, Bellison Clarinet Ensemble (1927-38, +/-); Founder/Owner, Simeon Bellison Phonograph Records; was active as an arranger (incl numerous transcriptions for clarinet, various chamber works, and works for the Bellison Clarinet Ensemble), editor (incl editions of the Baermann and Klosé studies), and Jewish music scholar.  Former memb: Society of Jewish Folk Music in Russia.

Played on: C. Cruspe clarinets (modeled after Albert system clarinets made in Erfort, Germany); Oehler clarinets; string ligature; hard reeds.

Students include: WALTER BARZENICK, KALMAN BLOCH, MICHAEL BURGIO, ANTHONY CECERE, HERBERT COUF, Murray Deutsch, SIDNEY FORREST, Avrahm Galper, BENNY GOODMAN, FREDRIK HEDLING, HOWARD JOHNSON, HARRY KELLER, S. JAMES KURTZ, HENRY LARSEN, MAXIMILLIAN MEHLMANN, KALMAN OPPERMAN, LEON RUSSIANOFF, CHARLES RUSSO, HARRY SCHMIDT, DAVID WEBER, RICHARD WEERTS, DOW YOUNG JR., MARTIN ZWICK.

Simeon Bellison’s career as a clarinetist began at the age of nine when he performed in various military bands conducted by his father. During a concert as Principal Clarinetist with one of these groups in the town of Smolensk, Bellison’s virtuosic playing caught the attention of Vassily Safonoff, conductor and director of the Moscow Imperial Conservatory, who was in Smolensk by happenstance. Safonoff invited and encouraged Bellison to take the Conservatory entrance examinations in Moscow. Upon passing the examinations at the age of 11, Bellison was admitted to the Conservatory where he had a distinguished academic career and graduated with high honors at the age of 18.

After graduating from the Conservatory, Bellison performed and toured with several major Russian orchestras and chamber ensembles, although his playing career was interrupted twice by service with the Russian Army in the Russo-Japanese War and World War I. During the throes of the Russian Revolution, Bellison organized the chamber ensemble, Zimro, an ensemble whose focus was the performance and advocacy of Russian Jewish music, a genre about which Bellison was very passionate. With Zimro, Bellison toured Eastern Europe and Asia in 1917-1918, and then embarked upon a North American tour, from 1918-1920, which led Bellison to his new home in the United States. In 1920, Bellison was offered the position of Principal Clarinetist of the New York Philharmonic Orchestra with whom he continued to perform until 1948.

In her article, “Hilarity, Calamity, and Other To-Dos,” (listed in Bib below) Pamela Weston wrote that Bellison possessed a “...strong German-type tone and ... a mild vibrato which he said was produced by his right little finger on the F/C key.” (Weston 1999, 74) Bellison himself wrote an article decrying the use of vibrato in wind playing, commenting, “Vibration in winds sounds is as unpleasant as strings without vibration.” (Bellison 1953, 6). Later in the article, Bellison did admit that, on occasion, while performing Romantic music, he noticed in his own playing a brief vibrato-like waver, but that it arose from the heart rather than as a means to cover up any deficiencies of tone or pitch. Weston also described Bellison’s ingenious solution to the problem of recurring dry-mouth while performing: a flask of water in his pocket connected to rubber tubing through which he could drink. (Weston 1999, 74-75)  

After performing with the New York Philharmonic for 28 years, Bellison retired to devote himself more fully to teaching. He served on the faculties of many well-known New York music schools and also maintained a large private studio. As one may surmise from the list of students above, Bellison was responsible for training many prominent clarinetists of the next generation.

Of his teacher, former Bellison student DAVID WEBER has written:

He was a superior musician and person. He was very kind and gentle. Lessons lasted forever. He couldn’t do enough for you. In the later years of my study with him, I studied orchestral excerpts. He could describe every moment. ... We worked on phrasing and
musicality, which really formed my musical ideas. . . . He was a great man – always helping out young students. (Levy et al 2001, 52-53)

Another of Bellison’s stellar students, LEON RUSSIANOFF, praised Bellison’s calm and mild-mannered demeanor and his methodical approach to teaching, in which the music itself was of primary importance, with the technical aspects of clarinet playing in the background. Russianoff described Bellison’s teaching below:

Rhythm and phrasing carefully marked in the part; emphasis on careful separation of phrase and sub-phrase, posture a stance in which angles of feet, elbows, and clarinet were carefully regimented. Basic to his technical direction was that all execution was to be firm and strong; fingers stiff and heavy were to lift high and come down hard; “Stiff Fingers” was his technical trademark. There was little emphasis on alternate or “fake” fingerings. Problem solving, technical, tonal, and intonational, was not his forte. (Russianoff 1974, 7)

The “stiff-finger”-ed, finger popping aspect of Bellison’s teaching philosophy was a stark contrast to the “legato fingers” philosophy of his distinguished contemporary DANIEL BONADE, in which any finger-popping was abhorrent.

Bellison used the Kroepsch and Baermann studies extensively with his students, and focused heavily on French solo repertoire with an emphasis on his own specific, prescribed phrasing. Later in a student’s progress, Bellison would guide the student into more Romantic repertoire, chamber music, and orchestral repertoire. (Deutsch 1986, 9)

Bellison reportedly gave over 10,000 performances in the course of his lifetime. In fact, his very last performance was a chamber music recital given at New York’s Town Hall just one week before his death. Some of the performances among the 10,000 were with the Bellison Clarinet Ensemble, a famous ensemble founded and led by Bellison, which was comprised of more than fifty clarinetists spanning the entire clarinet family (even the diminutive A-flat clarinet), with a handful of other instruments added for color (at times including harp, trumpets, and a concertina). Bellison poured a great deal of his energy, as well as many of his students, into this ensemble which gave performances in such venues as Madison Square Garden, Town Hall, and any number of churches and other music halls. He also arranged a large body of repertoire for the ensemble.

Many of the articles listed in the Bibliography below offer interesting information and commentary on Bellison’s life and career. One should be warned that dates and stories vary from article to article. For example, there are several variations on Bellison’s birth and death dates as well as on the story of how Bellison was “discovered” and recruited for the Moscow Conservatory. Perhaps the most accurate and interesting version of the first half of Bellison’s life can be found in the autobiographical excerpt “Fifty Years of Clarinet Playing,” printed in ClariNetwork. Bellison’s article in The Clarinet entitled “Vibrato in Wind Playing” is well worth reading for insight not only into Bellison’s views on vibrato (or “shaky playing,” as he refers to it) but also for a glimpse into his personality and keen sense of humor. This article is also an interesting commentary from a European-American musician on differences between European and American wind-playing.


Bellman, David A. B. Nov. 29, 1955 (Manhattan, NY). BM/Perf Cert: Eastman SOM (1977) with STANLEY HASTY and WILLIAM OSSECK; grad studies begun at Northwestern Univ (1977-78)

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David Bellman commented, “I am a strong believer in the importance of playing music as a service to humanity. The communication of the emotional content of the music we play is a foremost goal in my own playing and teaching. I have relied on principles from The Inner Game of Tennis and the Alexander Technique in my teaching and playing.” (Bellman/Paddock 1998)

In addition to his musical activities, Bellman is active as a volunteer with Amnesty International and the Indianapolis Hebrew Congregation. He also enjoys bicycling, collecting miniature cars, and raising animals. He currently shares his home with his wife (Indianapolis Symphony cellist Ingrid Fischer-Bellman) and daughter, an 18-year old cat, a dog, and a parakeet.


Bennett, Stephen Sydney. B. San Francisco. Clarinet studies with FREALON BIBBINS (1960-63), Jack Brymer, GERVASE DE PEYER, Guy DePlus, Yona Ettlinger, Karl Leister, ANTONIO RAIMONDI (1963-66), and Hans Stalder. Additional music studies with Marc Lifschey. Clarinetist: Brentwood Symph-CA (Principal: formerly); Richmond Symph-CA (Principal: 1966-71); Westwind Quintet (Founder: formerly); Alban Trio (Founder: current); Alban Quartet (Founder: current), Philomela Trio (Founder: current); Heritage Ensemble (Founder: 1996-); has also performed with the San Jose Symph, the Joffrey and London Festival Ballet Orchs, the Chamber Orch of Paris, the Mozart Festival Orch, and the Northwest German Phil. Active as an intl soloist (incl 1966 solo debut performing
the Nielson Clarinet Concerto with the Richmond Symph), chamber musician (incl perfws with above ensembles), festival artist (incl participation at the Clapham and Planet Tree Music Festivals), and recording artist (incl recordings with U.S. and European orchs). Premiere perfws incl the Arnold Cooke Clarinet Concerto, written for Bennett, and performed on/recorded by BBC Radio.

Active as a private clarinet instructor in CA (formerly) and the UK (currently). Articles published in The Clarinet, Clarinet and Saxophone Society Magazine, and Clarinet Heritage Society Magazine.

Other positions/activities: Artistic Dir, Clapham Music Festival (current); also active in the visual arts and advertising/marketing. Memb: Clarinet Heritage Society.


Stephen Bennett is one of relatively few American-born clarinetists to have established a successful full-time career as a performer in a European country (see also L. MORGAN, L. PASSIN, R. SALANDER, S. STEPHENS, M. STURM, and/or A. WARE). The early years of Bennett’s career were spent in California, where he performed with various regional orchestras. In the mid-1970’s, he left the U.S. for Europe where he studied with many renowned clarinetists (see above) and continued his successful performance career. He launched several new chamber ensembles in London and founded and currently directs the Clapham Music Festival. Bennett is very active as a clarinet instructor in England and accepts students of all levels and financial situations, contending that music should not be denied to anyone.


**Bernstein, Emily.** B. 1959; d. Jan. 26, 2005. BM(with honors): Stanford Univ; MM: Eastman SOM. Clarinet studies with JAMES KANTER. Former clarinetist: Los Angeles Opera (Principal); Pasadena Symph (Principal); XTET (new music ensemble). Was active as a soloist, chamber musician (incl perf with the Angeles String Quartet and Pacific Trio), festival artist (incl participation at the Peter Britt Music and Arts Festival and the Mancini Instit), recording artist (on the Delos, Phillips, and Sony Classics labels), and studio artist (was featured soloist on the soundtrack for Steven Spielberg’s motion picture *The Terminal*; also appeared on soundtracks for *JAG, Catch Me If You Can, Pirates of the Caribbean, Sea Biscuit*, and other television/movie soundtracks). Former faculty member: Henry Mancini Instit; was active as a private clarinet instructor. Hon: Students include: Joseph Green.

Clarinetist Emily Bernstein, who died of liver cancer at the young age of 46, was the muse for the prominent clarinet solo passages in John Williams’s score for the motion picture *The Terminal*. Stephen Spielberg, director of the film, was so enamored with Bernstein’s performance that he insisted that her name appear as clarinet soloist in the movie’s closing credits, an honor not often bestowed upon studio musicians. Amazingly, Bernstein’s beautiful performances on the soundtrack were recorded between chemotherapy treatments.


Clarinetist: Atlanta Phil (Principal: 1935-36); Atlanta Symph (Principal: 1945-66); Atlanta Pops (Principal/Sax: 1945-); Municipal Theatre of the Stars (Principal: 1954-79); Band of Atlanta (Principal: 1958-74). Active as a recitalist, chamber musician, studio musician (incl radio/television work), and jazz musician (incl perf with various combos and big bands).

Faculty member: Washington, IA Public Schools (Instructor of Woodwinds: 1933-34); Georgia State Univ (Instructor of Clarinet/Sax: 1964-86); Agnes Scott Coll (1989-); has been active as a private clarinet instructor (1933-).

Other positions/activities: Former Pres, Kappa Kappa Psi-Iota Chapter; has served as Pres/Pres Emeritus/Exec Board Memb of the Atlanta Federation of Musicians; Memb, GA State Univ Commercial Music/Recording Industry Advisory Board (1978-94); Board Memb, NARAS-Atlanta (1979-94); Memb, State of GA Senate Music Advisory Committee (1979-96); active as a clinician and conductor (incl positions with the IA Municipal Band, 1933, GA Tech Band, 1936-39, and GA State Guard Headquarters Band, 1941-46); has led dual career as a musician and traffic engineer/administrator. Memb: Kappa Kappa Psi, Atlanta Federation of Musicians, NARAS-Atlanta.

Hon: 1st Place, Iowa HS Music Festival Clarinet Solo Compt (1933); 2nd Place, Natl HS Solo Festival (1933); listed in *Who’s Who in American Music (Classical)*, 1985 edition.

Plays on: Buffet R-13 clarinets; GIGLIOTTI “P” mouthpiece; Selmer E-flat clarinet; J.D. HITE E-flat mouthpiece; Selmer C and bass clarinets; Selmer C* bass mouthpiece; Selmer Mark VI alto sax; Conn (Naked Lady) B-flat tenor sax (1934-36); vintage Otto Link 5* sax mouthpiece (1938); King Saxello B-flat soprano sax.

Students include: Mark Butcher, Alan Portzline, Beryl Weiner.

Karl Bevins is unique in that he has excelled not only in the field of music, but also as a traffic engineer and administrator. As a traffic engineer, Bevins was the recipient of numerous awards during his career of forty-one years. In 1978, Bevins left this field in order to devote his complete attention to music. Bevins believes that “the clarinet and/or saxophone is really an extension of the player’s voice -- the reed is used in place of the vocal chords -- the sound is formed primarily within the player and then
made more facile and modified (as to function/overtone relationships) by the instrument. . .” (Bevins/ Paddock 1998)


**Bibbins, Frealon Cyrus.** B. Sept. 4, 1897 (Santa Cruz, CA); d. 1982 (Sacramento, CA). Clarinetist: NBC Orch (1930s); San Francisco Symph (1944-50); Sacramento Symph (Principal: 1950-72). Students include: FREALON (BUD) BIBBINS JR. Bib: Brandenburg, Mark. Email message to author, July 13, 2004.


**Bigham, William M.** B. June 6, 1934 (Paris, TN). Early clarinet studies with William F. Crosswy. BME: Murray State Univ (KY) with D.J. Gowens; MM: Univ of Miami with LAURENCE TREMBLAY; PhD (Mus Ed): Florida State Univ with HAROLD SCHMIDT. Active as a soloist (incl 1997 solo debut, at age 63, performing the Mozart Clarinet Concerto with the Montgomery Symph-AL). Faculty member: Greenville, KY Schools (1958-60); Moultrie HS-GA (Dir of Bands: 1960-63); Morehead State Univ-KY (Prof of Clarinet/Mus Ed: 1965-89); Huntingdon Coll-AL (Adj Prof of Music: 1993-). Articles/reviews published in Journal of Research in Music Education and Journal of the American Library Association. Other positions/activities: Former Pres, Kentucky MEA. Memb: Kentucky MEA, MENC. Hon: Kentucky MEA Distinguished Service Award (1989). Plays on: Buffet R-13 clarinets; CHADASH barrels; GREG SMITH mouthpiece; Glotin Gaia and Vandoren V-12 reeds; Yamaha E-flat clarinet; Selmer bass clarinet. Students include: MICHAEL ACORD, Travis Miller, Cindy Wolfe.

In both performance and teaching, William Bigham believes that tone production and intonation are “the basis for everything else that can happen in clarinet performance.” (Bigham/Paddock 1998)


**Bish, Deborah.** B. Oct. 5, 1971 (Meridian, CT). Grad: Arizona State Univ with ROBERT SPRING; Florida State Univ with FRANK KOWALSKY. Additional clarinet studies with MICHAEL CYZIEWSKI. Clarinetist: Phoenix Symph; Arizona Opera; North Carolina Symph; Arkansas Symph; Tallahassee Symph (current). Active as a recitalist (incl perf at Weill Recital Hall and at ICA, CBDNA, and Florida MEA conferences), chamber musician (incl perf with Trilo Solis, and participation at the Wallowa Lake Chamber Music Festival-OR), new music specialist (incl special interest in the works of Gregory Wanamaker and WILLIAM O. SMITH), festival artist (incl participation at the Mainly Mozart Festival), and recording artist (on the Mark Custom Recording Services label). Works written for Bish incl G. Wanamaker’s Clarikinetics. Faculty member: Henderson State Univ (formerly, late 1990s); Florida State Univ (Assoc Prof of Clarinet: current). Other positions/activities: active as an adjudicator (incl judging for the ICA’s Young Artist’s and HS Compts) and clinician. Hon: appears in Who’s Who of American Women and Who’s Who Among America’s Teachers. Students include: Sarah Bonomo, Jeffrey Brooks, Miranda Dohman, Yasmin Flores, Tim Haas, Janet Hildebrand, Annaka Price, Berginald Rash, David Thornton, Sara Wollmacher. Bib: “Deborah Bish.” Florida State University. http://www.music.fsu.edu/Faculty-and-Staff/Faculty/Deborah-Bish (accessed February 17, 2011).

**Bishop, Neil.** Clarinetist: Baltimore Symph Orch (1949-50).

**Blayman, Herbert S.** B. Jan. 25, 1921 (Johnstown, PA); deceased. Began music studies on sax before switching to clarinet. Grad: Juilliard (1942) with ARTHUR CHRISTMANN; Army SOM (1944).
Additional clarinet studies with AUGUSTIN DUQUES and ERIC SIMON. Former clarinetist: Goldman Band; Radio City Music Hall (Clarinet/Sax); Utah Symph (Principal: 1948-49); Metropolitan Opera Orch (Principal: 1950-81). Was active as a jazz/dance band musician (early in career), recitalist (incl perfs at ICA conferences), and recording artist (with the Metropolitan Opera Orch). Former faculty member: Univ of Utah (Adj Prof: 1948-49); Manhattan SOM (Adj Prof: for approx. 20 years); Trenton State Coll (Adj Prof: for 20+ years); Interlochen Arts Camp (1965); Univ of Michigan (Prof: 1982-83). Other positions/activities: was a respected mouthpiece craftsman. Memb: ICA. Hon: Juilliard Schol. Plays on: Buffet clarinets; BLAYMAN mouthpiece; Vandoren reeds; Wunderlich bass clarinet; uses BLAYMAN clarinet stands. Students include: Daniel Carter, PETER COKKINIAS, Herbert Dregalla, Lynn Fryer, ROGER GARRETT, JULIA HEINEN, Janet Johnson, Gene Keyes, KEITH LEMMONS, WILLIAM MCCOLL, Ruth McDonald, Don Mokrynski, Donna Nossett, Chris Pedersen, DAVID SHIFRIN, LAWRENCE SOBOL, STAN STANFORD, Lee Walkup, Charles Yassky, DOW YOUNG JR., GREGORY YOUNG.

Herbert Blayman noted that both of his major teachers, ARTHUR CHRISTMANN and AUGUSTIN DUQUES “... were exceptional. I was honored and most fortunate to have studied with those two artists.” He added, “I was extremely lucky to have had a successful and illustrious career as a musician. The satisfaction of performing with such great musicians and artists for so many years, was worth all of those countless hours spent in a practice room. We did make great music.” (Blayman/Paddock 1998) In addition to his career as a performer, Blayman also enjoyed a career as a prominent mouthpiece craftsman and maker of various other clarinet equipment.


Bloch, Kalman. B. May 30, 1913 (NYC); Mar. 12, 2009 (Los Angeles, CA). Father of MICHELE ZUKOVSKY. Early clarinet studies with SIMEON BELLISON. Advanced music studies at NY Univ, Columbia Coll, and Univ of California-Los Angeles. Former clarinetist: Bellison Clarinet Ensemble (Concertmaster); Los Angeles Phil (Principal: 1937-81, +/-); Columbia Symph-West Coast (Principal); Los Angeles Phil Orch Woodwind Quintet. Was active as a recitalist, soloist (incl West Coast premiere of the Copland Clarinet Concerto and perfs with the Los Angeles Phil and Hollywood Bowl Orchs), chamber musician (incl perfs with the Los Angeles Phil Woodwind Quintet and the Budapest, Hungarian, and Roth String Quartets), studio musician (appeared on the motion picture soundtracks for For Whom the Bell Tolls, North by Northwest, and Sunset Boulevard), and recording artist (incl the premiere recording of Schoenberg’s Pierrot Lunaire at the composer’s request).


Other positions/activities: Co-Founder, Monday Evening Concert Series-Los Angeles.
Hon: NY Phil Schol; Gold Medal Award-NY; favorable review of perf appeared in the Los Angeles Times.

Played on: Buffet clarinets; Kaspar mouthpiece; BONADE ligature; Vandoren reeds.

Students include: Bob Barnhart, Charles Bell, MERRIT BUXBAUM, Robert Chavez, David Diaz, WILLIAM DOMINIK, Christina Giacona, Erica Horn, DEBRA KANTER, JERRY KIRKBRIDE, ROLF LEGBANDT, RICHARD LESSER, James Lythans, DANIEL MAGNUSSON, Scott McIntosh, Arthur Ness, TIMOTHY PARADISE, RICHARD PICKAR, Katie Porter, PHILLIP REHFELDT, ALBERT RICE, Perry Robinson, FRANKLIN SABIN, CHRISTIAN SCHUBERT, Neal Sulmeyer, JOAQUIN VALDEPEÑAS, William Wellwood, RALPH WILLIAMS, MICHÉLE ZUKOVSKY.

The Russian-American tradition of clarinet playing has been passed from SIMEON BELLISON through Kalman Bloch to the current generation of clarinetists by way of Bloch’s daughter and former student MICHÉLE ZUKOVSKY. Practical in his teaching, Bloch started the young Zukovsky’s clarinet studies on the E-flat clarinet. In her own teaching, Zukovsky tries to pass on the sense of musicality instilled in her by Bloch, who believed in using the clarinet repertoire itself rather than technical studies as learning material. Bloch, as with his own teacher Bellison, focused his teaching (and performance) on musicality, especially the elements of tone, style, nuance, and subtlety. (Averett 1991, 23)


Clarinetist: Phoenix Symph (Asst Principal/Bass: 1974-76); Lyric Opera of Chicago (Clarinet/Bass: 1976-77); Vancouver Symph (Clarinet/Bass: 1978-79); Cincinnati Symph (Clarinet/Bass: 1979-80); Chicago Symph (Clarinet/Bass: 1980-). Active as a recitalist (incl perfs at ClarinetFest 1998, the 1999 Univ of Oklahoma Clarinet Symposium, and other clarinet conferences), soloist (incl a perf at Ian Krouse’s Concerto for Bass Clarinet and Large Orch with the Chicago Symph; has also performed as soloist with the Northwestern Chamber Orch), chamber musician (incl perfs/recordings with the Chicago Symph Orch Winds), festival artist (incl participation at the Eastern Shore Chamber Music, Grand Teton, Mostly Mozart, Pendeli, Peninsula, Ravinia, and Spoleto Festivals), and recording artist (appears on recordings with above ensembles and on the Novitas label; performed on the Grammy-nominated Chicago Symph Orch Winds recording Mozart: Music for Basset Horn on CBA Masterworks); broadcast perfs given on the Australian Broadcast Co., NPR’s “Performance Today,” and WFMT-Chicago.

Faculty member: DePaul Univ (formerly; mid-1980s, +/-); American Conserv of Music-Chicago (formerly; 1990, +/-); Northwestern Univ (Senior Lect: current).

Other positions/activities: Founder/Co-Artistic Dir, Eastern Shore Chamber Festival (1986-90s, +/-); Memb, Chicago Children’s Theater Board of Dirs; Buffet Crampon USA Perf Artist; Rico Artist; active as a clinician (incl master class given at the 1999 Univ of Oklahoma Clarinet Symposium); extra-musical activities incl biking, sailing, camping, canoeing, and hiking.

Plays on: Buffet Prestige B-flat/A/Bass clarinets; custom mouthpieces; Vandoren reeds.

Students include: Sarah Bednaric, Jared Davis, Michele Doyle-Ronkin, ROGER GARRETT, Vicki Gotcher, Sam Kaestner, Michael Maccaferri, Yosef Mendelsohn, Aage Nielsen, Shannon Orme, Alcides Rodriguez, Richard Viglucci, TIMOTHY ZAVADIL.


Blustine, Allen. Clarinet studies with LEON RUSSIANOFF. Clarinetist/Bass Clarinetist: Da Capo Players (formerly, 1970+); Japan Phil (Principal: formerly, early-1970s); Musica Aeterna Orch (Principal: formerly, 1970s); Speculum Musicae (1983-); Bang on a Can Orch (Bass: 1991); NY Chamber Soloists (current); North Country Chamber Players (Founding memb; current); Festival Winds (current); has also performed with the New York Phil. Active as a soloist (incl perf s with the NY Phil, NY Chamber Soloists, Festival Winds, and Music Aeterna Orch, and at the Vermont Mozart Festival), chamber musician (incl premiere perf of Harbison’s Die Kürze, 1970, perf s with above groups, and with the Chamber Music Society of the Lincoln Center), new music specialist (commissioned Joan Tower’s Breakfast Rhythms I and II, which were dedicated to Blustine), festival artist (incl participation at the Sebago Music Festival), and recording artist (appears on recordings with Speculum Musicae on the Bridge label, and on the Columbia, CRI, and Nonesuch labels). Other premiere perf s incl works by M. Babbitt, E. Carter, M. Davidovsky, D. Martino, and W. Peterson. Faculty member: Columbia Univ (current). Other positions/activities: Artistic Dir, Vermont Mozart Music Festival (current); Assoc Dir, Instit and Festival for Contemporary Perf at Mannes Coll of Music. Bib: “Allen Blustine.” North Country Chamber Players. http://www.northcountrychamberplayers.org/players/blustine.php (accessed February 15, 2011).

Bocaner, Lawrence. B. June 4, 1931 (Wisconsin Rapids, WI). Clarinet studies at DePaul Univ (1949-51) with JEROME STOWELL; BS: Juilliard (1957) with DANIEL BONADE; MM(Comp): Univ of Colorado (1960); additional studies at Tanglewood (1951, 1956) with ROSARIO MAZZEO. Additional clarinet/bass clarinet studies with BERNARD PORTNOY and GEORGE WEBER. Clarinetist: U.S. Army Field Band (1953-56); Denver Symph (1957-60); Aspen Festival Orch; Civic Orch of Chicago (formerly); Natl Symph (Bass: 1960-2000); Nightwinds (Founding Memb: current). Active as a soloist (incl Natl Symph premi e of Ezra Laderman’s Sinfonia Concertante) and chamber musician. Faculty member: Howard Univ (1961-96); Catholic Univ (1994-). Memb: ICA. Hon: Juilliard schol. Plays on: Buffet R-13 B-flat and C clarinets; Buffet RC A clarinet; Vandoren B-45 mouthpiece; Vandoren reeds; Leblanc bass clarinets; Lelandais bass mouthpiece (faced by Robert Miller). Students include: RONALD AUFMANN, Linda Baker, CRAIG NORDSTROM, JAMES OGNIBENE, LARRY THOMPSON.


Bockman, Sigurd. B. circa 1911 (Seattle, WA); d. May 25, 2000 (Annapolis, MD). MA(Mus Ed): Univ of Minnesota (1932). Clarinet studies with GEORGES GRIZEZ. Former clarinetist:
Minneapolis Symph (Second/E-flat: 1932-44); Pittsburgh Symph (Principal: 1944-46); NBC Symph; American Symph; NY Opera; Band of America (Co-Principal with JOSEPH ALLARD; 1950s); also performed with the NY Phil, Cleveland Orch, and Ballet Russe de Monte Carlo. Was active as a studio musician (incl perf on the Bell Telephone and Firestone Hour radio programs, et al) and recording artist (with above orchs). Former faculty member: Univ of Minnesota; Carleton Coll; MacPhail SOM. Former memb: AFM Local 802. Hon: favorable review of orch recording appears in The Clarinet (see Bib below). Students include: THOMAS RIDENOUR. Bib: Nichols, William. “Audio Notes.” The Clarinet 24 (May/June 1997): 18; “Requiem,” Allegro Archives (of AFM Local 802) Vol. C No. 7/8 (July 2000) at http://www.local802afm.org/publicationEntry.cfm?xEntry=27436582#bockman (accessed February 15, 2011).


Bonade, Daniel. B. Apr. 4, 1896 (Geneva, Switzerland); d. Nov. 11, 1976 (Cannes, France). Began clarinet studies at age 8; early clarinet studies with Ferdinand Capelle (student of Henri Lefebvre). 1st Prize (Clarinet): Paris Conserv (1913) with Prosper Mimart. Additional clarinet studies with HENRI LEFEBVRE.

Clarinetist: Garde Républicaine Band (Principal: 1915; LUCIEN CAILLIET was also in this section); Diaghilev Ballet Russe (Principal: 1916-17 American tour); Philadelphia Orch (Principal: 1917-22, 1924-30); Bonade followed ROBERT LINDEMANN in this position, was replaced by RUFUS AREY and GEORGE GRISEZ during his time away from the orch, and then succeeded by his student ROBERT MCGINNIS); CBS Orch (1931-33); Cleveland Orch (Principal: 1933-41); NBC Symph (Principal: 1940 South American tour); also freelanced with numerous other orch/bands during his career (incl the Rialto Opera, the Sousa Band, the Victor Herbert Orch, and others). Was active as a soloist, chamber musician (incl perf with the Cleveland String Quartet), recording artist (with the Philadelphia Orch and Cleveland Orch; is also reported to have made solo recordings which remain as yet undiscovered), and NYC freelance musician; broadcast perf given on the Bell Telephone Hour and with various radio orchs.

Faculty member: Curtis IOM (1924-40, +/-); Cleveland IOM (1933-42); Juilliard (1948-60); also taught privately both in the U.S. and later in Cannes, France during the 1970s. Articles published in The Clarinet, The Leblanc Bandsman, Symphony, and Woodwind World. Author/Editor of Bonade Orchestral Studies for Clarinet, The Clarinetists Compendium, and other publications listed in Bib below.

Other positions/activities: Leblanc Consultant, with special contributions made to Leblanc’s Symphony 3 line of clarinets (1950s) and with whom he developed his mouthpiece, ligature and reeds.

Played on: Henri Selmer clarinets (early in career); inherited and played on Henri Lefebvre’s Buffet clarinets for most of his career; Leblanc clarinets; played mostly on the A clarinet, transposing as necessary, because he did not care as much for the sound of the B-flat clarinet as much; Chedeville mouthpiece. (Pierce “Part I,” 8-9)

Students include: JAMES VINCENT ABATO, JOSEPH ALLARD, DONALD AMBLER, MORDECAI APPLEBAUM, BEN ARMATO, EARL BATES, LAWRENCE BOCANER, CLARK BRODY, MICHAEL BURGIO, JAMES CAMPBELL, CARMINE CAMPIONE, JAMES COLLIS, EDDIE DANIELS, EMERY DAVIS, RONALD DE KANT, STANLEY DRUCKER, MIKE FAULHABER, IGNA TUS GENUSSA, ROBERT GENOVESE, ANTHONY GIGLIOTTI, JOSEPH GIGLIOTTI, STANLEY HASTY, ROGER HILLER, DAVID HITE, RICHARD JOINER, MARY JUNGERMAN, WILLIAM KLINER, Leo Lakritz, RUSSELL LANDGRABE, JEFFREY LERNER, LEON LESTER, ROBERT LISTOKIN, MITCHELL LURIE, ROBERT LUYBEN, ROBERT MARCELLUS, Carl Marks, DONALD MCCATHREN, ROBERT MCGINNIS, ROGER MCKINNEY, RALPH MCLANE, JAMES MEYER, VICTOR MOROSCO, IRVING NEIDICH, RON ODRICH, DAVID OPPENHEIM, CHARLES PAASHAUS, LOUIS PAUL, RONALD PHILLIPS, JERRY PIERCE, BERNARD PORTNOY, JAMES RETTEW, LEON RUSSIANOFF, CHARLES RUSSO, EMIL SCHMAC TENBERG, GEORGE TOENES, John Van Bockern, RICHARD WALLER, DAVID WEBER, RICHARD WEERTS, ROGER WILLER, ALFRED ZETZER, MARTIN ZWICK.

Daniel Bonade, often referred to as “The Dean of American Clarinetists,” (Gee 1981, 17-19) was arguably the most influential clarinetist in the development of the American clarinet tradition through his
playing but even more so through his teaching. Former Bonade student JERRY PIERCE summarized Bonade’s influence:

Daniel Bonade has occupied one of the premiere positions in the American clarinet scene. His teaching spans more than one half of the twentieth century. His students have gone on to occupy many of the principal clarinet positions with America’s major symphony orchestras, colleges, and universities. The standards he set are goals clarinetists strive to attain and his passing leaves a void in the clarinet fraternity. Through teachings, writings, and recorded performances his ideas will serve as an inspiration to all musicians. Thus, the Bonade legacy stretches to infinity. (Pierce 1977 Spring, 14-15)

Sol Schoenbach, former principal bassoonist of the Philadelphia Orchestra, also commented on Bonade’s influence on American clarinet playing, offering this snapshot of the times in which Bonade worked:

There were many German and Russian clarinet players around who didn’t have a definite School; Italians who wanted to refine their playing, etc. Bonade arrived and had this very definite approach to the clarinet. It was almost overwhelming since the others were still wandering around.

In every school, in every situation, some people emerge because of their basic personality, not just because they have the facts. Of 100 students attending a medical school one will emerge as a great doctor, not because he knows more than others, but because he can express himself more. Bonade is such a man. (Pierce 1977 Summer, 11-13)

Schoenbach described Bonade’s sound as

Very pure. Completely lacking in vibrato. Quite lovely and cool and limpid, but it didn’t have any vibrato or inner warmth. Quite straight, especially in contrast to many of the Frenchmen of that time who undulated. . . (Ibid.)

The sound described by Shoennbach may not have been the sound Bonade brought to America originally. JOSEPH MESSENGER comments,

Bonade was one of the first non-German players in a major American symphony, and he soon discovered that the “old French school” sound, although ringing, full, and vibrant, was inadequate for an orchestra the size of Philadelphia. By making that sound bigger and somewhat darker, without losing the ringing, flexible quality, his sound combined the best of both the French and German tones. He also introduced the Boehm clarinet into the American orchestral color. (Messenger 2000, 84-85)

Bonade was born to a father who achieved the First Prize in clarinet at the Paris Conservatory (under the tutelage of Hyacinthe Klosé), and a mother who achieved the Conservatory’s First Prize in voice and piano and had a successful career as an opera singer. It is therefore not surprising that Bonade combined the influence of both parents in his own playing and teaching. Bonade believed that the playing of the clarinet should be akin to singing through the instrument; non-vocal qualities were not to be tolerated in the sound, mechanics, or style of playing. Thus, as a teacher, Bonade developed specific methods for the elimination of clarinet-related hindrances to the achievement of musical beauty. He was well-known for his staccato methodology as well as his doctrine of “legato fingers,” which emphasized complete control and accuracy and at the same time, light, relaxed fingers. (Pierce, Spring 1977, 14-15) The late Leon Russianoff offered this summary of Bonade’s pedagogical approach:

Fingers now were feather light – floating high up, and gently down – weightless and noiseless. To “pop” became the ubiquitous clarinetistic abomination to be avoided at all cost -- no “note” at all was better than one that “popped” out. Clarinets came down
dangerously close to the belly button, reeds got softer and meticulously balanced, Dutch rush became the most sought after plant in the whole botanical world. Ligatures were bent according to rule; Rose 40 Etudes became the clarinetist’s Holy Bible, Rose 32 Etudes: the ultimate in study books. French Solos de Concours replaced Beethoven, Schubert, and Mozart – and France itself became the clarinet player’s mecca – a visit there would cure everything; a visit to the Buffet Factory was like a trip to Lourdes. (Russianoff 1974, 7)

Bonade offered his own commentary on clarinet performance:

Technique is everyone’s playground. ‘PHRASING’ however, belongs to those who can concentrate on the meaning of the music, who are willing to work and who have achieved all the requirement of fine playing: that is, beauty and flexibility of tone, perfect control of finger action, comprehension of musical line and feeling for interpretation. (Pierce, Spring 1977, 14-15)

The above summary of Bonade’s career and philosophy is a much-abbreviated offering of the wealth of available information. His reach in the American clarinet community extends through generations of clarinetists and his legacy is ensured through his own publications as well as numerous articles written about him, which appear in the Bibliography below. Although some of his own publications have been out of print, some are being reissued, and most are accessible at the Library of Congress and/or the music libraries of major music schools. The University of Maryland also has an extensive collection, entitled “Daniel Bonade Papers,” located in its Performing Arts Library.

Clarinetist JERRY PIERCE was one of the last students Daniel Bonade taught while Bonade resided in the United States. Pierce wrote a series of articles in The Clarinet entitled, “The Bonade Legacy,” from which several of the above quotations are taken. These articles are essential reading for anyone truly desiring to learn the extent of Bonade’s influence on the American clarinet tradition. They are filled with detailed biographical, philosophical, and pedagogical details, but equally as valuable are the numerous anecdotes and quotations from former Bonade students. Carol Anne Kycia’s book, Daniel Bonade: A Founder of the American Style of Clarinet Playing, is also highly recommended as are any of the articles written by Bonade or about Bonade listed below.

Lastly, Larry Guy’s compilation recording The Legacy of Daniel Bonade, is another important resource to consult, featuring excerpts of Bonade’s performances as Principal Clarinetist of the Philadelphia and Cleveland Orchestras and the RCA Victor Symphony, spanning the years 1923-1947. This is an invaluable resource to all clarinetists and provides a link to the formative years of the American clarinet tradition.

Selected Bibliography of publications/articles written by Daniel Bonade:


Bonade also wrote a monthly series of articles in Symphony, entitled “Scoring for Woods,” which may be accessible at the Library of Congress and/or various music school libraries.


Clarinetist: Borschel Ensemble (1966-); Borschel Woodwind Trio (1968-69); USMA Band-West Point (1st Clarinet Section: 1969-72); New Haven Symph (Asst Principal/Second: 1972-74); Milwaukee Symph (Bass/Aux Clarinet/Sax: 1974-80); Vancouver Symph (Asst Principal/Bass: 1980-85); Vancouver Wind Trio (1982-85); Indianapolis Symph (Asst Principal/Bass: 1985-); Indianapolis Wind Trio (1986-); New Indianapolis Woodwind Quintet (1994-). Active as a soloist (incl perf with the Claremont and Indianapolis Symphs and Vancouver Phil), chamber musician (incl perf with above groups), and recording artist (on the CBC, Koss, Orion, and Columbia labels); numerous broadcast perf given on CBC and NPR.

Faculty member: City Coll of NY (Adj Lect: 1972-74); Wisconsin Coll-Conserv (1974-80); Univ of British Columbia (1980-85); DePauw Univ (Vstg Instructor/Artist: 1986-87, 1994); Purdue Univ (1988-90); has also taught in CA and CT public schools. Articles published in The Clarinet, Ovation, and Sinfonia Review.

Other positions/activities: Conductor, Heartland Pops Orch (current); active as an administrator (incl membership on the Milwaukee Symph Players Council, Vancouver Symph Artistic Advisory Committee, Univ of British Columbia Music Faculty Committee, and Indianapolis Symph Orch Committee); upon completion of his law degree, Borschel intends to focus on labor and employment law. Memb: AFM, The Bohemians, ICA, Indiana Civil Liberties Union, NY Musicians Club.

Plays on: Buffet R-13 (B-flat) and Yamaha CS (A/E-flat) clarinets; KANTER mouthpieces; Selmer Low C bass clarinet; Kaspar bass mouthpiece; Rico Grand Concert and Vandoren reeds.

Students include: Tom Colclough, Frank Glover, WILLIAM JENKEN.

Clarinetist Michael Borschel attributes his musical development not only to his former teachers but also to his colleagues. Clarinetists whose playing influenced Borschel include DANIEL BONADE, Louis Cahuzac, LARRY COMBS, STANLEY DRUCKER, BENNY GOODMAN, ROBERT LINDEMANN, MITCHELL LURIE, ROBERT MARCELLUS, RALPH MCLANE, GEORGE SILFIES, HAROLD WRIGHT, and MICHELE ZUKOVSKY. Of these players, Borschel commented, “All . . . use their technical mastery and beautiful tone to serve the music. The clarinet is thus a voice substitute of sorts.” He concluded, “The clarinet can be a marvelously expressive instrument, when we and conductors allow.” (Borschel/Paddock 1998)


**Boyer, Gary.** Native of Oakland, CA. BM: San Jose State Univ; MM: Juilliard with JOSEPH ALLARD. Additional clarinet studies with GERVASE DE PEYER and GARY GRAY. Clarinetist: Jerusalem Symph (Principal: formerly, for 3 seasons); Ariel Ensemble Jerusalem (Founding memb; formerly); Los Angeles Opera (Principal: formerly); Long Beach Symph (Principal: 1985+); Santa Monica Symph (Principal: current); Hollywood Bowl Orch (Principal: current); Pacific Classical Winds (current); has also performed with the Joffrey Ballet Orch. Active as an intl soloist (incl perf with the Bremerton, Jerusalem, and Santa Monica Symphs, the Santa Monica Phil, Hollywood Bowl Orch, and Mozart Classical Orch), chamber musician (incl perf with above groups, the Archwood Chamber Ensemble, and Toyon Woodwind Quintet), historical instrument specialist (incl perf/recordings with the Pacific Classical Winds), festival artist (incl participation at the Fairbanks Summer Arts Festival), studio musician (motion picture soundtracks incl *Spitfire Grill, Titanic*, et al), and recording artist (with the Pacific Classical Winds on the New Worlds Records label; also appears on the Israel Broadcast Authority and Philips labels). Former faculty member: Univ of California-Irvine (1990, +/-); California State Univ-Long Beach (1990+); Pomona Coll. Published in *Windplayer*. Extra-musical activities incl hiking, motorcycling, and tennis. Hon: favorable reviews of perfs appear in the *Ha'arez Israel, Long Beach Grunion Gazette*, and *Los Angeles Times*. Students include: Jennifer Connor, SCOTT HARRIS, Jennifer Showalter, Brian Walsh. Bib: Boyer, Gary. “Masterclass: The Register Key as an Aid.” *Windplayer* No. 53: 38; “Gary Boyer, Clarinet.” Santa Monica Symphony. http://www.smsymphony.org/sms0708/program4.html (accessed February 15, 2011); “Musical Chairs.” *The Clarinet* 17 (May/June 1990): 45.

**Bowen, Glenn H.** B. Jan. 26, 1933 (Little Rock, AR). BM(with high honors): Univ of Arkansas with Roger Widder and Bruce Benward; MM/DM: Eastman SOM with STANLEY HASTY, Allan McHose, and WILLIAM OSSECK. Clarinetist: Wingra Woodwind Quintet (1970s-90s, +/-). Active as a recitalist, soloist (incl world premiere perf of Alec Wilder’s Concerto for Clarinet and Chamber Orch, 1974), chamber musician (incl perf with the Fine Arts and Pro Arte Quartets and the NY and Wingra Woodwind Quintets), and recording artist (on the Golden Crest label). Faculty member: North Dakota State Univ (1958-61); Univ of Wisconsin-Madison (1961-92; Prof Emeritus: current); has also taught as part-time faculty at Lawrence and Northwestern Univs, and Univ of Iowa. Author, *Making and Adjusting Clarinet Reeds* (Hancock, MA: Sounds of Woodwinds, 1980). Articles published in *The Clarinet, Woodwind World,* and *NACWPI Journal.* Other positions/activities: North Central Regional Cmn, ICA (formerly); Vice Pres, ICA (1978-80); active as an arranger and mouthpiece/reed craftsman. Memb: ICA. Hon: Grad Fellowship, Eastman SOM; Avon Foundation Grant; UW-Madison Grad School Research Grant; Madison Symph Distinguished Service Award. Plays on: Leblanc Opus (B-flat) and Concerto (A) clarinets; Bowen mouthpiece; handmade and commercial reeds. Students include: PHILLIP AAHOLM, PETER ALEXANDER, BRENT COPPENBARGER, F. GERARD ERRANTE, Karen Hansen, Daniel Harris, Fred Hemke, Mark Hollingsworth, JOHN KUEHN, Ron LeRoy, Nancy Mackenzie, MAURITA MEAD, RONALD PETER MONSEN, LESLIE NICHOLAS, DENNIS NYGREN, Jeffrey Olson, Daniel Paprocki, TIMOTHY PERRY, Dennis Prime, DAVID SEILER, Becky Steltzner.


**Brackett, Anthony.** B. Sitka, AK. BM/Artist Dipl: Hartt SOM; grad studies at Manhattan SOM; additional studies at the Yale Summer SOM and Pierre Monteux School for Conductors and Orch Musicians. Clarinetist: has performed with the American, New Jersey, New Orleans and Singapore Symphs, the Brooklyn and Colorado Phil Orchs, the Orch of St. Luke’s, the NYC Ballet Orch, the Dance Theater of Harlem, and the Martha Graham Dance Co. Active as a chamber musician (incl perf with the Emerson and Shanghai String Quartets, the Dorian Wind Quintet, Columbia Composers, and Blue Door Chamber Music), festival artist (incl participation at the Waterloo Festival), Broadway theatre musician (incl *Beauty and the Beast, Can-Can, The King and I, The Music Man,* and *Swan Lake*), and recording artist (on the QRecords, Sony, Telarc, and Varese Sarabande labels). Faculty member: Juilliard Music Pre-College/Advancement Programs (current); Greenwich HS (Clarinet Instructor: current). Other positions/activities active as an arranger. Students include: Hope Weissler. Bib: “Anthony Brackett.” Juilliard Pre-

Brand, Richard. Clarinetist: Cincinnati Symph (1914-34, +/-). During Brand’s tenure with the Cincinnati Symphony Orchestra, the names “Richard M. Brand,” “Richard N. Brand,” and “Richard W. Brand” were variously listed as members of the clarinet section in the orchestra programs. The author’s assumption is that these changes of middle initial reflect either typographical errors in the program or that there may have been a father/son also named Richard who performed with the orchestra during this time.

Brandenburg, Mark. BM/MS: Juilliard; additional grad studies in Musicology at NY Univ. Clarinet studies with FREALON BIBBINS, JR., ROSARIO MAZZEO, and BERNARD PORTNOY. Clarinetist: San Jose Symph (Principal: formerly, for 6 years); San Francisco Symph (Asst Principal/E-flat: formerly, for 2 seasons during late 1980s); Opera San Jose (Principal: current); Stanford Woodwind Quartet (current); Midsummer Mozart Festival Orch (Principal: current); has also performed with the San Francisco Ballet, Chamber and Opera Orchs, and the Western Opera Theatre. Active as a recitalist/soloist (incl perfis with the Mission Chamber Orch and with JANET AVERETT at Stanford Univ’s 1995 Alea II concerts of new music), chamber musician (incl perfis with the Anchor Chamber Players and Stanford Woodwind Quartet), festival artist (incl participation at the Cabrillo Music and Midsummer Mozart Festivals), and recording artist (on the Arizona Univ label). Faculty member: San Francisco Conserv (late 1980s, +/0; Univ of California-Santa Cruz (Instructor of Clarinet: current). Stanford Univ (current). Articles published in The Clarinet. Students include: Charles Ancheta, Bruce Foster, Michael Jordin, Jacob Lindsay, Adam Michlin, Joseph Morris, John Romano.

In teaching, clarinetist Mark Brandenburg addresses “concerns of musical expression and development of technique, with careful attention to matters of interpretation as they relate to historical performance styles.” (“Mark Brandenburg” 2011)


Brasch, Otto. Clarinetist: Cincinnati Symph Orch (Bass: 1917-18, +/-).


Breeden, David McKee. B. July 19, 1946 ( Ft. Worth, TX); d. June 22, 2005. Early clarinet studies with his father, LEON BREEDEN. BME(with honors): Univ of North Texas (1968) with LEE GIBSON; MM: Catholic Univ with LOREN KITT and HAROLD WRIGHT; additional studies at Tanglewood (1960s). Additional clarinet studies with ROSARIO MAZZEO. Former clarinetist: U.S. Navy Band-Washington, D.C. (1968-72); San Francisco Opera (Second/E-flat: 1972-80); San Francisco Symph (Second/E-flat: 1972-79; Asst Principal: 1979-80; Principal: 1980-2000+); Caseli Ensemble (Founding Memb). Was active as a recitalist (incl perfis at ICA conferences), soloist (incl perfis with the
San Francisco Symph), chamber musician (incl perfs with the Caseli Ensemble), and recording artist (on San Francisco Symph recordings). Former faculty member: Stanford Univ (1973-78); San Francisco Conserv (1973-2000+). Other positions/activities: was active as a clinician (lectures/master classes given at ICA conferences and at various SOMs). Memb: ICA. Hon: Honoree, Univ of North Texas 1991 Alumni Appreciation Day. Played on: Buffet R-13 clarinets; HITE Signature mouthpiece; Vandoren V-12 #4 ½ and occasionally handmade reeds. Students include: Teddy Abrams, Karla Avila, Ginger Kroft Barnetson, TAD CALCACA, Rob Chavez, PAUL CIGAN, Lynné Funkhouser, Michael Jordin, ELIZABETH CRAWFORD, ANDREW LAMY, Charles Messersmith, RAPHAEL SANDERS, Lynne Snyder, Karen Sremac, Margaret Thornhill.

Having served for a quarter of a century as Principal Clarinetist of the San Francisco Symphony, and even longer as a clarinet section member of that orchestra, David Breeden was something of a musical institution in San Francisco. Breeden was known for the beauty and clarity of his sound, consistently musical performances, and his humble nature. His career and life were cut short by complications from multiple myeloma at the young age of 58.


Breeden, Leon. B. Oct. 3, 1921 (Guthrie, OK); d. August 2010. Father of DAVID BREEDEN. BM/MM: Texas Christian Univ; additional studies at Mannes Coll of Music with REGINALD KELL. Additional clarinet studies with Gabè Brollier. Former clarinetist: Ft. Worth Opera; Ft. Worth Symph; also performed with his own private orch in Ft. Worth, TX. Was active as a recitalist/soloist, jazz musician, and theatre musician (incl perfs in pit orcs for numerous Broadway shows in the Dallas/Ft. Worth area). Faculty member: Texas Christian Univ (1944-50); Univ of North Texas (Prof of Clarinet/Dir of Jazz Studies: 1959-81; Prof Emeritus: 1980s-2000+). Author, Fun with the Clarinet (no longer in print). Articles published in The Clarinet. Other positions/activities: was active as a conductor (incl a perf at ClarinetFest 1997, and with groups listed in comment section below). Memb: AFM, Intl Assn of Jazz Educators, NARAS. Hon: see comment section below. Plays on: Leblanc Concerto clarinet; Selmer 10 “Center Tone” clarinet; Legend “O” and “M” and Borbeck “16” mouthpieces; Rico Grand Concert, Marca 3, and BAY 3 reeds. Students include: DAVID BREEDEN, John Giordano.

Leon Breeden was active as a clarinet performer and teacher and as a jazz performer and conductor. In the course of his career, Breeden worked with such renowned artists as Duke Ellington, Ella Fitzgerald, Stan Getz, Henry Mancini, Clark Terry, and Joe Williams, and appeared leading his ensembles in such prestigious locales as the White House (as a guest of three presidents), the Spoleto Music Festival, the Notre Dame Jazz Festival, and the Dorothy Chandler Pavilion (Los Angeles).

Breeden and his University of North Texas One O’Clock Jazz Band toured Germany, Mexico, Portugal, Russia, and Switzerland, and were nominated for Grammies for recordings in 1975 and 1976. They also performed at the White House for the King and Queen of Thailand and with Stan Kenton’s Neophonic Orchestra. Breeden has been honored on numerous occasions including a unanimous vote of the 67th Legislature of Texas declaring May 3, 1981 “Leon Breeden Day in Texas.” He is a Hall of Fame member of the International Association of Jazz Educators (1985), and a member of Texas Christian University’s “Band of Fame” (1985) and the Texas Bandmasters Association (1995). In 1997, Breeden was presented with the “Distinguished Alumnus Award” by the Alumni Association of Texas Christian University.

Perhaps the greatest honor bestowed upon Breeden came from approximately 500 of his former students. In 1987, these students returned to the North Texas campus to celebrate “The Breeden Years at North Texas,” a two-day long event organized secretly for two years by the students.

In spite of this impressive list of honors and tributes, Breeden stated, “My greatest asset is my son, David Breeden, Principal with San Francisco Symphony for a number of years!” (Breeden/Paddock 1998) His philosophy regarding the clarinet was simple: “. . . just love the instrument totally!” (Ibid.)

**Brendel, Albert.** American clarinetist and teacher active during the early 1900s, +/-; contemporary of JOSEPH SCHREURS. Students include: ERWIN HARDER.

**Bridges, Scott.** BME/MM: Univ of Kansas; MM/DM: Catholic Univ; Dipl: Academia Musicale Chigiana-Siena, Italy. Clarinet studies with STEPHEN JOHNSTON and ROBERT MARCELLUS. Clarinetist: U.S. Army Band (formerly); Kennedy Center Orch (formerly); New Jersey Symph (formerly); North Carolina Symph (formerly); Tuscaloosa Symph (Principal: formerly). Active as a recitalist/soloist (incl perfs throughout the U.S., Europe, and Asia); has commissioned clarinet works from Frederic Goossen, Marvin Johnson, Libby Larson, Dana Wilson, and Xi Yi. Faculty member: Univ of North Carolina (formerly); Shenandoah Conserv (formerly); Univ of Alabama (1978-; currently serves as Dir of Creative Campus Initiative). Memb: ICA (Alabama State Chmn, 1997). Students include: Brock Derringer, Laura Grantier, NICHOLAS MORRISON. Bib: “Scott Bridges Named Director of UA Creative Campus Initiative.” University of Alabama. http://uanews.ua.edu/2006/09/scott-bridges-named-director-of-ua-creative-campus-initiative/ (accessed February 15, 2011).

**Bright, Ernest.** B. circa 1927 (Detroit, MI); d. Oct. 8, 2008 (FL). Former clarinetist: NYC Opera (Principal, for 5 years); Brooklyn Philharmonia (Principal); Columbia Symph; RCA Symph; Minneapolis Symph; also performed with the Palm Beach and Coral Springs Symph Pops Orchs (1990s). Was active as a recording artist (incl E-flat perf on Schoenberg’s *Pierrot Lunaire* with clarinetist CHARLES RUSSO on the Finnador label’s 1975 recording, *Music of Arnold Schoenberg*) and Broadway musician. Bib: “Requiem: Ernest Bright.” Allegro 108 (December 2008) at http://www.local802afm.org/publication_entry.cfm?xEntry=94917151#bright (accessed February 15, 2011).

**Brobst, Fred E.** Conducting studies with Pierre Monteux. Former clarinetist: Columbus Phil-OH; Columbus Little Symph (1955, +/-). Former faculty member: Capital Univ (Assoc Prof: 1955, +/-). Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet, No. 18 (Spring 1955): 19.


While in high school, Betty Brockett was drawn not only to music but also to English, literature, and journalism, all of which she studied in college. After receiving her Bachelor of Arts degree and teaching certification, Brockett’s attention shifted primarily to her family and her teaching career. In time, her love of music and the clarinet led Brockett to begin playing again, and she accepted a position as Principal Clarinetist of the Idaho Falls Symphphony and resumed private clarinet studies.

Brockett’s most significant contribution to the clarinet community has been her commitment to the International Clarinet Association, particularly concerning the publication of the Association’s journal, *The Clarinet*. Brockett was instrumental in the establishment, development, and distribution of this journal from its beginnings in the 1970s. Both the ICA and *The Clarinet* have been and continue to be invaluable resources to clarinetists worldwide and Brockett was an integral link in connecting these two entities with the clarinet community. The ICA recognized Mrs. Brockett’s years of dedication in 1986 by making her a lifetime Honorary Member, one of very few granted this honor.


**Brody, Clark L.** B. June 9, 1914 (Three Rivers, MI). BA: Michigan State Univ (1934); BM/Perf Cert: Eastman SOM (1936/1937) with RUFUS AREY. Additional clarinet studies with DANIEL BONADE and in NYC.

Clarinetist: CBS Orch (Principal: 1941-51); Chicago Symph Orch (Principal: 1951-78). Active as a recitalist (incl perfs at the Library of Congress), soloist (incl perfs with the CBS Orch and Chicago Symph), chamber musician (incl perfs with the Budapest, Juilliard, New Friends of Music, and Paganini
Clark Brody’s position as Principal Clarinetist of the Chicago Symphony for more than a quarter of a century more than defines his significance as a twentieth-century American clarinetist; the impressive list of successful students Brody produced only adds to this elevated status. Brody, a very tall man, is known for his calm and kind demeanor, his passion for music, and the clarity and beauty of his sound and articulation. According to clarinetist FRANK KOWALSKY, who enjoyed a close working relationship with ROBERT MARCELLUS while both were on the Interlochen faculty, Marcellus held Brody’s playing in the highest regard. After hearing Brody perform the Mozart Clarinet Concerto on one occasion, Marcellus commented to Kowalsky on the high quality of Brody’s performance, and on his pristine and impeccable rhythm in particular.


Brown, Janis A. DM: Indiana Univ (in progress). Clarinetist: East Texas Symph (Principal: 1997-, +/-); Orch of the Pines (Principal: 1997-, +/-); has also performed with the Concord Chorale Symph, Des Moines Metropolitan Opera, Dubuque Symph (Principal), Quad Cities Symph, and on tour with the Joffrey and Kirov Ballets Co.’s. Active as a recitalist (incl perf at ClarinetFest 1997) and chamber musician (incl perf with the Quintessence Woodwind Quintet). Faculty member: Univ of New Hampshire (formerly); Concord Community Music School (formerly); Mount Mercy Coll (formerly); Notre Dame Coll (formerly); Stephen F. Austin State Univ (Instructor of Clarinet: formerly, 1997+, +/-). Bib: “Janis A. Brown.” SFA State University. http://www.www.finearts.sfasu.edu/music/faculty/Jbrown.html (accessed December 9, 1997).


Bullock, Bruce. Clarinet studies with LEE GIBSON. Former clarinetist: Ft. Worth Symph; New Haven Symph; Amarillo Symph (Principal: 1970s). Active as a recitalist (incl perf at ICA conferences). Former faculty member: Univ of South Florida; Amarillo Coll; Northwestern State Univ (Prof of Clarinet:

**Bunke, Jerome Samuel.** B. Sept. 8, 1945 (Albany, NY). BM/MM: Juilliard (1967/1968); PhD: NY Univ. Clarinet studies with LEON RUSSIANOFF. Clarinetist: The Ariel Ensemble (1980s, +/-). Active as an intl recitalist/chamber musician (incl perfs at the Kennedy Center, Carnegie Hall, and Town Hall of St. Lawrence Center-Toronto), soloist (incl perfs with the Japan Phil and Yomuiri Symph), festival artist (incl participation at the Chautauqua Festival), and recording artist (on the Musical Heritage Society and Music Minus One labels); broadcast perfs (radio/television) given in Kansas City, NY, and Tokyo.


**Burke, Kelly J.** Native of Syracuse, NY. BM/MM: Eastman SOM with STANLEY HASTY; DM: Univ of Michigan with FRED ORMAND. Clarinetist: Greensboro Symph (Principal: 1990-, +/-); EastWind Quintet (1990-, +/-); also performs regularly with the Arlington Trio, Cascade Wind Quintet, EastWind Trio d’Anches, and Mallarmé Chamber Ensemble; has also performed with the South Bend and Toledo Symphs. Active as an intl recitalist (incl perfs throughout North America, Germany, New Zealand, Australia, and Russia, at ICA conferences, and at the Intl Computer Music Conference-Montreal), soloist (incl perfs with the Univ of Michigan Philharmonia, the Univ of North Carolina-Greensboro Univ Orch and Percussion Ensemble), chamber musician (with above groups), festival artist (incl participation at the Heidelberg Opera Festival), and recording artist (on the Arabesque, Centaur, and Telarc labels). Faculty member: St. Olaf Coll (formerly); UNC-Greensboro (Assoc Prof of Clarinet: 1990-). Author, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*. Articles published in various music journals. Other positions/activities: active as a volunteer tutor in the arts/other subjects for children with learning/emotional disabilities at the Children’s Developmental Center in Queens, NY for over 25 years. Has played on: Buffet R-13 clarinets (adjusted by Hans Moennig); Vandoren B-44, B-45 and 11.1 mouthpieces (refaced by Everett Matson); Vandoren #5 reeds. Bib: “Michael Burgio, Clarinet” Mannes Extension Division. http://www.newschool.edu/mannes/facultyExtensionDivision.aspx?mid=4554 (accessed February 15, 2011); Sichel, John. “The Clarinetists of the New York Philharmonic.” *The Clarinet* 19 (July/August 1992): 36-44.

**Burke, Kelly J.** Native of Syracuse, NY. BM/MM: Eastman SOM with STANLEY HASTY; DM: Univ of Michigan with FRED ORMAND. Clarinetist: Greensboro Symph (Principal: 1990-, +/-); EastWind Quintet (1990-, +/-); also performs regularly with the Arlington Trio, Cascade Wind Quintet, EastWind Trio d’Anches, and Mallarmé Chamber Ensemble; has also performed with the South Bend and Toledo Symphs. Active as an intl recitalist (incl perfs throughout North America, Germany, New Zealand, Australia, and Russia, at ICA conferences, and at the Intl Computer Music Conference-Montreal), soloist (incl perfs with the Univ of Michigan Philharmonia, the Univ of North Carolina-Greensboro Univ Orch and Percussion Ensemble), chamber musician (with above groups), festival artist (incl participation at the Heidelberg Opera Festival), and recording artist (on the Arabesque, Centaur, and Telarc labels). Faculty member: St. Olaf Coll (formerly); UNC-Greensboro (Assoc Prof of Clarinet: 1990-). Author, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*. Articles published in various music journals. Other positions/activities: active as a volunteer tutor in the arts/other subjects for children with learning/emotional disabilities at the Children’s Developmental Center in Queens, NY for over 25 years. Has played on: Buffet R-13 clarinets (adjusted by Hans Moennig); Vandoren B-44, B-45 and 11.1 mouthpieces (refaced by Everett Matson); Vandoren #5 reeds. Bib: “Michael Burgio, Clarinet” Mannes Extension Division. http://www.newschool.edu/mannes/facultyExtensionDivision.aspx?mid=4554 (accessed February 15, 2011); Sichel, John. “The Clarinetists of the New York Philharmonic.” *The Clarinet* 19 (July/August 1992): 36-44.
**Buschardt, Karl.** Clarinetist: Minnesota Orch (Clarinet/Bass: 1924-25).

**Busse, Adolf F.** Clarinetist: Chicago Symph Orch (Clarinet: 1897-1903; 1906-34; also played in the violin section).

Cabarga, Edward. B. Jan. 4, 1962 (Lakewood, NJ). BM(summa cum laude): San Francisco State Univ with DONALD CARROLL; MM: Northwestern Univ with ROBERT MARCELLUS. Additional musical/orchestral studies at the Aspen Festival and as Principal Clarinetist of the Civic Orch of Chicago and Natl Repertory Orch. Clarinetist: Utah Symph (Third/Bass: 1988-2000); Opus Chamber Orch (Principal: formerly); Natl Symph (Third/Bass: 2000-); has also performed with the Utah Opera and Ballet West. Active as a recitalist, soloist, chamber musician (was a featured artist for 12 years on Salt Lake City’s Nova chamber music series), festival artist (incl participation at the Grand Teton Festival), studio musician (incl work for various television/motion picture studios), and recording artist (on recordings with the Utah and Natl Symph Orchs and the Mormon Tabernacle Choir). Memb: AFM. Plays on: Buffet R-13 clarinets (B-flat/A/E-flat); Buffet Prestige Low C Bass Clarinet.

Edward Cabarga was greatly influenced by his studies with DONALD CARROLL, bass clarinetist of the San Francisco Symphony, commenting that Carroll’s “. . . excellence as a bass clarinetist rubbed off on me and all of his students seem to be able to play the bass clarinet extremely well.” (Cabarga/Paddock 1998). Carroll also pointed Cabarga in the direction of ROBERT MARCELLUS and Northwestern University where Cabarga earned his Master’s degree.

In regard to his own performance philosophy, Cabarga commented,

My emphasis as a player is on pure phrasing without musical gimmickry such as excessive vibrato and rubato. I am a traditionalist and prefer to emulate great orchestral players from the past such as Robert Marcellus. I like to adhere strictly to the printed page and let my inner musicality come out within the confines of what the composer has written. (Ibid.).


Former Clarinetist: French Army Band (Principal/Drum Major/Asst Conductor); Garde Républicaine Band (1915; in section with DANIEL BONAIDE); Roxy Theater; Philadelphia Orch (Second/E-flat/Sax: 1916-30; Bass: 1930-38); also performed with the Baltimore Symph (1930s).

Former faculty member: Curtis IOM (1929-30); Trenton State Coll; Interlochen Arts Camp; Univ of Southern California-Los Angeles (1938-45). Was active as an instructor of clarinet and composition.

Other positions/activities: Arranger, Philadelphia Orch (active in this capacity throughout his career); Dir of Publications, G. Leblanc Corp. (formerly); Educational Dir, G. Leblanc Corp. (formerly); was primarily active as an arranger/composer (with over 100 published works, incl motion picture scores and orchestrations, to his credit) and conductor (incl work with Paramount and other Hollywood studios, with Ballet Russe de Monte Carlo, and guest appearances with the Atlanta, Chicago, Cincinnati, Cleveland, Hollywood Bowl, Minneapolis, New Orleans, Philadelphia, San Francisco, and Washington Symph Orchs). Was also very influential in the clarinet choir movement during the 1950s.


Played on: Buffet E-flat clarinet (now owned by DONALD MONTANARO).

Students include: RUFUS AREY, LEON LESTER, Jerry Nowak, ROBERT VAGNER.

Calcara, Tad. B. 1971 (Oceanside, CA). Piano studies begun at age 5; clarinet studies begun at age 12 with his father and with Sue Collado (Principal Clarinetist: La Jolla Symph). Undergrad studies begun at Manhattan SOM with LEON RUSSIANOFF and CHARLES RUSSO; BM: San Francisco Conserv with DAVID BREEDEN; MM: Cleveland IOM with FRANKLIN COHEN; additional studies at Aspen, Music Acad of the West, and Tanglewood. Clarinetist: Canton Symph (Principal: formerly); Akron Symph (Principal: formerly); New World Symph (formerly, 1990s); Utah Symph (Principal: 1999-); has also performed with the Cleveland Orch. Active as a recitalist (incl perf as a Baracasa Foundation Guest Recitalist at the 1997 Montpellier Music Festival), soloist (incl perfs with the Cleveland Orch, New World Symph, Texas Festival Orch, and Utah Symph), chamber musician, jazz musician (incl perfs with jazz violinist Chisako Takashima and with his own band, the New Deal Swing Big Band), festival artist (incl participation at the Grand Teton Festival), and recording artist (as soloist with the New World Symph on the BMG/RCA Red Seal label; jazz recordings on the Toshiba/EMI CDs label); broadcast perfs given on NPR’s “Performance Today” and on Radio France. Hon: 1st Place, 49th Annual Awards Program of the Musical Merit Foundation of Greater San Diego (May 1994); Aspen Music School Schol (1994). Bib: “Musical Chairs.” The Clarinet 26 (June 1999): 64. “Tad Calcara.” Utah Symphony. http://www.utahsymphony.org/about_musicians.php?cat=9 (accessed February 15, 2011).

Camacho, Carlos E. [Charles]. Clarinetist: St. Louis Symph (Clarinet/Bass: 1922-51, +/-).

Camarda, Antonio J. Clarinet studies at New England Conserv and Tanglewood (as a schol student). Clarinet studies with DANIEL BONADE. Clarinetist: U.S. Marine Band (formerly, for 4 years); Salem Cadet Band (Soloist: formerly); Ringling Bros., Barnum & Bailey Circus-Boston (Soloist: formerly, for 11 years); Natl Symph Orch (1946-48); North Carolina Symph (formerly); has also performed with the Boston Symph/Pops. Active as a private clarinet instructor in MA. Other positions/activities: Founder, Camarda Music Company, MA. Bib: “About Us.” Camarda Music. http://www.camardamusic.com/about.shtml (accessed February 15, 2011).

Campbell, Arthur. Native of Nova Scotia; U.S. resident (current). Piano studies begun at age 6; clarinet studies begun at age 8. MM/DM: Northwestern Univ with ROBERT MARCELLUS. Additional clarinet/music studies with Jay Morton, James Mark, John Rapson, and Bruce McKinley. Clarinetist: Symph Nova Scotia (formerly, 1990s). Active as a recitalist/soloist (incl perfs/presentations given at Bands of America, ICA, MEA and other conferences, and perfs throughout North America, Europe, and Asia), chamber musician, and recording artist (appears on Music from the ICA recording and on the Centaur and Gasparo Records labels); broadcast perfs given internationally on more than 300 radio networks and on the internet’s Web Concert Hall Series. Premiere perfs appear on Campbell’s compact discs Premiers! and Music From the Third Practice; works written for Campbell on these recordings incl those of Shulamit Ran, Andrew MacDonald, Pieter Snapper, Bruce Saylor, and others. Faculty member: Grand Valley State Univ (c. 1996-). Other positions/activities: active as a clinician. Hon: Top Clarinet Prize Winner, 1988 Natl Music Festival of Canada; Winner, 1996 ICA Intl Clarinet Compt; U.S. State Dept Artist Abroad Award (2000); favorable perf reviews appear in The Clarinet and other publications. Plays on: Leblanc Opus II clarinets; Dave Knox AC custom mouthpiece.

International clarinet soloist Arthur Campbell is one of only three clarinetists to have received the doctorate in clarinet performance at Northwestern University under the tutelage of the late ROBERT MARCELLUS. Campbell, a faculty member at Grand Valley State University in Michigan, was greatly influenced by his studies with Marcellus, both in performance and teaching philosophy. An advocate of new music, Campbell challenges himself to communicate effectively to audiences via a broad spectrum of clarinet repertoire, embracing the classics and broadening musical horizons through the performance of more aurally adventurous new works. The interview below is highly recommended for further insight.


Campbell, James. B. Aug. 10, 1949 (Leduc, Alberta, Canada); resides in the U.S. Early clarinet studies with Ernest Dalwood. BM: Univ of Toronto (1971) with Avrahm Galper. Additional clarinet studies with DANIEL BONADE, Yona Ettlinger, MITCHELL LURIE (at Music Acad of the West), and GEORGE SILFIES.

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Clarinetist: Camerata (1972-82); Arioso Trio (1976-82); Da Camera (1984-); Trio Indiana (with ELI EBAN and HOWARD KLUG; early-1990s). Active as an intl recitalist/soloist (incl perf with the Belgrade, London, Toronto, and Vancouver Symph Orchs, the London and Moscow Phil Orchs, the Natl Arts Centre Orch, the Natl Radio-Television Orch of Spain, and the Philharmonia of London; has performed at prestigious concert venues around the world incl the Barbican Centre, the Budapest Opera House, the Concertgebouw, Davies Symph Hall, the Kennedy Center, the Library of Congress, Massey Hall, the Natl Arts Centre, Queen Elizabeth Hall, Roy Thomson Hall, Théâtre des Champs Elysée, Town Hall, and Wigmore Hall), chamber musician (incl perf with the Borodin Trio, the Allegri, Amadeus, Bath, Colorado, Fine Arts, Guarneri, Manhattan, and Orford String Quartets, and with artists Elly Ameling, Gene DiNovi, Glenn Gould, Manahem Pressler, Janos Starker, among others), festival artist (incl participation at the Festival of the Sound), and recording artist (over 36 recordings on the CALA, CBC Records, Marquis Records, and Sony Classical labels); perf (incl broadcast television/radio perf) given in Australia, China, Europe, Great Britain, Japan, and North and South America. Commissions/premieres incl works by David Baker, Patrick Cardy, Michael Colgrass, Harry Freedman, Anthony Hedges, Jacques Hétu, Derek Holman, An-Lun Huang, Ezr Laiderman, Gregory Levin, Robert Mundinger, Phil Nimmons, André Prévost, George Shearing, and Robert Sherlaw-Johnson.

Faculty member: Univ of Toronto (1978-87); Indiana Univ (Prof of Clarinet: 1987-); Orford Arts Centre (Summers: 1980s-; +/–).

Other positions/activities: Artistic Dir, The Festival of the Sound-Parry Sound, Ontario (1984-; has participated in documentaries on the festival for BBC, CBC, and TV Ontario); Légère Reeds Artist; Pyne/Clarion Artist; Selmer Artist.

Hon: Semi-finalist, Budapest Intl Clarinet Compt (1970); Juno Award for Stolen Gems (1986); Canadian Artist of the Year (1989); Roy Thomson Award; featured in The Clarinet (on cover and in article, Vol. 17 No. 2, Feb./March 1990); featured in JAMES PYNE’s “Artist Profile” series of ads (The Clarinet, 1996); Order of Canada (1997); featured in articles in Clarinet and Saxophone-UK, Piper Magazine-Japan, Gramophone, and in Pamela Weston’s Clarinet Virtuosi of Today: favorable reviews of perf/recording appear in The Clarinet, Los Angeles Times, Toronto Star, and numerous other publications.

Plays on: Selmer Recital clarinets; Pyne PK Signature mouthpiece; has performed on Vandoren and RIDENOUR #3 ½ and 4 reeds.


James Campbell has enjoyed a multi-faceted career as an internationally renowned, highly sought-after soloist, recitalist, chamber musician, and recording artist. Not only has he performed and recorded most of the major clarinet repertoire, he has also contributed to the repertoire through the commissioning of numerous new works.

Campbell is equally gifted as a teacher. His thorough understanding of and respect for whatever music is at hand inspires the student as does his understanding of and respect for the student as an individual. Campbell is flexible and imaginative in his means of communication, instinctively conveying ideas in a manner that best suits each individual. He teaches not only from within the realm of music and performance practice, but also incorporates ideas from other artistic and creative disciplines, from athletics, from all manner of extra-musical experiences, from his own performance experience and from the student’s own life experiences. The student blossoms as a musician and as a person under Campbell’s guidance.

A former Campbell student herself, the author fondly remembers a unique studio class in which Campbell discussed resonance:

In the course of our studio class, Mr. Campbell began talking about wolves. He pointed out that wolves have a natural resonance in their howl; a wolf’s entire body is involved in the creation of this pure, mournful, penetrating sound. He then encouraged us, in his small studio, to howl ourselves in order to tap into this experience and apply it to our playing. While we were skittish in the studio (what would the passersby in the halls of the School of Music think?), a couple of us later decided to give it a go while walking around the Indiana University campus that weekend. After a series of howls, tentative at first, but
growing bolder with each attempt, we did gain a different perspective on the generation of sound – it was a total body experience. Another benefit, we decided, was that howling was an excellent way to blow off steam and release some of the stress accumulated during a particularly grueling week of classes and rehearsals.

This is a rather unique interpretation of Campbell’s encouragement to find one’s own voice as a musician. Campbell’s teaching embraces the idea that one’s musical output is closely intertwined with one’s own experiences, whether intellectual, emotional, physical, or otherwise. It is no surprise, then, that Campbell incorporates concepts derived from the Alexander Technique and other relaxation and mind/body techniques into his teaching. The potential benefits of incorporating these techniques into one’s own playing can be easily discerned simply by witnessing the freedom, ease, and fluidity of sound and phrasing with which Campbell himself performs.


Of his former teacher JOSEPH ALLARD, Carmine Campione comments, “I’d like to point out and give extra credit to Joe Allard as possibly the finest teacher. I believe his contribution has not been given proper due.” (Campione/Paddock 1998). As a clarinetist, Campione strives “to sound beautifully... to play musically... and to further the cause of truly beautiful clarinet playing.” (Ibid.)


Campos, Wagner. B. Heredia, Costa Rica. Grad: Baylor Univ with RICHARD SHANLEY; DePaul Univ with LARRY COMBS and JOHN BRUCE YEH. Clarinetist: San Francisco Ballet Orch (Principal: 1998-99); also perfs with the Joffrey Ballet, Lyric Opera of Chicago, Chicago Symph, Chicago Sinfonietta, CSO Music Now, Chicago Ensemble, and Fulcrum Point Project, and has performed with the Alabama, Charleston, and Milwaukee Symphs. Active as a recitalist/chamber musician (incl perfs with Chicago Chamber Musicians), festival artist (incl participation at the Ravinia Festival), studio artist (incl tv/ radio commercial jingles), and recording artist (on the Southport label). Faculty member: Merit Music Program (formerly); Lake Forest Acad (formerly); Sherwood Conserv (formerly); De Paul Univ (current). Other positions/activities: Leblanc Artist; active as a clinician (incl master classes given in North and South America) and coach (incl work with the Costa Rica Youth Symph, Protégé Phil, and Classical Symph Orch). Students include: Alejandro Acierio, Philip Espe, Teri Johenan, Cory Tiffin. Bib: “Wagner Campos.” DePaul University. http://music.depaul.edu/FacultyAndStaff/C/wcampos.asp (accessed February 4, 2011).
Cancellieri, Luigi [Louis]. B. June 21, 1895 (Rome, Italy); d. 1959. Immigrated to the U.S. in 1924. Clarinet studies at the St. Cecilia Conserv, Rome with Aurelio Magnani. Clarinetist: La Scala Orch (Principal: 1920-24, +/-, with ALBERT LUCONI as Second); Metropolitan Opera Orch (Principal: 1924-55, +/-; performed in section with HERBERT BLAYMAN and DAVID WEBER). Was active as a chamber musician (incl perf/recordings with the Metropolitan Wind Quintet) and recording artist (on the Dial label). Played on: crystal and/or glass mouthpieces.

Luigi Cancellieri was one of many musicians recruited to play in America by Toscanini, having performed at La Scala under Toscanini before immigrating to America. Cancellieri lived above Carnegie Hall for many years and was said to have had “a rich, full clarinet sound, immediately identifiable.” (Huffman 2011)


Ronald Caravan is “committed to the excellence of the mature American concept of sound, as representing a synthesis of the French and German traditional approaches (symphonic application).”

(To be continued)


Card, Patricia Pierce. BM/DM: Univ of North Texas with JAMES GILLESPIE and JOHN SCOTT; MM: Univ of Michigan with JOHN MOHLER. Clarinetist: Oklahoma City Phil (Principal: formerly, 1997-2000+). Active as a recitalist/sooloist (incl perf at ICA, Midwest, and Texas MEA conferences). Faculty member: Oklahoma City Univ (formerly); Sam Houston State Univ (Assoc Prof of Clarinet: current). Other positions/activities: active as a clinician (clinics given at the MEA conventions of OK and TX and the TX Bandmasters Assn convention). Hon: Finalist, 1989 ICA Compt; Finalist, 1991 Young Artist Compt; Outstanding Grad Student in Instrumental Studies, Univ of North TX (1991); has 52

An article about Pasquale Cardillo published in The Boston Globe after his death included a humorous exchange between Cardillo, conductor Serge Koussevitsky, and another orchestra member:

During another concert, Koussevitsky told Mr. Cardillo, “If you play like this again, you will kill me.” A disaffected bassoonist approached Mr. Cardillo at intermission and said, “If you play like that again, I’ll give you $25.” (Long 1998, 14)


Carl, Jane. Native of Michigan. BM/MM/DM: Univ of Michigan with FRED ORMAND. Clarinetist: South Bend Symph (formerly); Flint Symph (formerly); Michigan Opera Theater Orch (formerly); St. Louis Symph (formerly; Bass: 1997-98; Second: 1998-99; Actg Asst Principal: 1999-2000+); Summerfest (current); has also performed with the Toledo Symph and St. Paul Chamber Orch. Active as a recitalist/soloist (incl perfs with the Kansas City Chamber Orch), chamber musician (incl perfs with membs of the St. Louis Symph and Summerfest, and a perf at the 1999 IDRS conference), and recording artist (appears on recordings with the St. Louis Symph). Faculty member: Notre Dame Univ (formerly); Hillsdale Coll (formerly); Andrews Univ (formerly); Univ of Missouri-Kansas City Conserv of Music (late 1990s-, +/-); has also taught at Univ of Michigan. Other positions/activities: ICA State Chmn, MO (1997, +/-). Memb: ICA. Students include: Kristin Bennett, Nophachai Cholthitchanta, Amanda Cook, Ryan Dudenbostel, Calista Martin, Mary Redmon, Mauricio Salguero, Amy Scurry, Eric Tischkoff. Bib: Carl, Jane. “Jane Carl.” University of Missouri-Kansas City Conservatory of Music and Dance. http://conservatory.umkc.edu/faculty-profile.cfm?id=26 (accessed February 2, 2011).

Carroll, Donald. Early clarinet studies with BEN KANTER. Advanced music studies at the Los Angeles Conserv, Los Angeles State Coll, and California State Univ-San Francisco. Additional clarinet studies with FREALON BIBBINS. Clarinetist: Jimmy Zito’s Dance Band (formerly); 6th Army Band-Los Angeles (during Korean War); Boston Pops Tour Orch (formerly); Little Symph of San Francisco (formerly); San Francisco Opera Orch (1955-80); San Francisco Symph (Bass: 1956-); San Francisco Ballet; has also performed in the pit orchs of the Curran and Geary Theaters. Active as a sax soloist (incl perfs with the San Francisco Chamber Orch), jazz musician, and chamber musician (incl perfs with the San Francisco Woodwind Quintet). Faculty member: San Francisco State Univ (1960s-90s, +/-; Prof Emeritus: current). Other positions/activities: has been active as an administrator (incl positions on various San Francisco Symph and SFSU committees) and clinician/coach (incl work with the San Francisco Youth Orch); extra-musical activities incl gardening and sailing. Plays on: Buffet Prestige clarinet; Charles Chedeville mouthpiece; Buffet bass clarinet; Selmer C* bass mouthpiece. Students include: Kenneth Ayoob, EDWARD CABARGA, Lois Clymer, Edward Harris, Stephen Heinemann, Michael Jordin, FRANK RENK, SHERYL RENK, REBECCA RISCHIN, David Schneider, Mark Shannon, CAROLEE SMITH, Mark Sowlakis, Anthony Striplen.

Former Carroll student Edward Cabarga, former bass clarinetist of the Utah Symphony, praised Carroll’s playing and teaching abilities. Cabarga remarked, “His excellence as a bass clarinetist rubbed off on me and all of his students seem to be able to play the bass clarinet extremely well.” (Cabarga/Paddock 1998)

Cavin, Mike. BM/MM/DM: Indiana Univ with BERNARD PORTNOY. Additional clarinet studies with ANTHONY GIGLIOTTI, KALMEN OPPERMANN, and HAROLD WRIGHT. Has performed as clarinetist with the American Ballet Theater, Brazos Valley Symph, Harkness Ballet, Houston Festival Orch, Houston Grand Opera, Le Grand Ballet Classique de France, Metropolitan Opera Natl Co., and the U.S. Navy Band/Orch; active as a recitalist (incl perfs at Carnegie Recital Hall, Radio City Music Hall, the Lincoln Center, and in Mexico), chamber musician, and studio artist (incl work on Broadway/other soundtracks). Published on the Selmer web-site. Faculty member: Sam Houston State Univ (Prof of Clarinet: formerly, for 6 years). Other positions/activities: Selmer Artist; selected as a Featured Artist (with Destination Texas) by the TX Commission on the Arts; active as a clinician. Hon: favorable review of Carnegie Recital Hall debut appeared in The New York Times. Has played on: Selmer 10G clarinets; GIGLIOTTI P mouthpiece; GIGLIOTTI barrel; Vandoren V-12 #4.5 reeds. Bib: Cavin, Mike. “Biography.” Mike Cavin. http://mikecavin.com (accessed February 8, 2011).


Cerinara, Napoleon or Napoleon. Former clarinetist: Utah Symph (Principal); Philadelphia Orch (1931-44); New York Phil (1948-60, +/-). Active as a recitalist, soloist (incl a perf with the Provo Festival Orch), chamber musician, and festival artist (incl participation at the Provo Festival). Faculty member: may have taught at Univ of Utah (late 1940s, +/-). Students include: Howard Field, DOW YOUNG JR. Published in The Clarinet and Woodwind Magazine. Bib: Cerinara, Napoleon. “An Approach to Clarinet Instruction.” Woodwind Magazine 6 (November 1953): 5.

Chadash, Guy. Native of Israel; has resided in the U.S. for many years; currently resides in NYC. Clarinet studies with Yona Ettlinger, Giora Feidman, ROBERT MARCELLUS, and BERNARD PORTNOY. Former clarinetist: Mexico City Phil; Virginia Opera; Florida Orch; Rishon Israel Symph Orch. Active as a recitalist (perfs regularly at Univ of Southern California and Yale Univ and throughout the U.S. and Europe), soloist (incl perf/recording with the Lithuanian Chamber Orch), chamber musician,


Chesebro, Robert Carl. B. Jan. 18, 1937 (Stevens Point, WI). BSME: Wisconsin State Univ-Stevens Point (1960) with Hugo Marple; MM(Woodwind Perf)/DM(Clarinet/Woodwind Perf, with Distinction): Indiana Univ (1963/1971) with ROBERT MCGINNIS and HENRY GULICK. Additional clarinet studies with CLARK BRODY, JOHN DENMAN, TOD KERSTETTER (bass), HOWARD KLUG (bass), ROBERT MARCELLUS, KALMEN OPPERMAN, and Kjell Inge Stevenson. Clarinetist: Greenville Symph (Principal: 1965-); has also performed as clarinetist and/or on oboe/English horn/ bassoon with the Anderson, Asheville, Charlotte, Columbia, and Hendersonville Symphs. Active as a recitalist (incl perfs at the 1977 and 1984 ICA conferences and at six SC MENC conventions), soloist (incl perfs with the Carolina Youth, Greenville, and Henderson Symphs), chamber musician (incl perfs with the Galliard Woodwind Quintet, Shanghai String Quartet, and Heritage Chamber Players), and jazz musician. Faculty member: Hammond Public Schools-IN (Instrumental Mus: 1964-65); Furman Univ (Prof of Clarinet/Woodwinds: 1965-). Articles published in The Clarinet and other music journals. Other positions/activities: Yamaha Artist; active as an adjudicator, clinician, conductor (incl 250+ perfs as Music Dir/Conductor of the Carolina Youth Symph, perfs with the Henderson Symph, and numerous musicals/operas/choral works), and lecturer (incl presentations given at ICA conferences); extra-musical activities incl traveling (especially in Europe) and running. Plays on: Yamaha clarinets (YCL 72X and SE); FOBES #1 mouthpiece (used a Kaspar-Cicero mouthpiece for 25 years previously); Zonda and Vandoren #3 ½-4 reeds. Students include: Jennifer Everhart, Alvin Keitt, TOD KERSTETTER, ELIZABETH CRAWFORD, Keith Lockhart; many other former students hold teaching positions in public schools and univs.

In the studio, Robert Chesebro teaches by example through playing. He focuses on “... fundamentals, tone, and technical development. ...” and encourages clarinetists to have a variety of practice methods at their disposal. (Chesebro/Paddock 1998) Chesebro treats each student as an individual with different needs, and seeks to “... take each student at their level, and move them up to higher levels.” (Ibid.)


Buffet R-13 E-flat clarinet; Zinner E-flat mouthpiece; Selmer C* bass mouthpiece (refaced by THOMAS RIDENOUR). Students include: Carmen Strine Eby, Soo Goh, Elizabeth Gunlogson, Jeremy Koch.

Clarinetist Michael Chesher officered the following commentary on his teaching method:

I generally teach the Daniel Bonade “school” concepts of legato, staccato, and phrasing as I have come to understand them from my teachers who were Bonade students. I interpolate far more and varied etude repertoire and solo repertoire though, and the artistic ideas and playing concepts of all of my artist-teachers. I sought ideas from as many great teachers that I could in order to have an abundant set of concepts to use in my own teaching. (Chesher/Paddock 1998)

Chesher noted that JAMES LIVINGSTON, the first performing clarinetist with whom he studied, “... inspired me immeasurably ... the model he provided me with as a teacher in higher education and as an orchestral musician combined ended up being the model I wanted to follow.” (Ibid.)

Chesher also noted,

I’ve found the study and teaching of saxophone to be very enlightening. Jazz studies and practicing jazz improvisation have been valuable as well. Both have increased my perspective and have contributed to my performance abilities on the clarinet in more “traditional” settings. (Ibid.)


Chodacki, Deborah. Early clarinet studies with ALLEN SIGEL (1971-72). BM(with Distinction in Perf): Eastman SOM (1976) with STANLEY HASTY; MM: Northwestern Univ (1977) with ROBERT MARCELLUS. Clarinetist: North Carolina Symph (Sub Principal/Second/E-flat: 1980-90); American Chamber Symph (Second/E-flat: 1983-84); Traverse Symph (Principal: 1989-93); Grand Rapids Symph (1992, 1994); Michigan Chamber Players (1993-); Toledo Symph (E-flat: 1994); has also performed with the Colorado Phil. Active as a recitalist (incl perfis at East Carolina Univ, Interlochen Arts Acad, Univ of Michigan, and other SOMs, and at ClarinetFest 1997), soloist (incl perfis with the Grand Rapids, Houghton, North Carolina, and Traverse Symphs, the American Chamber Symph and Colorado Phil, and at the Skaneateles, Spoleto, and Summer Music Monterey Festivals), chamber musician (incl perfis with the Meadowmount Trio, Interlochen Chamber Players, and Michigan Chamber Players), festival artist (incl participation at above festivals, the Banff, Manitou, New Hampshire, and Seal Bay Festivals, and the Intl Festival and School of Bogota, Columbia), and recording artist (incl a CD project as wind soloist with the Lithuanian Phil); broadcast perfis given on NPR’s “Performance Today.” Faculty member: East Carolina Univ (Asst Prof of Clarinet: 1979-89); Interlochen Arts Acad (Instructor of Clarinet: 1989-93; current); Univ of Michigan (Asst Prof of Clarinet: formerly, 1993-2000+). Other positions/activities: active as a clinician and lecturer. Hon: listed in Who’s Who Among America’s Teachers (1990+). Students include: SAMUEL CAVIEZEL, Sam Chin, Jamai Duncan, Christopher Grant, Armand Hall, Linda Hargett, Micah Heilbrunn, Melissa Johnson, Juliet Lai, Grant Linsell, Theresa Martin, Barnaby Palmer, Guillermo Prado, Emily Renz, James Shields, DANIEL SILVER.

Clarinetist Deborah Chodacki expressed her musical ideals and principles below:

When the instrument is in my hands or I am in the presence of someone else playing, I am continually brought back to the experience that this is language. The meanings of this language are carried by the intention of phrase directions, understanding of the musical
architecture, and the ability to portray this with human flexibility and variety. Hearing our voice is always the ground awareness. Linking together what we are listening for, how it is resonating in the moment, and being aware of our body/wind sensation is the work of carrying the musical thought. The meaning of the language is the guide for the instrumentalist, the study of the music should help to provide solutions for the physical act of playing, with the ears always leading the way. We are in the process of ‘drawing’ the listener and ourselves to the music, allowing the meaning to speak through.

(Chodacki/Paddock 1998)


Christmann, Arthur H. Son of HENRY CHRISTMANN; grandson of a professional NYC clarinetist. Artist Dipl(with highest honors)/BM/MM: Juilliard (early 1930s); DM: Columbia Univ. Additional studies in composition and conducting. Former Principal Clarinetist: Chautauqua Symph (for 10 years); Worcester Festival Orch-MA (for 10 years); USMA Band-West Point. Was active as a soloist (incl perfs with above ensembles and perfs of his own compositions) and festival artist; played all of the woodwind instruments as well as piano, organ, violin, and viola. Former faculty member: Juilliard (Prof of Clarinet and Instrumental Methods/Dir of Wind Ensemble: 1934-69); Montclair State Coll; Clayton SOM-Long Island, NY; also had a large private studio. Articles published in The Clarinet (including “Clarinet Talk” series) and Woodwind Magazine. Other positions/activities: was active as a composer (incl works for clarinet and clarinet ensemble), conductor (conducted the Juilliard Concert Band/Symph Band/Wind Ensemble), and music editor (incl work for G. Schirmer). Hon: Juilliard schol recipient (for 7 years); Loeb Memorial Prize (1931), Juilliard; listed as a “Prominent Clarinet Teacher” in The Clarinet Vol. 15 (Summer 1954): 11. Memb: American Guild of Organists. Students include: Hugh Aitken, HERBERT BLAYMAN, CECIL GOLD, STANLEY HASTY, HENRY LARSEN, Ralph Laycock, DANIEL MAGNUSSON, Phil Nimmons, DAVID OPPENHEIM, Ezra Schabas, ALDO SIMONELLI, FRANK STACHOW, HERBERT TICHMAN.

Arthur Christmann may have been genetically predisposed to become a professional clarinetist: his father, HENRY CHRISTMANN, performed as a member of the New York Philharmonic for many years, and his grandfather was also a professional clarinetist in New York City. One of Arthur Christmann’s major contributions to the clarinet world was his development of a method of double-tonguing called rebound staccato, a concept explained by Christmann in two articles in the December 1950 and January 1951 volumes of Woodwind Magazine.

In an interview with Daniel Leeson, HERBERT BLAYMAN offered the following insight into Christmann’s playing:

He had one of the most phenomenal technical abilities I have ever heard and his tonguing capabilities were . . . well, remarkable is not a strong enough word. He could double and triple tongue and his single tonguing was extraordinary. His sound was beautiful and to top it off, he was a fine scholar with a profound knowledge of the repertoire. (Leeson 1975, 60)

Christmann, Henry. Son of a professional NYC clarinetist; father of ARTHUR CHRISTMANN. Former clarinetist: New York Phil (1912-28, +/-); NY Symph. Students include MICHAEL BURGIO, WILLIAM HULLFISH.

Former student WILLIAM HULLFISH commented on his studies with Henry Christmann:

Henry Christmann introduced me early to the discipline of ‘long tones’ and stressed the importance of ‘sound’ on the clarinet – technique could come later but the development of a beautiful tone was most important.” (Hullfish/Paddock 1998)


Ciccarelli, Anthony Joseph. Grad: Curtis IOM (1949); MA(Conducting/Ed): Glassboro State Coll. Clarinetist: Cleveland Orch (1951-54); has also performed as clarinetist and/or saxophonist with the Philadelphia Orch and Houston Symph; active as a chamber musician (incl perfs with his wife, composer and instrumentalist Anna Ciccarelli, a former student of DONALD MONTANARO) and recording artist (on the Beautifully Inspirational label). Students include: Karen Beacham, Dennis DiBlasio, James Fay, TED GURCH, RICARDO MORALES, Stephen Page, Jason Parks, Theodore Schoen. Bib: Huffman, Larry. “Cleveland Orchestra Musicians.” Stokowski.org. http://www.stokowski.org/Cleveland_Orchestra_Musicians_List.htm#C (accessed February 16, 2011).

Cigan, Paul. Clarinet studies at the San Francisco Conserv with DAVID BREEDEN and DAVID NEUMANN, and Temple Univ with ANTHONY GIGLIOTTI. Clarinetist: Virginia Symph (Principal: 1994-95, +/-); Colorado Symph (Principal: 1995, +/-); San Antonio Symph (Principal: formerly); Natl Symph (Asst Principal: c.1998-); 21st Century Consort (current); Eclipse Chamber Orch (Principal: current); has also performed with the Concerto Soloists Chamber Orch, Natl Repertory Orch, New World Symph, and Sarasota Opera. Active as a recitalist (incl perfs at the Kennedy Center and Natl Holocaust Museum), soloist (incl perfs with the Eclipse Chamber Orch), chamber musician (incl perfs with the Olmos Ensemble, the Theater Chamber Players, and the Smithsonian Chamber Players), festival artist (incl participation at the Cactus Pear Music Festival and Spoleto Festival USA), and recording artist (on the Bridge and Naxos labels). Faculty member: Peabody Conserv (formerly); Univ of Maryland (current); NSO Youth Fellowship Program (current); Natl Orch Inst. Hon: favorable reviews of perfs appear in the San Antonio Express-News and Washington Post. Students include: Laura Armstrong, Wen-Mi Chen, Nick Homenda, Tannea Hull, Brian McCurdy, Luke Ward. Bib: “Paul Cigan.” John F. Kennedy Center for the Performing Arts. http://www.kennedy-center.org/explorer/artists/?entity_id=4062&source_type=A (accessed February 16, 2011).

Cioffi, Gino. B. 1913 (Italy). Immigrated to the U.S. in 1937. Grad: Naples Conserv (1930) with Piccione and Carpio; additional studies at St. Cecilia Conserv, Rome. Former clarinetist: Radio City Music Hall Orch; NBC Orch (Principal: under Toscanini); Pittsburgh Symph (Principal: 1941-42, +/-); Cleveland Orch (Principal: 1942-44); New York Phil (E-flat: 1944-46); Metropolitan Opera Orch (Principal: 1946-50); Boston Symph (Principal: 1950-70; preceded by VICTOR POLATCHEK and MANUEL VALARIO; succeeded by HAROLD WRIGHT). Active as a soloist (incl perfs with the Boston Symph), chamber musician, and recording artist (on the Boston Records label). Former faculty member: Tanglewood; Boston Univ; New England Conserv. Other positions/activities: Selmer Artist; was active as a clarinet mouthpiece craftsman. Played on: Selmer clarinets; O’Brien crystal mouthpieces. Students include: MORDECAI APPLEBAUM, Chester Brezniak, ANDREW CRISANTI, BRUCE CREDITOR, SHERMAN FRIEDLAND, Jess Gross, William Hagenah, Vincent Iannone, Eugene Jones, S. JAMES KURTZ, Anthony Liberio, Joseph MacCaffrey, DANIEL MAGNUSSON, ACHILLE ROSSI, JOSEPH RUTKOWSKI, Louis Sacchini, John Swift.

In his book The Clarinetists’ Solo Repertoire - A Discography, RICHARD GILBERT offered the following colorful piece of commentary on Cioffi’s playing:

Gino Cioffi can be credited with holding a major orchestra’s principal clarinetist’s chair longer than most other players. His orchestral prowess appears on many Boston Symphony recordings made during the 50’s and 60’s and these will long be remembered. His lone solo recording of the Brahms Trio & Sonata No. 2 does not achieve the artistic
heights one might expect, although his performance of the Mozart Concerto, especially the Adagio cadenza can only be termed “delightfully zany.” (Gilbert 1972, 84)

SHERMAN FRIEDLAND, a former Cioffi student, has written that Cioffi produced one of the most beautiful clarinet sounds he ever heard. He also described Cioffi’s somewhat unorthodox playing position: although he always played using a double-lipped embouchure, there was also a time in which Cioffi played with the mouthpiece “upside-down” (as Italian clarinetists apparently used to do), with very little mouthpiece in his mouth, and with the clarinet held at a great angle away from the body. (Friedland “Double Lip” 2011) Friedland’s “Gino Cioffi, The Stories,” on his website is well worth reading for insight into Cioffi’s colorful personality, his mastery of the clarinet, and the many “Gino-isms” uttered by him and collected and cherished by his students over the years.


Ciompi, Arturo. B. Sept. 6, 1949 (NYC). BM: NC School of the Arts (1972) with ROBERT LISTOKIN and Robert Ward (conducting); MM: SUNY-Stony Brook (1974) with DAVID GLAZER and David Lawton (conducting); postgrad clarinet studies with LEON RUSSIANOFF; additional studies at Festival Casals-San Juan, Puerto Rico (1967, 1968, 1971). Additional clarinet studies with THEODORE JOHNSON and HAROLD WRIGHT.

Clarinetist: Orpheus Ensemble (1973-75); Piedmont Chamber Orch (1974); American Symph (1975); Music for Westchester (1975-77); NYC Opera (1975-76, 1981); Albany Wind Quintet (1975-78); Sylvan Wind Quintet (1978-81); Amor Artis Orch (1980-81). Active as a recitalist (incl 1981 Merkin Hall debut), soloist (incl perf with the Winston-Salem Symph, SUNY-Albany Orch, and St. Joseph in the Fields Chamber Orch), chamber musician (incl perf with above groups and the Duke Univ and Manhattan String Quartets, the Aeolian Ensemble, the Composers Chamber Ensemble, the Chamber Music Society of the NYC Opera, Chamber Music Northwest, and Philomusica of NY), festival artist (incl participation at the Spoleto, Siena, Caramoor, and Kneisel Hall Festivals), and recording artist (on the Orion and Columbia Records labels). Premiere perf incl works by M. Colina, K. Gates, R. Vodnoy, G. Buchanan, W. Braxton, V. Nehlybel, C. Fuscell, D. Foley, W. Jonas, and C. Koechlin.

Faculty member: SUNY-Stony Brook (1972-74); Manitou-Wabing Arts Center (1974); SUNY-Albany (Asst Prof of Clarinet/Conductor of Wind Ensemble and Univ Orch: 1975-78); Princeton Univ (Clarinet Instructor: 1979-81); Duke Univ (Artist-in-Res: 1983-85).

Other positions/activities: has been active as a conductor (incl positions with the SUNY-Albany Wind Ensemble/Orch, the Duke Univ Symph, and various North Carolina School of the Arts ensembles) and wine expert; fluent in Italian and French.

In 1985, Arturo Ciompi elected to take a twelve-year “retirement,” but has recently become active again as a clarinetist and intends to begin recording in the near future. During this hiatus, Ciompi served as a retail wine manager, had a wine segment on NPR, and wrote columns on wine for the Durham Herald-Sun and Independent Weekly.


Woodwind Area: 1989-). Published in *The Clarinet*. Other positions/activities: G. Leblanc Corp. Artist/Clinician; Organizer, GSU Annual Unaccompanied Clarinet Festival (1994-); active as an adjudicator and clinician. Memb: ICA, Georgia MEA, Georgia MTA, MENC, MTNA. Hon: Rocque F. Dominick Clarinet Award, SUNY-Potsdam (1982); Winner, MSU Concerto Compt (1984); Semi-Finalist, 1990 Intl Compt for Musical Performers, Geneva, Switzerland; GSU Advisor of the Year Award (1997); Natl Academic Advising Assn Advising Award (1997). Plays on: Leblanc Symphonie (B-flat) and Concerto (A) clarinets and barrels; GIGLIOTTI P-facing mouthpiece; GIGLIOTTI ligature; Vandoren V-12 #4 reeds.

Clarinetist Linda Cionitti has been profoundly influenced by all aspects of her relationship with ELSA LUDEWIG-VERDEHR, as both Cionitti’s teacher and mentor, and as a performer. Cionitti offered the following commentary on her own philosophy of teaching and performing:

I am a firm believer in working on the basics of playing on a daily basis: long tones, embouchure, air control, dynamic range, technique, hand position, articulation, and sight-reading. I also believe that one must always practice with a purpose. Knowing what and how you will practice BEFORE beginning each session will lead to quicker progress. I also think that the more one performs, the more one will practice and improve. Therefore, I have my student and I perform in public several times a year. I myself focus on new music (as do my advanced students) as it challenges me in new and unique ways and improves tone color, technique, and overall musicianship. (Cionitti/Paddock 1998)


Cipolla, John. BM(Sax Perf): Eastman SOM with WILLIAM OSSECK and RAMON RICKER; MM(Clarinet Perf): Rutgers Univ with GEORGE JONES; DM: Univ of North Carolina-Greensboro with KELLY BURKE; additional studies at Juilliard with JOSEPH ALLARD.

Clarinetist: Radio City Music Hall Orch (1985-); CATS Broadway Orch (1992-2000); Mozart on Fifth (formerly); has also performed with the NYC Opera, Bowling Green/Western Symph, Bowling Green Chamber Orch, Brooklyn Phil, Meredith Monk Ensemble, Hudson Valley Phil, and the Steve Reich Ensembles. Active as a recitalist/soloist (incl perfs at ICA and NY MEA conferences), chamber musician (incl perfs with The St. Luke’s Chamber Ensemble, the St. Luke’s and Muir String Quartets, and Mozart on Fifth), woodwind freelance artist (on clarinet/sax/flute/piccolo), jazz/popular musician (incl perfs/recordings with Jose Carreras, Liberase, “Doc” Livingston, Johnny Mathis, Aretha Franklin, and Mario Bauza’s Latin Jazz Ensemble), and recording artist (on the ECM New Series, Music Minus One, Nonesuch, and Sony labels).

Faculty member: Wagner College-NY (Adj Prof of Clarinet/Sax: 1997, +/-); Western Kentucky Univ (Asst Prof of Clarinet/Sax: current). Articles published on the *Online Clarinet Resource* (they now appear on *The Woodwind Pages*).

Other positions/activities: Yamaha Artist (formerly); Selmer Artist (current); active as an adjudicator (incl ICA compts), arranger/editor (for C.F. Peters and G. Schirmer) and clinician; extra-musical activities incl reading, deep sea fishing, and woodworking.

Hon: favorable review of Music Minus One series of pedagogical recordings appears in *The Clarinet* (see Bib below).

Has played on: Yamaha Custom SE clarinet; J&D HITE mouthpiece; Vandoren #4 reeds. Currently plays on: Selmer Recital clarinets; Gonzalez reeds; Selmer Reference 54 alto sax.


Clark, Stephen Lee. B. 1949. BME/MME: Central State Univ-OK; DM: Univ of Oklahoma (1983) with JERRY NEIL SMITH; additional studies at Univ of Houston. DM diss: Leon Russianoff: Clarinet Pedagogue. Additional clarinet studies with DAVID ETHERIDGE, STEPHEN GIRKO, Ronald Howell, PETER SIMENAUER, and LORIS WILES. Clarinetist: USMA Band-West Point (B-flat/E-flat:
1972-75); has also performed with the Oklahoma City and Nashville Symphs. Active as a recitalist (incl perf at the 1989 Univ of Oklahoma Clarinet Symposium), soloist (incl perf with the 1995 Tennessee All State Women’s Chorale), chamber musician (incl perfs with the Croissant Woodwind Quintet, the Cumberland and Dorian Quintets, and the Lydian Chamber Players); broadcast perfs given on NPR (WPLN-Nashville, WQZR-NY). Faculty member: Moore, OK Public Schools (formerly); Tennessee Tech Univ (formerly); Univ of Science and Arts of Oklahoma (formerly); Austin Peay State Univ (Prof of Clarinet/Dir of Wind Ensemble: 1986-); has also taught at the Tennessee Governor’s School for the Arts. Articles published in The Clarinet. Other positions/activities: active as a conductor (incl positions as Asst Conductor of the Oklahoma City Junior Symph and Guest Conductor of the 1992 and 1993 Univ of Oklahoma Clarinet Symposium Clarinet Choirs). Memb: Alpha Chi, ICA, Kappa Delta Pi, Phi Mu Alpha Sinfonia, Pi Kappa Lambda. Hon: Outstanding Sr Music Major Award, Univ of Central Oklahoma. Students include: J. Derek Jones.

One of Stephen Clark’s most important contributions to the clarinet community is his doctoral dissertation, Leon Russianoff: Clarinet Pedagogue. This document, which received favorable reviews in The Bulletin of the Council of Research in Music Education, The Clarinet, and ClariNetwork, offers keen insight into one of the most influential American clarinet teachers of the twentieth century through a series of interviews with former students and family members interspersed with Clark’s own commentary.


Clifton, Artie. B. Aug. 28, 1953 (Savannah, GA). BME: Stetson Univ with Richard Feasel. MM(Perf): Cincinnati Conserv with RICHARD WALLER; additional mus ed studies at NYU. Clarinetist: Pennsylvania Sinfonia Orch (formerly); Jacksonville Symph-FL (1989-, +/-). Active as a recitalist and chamber musician. Faculty member: Winter Park Jr. HS (Band Dir); Muhlenberg Coll (Dir of Instrumental Ensembles: 1981-89); Jacksonville Univ (Assoc Prof: 1989-). Other positions/activities: Buffet Crampon USA Perf Artist; active as a conductor (incl First Coast Wind Ensemble, 1989-). Plays on: Buffet Prestige clarinets (B-flat/A/Bass).

Artie Clifton commented:

When I studied with Richard Waller at the Univ. of Cincinnati, 1975-77, he taught only double lip method. I switched to double lip embouchure (for two years only). Though I didn’t switch because of single lip embouchure problems, when I switched back to single lip after studying with him, I found it helped my embouchure and sound (more flexibility & tone color). I don’t teach or promote double lip embouchure, but the experience was positive for me. (Clifton/Paddock 1998)

He added,

I believe a strong and active performing career is important to strengthen and inform teaching. I maintain a balance between classroom teaching, conducting and clarinet performance. (Ibid.)


Clow, R.W. Clarinetist: San Francisco Symph (late 1920s-1938, +/-; performed as an Extra before becoming a permanent section member).
**Coad, Daryl.** BM(Clarinet)/MM(Conducting): Northwestern Univ; additional studies at the Aspen Festival (late 1970s). Clarinet studies with CLARK BRODY, LARRY COMBS, ROBERT LISTOKIN, and ROBERT MARCELLUS. Conducting studies with David Zinman. Clarinetist: Rochester Phil (formerly); New Orleans Symph (formerly); has also performed with the Chicago and Milwaukee Symphs, Hong Kong Phil, and Dallas Chamber Orch; also perfs with the Ft. Worth Symph. Active as a chamber musician, recording artist (appears on recordings with the Chicago Symph and Rochester Phil), and conductor. Faculty member: Brevard Music Center (formerly); Univ of North Carolina-Greensboro (formerly; also served as Music Dir of Univ Symph); University of North Texas (1999-). Students include: Brian Blauch, Katie Combest, Isaac Lamar, Adam Myers, Sam Ross, Eileen Young. Bib: “Daryl Coad.” UNT College of Music. http://music.unt.edu/clarinet/faculty.php (accessed January 12, 2011).

**Coggins, Willis Robert.** B. Aug. 20, 1926 (Winston-Salem, NC); d. June 1, 1997 (Winston-Salem, NC). Grad: Naval SOM; BS: Davidson Coll (1949); MS: Univ of Illinois (1958); additional studies at Univ of Michigan. Clarinet studies with IGNATIUS GENNUSA and others. Clarinetist: U.S. Navy Band, Washington D.C. and Hilo, HI (Clarinet/Sax: 1944-46); Brevard Music Festival Orch (Principal: 1947-59, 1952-58, 1965); Charlotte Symph (Principal: 1948-49); Champaign-Urban Chamber Orch (Principal: 1964-66); Champaign-Urbana Symph (E-flat/Bass/ Sax: 1965-68); Moravian Music Festival Orch (Second: 1962); Springfield Symph-IL (Second/Bass: 1965-69); also performed with the Stuttgart Ballet. Was active as a recitalist/sooloist (on clarinet and sax; incl perfs with the Champaign-Urbana Chamber Orch and the Winston-Salem Symph), chamber musician (incl perfs with the Walden String Quartet), studio/jazz woodwind player (incl perfs on the Frank Fontaine, Ernie Ford, Florence Henderson, Bob Hope, and Patti Page Shows, for the Ringling Brothers Circus, and with Jimmy Dorsey, Count Basie, Guy Lombardo, and others), and festival artist. Faculty member: Brevard Music Center (1944, 1947-50, 1952-58); Conway, SC Public Schools (Dir of Instrumental Music: 1949-53); Univ of Illinois (Prof of Clarinet/Sax: 1953-84; Prof Emeritus: 1984-89); Transylvania Music Camp (formerly, with IGNATIUS GENNUSA); Illinois Summer Youth Music Camp (Founder/Instructionr: 1957, 1959-68). Author, *Belwin Student Instrumental Course for Saxophone* (and other educational publications).

Other positions/activities: Arranger/Leader/Performer, Skylarks (vocal quartet); was active as an adjudicator, arranger (incl work for the U.S. Jazz Orch, U.S. Air Old South Dixieland Band, Wachovia Little Symph, and the Society Swing Band; all ensembles with whom Coggins performed after his retirement), and clinician, conductor (incl direction of numerous musicals).


Played on: Buffet clarinets; Selmer and Yamaha saxes.

Students include: NORMAN FOSTER.

Willis Coggins’ wife, Jessie, had the following insight to offer on her late husband:

Music was his very being. . . . You might say he lived and breathed music. He told me several times he would rather be dead than to have to give up playing. He performed a clarinet solo on March 1 and died on June 1. Though Willis was chosen to do the Belwin Student Instrumental Course for Saxophone, his first love was the Clarinet and most of his concerts, recitals, etc. were performed on both instruments. (Coggins/ Paddock 1998)


**Coggiola, Jill.** Native of Buffalo, NY. BM/BME (magna cum laude): SUNY-Fredonia; MM/DM: Florida State Univ with FRANK KOWALKSKY. Additional clarinet studies with JAMES EAST, ROGER HILLER, and JAMES PYNE. Clarinetist: Naples Phil (formerly); Tallahassee Symph (formerly); Erie Phil (formerly); Opera Roanoke (formerly); also perfs/has performed with the Buffalo and Rochester Phil Orchs, the Roanoke and Syracuse Symphs, and SUNY-Oswego’s Upstate X-tet. Active as a recitalist/ soloist (incl perfs at CMS conferences), chamber musician, festival artist (incl participation at the Skaneateles Festival), and recording artist (appears on the Summit label); broadcast perfs given on Buffalo and Syracuse radio stations. Faculty member: Radford Univ (formerly); Syracuse Univ (1997-); active as a


Clarinetist: American Symph (Principal: formerly, during studies at Juilliard; performed under Stokowski); Baltimore Symph (Principal: 1970-76); Cleveland Orch (Principal: 1976-). Active as a recitalist (incl frequent perfs with his wife, Lynette Diers Cohen, Principal Bassoonist of the Ohio Chamber Orch), soloist (incl numerous perfs with the Cleveland Orch, and perfs with the Baltimore Symph, the Basel, Düsseldorf, Frankfurt, and Nürnberg Orchs, the Bavarian and Stuttgart Radio Orchs, the Chamber Orch of the Saar, and at the 1983 Intl Clarinet Congress), chamber musician (incl perfs with Cynthia Raim and Benita Valente, with the Emerson, Guarneri, and Cleveland Orch String Quartets, with the Chamber Music Society of Lincoln Center, and at the Alice Tully and Carnegie Halls), festival artist (incl participation at the Marlboro and Casals Festivals and the Santa Fe Chamber Music Festival), and recording artist (on the Deutsche Grammophon and London Recording labels).

Faculty member: Juilliard (formerly); Aspen Festival (formerly); Peabody Conserv (formerly); Cleveland IOM/Blossom Music Festival (Chmn of the Clarinet Dept: 1976-).

Other positions/activities: Gonzalez Reeds Artist; active as an adjudicator (incl the 1998 Munich Compt) and clinician. Hon: 1st Prize, Munich Intl Compt (1968; first clarinetist ever to win this prize); appears as soloist (Premiere Rhapsodie) on the Cleveland Orch’s Grammy Award-winning all-Debussy recording on Deutsche Grammophon; favorable reviews appear in The Clarinet (Vol. 19, May/June 1992, p.60) and other publications.

Students include: Boris Allakhverdyan, KIMBERLY ASELTINE, Jim Bensinger, TAD CALCARA, KIMBERLY COLE-LUEVANO, KIM ELLIS, JANE ELLSWORTH, CARMELO GALANTE, Elizandro Garcia-Montoya, CECIL GOLD, Stanislav Golovin, KENNETH GRANT, Emil Khudyev, DAVID LEWIS, DANIEL LOCHRIE, Benjamin Lulich, Charles Messersmith, Patrick Messina, LARRY PASSIN, DEBORAH PITTMAN, GARY SPERL, Christopher You.

Success came very early in Franklin Cohen’s career when, at the age of 22, he became the first clarinetist ever to win First Prize at the Munich International Competition in 1968. Early in his career, Cohen was active as a recitalist and soloist, activities which continued upon attaining the Principal Clarinet positions of first the Baltimore Symphony Orchestra and then the Cleveland Orchestra. Cohen has performed as a soloist on more than 140 occasions with the Cleveland Orchestra and other orchestras around the world. He has also collaborated on many occasions with pianist Vladimir Ashkenazy, and performs frequently with his wife, Lynette Diers Cohen, Principal Bassoonist of the Ohio Chamber Orchestra. In addition to his very successful career as a performer, Cohen also enjoys the challenge of teaching, a challenge he has undertaken for three decades at the Cleveland Institute of Music. The James Gillespie/John Scott article listed below is recommended for further insight into Cohen and his career.


Clarinetist: Civic Orch of Chicago (Principal: formerly); Louisiana Phil (Second/E-flat: 1975-82; Principal: formerly, 1982-2000+); Brevard Music Center Orch (Principal: 1979-); Timm Wind Quintet; has also performed as Principal Clarinetist with the Texas Opera Theater (1988 Tour) and the Seoul Phil (Spring 1988 European Tour). Active as an intl recitalist/soloist (incl a perf at Weill Recital Hall, and perfs at the 1997 Seoul Phil Clarinet Camp, the 1998 Idaho-Montana Clarinet Symposium, various Univ of Oklahoma Clarinet Symposia, and throughout the U.S. and Europe), chamber musician (incl perfs with the Timm Wind Quintet), pianist, and recording artist (incl recordings of music by contemporary composers S. Dankner, W. Horne, and D. Constantinides on small labels).
Faculty member: Tulane Univ (formerly); Loyola Univ (1975-90); Louisiana State Univ (Assoc Prof of Clarinet: formerly, 1990-2000+); Brevard Music Festival (current); Cincinnati Conserv (formerly); Northwestern Univ (current). Articles published in *The Clarinet* and on the Boosey & Hawkes web-site.

Other positions/activities: Buffet Cramp USA Artist; Légère Reed Artist; Rico Artist; active as an administrator (incl former position as Chmn of the Louisiana Phil’s Concert Committee) and clinician (master classes given at the 1998 Montana/Idaho Clarinet Festival, the 1999 Univ of Oklahoma Clarinet Symposium, and other conferences). Memb: ICA.

Plays on: Buffet Prestige R-13 clarinets (B-flat/A/C); GIGLIOTTI “P” mouthpiece; EDDIE DANIELS Rovner ligature; Légère synthetic reeds and Rico Grand Concert Select reeds.

Students include: Lauren Cook, Andrew Dees, Victor Goines, Patrick Graham, Kristin King, Chris McDonnell, Ember Miller, David Pharris, Anthony Talor, Owen Tucker, Jody Webb, Krista Weiss, Sara Anne Wollmacher.

In addition to clarinet performance, Steven Cohen is also an accomplished pianist. As a pianist, he is actively involved in chamber music and also performs frequently as an accompanist for his students. Cohen’s wife is a cellist in the Louisiana Philharmonic, and the couple has three children. One of Cohen’s main objectives in performing is, as he commented, “Keeping all the balls in the air!” (Cohen/Paddock 1998)


Cohler, Jonathan. B. June 19, 1959 (Boston, MA). Clarinet studies begun at age 6. Grad: Harvard Univ (degree in Physics, with high honors). Clarinet studies with PASQUALE CARDILLO, Karl Leister, Frank Martin, CHARLES NEIDICH, and HAROLD WRIGHT; has also worked with clarinetist/composer MEYER KUPFERMAN.

Clarinetist: Colorado Phil Orch (formerly). Active as an intl recitalist/soloist (incl perfws with the Boston Classical Orch, and with artists Suren Bagratuni, Karol Bennett, Boris Berezovsky, Andres Diaz, Judith Gordon, Randall Hodgkinson, Veronica Jochum, Ilya Kaler, Laurence Lesser, CHARLES NEIDICH, and Sergey Scheipkin; perfws given at the 1998 Beijing Intl Clarinet Festival, ClarinetFest 1999, and other clarinet conferences, and on the Dame Myra Hess Memorial Concert Series and Concerts Under the Dome Series in Chicago), chamber musician (incl perfws with the Amadeus, Moscow Conserv, and Wavehill Trios, the Emerson and Muir String Quartets, the Boston and New Jersey Chamber Music Societies, and as part of the Crescent Duo), festival artist (incl participation at Aspen and Tanglewood and festivals in Newport, Rockport and the Hamptons, and on Martha’s Vineyard), and recording artist (incl 5 highly acclaimed recordings on the Crystal Records and Ongaku Records labels); broadcast perfws given on NPR and cable television.

Faculty member: New England Conserv Prep School (Clarinet/Chamber Mus/Conducting: 1983-); Hartt SOM (Clarinet/Chamber Mus: current); Longy SOM (1998-).

Other positions/activities: Vandoren Artist; Rossi Artist; Gao Artist; Coordinator, Intl Clarinet Connection; active as a clinician (incl participation at the 2000 Intl Clarinet Connection) and conductor (incl positions with the Greater Boston and Empire State Youth Symphs, and the Harvard-Radcliffe Ensemble Society; currently serves as Music Dir/Conductor of the Brockton Symph and Asst Conductor of the New England Conserv Youth Phil Orch).


Plays on: Luis Rossi clarinets; Gao bell and barrel; Vandoren B40-13 mouthpiece; Vandoren Optimum ligature; Vandoren V-12 #3 ½ reeds.

Students include: Leah Abbott, Todd Brunel, Ana Catalina Ramirez Castrillo, Vento Chiaro, Louise Dierker, Yuan Gao, Marcus Julius Lander, Benito Menza, Christopher Salvo, Uriel Vanchestein.
Cohler believes that his role as a musician is to “play in tune, do what the composer asks, and above all, make music,” and he operates according to the following credo: “There is no try.”


Clarinetist: USMA Band-West Point (formerly); has also performed as Clarinet/E-flat/ Bass and/or Sax with the Boston, Cincinnati, Hartford, Pittsburgh, and Springfield Symphs, the Boston Ballet, Boston Pops, and Harvard Chamber Orch, the Opera Co. of Boston, the Boston Lyric Opera, and the Cincinnati, Connecticut, and Goodspeed Opera Companies. Active as a soloist (incl perf with the Boston Pops and the Boston, Platteville-WI, Reading-MA, and Springfield-MA Symphs), chamber musician (incl perf with the Boston Sax Quartet and Scarborough Chamber Players), studio musician (incl perf as Principal Clarinetist on the soundtrack for the MGM Studios film Yes, Georgio with Luciano Pavarotti), festival artist (incl participation at Tanglewood, the New College Music Festival, and the Yale Summer School of Music and Art), and recording artist (appears on recordings with the Boston Symph on the Philips label and with the Scarborough Chamber Players on the Centaur label).

Faculty member: Cincinnati Conserv (Lect of Clarinet: 1972); Anna Maria Coll-MA (Lect of Clarinet/Mus Ed/Percussion: 1977-78); Tufts Univ (Asst Prof and Dir of Chamber Mus/Bands/Opera: 1974-81); Boston Conserv (Prof of Clarinet/Conducting: 1980-); Hartt SOM (Vstg Prof: Fall 1984); Berklee Coll of Music (current).

Other positions/activities: active as an adjudicator, administrator, arranger (incl commissions from Boris Goldovsky for Curtis IOM and the Goldovsky Opera Theatre), clinician/lecturer, conductor (incl positions as Music Dir/Conductor of the Atlantic Sinfonietta, Cambridge Opera Workshop, Greater Marlboro Symph, and Tufts Opera Theater, as Asst Conductor of the Civic Symph of Boston and the Greater Hartford Youth Orch, and as Guest Conductor of the Boston Ballet and Boston Pops).


Peter Cokkinias is very active as a conductor throughout New England with engagements involving both professional and educational ensembles. As a clarinetist, both his performance and teaching philosophies are strongly influenced by his former teacher ROBERT MARCELLUS. Cokkinias believes that excellence in clarinet playing can be achieved through a combination of the tonal and phrasing concepts espoused by Marcellus, Bonade’s concepts of legato playing, and a thorough knowledge of all scales and arpeggios. Cokkinias adds that “complete mastery of the Mozart Concerto is a must!”

(Cokkinias/Paddock 1998)


Clarinetist: Quorum Chamber Arts Collective (current); has also performed with the Ann Arbor, Detroit, Flint, Jackson, Kalamazoo, Lansing, Midland, and New World Symphs and Keith Brion’s New Sousa Band. Active as a recitalist/soloist (incl perf at the Oklahoma Clarinet Symposium), chamber musician (incl perf with the Eastern Michigan Univ faculty woodwind quintet and with the Quorum
Chamber Arts Collective, a chamber ensemble specializing in the commissioning/perf of contemporary works), festival artist (incl participation at the Kent/Blossom Music Festival, 1993, 1994), and recording artist (appears as Solo Clarinetist on the Clarion Symph recording of Sea Drift: Wind Music of Anthony Iannaccone on Albany Records).

Faculty member: Univ of New Mexico (1993); Alma College (Adj Instructor of Clarinet: 1994-96); Eastern Michigan Univ (Asst Prof of Clarinet: 1996-). Articles/reviews published in The Clarinet.

Hon: Finalist, Oklahoma Young Artists Compt (1989); Finalist, ICA Young Artists Compt (1990); Fulbright Scholar, Paris, France (1991); Semi-Finalist, Ima Hogg/Houston Symph Young Artists Compt (1995).

Students include: Thomas Kmiecik, Michael Scheuerman.


Collis, James. Native of Edmonton, Alberta, CAN; deceased. Grad: Curtis IOM (1932) with DANIEL BONADE. Former clarinetist: Newsboy’s Band (Principal/Librarian); San Carlo Opera Co. (Principal: 1930s, +/−); Chesterfield Orch; Jansens Orch-Los Angeles (served as MITCHELL LURIE’s replacement during WWII); also performed as a freelance clarinetist with orchs in NYC, Philadelphia, et al. Was active as a soloist (incl perf conducted by F. Reiner and L. Stokowski). Was active as a private clarinet instructor in NYC. Other positions/activities: Publisher, Symphony (1948-54); Publisher, The Clarinet (1950-56); Founder/Publisher, Woodwind World (1956-63); published numerous clarinet method books and solos. Memb: AFM. Students include: Perry (Morris) Robinson, DAVID SHIFRIN.

Early in his career, James Collis was very active as a New York City freelance clarinetist, also performing regularly with orchestras in Philadelphia and Los Angeles. In 1945, after living in Los Angeles for some time, Collis returned to New York and shifted his focus to publishing, including work with Symphony, The Clarinet, and Woodwind World. Collis is noteworthy for his work with these journals and also for the considerable collection of high-quality pedagogical and performance literature he published for young clarinetists. The HOWARD KLUG interview with Collis listed below is highly recommended for a more in-depth description of Collis’s career; the article also features a review of his publications.

Combs, Larry. B. Dec. 31, 1939 (Charleston, WV). Began clarinet studies at age 10; early music studies at Interlochen Arts Camp. BM/MM/Perf Cert: Eastman SOM (c.1950s) with STANLEY HASTY. Additional clarinet studies with LEON RUSSIANOFF.

Clarinetist: Charleston Symph-WV (Memb: 1952-55, +/-, from age 13; Principal: 1955, +/-, from age 16); New Orleans Phil (Bass: 1961-62; Principal: 1965-68); USMA Band-West Point (1962-65); Santa Fe Opera (Principal: Summers, 1966-67); Montreal Symph (Principal: 1968-74); Musica Camerata Montreal (Founding Memb: 1970-74); Chicago Symph (Asst Principal/E-flat: 1974-78; Principal: 1978-); World Orch for Peace-Geneva, Switzerland (1995); Chicago Symph Winds (1974-); Chicago Symph Chamber Players (1974-); Chicago Chamber Musicians (Founding Memb: 1986-); “Ears” (jazz group; current); Chicago Clarinet Trio (with JULIE DEROCHE and JOHN BRUCE YEH; current). Active as a recitalist (incl perfs at ICA conferences), soloist (incl perfs with the Chicago and Montreal Symphs, and numerous other U.S. orchs), chamber musician (incl perfs with Daniel Barenboim, Yo-Yo Ma, Christopher Eschenbach, the Chamber Music Society of Lincoln Center, the Smithsonian Chamber Players, and with his wife, Gail Williams, Assoc Principal Horn of the Chicago Symph), festival artist (incl participation at the Marlboro Festival, 1967-69, and the Ravinia Festival), jazz clarinetist (incl perfs with Chicago jazz group “Ears”), and recording artist (incl a vast amount of symphonic repertoire recorded with the Chicago Symph under such conductors as Abbado, Barenboim, Boulez, Levine, Solti, and Tilson Thomas, and a significant amount of solo/chamber music on the Cedille, Erato, and Summit labels).

Faculty member: Northwestern Univ (active 1975-85, +/-); DePaul Univ (Prof of Clarinet: 1981-). Published in The Clarinet.

Other positions/activities: Artistic Co-Dir, Chicago Chamber Musicians (1987-95); G. Leblanc Corp. Artist/Clinician; Légère Reeds Artist; active as a composer (incl Duo for Clarinet and Horn with Ears) and mouthpiece designer.

Hon: Grammy recip (1994), for recording of Mozart/Beethoven chamber works with Daniel Barenboim and members of the Chicago Symph and Berlin Phil; subject of many articles and interviews incl features in The Clarinet, The Instrumentalist, and Pamela Weston’s Clarinet Virtuosi of Today; subject of the doctoral diss of Karen Lynn Craig; favorable reviews of recordings appear in The Clarinet (see Bib below) and other publications.

Has played on: Leblanc Opus clarinets and basset clarinet (current); Buffet Prestige clarinets; Opperman and Woodwind LC3 mouthpieces; handmade reeds.

Students include: KIMBERLY ASELTINE, LUIS BAEZ, CAREY BELL, DAVID BELL, DAVID BELLMAN, WAGNER CAMPOS, MICHAEL CHERSER, DARYL COAD, PAUL DEMERS, JULIE DEROCHE, Yevgeny Dokhansky, ROBERT FITZER, NORMAN FOSTER, JOHN FULLAM, MICHAEL GALVÁN, Elizandro Garcia-Mantoya, THOMAS HILL, FRANKIE KELLY, Laura Kelly, TOD KERSTETTER, ALLAN KOLSKY, PATRICIA KOSTEK, KEITH LEMMONS, LAURENCE LIBERSON, Carl Long, JOHN MANRY, ANTHONY MCGILL, EUGENE MONDIE, BRIAN MOORHEAD, LINNEA NEREIM, LESLIE NICHOLAS, DENNIS NYGREN, THEODORE OIEN, David Pharris, JESSICA PHILLIPS, RAPHAEL SANDERS, CHRISTIAN SCHUBERT, RICHARD SHANLEY, DANIEL SILVER, CAROLEE SMITH, GREGORY SMITH, Janice Murphy, Charlie Suriyakham, DALLAS TIDWELL, TIMOTHY ZAVADIL, CHARLENE ZIMMERMAN, AMY ZOLOTO.

Larry Combs is one of the most well-known and successful clarinetists of the twentieth century. Principal Clarinetist with the Chicago Symphony for more than two decades, Combs has also been active internationally as a soloist, chamber musician, recording artist, jazz musician, and clarinet teacher.

While studying at Eastman, Combs was faced with the difficult choice between a career in classical versus jazz music. As a teenager, he had performed as a clarinetist and saxophonist in a wide array of musical situations ranging from performances with the Charleston Symphony to gigs with dance bands, circus bands, at county fairs, and an appearance on a televised amateur hour. At Eastman, Combs continued to develop his jazz skills as a member of “The Jazz Brothers” with fellow student Chuck Mangione. Although Combs decided to pursue a classical career, Pamela Weston points out that he is... one of the finest straight musicians who can be heard on occasion in the jazz field. His success in both worlds would seem to stem from the fact that he can eliminate all jazz influence as regards both tone quality and style from his symphonic and solo playing, and then discard the restrictions of classical music in the freedom of jazz. (Weston 1989, 66-70)
Combs has kept his jazz background alive through performances at ICA conferences (including a memorable collaboration with EDDIE DANIELS and JOHN DENMAN in 1979) and through his current involvement with a Chicago jazz group called “Ears.”

Combs has made a particularly unique contribution to the clarinet community through his recording _Orchestral Excerpts for the Clarinet_ on the Summit label. This recording of twenty-one major orchestral clarinet excerpts, with performance commentary from Combs, is an asset to both student and professional clarinetists.


Corner, Michael. Grad(magna cum laude): Univ of Southern California with MITCHELL LURIE; Soloist’s Dipl: Basel Conserv-Switzerland; additional music studies at Music Acad of the West and Tanglewood. Additional clarinet studies with Hans Rudolph Stalder. Clarinetist: Zurich Chamber Orch (Principal: formerly); San Jose Symph (Principal: 1983-, orch no longer exists); Symph Silicon Valley (Principal: current); Ballet Silicon Valley (Principal: current); also performs with the American Musical Theater of San Jose (clarinet/sax), and has performed with the Boston and San Francisco Symphs,
the San Francisco Opera/Ballet, the Stockholm Phil, and most of the major orcs of Switzerland. Active as a recitalist (incl. perf at the Palo Alto Cultural Center, San Jose Museum of the Arts, and the Walnut Creek and Mountain View Perf Arts Centers), soloist (incl perf with the Colorado and Mendocino Music Festival Orchs, the Marin and San Jose Symphs, and Sinfonica San Francisco), chamber musician (incl perf with the San Jose and Sierra Chamber Music Societies), theater musician (incl perf on clarinet/sax/flute), jazz musician, and festival artist (incl participation at the Colorado and Mendocino Music Festivals). Other positions/activities: Woodwind Coach, CA and Peninsula Youth Symphs. Hon: C.D. Jackson Masters Award, Tanglewood (awarded twice); 1st Prize, Coleman Chamber Music Comp. Bib: Corner, Michael. “Michael Corner.” Mike Corner Music. http://www.mikecornermusic.com/ (accessed February 16, 2011).

Cortellazzi, O. Clarinetist: San Francisco Symph Orch (1922).

Corti, Gustave. Faculty member: Kansas City Conserv (1920s, +/-). Students include: KEITH STEIN.

Couf, Herbert. B. 1920; native of Atlantic City, NJ. Grad: Univ of Kentucky; Peabody Conserv. Clarinet studies with SIMEON BELLISON, GEORGES GRISEZ, and ROBERT MCGINNIS. Clarinetist: Baltimore Symph (Clarinet/ Bass: 1946-47); Pittsburgh Symph (E-flat/Bass/Sax: 1947-52); Detroit Symph (Principal: 1953-56, +/-); has also been active as a jazz musician and saxophonist. Faculty member: Pennsylvania Coll for Women (1950, +/-); has been active as a private clarinet instructor. Other positions/activities: Bandmaster, 1st Marine Div (formerly); Pres, W.T. Armstrong (1960s-1989); Owner, Royal Music (professional music store); active as a composer and sax designer (for Selmer and W.T. Armstrong). Students include: LAURENCE LIBERSON, JOHN MOSES, Kirt Vener. Bib: “Bass Clarinetist Herbert Couf.” Pittsburgh Symphony Orchestra Program. 24th Season (January 12 and 14, 1951): 57.

Crawford, Elizabeth. Native of Louisville, KY. BM(magna cum laude): Furman Univ (1982) with ROBERT CHESEBRO; MM: Univ of Michigan with JOHN MOHLER and FRED ORMAND; DM: Florida State Univ with FRANK KOWALSKY. Additional clarinet studies with DAVID BREEDEN and THEODORE JOHNSON. Clarinetist: Jacksonville Symph (formerly, for 10 yrs); Muncie Symph (Principal: current); Musical Arts Quintet; has also performed with the Annapolis and Monterey Symphs, the Baltimore Chamber and Opera Orchs, and numerous UK orchs (incl the BBC Phil and BBC Natl Orch of Wales, the Philharmonia Orch, Royal Phil, Royal Phil of Scotland, and Royal Scottish Natl Orch), and perf with the Indianapolis Symph and Ft. Wayne Phil. Active as a recitalist (incl perf at several ClarinetFests and the IDRS conference), soloist (incl perf with the Brevard Festival Orch and Jacksonville Symph), chamber musician, festival artist (incl participation at the Colorado Music Festival), studio artist (incl work for the Abbey Road, Angel, BBC, and Olympic Studios of London), recording artist (appears on “Highlights from ClarinetFest ’95” and with the Philharmonia of London on the Naxos label). Chicago premiere perf incl solo works by T. Antoniou, W. Doppman, J. Harbison, G. Schuller, J. Tower, and O. Wilson. Faculty member: FL Community Coll (formerly); Jacksonville Univ (formerly); Univ of North Florida (formerly); Robert Louis Stevenson School (formerly); Hill House School, London (formerly); Ball State Univ (Asst Prof: current). Students include: John Walker. Bib: “Elizabeth Crawford.” Ball State University. http://www.bsu.edu/music/profile/0,2017,9943-1180-168172,00.html (accessed February 16, 2011).

Crisanti, Andrew J. B. Nov. 3, 1934 (Cranford, NJ). Early clarinet studies with Henri Barron (1945-52). Undergrad studies begun at Ithaca Coll (on a baseball scholarship) with MARTIN ROSENWASSER; BM/MM: New England Conserv with GINO CIOFFI; additional studies at Tanglewood with HAROLD WRIGHT. Clarinetist: Boston Opera Co. (1958-59); Canadian Ballet (1959 tour); Robert Joffrey Ballet Orch (1959 tour); Cincinnati Symph (Second: 1960-61; Asst Principal/E-flat: 1961-63); St. Louis Symph (Principal: 1963-65, 1969-70); Dallas Symph (Actg Principal: 1975); Ft. Worth Symph (Principal: formerly, 1976-2000+); has also performed with the Brooklyn Phil and NY State Opera. Active as a recitalist (incl a perf at ClarinetFest 1997), soloist (incl perf with the Dallas Wind Symph), chamber musician, festival artist (incl participation at the Marlboro and Tanglewood festivals), jazz musician, and recording artist (with the Ft. Worth Symph, and independently on the RCA label). Former faculty member: Cincinnati Conserv; Washington Univ; Southern Illinois Univ; Texas Christian Univ. Other positions/activities: Artist, TX Commission for the Arts Touring Roster; developer of “The Vent,” a modified register-key tube; active as a clinician. Extra-musical activities incl golfing. Memb: AFM, Phi Mu Alpha, Pi Kappa Lambda. Has played on: 1960 vintage R-13 Buffet clarinet (adjusted by Hans Moennig); Chedeville (Mattson facing) and Cartier mouthpieces; BAY Gold ligature; played on hand-made reeds for 25 years; currently plays on Zonda reeds; plays with a double-lipped embouchure. Students include: Charles Colman, Amanda Cox, DEBORAH FABIAN, Ben Garcia, MARGUERITE BAKER LEVIN, JOHN MANRY, GEORGE MELLOTT, Adam Myers, KENNEN WHITE, GARY WHITMAN.

Although Andrew Crisanti’s musical tendencies were stimulated at an early age by hearing performances of the Woody Herman Band and Benny Goodman, Crisanti initially attended Ithaca College on a baseball scholarship, turning to music after an injury ended his hopes of a career in baseball. Crisanti notes that the two summers he spent at Tanglewood studying with HAROLD WRIGHT and Marcel Moyse were very influential in the development of his playing.


Cunningham, Randall. B. Detroit, MI. BM/MM/DM: Indiana Univ (1971/1973/1984) with EARL BATES and HENRY GULICK. Clarinetist: U.S. Air Force Bands (1962-66); Liberty Symph (Principal: current); St. Joseph Symph-MO (Principal: current); Rondo Woodwind Quintet (Founder/ Memb: current); has also performed with the Detroit Concert Band, Evansville Phil, the Florida Gulf Coast, Indianapolis, Kansas City, and Owensboro Symphs, the Des Moines Metro and Santa Fe Operas, the Kansas City Chamber Orch, and Orquesta de Xalapa. Active as a soloist (incl perfs with IU Symph Orch and St. Joseph and Liberty Symphs). Faculty member: Univ of South Florida (1974); Missouri State Univ (1984); William Jewell Coll (1985-); active as a private clarinet instructor. Other positions/activities: active as a composer/arranger (incl several etude books, original works, and editions, published by Woodwindiana) and clinician (incl work with the Rondo Woodwind Quintet for Young Audiences of Kansas City). Memb: AFM, ICA, Midwest Clarinet Society of Kansas City (incl past positions as Newsletter Editor and Secr/Treas). Hon: Recip, IU Teaching Assistantship (1971-73) and Fellowship (1978-79); Winner, IU Annual Woodwind Compt (1981). Bib: “Randall Cunningham.” ClarinetProfiles.com. http://randallcunningham.clarinetprofiles.com/biography (accessed March 11, 2011).

Cyzewski, Michael E. BM: Temple Univ with JOSEPH GIGLIOTTI; MM: Catholic Univ with ANTHONY GIGLIOTTI. Clarinetist: U.S. Army Band (formerly); Arlington Symph (formerly); North Carolina Symph (Asst Principal: 1973-); Symph Winds (Co-Founder; current); Mallarmé Chamber Players (current). Active as a recitalist/soloist (incl perfs with the U.S. Army Band and NC Symph, and with his wife, soprano Judith Bruno), chamber musician (incl perfs with above groups), and festival artist (incl participation at the Grand Teton Music Festival). Faculty member: St. Augustine’s Coll (1991-; +/); has also taught at Univ of NC-Chapel Hill, East Carolina Univ, the NC Governor’s School, and Interlochen
Russell Dagon. B. Mar. 17, 1938 (Joliet, IL). Undergrad studies begun as an engineering major at Purdue Univ (1956-58); Assoc Degree (Mus): Joliet Junior Coll (1959) with JEROME STOWELL; BME/MM: Northwestern Univ (1961/1962) with JEROME STOWELL; doctoral studies begun at Eastman SOM (1965-66) with STANLEY HASTY. Additional clarinet studies with CLOYDE WILLIAMS. Clarinetist: Buffalo Phil (Second/E-flat: 1966-69); Milwaukee Symph (Principal: 1969-). Active as an intl recitalist (incl perfs at the 1997 Montana/Idaho Clarinet Festival, ClarinetFest 1998, and other clarinet conferences), soloist (incl perfs with the Milwaukee Symph), chamber musician (incl perfs with the Milwaukee Chamber Music Society and Wisconsin Chamber Players; is a founding memb of both), jazz clarinetist, oboist, and recording artist (with the Milwaukee Symph on the Koss label, with the Buffalo Phil, and on the TELARC label); numerous broadcast perfs given in North America and Great Britain.

Faculty member: Bemidji State Coll (Instructor of Woodwinds: 1962-64); Univ of Wisconsin-Madison (Vstg Prof of Clarinet/Sax: 1964-65); SUNY-Fredonia (Lect of Clarinet: formerly); Northwestern Univ (Ad Hoc Prof of Clarinet: 1980-90; PT Prof of Clarinet: 1990-); Natl Youth Orch of Canada (Instructor of Clarinet: 1992-); has also taught at Univ of Wisconsin (Milwaukee, Waukesha, West Bend, and Oshkosh campuses), Carroll Coll, and the Wisconsin Conserv, all between 1969-85.

Other positions/activities: Buffet Crampon USA Perf Artist; Pyne/Clarion Artist; has also performed as an oboist.

Hon: Grad Schols (Northwestern Univ, Eastman SOM).
Plays on: Buffet R-13 B-flat (Silver Plated), A (Nickel), and C (Nickel) clarinets; CHADASH (B-flat) and standard Buffet (A) barrels; PYNE CK (predominantly) and Bn (alternately) mouthpieces; Kaspar ligature; Olivieri 3 ½ reeds.

Students include: PHILIP AAHOLM, JANET AVERETT, GREGORY BARRETT, Sarah Bednarcik, Chad Burrow, BRENT COPPENBARGER, Kathleen Costello, Jared Davis, Andrea DiOrio, Steve Gerko, JENNIFER GERTH, Vicki Gotcher, Marci Gurnow, ROBERT (WOODY) JONES, JOHN KUEHN, TODD KUHN, Bridget Miles, DAVID MINELLI, LINNEA NEREIM, James Ormston, Daniel Paprocki, JO ANN POLLEY, MELANIE RICHARDS, Alcides Rodriguez, Christopher Salvo, GARY SPERL, Allison Storochuk, MARINA STURM, Richard Viglucci, TIMOTHY ZAVADIL, CHARLENE ZIMMERMAN.

In addition to his talents as a performing clarinetist and teacher, Russell Dagon has also taught saxophone (at the University of Wisconsin-Madison, 1964-65), performed briefly as an oboist (during his tenure at Bemidji State College, 1962-64), and made jazz clarinet recordings. Of the latter group of recordings, Dagon remarks with candor, “There’s a definite reason that I became a ‘serious’ clarinetist.” (Dagon/Paddock 1998) Dagon attributes his development as a musician not only to his teachers, but also to his colleagues, particularly those he learned with while at Eastman. He considers his teaching and performing careers to be of equal importance and derives great enjoyment from the continuing success of his students. Below are some of Dagon’s ideas about the teaching and playing of the clarinet.

I believe that all clarinetists must develop their sound. This is what we have to offer (in a unique way). We, as clarinetists, must offer our most well-developed concepts of technique, sound, articulation and musicality in the most personal way to “make it” in the late 20th Century Music Business.

Philosophically, I feel that instrumentalists must develop their instrumental skills before they even dream of using those instrumental skills to make music. Developing our skills is similar to carpenters buying their tools. One cannot build a house until they know how to use the tools and one cannot make music until they know how to use their instrument. Too many times young instrumentalists are forced into using their instrument to attempt to make music when they haven’t yet developed the skills to even dream of doing the same. . . .

If I do anything similar to JEROME STOWELL, STANLEY HASTY or CLOYDE WILLIAMS (I teach many technical and musical things that I learned from them), it is in
the area of establishing an atmosphere where my students not only learn from me, but also from their colleagues (peers) who, I insist, they respect as colleagues and human beings. Yes, they are competitors but the competition must be collegial, respectful and encouraging to one another. Our Universities, Colleges and Conservatories are institutions of higher learning. The definition of a college goes through all three institutions and it must also be present in the definition of “the studio.” We have four clarinet teachers at Northwestern who have the common goal of helping all of our students to attain, and achieve, their highest individual goals and capabilities. We are not selfish about exchanging ideas with all of the students and we are not paranoid about having our colleagues share their ideas with all of the students (no matter who their primary teacher may be). I also hope that our students continue to learn from one another as this was a strong learning experience for me and, in retrospect, a very positive experience. (Dagon/Paddock 1998)


Dahm, Paul J. B. St. Louis, MO (1899). AB: St. Louis Univ; BME: NYU. Former clarinetist: Goldman Band (1929+); Natl Orch Society-NYC (Principal: 1930-33); Maganini Chamber Symph Orch (1930+); also played under Stokowski at the NYC Center, and performed as an oboist and bassoonist. Other positions/activities: was active as a clarinet instructor on Long Island, NY with a large private studio; published many transcriptions for clarinet (incl transcription of Mozart’s Bassoon Concerto for bass clarinet, published by Musicus New York). Hon: listed in Who is Who in Music, 1941 edition; listed as a “Prominent Clarinet Teacher” in The Clarinet. Bib: “Dahm, Paul J.” Who is Who in Music. Chicago: Lee Stern Press, 1941: 73.


Damm, Alfred Jr. Clarinetist: Minneapolis Symph Orch (Clarinet/Bass: 1920-21; served periodically as Extra throughout the mid-1950s).


Daniels, Eddie. B. Oct. 19, 1941 (Brooklyn, NY). Sax studies begun at age 9; clarinet studies from age 13; early clarinet/sax studies with Buddy Geier. HS studies: NYC HS of Perf Arts (private clarinet studies with VINCENT ABATO and DANIEL BONADE). Grad: Brooklyn Coll; MM(Clarinet/Comp): Juilliard (1966). Additional clarinet studies with JOSEPH ALLARD and
BERNARD PORTNOY. Jazz influences incl BENNY GOODMAN, John Coltrane, Stan Getz, Charlie Parker, and ARTIE SHAW.

Clarinetist: Thad Jones/Mel Lewis Orch (Clarinet/Flute/Tenor Sax: 1966-72); Bobby Rosengarden’s Band (Woodwinds: formerly). Active as an intl jazz musician, recitalist/soloist (incl perfs with the Arlington Wind Symph-TX, the Navy Commodores, the Air Force, Natl Repertory, and New American Orchs, and the Columbus and Santa Fe Symphs; perfs given throughout the U.S., Europe and Japan, and at numerous ICA, ClariNetwork, and other conferences), chamber musician (incl perfs with the Vermeer String Quartet in Europe, and a recording of the Brahms and Weber clarinet quintets with The Composers String Quartet on the Reference Recordings label), woodwind doubler (on the entire flute and sax family; has also played trombone), studio musician, and recording artist (incl perfs as band member/leader/soloist with Don Patterson, Freddie Hubbard, Tony Scott, the Cincinnati Pops, and the Thad Jones/Mel Lewis Orch; appears on the Blue Note, CBS, Choice Records, Columbia, GRP, Marlin, Prestige Records, Solid State, Reference Recordings, and Telarc labels; has received critical acclaim for recordings in both jazz and classical genres). Premiere perfs incl Jorge Callendrelli’s Concerto for Jazz Clarinet, Dave Grusin’s Concerto for Clarinet and Orchestra (1992), and Catherine Hoover’s Concerto for Clarinet (all written for Daniels), and Frank Proto’s Sketches for Clarinet and Strings (1998).

Other positions/activities: G. Leblanc Corp. Artist/Clinician; active as a clinician/lecturer (incl participation at various clarinet conferences), composer (incl much of the material he performs/records), and designer/craftsman of clarinet mouthpieces/ligatures. Published in ClariNetwork.

Hon: Winner, Vienna Jazz Compt (Tenor Sax: 1966); Downbeat Award (1967 and other years); 1st Place, Downbeat “New Stars” Award (1978); First Place (Clarinet Division), Downbeat Readers Poll (awarded several times throughout the mid-1980s and 1990’s); recip of numerous Grammy nominations for recordings.

Plays on: Leblanc Concerto clarinet; EDDIE DANIELS mouthpiece; Vandoren regular and V-12 #4 ½ reeds; has also played on Buffet R-13 and Yamaha clarinets.

Students include: Jeffrey Brooks, Chad Donohue, Joel Levy, Gary Meggs, GEORGE MELLOTT, John Tegmeyer.

Eddie Daniels began his music studies on saxophone at age nine, adding clarinet as a double at the age of thirteen. He began performing professionally at the age of thirteen, and became quite successful as a woodwind doubler. Daniels’s career was propelled forward after a European tour with a jazz quartet in 1962, followed by a win at the Vienna Jazz Competition on tenor saxophone in 1966. As a result of this, Daniels’ first solo recording, First Prize, was released by Prestige Records.

Daniels’s reputation as an outstanding reed doubler earned him positions with several groups, including the Thad Jones/Mel Lewis Orch and Bobby Rosengarden’s Band. During the mid-1980’s, Daniel’s turned his attention predominantly to clarinet performance in both jazz and classical music. He has been highly successful as a recording artist and soloist, and is one of few professional clarinetists to excel in both jazz and classical music.

Daniels’s primary jazz clarinet influences were BENNY GOODMAN and ARTIE SHAW, both of whom were responsible for inspiring numerous youngsters to pursue clarinet studies. Following the end of their era, the clarinet suffered a decline of use in jazz performance. Eddie Daniels has almost single-handedly engineered a resurgence of the clarinet in jazz through his playing and compositions.

Daniels comments on his early inclination towards jazz:

When I was a kid, my mother said, “You’ve got to learn how to play the clarinet right, you’ve got to be the best. . .” And I was reacting to that by playing jazz as a way to get out all of the frustration of having to be the best. It helped release the pressure because you don’t have to be the best when you play jazz. You just have to be yourself. It’s like a natural therapy for human beings. (Shuster 1991, 21)

Since focusing his attention almost exclusively on the clarinet beginning in the mid-1980’s, the instrument has been Daniels’s self-described “daily struggle,” as he comments below on feelings familiar to many clarinetists:

I’m always afraid something terrible will happen, that the sound won’t come out, that the instrument will squeak. So my everyday life includes getting up in the morning and seeing if it works, if I can get this thing to work the same way everyday. And it just
doesn’t. It fights you. But I love both the sound and the struggle because I think there’s a voice coming out of the clarinet through me that’s a new expression. (Ibid.)

Daniels is an aficionado of the clarinet sound, that element serving as his first priority, followed by musicality and technique. As important as a beautiful sound is to Daniels, he qualifies this by saying, . . . I don’t want to have one kind of beautiful sound. Some players have their own kind of beautiful sound that is locked into one place. I want to have all the beautiful sounds at my disposal, so that if I want to express flute, I can be a flute. I can be a bassoon within the clarinet vocabulary; then I can be harsh if I want to, I can be funky if I want to. I want to take all the voices within that instrument and be able to be all those voices, not just one pretty thing. It’s like buying one suit of clothes and wearing it every day for the rest of your life. (Novak-Murrow 1991, 36-41)

Both the Shuster and Novak-Murrow articles listed in the bibliography below are highly recommended for a more detailed account of Daniels’s career and performance philosophy. Daniels is quoted frequently throughout both articles, and his own well-chosen and pithy words are worth reading.


Darby, Charles. Clarinetist: Natl Symph Orch (1930-38, +/-).

Deaton, James Wright. B. Jan. 24, 1936 (Bemis, TN). BM: Union Univ with FREDERIC LUBRANI; MME: East Texas State Univ with LARRY MAXEY; DM: Univ of Texas-Austin (1971) with LELAND MUNGER. DM diss: *The Eighteenth-Century Six-Keyed Clarinet: A Study of Its Mechanical and Acoustical Properties and Their Relationship to Performance of Selected Literature.* Clarinetist: North East Texas Symph (Principal: 1990-97); also active as a soloist. Faculty member: Texas A&M Univ-Commerce (Prof of Clarinet: 1965-97; Dept Chmn: 1994-; has also served as Dir of Woodwind Ensembles/Clarinet Choir). Published in *The Instrumentalist* and other music journals. Other positions/activities: active as an adjudicator, arranger, clinician, and composer (works incl musicals and music for clarinet choir). Memb: Texas MEA, MENC. Hon: 1st recip of DMA in Clarinet from Univ of Texas-Austin (1971). Plays on: Leblanc Concerto (B-flat) and Buffet R-13 (A) clarinets; modified KANTER mouthpiece; Vandoren #4 reeds. Students include: Eddie Airheart, Becky Orr.

In addition to his clarinet-related interests, James Deaton has also written the books and songs for two stage musicals (one of which has been staged) and two plays (one of which has been staged); he also writes humorous poetry about musicians, some of which have been published.

Deaton offered the following commentary on his own clarinet philosophy:

1. Tone is everything. Correct production of characteristic clarinet tone also solves other problems (i.e. tuning, response, technique, etc.).

2. I teach people first, music second, and clarinet third. (Deaton/Paddock 1998)

Of his former teacher FREDERIC LUBRANI, Deaton comments:

Until I met him, I was pretty much self-taught. He opened a completely new world of music for me. [He] taught me self discipline, appreciation of work well done, and how to be a gentleman. A wonderful man. (Ibid.)


De Caprio, Angelo. B. circa 1896 (Italy); immigrated to the U.S. in 1911; deceased. Brother of DOMENICO DE CAPRIO. Early clarinet studies with DOMENICO DE CAPRIO; additional clarinet studies with PIERRE PERRIER, FELIX VIVIER (clarinet and comp), and ALBERT CHIAFFARELLI. Harmony studies with Sansone and Palmer. Former clarinetist: Innes Band (Principal); Max Bendix Band (Principal); Minneapolis Symph (1914-22, +/-); Detroit Symph (1922+). Former faculty member: Balatka Acad; DePaul Univ; Chicago Musical Coll (1950s, +/-); Sherwood Music School (Clarinet Instructor/Dir of Band: 1950s, +/-); also taught in Chicago-area high schools. Author, *New Approach to Clarinet.* Other positions/activities: active as a composer (works for clarinet and piano incl *Adagio and Scherzo, Chant D’Orient, Impressions Fantasy, Nocturne Moderne,* and *Toccata*). Students include: ROBERT BOND, DON MCCATHREN, DAVID OPPENHEIM. Bib: “Angelo De Caprio.” *The Clarinet* 1 (Fall 1953): 19.


DeFranco, Boniface Ferdinand Leonardo [Buddy]. B. Feb. 17, 1923 (Camden, NJ). While known first and foremost for his career as an outstanding and highly influential jazz clarinetist, Buddy DeFranco’s clarinet skills are anchored in traditional studies. He began clarinet and saxophone studies at the age of nine with Willie DeSimone and began performing professionally just three years later to help his father support the family. During his studies at the Mastbaum School, which DeFranco attended in place of high school, DeFranco performed with the school orchestra and the Symphony Club (a youth orchestra) in
As a jazz clarinetist, DeFranco was active during the Big Band era, performing with the biggest names of the age including Charlie Burnet, Tommy Dorsey, Gene Krupa, Boyd Raeburn, and others. He was also influential in the Bebop movement and performed with legendary musicians such as Dizzy Gillespie, Lennie Tristano, Charlie Parker, and others. In addition to performances with these jazz greats, as a member of the Count Basie Septet (1950), and as leader of the Glenn Miller Orchestra (1966-74), DeFranco also led his own big band and formed his own quartet with a kaleidoscope of jazz legends as members (including Art Blakey, Sonny Clark, Kenny Drew, Milt Hinton, Bobby White, Eugene Wright, and others over the years).

DeFranco has won numerous “all-star” and “poll” awards, including 20 Downbeat awards, 3 Melody Maker awards, 7 Metronome awards, and 14 awards from Playboy. (Ibid.) In 1998, DeFranco was nominated for a Grammy for Best Instrumental Solo for his recording, You Must Believe in Swing. Most recently DeFranco has been named a Jazz Master by the NEA and has been inducted into The American Jazz Hall of Fame. He has performed at numerous ICA and other clarinet conventions to great acclaim.

In his article on the clarinet and jazz, Douglas Carleton comments:

DeFranco, influenced heavily by both Goodman and another technical wizard of the big band, Artie Shaw, came under the spell of bop’s progenitor, alto saxophonist Charlie Parker in the mid-1940’s. DeFranco’s astounding technique and superb musicianship won him the respect and admiration of many of his contemporaries. (Carleton 1976, 11)

Jazz clarinetist, periodontist, and former DeFranco student RON ODRICH offered the following insight into DeFranco’s approach to the clarinet:

Buddy has a thoroughly analyzed, technical approach to his playing, right down to the movement of your fingers and the distance they should move from the clarinet. We got into breathing and the ‘psycho-analytic’ approach to playing jazz. And relaxing while playing. (Daniels 1982, 16)

For an in-depth study of DeFranco’s career as a jazz clarinetist, A Life in the Golden Age of Jazz: A Biography of Buddy DeFranco, written by Fabrice Zammarchi and Sylvie Mas, is highly recommended as are the articles and books listed in Bib below.

Students include: RON ODRICH.


de Kant, Ronald. B. Oct. 30, 1931(Lancaster, PA). Artist Dipl: Juilliard. Clarinet studies with DANIEL BONADE. Clarinetist: New Orleans Phil/Opera (Principal: 1956-65); CBC Vancouver Chamber Orch (Principal: 1965-80); Vancouver Symph/Opera (Principal: 1965-83); Santa Fe Opera (Summers, 1972-73); Phoenix Symph (E-flat: 1984-87). Active as an intl recitalist (incl a recital broadcast live from the Sydney Opera House for the Australian Broadcasting Commission and a perf at ClarinetFest 1998), soloist (incl perf/recs with the CBC, Cincinnati, and Vancouver Symphs, and a perf of the Copland Clarinet Concerto conducted by Copland), chamber musician (incl perf/recs with the Purcell String Quartet), and recording artist (appears on 100+ recordings with above orchs and various chamber ensembles). Faculty member: U.S. Naval SOM-Washington D.C. (formerly); Xavier Univ (1956-65);

DeLuca, Laura. Clarinet studies at Northwestern Univ with ROBERT MARCELLUS. Clarinetist: Seattle Symp (1986-); Seattle Chamber Players (Co-Founder/Memb: 1989-); Music of Remembrance (current). Active as an intl soloist (incl perf with the Cascade, Rainier, and Seattle Symphs, and Seattle Youth Orch), chamber musician (incl perf with the Moscow Piano Quintet, and with the Seattle Chamber Players in China, Costa Rica, Denmark, Estonia, Italy, Moscow, and Warsaw), festival artist (incl participation at the Icicle Creek and Richmond Music Festivals), Klezmer artist, studio musician (appears on several motion picture soundtracks), and recording artist (with the Seattle Symp, and with Music of Remembrance on the Naxos label). Faculty member: Cornish Coll of the Arts (Adj: current); has also taught at the Marrowstone Music Festival and Univ of Puget Sound. Other positions/activities: has strong interest in yoga, tai chi, meditation and practices that integrate body/mind/spirit, all of which she applies to her musical and non-musical life. Students include: Jeffrey Brooks, SAMUEL CAVIEZEL, Levana Cohen, Benjamin Lulich, Campbell MacDonald. Bib: “Laura DeLuca.” Cornish College of the Arts. http://www.cornish.edu/music/faculty/laura_deluca/ (accessed February 16, 2011).

Denman, John. B. July 22, 1933 (London, ENG); immigrated to the U.S. in 1976; d. Nov. 6, 2001 (Tucson, AZ). Music studies at the Royal Military SOM. Former clarinetist: Band of the Life Guards (Principal); Tucson Symp (Principal: 1980s-1999, +/-); Jazzberry Jam (Founding Memb); also performed as Principal Clarinet/Clarinet of the English Natl Opera, London Symp, and Royal Phil Orch. Was active as an intl recitalist (incl perf at ICA conferences, and numerous perf with his wife, pianist Paula Fan, as the Denman-Fan duo), soloist (incl perf with the Tucson Symp and various London orchs), chamber musician, jazz musician (incl a memorable perf at the 1979 ICA conference with LARRY COMBS and EDDIE DANIELS, and a tour of Japan with the Monterey Jazz Festival), studio artist (incl perf with the Seattle Symph and various London orchs), recording artist (incl recordings of the sonatas of Bax, Hughes, Ireland, and Stanford, the concerti of Finzi, Spohr, and Stamitz, and an award-winning jazz recording with his idol, BUDDY DEFRANCO; appears on the Carlson Classic label and his own label). Premiere perf incl Richard Faith’s Clarinet Concerto with the Tucson Symp (April 24, 1987) and his own Crossover Concerto with the Tucson Pops, just months before his death). Faculty member: Univ of Arizona (Prof of Clarinet: 1976-85). Articles published in The Clarinet. Other positions/activities: Organizer, Univ of Arizona Clarinet Convention (1977); developed the “Kinder Klari,” an E-flat-sized clarinet for beginners with small hands; was active as a clinician, composer (incl Crossover Concerto, a swing concerto dedicated to DeFranco, and composed the year before he lost his battle with cancer), and lecturer; enjoyed golf. Hon: first wind soloist invited to perf in China by the Ministry of Culture (introduced wide range of Western clarinet music to Chinese clarinetists and gave Chinese premiere of the Mozart Clarinet Concerto during this visit); BASF Sunnie Award for Best Jazz Album (1995). Students include: ROBERT CHESEBRO, Kevin Justus, Ian Scott, David Townsend.

Although John Denman was born in England and spent the first portion of his professional career there, he spent the second portion teaching and performing in the U.S. While in England, Denman’s repertoire was mostly classically-oriented, but upon his arrival in the U.S., he began to develop his jazz

Former clarinetist: Marine Band-Columbo (1946-48); Music in Miniature; London Baroque Ensemble; Boyd Neel Orch; Fidelio Ensemble; London Wind Players; London Mozart Players (1949-55); Melos Ensemble (Founding Memb: 1950-74); English Chamber Orch (formerly known as the Goldsborough Orch; 1951-56); London Chamber Orch (1953-58); London Symph Orch (Principal: 1955-72); Chamber Music Society of the Lincoln Center (1969-89). Active as an intl recitalist (incl perf with duo partner/pianist Gwenneth Pryor at ICA conferences and throughout North America and Europe), soloist (incl perf with the Hallé Orch and BBC Symph, and perf of the clarinet concerti of Copland and Francaix conducted by the composers), chamber musician (incl perf with above groups and the Amadeus Quartet), festival artist (incl participation at the Cheltenham Festival-England and Spoleto Festival-Italy), and recording artist (numerous solo/chamber recordings on the Chandos, Decca, EMI, Music Masters, Radiant Mastery Ltd, Seraphim, and other labels). Premiere perf incl concerti by Alun Hoddinott and Thea Musgrave, quintets by Benjamin Frankel, Elizabeth Maconchy, and Robert Simpson, and other works. Works written for de Peyer incl those by Arnold Cooke, Alun Hoddinott, Joseph Horovitz, Elizabeth Maconchy, William Mathias, John McCabe, Thea Musgrave, Matyas Seiber, and others.

Faculty member: Royal Acad of Music (1959-62); Mannes Coll of Music (1980s, +/-).

Other positions/activities: has been active as a clinician/lecturer (incl lecture at the 1977 Clarinet Clinic), conductor (incl work with the London Symph, Haydn Orch, London Mozart Players, and London Symph Orch Wind Players; has also conducted the Melos Sinfonia of NY and the Concerto Soloists of Philadelphia).


Has played on: Boosey & Hawkes 10/10 clarinets (formerly), Peter Eaton and Luis Rossi clarinets; Boosey & Hawkes 10/10 mouthpiece.

Students include: Emma Alexandra, STEVEN BENNETT, GARY BOVYER, PAUL GARRITSON, TODD PALMER, RANDALL PAUL, Thomas Piercy, Valdemar Rodriguez, ROBERT SCHOTT, Robert Owen West.

As with JOHN DENMAN immediately above, Gervase de Peyer was born in England, but spent the latter part of his musical career based in the U.S. De Peyer remarked to Pamela Weston in her book Clarinet Virtuosi of Today that he was part of the “slow crescendo of disappearances from the London scene.” (Weston 1989, 89-94) Although he made the U.S. his permanent home in 1976, de Peyer has continued to enjoy an active career as a recitalist, soloist, chamber musician, and conductor throughout Europe as well. He has recorded prolifically, having made two recordings of the Mozart Clarinet Concerto with the London Symphony Orchestra as well as recordings with the Melos Ensemble, the Amadeus Quartet, the Chamber Music Society of the Lincoln Center, and with such artists as Frederick Thurston, Dennis Brain, Daniel Barenboim, Gwenneth Pryor, and PETER SIMENAUER. At one time, de Peyer was reputed to have had more recordings to his credit than any other clarinetist in history.

The interview by Luigi Magistrelli (see Bib below) is highly recommended for insight into de Peyer’s philosophy and for its thorough discography.

DeRoche, Julie Reid. B. June 19, 1959 (Carbondale, IL).  BM: Northwestern Univ (1981) with CLARK BRODY and ROBERT MARCELLUS; additional studies at the Aspen Festival (1978) with RICHARD WALLER.  Additional clarinet studies with LARRY COMBS.

Clarinetist: The Loop Group (1981-87); Civic Orch of Chicago (1982); Sheffield Winds (1983-84); Illinois Phil (1984-92); Absolute Theater Co. (production of Good, Fall 1985); Light Opera Works (1988); Nutcracker Ballet Orch-Airie Crown (1988-91); Terry Fryor Studios (1990-); Chicago Symph Orch (Sub/Extra: 1991-; Guest Second: 2000+); perf incl several European tours with the CSO); Chicago Recording Co. (1991-); Chicago Music Works (1991-); Steve Ford Music (1991-); Chicago Clarinet Trio (with LARRY COMBS and JOHN BRUCE YEH; current).  Active as a recitalist (incl perf at the 1998 Montana/Idaho Clarinet Festival, the 1999 Univ of Montevallo Clarinet Symposium, and other clarinet conferences), chamber musician (incl perf/recordings with the Sheffield Winds, The Loop Group, Chicago Clarinet Trio, and Chicago Chamber Musicians), festival artist (incl perf with the Chicago Symph at the Ravinia Festival), studio musician (incl work for above studios and Universal Studios), recording artist (incl recordings with the Chicago Symph, Chicago Clarinet Trio, and Chicago Chamber Musicians); broadcast perf given on WMTF Radio.

Faculty member: DePaul Univ (Instructor of Clarinet/Woodwind Div Coordinator: 1983-; incl duties as Coordinator/Instruction at the annual summer DePaul Clarinet Workshop); active as a private clarinet instructor (1976-).

Other positions/activities: Owner/Pres, Natl Clarinet Suppliers, Inc. (1981-86); Dir, 1994 ICA Conference; Treas, ICA (formerly, 1997, +/-); Pres, ICA; G. Leblanc Corp. Artist/Clinician; active as an adjudicator (incl the 1998 ICA Young Artist Compt) and clinician in the U.S. and Europe (master classes given at numerous SOMs, at the 1998 Montana/Idaho Clarinet Festival and 1999 Univ of Montevallo Clarinet Symposium, and at various state music convention clinics).

Hon: Northwestern Univ Dean’s List; Josephine C. Magnani Schol; Illinois State Scholar.

Plays on: Leblanc Opus clarinets; RICHARD HAWKINS mouthpiece; BONADE inverted ligature; Vandoren V-12 #4 reeds.

Students include: Alejandro Acierto, Patti Goodwin, Teri Johonan, Laura Kelly, Julie Linder, ANTHONY MCGILL, Carrie Ravenscraft, Emily Hanzlik Robinson, Adrian Sandi, Andrew Seymour. Julie DeRoche may be not only one of the busiest clarinetists in the Chicago area, but also one of the most frequently heard clarinetists in America, as noted in her biographical sketch:

Ms. DeRoche plays on the soundtrack for Orson Welles’ Othello and on hundreds of spots for McDonald’s, United Airlines, Kelloggs, Sealy, Budweiser and many others. It is not an exaggeration to say that most people probably hear her play every day.

(DeRoche/Paddock 1998)

On her development as a musician, DeRoche comments,

I have learned as much from my friends and colleagues LARRY COMBS and JOHN BRUCE YEH [capitals mine] as I have from my past teachers. I appreciate their help with my career very much, though I have not studied with them. (Ibid.)

**De Santis, Louis.** B. Apr. 22, 1880 (Torino di Sangro, Italy); d. 1940. Former clarinetist: St. Louis Symph (Principal: 1925-26); Cleveland Orch (Principal: 1926-29); Philadelphia Orch (Principal: 1930-31); CBS Symph (Principal: mid- to late-1930s); WPA Orch-Philadelphia (during WWII). Appeared on recordings with the CBS Symph. Published a method book entitled *New Studies for Clarinet.* Louis De Santis’s playing influenced ROBERT MARCELLUS profoundly. He commented, Then there was another chap named Louis De Santis who recorded Deems Taylor’s *Through the Looking Glass* suite with the Columbia Broadcasting Symphony under Howard Barlow. The first time I heard that record I realized that’s what a clarinet should sound like. His tone was truly beautiful. (Nygren 1988, 33-42)

MITCHELL LURIE was similarly influenced by De Santis’ playing. He commented, My favorite recording was . . . DeSantis playing Deems Taylor’s *Through the Looking Glass* with the C.B.S. Symphony. There is a big clarinet solo, ‘The Jabberwocky,’ and I think I wore out three sets of records listening to that, thinking that this is the clarinetist I want to sound like. In time I learned that there isn’t just one style of playing or sound of clarinet that is the best . . .” (Phillips 1991, 10-13)


**DeVan, Dru.** BM: Georgia State Univ (1973) with ALAN BALTER; additional music studies at the Royal Conserv of Music-Liege, Belgium (1973), the Royal Conserv of Music-Antwerp, Belgium (1974) with Walter Boeykens, and the Intl Summer Acad of Nice-France (1974). Additional clarinet studies with STANLEY HASTY and ROBERT MARCELLUS. Clarinetist: Royal Cercle Orch of Liege-Belgium (Principal: 1974); Atlanta Symph (Extra/E-flat: 1975-80); Savannah Symph/Woodwind Quintet (1975-81); Atlanta Lyric Opera (Principal: 1977-79); Atlanta Chamber Orch (Principal: Summer 1979); Missouri Chamber Orch (Co-Principal: 1980); Charlotte Symph (Clarinet/E-flat: 1985-; has also performed as Principal); Knoxville Symph (Extra E-flat: 1996-); North Carolina Symph (Extra: 1997-). Active as a soloist (incl perf with the Charlotte and Savannah Symphs and the Royal Cercle Orch), chamber musician (incl perf with the American Pro Art Quartet and on the Wildacre, NC Summer Chamber Music Series), festival artist (incl participation at the Missouri Symph Society Perf Arts and Piccolo Spoleto Festivals), and recording artist (incl recordings with the Atlanta Symph). Faculty member: has taught at Davidson Coll, Queens Coll, and Charlotte Community School of the Arts. Other positions/activities: Rep, Charlotte Symph Players’ Artistic Committee. Extra-musical activities incl fishing the Outer Banks of NC and studying the stock market. Memb: ICA. Plays on: Buffet R-13 (B-flat/A) and RC (E-flat) clarinets; PYNE mouthpieces. Bib: DeVan, Dru, to Tracey L. Paddock, Tallahassee, FL, September 5, 1998.

**DiLutis, Patricia [Patti].** Clarinet studies with HAROLD WRIGHT (at Boston Univ), PASQUALE CARDILLO, KALMEN OPPERMANN, and DAVID WEBER. Clarinetist: San Antonio Symph (Actg Second/E-flat: formerly); Syracuse Symph (Actg Principal: formerly); Buffalo Phil (Second/E-flat: current); has also performed with the Austin Symph, Bolshoi Ballet, and the Laredo and Rochester Phil Orchs. Active as a recitalist/soloist, chamber musician, and festival artist (incl participation at the Chautauqua, Nueva Laredo, Round Top, Skaneateles, and Victoria Music Festivals). Faculty member: Trinity Univ (formerly); Eastman Community Music School (current); has served as Guest Faculty at SOMs in TX and NY (incl Ithaca Coll). Other positions/activities: Co-Founder, Greater San Antonio Music Instit (1994); Buffet Crumpon USA Perf Artist (1996-); Dir, New Horizons Clarinet Ensemble (current). Hon: Finalist, Concert Artist Guild Compt; featured at 1995 Intl Flute Convention. Plays on: Buffet R-13 (E-flat/A) and Tosca (B-flat) clarinets. Bib: “Patricia DiLutis.” Buffet Crampon. http://www.buffet-crampon.com/en/artists.php?mode=artistPresentation&aid=415 (accessed February 16, 2011).


DiLutis’s personal musical mission is to “further the development of music through education and performance.” (DiLutis/Paddock 1998)


**D’Mello, Ralph.** B. Bombay, India. MM: Yale Univ with KEITH WILSON; MME/DM: Syracuse Univ. Active as an intl recitalist/soloist (incl the 1984 premiere of Howard Boatwright’s Clarinet Sonata) and chamber musician throughout India and the U.S. Former faculty member: Syracuse and Liverpool Central Schools, NY; Syracuse Univ. Published in Woodwind World-Brass and Percussion and other music journals. Other positions/activities: former Asst Dir of Music, Indian Army’s Military Music Wing; active as a writer (incl a book on Indian folk instruments) and composer (incl works for the clarinet). Bib: “Ralph D’Mello.” Woodwind World-Brass and Percussion. 15 (March 1976): 8.

**Doherty, Charles R.** Clarinetist: Natl Symph Orch (Principal: 1944-46, +/-); Kansas City Phil (1949, +/-). Faculty member: Univ of Missouri-Kansas City (1979, +/-). Students include: Janet Johnson,
Dolphy, Eric. B. June 20, 1928 (Los Angeles, CA); d. June 29, 1964 (Berlin, GER). Music studies at Los Angeles City Coll. Clarinet/Sax studies with JOSEPH ALLARD. Active as a clarinetist and bass clarinetist (in traditional, avant garde, and jazz settings); most well-known for his skills as an innovative jazz bass clarinetist/flutist/saxophonist. Performed in Orch USA (on flute), Gunther Schuller’s Orch (on clarinet), and various chamber ensembles; led his own ensembles and performed with numerous jazz legends (incl Chico Hamilton, Charles Mingus, Ornette Coleman, and John Coltrane). Recorded prolifically (on the Prestige, Blue Note, and other labels). Works written for Dolphy incl WILLIAM O. SMITH’s clarinet work _Elegy for Eric_.

Composer/Clarinetist William O. Smith offered the following commentary on the multi-talented Eric Dolphy:

> Eric Dolphy played flute in Orchestra USA. While staying in New York, I attended several concerts. I went to Carnegie Hall one evening, and there was Eric Dolphy playing in Gunther Schuller’s Orchestra performing Stravinsky and this time playing the clarinet. He sounded great. Then I went to the Village Vanguard where I heard him play alto saxophone, flute and bass clarinet. Simply stated, he had a solid background in classical music, was competent on several instruments, and played jazz. . . . Along the way, he developed some sensational multiphonic and worldly stratosphere bass clarinet sounds that I find striking and unique. (Suther 1997, 41)

For more in-depth information on Dolphy’s career, the internet link below is very useful.


Clarinetist: Stockton Symph (formerly); Pacific Arts Woodwind Quintet (formerly). Active as a recitalist/soloist, chamber musician (incl perfs with the Pro Arte String Quartet and Pacific Arts Woodwind Quintet), festival artist (incl participation at Tanglewood, 1951), and recording artist (with the Pacific Arts Woodwind Quintet on Orion Masters Recordings).

Faculty member: Bethany Coll-KS (1950-51); Escondido Public Schools-CA (1951-52); Oberlin Coll (1952-55); Univ of Wisconsin-Madison (1955-60); Texas Coll of Arts and Industries (1960-61); San Fernando Valley State Coll (Fall 1965); California State Univ-Los Angeles (1966-67); Univ of the Pacific (Prof of Woodwinds: 1967-95, +/); has been active as a private clarinet instructor in Los Angeles (1961-67); other areas of teaching incl chamber mus, conducting, history, orchestration, theory, and woodwind ensembles.

Other positions/activities: Chapter Pres, Pi Kappa Lambda, Univ of the Pacific (formerly); ICA Pacific Regional Chmn (formerly); NACWPI Western Div Chmn (formerly); Province Governor/Faculty Advisor, Phi Mu Alpha Sinfonia (formerly); has been active as an adjudicator. Memb: California MEA, ICA, MENC, NACWPI, Phi Mu Alpha Sinfonia.

Hon: Memb of Phi Kappa Phi, Pi Kappa Lambda, and Tau Sigma honorary fraternities.

Plays on: Buffet R-13 clarinets; Frank Kaspar (Chicago) mouthpiece; Vandoren reeds.

Students include: MICHAEL BORSCHEL, Mark Hollingsworth, Hank King, Maryanne Lacaille, Florie Rothenberg, ROBERT WILLIAMS.


Donatelli, Vincent. B. 1892 (Matera, Italy); d. 1956 (CA, USA). Immigrated to the U.S. in 1908. Music studies at the Naples Conserv-Italy. Clarinet studies with Angelo Picone. Former clarinetist: Long
Beach Band; RKO Studios (Principal); also played in many of the major Los Angeles theatre orchs. Was active as a studio musician (incl work with all of the major Los Angeles motion picture studios), clarinet instructor, author (*Daily Studies for the Clarinet*), and composer/arranger of many works for the clarinet. Bib: Collis, James, ed. “Vincent Donatelli.” *The Clarinet* 22 (Spring 1956): 22.

**Dost, Oscar.** Clarinetist: Minneapolis Symph Orch (1913-14).

**Drapkin, Michael Lewis.** B. Apr. 14, 1957 (Van Nuys, CA). Early clarinet studies with GARY GRAY (1973-75). BM: Eastman SOM (1979) with STANLEY HASTY; additional studies at the Aspen and Tanglewood festivals. Additional clarinet studies with CHARLES BAY and HAROLD WRIGHT. Clarinetist: Natl Opera Touring Co. of the NY Opera (Principal: 1981-82); Honolulu Symph (Assoc Principal/Bass: 1982-83); Music Amici (Solo Clarinetist/Exec Dir: formerly); has also performed with the New Jersey and Portland Symphs and the Brooklyn, Long Island, and Rochester Phil Orchs. Active as a clarinet/bass clarinet recitalist, soloist, chamber musician, jazz musician, Klezmer musician, and festival artist (incl participation as Principal Clarinetist of the Lake George Opera Festival). Author, *Symphonic Repertoire for the Bass Clarinet* (Roncorp Publications); is also working on a volume of transposed orch bass clarinet parts. Articles published in various music journals. Other positions/activities: Yamaha Artist; Founder, Drapkin Technology (1999); Founder/Exec Dir, Foundation for Entrepreneurialism in the Arts; active as an adjudicator, arranger (incl works for clarinet), and clinician/lecturer. Hon: listed in *Who’s Who in American Music (Classical)*, 1985 edition. In addition to his musical activities, Michael Drapkin has had a very successful career in the business world, specializing in technology and electronic commerce. He has merged these two areas of his life by founding and operating the Foundation for Entrepreneurialism in the Arts. Through its programs this organization trains performing artists to carve out their own niche in the competitive and saturated performing arts world by merging their performance skills with entrepreneurialism and creating demand for their skills.


**Drucker, Naomi Frances, néé Lewis.** B. Oct. 13, 1932 (Freeport, NY). Married to STANLEY DRUCKER. Early clarinet studies with Monroe Lewis (her father), a dance band clarinetist. Grad: Hofstra Univ. Additional clarinet studies with Alfred Walters (1940-42), JAMES DE JESU (1942-50), GUSTAVE LANGENUS (1950), CLARK BRODY (1951), and LEON RUSSIANOFF (1952-57); has also worked with clarinetist/ composer MEYER KUPFERMAN. Clarinetist: Natl Orch Assn (formerly); NC Symph (1954-55); American Chamber Ensemble (Founding Memb/Co-Dir: 1962-); Drucker Trio (1977-); has also performed as Principal Clarinetist of the NY Virtuosi, and has performed/recorded/toured with the NY Phil. Active as an intl recitalist/soloist (incl perf at CASS and ICA conferences, at the Leningrad and Tchaikovsky Conservs, and throughout North America, Europe, and Japan), chamber musician (incl perf with the Drucker Trio, comprised of herself, husband STANLEY DRUCKER, and pianist Blanche Abram), festival artist (incl participation at Sweden’s East Meets West Festival and the Mykonos Intl Chamber Music Festival), and recording artist (incl solo recordings as well as recordings with STANLEY DRUCKER on the Cala Records, Elysium, and Soundspells labels). Works composed for the Drucker Trio incl those by Joseph Alexander, MEYER KUPFERMAN, Max Lifshitz, Alfred Prinz, Marga Richter, Elie Siegmeister, Vally Weigl, and Jacob Weinberger. Faculty member: Hofstra Univ (1969-). Hon: Distinguished Alumni Award, Hofstra Univ (1994); favorable review of recording appears in *The Clarinet.* Students include: Mindy Dragovich, Nancy Fiske, Geoffrey Flolo, April Johannesen, Amy Shapiro.

Drucker met her husband, clarinetist STANLEY DRUCKER, while a student of LEON RUSSIANOFF. The two began performing together frequently and in 1977, along with pianist Blanche Abram, formed the Drucker Trio. The couple continues to perform and record together as co-soloists and in chamber music settings.

Drucker, Stanley. B. Feb. 4, 1929 (Brooklyn, NY). Married to NAOMI DRUCKER. Early clarinet studies with ARTHUR SMALL. HS studies: HS of Music and Arts-NY; private clarinet studies with LEON RUSSIANOFF. Grad: Curtis IOM (1945) with BERNARD PORTNOY. Has also worked with clarinetist/composer MEYER KUPFERMAN.

Clarinetist: Natl Orch Assn (formerly); Indianapolis Symph (Principal: 1945-46); Adolph Busch Chamber Players (Principal: 1946-47); Buffalo Phil (Principal: 1947-48); New York Phil (Asst Principal/E-flat: 1948-60; Principal: 1960-2009). Active as an internationally prominent recitalist, soloist (incl almost 200 perfs with the NY Phil), chamber musician (incl perfs with the Drucker Trio, consisting of himself, wife NAOMI DRUCKER, and pianist Blanche Abram), and recording artist (numerous recordings with the NY Phil as well as recordings of much of the major clarinet solo and chamber repertoire; appears on the Cala Records, Elysium and other labels, and on the New York Legends: Recitals with Principals from the New York Philharmonic recording).

Faculty member: Juilliard (1968-).

Hon: Grammy nominations for recordings of the Corigliano Clarinet Concerto (1982) and Copland Clarinet Concerto (1992) with the NY Phil; 1998 Instrumentalist of the Year, Musical America International Directory; appears in the Guinness Book of World Records for longest career as a clarinetist; one of few living orchestral instrumentalists to have an entry in the New Grove Dictionary of Music and Musicians.

Students include: LAURA ARDAN, JOHN CRAIG BARKER, IGOR BEGELMAN, FRANKLIN COHEN, MITCHELL ESTRIN, Kjell Fageus, ERIC GINSBERG, JEAN KOPPERUD, ESTHER LAMNECK, TED LANE, WILLIAM POWELL, ROGER SALANDER, Shannon Scott, Tom Servinsky, Amy Shapiro, et al.

Stanley Drucker’s stellar and enduring career began with his appointment to the position of Principal Clarinet of the Indianapolis Symphony Orchestra at the age of sixteen. This was followed by several more Principal Clarinet positions with major orchestras, culminating in his 60-year-long affiliation with the New York Philharmonic Orchestra. When Drucker joined the New York Philharmonic in 1948, he was appointed Assistant Principal and E-flat Clarinetist, with ROBERT MCGINNIS as Principal Clarinetist and ALEXANDER WILLIAMS as Second and Bass Clarinetist. Drucker ascended to the position of Principal Clarinet in 1960 upon the retirement of McGinnis. In his six decades with the orchestra, Drucker recorded prolifically, both as a soloist (including performances with his wife NAOMI) and as a chamber musician, and performed the Copland Clarinet Concerto with the Philharmonic an astonishing sixty times. Drucker earned two Grammy nominations for his recordings of the Corigliano and Copland clarinet concerti with the New York Philharmonic. He has been listed in the Guinness Book of World Records for longest career as a clarinetist, and is at the heart of the twentieth-century American clarinet tradition. The Wakin and Weston articles (listed in Bib below) are highly recommended for further insight into Drucker’s remarkable career.


Clarinetist Paul Drushler retired in 1995 and now spends the seasons of spring, summer, and fall in Rochester, NY, wintering in the Tampa/St. Petersburg area of FL.


Plays on: Buffet R-13 clarinets; Vandoren M-13 mouthpiece; Morré #2 ½ and Vandoren #3 reeds; plays with a double-lipped embouchure.

Henry Duckham has enjoyed a varied career in and out of the field of music:

In my early career I earned a living for the most part outside of the music business in the food and confectionery business as a marketing manager – a necessity to make enough money to provide decently for my family. From the mid-seventies on I returned to the music business as a fund raiser for the Phoenix Symphony, Whitman College [and] Oberlin and until two years ago headed the alumni office of my alma mater, the New England Conservatory. I always maintained my practice routine and performed consistently. I have taught throughout my career. (Duckham/Paddock 1998)

In addition to the influence of his teachers, Duckham’s traditional clarinet playing has also been influenced by double-lipped clarinetists RALPH MCLANE and HAROLD WRIGHT. Duckham himself is a double-lipped player and advocates the use of this embouchure because of the ease of tone production and flexibility afforded by its use. With the complexities of tone production diminished, a clarinetist can then focus on achieving “maximum expressiveness playing notated literature” and translating “. . . ideas without impediments when improvising.” (Ibid.) He adds that, “Most clarinetists play with too tight an embouchure and excessive tonal rigidity. Musicality is sacrificed for tonal density (dullness).” (Ibid.) Duckham has also been active as a jazz clarinetist and lists Sidney Bechet, Jimmy Noone, Stan Getz, Cecil Taylor and ERIC DOLPHY as influences. He works to diversify his own playing by continually searching for “concepts beyond swing influences of Goodman and Shaw and bop-influenced DeFranco and Daniels when improvising.” (Ibid.) Duckham offers these thoughts on the components of an ideal music education:

For the most part I believe most clarinetists (as well as other instrumentalists) are too hung up on their instruments and would benefit from studying music theory and piano and listening to and knowing many kinds of musics. Improvisation should be a requirement and we should all be stronger advocates for contemporary music. A wide
range of reading can’t hurt. As Artie Shaw says: ‘The more you know about everything, the better anything you do will be.’ (Ibid.)

To this end, one of the driving ideas behind the Manderen Duckham Duo was the idea that “improvisation has played a key role in almost every musical period from the Middle Ages to the present and that a sense of improvisation and spontaneity should pervade all musical performance.” (Ibid.)


**Duques, Augustin [“Gus”].** B. Mar. 3, 1899 (Toulouse, France); d. Aug. 14, 1972 (NY). 1st Prize: Paris Conserv (1919). Former clarinetist: NY Symph (Principal: active for 10 years, c.1920-30; replaced GUSTAVE LANGENUS); NBC Symph (Principal: 1937-47, under Toscanini); WOR Symph (Principal: late 1940s, +/-); Goldman Band (for several decades); performed in several of Igor Stravinsky’s touring ensembles before coming to the U.S. World premiere perfos incl the trio version of Stravinsky’s L’Histoire du Soldat and one of the Poulenc duos. Was active as a chamber musician and recording artist (incl the Mozart Clarinet Quintet on the Stradivari label). Faculty member: Juilliard (1923-63). Author, Twenty-four Contemporary Studies for the Clarinet. Students include: JOSEPH ALLARD, HERBERT BLAYMAN, LAURA FLAX, Donald Gephart, BENNY GOODMAN, STEVEN HARTMAN, GENE KAVADLO, Billy Kerr, GERHARDET KÖCH, JACK KREISELMAN, DON LITUCHY, CARL MARKS, JAMES MEYER, RON ODRICH, LOUIS PAUL, ROGER SALANDER, WALLY SHAPIRO, Bonnie Isbey Sholl, EARL THOMAS, CLOYDE WILLIAMS, Pete Yellin.

Augustin Duques’s career included many historic performances. He won First Prize at the Paris Conservatory with Messager’s Solo de Concours as the contest piece for the year (1917). He performed Debussy’s Premiere Rhapsodie with the composer in attendance and premiered the trio version of Stravinsky’s L’Histoire du Soldat and one of the Poulenc duos. Was active as a chamber musician and recording artist (incl the Mozart Clarinet Quintet on the Stradivari label). Faculty member: Juilliard (1923-63). Author, Twenty-four Contemporary Studies for the Clarinet. Students include: JOSEPH ALLARD, HERBERT BLAYMAN, LAURA FLAX, Donald Gephart, BENNY GOODMAN, STEVEN HARTMAN, GENE KAVADLO, Billy Kerr, GERHARDET KÖCH, JACK KREISELMAN, DON LITUCHY, CARL MARKS, JAMES MEYER, RON ODRICH, LOUIS PAUL, ROGER SALANDER, WALLY SHAPIRO, Bonnie Isbey Sholl, EARL THOMAS, CLOYDE WILLIAMS, Pete Yellin.

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An interesting and little known fact is that not only did Duques perform at the opening of Radio City Music Hall but he also married one of the original members of the Rockettes.

**Dworkin, David.** B. 1934. Grad: Juilliard with DANIEL BONADE, ROBERT MCGINNIS, and Jean Morel (conducting); Columbia Univ (grad degrees in Perf/Ed). Former clarinetist: American Symph Orch (Principal; under Stokowski); Metropolitan Opera Orch. Active as a recitalist, soloist (incl recent perf of Peter von Winter’s Concertino for Clarinet and Bassoon with NY Phil Principal Bassoonist Leonard Hindell), chamber musician (incl four solo/chamber recitals at Carnegie Recital Hall), and festival artist (incl perf as a member of Musicisti Americani at the summer festival in Sulmona, Italy). Former faculty member: Univ of Vermont Summer Music Session (Conductor/Coach: for 15 years); Manhattan SOM Pre-College Div (Clarinet/Chamber Music/Conductor: for 10+ years). Other positions/activities: has been equally active as a conductor (incl positions at above schools and as Mus Dir of the Vermont Youth Orch and the Philharmonic on the Hudson, and perf with the Manhattan, New Jersey, and Vermont Symphs); Creator, **Conductorcise™**, a program which combines basic conducting/ listening skills with an aerobic workout. Students include: Danielle Occhipinti, Allan Vaché. Bib: Dworkin, David. “Conductorcise® - A Sound Workout for Body and Soul.” Conductorcise. http://www.conductorcise.com/maestro.html (accessed January 31, 2011).
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East, James [Jay]. B. July 15, 1941 (Hays, KS). BM: Oberlin Conserv (1963) with GEORGE WALN; MM: Cleveland IOM (1969) with ROBERT MARCELLUS; additional music studies at Eastman SOM (with STANLEY HASTY) and at the Mozarteum-Austria. Additional clarinet studies with LEON RUSSIANOFF. Clarinetist: U.S. Navy Band-Washington, D.C. (Asst Principal: 1965-69); Erie Phil (Principal: 1975-); Western NY Chamber Orch (Principal/Exec Dir: current); Fredonia Woodwind Quintet (current); East Trio (current). Active as a recitalist (incl a perf at ClarinetFest 1998), soloist (incl perf with the U.S. Navy Band, Western NY Chamber Orch, Erie Phil, and Sun Valley Summer Festival Orch), chamber musician (incl perf with the Fredonia Woodwind Quintet and the East Trio, comprised of East, his wife Phyllis, and son Alexander, performing on clarinet, piano and cello respectively), festival artist (incl participation at the Sun Valley Summer Festival), and recording artist (on the Grenadilla label).


Clarinetist: Israel Radio Symph (Principal: 1974-76, +/-, under Lukas Foss); Pennsylvania Ballet Orch (Principal: 1974-75); Jerusalem Symph (Principal: 1975-76); Israel Phil (Second/E-flat: 1976-89, at the invitation of Zubin Mehta); Indiana Chamber Orch (Principal: currently); Trio Indiana (with JAMES CAMPBELL and HOWARD KLUG; 1990s-); Chautauqua Symph (Principal: current). Active as an intl recitalist (incl perf at the 1989 ICA conference and on the IMS Concert Series-England), soloist (incl perf with the Israel Phil, Camerata Academica Orch of the Salzburg Mozarteum, City of London Sinfonia, Concerto Soloists of Philadelphia, and the English Chamber Orch), chamber musician (incl perf in North America, Europe, Israel, and the Far East, and with the Alexander, Audubon, Israel, Tel Aviv and Ying String Quartets, Trio Indiana, and Myriad), festival artist (incl participation at the Carmel Bach, Chautauqua, Krakow, Marlboro, Prague, Sarasota, and Windsor-England music festivals), and recording artist (on the Crystal Records and Meridian-London labels). Premiere perf incl Lalo Shifrin’s Capriccio for Clarinet and Orch (conducted by Shifrin).

Faculty member: Eastman SOM (Vstg Prof: 1989-90; 1994-95); Indiana Univ (Prof of Clarinet: 1990-); Chautauqua Instit (current); Sarasota Music Festival (current).


Students include: Sharon Adar, Pascal Archer, GREGORY BARRETT, MICHAEL CHESHER, Nophachai Cholthitchanta, Candice Clayton, Scott Dasovich, Martin Gold, Danny Goldman, CATHRYN GROSS, CHRISTOPHER GRYLES, Nick Homenda, Chris Howard, Nobuko Igarishi, Jean Johnson, Sharon Kern, Candace Kiser, Matthew Kanowith, George Klaas, Simon Kovacs, Kirsten Offer, Emily Hanzlik Robinson, Egils Sefers, Ron Selka, DAVID SHEA, Michael Stordahl, Daniel Sullivan, Amitai Vardi, Michelle Verheul, TODD WALDECKER, TASHA WARREN, Eileen Walsh, Kornel Wolnak, GUY YEHUDA.

Of his musical philosophy, Eli Eban commented,

The clarinet is a lyrical, singing instrument. Technique is important, but velocity and facility do not create artistry in and of themselves. A beautiful sound and deep musical understanding are what attracted Mozart to Stadler and Brahms to Muhlfeld. Let’s continue that tradition! (Eban/Paddock 1998)


Ell, Frank. Dipl: Curtis IOM (1963); MFA: Univ of Minnesota. Clarinetist: Rotterdam Phil (Principal: formerly); Netherlands Wind Ensemble (Principal: formerly); New Orleans Symph (formerly); American Reed Trio (Founding Memb); Richards Quintet; Greater Lansing Symph (Co-Principal); performs regularly with the St. Paul Chamber Orch. Active as a soloist (incl perf with the St. Paul Chamber Orch), chamber musician (incl perf with the American Reed Trio and Richards Quintet, and as clarinetist of the Swannanoa Chamber Festival), festival artist (incl participation at the Bergen, Brevard, Holland, Marlboro, Messiaen, Monadnock, Spoleto, and Swannanoa Music Festivals). Former faculty member: Univ of Delaware; Interlochen Arts Acad; St. Johns Univ/Coll of St. Benedict; Michigan State Univ (Prof of Clarinet: 1970s-2000+; Prof Emeritus: current). Published in The Clarinet. Other positions/


Jane Ellsworth’s area of special academic interest is clarinet music of 19th-century English composers, a subject she has written about in both her doctoral dissertation and in The Clarinet. She is also active as an editor, having published editions of works by Blas Atehortúa, Cipriani Potter, Samuel Coleridge Taylor, and Richard Henry Walthew, all through her own publishing company, Tecchler Press. Ellsworth commented,

For me it is important to be a whole musician who happens to play the clarinet. Thus I have interests in scholarship as well as performance, including non-clarinet-related fields such as 18th-century music and musical theory and the social history of music. I try to encourage wide-ranging interests in my students as well. Along with the usual goals of sound musicianship and technique that any conscientious clarinet teacher stresses, I try to get my students to develop a keen awareness of the physical and kinesthetic aspects of
clarinet playing, which I feel are crucial. The Alexander Technique and its principals have helped a lot in this regard. (Ellsworth/Paddock 1998).


Clarinetist: Norfolk Chamber Consort (Co-Dir/Clarinetist: 1972-); Clarion Synthesis (current); Creo (current). Active as intl recitalist/soloist (incl perfs at ClarinetFests 1998 and 1999, the 1998 Univ of Montevallo Clarinet Symposium, and numerous other clarinet/music conferences; recital tours incl Japan, South Africa, Australia, and Europe), chamber musician, specialist in the perf of new music and music for clarinet and electronics, festival artist (incl perfs at the Intl New Music Festival), and recording artist (on the AIR, Apollo, Capstone, Centaur, CRI, Drimala, Mark Recordings, Tall Poppies, and Telarc record labels and on the ClarinetFest '95 CD); broadcast perfs given on radio networks worldwide.

Faculty member: Norfolk State Univ (Prof of Clarinet: formerly, 1970s-2000, +/-); Old Dominion Univ (Adj Prof of Clarinet: current); Artist-in-Res, Sydney Conserv of Music-Australia (formerly).

Articles published in *The Clarinet* and other music journals. Author: *A Selective Clarinet Bibliography, Contemporary Clarinet Repertoire*.


Plays on: Yamaha Custom SE-V clarinet; CLARK FOBES mouthpiece; BG ligature; Vintage reeds.

Students include: D. Gause-Snelson.

F. Gerard Errante has been at the forefront of the exploration of the clarinet in combination with various electronic paraphernalia as well as non-electronic contemporary music. He performs not only the more esoteric, contemporary, envelope-pushing repertoire but also presents more approachable music that can be lyrical, improvisational, ethereal, jazzy, or influenced by various ethnic music styles. Critics have praised Errante’s warm sound, his technical virtuosity, and his imagination. He has added to the clarinet repertoire ten of his own compositions.

Errante has also given much to the clarinet community through his service as President first of ClariNetwork and more recently the International Clarinet Association. He has been active as an international recitalist, soloist, and clinician including four tours of Japan and two tours of Australia. Although he recently retired from Norfolk State University after thirty years, he continues to be very active as a performer and is an Adjunct Professor at Old Dominion University.


Estrin, Mitchell S.  B. Dec. 23, 1956 (Bethpage, NY).  Early clarinet studies with JEROME STOWELL and WALTER WOLLWAGE.  BM/MM: Juilliard (1978/1979) with STANLEY DRUCKER. Clarinetist: Brooklyn Phil (Principal: 1979-85, +/-); NY Phil (Extra: 1979-80s; Second: mid-1980s-99, +/-; has also performed as Principal/Assoc Principal/E-flat); San Francisco Ballet Orch (Principal: 1980-85, +/-); Lausanne Orch-Switzerland (Principal: 1983 American tour); Martha Graham Dance Co. (Principal: 1985); Amadeus Ensemble (Founding Memb); has also performed as Principal Clarinetist of the Joffrey Ballet, Little Orch Society, NY Pops, Orpheus Chamber Orch, and Philharmonic Virtuosi.  Active as an intl recitalist/soloist (incl 1976 solo debut at the Aspen Music Festival, and perfs with the Brooklyn and Janacek Phil Orchs, the Little Orch Society, the White Plains Symph, and NY Phil Ensembles), chamber musician (incl perfs with the Amadeus and NY Phil Ensembles, the NY Phil Woodwind Quintet, The Chamber Music Society of Lincoln Center, the New Arts Trio, the Seacom Chamber Players, Chamber Music at the Brooklyn Acad of Music, and Chamber Music at the 92nd St Y), festival artist (incl participation as Artist-in-Res at the Newport Music Festival for 3 seasons), studio musician (incl perfs on soundtracks for the Century Fox, Columbia Pictures, MGM, Paramount Pictures, United Artists, Walt Disney Pictures, and Warner Brothers film studios, and for the ABC, CBS, CNN, ESPN, HBO, and TBS television studios; has appeared on “The Late Show with David Letterman” and “The Phil Donahue Show,” and on numerous radio/television commercials), and recording artist (on the Albany Records, Arabesque, Columbia Masterworks, Heritage Music Society, and Newport Classic labels).  Premiere perfs incl Michael Whalen’s The Shadows of October with the Janacek Phil-Czech Republic.

Faculty member: Rockland Instit of Orch and Chamber Music Studies; Univ of Florida (current).  Other positions/activities: Buffet Crampon USA Perf Artist (1990-; currently serves as Education and Creative Development Manager and Artistic Dir of Buffet Crampon USA Summer Acad); Vandoren Artist (incl current position as Artistic Dir of Vandoren Clarinet Ensemble Festival); active as an adjudicator (incl judging for the Concert Artists Guild Intl NY Compt, Buffet North American Clarinet Compt, Natl Wind Ensemble, Performers of Connecticut Young Artists Compt, and Orquestra del Principado de Asturias-Spain), clinician (incl master classes given with STANLEY HASTY), coach (incl work with the wind sections of the NJ and NY Youth Symphs), and lecturer (presentations given at the Connecticut MEA and NY State Music Assn Natl Conferences, and at Vandercook Coll of Music).  Memb: AFM, Rec Mus Am.

Hon: Louis A. Sudler Foundation Award, Chicago Symph (1974); Naumburg Schol, Juilliard (1978); recognized by NARAS for outstanding perf as a recording artist; has received critical acclaim for recording series with the Amadeus Ensemble; listed in Who’s Who in American Music (Classical) and Who’s Who in International Music.

Plays on: Buffet clarinets; Vandoren mouthpieces and reeds.

Students include: Gabriel Fielder, Jackie Glazier, Saraneal Johnston, Kyle Rowan.


Etheridge, David.  B. Sept. 11, 1942 (Denver, CO); d. July 21, 2010.  HS clarinet studies with VALENTINE HENRICH.  BM/MM: Univ of Colorado with JERRY NEIL SMITH; DM: Eastman SOM with STANLEY HASTY.  Additional clarinet studies with Jack Brymer (London), Ulysse Delecluse (Paris Conserv), Michael Incenzo (Rome Conserv), and Rudolph Jettel (Vienna Conserv).

Former clarinetist: Central City Opera; Denver Municipal Band; Oklahoma City Phil (1980s-90s, +/-, for 9 years).  Was active as a recitalist/soloist (incl perfs at the 1982, 1986, and 1998 ICA conferences, the 1998 Montana-Idaho Clarinet Festival, the 1999 Northern Plains Clarinet Symposium, various Univ of Oklahoma Clarinet Symposia, and other clarinet conferences), chamber musician (incl perfs with the Oklahoma Woodwind Quintet at Carnegie Hall, the Eisenstadt Festival-Austria and the Natl Assn of Music Educators’ Conference), and festival artist (incl participation at the Red Lodge Montana Music Festival).


Other positions/activities: Vice Pres, ICA (1982-86); Founder, Univ of OK Clarinet Symposium; Yamaha Artist; Rico Artist; was active as an adjudicator, clinician (presentations given at state conventions
for the CO, OK and NY MEA’s, and at ICA conferences and Montevallo and Univ of OK Clarinet Symposia).


Students include: STEPHEN CLARK, Christina Giacona, John Gibson, MILES ISHIGAKI, Julianne Kirk, Benjamin Redwine, CONNIE ANN RHOADES, Kristi Sturgeon.


**Evenson, Samuel.** Clarinetist: Chicago Symph Orch (1923-46). May also have performed as a member of the Minneapolis Symph Orch (1912-13); an “S. Evenson” is listed in that orch’s programs during this period. Students include: DAVID GLAZER. Bib: Huffman, Larry. “Chicago Symphony Orchestra Musicians.” Stokowski.org. http://www.stokowski.org/Chicago_Symphony_Musicians_List.htm#E (accessed February 16, 2011).
Fabian, Deborah Ungaro. BM/BME: Univ of Buffalo; MM(Clarinet/Woodwinds): Michigan State Univ. Clarinet studies with ANDREW CRISANTI, STANLEY HASTY, FRED ORMAND, JAMES PYNE. Clarinetist: Dallas Wind Symph (Principal: current); Texas Chamber Orch (Principal: current); Plano Symph (Principal: current); also perf with the Dallas and Ft. Worth Symphs and Dallas Opera; has also performed with the Dallas Chamber Orch, Buffalo Phil, and Grand Rapids Symph. Active as a soloist (incl perf with above groups), festival artist (incl participation at the Bravo! Vail Valley Music Festival and Festival de Sole), and recording artist (incl recordings with Dallas Symph and Wind Symph). Faculty member: Univ of North Texas (1990-); Univ of Texas-Arlington (current); Collin County Community Coll (current). Bib: “Deborah Ungaro Fabian.” UNT College of Music. http://music.unt.edu/clarinet/faculty.php (accessed January 12, 2011).


Fera, Dominick. B. Apr. 13, 1927 (Vallelonga, Italy); grew up in Ellwood City, PA; d. Nov. 2008 (Los Angeles, CA). Dipl: New SOM; Dipl: Curtis IOM (1952) with RALPH MCLANE; BA(Political Science): Univ of Southern California (1957). Former Principal Clarinetist: Philadelphia LaScala Opera Orch; California Chamber Orch; Los Angeles Greek Theatre Orch; Los Angeles Master Chorale Sinfonia; Los Angeles Promenade Orch; New American Orch; Pasadena Symph (retired, 1996); Santa Monica Symph; has also performed as a memb of the ABC Staff Orch and Pacific Phil Orch. Was active as a recitalist/soloist (incl perf on the Monday Evening Concerts series), chamber musician (incl perf with the Aspen Festival Chamber Players, California Chamber Symph, Curtis String Quartet, and Pacific Woodwind Quintet), festival artist (incl participation at the Aspen, Mozart in Monterey, and Ojai Music Festivals), studio musician (incl work as Principal Clarinetist for Walt Disney Studios and other major motion picture/television/recording studios), saxophonist, flutist, and recording artist. Faculty member: California State Univ-Northridge (1966-81). Hon: NARAS Award (1974-78) for “consistently outstanding performances as a clarinetist.” Students include: Rob Chavez, Gary Corrin, SCOTT HARRIS, JAMES KANTER, R. DENNIS LAYNE, Toshiyuki Shimada, MELVIN WARNER, RALPH WILLIAMS. Dominick Fera was a major player in the Los Angeles recording studios, having performed on numerous motion picture soundtracks and commercials. He was also a saxophone and flute virtuoso. Fera commented, “Love music for its own sake. Approach music as though it was praying without words.” (Fera/Paddock 1998)


Ferguson, Lora McDonald. Early clarinet studies with SIDNEY FORREST; BM: Oberlin Conserv (1963) with GEORGE WALN; MM: Catholic Univ (1974) with LOREN KITT. Additional clarinet studies with Alois Heine at the Mozarteum-Salzburg, Austria. Clarinetist: Capitol Woodwind Quintet (1978-); Kennedy Center Opera House Orch (Asst Principal: 1980-); Virginia Chamber Orch (Principal: current); Washington Concert Opera (Principal: current); also performs/appears as Principal Clarinet of the American Chamber Orch, Amadeus and Filene Center Orchs, and Key West Symph. Active as a recitalist (incl perf on the Holocaust Museum’s Embassy Series and on the Kennedy Center’s Millennium Stage), soloist (incl perf with the Kennedy Center Opera House Orch), chamber musician (incl perf with the Capitol Woodwind Quintet and Natl Musical Arts), and recording artist (incl appearance on a Natl Symph recording). Faculty member: George Washington Univ (Prof of Clarinet: current); George Mason Univ (Clarinet: current); Selma Levine SOM (Clarinet: current). Students include: Brian McCurdy. Bib: “Lora Ferguson.” George Washington University. http://www.gwu.edu/~music/facultybio.html#ferguson (accessed February 21, 2011).


Fillsack, Paul. Clarinetist: Philadelphia Orch (1901-03; 1904-24); may also have performed as a violinist with this orch.

Fiorani, Angelo. Clarinetist: Baltimore Symph Orch (Clarinet/Bass: 1940-46, +/-; 1951-56, +/-). Students include: DAVID LEWIS.

Fitzer, Robert D. B. July 27, 1956 (Youngstown, OH); d. May 16, 2007. Early musical studies begun on piano; clarinet studies begun at age 10 with CARL MARKS, JR. BM: Northwestern Univ (c.1978) with ROBERT MARCELLUS; additional studies at the American Instit of Musical Studies-Graz, Austria and Intl Festival Instit. Additional clarinet studies with CLARK BRODY, LARRY COMBS, Dieter Klocker, and THOMAS THOMPSON.

Former clarinetist: Civic Orch of Chicago; Chicago Symph (toured/recorded with orch for 2 years); Mexico City Phil; San Antonio Symph; Cleveland Lyric Opera (Principal); Playhouse Square Orch (Principal); Warren Phil (Principal); Greenville Symph (Principal); Dana Wind Quintet; Robert Fitzer Quintet; W.D. Packard Concert Band; also performed with the American Ballet Theatre, Ballet Monte Carlo, and Pittsburgh Symph. Was active as an intl recitalist/soloist (incl Carnegie Hall debut at age 19, and perf with the Greensburg Symph, American Wind Symph, AIMS and Rome Festival Orchs, and Moscow Phil), chamber musician (incl perf with above ensembles), recording artist (performed on Grammy Award-winning Chicago Symph recordings of Brahms Symphs), studio/theater musician (appeared on many motion picture soundtracks and Broadway shows), jazz/pop musician (incl perf with Dizzie Gillespie and the rock bands Styx and Yes). Premiere perf incl J. Plumieri’s Clarinet Concerto with the Moscow Phil.

Former faculty member: Trinity Univ; Allegheny Coll; Youngstown State Univ (Dir of Clarinet Studies: 1996-2000+); was active as a private clarinet instructor.

Other positions/activities: was active as a coach/clinician, conductor (incl position as Mus Dir of Allegheny Civic Symph), writer, political/community activist, and radio and television broadcaster/interviewer.

Hon: honored posthumously in the Apr. 25, 2007 Congressional Record by OH Congressman T. Ryan.

Students include: Kristen Mather, David McClune, Brandie Suchevich.


Both John Flaver and his father, John Flaver Sr., were students of Anthony Gigliotti. John Flaver Jr. was profoundly influenced not only by his studies with Gigliotti, but has also written that listening to the Philadelphia Orchestra during his six years as a student in Philadelphia had a substantial impact on his
musician ship. Flaver espouses “... the Bonade school of teaching and playing exclusively.” (Flaver/ Paddock 1998) Although he is now active primarily in music education as a middle school teacher of instrumental music, Flaver continues to teach private clarinet lessons. His former students can be found at leading schools of music and in the West Point and Marine Bands.


Flax, Laura. BM/MM: Juilliard with AUGUSTIN DUQUES and LEON RUSSIANOFF. Clarinetist: Da Capo Chamber Players (1970s-); San Francisco Symph (formerly); San Diego Symph (formerly); NYC Opera (Principal: current); American Symph Orch (Principal: current); Brooklyn Phil (current); Eos Chamber Orch (current); also performs with the American Composers Orch, the New York Phil, the Metropolitan and NYC Opera Orchs, and the Orpheus and St. Luke’s Orchs. Active as a recitalist (incl the premiere of Joan Tower’s Wings at Merkin Hall, Dec. 14, 1981), soloist (incl perfs with the Bard Festival Orch, NY Chamber Symph, and the American and Puerto Rico Symph Orchs), chamber musician, festival artist (incl participation at the Bard and Storm King Music Festivals), and recording artist (incl Joan Tower’s Wings on CRI; also appears on the Bridge label). Premiere perfs incl works by Elliott Carter, Philip Glass, Shulamit Ran, and Joan Tower. Faculty member: Juilliard Pre-Coll Div (current); Bard Coll Conserv (current). Other positions/activities: active as a clinician. Hon: favorable review of perf appears New York Times: Joan Tower dedicated Wings, her well-known unaccompanied work for clarinet, to Laura Flax, who was performing with Tower in a chamber ensemble at the time of its composition. Students include: Will Anderson, Conor Brown. Bib: “Laura Flax.” Bard College. http://www.bard.edu/conservatory/faculty/?action=details&id=2140 (accessed February 21, 2011); Rischin, Rebecca. “Master Class: Wings by Joan Tower.” The Clarinet 26 (March 1999): 4-12.


Fobes, Clark W. BM: California State Univ-Fresno with RUSSELL HOWLAND; MM: San Francisco Conserv (1983). Additional clarinet studies with GARY GRAY, HOWARD KLUG, R. DENNIS LAYNE, ROSARIO MAZZEO, and GEORGE WALN. Clarinetist: San Francisco Symph (Regular Extra: 1980s-); also performs regularly with the California Symph, San Francisco Opera Orch, Skywalker Ranch Orch, and San Francisco Contemporary Music Players. Active as a freelance clarinetist/ bass clarinetist and chamber musician in San Francisco (1981-). Published in The Clarinet. Other positions/activities: has been active as a clarinet repairman (mid-1970s-) and leading craftsman of clarinet/ sax mouthpieces and clarinet barrels. Clarinetists who play on Fobes’s mouthpieces and/or barrels include ROBERT CHESEBRO, Mary Alice Druhan, F. GERARD ERRANTE, GARY FOSTER, JULIA HEINEN, John Mula, Tracey Paddock, JOHN REEKS, and SHANNON THOMPSON. Plays on: CLARK FOBES E-flat, B-flat, Bass, and contra bass clarinet mouthpieces.

In addition to his excellence as a performer on the entire clarinet family, Clark Fobes has emerged in recent years as a highly reputable craftsman of clarinet mouthpieces and barrels whose product line is increasingly in demand. He has three levels of clarinet mouthpieces including an extremely popular beginning model (“Debut”), moderately-priced professional models, and a line of hand-crafted and individually numbered professional mouthpieces. His barrels are also quite popular as are his saxophone products. Fobes has contributed numerous articles to The Clarinet on subjects such as the care and repair of the clarinet, reviews of clarinets, and a tribute to one of his teachers, Rosario Mazzeo.


**Forlani, H.** Clarinetist: Detroit Symph Orch (1923-24).


**Forrest, Sidney.** B. Aug. 21, 1918 (NY, NY). Early clarinet studies with Geraldi Iasilli. Advanced studies at Juilliard (1935-37); BA: Univ of Miami (1939); MA: Columbia Univ (1941). Clarinet studies with SIMEON BELLISON, OTTO CONRAD, and ALEXANDER WILLIAMS.

Former clarinetist: Radio City Music Hall Symph; Little Orch Society of NY; CBS Symph (with DANIEL BONADE); U.S. Marine Band (1941-45); Natl Symph (Principal: 1946-50); Watertown Symph (Principal: formerly, until 1950); Natl Capital Woodwind Quintet (1961-72). Active as a recitalist (incl perfs at the Brooklyn Museum, Carnegie Recital Hall, Interlochen Center for the Arts, the Library of Congress, and the Natl Art Gallery), soloist (incl perfs with the U.S. Marine Band, and a perf of the Copland Clarinet Concerto conducted by Copland at the Pan American Union), chamber musician, and recording artist (on the Lyrichord and WCFC Records labels); numerous broadcast perfs given on radio.


Other positions/activities: has been active as an adjudicator (incl judging for the Natl Fulbright Commission, 1980-84), clinician (presentations given at the Mid-East Music Educators’ Conference, Natl Band Conductors Conference, and Pennsylvania Music Educators’ Conference), and editor/arranger (incl numerous solos and transcriptions for the clarinet). Extra-musical activities incl gardening, photography, stamp-collating, and travel. Memb: ClariNetwork (formerly), MTNA.


Plays on: Buffet R-13 and Selmer 10G clarinets; Vandoren 5RV Lyre mouthpiece.

Students include: SCOTT ANDREWS, Dominick Argento, Michelle Arrignon, LUIS BAEZ, James Bryla, Alisha Coleman, Miranda Dohrman, Mark Dover, Mark Dubac, James Fay, LORA FERGUSON, Susan Fo, JAMES GHOLOSON, Greg Harrison, KELLY JOHNSON, Suzan Russell Kiepper, KEITH KOONS, LOREN LEVEE, LEE CARROLL LEVINE, Ari Lipman, Elizabeth Gish Matera, Charlene McDaniel, ANTHONY MCGILL, GORDON MILLER, NICHOLAS MORRISON, Tommy Newsom, Tracey Paddock, C. ROBERT ROSE, Alfred Savia, Marc Schlossberg, Jane Schuller, JOHN SPICKNALL, SUZANNE STEPHENS, Anthony Taylor, DAVID THOMAS, CHRISTOPHER WOLFE, BRADLEY WONG.

In addition to the students listed above, dozens more of Sidney Forrest’s former and current students perform as members of the premier military bands in Washington D.C., and in orchestras throughout the world. Forrest became something of a legend and a fixture at Interlochen Arts Camp (formerly National Music Camp), having served on the summer faculty longer than almost anyone else at that institution. Much insight into Forrest’s background as well as his teaching ideals can be found in an extensive interview with James Gholson, available on-line (see Bib below). This interview is highly recommended as it contains not only valuable information about Forrest but also commentary on other prominent twentieth-century American clarinetists, e.g. Bellison, Bonade, etc.


A brief biography included in Fossenkemper’s article listed in the Bibliography below offered the following insight into Fossenkemper’s personality:

Marius Fossenkemper is one of those rare individuals who undoubtedly will fall into a good number of people’s listings of “the most unforgettable person I have known.” His complete sincerity as a teacher and clarinetist and his devotion to the three guiding factors of his philosophy: the giving of knowledge, guidance and delight, combine to make him a remarkable and thoroughly delightful individual. Fossy, as he is popularly known . . . At eighteen . . . became a member of the Detroit Symphony and filled the first clarinet post for over twenty-five years . . .” (Fossenkemper 1954, 10)


Foster, Gary. Native of Leavenworth, KS. Undergrad studies begun at Central Methodist State Univ; BM(c.1961)/MM(Musicology): Univ of Kansas with DON SCHEID. Clarinetist: Acad Awards Orch (Clarinet/Winds: 1998, +/-). Active as a leading Los Angeles studio musician (1966-); live televised perfs incl “The Carol Burnett Show” and “The Invaders;” television soundtracks incl “King of the Hill” and “The Simpsons;” movie soundtracks incl Catch Me If You Can, Chicago, Men in Black, Midnight in the Garden of Good and Evil, and Mel Brooks’ The History of the World, Part I), woodwind doubler (performs on all members of the flute/clarinet/sax families), jazz musician (incl perfs with the Jack Radavich Quartet and the Toshiko Akiyoshi-Lew Tabackin Big Band), soloist (incl perf with the 1992 All-American Coll Band), and recording artist (on the Concord Jazz, Discovery, Insights Records, RCA, Revelation, and Toshiba EMI labels). Faculty member: Univ of Missouri-Kansas City (Millsap Vstg Jazz Prof: 1984-); Univ of California-Los Angeles (Sax Instructor). Hon: NARAS Most Valuable Player for Woodwind Doubling Award; appears on Natalie Cole’s multiple-Grammy-winning recording, Unforgettable, With Love; numerous favorable reviews of perfs/recordings appear online. Plays on: Buffet R-13 (B-flat/E-flat) and Yamaha 72 (A) clarinets; CLARK FOBES 2L (classical) and 4L mouthpieces; Selmer HS* E-flat mouthpiece; Selmer Low C bass clarinet; KANTER bass mouthpiece; Bundy E-flat contralto clarinet; KANTER and John Reilly contralto mouthpieces; Leblanc B-flat contrabass clarinet; see article listed in Bib below for flute/sax information. Students include: Jimmy Emserzian, RUSSELL HARLOW, John Paulson, Timothy Price.

Gary Foster is one of the most active woodwind doubleurs in Los Angeles with a long list of television and motion picture soundtracks to his credit. While Foster received classical training, he also grew up under the influence of the performances of Benny Goodman and Woody Herman, so he is equally comfortable playing traditional clarinet repertoire or performing with jazz/pop artists like Natalie Cole, Quincy Jones, Diana Krall, Johnny Mathis, Liza Minnelli, Frank Sinatra, or Barbra Streisand. A further testament to his versatility, Foster performs on all members of the flute, clarinet, and saxophone families.

One of Foster’s annual engagements is performing for the Academy Awards, at which he observes that he has frequently performed on one or more of the nominated soundtracks.

**Foster, Norman F.** B. Aug. 3, 1956 (Urbana, IL). BM(with high honors)/DM studies: Univ of Illinois (1979/1984-85) with WILLIS COGGINS, HARVEY HERMANN, and HOWARD KLUG; MM: Michigan State Univ (1983) with ELSA LUDEWIG-VERDEHR. Additional clarinet studies with LARRY COMBS, JOHN BRUCE YEH, RICHARD WALLER, and PAUL ZONN.

Clarinetist: Hong Kong Phil (Second/E-flat: 1980-83; also performed on Bass Cl/Sax/Harpsichord); Springfield Symph (Third/Bass/E-flat: 1984-85); Sinfonia da Camera-IL (Founding Memb/Second/E-flat: 1984-85, 1990-91); Honolulu Symph (Second/E-flat: 1985-; perfs as Principal and/or on Bass/Sax/Basset Clarinet as needed); Aspen Festival Orch (Second/E-flat: Summer 1990); has also performed with the Hong Kong Chamber Orch and the Grand Rapids Symph. Active as a recitalist/soloist (incl perf as bass clarinet soloist at the 1981 ICA Conference), chamber musician (incl participation at the Red-Hot Lava Chamber Music Festival), and recording artist (on recordings with the Honolulu and Hong Kong Phil Orchs and Sinfonia da Camera; appears on the Arabesque, Golden Crest, JVC, Marco Polo, and Sony labels).

Faculty member: Ling-Nan Coll (1981-83); Hong Kong Arts Center (1981-83); Aspen Music Festival (E-flat Instructor: Summer 1990); active as a private clarinet instructor (1979-).

Other positions/activities: Orch Rep, Hong Kong Phil Artistic Committee (1981-83); Project Coordinator, Red-Hot Lava Chamber Music Festival (1998, 1999); Founder/Pres, Normzart Greeting Cards (current); active as a clinician (incl master classes/clinics given at the Honolulu Symph Talented Student Schol Program, Illinois Summer Youth Music, Pacific Basin Band Festival, and at Univ Of Illinois), and composer/arranger (incl recent publication of a book of piano rags). Memb: AFM, NAMM, Phi Kappa Phi, Pi Kappa Lambda, Retail Print Music Dealers Assn.


Plays on: Buffet clarinets; PYNE PK~ mouthpiece; Buffet E-flat clarinet; BAY E-flat mouthpiece; Selmer Low C bass clarinet; Borbeck bass mouthpiece; Leblanc D clarinet.

In addition to his primary clarinet teachers listed above, Norman Foster has also worked with J. LAWRIE BLOOM, GERVASE DE PEYER, FRED ORMAND, and GEORGE SILFIES. He offered the following commentary on his musical philosophy:

In teaching, I believe “a picture is worth a thousand words,” i.e., I constantly demonstrate for my students telling them to watch my embouchure, fingers, etc., and imitate. Also I have them observe themselves by watching how they play in a mirror, in the lesson and at home. I also suggest they memorize, so that they can shut their eyes – this heightens their listening. In performing it is important to be relaxed and enjoy what you’re doing – this transfers to the audience, making them relaxed and able to enjoy the performance – they must be receptive. I also give high importance to intonation. (Foster/Paddock 1998)

Foster adds,

I believe in pre-natal exposure to classical music – especially Mozart – and some level of music playing (and singing) at a very early age. The synapses of the brain required for music must be stimulated early for ideal development and success later in life. At the same time, it is never too late to derive some benefits from playing music. (Ibid.)

Aside from his musical activities, Foster is also the founder and president of Normzart Greeting Cards for which he designs and distributes “cards for music-lovers” as well as Hawaiian cards available at music stores across the country. (Ibid.)


**Foster, Wesley.** B. Vancouver, BC. Clarinet studies with RONALD DE KANT, Dominic Lastoria, ROBERT MARCELLUS, James Morton, Henry Ohlemann, and Elliot Weisgarber. Clarinetist: Indianapolis Symph (Principal: formerly); Natl Ballet Rochester (Principal: formerly); Hamilton Phil (Principal: formerly); Vancouver Symph (Principal: formerly, 1981-2000+). Active as a recitalist, soloist (incl perf with the Vancouver Symph), chamber musician (incl perf with Masterpiece Chamber Music, the Lorien and Santiri Woodwind Quintets, and the Vetta String Quartet) and festival artist (incl...
participation at the Banff Centre Festival of the Arts, the Boris Brott Summer Music Festival, the Olympic and Sebago Music Festivals, the Scotia and Sharon Festivals, the Vancouver Intl Chamber Music Festival, and at the Orford Centre for the Arts). Faculty member: Northwestern Univ (formerly); McMaster Univ (formerly); Univ of British Columbia (current). Plays on: Buffet R-13 clarinets; GREG SMITH hard rubber and cocobolo wood mouthpieces; Penzel Mueller ligature; Morrie Backun barrels (cocobolo or dalbergia refusa wood); rosewood Backun bell. Students include: GREGORY BARRETT, Graham Lord, Keith MacLeod, James Ormston, Susan Schwaegler, TASHA WARREN.

Although Wesley Foster is primarily a Canadian clarinetist, he spent several years training, performing, and teaching in the U.S.


Fragale, Francesco Domingo [Frank]. B. Dec. 1, 1894 (Sciara, Italy); d. Sept. 21, 1955 (San Francisco, CA). Immigrated to the U.S. in 1910. Music studies with the Bellini Conserv; continued clarinet studies in NYC with Julius Gold. Former clarinetist: San Francisco Symph (Principal: 1912-32; may have continued to perform as section clarinet/bass until the mid-1950s); San Francisco Opera; also performed as a theater musician. Other positions/activities: was active as a composer (incl chamber/orch works and an opera) and publisher of several books of clarinet etudes. Students include: Arthur Ness. Bib: “Guide to the Frank Fragale Collection.” Online Archive of California. http://www.oac.cdlib.org/findaid/ark:/13030/kt529026r6/ (accessed February 21, 2011); Huffman, Larry. “San Francisco Symphony Principal Musicians.” Stokowski.org. http://www.stokowski.org/Principal_Musicians_San_Francisco_Symphony.htm (accessed January 31, 2011).

Frederick, W. Clarinetist: Cleveland Orch (1918-19, +/-).


Freeman, Stephen. Clarinet studies with LEON RUSSIANOFF and HAROLD WRIGHT. Clarinetist: U.S. Air Force Band (1953-57); Ottawa Phil (formerly); St. Louis Symph (1958-59); Baltimore Symph (1960-63); Pittsburgh Symph (formerly, for 3 seasons); New York Phil (Bass: formerly, 1966-2000+). Faculty member: Brevard Music Center (formerly, for 6 summers). Other positions/activities: Coach, NY All-City HS Orch (for 10+ years); extra-musical activities incl running (has completed at least 2 NYC Marathons); Freeman’s wife, Judith Kalin-Freeman, has served for many years on the clarinet faculty of the Manhattan SOM Prep Div. Plays on: Buffet clarinets; Frank Kaspar (Ann Arbor) mouthpiece; Vandoren V-12 #4 reeds; Buffet bass clarinet (c.1955) modified by Hans Moennig (incl removable extension joint and manual register key), originally owned by LEON LESTER; Vandoren B-45 bass mouthpiece (modified for a deeper baffle); Vandoren #2 ½ -3 bass reeds. Students include: DENNIS SMYLIE, Stephen Valk. Bib: Sichel, John. “The Clarinetists of the New York Philharmonic.” The Clarinet 19 (July/August 1992): 44; “Stephen Freeman – Bass Clarinet.” World Clarinet Alliance. http://www.wka-clarinet.org/Newsletter_Apr08.htm (accessed February 21, 2011).

Freimuth, Ben. Native of Upper Marlboro, MD. Grad: Interlochen Arts Acad (with DEBORAH CHODACKI); Cleveland IOM with LINNEA NEREIM; Rice Univ with DAVID PECK. Clarinetist: New World Symph (1997-99); Utah Symph (Bass/Third: formerly); Santa Fe Opera (Summers, current); Kansas City Symph (Principal: formerly); San Francisco Symph (Bass: formerly); ProMusica Chamber Orch (current). Active as a soloist (incl perfws with the Kansas City Symph), chamber musician, festival artist (incl participation at the Grand Teton and Tanglewood festivals), and recording artist (appears on recordings with the San Francisco Symph). Faculty member: Univ of Missouri-Kansas City (formerly); San Francisco Conserv of Music (formerly); Ohio State Univ (current). Bib: “Ben Freimuth.” OSU School of Music. http://music.osu.edu/faculty/ben-freimuth (accessed February 21, 2011); Helmers, William. “Opera in the Mountains.” The Clarinet 28 (March 2001): 85.
Frey, Eugene V.  Former clarinetist: Cincinnati Symph Orch (1940-50s, +/-); U.S. Army Band, Ft. Lee, VA (for 3 years during WWII); Cincinnati Opera (1940-57). Other positions/activities: Pres, AFM, Local 1-Cincinnati (1958, for 50+ years). Students include: Gordon Brisker.

Friedland, Sherman.  American-born clarinetist, currently active in Canada. Clarinet/music studies with Nadia Boulanger, PASQUALE CARDILLO, Norman Carrel, GINO CIOFFI, Fernand Gillet, Marcel Jean, ROSARIO MAZZEO, and LELAND MUNGER. Clarinetist: Milwaukee Symph (Principal: formerly); Concordia Chamber Players (Clarinet/Dir: 1977+, +/-). Active as a soloist (incl perfs with various orches and a solo perf conducted by Gunther Schuller at Tanglewood), chamber musician, and recording artist (incl 4 recordings of contemporary works, most written for or dedicated to him; appears on the Societe Novello D’Enregistrement label); numerous broadcast perfs given on CBC Radio, and on the CBS television show Camera Three. Faculty member: Concordia Univ (Prof of Clarinet/Conductor of Univ Orch/Assoe Dean of Fine Arts Faculty: current). Other positions/activities: Creative Assoc, SUNY-Buffalo’s Center for the Creative and Perf Arts; active as a conductor and lecturer (incl an appearance at the CASS conference). Hon: Winner, Natl Compt for Wind Instruments; Fromm Fellowship, Tanglewood; Rockefeller Grant for new music; favorable reviews of recordings appear in The Clarinet (see Bib below).

Although he currently resides, performs and teaches in Montreal, Friedland began his studies and spent a good portion of his professional career in the United States. He has commissioned more than 35 works for the clarinet, many of which can be heard on the Societe Novello D’Enregistrement label. In addition, Friedland’s Clarinet Corner website (listed in Bib below) contains a wealth of information on the American clarinet tradition, past and present.


Friedman, Rita Feller.  B. NY. HS studies at Juilliard Pre-Coll.  BM: Oberlin Conserv (1982) with LAWRENCE MCDONALD; MM: Juilliard (1984) with DAVID WEBER; additional studies at the Grand Teton Orch Seminar with STEPHEN GIRKO and at the Yale/Norfolk Chamber Music Program. Additional clarinet studies with LEON RUSSIANOFF. Clarinetist: Jupiter Symph (formerly); Knoxville Symph (Principal: 1985-86); Berkshire Opera (Principal: 1991-99); Memphis Symph (Second: 1986-); Memphis Chamber Orch (current); Ole Miss Winds (current); has also performed with the NY Ballet Orch. Active as a soloist (incl perfs at Interlochen Arts Acad, Memphis State Coll, and Rhodes Coll), chamber musician (incl perfs with Ole Miss Winds), festival artist (incl participation as Principal Clarinetist of the Bedford Springs Festival Orch, Summer 1986), and recording artist (on the Teldec Records label). Faculty member: Univ of Mississippi (1995, +/-); Rhodes Coll (current); active as a private clarinet instructor. Students include: Chastine Hofmeister. Bib: “Musical Chairs, Part 1.” The Clarinet 14 (Fall 1986): 44.


Fullam, John C.  B. Dec. 19, 1951 (NYC).  BM/MM: Juilliard (1970-75) with JOSEPH ALLARD; Dipl of Orch Studies: Mozarteum Acad-Salzburg, Austria (1976); additional studies at the Saratoga Perf Arts Center with ANTHONY GIGLIOTTI (1970). Additional clarinet studies with PASQUALE CARDILLO, LARRY COMBS, PETER SIMENAUER, LEON RUSSIANOFF (1968-72), and HAROLD WRIGHT.

Clarinetist: Marlboro Festival Orch (Principal: 1973); Intl Symph of Venice (Principal: 1976-77); Natl Orch Assn (1977-80); Caracas Phil-Venezuela (Principal: 1980-86); Utah Symph (Assoc Principal: 1986-89); Boston Phil (Principal: 1990-92); Portland Symph (Assoc Principal: 1991-92); Buffalo Phil (Principal: 1992-); Buffalo Wind Quintet (1993-); Raycroft Festival Chamber Players (1996-); has also performed with the London Festival Ballet. Active as a recitalist (incl perfs at Carnegie Hall and Lincoln Center), soloist (incl a perf at the Berkshire Festival of Contemporary Music, perfs with above Orchs, and a perf of Copland’s Clarinet Concerto conducted by Copland), chamber musician, (incl perfs with the Buffalo Wind Quintet and Raycroft Festival Chamber Players), festival artist (incl participation at the Amalfi Coast, Berkshire, Marlboro, and Roundtop Festivals), and recording artist (on the Masters, Mode, Naxos, Pickwick, and Pro Arte labels, and on the Marlboro Recording Society Series); broadcast perfs given on Radio Hong Kong and Venezuelan Natl Radio and Television.

Faculty member: Phil Conserv of Caracas (Clarinet Dept Chmn: 1980-86); Univ of Utah (1987-88); Atlantic Union Coll (1988-92); Boston Conserv (Prof of Clarinet/Dir of Chamber Mus: 1989-92); SUNY-Buffalo (1993-); Eastman SOM (1994-95); SUNY-Fredonia (1997-). Memb: AFM.

Hon: full schol, Saratoga Perf Arts Center (1970); Juilliard schol (1970-75); Winner, intl compt for position of Principal Clarinetist/Soloist of the Intl Symph of Venice, Italy (1976-77); Tanglewood Fellowship and C.D. Jackson Award for Outstanding Perf (1977); Winner, Natl Arts Club Award; Winner, Bergen Phil Concerto Compt; Diplome d’Honore, awarded by Italian govt; Winner, Massachusetts State Concerto Compt; U.S. Components Inc. Fellowship Grant; performed as Principal Clarinetist on the Boston Phil’s Grammy-nominated recording of Stravinsky’s *Rite of Spring* (1991).

Plays on: Buffet R-13 clarinets; KANTER A° facing and Selmer HS* modified mouthpieces; Penzel-Muller ligature.

Students include: Samantha Angelo, Rich Carpenter, JAREN HINCKLEY.


Gai, James R.  B. Aug. 18, 1950 (Litchfield, IL).  BME/MM: Southern Illinois Univ-Carbondale with ROBERT RESNICK; DM: Northern Colorado Univ with William Jamison.  Clarinetist: Greeley Phil (Bass/Utility: 1978-80); Sedalia Symph (1985-); also performs regularly as an Extra with the Kansas City Symph.  Active as a soloist, jazz musician (incl perf with the After-hours Jazz Trio and the Jim Gai Big Band), theater musician, and woodwind doubler.  Faculty member: Univ of South Dakota-Springfield (1973-74); Northern State Coll-SD (1974-85); Central Missouri State Univ (Prof of Clarinet/Sax: 1985-).  28 articles published in various music journals.  Other positions/activities: Yamaha Artist (1981-).  Memb: ICS, Midwest Clarinet Society.  Plays on: Yamaha Custom AE (B-flat) and Yamaha CX (A) clarinets; LARRY COMBS LC1 mouthpiece; Leblanc bass clarinet; CHARLES BAY bass mouthpiece; Lyons E-flat clarinet.  Students include: Alan LaFave, Paul Moen, Justin Robinson, James Westbrook.

James Gai believes that “the clarinet only gets in the way of the music, so solve the technical problems in the practice room.” He goes on to say that the audience does not want to and should not have to concern itself with the idiosyncrasies of the clarinet such as stuffy or out of tune notes or awkward fingerings, adding that “they just want to hear a moving performance.” (Gai/Paddock 1998).


Gainacopulos, Kay Thomas.  B. July 24, 1939 (Fond du Lac, WI).  BME: Lawrence Univ (1961) with SEARL PICKETT and CARLETON SAWALL; MM: Peabody Conserv (1962) with IGNATIUS GENNUSA; DM(Sax): Indiana Univ (1977) with Eugene Rousseau and BERNARD PORTNOY.  Additional clarinet studies with CLARK BRODY.  Flute studies with former Baltimore Symph flutist Britton Johnson.  Clarinetist: 5th Army Band (Principal: 1962-63); 7th Army Band-Stuttgart, Germany (Asst Band Leader/Soloist: 1963-65); Civic Orch of Chicago (Principal: 1965); Honolulu Symph (Principal: 1966-68); Searl Pickett Sax Quartet (Founder/Memb: current); has also performed as Principal Clarinetist of the Australian Ballet.  Has been active as a clarinet/sax recitalist and soloist (incl perf with the Baltimore Symph and Ford Foundation Orch, and with the Lakeshore Wind Ensemble in Scandinavia and Russia).  Faculty member: Whitman Coll (Asst Prof/Chmn of Music Dept: 1974-79); Coll of St. Teresa (1979-80); Univ of Wisconsin-Eau Claire (Assoc Prof: 1980-82); Univ of Wisconsin-Oshkosh (Prof of Clarinet/Sax/Music Business: 1982-; has also served as Dir of Bands).  Other positions/activities: G. Leblanc Corp. Artist/Clinician (formerly); Yamaha Artist (current); Founder/Music Dir, Searl Pickett Chamber Music Series (1996-); active as an adjudicator, administrator (incl leadership/elected positions with the Fond du Lac Jazz Festival and the Natl Affiliated Music Business Instits), clinician and conductor.  Memb: AFM, Assn of Concert Bands, CMS, ICA.  Hon: first recip of DM in Sax Perf from Indiana Univ.


Galante, Carmelo.  B. Oct. 8, 1959 (Buffalo, NY).  Artist Dipl: Cleveland IOM with FRANKLIN COHEN; BM: Oberlin Conserv with LAWRENCE MCDONALD; Artist Dipl: Niagara Community Coll.  Additional clarinet studies with Dana Mathewson and JAMES PYNE.  Clarinetist: South Bend Symph (Principal: 1985-88); Omaha Symph (Principal: 1988-); Lincoln Symph (Principal: 1989-).  Active as a soloist (incl perf with the Omaha Symph), chamber musician (incl perf with the Omaha Chamber Society), festival artist (incl participation at the Sebago Music Festival, 1986-, Peninsular Music Festival, and Chenango Summer MusicFest), and recording artist.  Faculty member: St. Mary’s Coll (formerly); Andrews Univ (formerly); Univ of Nebraska-Omaha (1988-).  Memb: AFM.  Plays on: Buffet R-13 clarinets; PYNE mouthpiece; Rovner and BONADE ligatures; Vandoren V-12 #3 reeds.  Students include: Ed Love.

In teaching, Carmelo Galante stresses the importance of strong fundamental clarinet skills. He favors a dark clarinet sound and urges students to strive for an opera-inspired vocal quality in lyrical playing. He also believes that one should give careful consideration to the “character and style of [the] composer and time period.” (Galante/Paddock 1998) Galante encourages students to perform chamber
music frequently, as it can greatly benefit performance in other musical settings (e.g. recital and solo playing, orchestral playing, etc.).

On his own career, Galante commented,

I credit my success in winning a principal clarinet position with the Omaha Symphony to all of my teachers. Each one had plenty to offer for my education and each were slightly different in their approach and this I believe is very important in developing useful skills as a clarinetist in a symphony orchestra. (Ibid.)


Gallodoro, Alfred J [Al]. (Born Fortunato Gallodoro). B. June 20, 1913 (Birmingham, AL); d Oct. 4, 2008 (Oneonta, NY). Began playing the Albert-system clarinet at age 5; early studies with his father, Antonio Gallodoro, from age 7. Self-taught on sax (began learning during childhood years). Clarinetist: NBC Symph (Staff: 1942-44); ABC Staff Orch (1946-66); WJZ Orch (Second Clarinet/Sax: 1948, +/-); performed as lead saxophonist/clarinetist with numerous jazz orchs (see comment section below). Very active as a jazz musician, but also active in the perf of classical music as an orchestral clarinetist/bass clarinetist, and as a recitalist, soloist, chamber musician, and recording artist (incl recordings of the Brahms Clarinet Quintet on the Concert Hall Society and Intl Records label, a broadcast perf of the double woodwind quintets of Beethoven and Haydn with VINCENT ABATO; also appears on the Columbia, Golden Rooster, Manor, and Merri record labels). Composers who have written works for Gallodoro include Carmine Coppola, Ferdé Grofé, and Ralph Hermann. Former faculty member: Hartwick Coll. Other positions/activities: Author, Saxophone, Clarinet Notebook (out of print); Selmer Clinician (1953-80; master classes/clinics/perfs given on clarinet/sax throughout the U.S.); was active as an arranger (incl transcriptions of Chopin piano works for the clarinet). Played on: Selmer Series 9 clarinet (gold-plated keys); Noblet A clarinet; O’Brien crystal mouthpiece and various hard-rubber mouthpieces; 1935 Selmer bass clarinet (gold-plated keys; with custom-added keys); Penzel-Mueller bass mouthpiece. Students include: Dan Levinson, Jack Martindale.

Al Gallodoro began his professional career as a teenager playing clarinet and saxophone in clubs, vaudeville acts, and theaters throughout the South. He soon tired of the hectic performance schedule and gradually worked his way to New York by way of jobs in Philadelphia, Ocean City (NJ), and Atlantic City (with the Isham Jones Orchestra). Once in New York, Gallodoro quickly established a reputation as a formidable reed player replete with special skills, including double and triple tonguing, and amazing technical ability. His earliest New York engagements included work at the Gloria Palast, at radio station WINS, and with the Rudy Vallee Orchestra. It was with the Rudy Vallee Orchestra that Gallodoro received national recognition with the broadcast of his saxophone performance of Jimmy Dorsey’s Beebe. From 1936 to 1965, Gallodoro played with Paul Whiteman’s Orchestra as alto saxophonist/clarinet soloist. During his association with this group, Gallodoro was featured as a soloist in the movies Rhapsody in Blue (as clarinet soloist) and Strike Up the Band (as saxophonist).

Gallodoro increased his activities as a classical musician in the 1940s, performing as clarinetist/bass clarinetist with the NBC and ABC Symphony Orchestras under legendary conductors Bernstein, Fiedler, Stokowski, Toscanini, and others. He also became very involved as an educator, especially through his work as a Selmer clinician.
Whether performing in a jazz or classical setting, Gallodoro’s playing has been widely-admired throughout his career. Clarinetist BUDDY DEFRANCO described Gallodoro’s playing in both settings as “unequalled,” commenting,

Al displays a flexibility which very few performers possess. A case in point is his excellent rendition of Brahms [Quintet] and his ability to “switch gears” into Stardust, Caprice and Harlem Nocturne – never straying from his great technique and high musical standards. (DeFranco 1999, 73-74)

The Riordan article below is highly recommended for more detailed information on Gallodoro’s career, as is the official Al Gallodoro website. A documentary of Gallodoro’s life is available through SUNY-Oneonta’s communications department.


Clarinetist: Orch of Santa Fe (Second/Bass: 1975); Alborada Chamber Ensemble (Principal: 1975, 1976); El Paso Pro Musica (Principal: 1978-79); Illinois Woodwind Quintet (Vstg Memb: 1981, 1982); Springfield Symph-IL (E-flat: 1981-82); Champaign-Urbana Symph (Second: 1979-82; has also performed as Principal); Binghamton Symph (Clarinet/E-flat: 1982, 1985-92); Sati: A Group for Contemporary Music (Clarinet/E-flat/Bass: 1983-86); Glimmerglass Opera (1989); Ithaca Opera Assn (Principal: 1983-97); Cayuga Chamber Orch (Principal: 1985- ); Ithaca Wind Quintet (1986-; also performed with this group in 1982, 1983, 1985); Syracuse Symph (Second/E-flat: 1995, 1996, 1997). Active as a recitalist (incl perfs at ClarinetFest 1995 and 1999, at the Symposium for New Woodwind Quintet Music, at conferences of the IDRS, MENC, and Natl Flute Assn, and at Lincoln Center), soloist (incl perfs with the Cayuga Chamber Orch), chamber musician (incl perfs with the Ariadne String Quartet, the Illinois and NY Woodwind Quintets, and Ensemble X), and festival artist (incl participation at the Skaneateles Music Festival); broadcast perfs given on public radio.


Other positions/activities: Northeast Regional Chmn, ICA; Chmn, ICA HS Compt (1995, 1996); active as an adjudicator and clinician throughout the U.S. Memb: AFM, ICA, MENC, NACWPI, NY State School Teachers Assn, Phi Kappa Phi.


Plays on: Buffet R-13 and Leblanc Concerto clarinets; CHADASH barrels; DAN JOHNSTON mouthpieces; Rovner ligatures; Vandoren and Olivieri reeds.

Students include: Adam Berkowitz, Kate Berning-Alfred, Adam Butalewicz, Diana Cassar-Uhl, Lucas Christensen, RICHARD FARIA, Mickey Ireland, Matthew Libera, Brendon Lukas, Charlene McDaniel, Jeremy Reynolds.

On teaching, Michael Galván remarked:

I keep my students aware of our place at the end of the twentieth century while staying within the framework of a long Franco/German-American tradition of clarinetistry. One may draw unmistakable lines from my teaching through that of teachers and performers of the past . . . from Klose and Rose to Bonade and McLane to Hasty and Wright to Williams, Combs, and Klug – individuals whose concepts of tone, technique, phrasing, repertoire, teaching materials, and musicianship helped to shape my version of the American School of clarinetistry in the 1990s.
Students need a consistent regimen of technique, etudes, solos, chamber music, and orchestral excerpts from the 18th, 19th, and 20th centuries. Technical development from Do-to-Do scales to Baermann to extended technique helps form routine and facility. The etudes of Rose, Baermann, Cavallini, Jeanjean, Uhl, Caravan, et al carry within themselves our tradition of clarinetistry and music-making and provide weekly challenges and growth. I am endeavoring to hand down in the repertoire a body of music to a new generation of performer and give them the tools to search out and develop their own repertoire. It is within the music that one finds the intrinsic value of music study. The sense of discovery, newness, emotion, communication, mastery, accomplishment, challenge, and worth is in the music. In chamber music I try to teach skills and concepts of intonation, temperament, blend, balance, style, energy, time, polish, stage manner, colors, projection, and joy. (Galván/Paddock 1998)


Gangolli, Dileep. Perf Cert: Northwestern Univ (1993) with ROBERT MARCELLUS. Grad: Southern Methodist Univ with STEPHEN GIRKO; Univ of Washington with RONALD PHILLIPS; Univ of Chicago. Additional clarinet studies with ANTHONY GIGLIOTTI and Thea King. Clarinetist: Seattle Symph (formerly, 1983, +/-); North Park Chamber Players (1997, +/-); Chicago Sinfonietta (1997, +/-); Symph of the Shores (1997, +/-); Joffrey Ballet Orch (current); Fulcrum Point New Music Project (current); Sheridan Chamber Players (Founder/Artistic Dir: current); Present Music (current); perf regularly with the Ars Viva Orch and as an Extra with the Chicago and Milwaukee Symphys. Active as a recitalist/sooloist (incl perf at ICA conferences), chamber musician (incl perf at above groups, the Atlantic Arts Trio, Chicago Chamber Musicians, Pilgrim Chamber Players, and New Center for Black Music Research Ensemble, and at the Token Creek Chamber Music Festival), festival artist (incl participation at the Washington Island Music Festival, Interlink Festival for Contemporary Music, and Istanbul Contemporary Music Festival), new music specialist, recording artist (on the Crystal, Deca, Delos, and Erato labels), and saxophonist; broadcast perf given on WFMT-Chicago’s ‘Live from Studio One.


Garlick, Nancy Buckingham. B. Feb. 1, 1946 (White Plains, NY). BS: SUNY-Potsdam (1968) with HARRY PHILLIPS; MM: Manhattan SOM (1970) with LEON RUSSIANOFF and CHARLES RUSSO; DM: Catholic Univ with LOREN KITT; additional studies at Ecoles Americaines de Beaux Arts-Fountainbleu, France (1973) with Marcel Jean and at Tanglewood with HAROLD WRIGHT. Clarinetist: Natl Orch Assn (Assoc Principal: 1969-70); New Haven Symph (Principal: 1971-75); Pennsylvania Sinfonia (Principal: 1994, +/—); Charlottesville Symph (Principal: 1994—, +/—); Albemarle Ensemble (Founding Memb, 1994—, +/—); has also performed with the American Wind Symph, Lakeside and Waterbury Symphs, and Ashlawn Opera. Active as a soloist (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charlottesville, Crane, and Wooer Syms), chamber musician (incl perf with the Boston and Westchester Pops, and the Charl#### Bib: “Elizabeth ‘Ibby’ Roberts and Nancy Garlick.” Kennedy Center for the Performing Arts. http://www.kennedy-center.org/explorer/artists/?entity_id=10972 &source_type=B (accessed February 23, 2011); Garlick, Nancy Buckingham. “Charles Villiers Stanford & His Five Works for Clarinet.” The Clarinet 21 (July/August 1994): 32.

Garner, Paul. B. Feb. 28, 1958 (Oak Park, IL). BM: Michigan State Univ with ELSA LUDEWIG-VERDEHR and FRED ORMAND; MM: Univ of Kansas with LARRY MAXEY. Additional clarinet studies with KALMEN OPPERMAN. Clarinetist: USMA Band-West Point (1982-85); New Orleans Symph (Asst Principal/E-flat: 1989-91); Denver Symph (Asst Principal/E-flat: 1991-92); Dallas Symph (Assoc Principal/E-flat: 1992-); Voices of Change (current). Active as a recitalist, chamber musician, and festival artist (incl participation at the Grand Teton and Brevard Music Festivals). Faculty member: Southern Methodist Univ (Adj Assoc Prof: current); has also taught at the Brevard Music Center; active as a private clarinet instructor. Other positions/activities: Lomax Artist; active as a clinician; extra-musical interests incl fitness activities and collecting jazz records. (Baker 1998) Has played on: Buffet R-13 B-flat/A/E-flat clarinets; GENNUSA (refaced by THOMAS LEGRAND) and Lomax Classic mouthpieces; BONADE ligature; Vandoren Black Master #3 ½ reeds (B-flat/E-flat); HITE (refaced by LeGrand) and Lomax Classic E-flat mouthpieces; MITCHELL LURIE E-flat ligature. Students include: Christopher Bronson, Brent Buemi, Megan Chiavetta, Katie Combest, Andrew Dees, Marci Gurnow, April Johannesen, Jonathan Jones, Adam Myers, Ashley Ragle-Leigh.

Paul Garner offered the following practical advice to aspiring professional clarinetists: “Realize the difficulty and reality of the job market. If you are interested in an orchestral job, you must make rhythm your number one top priority. You must learn to subdivide!” (Baker 1998, 29) He also noted that he took between twenty and twenty-five auditions before winning his first orchestral position with the New Orleans Symphony, underscoring the importance of not only talent but also tenacity in pursuing a career in performance. (Ibid.)


Garrett, Roger. BME(with distinction)/MME/PhD(in progress): Univ of Michigan with JOHN MOHLER. Additional clarinet studies with J. LAWRIE BLOOM (bass), HERBERT BLAYMAN, OLIVER GREEN, DAVID SHIFRIN, STAN STANFORD, and JOHN BRUCE YEH (D/E-flat clarinets). Clarinetist: Oregon Symph (formerly); Peoria Symph (Principal: current); has also performed as a memb (on clarinet and/or bass clarinet) of the Ann Arbor Chamber Orch, the Ann Arbor and Illinois Symphs, and Keith Brion’s New Sousa Band. Active as an intl recitalist (incl recital tours of the Northwest U.S. and Sweden), soloist (incl perf with the Oregon Symph at age 17), chamber musician (incl perf/ recordings with clarinetists J. LAWRIE BLOOM, ARISTIDES CHAVEZ, YOSHINORI NAKAO,
ROBERT RISELING, and JOHN BRUCE YEH), bass horn specialist, and recording artist (incl Extended Clarinets!, a recording with Bloom, Chavez, and Yeh featuring Garrett’s arrangements of Mozart’s 12 Variations on “Ah, Vous dirai-je, Maman” and Holst’s St. Paul’s Suite; on the NOViTAS Records label).

Faculty member: Longview, WA and Bozeman, MT Public Schools (Music Instructor, Grades 6-12: formerly); Illinois Wesleyan Univ (Asst Prof of Clarinet/Dir of Bands/Faculty Advisor of the Titan Band: 1988-). Reviews/articles published on the Online Clarinet Resource.

Other positions/activities: Editor, ICA Electronic Newsletter (1998-); Mgr, Illinois Wesleyan Univ Recording Studio (current); Buffet Crampon USA Perf Artist (1998-); active as an arranger, conductor (incl perf with the Band of the Royal Swedish Army and guest perfs across the U.S.), scholar/specialist on the extended clarinet family, and craftsman of handmade conductor’s batons, baton cases, single- and double-reed cases, and clarinet/bass mouthpieces. Extra-musical activities incl competitive swimming, downhill skiing, racquetball, and woodworking.

Hon: recip of several grants for further study of the extended clarinet family.

Plays on: Buffet R-13 (A), Prestige (B-flat/Low C Bass), and Prestige RC (D/E-flat) clarinets; PYNE “M” mouthpiece; Vandoren V-12 #4 reeds; GREG SMITH E-flat mouthpiece with RICHARD HAWKINS facing; Selmer C* (refaced by JAMES KANTER) and C** (refaced by Rick Sayre) bass mouthpieces; Vandoren #4 bass reeds; Leblanc basset horn; CHARLES BAY basset horn mouthpiece.


**Garriston, Paul.** BM: Univ of California-Berkeley; MM: Yale Univ with KEITH WILSON. Additional clarinet studies with GERVASE DE PEFER, ROSARIO MAZZEO and LEON RUSSIANOFF. Clarinetist: 6th U.S. Army Band (formerly); Chamber Orch of New England (formerly); New Haven Symph (formerly); Opera Theatre of St. Louis (formerly); St. Louis Symph (Extra: 1986, +/-); Missouri Quintet (1986-, +/-); also perfs with the Gateway Festival Orch and Keith Brion’s New Sousa Band. Active as a recitalist (incl perfs at ICA conferences and Univ of Oklahoma Clarinet Symposia), soloist (incl perfs with the Gateway Festival Orch), chamber musician (incl 1989 Carnegie Recital Hall debut with the Missouri Quintet), and recording artist (incl recording with the Missouri Quintet). Faculty member: Principia Coll-IL (formerly); Univ of Missouri-Columbia (Asst Prof: 1986-); has also taught at Webster and Washington Univs. Other positions/activities: Memb, New Music Circle of St. Louis Board of Dirs. Hon: Recip, Alfred Hertz Memorial Schol in Music, Univ of CA-Berkeley; favorable review of recording appears in American Record Guide. Students include: TODD WALDECKER, GREGORY WILLIAMS. Bib: “Musical Chairs.” The Clarinet 14 (Fall 1986): 22; “Paul Garriston.” University of Missouri. http://music.missouri.edu/faculty/garritson. html (accessed February 25, 2011).


**Gee, Harry R.** B. Feb. 20, 1924 (Minneapolis, MN). HS studies with EARL HANDLON. Dipl: Curtis IOM (1949) with RALPH MCLANE and BERNARD PORTNOY; MM (Woodwinds/Comp): Univ
of Denver (1954); postgrad studies at Indiana Univ and Univ of Minnesota (Summers, 1956-61) and in Paris, France with GASTON HAMELIN (1946, 1948, 1949-50).

Clarinetist: Duluth Symph (Principal: 1942-43); Houston Symph (Principal: Summer, 1950); Denver Symph/Denver Opera/Oberfelder Concerts (1951-54); Minneapolis Pops (Summers, 1956-59); Terre Haute Symph (Principal: 1965-). Active as a recitalist, soloist (incl perf with the Minneapolis Pops and various hs, univ, and municipal ensembles), chamber musician, saxophonist, bassoonist (incl perf as Principal Bassoonist of the Memphis Symphonietta, 1956-57), and recording artist (clarinet and sax; on the Roncorp, Inc. label).

Faculty member: Arkansas State Univ (Instructor of Woodwinds: 1956-57); Butler Univ (Asst Prof of Woodwinds: 1957-60); Indiana State Univ (Assoc Prof of Clarinet/Sax: 1960-92; Prof Emeritus: current); Interlochen Arts Camp (1964-67). Author: Clarinet Solo de Concours, 1897-1980 (1983); Saxophone Soloists and Their Music (1988); both published by Indiana Univ Press. More than 100 articles/reviews published in journals in the U.S., Australia, England and France.

Other positions/activities: Vstg Prof, British Woodwind Workshop (1978) and 5th American Single-Reed Workshop-Towson Univ (1979); has served as Regional Chmn for NACWPI and North American Sax Alliance; active as an adjudicator (incl judging in the U.S., Belgium, Canada, and France) and arranger/composer/editor (more than 100 works published by major American publishing companies, incl 3 widely performed arrangements of solos for clarinet and band: Mendelssohn, Concertpiece No. 2; Rabaud, Solo de Concours; Weber, Rondo from Concerto No. I). Memb: AFM, CASS, NACWPI, North American Sax Alliance, Phi Mu Alpha Sinfonia.

Hon: Cunningham Memorial Library Award, Indiana State Univ; Honorary Memb, North American Sax Alliance; has also won awards for his 2 books listed above (1983, 1988).

Plays on: Buffet clarinets; Morgan M-10 mouthpiece; Vandoren V-12 #4 reeds; Buffet Prestige alto sax; Selmer 190 sax mouthpiece; Vandoren reeds #3 ½ sax reeds; Buffet S-1 tenor sax; Rousseau tenor mouthpiece; Olivieri #3 tenor reeds.

Students include: Mark Conrad, Shannon Ford, Thomas Stacy, Travis Towle, Christopher Winton.

Harry Gee offered the following commentary on his clarinet background (capitals mine):

Early clarinet teachers have made great contributions to successful professionals. My first teacher, EARL HANDLON, prepared me for a scholarship at The Curtis Institute of Music and my first job with the Duluth (Minnesota) Orchestra and the St. Paul Pops; he was also ROBERT MARCELLUS’ first teacher. Other fine teachers were BERNARD PORTNOY (at Curtis before he left for the Cleveland Orch.), and my master teacher, GASTON HAMELIN, who was also the teacher of ROSARIO MAZZEO and RALPH MCLANE. My last two years at Curtis were a disappointment with McLane, who was not a dedicated teacher. (Gee/Paddock 1998)

On his career he added,

In addition to clarinet, I was also successful with the saxophone. My greatest orchestral experience was the American premiere of Peter Grimes under Leonard Bernstein at Tanglewood (1946) and later to play under Andre Kosteloniz with the Minneapolis Symphony Summer Concerts. (Ibid.)

On the evolution of the American style of clarinet playing, Gee remarked:

Early influence in the United States by such artists as GASTON HAMELIN, DANIEL BONADE, GUSTAVE LANGENUS, [and] SIMEON BELLISON have made an enormous influence in today’s artist-performers. American manufacture of mouthpieces and accessories has also helped our clarinetists. In the last 40 years we have seen fine American clarinetists and teachers throughout the country; in the 1930s and ’40s serious students had to go East for fine instruction. The American concept is a rich sound with focus and also roundness (or darkness), smooth-clean technique, and knowledge of clarinet literature. (Ibid.)

**Gehrhardt, J.** Clarinetist: New York Phil Orch (Clarinet/E-flat: 1924-31, +/-).

**Gennusa, Ignatius N. [“Iggy”].** B. Dec. 26, 1920 (Philadelphia, PA); d. May 2003. Early clarinet studies with JULES SERPENTINI. Dipl. Curtis IOM (1943) with DANIEL BONADE. Additional clarinet studies with RALPH MCLANE. Clarinetist: Philadelphia Navy Yard Band (1942+; served with ANTHONY GIGLIOTTI); Ballet Theater (Principal: 1946); Natl Symph (Principal: 1947-50); Chicago Symph (Principal: 1950-51; followed MITCHELL LURIE in this position); Baltimore Symph (Principal: 1951-72); also performed with the ABC Symph and Radio City Music Hall Orchs. Was active as a soloist (incl perfs of the Ben-Haim *Pastorale Variee*, Debussy *Premiere Rhapsody*, Weber *Concertino*, and other works with the Baltimore Symph), chamber musician, and recording artist (appears on recordings with the Baltimore Symph). Former faculty member: Peabody Conserv (1951-93, +/-); was active as a private clarinet instructor. Other positions/activities: was active as a well-known mouthpiece designer/craftsman. Played on: Buffet clarinets; Chedeville mouthpiece; first clarinet was purchased from Sears-Roebuck for just under $16 (Guidetti 1993). Students include: Phyllis Crossen-Richardson, WILLIS COGGINS, Geoffrey Flolo, K. THOMAS GAINACOPULOS, RICHARD GILBERT, Wesley Hall, DORIS HALL-GULATI, Jeff Harrington, JAMES HEFFERNAN, WILLIAM HULLFISH, STEPHEN JOHNSTON, Wallace Kramer, Alan Lawson, LEE CARROLL LEVINE, Tom Puwalski, Benjamin Redwine, JOHN RUSSO, WILLIAM SCARLETT, JOHN SCOTT, LAWRENCE SOBOL, JOHN SPICKNALL, ALLAN WARE, Bill Welty, CHRISTOPHER WOLFE, WILLIAM WRIGHT.

Ignatius Gennusa’s earliest musical training was based on solfege taught to him by his father, an amateur musician. Gennusa continued to incorporate solfege and the different vowel sounds involved in the solfege system to shape his clarinet sound. (Guidetti 1993, 48-51)

As a teacher, Gennusa focused first on the development of good tone production and solid rhythm, followed by the development of various articulation styles, intonation, and phrasing. Gennusa believed that good tone production will occur when the elements of air, embouchure, mouthpiece, and reed are all working together. (Ibid.)

While clarinetist ROBERT MARCELLUS did not study formally with Gennusa, his playing was influenced by Gennusa during his tenure as Second Clarinet of the National Symphony Orchestra when Gennusa was Principal. Marcellus commented, “His care and enthusiasm for the beauty of phrasing and sound and in selecting reeds and mouthpieces were contagious to me, and I feel that I learned a great deal from him.” (Nygren 1988, 33-42)

In addition to his career as a clarinetist and teacher, Gennusa was also active as a designer and craftsman of clarinet mouthpieces for many years. His mouthpiece is modeled closely on the Charles Chedeville mouthpiece and is widely used in the United States.

The Guidetti interview with Gennusa (listed in Bib below) is highly recommended for greater insight into Gennusa’s career and philosophy.


**Genovese, John B.** Native of Philadelphia, PA. Brother of ROBERT GENOVESE. Early clarinet studies with JULES SERPENTINI. Grad: Curtis IOM (1950). Former clarinetist: Natl Symph Orch (1961-62); San Francisco Symph. John Genovese was one of at least four prominent clarinetists (including VITO CAPACCIO, GUIDO MECOLI, DONALD MONTANARO, and most likely Genovese’s brother ROBERT) who grew up together within the same four-block radius in South Philadelphia. Students include: ROBERT GENOVESE. Bib: “Curtis Alumni Since 1924: Clarinet.” Curtis Institute of


Gesner, Clarence L. Clarinetist: St. Louis Symph (1922-51, +/-). Students include: ALFRED MAZZOCCHIO.


James Gholson’s below articles as well as his privately published collection of interviews, “The Seasoned Clarinetist,” are fascinating discussions with some of the most influential clarinetists of the twentieth century, and are well worth reading. The complete collection may be obtained by contacting...
As for Gholson’s own performance philosophy, he adheres to the credo, “Greed for the fruit misses the flower.” (Gholson/Paddock 1998)

Gibson, (Oscar) Lee. B. June 22, 1915 (Louisville, KY). BS: Oklahoma State Univ; MM/Perf Cert: Eastman SOM (1930s) with RUFUS MONT AREY; PhD: Univ of North Texas. Additional clarinet studies with Bob Makovsky and OAKLEY PITTMAN. Clarinetist: Ft. Worth Symph/Opera (Principal: 1945-82). Active as a recitalist (incl perf at numerous ICA conferences), soloist (incl perf with the Ft. Worth and Idaho Falls Symphs, the Colorado Phil, and the Rochester Civic Orch), and chamber musician. Faculty member: Oklahoma State Univ (1936-38); Univ of Idaho (Dir of Bands: 1938-45); Univ of North Texas (Prof of Clarinet: 1945-82; also served as Chmn of Woodwind Dept). Author, Clarinet Acoustics (Indiana Univ Press, 1994). Articles published in The Clarinet (incl “Claranalysis,” a regular column appearing in The Clarinet, 1972-). Other positions/activities: Founding Editor, The Clarinet (1973-79); Pres, ICA (1978-80); active as a lecturer (incl presentations at ICA conferences) and specialist on clarinet acoustics and design. Hon: O. Lee Gibson Schol Fund established in 1996 to honor Gibson and his contributions; Halsey Stevens Concerto commissioned for/dedicated to Gibson by his students. Plays on: Buffet R-13 clarinets; Kaspar mouthpiece. Students include: WAYNE BENNETT, DAVID BREEDEN, BRUCE BULLOCK, Charles Coltnam, Steve Duke, D. Gause-Snelson, JACK GRAHAM, Ken Hatch, DAN HEARN, Mark Hollingsworth, RAMON KIREILIS, ERIC MANDAT, Marilyn Mattei, Ann McCutchan, Eric Nelson, Louis Sacchini, RAPHAEL SANDERS, H. JAMES SCHOEPFLIN, RICHARD SHANLEY, JAMES SMITH, GARY WHITMAN.

In addition to his stature as a performer and teacher, Lee Gibson has also contributed significantly to the clarinet community through his work as Founding Editor of The Clarinet. In this internationally esteemed journal, Gibson has enlightened clarinetists on the acoustics and design of the clarinet (as well as numerous other subjects) through his column “Claranalysis,” which has appeared in The Clarinet since 1972.

In an article written by Elisabeth Stimpert and JAMES PYNE, the authors elaborate on Gibson’s breadth of knowledge, especially as pertaining to his more scientific work:

From his distinguished career as a clarinetist and teacher, Gibson has brought the necessary anecdotal experience of a fine performer to the task of scientific exploration and explanation. In doing so, he has become a standard-bearer for the difficult process of applying objective scientific methodology to artistic activity, a process which requires informed, but subjective evaluation. (Stimpert/Pyne 1997, 28)

They conclude that Gibson

. . . has done perhaps more than anyone else to date to bring us an understanding of the science behind the design and performance of the clarinet. His pioneering efforts have set the stage for continued work employing technologically innovative tools for sound measurement and evaluation. (Ibid., 29)

The interview by Noah Knepper (see Bib below) is highly recommended for more a more in-depth discussion of Gibson’s career and views. The article by Stimpert and Pyne is excellent for its insight into Gibson’s work in the area of acoustics, and includes a bibliography of articles written by Gibson.


Former clarinetist: Philadelphia Navy Yard Band (1942-45, +/-; served with IGNATIUS GENNUSA); Ballet Russe de Monte Carlo (1945-46); Little Orch Society of NY (Principal: 1946-49); Philadelphia Orch (Principal: 1949-96), Philadelphia Woodwind Quintet.  Was active as a recitalist (incl perfs at the 1999 Univ of Oklahoma Clarinet Symposium and numerous other clarinet conferences), soloist (incl numerous perfs with the Philadelphia Orch), chamber musician (incl perfs with the Acad and Gigliotti Trios, the Philarte Quartet, and the Philadelphia Woodwind Quintet), festival artist (incl participation at the Fame Festival), and recording artist (incl a vast quantity of symphonic repertoire recorded with the Philadelphia Orch; solo recordings with the Philadelphia Orch incl: Weber Concertino, Debussy Premiere Rhapsodie, Mozart Concerto and Sinfonia Concertante; also appears on recordings with the Philarte Quartet and Philadelphia Woodwind Quintet on the Proarte Records and Columbia Records labels, respectively); was featured on a series of 12 PBS television programs.


Other positions/activities: was active as a clinician (master classes given at various ICA conferences, the 1999 Univ of Oklahoma Clarinet Symposium, and other conferences) and clarinet equipment designer/craftsman/collaborator (designed his own line of mouthpieces, barrels, ligatures, and swabs, with patents for his ligature and swab designs; collaborated with Selmer in designing the 10G [Gigliotti] clarinet model; collaborated with Vandoren on the V-12 reed design); extra-musical interests included fishing, sailing, swimming, and scuba diving.

Hon: Hartmann Kahn Award, Philadelphia Orch; Philadelphia Orch Award (1996); George Rochberg’s Clarinet Concerto commissioned for Gigliotti by the Philadelphia Orch.

Played on: Selmer 10G clarinets; Gigliotti P mouthpiece (also played on Chederville and Kaspar -Ann Arbor mouthpieces); Gigliotti ligature; Vandoren V-12 #4 ½ reeds; used a Gigliotti swab.

Students include: DONALD AMBLER, Mark Belczyk, Donald Black, J. LAURIE BLOOM, Leslie Burnick, CARMINE CAMPIONE, MIKE CAVIN, Mindy Christensen, PAUL CIGAN, LINDA CIONITTI, MICHAEL CYZEWSKI, ELI EBAN, CHERI ANN EGBERS, James Fay, JOHN FLAVER JR., JOHN FULLAM, MICHAEL GALVÁN, DILEEP GANGOLLI, JAMES GHOULSON, JIMMY GILMORE, Barbara Haney, TED HEGVIK, WILLIAM HELMERS, CHRISTOPHER HILL, DAVID HITE, ROBERT JONES, Sam Kaestner, Dong Jin Kim, LOREN KITT, Randy Klein, ALLAN KOLSKY, TODD KUHNS, RUSSELL LANDGRABE, Enrique Lasansky, THOMAS LEGRAND, RICHARD LESSER, Michael Lomax, Vincent Marinelli, EDWARD MARKS, Matthew Marsit, Ruth McDonald, ROGER MCKINNEY, DONALD MONTANARO, JENNIFER NELSON, DAVID NEUMAN, CRAIG NORDSTROM, JAMES OGNIBENE, Cathy Ogram, Tony Penz, VITO PLATAMONE, RICHARD POROTSKY, RAOUL QUERZE, JOSEPH RABBAI, JACK RATTERREE, RONALD REUBEN, Arne Running, JOHN RUSSO, CHARLES SALINGER, ROBERT SCHMIDT, DAVID SHIFRIN, FRANK SIDORFSKY, Song Jin Son, Peter Spriggs, Jeffrey Strouf, LAWRENCE WAGNER, ROBERT WINGERT, CHRISTOPHER WOLFE, Chang Su Yi.

Although Anthony Gigliotti would become one of the foremost American clarinetists of the twentieth century, his earliest career aspirations were altogether non-musical. Clarinetist IGNATIUS GENNUSA, a lifelong friend of Gigliotti, recalled Gigliotti’s teen-aged desire to become a Royal Canadian Mounty; later, Gigliotti planned to pursue a career as a civil engineer. (Muncy 1996, 12) (Mohler 1980, 56)

Gigliotti began clarinet studies with his father at the age of nine and continued his studies with DANIEL BONADE from age seventeen, first as a private student and later at the Curtis Institute. His studies with Bonade and acceptance at Curtis convinced Gigliotti to pursue music over civil engineering. During his 47 years as Principal Clarinetist of the Philadelphia Orchestra, Gigliotti played for a long list of legendary conductors including Chailly, Dutoit, Muti, Ormandy, and Sawallisch. He also had the opportunity to work with composers Samuel Barber, Alvin Etler, Francis Poulenc, George Rochberg, Dmitri Shostakovich, Igor Stravinsky, and many others. He performed with some of the finest woodwind players of the century, including Marcel Tabuteau (oboe), William Kincaid (flute), and Sol Schoenbach (bassoon).

Gigliotti noted that his father Joseph, a former Bonade student and Philadelphia clarinetist and teacher, was a great influence on his playing and teaching, as was Bonade. Of his own clarinet philosophy, Gigliotti commented,
My concept (like my teachers) is to incorporate the best of French, German, and Italian clarinet playing to form an American school of playing which is free from the restrictions or chauvinism of other schools of playing. (Gigliotti/Paddock 1998)

Further, Gigliotti believed that clarinetists (and all wind players) need

To learn to sing and not merely blow air through a tube with holes in it. Playing great music should be a great thrill, pleasure, and honor, not a self-imposed form of torture. A smooth, fluid, suave technique should be a goal for aspiring young clarinetists instead of the usual mechanical approach. Play music instead of just playing the clarinet. (Ibid.)

The Bibliography below contains many valuable resources, including a wonderful and highly recommended character sketch of Gigliotti in Philip Muncy’s article “Memories of Gigliotti.” “Anthony Gigliotti: In My Own Words” is an excellent autobiographical article and includes a discography of the Philadelphia Woodwind Quintet. Arthur Hegvik’s interview contains many of Gigliotti’s ideas on the physical aspects of playing the clarinet.

Also highly recommended is the series of articles Gigliotti contributed to The Clarinet in the late 1990s entitled, “The Orchestral Clarinetist,” a few of which are listed below. This series offers Gigliotti’s insight on a variety of clarinet-related topics and also offers, in many cases, a fascinating historical perspective on the history of clarinet playing in twentieth-century America.


Gigliotti, Joseph. D. Father of ANTHONY GIGLIOTTI. Clarinet studies with DANIEL BONADE (while performing with Bonade at the Stanley Theatre in Philadelphia). Clarinetist: Stanley Theatre (for 2 years). Was very active as a freelance clarinetist in Philadelphia (incl numerous opera/theater positions). Faculty member: Temple Univ (1970s, +/-; served on the faculty for some time with son ANTHONY); Settlement Music School; also maintained a large private clarinet studio for which he was well-known. Students include: Arthur Chodoroff, MICHAEL CYZEWSKI, James Fay, ANTHONY GIGLIOTTI, Ray Jackendoff, John LaPorta, Vincent Marinelli, EDWARD MARKS, Thomas McKay, DONALD MONTANARO, Tony Penz, Ron Poorman, JOSEPH RABBI, RONALD REUBEN, GEORGE SILFIES.

JOSEPH GIGLIOTTI’s son ANTHONY wrote [capitals mine] that his two teachers were... 

. . . my father (Joseph) and his teacher DANIEL BONADE. My father was a strong influence. He played with Bonade at the Stanley Theater in Phila. for 2 years and during that time he studied with Bonade. He played theaters, opera and freelancer until finally deciding to turn to teaching full time. For many years he taught at Temple Un. and the Settlement Music School plus private studio teaching. (Gigliotti/Paddock 1998)


Clarinetist: Yoav Chamber Ensemble (Clarinet/Founder: 1977-85+); Joyeaux Woodwind Ensemble (Clarinet/Music Dir: 1978-85+); American Woodwind Chamber Players (Principal: 1981-85+); Santa Monica Symph (Clarinet/Music Dir: 1982-85+); Kibbutzim Chamber Orch (formerly); Colburn Woodwind Chamber Players (Founder); has also performed with the Israel Phil. Active as an int'l recitalist (incl 1984 professional debut at Merkin Hall), chamber musician (incl perf on the Carnegie Recital Hall Chamber Music Series), festival artist (incl participation at Chamber Music West, the Isomatz California Summer Festival, the San Francisco Chamber Music Festival, and the Bowdoin and Marlboro Music Festivals), and recording artist (on the Kibbutz, Orion, and Town Hall labels).

Faculty member: Colburn School (Master Teacher: 1970s-80s, +/-); Community School (Lect of Clarinet/Chamber Music: 1977-85+); California Instit of the Arts (1983-85+); Univ of Southern California (Prof: 1981-); Idyllwild Chamber Music Program (1985, +/-).

Other positions/activities: Founder/Music Dir/Conductor, Strawberry Creek Symph of the Isomatz California Summer Festival; Music Dir/Conductor: Colonial Symph of New Jersey (1988-), 20th Century Unlimited Concerts (1996-), and Herbert Zipper Orch (1997-); active as a clinician and conductor (with above groups and the Los Angeles Phil; guest appearances in China, Germany, Israel, and the U.S.).

Memb: ACSOM, AFM, ASOL, CMA, ICA, Young Musicians Foundation.

Hon: American-Israeli Cultural Fund Award (1968-75); Robert Simon Award in Music (1977-80); Teacher of the Year, Colburn School (1979); awarded the Distinguished Teacher Award by the U.S. Secretary of Education in conjunction with the White House Commission on Presidential Scholars (1988); Colonial Symph Orch (led by Gilad) named Distinguished Arts Org..

Plays on: Buffet Vintage and R-13 B-flat clarinets; Buffet Festival and Continental A clarinets; CHADASH barrels, MITCHELL LURIE and Chedeville-Lenalde mouthpieces.

Students include: John Barclay, Paul Won Jin Cho, PASCUAL MARTINEZ FORTEZA, Ivan Garcia, Helen Goode-Castro, BURT HARA, RICHARD HAWLEY, Joselyn Langworthy, Kathryn Nevin, Björn Nyman, Rob Patterson, David Sapadin, Lynne Snyder, Hermann Stefansson, William Wellwood.


Gilbert, Richard. B. May 21, 1943 (Brooklyn, NY). Undergrad studies begun at Peabody Conserv (1961-65) with IGNATIUS GENNUSA; BS: Hofstra Univ (1968); grad studies at NY Univ. Has been active as a recitalist (incl 1984 professional debut at Carnegie Recital Hall), chamber musician, and recording artist. Author: The Clarinetist’s Solo Repertoire – A Discography (1972); The Clarinetists’ Discography II (1975); The Recorded Clarinetist (1985); The Clarinetists’ Discography III (1991); all published by The Grenadilla Society. Articles published in Woodwind World and other music journals. Other positions/activities: Co-Founder/Dir, Waterford Chamber Soloists (1968-69); Pres/Founder/Artistic

Gillespie, James Ernest. B. Nov. 30, 1940 (Tazewell, VA). BSME: Concord Coll with DAVID LEWIS; MM/DM(both in Clarinet/Woodwind Perf; both earned with distinction): Indiana Univ (1963/1969) with HENRY GULICK. Additional clarinet studies with MITCHELL LURIE.

Clarinetist: Contemporary Woodwind Quintet (1969-78, +/ ); Texas Clarinet Consort (1999, +/ ). Active as an intl recitalist/soloist (incl perf at the 1999 Univ of Oklahoma Clarinet Symposium and numerous other clarinet conferences), chamber musician (incl perf with above ensembles), festival artist (incl participation at festivals throughout North America, Europe, and Asia), and recording artist (on the Mark Records label). Works written for Gillespie include Norbert Goddaer’s Aubade.


Other positions/activities: South Central Regional Chmn, ICA (1974, +/ ); Editor, The Clarinet (1978-98, +/ ); Review Editor, The Clarinet (formerly, for 5 years); Rico Artist; G. Leblanc Corp. Artist/ Clinician (formerly); Buffet Crampon USA Perf Artist (current); active as an intl adjudicator (incl judging for the Dos Hermanas Intl Clarinet Compt) and editor (numerous editions published by Billaudot, Musica Rara, and Southern Music Co.). Memb: AFM, ICA, Pi Kappa Lambda.

Hon: favorable reviews of perf (incl a review by ANTHONY GIGLIOTTI in The Clarinet, listed in Bib below) appear in Clarinet and Saxophone, The Clarinet, Crescendo, and Gazeta Wyborcza.

Has played on: Leblanc Concerto clarinets; Buffet Tosca A clarinet; PYNE mouthpiece; BG ligature; Rico Grand Concert Thick Blank and Evolution reeds; BG neckstrap.

Students include: PATRICIA PIERCE CARD, KIMBERLY COLE-LUEVANO, Charles Coltman, Garry Evans, Davina Gainey, Chastine Hofmeister, Mark Hollingsworth, Jesse Langston, MARGUERITE BAKER LEVIN, Dawn Lindblade, RITCHARD MAYNARD, RAFAEL SANDERS, ELENA LENCE TALLEY, ROBERT WALZEL, Jody Webb, Rachel Yoder; numerous students active in the Washington D.C. military bands and in teaching positions throughout the U.S.

James Gillespie has contributed enormously to the clarinet community through his role as editor of The Clarinet for nearly thirty years. Additionally, his annotated bibliographies (listed above) for reed trio and unaccompanied clarinet are indispensable reference materials for clarinetists and other woodwind instrumentalists. The article on the Buffet Crampon website is recommended for further insight into Gillespie’s distinguished career.


Clarinetist: Santiago Phil Orch-Chile (Principal: 1982-83); Orchestre Professionnel des Jeunes du Québec (Principal: formerly); Natl Youth Orch of Canada (Principal: formerly); NY Strings Orch (Principal: formerly); Miami Wind Quintet (current); Cincinnati Klezmer Project (1996-); Echternach Festival Orch-Luxembourg (Principal: Summers, current). Active as an intl recitalist (incl perfs at ClarinetFest 1999 and other conferences), soloist (incl perfs on Radio-Canada and in Québec), chamber musician (incl perfs/recordings with the Miami and Prague Wind Quintets; chamber perfs given throughout North America and in Australia, the Czech Republic, Taiwan, and Venezuela), Klezmer specialist (1996-), festival artist (incl participation at the Echternach Festival and Spoleto Festival-SC), and recording artist (on the Mastersound and SNE labels); numerous broadcast perfs given on Radio-Canada. Also performs on the Akai Corporation’s Electronic Wind Instrument (EWI).

Faculty member: Miami Univ-OH (Prof of Clarinet: 1986-); has served as Vstg Artist at the Elder Conservatorium-Australia, the Luxembourg Conserv, and the Oslo Conserv, and has taught at summer music programs in Paris and Québec. More than 75 articles published in Clarinet and Saxophone, The Clarinet, The Instrumentalist, Le Musicien Québécois, NACWPI Journal, and other music journals.

Other positions/activities: Chmn, ICA Composition Compt (1992-); Compact Disc Reviewer, The Clarinet; Memb, ICA Composers Commissioning Committee; Consultant, Coda Music Technology; Consultant, Légère Reeds; Buffet Crampton USA Perf Artist; Rico Artist; active as an adjudicator (incl judging for the annual exams at the Montreal Conserv and for the ICA Young Artist Compt), clinician, and translator (incl a textbook published by Roncorp). Memb: ICA.

Hon: 1st Prize, Québec Music Compt (1979, 1981); favorable reviews of recordings appear in The Clarinet (see Bib below).

Plays on: Buffet R-13 clarinets; Pomarico #2 crystal mouthpiece; BONADE inverted ligature; Olivieri #3 reeds.

Students include: Jean-Luc Blasius, Will Cicola, Patrick Hannudel, Kim Nissius, Shanti Raval. Michéle Gingras espouses the “Bonade-Marcellus concepts of sound, phrasing, articulation, rhythm, etc.” (Gingras/Paddock 1998). Added to this tradition, she incorporates “the latest concepts or alternative performance mediums such as avant-garde, clarinet with electronics, Klezmer music, Vivace Accompaniment System, Wind Synthesizer,” etc. (Ibid.)

As Professor of Clarinet at Miami University of Ohio, Gingras emphasizes

... pedagogy, repertoire, musicianship, career goals, nurturing, recruiting, individualized teaching for each student, doubling, orchestral excerpts, stage presence, sight-reading, transposition, languages. (Ibid.)
She also assists students with competitions, festivals, pedagogical approaches, job searches, and other opportunities as they arise.


Girko, Stephen. B. Dec. 22, 1943 (Bronx, NY). HS music studies at the Music and Arts HS with Irving Glazer; private studies with LEON RUSSIANOFF. BME: SUNY-Potsdam (1965) with HARRY PHILLIPS; MM: Manhattan SOM (1966) with LEON RUSSIANOFF. Clarinetist: USMA Band-West Point (1967-70); Albany Symph (Principal: formerly); Hudson Valley Phil (Principal: formerly); Oklahoma City Symph (Principal: 1970-74); Houston Symph (Asst Principal: 1974-75); Dallas Symph (Principal: 1975-98); Wild Basin Winds (1996-); San Antonio Symph (Principal: 1999-2000); Austin Symph (Principal: 1999-). Active as a recitalist (incl perfis with the Dallas Symph, incl a perf of the Copland Clarinet Concerto conducted by Copland), chamber musician (incl perfis/recordings with the Dallas Chamber Players and Wild Basin Winds), festival artist (incl participation at the Carmel Bach, Grand Teton and Music in the Mountains Festivals), and recording artist (on Dallas Symph recordings and on the Gasparo and Klavier Records labels). Faculty member: Oklahoma Univ (Adj Prof: 1970-74); Southern Methodist Univ (Adj Prof: formerly, 1975-90s, +/−, for 18 years); San Antonio Coll (Adj: current); Our Lady of the Lake Coll (current); also teaches privately in the San Antonio public school system. Other positions/activities: active as a gourmet chef/caterer recitalist (see comments below). Hon: favorable reviews of recordings appear in The Clarinet (see NICHOLS and WONG in Bib below). Plays on: Buffet clarinets (20+ years old; maintained by Mark Jacobi); Selmer ‘S’ mouthpiece (refaced by Mattson); modified BONADE ligature; Vandoren #5 reeds. Students include: STEPHEN CLARK, Paula Corley, RENA FELLER FRIEDMAN, DILEEP GANGOLLI, Shawn Herndon, MARGUERITE BAKER LEVIN, LEE CARROLL LEVINE, EUGENE MONDIE, LESLIE NICHOLAS, KENNEN WHITE. Stephen Girko has commented [capitals mine],

Being in the Southwest for all these years is out of the mainstream of activity. I’m an old-fashioned player in the tradition of BELLISON, BONADE, WRIGHT, etc. I emphasize refinement of technique and purity of sound (in the French tradition). (Girko/Paddock 1998)

In an article in The Clarinet, Girko advises aspiring clarinetists to concentrate on . . . intonation, rhythm and a good sound. You’ve got to practice till your fingers fall off. You’ve got to love doing it. You can’t let anyone discourage you – but you’d better play in tune, rhythmically correct and have a good sound!” (Baker 1998, 29)
In addition to his musical career, Girko is also a talented gourmet chef, specializing in Italian and classical French cuisine. “Symphony Steve,” as he refers to himself, has owned his own catering business called “Eat My Pizza!” for over ten years, “making and delivering New York pizzas in peoples’ homes and afterwards treating them to a clarinet recital.” (Girko/Paddock 1998) It was due to interest in this second profession that an article about Mr. Girko and his catering company appeared in the tabloid The National Enquirer in the early 1990s, a distinction which few if any other clarinetists can claim to have achieved.


**Glazer, David.** B. May 7, 1913 (Milwaukee, WI); d. Mar. 4, 2001. BME: Univ of Wisconsin-Milwaukee (1935); additional studies at Tanglewood (Summers, 1940-42). Clarinet studies with SAMUEL EVANSON and VICTOR POLATCHEK.

Former clarinetist: U.S. Air Force Band-Washington D.C. (1942-45); Cleveland Orch (1946-51; 1968, +/-); NY Woodwind Quintet (1951-85, +/-). Was active as an intl recitalist/sooloist, chamber musician (incl a tour of the former Soviet Union with the NY Woodwind Quintet and the Composers Quartet, a South American tour with the NY Woodwind Quintet, and a tour of the Far East with the Fine Arts Quartet), festival artist (incl participation at the Casals and Tanglewood Festivals), and recording artist (on the EMI and Vox Records labels); appeared on numerous radio broadcasts. Premiere perfs incl Bernstein’s *Sonata for Clarinet and Piano* with Bernstein at the Boston Instit of Modern Art (1942).

Former faculty member: Plymouth, WI Public Schools (HS Band/Instrumental Instructor: 1935-37); Longy SOM (Prof: 1937-42); Mannes Coll of Music (1954-2000+); SUNY-Binghamton and Stony Brook (1967-85+); Queens Coll (late 1990s, +/-); also taught at NYU and the Lucy Moses School for Music and Dance.

Other positions/activities: was active as an adjudicator (incl judging for the 1968/1973/1982 Munich Intl Clarinet Compts), clinician (master classes given in China and Switzerland), and editor/arranger (incl transcriptions/editions for Associated Music Publishers, Oxford Univ Press, and, Southern Music Co.). Memb: ABA, AFM, CASS, ICA, Musicians Club of NY.

Hon: listed in *Who’s Who in American Music (Classical)*, 1985 edition; favorable reviews of recordings appear in Richard Gilbert’s discography series (see Bib below) and in *High Fidelity* and *Records and Recordings*.

Played on: Buffet clarinets.

Students include: ARTURO CIOMPI, Joseph De Palo, PAUL DRUSHLER, F. GERARD ERRANTE, RICHARD GOLDSMITH, PAUL GREEN, Joel Levy, RONALD PETER MONSEN, Donald Moy, Edward O’Rourke, C. ROBERT ROSE, JOSEPH RUTKOWSKI, DAVID SHIFRIN, Mark Wardlaw.

David Glazer enjoyed a multi-faceted career as a clarinetist, having performed as a member of the Cleveland Orchestra and the New York Woodwind Quintet, and having achieved success as a soloist, recording artist, and teacher. After five years with the Cleveland Orchestra, Glazer relocated to New York City where he earned a reputation as a fine soloist and chamber musician. He became very active as a chamber musician, performing, touring, and recording extensively with the New York Woodwind Quintet and with his brother, pianist Frank Glazer. As a teacher, Glazer influenced many of today’s successful clarinetists, and extended the reach of his teaching with numerous master classes given in Europe, Asia, and throughout the U.S.


**Glick, Alexander.** Clarinetist: Natl Symph Orch (Clarinet/Bass: 1942-49); Indianapolis Symph Orch (Clarinet/Bass: 1950-51).

**Gold, Cecil.** B. Mar. 30, 1943 (Brooklyn, NY). Advanced clarinet studies begun with Marvin Klebinoff and continued with ARTHUR CHRISTMANN and Jerry Nazer at Juilliard (1960-61). BM: Univ
of Nebraska-Lincoln (1969) with WESLEY REIST; MM: Univ of Idaho (1972) with DAVID SEILER; DM: Catholic Univ (1984) with KALMEN OPPERMAN; additional studies at the Marlboro Festival (1969) with HAROLD WRIGHT. Additional clarinet studies with STEVEN BARTA (1986-87), FRANKLIN COHEN (1976-79), George Garside (UK), and WILLIAM MCCOLL. Chamber music studies with Marcel Moyse (1978). Clarinetist: U.S. Air Force Band-London, UK (Principal: 1961-65); Duluth Symph (1969-71); Northwest Wind Quintet (1972-76); Cambini Wind Quintet (1976-79); Rosewood Consort/Potomac Wind Quintet (1979-87); Greensboro Symph/Wind Quintet (Principal: 1981-83); U.S. Naval Acad Band (1981-84); has also performed with the Baltimore Chamber and Symph Orchs, and for Young Audiences of Washington D.C. (all during the 1980s). Active as a recitalist, soloist (incl perf on the Music at the Abbey Series, Washington D.C.), chamber musician (incl perf/recordings with above groups and the Harrogate Faculty Trio), jazz musician (incl perf at the 1989 Edinburgh Festival and the McEwan Jazz Festival), festival artist, and recording artist (incl perf with the Cambini Wind Quintet on the Coronet Records label); broadcast perf given on various radio/television stations.


Other positions/activities: Founder/Research Dir, ICA Research Library (1972-79); active as a lecturer (presentations given at ICA, CASS, and MENC conferences and in the Netherlands). Memb: Clarinet Network (formerly), ICA, Pi Kappa Lambda.


Plays on: Buffet R-13 clarinets; Viotto mouthpiece; Vandoren V-12 #3 ½ and Grand Concert thick blank reeds; also plays on Herbert Wurlitzer clarinets with a Viotto N1 mouthpiece and Vandoren White Master #3-3 ½ reeds.

Students include many clarinetists in the Washington D.C. military bands.

In the early 1980s, while simultaneously pursuing his doctorate from Catholic University and playing with the U.S. Naval Academy Band, clarinetist Cecil Gold underwent spinal surgery which would eventually cause him to decrease his performance activities. Gold commented,

Since my spinal injury in 1980, I have had to develop in different ways as I use a wheelchair and sometimes crutches. . . . it makes it hard to compete with the rest. . . . I began to see the clarinet profession differently. I have not had to compete for a long time and I love this part of it. I still play everyday and have begun rehearsals for a CD of 2 clarinet and bassoon works never recorded. (Gold/Paddock 1999)

While the spinal surgery did not end Gold’s playing career, he did shift his focus to clarinet research and teaching. In the late 1980s, while teaching at the Harrogate School of the Arts in England, Gold became interested in the German clarinet system and German clarinet playing in general. He and his wife moved to Germany, which enabled Gold to visit factories and mouthpiece makers in Germany, Austria, and France. In addition to these visits, Gold spent several years researching European clarinet playing, the German and Dutch styles in particular. A book based on Gold’s research in Europe, entitled Performance Practices of Germany-Dutch-Austria, was projected to be published in 1999. Gold returned to the U.S. in 1995, and continues to be active in clarinet research and with various recording projects.

During his stay in Europe, Gold developed a rapport with Heinz Viotto, a prominent European mouthpiece maker. The two have combined their knowledge and skills to produce a French mouthpiece blank with a German facing to be used with a Vandoren White Master style reed. Of this mouthpiece, Gold remarks, “The sound is amazing and the articulation is equally wonderful. . . . I have never played anything to equal Viotto’s mouthpiece.” (Ibid.) This combination of French and German concepts works in harmony.
Gold’s earlier publication, *Clarinet Performing Practices and Teaching in the United States and Canada*, is a very useful compilation of information gathered through a survey of over 150 professional North American clarinetists. In it can be found the most commonly taught solos and studies for undergraduate and graduate clarinet students, as well as clarinet equipment most commonly used in North America, and many other clarinet-related topics. Gold’s publication, which has been updated twice, would work very well in conjunction with this dictionary, as it would provide more specific information on some of the trends of North American clarinetistry during the twentieth century.

Gold has also contributed significantly to the clarinet community through his role as Founder and former Research Director of the ICA Research Library, located at the University of Maryland.


**Goldstein, Abe.** Clarinetist: RCA Orch (1954, +/-).

**Goldstein, Jerome D.** Clarinetist: Pittsburgh Symph Orch (Bass/E-flat: 1953-57 +/-).

**Goodman, Benjamin David [Benny].** B. May 30, 1909 (Chicago, IL); d. June 13, 1986. Early clarinet studies with FRANZ SCHOEPP; additional studies with SIMEON BELLISON, AUGUSTIN DUQUES, REGINALD KELL, GUSTAVE LANGENUS, ERIC SIMON, and DAVID WEBER. Clarinetist (Jazz): Ben Pollack’s band (Clarinet/Soloist: 1925-29, +/-); NYC freelance musician (incl commercial, recording, and theater work, etc: 1929-34); “Let’s Dance,” (Clarinet/Bandleader: 1934-35); the Benny Goodman Band, Trio, Quartet, and Sextet (Clarinet/Leader: 1935+; incl the first ever jazz perf at Carnegie Hall); “The Camel Caravan” (1936-39, +/-); also played in the bands of Isham Jones, Red Nichols, and Ben Selvin; also played bass clarinet and sax. Was very active as a soloist and recording artist (refer to discography listed in Bib below).

Clarinetist (Classical): “Voice of Firestone” Orch (Second: formerly, with GUSTAVE LENGENUS as Principal); Columbia Chamber Orch (March 1951; under Bernstein). Was active as a recitalist (incl a perf at NYC’s Town Hall), soloist (incl perf with the Boston, Chicago, NBC, and Tucson Symphs, and the Buffalo, New York, and Rochester Phil Orchs; works performed incl those of Debussy, Copland, Hindemith, and Nielsen), chamber musician (incl perf/recordings with Béla Bartók, Paul Coker, Yehudi Menuhin, József Szigeti, the Amadeus, Boston Symph, Budapest, and Pro Arte String Quartets, and others), festival artist (incl a perf at the Aldeburgh Festival-England), and recording artist (on the Capitol, Columbia, Sunbeam, and other labels; recordings incl the Weber concerti, the Nielsen *Concerto* with the
Chicago Symph, and the Mozart Concerto with the Boston Symph). Appeared frequently, both as a jazz and classical clarinetist, on television (incl appearances on the “Tonight Show” and “Merv Griffin Show”), radio (incl NBC’s “Let’s Dance” program, 1934-35, and “The Camel Caravan,” 1936-39), and in motion pictures (incl Sweet and Lowdown, The Big Broadcast of 1937, Hollywood Hotel, and The Benny Goodman Story). Works commissioned and/or premiered by Goodman incl: Contrasts, Bartok; Preludes, Fugue and Riffs, Bernstein; Clarinet Concerto, Copland; Derivations, Gould; Clarinet Concerto, Hindemith; Clarinet Concerto, Milhaud; et al.

Memb: AFM (from age 14).

Played on: Selmer and Buffet clarinets (adjusted by Hans Moennig); Howarth and numerous other mouthpieces; metal ligature; Vandoren reeds; fluctuated between a single- and double-lipped embouchure.

Hon: Elected to Down Beat Magazine’s All-Time Jazz Hall of Fame (1957); Kennedy Center Lifetime Achievement Award (1982); Lifetime Achievement Award, Howard Univ; 1st Annual Distinguished Service Ward, Hull House (1985); NARAS Lifetime Achievement Award and Grammy (1986); Natl Broadcasters Hall of Fame; two Grammy Awards, awarded posthumously (1987, 1998); Emerson Radio Hall of Fame (1988); appeared on U.S. Postal Service’s “Legends of American Music” series of stamps (1996); ASCAP Jazz Hall of Fame (1997); honorary doctorates from Brandeis Univ, Columbia Univ, Harvard Univ, Union Coll, Univ of Hartford, Univ of Illinois, and Yale Univ.

Known as the “King of Swing,” Benny Goodman has influenced not only the history of music in general, but the history of clarinet performance in America in particular. Numerous American clarinetists, in both classical and jazz performance, name Benny Goodman as the primary instigator in their decision to play the clarinet. In a tribute to Goodman in The Clarinet, EDDIE DANIELS commented,

Without Benny, I doubt whether my life would have been infused with an excitement about music and a love for the clarinet. Along with this came the idea that jazz and classical music can be played fully by the same person. Benny did it all. (Duckham 1986, 18-19)

In addition to inspiring an untold number of young clarinetists, Goodman made another lasting contribution to the clarinet community through the commissioning of works which are now staples of the clarinet solo and chamber repertoire. Foremost among these are Bartok’s Contrasts and the clarinet concerti of Copland, Hindemith, and Milhaud. Goodman also premiered a number of works, including Dahl’s Concerto a Tre, Malcolm Arnold’s Concerto No. 2, and Bernstein’s Preludes, Fugue and Riffs, among others. Richard Gilbert, in his book The Clarinetists’ Repertoire – A Discography, summarized Goodman’s career and contributions succinctly:

Benny Goodman will go down as a giant of the jazz world, of course. What many people, and among them clarinetists, do not realize is that “jazz” gave Goodman the wherewithal to have commissioned several major compositions from first-rate composers, such as Bartok, Copland and Milhaud. Besides his better than average recordings, the works composed for Goodman will remain his real legacy. (Gilbert 1972, 90)

Born and raised in Chicago, Goodman began his clarinet studies with FRANZ SCHOEPP, a Chicago Symphony Orchestra clarinetist. Schoepp did not advocate jazz performance and trained Goodman with the traditional studies of Klosé and Baermann. In spite of Schoepp’s classical orientation, Goodman began his career as a jazz clarinetist as a teenager, imitating Ted Lewis in a local Chicago theater. During his early- to mid-teens, Goodman was already a member of the American Federation of Musicians in Chicago, and was performing with pit orchestras and bands around Chicago, including one of Bix Beiderbeck’s bands. At the age of 16, Goodman moved to Los Angeles to join Ben Pollack’s band, with whom he played for four years, often as a featured soloist.

In 1929, Goodman left the Pollack band, and immersed himself in the New York City freelance scene, performing and leading in studio bands, Broadway pit orchestras, and on recordings with other groups and independently. Having thus broadened his base as a musician and established useful and important connections, Goodman formed a band which successfully won one of three spots on NBC’s new radio program, “Let’s Dance.” While the exposure gained from these broadcasts certainly helped Goodman’s band, it was the band’s first tour shortly thereafter that launched the band to stardom,

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particularly their wildly successful performance and national broadcast from the Palomar Ballroom in Los Angeles in 1935.

From within his band, Goodman also formed chamber music-style jazz groups including the Goodman Trio (with pianist Teddy Wilson and drummer Gene Krupa), Quartet (the Trio plus vibraphonist Lionel Hampton), and Sextet (the Quartet plus guitarist Charlie Christian and bassist Artie Bernstein), all of which were highly successful. (“The Grand Goodman Style” 1982, 2)

Goodman and his groups would make history in a number of ways. Goodman was at the forefront of the Swing Era, and at the height of his career, he had achieved the type of celebrity most easily equated in contemporary times with that of a movie or rock star, bringing high visibility not only to jazz but also to the clarinet. Goodman later elevated jazz music appreciation to new heights with the debut of jazz performance at Carnegie Hall (1938), and through tours around the world, including the first American jazz performance given in the former Soviet Union (1962). Also significant was the fact that Goodman boldly and without apology featured racially integrated bands during a socially sensitive period in U.S. history.

Goodman’s jazz playing, anchored as it was by his early classical clarinet training, has been described by writer Douglas J. Carleton as consisting of “. . . a flawless technique of fluid movement and impeccable taste, and his own brand of Chicago style. . .” (Carleton 1976, 11-12) “Clean,” “facile,” and “agile” are adjectives that appear frequently in descriptions of Goodman’s playing. Carleton later added, “One is at a loss to think of a clarinetist of the day who was not influenced by Goodman’s example.” (Ibid)

Goodman’s interest in traditional clarinet performance was rekindled in the mid-1930s, beginning with an informal performance of the Mozart Clarinet Quintet in 1935 at a colleague’s home. While his career as a jazz musician thrived, Goodman’s classical career continued to develop as well, leading to performances of chamber works with the Amadeus, Budapest, and Pro Arte String Quartets, as well as an active career as a recitalist, soloist, and recording artist, including solo performances with the Boston and Chicago Symphonies. This renewed interest in classical performance, which lasted for the rest of Goodman’s life, also led to the aforementioned commissions. Anyone studying the Copland Concerto, Bartók’s Contrasts, or any of the other works commissioned or premiered by Goodman, should listen to his recordings of these works for an interesting point of reference.

Numerous articles and books, and at least one dissertation, have been devoted to every aspect of clarinetist Benny Goodman: the man, the jazz musician, the classical musician, his recordings, his influence on the music world and the clarinet community, important commissions, etc. The author refers the reader to the partial bibliography below (many more sources are easily available) for more in depth information about Goodman.


Gorodner, Aaron. B. 1893; d. 1984. Clarinetist: Cleveland Orch (Principal: 1930-31); also performed with the Goldman Band, Metropolitan Orch, and New York Phil. Was active as a soloist, chamber musician (incl perf/recordings with the Aeolian String Quartet), and recording artist (on the Columbia label). Faculty member: Turtle Bay SOM (formerly); was active as a private clarinet instructor. Bib: Huffman, Larry. “Cleveland Orchestra Musicians.” Stokowski.org. http://www.stokowski.org/Cleveland_Orchestra_Musicians_List.htm (accessed February 27, 2011).

Active as a recitalist/soloist, chamber musician (incl perf with above ensembles), jazz musician, festival artist (incl participation as Principal Clarinetist of the New Hampshire Music Festival, 1969-), and recording artist (incl recordings with the Northwind Quintet, Univ of Northern Iowa Jazz Band, and NH Music Festival Orch). Faculty member: Univ of Northern Iowa (Assoc Prof: 1967-). Other positions/activities: Chamber Music Coordinator, NH Music Festival (1975-92, +/-); Co-Founder, Chamber Orch of Iowa (1980); Personnel Mgr, NH Music Festival (1993-); active as a conductor (Assoc Conductor, Waterloo/Cedar Falls Symph, 1977-; has also worked with the Chamber Orch of Iowa and the NH Music Festival Orch). Memb: ICA. Plays on: Noblet C clarinet; Buffet R-13 clarinets (incl E-flat and D clarinets as well as three vintage B-flat clarinets and a vintage A clarinet); PYNE S mouthpiece; handmade reeds. Students include: Les Aldrich, Trevor Jorgensen, Gayle Rose, Kariann Voigts.

With his students, Jack Graham focuses on the essential components of clarinet playing including sound production, embouchure, hand position, rhythm, articulation, legato playing, repertoire and musicianship. He also places a special emphasis on scales learned in a variety of melodic and harmonic patterns. All of Graham’s students follow the same progression of studies at their own rate of learning, including studies by Bona (Rhythmic Articulations), HITE (Melodious and Progressive Studies, books 1 and 2), Rose, Cavallini and others; Graham also uses Odd Meter Etudes in his curriculum. (Graham/Paddock 1998)

Graham commented,

Unlike some other persons in our profession (playing/teaching) who progress from position to position until they find just the right one for themselves, I lucked into some pretty terrific positions right out of graduate school and have stayed ever since. I often say that “I’m in a rut, but it’s a good rut.” My positions . . . with The University of Northern Iowa, the Waterloo Cedar Falls Symphony Orchestra and the New Hampshire Music Festival have given me opportunities and challenges in orchestral, solo, and chamber music performing; conducting; and in management/administration as well.

My hobbies (or as my wife would probably refer to them: obsessions) include daily racquetball during the fall/winter/spring and nearly daily hiking in the White Mountains of New Hampshire during the July/August NHMF season. (Ibid.)


Grant, Kenneth John. Native of Buffalo, NY. Early clarinet studies with Donald Mattea; HS clarinet studies with JAMES PYNE. BM/Perf Cert: Eastman SOM with STANLEY HASTY. Additional clarinet studies with FRANKLIN COHEN and THEODORE JOHNSON.

Clarinetist: Columbus Symph-OH (Principal: 1972-87, +/-); Colorado Phil (Principal: formerly); Rochester Phil (Principal: 1987-); Cleveland Orch (Asst Principal: 1990/1997 European tours/recordings); has also performed with the Buffalo Phil and Chautauqua Symph. Active as a recitalist (incl a perf at the Oklahoma Clarinet Symposium), soloist (incl perf with the Eastman Wind Ensemble in Japan and the world premiere perf of Sydney Hodkinson’s Clarinet Concerto with the Rochester Phil), and chamber musician (incl perf with the Muir and Cleveland Quartets).

Faculty member: Barker Central Schools-NY (formerly); Eastman SOM (PT: 1987-95; Assoc Prof: 1995-); has also taught at the Capital and Ohio Wesleyan Unvis and Otterbein Coll.

Other positions/activities: Pyne/Clarion Artist; extra-musical activities incl: cooking, hiking, running, swimming.

Hon: Winner, Intl Woodwind Compt (with the San Francisco Symph); Winner, Young Artists Compt (NYC).

Has played on: Buffet R-13 clarinets; PYNE Pk mouthpiece; BAY and Peterson-Pyne ligatures; Olivieri and Vandoren V-12 reeds. (Pyne 1994)

Students include: Samantha Angelo, Priscilla Balasa, William Bernier, Jihoon Chang, John Coppa, KATHLEEN GARDINER, Jonathan Guist, Reis McCullough, Jun Qian, James Perone, TAMARA RAATZ, Laura Grantier Snavely, Elizabeth Stimpert, STEPHEN WILLIAMSON.

Gray, Gary. Native of Indianapolis, IN. Clarinet studies begun c. age 11. HS clarinet studies with ROSEMARY LANG and at Interlochen Arts Camp with KEITH STEIN. BM/MM: Indiana Univ with HENRY GULICK, ROBERT MCGINNIS, and Janos Starker (chamber music); additional studies at Music Acad of the West (1960) with MITCHELL LURIE. Other clarinet influences incl Louis Cahuzac, BUDDY DEFRANCO, BENNY GOODMAN, and REGINALD KELL.

Clarinetist: Kansas City Phil (Asst Principal/Bass: 1963-64); St. Louis Symph (Asst Principal/Bass: 1964-66); Los Angeles Chamber Orch (Founding Memb: 1969-89; Principal: 1989-). Active as a prominent Los Angeles studio clarinetist (appearances on numerous television shows incl “My Three Sons,” “Batman,” “Moonlighting,” “Murder She Wrote,” “JAG,” and “The Simpsons”; has appeared on more than 800 movie soundtracks incl Bonny and Clyde, Tootsie, On Golden Pond, Apollo 13, Schindler’s List, Forrest Gump, JFK, Castaway, and the Back to the Future, Gremlins, Home Alone, City Slickers and Toy Story series of movies, among others) and saxophonist. Also active as an intl soloist (incl perf s with the Indianapolis and San Francisco Symphs and the Aspen and Los Angeles Chamber Orchs), chamber musician (incl perf s with the Bravura, Francesco, and Tchaikovsky Trios, the Angeles, Cleveland, and New Hollywood Quartets, and on the Pacific Serenades chamber series), jazz musician (incl perf s with the big bands of David Baker, Al Cobine, Clare Fischer, Nelson Riddle, Claude Thornhill, and others), festival artist (incl participation at the Festival de Musique Française de Léon-France), and recording artist (on the BMG, Centaur, Harmonia Mundi, Laurel, Nonesuch, RCA, and Vox labels).

Faculty member: Aspen Music Festival (1963-84); Univ of California-Los Angeles (Prof of Clarinet/Chamber Music: 1970s-, +/-; has also taught sax and directed jazz ensembles).

Other positions/activities: active as a clinician (master classes given throughout the West Coast and at the Royal Coll of Music-London).

Hon: 1st Prize, San Francisco Symph Foundation Compt; Frank Sinatra Award (1968); Grammy nomination (1988) for The Art of Gary Gray in the Best Soloist with Orch category; favorable reviews of recordings/perfs appear in Clarinet and Saxophone Magazine, Fanfare, Los Angeles Times, and San Francisco Chronicle.

Plays on: Buffet R-13 clarinets (with silver keys); Riffault blank mouthpiece (refaced by Charles Boito); BG ligature; Vandoren reeds; Buffet RC E-flat clarinet; Selmer C85/120 E-flat mouthpiece (refaced); Buffet E-flat ligature (stock); Vandoren #3 ½ E-flat reeds; Selmer Low C bass clarinet; Selmer bass mouthpiece (refaced by JAMES KANTER); Buffet bass ligature (stock); Vandoren #3 ½ bass reeds; Selmer Balanced Action alto sax; Meyer No. 7 sax mouthpiece (small chamber); Java #3 sax reeds.

Students include: Lisa Marie Baratta, Eyal Bor, GARY BOVYER, Denexxel Domingo, MICHAEL DRAKPIN, Virginia Figuereido, Helen Goode-Kastro, Barbara Heilmair, DEBRA KANTER, Marty Krystall, Jennifer Showalter, KT Somero, Amanda Walker, Daniel Won, JOHN BRUCE YEH.

Gary Gray was featured in James Gillespie’s column, “I Wonder Who the Clarinet Player Was?,” a series of articles written to satisfy the curiosity of those pondering the clarinet-playing heard on movie soundtracks, television, and commercials. Gray was an especially appropriate subject for this series as he has appeared on more than eight hundred motion picture soundtracks and on numerous television shows. It is fair to say that many clarinetists have heard Gary Gray on a regular basis without knowing it.

In addition to his studio work, Gray is also a jazz musician and saxophonist, an acclaimed soloist and chamber musician, a Grammy-nominated recording artist, and Professor of Clarinet at University of California at Los Angeles. Having successfully balanced such a diverse career, Gray seeks to expose his students to the wide variety of skills a clarinetist should have at his/her disposal to more readily establish a career as a performing musician. He strives for his students to have a 360-degree view of the music world, and encourages them to make the most of the Los Angeles area as a vast resource of every kind of musical performance. Gray encourages students to familiarize themselves with all members of the clarinet family and to make sight-reading a regular component of their practice time. He often brings students to studio sessions as a means of illustrating the importance of not only their sight-reading and pattern recognition skills, but also the importance of flexibility as a musician.

For a more detailed account of Gray’s career, as well as a glimpse into the life of a Hollywood studio musician, Gillespie’s article (listed in Bib below) is highly recommended, as are Gray’s own website and J. Robert Bragonier’s five-part interview with Gray.


Green, Oliver. Native of Royal Oak, MI. BSE(Math)/MSE(Guidance/Counseling): Wayne State Univ; additional studies at Case Instit of Tech. Clarinet studies with MARIUS FOSSENKEMPER. Clarinetist: Detroit Symph (Bass: formerly: 1948-49; 1956-2000+); Houston Symph (formerly; early 1950s); Detroit Concert Band (formerly, for 11 years); has performed as Principal Clarinet of various touring and/or festival orchs in Jackson Hole-WY, NC, and VA. Active as a chamber musician. Former faculty member: Wright State Univ; Schoolcraft Summer Coll. Other positions/activities: Personnel Mgr, Detroit Symph (1972-93); former sub math teacher in Detroit Public Schools for 30 years, +/-; extramusical activities incl bridge, sailing, tennis, and spending time with his children/grandchildren. Has played on: Selmer “pre-war” bass clarinet with double octave key; KANTER mouthpiece; Vandoren reeds. Students include: ROGER GARRETT, DANIEL LOCHRIE, Lisa Ellen Rosenberg. Bib: “Detroit Symphony Orchestra – Orchestra Roster Individual.” Detroit Symphony. http://www.detroitsymphony.com/main.taf?e rube_fh=dso&dso.submit.getOrchMember=1&dso.memberId=181 (accessed May 26, 2003; link no longer available); “The Clarinet Section of the Detroit Symphony Orchestra.” The Clarinet 23 (May/June 1996): 23.

Green, Paul J. Early clarinet studies with LEON RUSSIANOFF. BA(Theory/Comp): Yale Univ (1970) with KEITH WILSON; MS(Perf): Juilliard (1972) with JOSEPH ALLARD; JD(cum laude) Brooklyn Law School (1978); LL.M (Taxation): NYU. Additional clarinet studies with DAVID GLAZER. Clarinetist: New Haven Symph (Principal: 1989-90); American Sinfonietta (Principal: 1992, +/-); Symph of the Americas (Principal: current); Atlantic Classical Orch (Principal: current); Ballet Florida (Principal: current); Ensemble 21 (current); has also performed with the American and NJ Symphs, the Natl Orch Assn, and the Orpheus Ensemble. Active as an intl recitalist (incl professional debut in 1966, a well-received second debut in 1990 at Merkin Hall, and perfs throughout Asia, Europe, the Middle East, and the U.S.), soloist (incl televised perf, at age 13, with the NY Phil, conducted by Leonard Bernstein, and perfs with the Natl Orch Assn and the Hartford, Kansas City, and Springfield Symphs), chamber musician (incl perfs with Jacqueline du Pré and Richard Goode at the Festival of Two Worlds-Spoleto, Italy, as a memb of the Arboretum and Festival Chamber Music Societies, and with the Borromeo, Cuarteto Lantinoamericano, Fine Arts, Lark, Miami, St. Lawrence, and Ying Quartets), Klezmer artist, jazz artist, festival artist (incl participation at the Festival at Sandpoint, the Rutgers and Hamptons Summerfests, the White Mountain Arts and Music Festival, the Austin, Dobbs Ferry, and Gold Coast Chamber Music Festivals, and the Colorado, Kneisel Hall, Manchester, and Yale Music Festivals), and recording artist. Premiere perfs incl Arthur Weisberg’s Clarinet Concerto with the Harid Philharmonia, conducted by Weisberg (1996).

Faculty member: Brooklyn Law School (formerly, 1985+); Harid Conserv (formerly, 1990s); FloridaIntl Univ (current); Florida Atlantic Univ (current). Published in The Clarinet.

Other positions/activities: active as a clinician/lecturer; former Editor, Brooklyn Law School Review; Founder/Artistic Dir, Gold Coast Chamber Music Festival (formerly, 1996-2000+); was active as an attorney during the 1980s.

Hon: selected by Leonard Bernstein to perf with NY Phil on a televised Young People’s Concert Series concert (1962, at age 13); Winner, Young Concert Artists Intl Compt (1966); Distinguished Artists Award of the Artists Intl Compt (1988); U.S. Info Agency Artistic Ambassador (1997; gave perfs/clinics throughout the Middle East); favorable review of 1990 recital appeared in the New York Times.
Clarinetist Paul Green has had a most interesting career, beginning at the age of 13, when he was selected by Leonard Bernstein to participate in a televised performance with the New York Philharmonic on the 1962 Young People’s Concert Series. Shortly after that, in 1965, Green was invited by composer Gian-Carlo Menotti to perform with world-renowned musicians at the Festival of Two Worlds in Spoleto, Italy, and then won the prestigious Young Concert Artists International Competition. In spite of this impressive early success, Green decided to go to law school, and upon graduation, practiced law for several years with prominent New York law firms. After several years of working as an attorney, Green began to long for musical involvement again. He began studies with Leon Russianoff once more, and soon boldly reentered the musical world first winning the Distinguished Artists Award of the Artists International Competition, followed by a Merkin Hall recital which received an excellent review in the New York Times. Since that time, Green has been active as an orchestral clarinetist, soloist, recitalist, chamber musician, and clarinet professor.


Clarinetist: Auburn Wind Quintet (1974-); Winds and Ivories (1979-80, +/-). Active as a recitalist/chamber musician (incl perf throughout the southern U.S. and on public radio).

Faculty member: Auburn Univ (Prof: 1974-). Articles published in the Journal of the Alabama Academy of Science, Junior Keynotes, and Music Clubs Magazine.

Other positions/activities: Board Memb, Alabama Symphonic Assn (1996); active as an administrator (incl membership on numerous univ committees), clinician, award-winning composer (8 published works incl *Piece for Clarinet and Tape* (1974), *Quartet in C Minor, Celebration*, and *Under the Arbor*, a full-scale, two act opera), and lecturer. Memb: ASCAP, MTNA, NACWPI, Phi Eta Sigma, Phi Kappa Phi, Pi Kappa Lambda.

Hon: Natl Merit Finalist (1967); FSU Orch Librarian Schol; Undergrad Prep for Coll/Univ Teaching Fellowship, FSU (2 years); Natl Defense Education Act Fellowship, LSU (3 years); listed in *Who’s Who in American Classical Music*, 1985 edition; Auburn Univ Extension Award for Excellence (1992); Human Odyssey Faculty Memb, Auburn Univ (1993-96); EMMY nomination for his opera *Under the Arbor* in the Programming Excellence-Cultural Affairs Programming category (1994); *Under the Arbor* distributed nationally to Public Television (1994); Finalist Award for *Under the Arbor* at the 1994 Intl Film and Television Festival of NY; Banquet Speaker, 1994 Natl Federation of Music Clubs natl meeting; Greenleaf’s composition *Fanfare for Governor James* commissioned for Alabama’s 1995 Governor’s Inauguration; Greenleaf’s composition *Celebration* commissioned to open 1997-98 Alabama Symph concert season; *Celebration* selected by Maestro Leonard Slatkin to be performed on tour by the Natl Symph (1998); recipient of numerous other grants for various composition, production, and perf endeavors.

Plays on: Buffet R-13 clarinets; Woodwind and Kaspar (Ann Arbor) mouthpieces.

Students include: Branden Bowman, Thomas Daniel, Heather Hanks, Brenda Neece, Paige Nunnelly, Constance Whitfield.

Concerning the clarinet, Robert Greenleaf has commented, “I like a clear, focused, free tone (firm embouchure, open throat) and players who understand the structure of the music and the emotional intent of the composer.” (Greenleaf/Paddock 1998)


Greitzer, Ian. BM/MM(with honors): New England Conserv; additional studies at Tanglewood. Clarinetist: Boston Musica Viva (formerly); Boston Classical Orch (Principal: 1990s, +/-); Rhode Island Phil (Principal: 1990s, +/-); Pro Arte Chamber Orch of Boston (Founding Memb; current); Boston Pops Esplanade Orch (Principal: current); Dinosaur Annex Music Ensemble (current); has also performed with the Cantata Singers, Boston Ballet Orch, Boston Modern Orch Project, and Boston Symph. Active as a recitalist (incl perfs at the Library of Congress and Carnegie Recital Hall), chamber musician (incl perfs with the Arada Trio, the Blair, Lydian, Manhattan, and Vermeer String Quartets, and the New England and Zephyr Wind Quintets), festival artist (incl participation at the Blossom, Newport, Ravinia, and Tanglewood Music Festivals), and recording artist (on the CRI, Koch Intl, Newport Classics, New World, Northeastern Records, Nu Classix, and Philips labels, and on South German Radio). Faculty member: Longy SOM (formerly, 1990s, +/-); Univ of Massachusetts-Dartmouth (formerly, 1990s, +/-); Boston Conserv (current); Rhode Island Coll (current); Boston Univ (current). Bib: “Ian Greitzer.” Pro Arte Chamber Orchestra. http://www.bu.edu/proarte/People/Greitzer.html (accessed March 1, 2011).


Grisez, Georges. B. Mar. 31, 1884 (Paris, France); d. Mar. 19, 1946 (Baltimore, MD). 1st Prize: Paris Conserv (1902). Former clarinetist: Boston Symph (Principal: 1904-14); NY Chamber Music Society (1921); Philadelphia Orch (1922-23); Minneapolis Symph (Principal: 1923-36); NBC Symph (Bass: 1936-38+); New York Phil (Principal: late-1930s/early-1940s, +/-); Baltimore Symph (Bass: 1943-46); Grisez Woodwind Quintet; also served as a musician with the French military during WWI and as a flutist in the NY Symph. Was active as a soloist (incl numerous perfs with the Minneapolis Symph), recording artist (incl recording of clarinet excerpts on the Phono-Cut label, 1913), and was particularly well-respected for his musical sensitivity as a chamber musician (incl perfs with above groups, the Georges Longy Club, and the Letz Quartet, and at the Berkshire Festival of Chamber Music during the 1920s). Faculty member: Univ of Minnesota (1927-34). Students include: SIGURD BOCKMAN, HERBERT COUF, EARL HANDLON, LEOPOLD LIEGL, WALTER THALIN.

Many interesting facts about Georges Grisez’s life and career can be found in Harry Gee’s article on French clarinetists in America in The Clarinet (see Bib below). One of the more interesting facts is about the end of Grisez’s life: a devoted musician to the end, Grisez quietly passed away on stage just after playing the clarinet solo at the beginning of a performance of Gershwin’s Rhapsody in Blue with the Baltimore Symphony. (Gee 1981, 21)


Griss, William. Former clarinetist: Russian Ballet Orch; Detroit Symph (1944-70, +/-).

Grochmal, James. Clarinetist: Baltimore Symph Orchestra (1926-27, +/-).

Gross, Cathryn [Trina]. B. El Paso, TX. BM: Eastman SOM (1990) with CHARLES NEIDICH; MM: Indiana Univ with JAMES CAMPBELL and ELI EBAN (1993). Additional clarinet studies with WILLIAM OSSECK and Alfred Prinz. Clarinetist: Indianapolis Chamber Orch (Second: 1995-99); Augusta Symph Orch-GA (Principal: formerly, 1999+); Louisville Symph (Actg Principal: formerly); Indianapolis Symph (Second/E-flat: current); has also performed with the Columbus Phil-IN and Ohio Light Opera Orch. Active as a recitalist, soloist (incl perfs with the Augusta Symph and Indiana Univ Wind Ensemble), and chamber musician. Hon: 2nd Prize, ICA Young Artists Compt (1990). Bib: “Cathryn

Gross, (Gottfried Ernst) Julius. Clarinetist: Chicago Symph Orch (1896-98; 1903-08; 1914-15).


Grymes, Christopher. B. circa 1971; native of Virginia Beach, VA. BM: Indiana Univ with Avrahm Galper and Eli Eban; MM: East Carolina Univ with Nathan Williams; doctoral studies in progress at Michigan State Univ with Elsa Ludewig-Verdehr; additional studies at the Norfolk/ Yale Summer SOM Chamber Music Festival’s Contemporary Music Seminar. Clarinetist: Natl Repertory Orch (formerly); Tales and Scales (formerly); Winston-Salem Symph (Principal: current); also perfs with the NC Symph, Carolina Chamber Symph, and Carolina Winds. Active as a recitalist, soloist (incl perfs with the Boston and Utah Symphs), and chamber musician. Faculty member: East Carolina Univ (current). Hon: 1st Prize, MTNA Natl Collegiate Woodwind Soloist Compt; Catherine Herrick Cobb Fellowship, MSU; favorable reviews of perfs appear in The Clarinet and Classical Voice of North Carolina. Students include: Katie Brown, Matthew Roerich. Bib: “Christopher Grymes.” East Carolina University. http://www.ecu.edu/cs-cfac/music/directory/grymes.cfm (accessed March 1, 2011).


In a tribute to Henry Gulick upon his retirement, former student JAMES GILLESPIE remembered Gulick’s “. . . round, liquid tone and his facile technique . . . ” and how “he somehow managed to keep all those Sarlit, Perier, and Polatchek etudes under his fingers, while I was struggling to cope with one or two a week.” (Scott 1986, 36).

In teaching, Gulick was supportive and nurturing, diplomatic, open-minded, devoted, and generous. Many of his students remember Gulick as a fatherly or avuncular figure, even dubbed “Uncle Henry” by at least one generation of his students. (Ibid.) Former student John Scott comments,

It is difficult to estimate the number of students that he taught . . . but knowing him as I do, I suspect he knows not only the precise number that passed through his studio, but also the literature they studied and just how well it was prepared. (Ibid.)


Gunn, Wilford. Clarinetist: Cincinnati Symph Orch (Clarinet/Bass: 1914-36, +/-).

Gurch, Ted A. B. May 13, 1964 (Camden, NJ). BM/Perf Cert: Eastman SOM (1986) with STANLEY HASTY and CHARLES NEIDICH; additional clarinet studies with ANTHONY CICCARELLI and Keith DiSantis. Clarinetist: Rochester Phil (Extra: 1984-86); Mississippi Symph (Principal: 1986-89); Atlanta Symph (Asst Principal/E-flat/Sax: 1989-); Thamyris (contemporary mus ensemble: current). Active as a clarinet/sax soloist (incl perfs with the Atlanta Symph), chamber musician (incl perfs/recordings with the Atlanta Winds, Jackson Symph Woodwind Quintet, and Thamyris), recording artist (incl recordings with above groups, and as Solo Sax with the Atlanta Symph on the Telarc label), and classical/jazz saxophonist (incl a perf of the Ibert Concertino da Camera with the Atlanta Symph). Faculty member: Emory Univ (Clarinet Instructor: 1989-); Clayton State Univ (Clarinet Instructor: 1992-); Kennesaw State Univ (Artist-in-Res: current). Other positions/activities: Clarinet Section Coach, Atlanta Symph Youth Orch (current). Plays on: Buffet R-13 (B-flat) and Yamaha (A) clarinets; JOHNSTON H4 mouthpiece; handmade reeds; Buffet RC Prestige E-flat clarinet; JOHNSTON E-flat mouthpiece. Students include: John Devlin, Andrew Hudson, Christopher Kirkpatrick, James Touzel.

Ted Gurch commented [capitals mine],

I try to remember and build on what I learned from STANLEY HASTY. Focuses are phrasing (tension and release), mechanics of sound production (attacks, support, voicing, tone). Also reed-making and adjusting (by hand). I think versatility in musical styles is important, as is a thorough working knowledge of music theory (as an aid to technique and phrasing. (Gurch/Paddock 1998)

In addition to his clarinet activities, Gurch has also been active as a saxophonist (both classical and jazz) for quite some time. While at Eastman, he played alto sax in the Eastman Jazz Ensemble, and continues to “enjoy listening to and playing jazz on that instrument.” (Ibid.)

Guy, Larry. BM: Oberlin Conserv; MM: Catholic Univ; Dipl: Manhattan SOM. Clarinet studies with ANTHONY GIGLIOTTI, ROBERT MARCELLUS, and KALMEN OPPELMAN; additional music studies with Marcel Moyse. Clarinetist: Atlanta Symph (formerly); Joffrey Ballet (Principal: formerly); Metropolitan Opera Guild Orch (Principal: formerly); Queens Symph (Principal: formerly); Long Island Phil (Principal: formerly, for 27 years); Lake George Opera (Principal: formerly); has also performed with the American and NYC Ballet Orchs, the New York and Brooklyn Phil Orchs, the American Composers Orch, the Orch of St. Luke’s, the NYC Opera, and the NJ Symph. Active as a recitalist (incl perfs at Weill Recital Hall and Washington D.C.’s Phillips Collection), chamber musician (incl perfs with Orpheus Ensemble, Philharmonia Virtuosi, Speculum Musicae, Sylvan Winds, and the Emerson, Manhattan, and Vermeer String Quartets), theater musician (incl numerous Broadway shows), and recording artist (on the Angel, Columbia Masterworks, CRI, Decca, Delos, Island Records, Koch Intl, and Vanguard labels); broadcast perfs given on NPR. Faculty member: Juilliard’s Music Advancement Program (current); Manhattan SOM Pre-Coll Div (current); NY Univ (current); Vassar Coll (Adj: current). Author/compiler of several publications (incl The Complete Daniel Bonade, a compilation of 3 major Bonade publications which had gone out of print, incl the very essential Orchestral Studies). Other positions/activities: Gonzalez Reeds Artist; active as a lecturer (incl presentations given at ICA conferences and the Univ of OK Clarinet Symposium); has released 2 very important compilations of recorded perfs of DANIEL BONADE and RALPH MCLANE, on Boston Records. Hon: Andrew Goodman Prize for Excellence in Clarinet Perf, Manhattan SOM. Bib: “Larry Guy.” Vassar College. http://music.vassar.edu/bios/laguy.html (accessed March 4, 2011).
**Hadcock, Peter.** B. 1940 (MI); d. Oct. 25, 1993. Early clarinet studies with WILLIAM STUBBINS at Univ of Michigan and Interlochen Arts Camp. BM(with honors)/Perf Cert: Eastman SOM (1960) with STANLEY HASTY.

Former clarinetist: Buffalo Phil (E-flat/Bass: 1960-63; Principal: 1963-65); Boston Symph (Asst Principal/E-flat: 1965-90); Boston Pops (Principal: 1985-90); Collage (contemporary chamber ensemble founded by Hadcock while a memb of the Boston Symph). Was active as a recitalist (incl perfs at ICA conferences), soloist (incl perfs with various New England orchs and a perf of the Copland Clarinet Concerto at the composer’s 85th birthday celebration at Tanglewood), chamber musician (incl perfs/recordings with Boston Symph Chamber Players and Collage), and recording artist (incl recordings with the Boston Symph/Pops, BSO Chamber Players, and Eastman Rochester Orch; recordings appear on the Deutsche Grammophon, Nonesuch, and Northeastern Records labels).


Other positions/activities: was active as a clinician (master classes/workshops given throughout the U.S. and The People’s Republic of China) and editor (incl publications for Intl Music Publishers).

Played on: Buffet clarinets; JOHNSTON mouthpiece; Vandoren 5-RV E-flat mouthpiece; Kaspar ligatures; Vandoren reeds.

Students include: LINDA BARTLEY, Karen Beacham, Aline Benoit, PETER COKKINIAS, Charles Coltman, BRUCE CREDITOR, DANNENE DRUMMOND, KATHLEEN GARDINER, Jennifer Gilman, William Hagenah, CAROLINE HARTIG, KARL HERMAN, THOMAS HILL, MARK KARLIN, RICHARD MACDOWELL, Edward Marcus, THOMAS MARTIN, DAVID MARTINS, Ruth McDonald, John Parrette, Linda Poland, TAMARA RAATZ, GREGORY RADEN, KEVIN SCHEMPF, Robin Seletskey, Michelle Guadagnino Urzynicok, LEIGH GRAHAM WAKEFIELD, Lindsay William, Robert Owen West.

Peter Hadcock’s success as a clarinetist began when Fredrick Fennell, former legendary conductor of the Eastman Wind Ensemble, heard Hadcock perform at Interlochen Arts Camp when Hadcock was a high school student. Fennell subsequently invited Hadcock to forego his senior year of high school to attend Eastman. During his final year of studies at Eastman, Hadcock took his first professional position as E-flat and Bass Clarinetist of the Buffalo Philharmonic, and was appointed Principal of this orchestra after three years. His appointment to the position of Assistant Principal and E-flat Clarinetist of the Boston Symphony followed two years later (at the age of twenty-five) and spanned twenty-five years.

Of equal importance to Hadcock was his teaching career. He held faculty positions at SUNY-Buffalo, the Hartt School of Music, the New England Conservatory, and Tanglewood before accepting his final position at the Eastman School of Music in 1990. In teaching, Hadcock was known for his flexible communication skills, able to express concepts in a manner best befitting each student, and for the honesty and integrity which he applied both to himself and to his students.

Many of Peter Hadcock’s former students hold positions in orchestras and on music faculties across the United States. Of his own experience with Hadcock, former student KARL HERMAN commented,

Pete Hadcock was the best teacher I could have ever had. He had confidence in me when no one else did. My career would not have been possible without him, and he was probably the best E-flat clarinetist ever. (Herman/Paddock 1998)

Another former student, LEIGH GRAHAM WAKEFIELD, added that Hadcock was

A passionate, dedicated, articulate and compassionate teacher. His life was infused with an energy that carried into his music. Pete was a marvelous human being and is missed greatly. (Wakefield/Paddock 1998)
In conclusion, clarinetist Aline Benoit, Peter Hadcock’s widow, offers this fitting portrait of Hadcock:

In his personal life, Peter Hadcock exhibited the same energy and intensity that characterized his professional career. His primary mode of transportation was a large BMW motorcycle. He was a passionate sailor and outdoorsman who sailed extensively around the New England coast in his thirty-foot sloop “Temerity.” In 1984 he sailed to Bermuda and back, and in 1992 he sailed up the Hudson River to the Erie Canal and Rochester. He was a “renaissance man” who built his own home, repaired just about every machine with which he came in contact, was a voracious reader and audiophile, and never stopped his intense pursuit of learning. (Benoit, 52-53)

This excerpt appears in both a memoriam published in *The Clarinet* (co-authored by THOMAS HILL) and in Hadcock’s posthumously published book, *The Working Clarinetist*. Both the article and Hadcock’s book are highly recommended.

Hamelin, (Emil) Gaston. Father of ARMAND HAMELIN. B. May 27, 1884 (Saint-Georges-Sur Baulche, FRA); d. Sept. 8, 1951 (Paris, France). Immigrated to the U.S. in 1926. 1st Prize: Paris Conserv (1904) with Charles Turban. Former clarinetist: Paris Opera; Boston Symph (Principal: 1926-30); Concert Colonnes Orch (Principal: 1932-34); Orchestre Natl-France (Principal: 1934-51); also performed with the Piero Coppola Orch (late 1930s) and Radio French Orch (1940s-51). Was active as a soloist (incl what is thought to have been the very first perf of Debussy’s Premiere Rhapsodie with an orch in 1919), chamber musician, and recording artist (well-known recordings made in France after Hamelin left the Boston Symph incl the Debussy Premiere Rhapsodie and Gammes et Exercises on the Victor label; also appeared on the HMV label). Other positions/activities: was active as a private clarinet instructor in the U.S. and Paris; former consultant to the Selmer brothers (incl design contributions to Selmer’s large-bored “Balance Tone” model). Played on a metal clarinet at one time, as well as a large bore clarinet (possibly a Selmer “Balance Tone” clarinet); used a double-lipped embouchure. Students include: JOSEPH ALLARD, George Dietz, HARRY GEE, Georgina Dobrée, ROSARIO MAZZEO, RALPH MCLANE, RONALD PHILLIPS, DAVID WEBER.

In her book Clarinet Virtuosi of Today, Pamela Weston described the circumstances of Gaston Hamelin’s departure from the Boston Symphony which precipitated his return to France in 1930. She wrote that Boston Symphony conductor Serge Koussevitsky had praised Hamelin’s playing during a rehearsal to which Hamelin responded by waving his clarinet in acknowledgement. The fact that the clarinet which Hamelin waved at Koussevitsky was a metal clarinet, one which he had played for the entire season, enraged Koussevitsky, and Hamelin’s contract was not renewed at the end of the season. (Weston, 201)

Although his time in the United States was short, Hamelin’s impact on the American clarinet tradition was great as one might surmise from the list of students above, not to mention the dozens of fine players influenced by these former Hamelin students. Hamelin played with a double-lipped embouchure, as did his student, RALPH MCLANE, and McLane’s student, HAROLD WRIGHT. Although all three clarinetists had many great musical traits, the one thing so often singled out in reference to them all was their beautiful, liquid tone quality, the result (in part) of their use of the double-lipped embouchure. Other well-known double-lipped clarinetists include ELSA LUDEWIG-VERDEHR, a close colleague of the late HAROLD WRIGHT, as well as Hamelin student DAVID WEBER, McLane student KALMEN OPPERMAN, Opperman student RICHARD STOLTZMAN, and BENNY GOODMAN (who used both types of embouchure).

In his article on French Clarinetists in America, Harry Gee summarized,

Gaston Hamelin performed with authority not only his native French music but standard repertoire of solos, chamber works and symphonic works from other nations. Conductors, regardless of nationality, praised his clarinet playing and purity of style . . . The artistry of Hamelin was a reflection of his personal life – genuine, sincere, and generous. (Gee 1981, 18)


Prominent Handlon student ROBERT MARCELLUS described Handlon’s teaching methodology in some detail in an interview with DENNIS NYGREN in The Clarinet (see Bib below). According to Marcellus, Handlon

. . . started out right away with long tones, scales he would write out for me, and Klosé books 1 and 2. He would play the Klosé duets with me, which he felt were very
important. One of his credos was the discipline of the Klosé practical exercises with a metronome, each exercise played first at half tempo, followed immediately by the same exercise at full tempo. . . . He placed great emphasis on the straight sustaining of tone and very clean, correct finger action. I had occasion to hear Earl play principal in the orchestra on some occasions and he played with a very fine, intense sound, impeccably in rhythm. (Nygren 1988, 34)


Hansen, Herman, Jr. Clarinetist: Cincinnati Symph (Second: 1928-40, +/-).

Hanson, Harald or Harold. Clarinetist: Indianapolis Symph Orch (Clarinet/Bass: 1943-48; 1951-89, +/-).

Hanusofski, Steve. B. Miami, FL. BM: North Park Coll; MM: Florida State Univ; doctoral studies at FSU and Arizona State Univ; has also studied piano, flute, bassoon, and sax. Clarinet studies with CLARK BRODY, ROBERT MARCELLUS, and JOHN WIENER. Clarinetist: Florida Phil (formerly); Miami Opera (formerly); Phoenix Symph (Asst Principal/Bass: 1986-). Active as a recitalist/soloist and chamber musician (incl perf with the Bel Canto Players). Faculty member: AZ Community School of the Arts (current); AZ School of the Arts (current). Other positions/activities: Memb, Tape Screening Committee, 1998 ICA Young Artist Compt. Bib: “Steve Hanusofski.” Phoenix Symphony. http://www.phoenixsymphony.org/artists/orchestra_members/hanusofski.aspx (accessed March 4, 2011).


Harder, Erwin E. B. 1883 (Beaver Dam, WI); deceased. Clarinet studies with ALBERT BRENDDEL, Henry Harder, and JOSEPH SCHREURS. Clarinetist: St. Louis Symph (Clarinet/Bass: 1919-22); also performed with the Chicago City Opera Orch, and the Chicago and Detroit Symphs. Former faculty member: Sherwood Music School. Author of The First Clarinet, or: Chautauqua Chit-chat, Telling the Trials and Tribulations of Thirty Merry Music Makers on Tour of the Chautauquas from Terre Haute to Texarkana, Summer of 1912 (1913) and Hints on Reeds (published in 2 parts in 1917 and 1918; publisher unknown). Other positions/activities: was active as a composer (clarinet works incl a concerto, several short pieces, chamber music, and etudes, all published privately) and lecturer. Bib: “Harder, Erwin E.” Who is Who in Music. Chicago: Lee Stern Press, 1941: 114.

Harlow, Russell. Native of Los Angeles, CA. Advanced music studies at Univ of Southern California and UCLA. Clarinet studies with GARY FOSTER, MITCHELL LURIE, and HAROLD WRIGHT (at Tanglewood). Clarinetist: Buffalo Phil (Principal/E-flat: formerly); Utah Symph (Assoc Principal: 1971-97, +/-; has also performed as Principal); Sonolumina Chamber Orch/Ensemble (current); also perfs with the Contemporary Music Consortium. Active as an intl recitalist (incl perfs at ClarinetFest 1997 and Carnegie Hall’s Weill Hall), chamber musician (incl perfs/recordings with the Raphael and Mirecourt Trios, Muir String Quartet, Allegria Wind Quintet, Armondo Chamber Players, and on the Nova Chamber Music Series), recording artist (with above groups and the Utah Symph, and for the Park City Intl Festival), festival artist (incl participation at the Park City Intl Music Festival, Music from Ouray Festival, and Sitka Festival Autumn Classics), and studio musician (incl work on many television/motion picture soundtracks). Premiere perfs incl the Ramiro Cortes Trio (written for Harlow). Other positions/activities: Yamaha Artist; Founder/Former Dir, Nova Chamber Music Series-Salt Lake City; Co-Dir, Park City Intl Music Festival (1985-); active as a lecturer and chamber coach. Bib: “Russell Harlow, Clarinetist.” Sonolumina Ensemble. http://www.sonolumina.com/russellharlow.html (accessed March 6, 2011).


In The Clarinet, recording reviewer KEITH LEMMONS offered the following commentary on David Harman’s playing on the Crystal Records recording French Music with David Harman:

David Harmon shows with this recording that he is a most exciting, enjoyable and controlled clarinetist. . . . Dr. Harmon executes these standard and delightful pieces with ease and precision. . . . Harmon produces great colors and timbres, musical phrasing . . . good intonation, character, gracefulness, and tasteful vibrato. (Lemmons 1988, 53-54)

(Note: Harman’s name is misspelled in the Lemmons review).


Harmon, Keith. Former clarinetist: Cincinnati Orch; Indianapolis Symph (1948-57+).

Harris, J. David. BM/MM: Cleveland IOM with ROBERT MARCELLUS; additional studies at the Blossom Festival School, Sewanee Summer Music Center, and Tennessee Temple Coll. Additional clarinet studies with JAMES LIVINGSTON, WILLIAM SCARLETT, and Frank Witherspoon. Clarinetist: Cleveland Symphonic Winds (Principal: formerly); Baton Rouge Symph (Principal: 1980s, +/-); Illinois Woodwind Quintet (1990, +/-); Sinfonia da Camera (Principal: 1990, +/-); Champaign-Urbana Symph (Principal: 1990, +/-); Illinois Symph (Principal: dates unknown); has also performed as Sub/Extra with the Cleveland Orch and as Guest Principal Clarinet of the Knoxville Symph. Active as an intl recitalist (incl
perfs at Carnegie Hall, throughout the U.S., in Manchester, ENG, and at ClariNetwork, ICA, and IDRS conventions), soloist (incl perfs with the Baton Rouge, Champaign-Urbana, and Illinois Symphs, and Sinfonia da Camera), chamber musician (incl perfs with the Illinois Woodwind Quintet), and festival artist (incl participation at the Great Music Festival of the West). Broadcast perfs given on WILL (radio).


Hartig, Caroline A. BME: Ohio State Univ (1983) with Marshall Haddock and ROBERT TITUS; MM: New England Consrv (1985) with PETER HADCOCK and HAROLD WRIGHT; DM: SUNY-Stony Brook (1990) with CHARLES NEIDICH. Additional clarinet studies with Karl Leister, ROBERT MARCELLUS, GEORGE SILFIES, and MICHELE ZUKOVSKY. Clarinetist: Ball State Univ Musical Arts Quintet (formerly, 1992-2000s, +/-); Muncie Symph (Principal: formerly, 1992-2000s, +/-); has also performed with the Indianapolis Symph. Active as an intl recitalist (incl perfs at Carnegie Hall’s Weill Recital Hall, and perfs in Dublin, Ireland and Vienna, Austria, at various ICA conferences, and at the 1999 Northern Plains Clarinet Symposium), soloist (incl perfs at ClarinetFest 1997, and a perf of Donald Martino’s Triple Concerto at NYC’s Fritz Reiner Center for Contemporary Music), chamber musician (incl perfs with the Chester String Quartet and the Musical Arts Quintet), festival artist (incl participation as Artist-in-Res at the Kneisel Hall Chamber Music Festival), and recording artist (on the Innova Recordings label). Premiere perfs incl Libby Larsen’s Dancing Solo (Weill Hall, 1994), commissioned by Hartig. Faculty member: Univ of Central Arkansas (Asst Prof: formerly); Ball State Univ (Asst Prof: formerly, 1992-2000s, +/-); Michigan State Univ (Asst Prof: current). Published in The Clarinet. Other positions/activities: NACWPI State Chmn, IN (1997+); active as an adjudicator, administrator (incl positions on numerous univ committees), and clinician. Hon: Winner, 1982 ClarFest Natl Clarinet Compt; appointed to the Res Artists Roster by the North Carolina Arts Council; recip of numerous grants; favorable reviews of recordings appear in The Clarinet, The Minneapolis Star Tribune, The Muncie Star Press, and The NACWPI Journal. Memb: AFM, CASS, CMA, CMS, ICA, MENC, NACWPI, Sigma Alpha Iota. Students include: Jason Andert, Christina Block, Will Cicola, Andy Hollandbeck, Scot Humes, Ember Miller, Eddie Rich, Sarah Stolt, Andrew Sprung, Cathy Wood, Rachel Yoder. In The Clarinet, recording reviewer Christopher Ayer offered the following commentary on Caroline Hartig’s playing on her recording, Dancing Solo (Innova Recordings):

Not only is the music wonderful, but Caroline Hartig is simply virtuosic in her performance of it. As well as possessing the ample technique required to perform these pieces, the listener gets the feeling she has an uncanny sense of line and insight into the music. . . . Ms. Hartig skillfully paints different color with her sound . . .

It is in Dancing Solo that Ms. Hartig really demonstrates her musicality and prodigious technique. Whether it is executing one attack after another from silence . . . or negotiating
the sometimes steep, angular melodic lines, Ms. Hartig impresses. Her beautiful sound in the altissimo is not strident in the least, until she wants to add a certain amount of edge befitting the music. (Ayer 1998, 81)


Hasty, D. Stanley. B. Feb. 21, 1920 (McCook, NE). Early clarinet studies with Arthur Small and VALENTINE “TINY” HENRICH. BM: Eastman SOM with RUFUS MONT AREY; grad studies at Juilliard with ARTHUR CHRISTMANN. Additional clarinet studies with DANIEL BONADE and RALPH MCLANE. Former clarinetist: Natl Symph (Principal: 1943-44); Indianapolis Symph (Principal: 1944-45); Cleveland Orch (Principal: 1945-46); Baltimore Symph (Principal: 1946-48); Pittsburgh Symph (Principal: 1948-55); Rochester Phil (Principal: 1955-68). Active as a recitalist, soloist, and chamber musician (incl ICA conference perf). Former faculty member: Indiana Univ; Peabody Conserv (1946-48); Carnegie Mellon Univ (1948-55, +/-); Eastman SOM (Prof of Clarinet: 1955-85; Prof Emeritus: current); has also taught at Cleveland IOM, Juilliard, and New England Conserv. Other positions/activities: Clarinet Coach, Asian Youth Orch (current); active as an arranger (incl Bach’s Chromatic Fantasy), clinician, lecturer (master classes/lectures given at ICA conferences and around the world). Hon: featured twice on the cover of The Clarinet (No. 24, Fall 1956, and Vol. 27 No. 2, March 2000); honored by students at “The Hasty Festival,” a celebration of Hasty’s 25th year at Eastman, held in May 1980 at Eastman SOM. Students include: DAVID ABRAMS, MICHAEL ACORD, SCOTT ANDERSON, SALVATORE ANDOLINA, SCOTT ANDREWS, LINDA BARTLEY, CHARLES BAY, DAVID BELLMAN, GLENN BOWEN, KELLY BURKE, RONALD CARAVAN, DEBORAH CHODACKI, LINDA ANNE
CIONITTI, ROBERT COLEMAN, LARRY COMBS, RUSSELL DAGON, DRU DEVAN, MICHAEL DRAPKIN, PAUL DRUSHLER, JAMES EAST, KIM ELLIS, CHARLES ELLIS-MACLEOD, DAVID ETHERIDGE, DEBORAH FABIAN, Mark Gallagher, MICHAEL GALVÁN, STANLEY GAULKE, DANIEL GILBERT, JIMMY GILMORE, David Glick, KENNETH GRANT, TED GURCH, Marianne Gythfeldt, PETER HADCOK, Barbara Haney, DIANA HASKELL, NORMAN HEIM, WILLIAM HELMERS, PAMELA HELTON, Leslie Hicken, MILES ISHIGAKI, Edward JOHNSON, DAN JOHNSTON, FRANK KOWALSKY, ROLF LEGBANDT, MARIAN LIEBOWITZ, LEE LIVENGOOD, ELSA LUDEWIG-VERDEHR, Daniel Lukens, RICHARD MACDOWELL, ERIC MANDAT, THOMAS MARTIN, DAVID MARTINS, LARRY MAXEY, MAURITA MEAD, GORDON MILLER, Don Mokrynski, Jules Orósz, SEAN OSBORN, ANTHONY PASQUALE, KYLE PETERSON-PYNE, PAMELA POULIN, JAMES PYNE, Jun Qian, TAMARA RAATZ, ELIZABETH RHEUDE, RAMON RICKER, CHESTER ROWELL, KEVIN SCHEMPF, FRANK SIDORFSKY, ANDREA SPLITTBERGER-ROSEN, Karen Sremac, ANDREW STEVENS, NOEL STEVENS, ROBERT UMIKER, MICHAEL WEBSTER, RICHARD WEBSTER, John Wheeler, NATHAN WILLIAMS, ROBERT WINGERT, PETER WRIGHT III, EDWARD YADZINSKI, Richard York, GREGORY YOUNG, and many others.

Stanley Hasty has been as prominent an influence on mid- to late-twentieth-century American clarinetistry as his teachers BONADE and MCLANE were in the first half of the century. While his impressive early career as an orchestral clarinetist is significant, the long list of successful former students above (which represents only a fraction of those who have been impacted by Hasty’s teaching) is perhaps even more impressive and makes a statement on its own. For example, one of Hasty’s classes at Eastman included LARRY COMBS, PETER HADCOK, and ELSA LUDEWIG-VERDEHR. (Webster 2000, 38-47)

Many of Hasty’s former students have commented in various articles on all aspects of Hasty’s career and personality. Former student LARRY MAXEY commented on his affiliation with Hasty:

Stanley Hasty, with whom I studied at Eastman, is truly one of the great clarinetists of our time. His career includes principal clarinet positions with the National Symphony, the Pittsburgh Symphony, and the Cleveland Orchestra before coming to Eastman and the Rochester Philharmonic. His teaching style is highly analytical and rational. Problems are explained in terms of cause-and-effect, so that the student has a clear picture of what to do and the reasons why. Even musical concepts such as phrasing are approached in terms of some basic rules regarding note group, motion to the cadence, change of melodic position, and so on. Nothing is pro forma, of course, but a student leaves his studio with ideas on interpretation which are based on something other than simply intuition. His list of former students – Combs, Hadcock, Ludewig-Verdehr – speaks for itself. (Maxey/Paddock 1998)

In an article on the “Hasty Festival,” held in 1980 at Eastman, author and former Hasty student MICHAEL WEBSTER elaborated on Hasty’s teaching:

He is demanding yet caring. He knows how and when to ‘lead the student around by the nose’ or allow him latitude to pursue his own ideas. He has a definite and precise ‘method’ of teaching and yet he can mold it to fit the ability and personality of the individual student. Perhaps most important of all, Hasty fosters an atmosphere of each student working to achieve the most of his own potential without relation or comparison with other clarinetists. (Webster 1980, 25)

Webster continued his discussion of Hasty’s teaching and playing in a commentary on a master class given by Hasty during the festival:

The main message was clear. Make a musical statement positively and forcefully and exaggerate if necessary. It is better to risk offending one or two listeners than to put your whole audience to sleep. At one time or another, Stan borrowed each student’s clarinet for demonstration, and showed his incredible control producing beautiful tones on each different set-up. (Ibid., 27)
Elsa Ludewig-Verdehr summarized,

Simply put, Stanley Hasty was the most important musical influence of my life. And he was equally important personally, setting an example of integrity, good humor and teaching excellence which influences me to this day. . . . To hear Hasty perform in the orchestra was equally eye-opening and a true learning experience. He played with sensitivity, musicality and passion. He created a huge palate of colors and was attentive to details of rhythmic coordinations with the strings and yet was always ready with a word of advice or praise for his second clarinet player. (Ibid., 42)

A lesser known fact about Hasty is that he built a summer home near Lake Placid, with very little professional assistance, which he called “Hasty Retreat.” (Gunlogson 2006, 48) Retirement has given Hasty more time to enjoy his hobbies of woodworking, building model airplanes, and ballroom dancing with his wife June.

Elizabeth Gunlogson’s doctoral treatise (listed in Bib below) is essential reading for anyone desiring to know more not only about Hasty’s career, but also his teaching principles. The two Webster articles listed below are also highly recommended, particularly the one entitled, “Hasty at 80,” which features commentary from numerous Hasty students and from Hasty himself.


Haugen, Ruben. B. circa 1922. BM/MM: MacPhail Center for Music; grad studies at Paris Conserv with Marcel Mule. Active as an orchestral saxophonist/clarinetist (incl perfs with the NYC Ballet), soloist, studio musician (incl radio/television), and jazz musician. Faculty member: Univ of Minnesota (formerly, 1955, +/-); Breck’s Military Acad (Dir of Music: 1955, +/-); St. Olaf Coll (1957-, +/-); MacPhail Center for Music (formerly, for 18 years); Univ of St. Thomas (current); active as a private sax/clarinet instructor. Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet 18 (Spring 1955): 19. Students include: James Bjork, Kurt Claussen, Doug Haining, Justin Kennedy, Jeff King, JO ANN POLLEY, Dick Ramberg, Lon Roach, James Romain. Bib: “Ruben Haugen.” University of St. Thomas. http://www.stthomas.edu/music/directory/rghaugen.htm (accessed March 6, 2011).


Clarinetist: Pennsylvania Ballet Orch (Principal: formerly, for 5 seasons, 1990s); also perfs with the Cleveland Orch. Active as a recitalist (incl perfs at ClarinetFest 1997 and 1999, the 1999 Puerto Rico Clarinet Festival, and the 1999 Northern Plains Clarinet Symposium), soloist (50+ concerto perfs, incl 1992 professional debut at the Kennedy Center, performing the Copland Clarinet Concerto with the Natl Symph under Rostropovich, and perfs with the Bogota Phil, Kennedy Center Opera Orch, Pensacola Symph, Pennsylvania Ballet, and Univ of MI Orch), chamber musician (incl perfs with LARRY COMBS, EDDIE DANIELS, and Sabine Meyer), and festival artist (incl participation at the Hot Springs Music Festival, 1997-); broadcast perfs given on NPR.

Faculty member: Interlochen Arts Camp (1989-94); Interlochen Arts Acad (formerly, 1993-2000+); Univ of Southern California (Vstg Prof: 1998); DePaul Univ (formerly, 2000+); Oberlin Conserv (current).

Other positions/activities: G. Leblanc Corp. Artist/Clinician and Technician (1995-); Légère Reeds Artist; active as a well-respected clarinet/sax mouthpiece craftsman (incl an independent line of handmade mouthpieces and lines designed for Leblanc and The Woodwind Co.).

Hon: Winner, Natl Symph Orch Concerto Compt (c.1991). Plays on: Leblanc Opus II clarinets (which he helped Leblanc design).

Students include: Boris Allakhverdyan, Aaron Cummings, James Danderfer, Jamal Duncan, Sergiy Dvornichenko, Christopher Howard, Bojana Kragulj, ANTHONY MCGILL, Harry Ong, Paul Vincent Petrucelly, Egils Sefers, Russell Shedd, Justin Stanley, Anthony Taylor, Michael Wayne.
Hawley, Richard [Richie]. B. circa 1971 (Santa Barbara, CA). Early music studies (from age 9) at the Colburn School of Perf Arts with YEHUDA GILAD. BM: Curtis IOM (1993) with DONALD MONTANARO. Additional clarinet studies with MITCHELL LURIE, and EDWARD PALANKER.

Clarinetist: Charleston Symph (Principal: formerly, 1990s,); Cincinnati Symph (Principal: 1994-, at age 23). Active as an int'l recitalist (incl perf at ClarinetFest 1998), soloist (incl debut perf with the Los Angeles Phil at age 13, a perf with the New York Phil at age 14, and perf with the Philadelphia Orch, Eastern Music Festival Orch, and Cincinnati and Santa Barbara Symphs), chamber musician (incl perf on the Linton Clarinet Music Series, the “Musicians from Marlboro” 50th Anniversary Gala tour, and throughout North America, China, and Japan), festival artist (incl participation at the Marlboro and Piccolo Spoleto Festivals), and recording artist; broadcast perf incl 1991 perf of the Mozart Clarinet Concerto with the Symph Orch of the Curtis Instit.

Faculty member: Cincinnati Conserv (Prof: 1998-); Music Acad of the West (Summers, current).

Other positions/activities: Buffet Crampon USA Perf Artist; Rico Artist; Staff Photographer, Island of Namtou, Fiji; active as a clinician; extra-musical activities incl surfing/surf photography.

Hon: 1st Prize, Los Angeles Phil Orch’s “Student Stars” Compt (age 13); 1st Prize, NY Phil’s Young Artists Concerto Compt (age 14); 1st Prize, Coleman Chamber Music Compt (1988, as member of Trio con Brio); Presidential Scholar in the Arts medal (awarded by Pres Reagan at the White House, 1988); Léni Fé Bland Foundation Grant; favorable reviews of perf appear in the Cincinnati Enquirer and Cincinnati Post.

Plays on: Buffet Tosca clarinets; Mark Jacobi “Lucky #7” barrels; Vandoren and Henri Chedeville (c. 1920s) mouthpieces; Momo ligature (from Japan); Rico Reserve reeds.

Students include: Todd Cope, Katie Curran, Joseph LeBlanc, Raymond Santos, Aaron Shemas, Ralph Skiano, Jennifer Webb, GREGORY WILLIAMS.


Hearn, Dan. B. July 22, 1934 (Houston, TX). BME/MM(Perf): Univ of North Texas with LEE GIBSON; additional studies at Univ of Houston with JEFFREY LERNER. Clarinetist: Nashville Little Symph (1969-75); Nashville Symph (1969-79); Nashville Baroque and Classical Society (1970-75); Bryan Symph (Principal: formerly); Cumberland Quintet (current); Takolas Trio (current); also performs as Extra with the Chattanooga and Knoxville Symphs. Active as a chamber musician (incl perf/recordings with the Cumberland Quintet and the Takolas Trio), and studio/recording artist (incl 3 recordings with the Cumberland Quintet and participation on many Nashville-area recording projects). Faculty member: Tennessee Tech Univ (Prof: 1967-2000+). Articles/music reviews published in The Clarinet. Other positions/activities: ICA State Chmn, TN (current). Memb: AFM, ICA. Plays on: Buffet R-13 clarinets; Kaspar (Cicero) mouthpiece with Mattson facing. Students include: Katie Belvin, Garry Evans, John Norton; numerous members of Washington D.C. military bands, a clarinetist in a Greek orch, and many music educators.

In addition to his primary career focus of clarinet teaching and performance, Dan Hearn has also been a band director at both his primary school and college levels, and has taught every age group from
elementary school through college. In clarinet teaching and performance, Hearn emphasizes the concepts of good sound, good habits (embouchure, hand position, etc.), and musical interpretation. (Hearn/Paddock 1998)


Hedling, Fredrik. Native of NY. Early clarinet studies with LEON RUSSIANOFF. BM: Oberlin Conserv (1960) with GEORGE WALN; additional studies at the Mozarteum-Salzburg, Austria with Alois Heine. Additional clarinet studies with SIMEON BELLISON. Former clarinetist: USMA Band-West Point (1960-63); New Orleans Phil; Santa Fe Opera; American Ballet Theatre (formerly); Minnesota Orch (Clarinet/Bass: 1968-2000+). Has played on: Leblanc clarinets; Rifault mouthpieces; Vandoren reeds. Students include: SCOTT ANDERSON, JOHN REEKS. Bib: Plasko, George. “The Clarinet Section of the Minnesota Orchestra.” The Clarinet 6 (Spring 1979): 17.


James Heffernan began his music career as a clarinet and music theory instructor first at Central Missouri State University and then at Central Michigan University. In 1987, he joined the U.S. Army Field Band as Principal Clarinetist and Soloist. Of this second portion of his career Heffernan comments,

The United States Army Field Band is the official touring band for the Army. Since we tour 120 days a year I have been fortunate to be able to perform the Debussy, Concertino (Weber), both Mendelssohn Concertpieces, and one of the Krommer Duets at various places around the world. Being able to do this has been the high point of my career. (Heffernan/Paddock 1998)


Clarinetist: 97th Army Band (1953-55); Tampa Phil (Principal: 1959-66); San Carlo Opera (Principal: 1959-66); Tampa Symphonette (Principal: 1959-66); Florida Phil (Principal: 1960-63); Tampa Lyric Theater (Principal: 1963-66); St. Petersburg Symph (Principal: 1963-66); St. Petersburg Civic Opera (Principal: 1965-66). Saxophonist: Philadelphia Orch (Regular Sub: 1968-); has also performed with the Delaware, Pittsburgh, and St. Petersburg Symphs, the Philly Pops, and Tampa Phil. Active as a recitalist (clarinet/sax), chamber musician (incl a Golden Crest recording of chamber works by Prokofiev and Khachaturian), woodwind specialist, jazz musician, studio musician (incl positions with the Buddy Baer...
Orch and Valley Forge Music Fair), and recording artist (incl recordings as saxophonist with the Philadelphia Orch, and clarinet/sax recordings on the Golden Crest label).

Faculty member: Univ of South Florida (Clarinet/Sax: 1960-66); Idyllwild SOM and Arts (Clarinet/Sax/Chamber Music: Summers 1972, 1973); West Chester Univ (Assoc Prof of Woodwinds: 1974-97); has also been affiliated (as a private instructor) with the Univ of Tampa (1959-62), Settlement Music School-Philadelphia (1966-68), Cardinal Dougherty HS-Philadelphia (1966-68), and Bishop Shanahan HS-West Chester, PA (1970-72). Author, Modern Course for the Saxophone (in six parts; published by Henry Elkan). Articles published in The Instrumentalist (incl an excellent interview with ANTHONY GIGLIOTTI listed in Bib below) and The Music Director.

Other positions/activities: Owner/Mgr, Hegvik Studios (1959-66); responsible for establishing the sax program at West Chester Univ; has been active as a producer/arranger (incl work for JRB Sound Studios). Memb: Phi Beta Kappa, Phi Kappa Phi, Pi Kappa Lambda.


Plays on: Buffet clarinets; Kaspar (Chicago) mouthpiece refaced by Everett Mattson.

Students include: Gerald Baum, Jim Forger, DAVID NEUMAN, Anthony Simons.

Ted Hegvik lists Louis Cahuzac, BENNY GOODMAN, and REGINALD KELL as his “great clarinet idols.” (Hegvik/Paddock 1998) Of his own teachers, he noted that “GIGLIOTTI was a major influence on my playing, especially his clear, no-nonsense approach to breathing.” (Ibid.) Gigliotti’s breathing methodology is discussed at length in Hegvik’s June 1970 interview with Gigliotti in The Instrumentalist.


Former clarinetist: Univ of Maryland Woodwind Quintet (Founding Memb; performed with this group for 30 years); Univ of MD Clarinet Quartet (Founder; 1st Clarinet: for 10 years). Has been active as a chamber musician and recording artist (on the Kendor and Peabody Conserv labels).

Faculty member: Central Missouri Coll (Instructor: 1952-53); Univ of Evansville (Asst Prof: 1953-60); Univ of Maryland (Prof: 1960-91; Prof Emeritus: 1992-). Author of numerous books and other publications pertaining to the clarinet including: A Handbook for Clarinet Performance, The Development of the Altissimo Register for the Clarinet, The Clarinet Instructor, and various clarinet study books (all published by Kendor Music); Clarinet Literature in Outline (Norcat Press); other books and publications for Dorn Publications, Kendor Music, Medici Music Press, Mel Bay Publications, and Norcat Press. Over 250 articles published in The Clarinet, NACWPI Journal, Woodwind World-Brass and Percussion, and other music journals.

Other positions/activities: Secr, ICA (formerly); Vice Pres, ICA (1984-86); Member, ICA Publications Committee (formerly); Dir, ICA Archives (formerly); Dir, NACWPI Research Library (formerly); active as a composer (over 230 published original works, incl works for clarinet and various clarinet ensembles; many works written for bass clarinet/former Heim student Josef Horak; works published by Dorn Publications, Kendor Music, etc.), conductor (incl work with numerous clarinet choirs), lecturer (presentations given at ICA, Intl Society of Wind Music, MENC and other conventions), and scholar in the areas of clarinet choir, clarinet literature, and woodwind literature. Memb: CASS, ICA, Intl Society for Promotion of Wind Music, NACWPI.

Hon: Lilly Foundation Grant for Doctoral Study; Recip, Univ of MD Grad School Summer Grants (4); sabbatical leaves (4) granted by Univ of MD for research.

Plays on: Buffet Prestige clarinet; CHARLES BAY mouthpiece; Vandoren #3 reeds (adjusted).

Students include: Josef Horak, WILLIAM HULLFISH, STEPHEN JOHNSTON, HOWARD KLUG, EDWARD MARKS, Sterling Murray, Paul Sheldon, JOHN SPICKNALL, CHARLES STIER.

Norman Heim has been a major advocate of the clarinet choir, both through his activities as Professor of Clarinet at the University of Maryland and as a composer of more than 150 works for this medium. Heim encourages and practices the use of the clarinet choir as a developmental tool for the
clarinetists. In addition to the many articles Heim has written on this subject, he has also written hundreds of articles on other clarinet- and woodwind-related topics, and has also contributed numerous compositions for members of the clarinet family and for woodwind ensembles, clarinet study books, and a number of other books, all of which are excellent resources for the performing and teaching clarinetist. A sample of these publications is listed above. In 1998, Heim donated his extensive personal collection of clarinet music (consisting of 3,279 titles) to Shenandoah Conservatory.

In his approach to clarinet playing, Heim encourages the clarinetist to “play easy [with the] same embouchure for all notes – use medium equipment.” (Heim/Paddock 1998)


Heinen, Julia M. B. Mar. 11, 1960 (Mankato, MN). BM/DM: Univ of Minnesota (1982/1988) with CLOYDE WILLIAMS, JOHN ANDERSON, and ROBERT MARCELLUS; MM: Univ of Michigan (1983) with HERBERT BLAYMAN. Additional clarinet studies with TIMOTHY PARADISE. Clarinetist: American Wind Symph (Principal: formerly); Dubuque Symph (Principal: formerly); Iowa Symph (Principal: formerly); LaCrosse Symph-WI (Principal: formerly); Valdosta State Univ Woodwind Quintet (1992-95, +/-); Valdosta Symph (Principal: 1992-95, +/-); has also performed with the Minnesota Orch. Active as an intl recitalist (incl perf at the 1999 Univ of Oklahoma Clarinet Symposium, at ICA and CMS conferences, and in Central America and Europe), soloist (incl perf at the Dubuque, LaCrosse, Rochester, and Valdosta Symphs), chamber musician (incl perf with Trio Chiaroscuro, Trio Inegal, the Tapestry Ensemble, and the TEMPO New Music Ensemble), and recording artist (on the Centaur and Parma labels). Broadcast perf given on Minnesota Public Radio (“Live from Landmark”) and Chicago Public Radio (“Dame Myra Hess” series). Faculty member: Luther Coll (Asst Prof: 1987-92); Valdosta State Univ (Assoc Prof: 1992-95); California State Univ-Northridge (Prof: 1995-). Published in Windplayer Magazine. Other positions/activities: Selmer Artist (formerly); Buffet Crampom USA Perf Artist (current); Rico Artist. Hon: Finalist, ICA Compt (1983); Winner, WAMSO Compt (1986); Winner, Jacksonville-MacMurray Young Artist Compt (1991); Finalist (with Trio Chiaroscuro), Fischoff Chamber Music Compt (1991, 1992). Has played on: Buffet Tosca clarinets (B-flat/A: current); CLARK FOBES lined barrels and OM mouthpiece; Buffet RC Prestige E-flat clarinet; Buffet RC D clarinet; Noblet C clarinet; Selmer Model 37 bass clarinet (formerly); Buffet GL bass clarinet (current); Rico Reserve Classic reeds. Students include: Garrett Crosby, Christina Giacona, Wendy Mazon, Jorge Sotelo, Ryan Yuré.

Julia Heinen’s goal as an artist is “. . . to give the gift of music to as many people as possible through the art of performance and teaching. I hope to touch as many lives as I can.” (Heinen/Paddock 1998)


Clarinetist: Rochester Phil (Fourth/Utility: 1977-79); Natl Orch Assn (1979-80); Milwaukee Chamber Orch (Second: 1980-85; Principal: 1985-); Milwaukee Symph (Second/Bass: 1980-; Asst Principal/Bass: 1989-91); Santa Fe Opera (Bass/Basset Horn/Utility: 1980s-; +/-); Sylvan Winds (1987-89); Present Music (1988-); Woodwind Arts Quintet (1994-). Active as a recitalist, soloist (incl perf with the Albany and Milwaukee Symphs, Milwaukee Chamber Orch, Dayton Phil, Eastman Philharmonia, Univ of Wisconsin-Milwaukee ensembles, and Present Music), chamber musician (incl perf with above ensembles and the Contemporary Chamber Players of Chicago, Milwaukee Chamber Music Society, and Milwaukee Music Ensemble), festival artist (incl participation at the Indiana State Contemporary Music Festival, the
Intl Music Festivals of Istanbul and Toulon, and the Washington Island Chamber Music Festival), and recording artist (on the Argo, CRI, and Innova labels); numerous broadcast perfs given on Wisconsin Public Radio, WFMT-Chicago, and other stations. Premiere perfs incl John Adams’ clarinet concerto Gnarly Buttons (American premiere with Present Music, 1997), Roberto Sierra’s Piezas Caracteristicas (commissioned by Helmers; world premiere with Present Music), and McDonald’s Concertino for bass clarinet and orch (world premiere with Milwaukee Symph).


Other positions/activities: Music Dir, Milwaukee Municipal Orch (1993-95); Chamber Music/Sectional Coach, Milwaukee Youth Symph; Lecturer/Clinician, Wisconsin State Arts Board; extra-musical activities incl golfing and hiking.

Hon: Winner, Eastman Concerto Compt (1979); Bronze Medalist, Intl Clarinet Compt of the Music Festival of Toulon (1979); Tanglewood Fellow (1980); Semi-Finalist, Naumberg Foundation (1985); favorable perf/recording reviews appear in The American Record Guide, The Clarinet (see BARTLEY in Bib below), and other publications.

Plays on: Luis Rossi Blackwood clarinets (American bore); Selmer Model 37 bass clarinet.

Students include: David Erato, Theresa Martin, Bill Olsen, CHRISTOPHER ZELLO.


### Helton, Pamela.

B. May 20, 1960 (Vicksburg, MS). BM: Univ of Southern Mississippi; MM: Northwestern Univ with ROBERT MARCELLUS; DM: Eastman SOM with STANLEY HASTY and CHARLES NEIDICH; additional clarinet studies at the Sweelink Conserw with Harry Sparmaay (1990). Clarinetist: Mexico City Opera (Principal: 1982); Nova Filharmonia Portuguesa (Principal: 1989); Corpus Christi Symph (Principal: 1989-91); Orlando Bach Festival (Principal: 1992-93); U.S. Army Field Band (Clarinet/E-flat: 1994-97); Kalamaz [Clarinet] Quartet (E-flat: 1989-98); Third Millennium Ensemble (Artistic Dir/Clarinet: current). Active as an intl recitalist (incl perfs for the NY Council on the Arts and at the Concertgebouw, Eglise St. Merry-Paris, and St. Martin’s in the Fields), soloist (incl perfs with the New Orleans Phil and Sewanee Festival Orch), chamber musician (incl perfs with the Kalamaz Quartet), festival artist, and recording artist (with the Kalamaz Quartet on the Klavier Records label). Faculty member: Univ of Central Florida (Instructor of Clarinet: 1989-90); Univ of Mississippi (Instructor of Clarinet: 1997-). Published in The Clarinet. Other positions/activities: active as a composer (incl works for cl/fl, cl/pno) and scholar on “laryngeal and pharyngeal function as they impact on wind instrument performance.” (Helton/Paddock 1998) Memb: AFM, ICA. Hon: Winner, New Orleans Phil Concerto Compt (1981, 1982); John Eckstein Scholar, Northwestern Univ (1982-83); NY Council on the Arts Recital Soloist (1989); Fulbright Faculty Scholar, Netherlands (1990); Winner (with Kalamaz Quartet), 1994 Baltimore Chamber Music Compt. Plays on: Buffet R-13 clarinet; GREG SMITH mouthpiece; CHADASH barrel; Yamaha Low C bass clarinet; Selmer C* and BAY bass mouthpieces. Students include: Sara Rutledge.


### Henrich, Valentine P. [“Tiny”].

B. June 6, 1890 (South Williamsport, PA); d. 1980. Early clarinet studies with “Mr. Nuzzi” in Denver, CO; may also have studied with DAN ERTEL. Former clarinetist: Denver Municipal Band; Denver Post Opera; Denver Symph (Principal); KLZ and KOA radio orcs. Was active as a chamber musician (incl perfs with the Denver String Quartette) and theatre musician (incl perfs with the Denver Grande and Orpheum vaudeville theatre orcs). Faculty member: Blackburn Band School (1931-); Univ of Colorado (1932-63); was active as a private clarinet instructor in Denver. Students include: Emil Acitelli, DAVID ETHERIDGE, John Gibson, Ruth June Hale, STANLEY HASTY, ALAN STANEK, ROBERT VAGNER, KEITH WILSON.

Of Valentine Henrich’s playing, DON AMBLER and Hugh McMillan wrote:

He was a master teacher and player of extreme sensitivity with a beautiful rich, dark sound, and with a warmth of phrasing and a musicianly approach to musical styles – all of which he communicated to hundreds of his loyal students. (Ambler 1981, 19)
STANLEY HASTY added:

We called him Tiny because he was very short. He had lips like raw liver because he played every note with you. He had a lot of students. . . . He had a very nice, woody, pingy sound which was lovely really. (Webster 2000, 39)


Herman, Karl. B. Mar. 26, 1953 (Pittsburgh, PA). BFA/BME: Carnegie-Mellon Univ (1975/1976) with JEROME LEVINE; MM(with honors): New England Conserv (1978) with PETER HADCOCK. Clarinetist: New Jersey Symph (Second/E-flat: 1979-81; Principal: 1981-); has also performed with the New York Phil, the American and Detroit Symphs, the American Ballet Theatre, the Joffrey, Pacific Northwest and San Francisco Ballets, the Concordia and Prism Chamber Orchs, the NYC Opera, the American Composer’s Orch, and Concerto Soloists of Philadelphia. Active as a soloist (incl perfs with the NJ Symph), chamber musician (incl perfs with the Aspen Wind Quintet), festival artist (incl participation at the Adare Festival-Ireland, Cape May Festival, and Craftsbury Chamber Music Festival), and studio/recording artist (incl work on motion picture soundtracks and commercial jingles; appears on recordings with the Concordia Chamber Orch, NJ Symph, and NY Phil). Faculty member: Princeton Univ (1990-); William Paterson Univ (1991-); active as a private clarinet instructor. Memb: AFM, BMW Motorcycle Owners of America. Plays on: Buffet Festival clarinets; DAN JOHNSTON, Bill Street, and Vandoren mouthpieces (all refaced by Everett Mattson); has played exclusively on hand-made reeds for 25+ years. Students include: CHRISTOPHER HILL, BRIAN HYSONG.

Philosophically, Herman feels that “the ideals of ‘the clarinet’ are not nearly as important as the ideals of music, performance and artistic integrity.” (Herman/Paddock 1998) Herman’s multi-faceted musical life has been very rewarding to him, and under the “Honors/Awards” category of the author’s survey Herman listed simply, “My career!” (Ibid.) He attributes his success in great part to the late PETER HADCOCK:

Pete Haddock was the best teacher I could have ever had. He had confidence in me when no one else did. My career would not have been possible without him, and he was probably the best E-flat clarinetist ever. (Ibid.)

In addition to his musical activities, Herman also has a woodworking shop in which he makes reproductions of furniture (Stickley, Greene & Greene & Mackintosh); he is also a collector of motorcycles.


Hermann, Harvey. BS/MS(both in Music Ed): Univ of Illinois (1963/1968) with AUSTIN MCDOWELL. Additional clarinet studies with CLARK BRODY, Arnold Hartel, and Tony Siramarco. Arranging studies with Mark Hindsley. Former Principal Clarinetist: U.S. Army Far East Headquarters Band-Japan; Tokyo ABC Symph; Yokohama Symph. Faculty member: Univ of Illinois (Prof of Woodwinds: formerly, for 32 years, 1960s-90s, +/-; Prof Emeritus: current); Illinois Summer Youth Music Camp (Dir: formerly); Indiana Univ Clarinet Teaching Workshop (2000, +/-); active as a private clarinet/sax instructor in Central IL. Other positions/activities: Founder/Conductor, Univ of IL Clarinet Choir (1965-98); Founder, Annual Clarinet Choir Festival held at Univ of IL ; active as a conductor (incl many perfs with ICA conference clarinet choirs); arranger of numerous orch transcriptions for clarinet choir; noted pedagogue. Students include: NORMAN FOSTER, John Mula, Ken Stein.

The clarinet choir concept was introduced to the United States by SIMEON BELLISON in the late 1920s when he formed his famous 75-member Bellison Ensemble. The clarinet choir movement truly blossomed in the 1950s and 1960s through the advocacy of Harvey Hermann, LUCIEN CAILLIET, JAMES DE JESU, RUSSELL HOWLAND, and DONALD MCCATHREN, and other music educators. Hermann is known world-wide for his expertise on the clarinet choir and its repertoire, and appears regularly as a guest conductor of choirs from around the world. In addition, he as contributed numerous
transcriptions and arrangements to the ensemble’s repertoire. Through the steadfast commitment and enthusiasm of Hermann and others, the clarinet choir has experienced a recent resurgence of popularity with several festivals a year devoted specifically to this ensemble.


Herrick, W.D. Clarinetist: Detroit Symph Orch (Bass: 1920-29+).


Hill, Christopher. BM/MM: Temple Univ with ANTHONY GIGLIOTTI. Additional clarinet studies with BURT HARA, KARL HERMAN, DONALD MONTANARO, DAVID PECK, RONALD REUBEN, and GEORGE SILFIES. Clarinetist: South Dakota Symph (Principal: 1987-); has also performed with the Binghamton and Omaha Symphs, the Philadelphia and Jimmy Dorsey Orchs, the Rome Festival Orch, and the New Sousa Band. Active as a soloist (incl perfs with the Hunterdon and South Dakota Symphs, the Blawenburg and Sioux Falls Municipal Bands, the Rome Festival Orch, and at the White House), chamber musician (incl perfs with the Dakota Wind Quintet), theater musician (incl perfs with the Carousel Natl and Evita World Tours), and recording artist (incl recording of Rose Etudes with original piano accompaniment). Faculty member: Augustana Coll (current); active as a private clarinet instructor. Other positions/activities: Rico Artist; Conductor, Sioux Falls Municipal Band (current); active as a clinician and mouthpiece craftsman. Bib: “Chris Hill.” Woodwind.org. http://www.woodwind.org/clarinet/Help/Chris_Hill.html (accessed March 6, 2011).


Hill, Thomas. B. NYC. BM/MM(both with honors): New England Conserv with HAROLD WRIGHT and PETER HADCOCK; additional studies at Cleveland IOM with ROBERT MARCELLUS. Additional clarinet studies with JOSEPH ALLARD and LARRY COMBS. Clarinetist: Aeolian Chamber Players (1973-80); New Haven Symph (Principal: for 5 seasons, 1980s, +/-); Long Beach Symph (Principal: formerly); San Diego Symph (Principal: formerly); Handel and Haydn Society (Principal: formerly); Boston Chamber Music Society (1983-); Kansas City Wind Quintet (1989+); Boston Phil (Principal: current). Active as an intl recitalist/soloist (incl perf with the Longwood Symph), chamber musician (incl perfs with the Boston Chamber Music Society, and throughout the Americas and Asia with the Aeolian Chamber Players), festival artist (incl participation as Principal Clarinetist of the Bend, Cascade, and Mainly Mozart Festival Orchs), and recording artist (on the Boston Chamber Music Society, Nonesuch, and Northeastern labels). Faculty member: New England Conserv (Instructor of Chamber Mus: formerly); Boston Conserv (Clarinet Instructor/Chamber Mus Coordinator: 1983-89); Univ of Missouri-Kansas City (Asst Prof: 1989+); has also taught at Longy SOM, the Chinese Foundation for the Perf Arts, and at univs in CA, MA, MO, and NY; active as a private clarinet instructor. Published in The Clarinet. Hon: Distinguished Artist Award, New Haven Symph (1988). Bib: “Artists.” Chestnut Hill Concerts.

Hinckley, Jaren S. BM: Univ of Utah (1993); MM: Indiana Univ (1995) with JAMES CAMPBELL and HOWARD KLUG; DM: Florida State Univ (2002) with FRANK KOWALSKY. Additional clarinet studies with Sonia DeFord, JOHN FULLAM, and DAVID RANDALL. Clarinetist: has performed with the Boise Phil, Mormon Tabernacle Choir/Orch, Ballet West, and Utah Symph. Active as an intl soloist (incl perfs with the UT Symph, Canyonlands New Music Ensemble, and Manhattan SOM Philharmonia), chamber musician (incl perfs in the UK and North America with the Orpheus Winds, and perfs with UT Chamber Artists, UT Composers Ensemble, and Canyonlands New Music Ensemble), new music specialist (incl perfs with above groups), festival artist (incl participation at the UT Arts Festival), and recording artist (incl recordings with the Canyonlands New Music Ensemble and UT Composers Ensemble); broadcast perfs given on BYU-TV and KBYU radio. Faculty member: The Waterford School (1995-98); Salt Lake Community Coll (1995-99); Brigham Young Univ (Assoc Prof: current); active as a private clarinet instructor. Memb: CMS, ICA, MTNA, Pi Kappa Lambda, Utah MTA. Bib: Hinckley, Jaren. “Jaren S. Hinckley.” Brigham Young University. http://cfac-old.byu.edu/fileadmin/college/user_files/faculty_directory_music/documents/music-jhinckley-vitae.pdf (accessed March 13, 2011).


Hlavin, Anthony J. Clarinetist: Cleveland Orch (1924-45).


Howell, Jack. Grad: Univ of Northern Colorado. Clarinet studies with H. JAMES SCHOEPFLIN. Clarinetist: New Mexico Symph (Principal: formerly); Greeley Phil (Principal: formerly); Cheyenne Symph (Principal: formerly); Fort Collins Symph (Principal: formerly); Pittsburgh Symph (Second/Actg Principal: formerly, for 2 yrs in the late 1990s; Sub: current); New Zealand Symph (Assoc Principal: formerly); Wheeling Symph (Principal: current); Pittsburgh Opera/Ballet Orchs (Second: current). Active as a soloist, chamber musician (incl perfs with Renaissance City Winds), and festival artist (incl participation at the Santa Fe Chamber Music Festival and Sunflower Music Festival); broadcast perfs given on NPR’s Performance Today. Faculty member: Duquesne Univ (Adj Prof of Clarinet; current); Laurel Highlands Summer Music Acad. Other positions/activities: avid fly fisherman and author of The Lovely Reed: An Enthusiast's Guide to Building Bamboo Fly Rods. Students include: Will Cicola, Kevin Walko. Bib: “Musicians.” Renaissance City Winds. http://hepmac.phyast.pitt.edu/~paul/musicians.htm (accessed March 7, 2011).

Howland, Paul E. B. 1904 (Seymour, IA); d. 1967. Brother of RUSSELL HOWLAND. Self-taught until beginning private study with GUSTAVE LANGENUS while a member of the Sousa Band. Former clarinetist: Sousa Band (1931); Goldman Band (Bass); WOR Orch (Staff Clarinet/Sax: 1948, +/-); also performed with the Little Symph of NY and New York Phil. Was active as a recording artist (incl appearance on a recording Stravinsky’s music conducted by Stravinsky on the Sony Classics label), theater musician and much sought-after bass/basset clarinetist in NYC. Students include: DONALD AMBLER.

Of Paul Howland’s playing Daniel Geeting has written,
His tone and technical facility were equally virtuoso on all clarinets; his double-tonguing was an amazement to his colleagues. In fact, during this time, he was generally considered “first call” on bass clarinet and basset horn in New York, and was in constant demand by all the leading conductors of the day. (Geeting 1986, 40)

A dedicated clarinetist to the end, Howland died at the age of sixty-three during a rehearsal.


Howland, Russell S. B. July 19, 1908 (Novinger, MO); d. May 3, 1995. Brother of PAUL HOWLAND. BA(1933)/MA: Univ of Illinois. Clarinet studies with GUSTAVE LANGENUS (1927). Former member: Fresno Phil (String Bass: 1953-58, 1962-80s; Principal Oboe: 1958-62; Principal String Bass: early 1980s, +/-; other woodwind instruments as needed); Fresno Sax Quartet (Co-Founder/Memb). Former faculty member: Univ of Kansas (1936); Univ of Michigan (1941-48, +/-); California State Univ-Fresno (Woodwinds/Percussion/Conducting: 1948-74, +/-; Harp Instructor: 1963-74, +/-; Prof Emeritus: 1975+); High Plains Music Camp (1950s-74, +/-); also taught in the Madison, WI (1935) and Fort Collins, CO (1937-40) Public Schools. Published in The Instrumentalist. Other positions/activities: was active as a clinician, guest conductor throughout North America (incl perf with the 1980 Natl Clarinet Clinic clarinet choir in Denver), and composer/arranger. Hon: Distinguished Lectureship Award, CSU-Fresno (1973-74); named “one of the ten most outstanding musical directors and teachers” (Brothers 1981) in the U.S. and Canada by The School Musician, Director and Teacher (1974); California Music Educator’s Keynote Award for an Outstanding Music Educator (1975); Outstanding Service Award, Fresno Phil (1975). Students include: Lester Brothers, John Doolittle, CLARK FOBES, Daniel Geeting, Larry Honda, Theldon Myers, ROBERT VAGNER.

As a clarinet teacher, Russell Howland was very committed to his students and expected the same commitment and attention from them. He first developed in his students a strong technical foundation through the use of scales and technical studies (such as the Jeanjean series). Students would then progress to the study of major clarinet repertoire, while continuing to address other aspects of clarinet playing such as intonation and sight-reading. In lessons, Howland regularly played with his students (on clarinet and other wind instruments), as he believed that modeling was an important teaching technique applicable to every aspect of clarinet playing.

Howland was also known for his strong advocacy of and contributions to the clarinet choir, woodwind choir, and saxophone quartet. In addition to writing numerous compositions, arrangements and transcriptions (published by Crescendo and Rebo Press) for these ensembles, Howland also had one of the largest known collections of clarinet choir transcriptions. Howland shared his enthusiasm for and advocacy of the clarinet choir with LUCIEN CAILLIET, JAMES DE JESU, HARVEY HERMANN, RUSSELL HOWLAND, Harold Palmer, Alfred Reed, and others.

During his affiliation with the Fresno Philharmonic, Howland performed not only as Principal Bass, but also as Principal Oboe, and on virtually every member of the woodwind family as needed. Later in his career, Howland also became active as a harpist and harp instructor.


Hudgins, William R. BM: Boston Univ with PASQUALE CARDILLO and HAROLD WRIGHT; additional studies at the Aspen and Tanglewood festivals. Additional clarinet studies with JULES SERPENTINI, RICHARD WALLER, and members of the Cincinnati and Indianapolis Symphs. Clarinetist: Orquesta Sinfonica Municipal de Caracas (Asst Principal/Principal: formerly); Charleston Symph-SC (Principal: 1984-92); Boston Symph (Second: 1992-94; Principal: 1994+); Boston Symph Chamber Players (1992-); Boston Pops (Principal: formerly, 1992+). Active as a soloist (incl perf with the Boston Symph), chamber musician (incl perf/recordings with the Boston Symph Chamber Players), and festival artist (incl participation at the Aspen and Tanglewood festivals, and at the Spoleto Festivals in

Hurd, Maureen. B. Iowa. BM: Iowa State Univ with JOSEPH MESSENGER; MM/DM: Yale Univ with DAVID SHIFRIN and CHARLES NEIDICH. Additional clarinet studies with Ayako Oshima. Active as an intl clarinet recitalist (incl perf at several ClarinetFests, at Carnegie Hall, and throughout North America, Europe, and Asia), soloist (incl perf/recording with the Lancaster Chamber Orch), chamber musician (incl perf at Merkin Hall and with the Chamber Music Society of Lincoln Center at Alice Tully Hall), and recording artist (appears on the Marquis Classics, MSR Classics, and Naxos labels); broadcast perf given on German radio. Faculty member: Rutgers Univ (current). Articles published in The Clarinet.

Hysong, Brian. B. Oct. 27, 1955 (Pittsburgh, PA). BFA: Carnegie-Mellon Univ with RICHARD PAGE and LOUIS PAUL; Artist Dipl: Juilliard with VINCENT ABATO and DAVID WEBER. Additional clarinet studies with KARL HERMAN and EDWARD PALANKER. Clarinetist: Natl Orchestral Assn (1982-84); NYC Ballet Orch (Bass: 1985-); Pittsburgh Symph (Sub: 1986-; incl tours with Maazel); New Jersey Symph (Bass: formerly, 1990-98+); Orpheus Ensemble (Clarinet/Bass: 1992-); has also performed with the American Symph Orch. Active as a chamber musician, festival artist (incl participation at the Bard and Eastern Music Festivals and the Newport Jazz Festival), and recording artist (with the NJ Symph on Naxos, with the NYC Ballet on Nonesuch, with the Orpheus Ensemble on Deutsche Grammophon, and with the Warner Brothers Orch on Warner Brothers); broadcast perfs given on television (incl “Live From Lincoln Center,” and “Dance in America”) and radio (incl a perf with the Pittsburgh Symph led by John Williams on NPR). Faculty member: Carnegie Mellon Univ Pre-Coll/Extension Divs (formerly); active as a private clarinet instructor. Other positions/activities: active as a conductor (incl position as Asst Conductor of the NJ Youth Symph). Memb: ICA. Hon: Tuesday Musical Club Schol (1982). Plays on: Buffet clarinets; Martin ligature; Vandoren V-12 #4 reeds; Selmer Model 35 Low C bass clarinet; Penzel Mueller bass mouthpiece; Martin bass ligature; Vandoren and/or Marca #4 bass reeds.

Among Brian Hysong’s classmates at Juilliard were clarinetists DAN GILBERT, ALAN KAY, TODD LEVY, and JON MANASSE, all of whom are still friends. Of his clarinet teachers, Hysong commented [capitals mine]:

RICHARD PAGE gave me the kick in the rear I needed, VINCENT (JIMMY) ABATO gave me the confidence, and DAVID WEBER gave me the opportunity. I am very grateful to all three of these wonderful friends and colleagues. . . . This profession is really a blessing to earn your living. It’s pleasant, fun and interesting. We’re blessed in the orchestral community. (Hysong/Paddock 1998)

On his background and the development of his own ideals, Hysong added,

Having grown up in Pittsburgh, I heard great playing, and I tried to add my own ideas to what I heard. Namely: 1) dark tone, 2) excellent musicianship, 3) good ensemble, 4) orchestral blend. (Ibid.)


Ishigaki, Miles M.  Native of Honolulu, Hawaii. Clarinet studies begun at age 10. BM/BME: Univ of Northern Colorado (1978) with LOREN BARTLETT; MM: Colorado State Univ with DAVID HARMAN; DM: Univ of Oklahoma with DAVID ETHERIDGE; additional studies at Univ of Arizona (clarinet with JOHN DENMAN; music theory with Michael Rogers). Additional clarinet studies with William Gower, STANLEY HASTY, Stanley Shimana, HIMIE VOXMAN, and GEORGE WALN. Clarinetist: California State Univ-Fresno Faculty Woodwind Quintet; Clovis Chamber Orch (Principal: current); has also performed with the Fresno and Greeley Phils, the Fort Collins and Oklahoma Symphs, and the Fresno Lyric Opera. Active as an intl recitalist (incl perf s at the Oklahoma Clarinet Symposium, throughout the U.S., and in England, Japan, and Mexico) and chamber musician (incl perf s with the Orpheus Chamber Ensemble). Faculty member: California State Univ-Fresno (Clarinet/Sax/Dir of Univ Clarinet Choir: 1987-, +/-). Other positions/activities: NACWPI State Chair, CA (1989-); Founder, West Coast Clarinet Congress (2000); Yamaha Artist; Rico Artist. Plays on: Yamaha YCL-951 clarinet; Rico Grand Concert Thick Blank reeds. Students include: Andrew Seigel, Justin Stanley.

Miles Ishigaki, founder of the West Coast Clarinet Congress, credits LOREN BARTLETT and DAVID ETHERIDGE with shaping him as a musician and teacher. Ishigaki gained a unique perspective on clarinet performance through his studies with Bartlett, an exceptional woodwind specialist and teacher. Clarinetist, pedagogue, and author Etheridge provided a model for Ishigaki’s pedagogical style. Ishigaki was also influenced by his studies with English/adopted-American clarinetist John Denman. In addition to his clarinet activities, Ishigaki has also learned much from music theorist Michael Rogers with whom he has collaborated on a project entitled, “Inspired Accidents: The reciprocal relationship between the teaching of musical performance and analysis.”

Jackson, Bil. B. June 13, 1960 (Fulton, MO). HS studies at Interlochen Arts Acad (1974-78) with FRANK KOWALSKY. Undergrad studies at Northwestern Univ (1978-80) with ROBERT MARCELLUS. Additional clarinet studies with LEON RUSSIANOFF and GEORGE SILFIES. Clarinetist: Honolulu Symph (Principal: 1980-82); Aspen Chamber Symph (Principal: 1980-); Colorado Symph (formerly Denver Symph; Principal: 1982-, +/); Pittsburgh Symph (Principal: formerly, 1994+); has also performed as Principal Clarinet of the Cincinnati Symph and Minnesota Orch. Active as a recitalist (incl perf at ICA conferences, and perf/recordings of classical, contemporary, and jazz music with pianist Bill Douglas), soloist (incl perf with the Charlotte, Colorado, Denver, Honolulu, and Midwestern Music and Art Symphs, and the Dallas Chamber Orch, Greeley Phil, Missouri Orch, and Aspen Festival Orch), chamber musician (incl perf with the American and Miami String Quartets, the Lincoln Center Chamber Music Society, Emanuel Ax, Ida Kavafian, David Shifrin, Eugenia Zukerman, et al), festival artist (incl participation at the Aspen, Australian Chamber Music, BRAVO!, Chamber Music Northwest, Music From Angel Fire, and Sunflower festivals), and recording artist (on the Golden Crest Records, Hawaii Records Inc, Hearts in Space, and Marco Polo labels). Premiere perf incl Dan Welcher’s Clarinet Concerto with the Honolulu Symph (1989), commissioned by Jackson and the Honolulu Symph. Faculty member: Univ of Northern Colorado (1990s-, +/); Aspen Music Festival (current); Duquesne Univ (formerly, 1995, +/); has also taught at Univ of Colorado and Univ of Texas.

Other positions/activities: Co-Artistic Dir, Alpenglow Chamber Music Festival (current); Yamaha Artist; active as a clinician and creator of internationally-marketed reed machine. Memb: ICA. Hon: Three-time Winner, Interlochen Arts Acad Concerto Compt; Recip, Interlochen Arts Acad Gold Medal for overall musicianship; Winner, Milwaukee Young Artists Compt; Winner, Intl Clarinet Compt (1975, 1976); Finalist, Intl Clarinet Compt-Prague (1981).


Plays on: Yamaha “G” series clarinets.


Former clarinetist: American Wind Symph (Principal: 1964-66); Augusta Symph-GA (Principal: 1981-82); Macon Symph-GA (Principal: 1994-1998+); Georgia Woodwind Quintet; also performed with the Athens Symph and Cobb Community Orch. Was active as an intl recitalist (incl 1987 London debut at St. John’s Smith Square, perf at numerous ICA conferences, and the conferences of the Intl Society for Mus Ed, IDRS, MENC, MTNA; also performed in Austria, Brazil, and Uruguay), soloist (incl perf with the Athens and Macon Symphs and the Cobb Community Orch), chamber musician (incl perf with the Georgia Woodwind Quintet in Helsinki, North Wales, Rotterdam, and Washington D.C.), festival artist (incl participation at the North Wales Music Festival), and recording artist (incl a recording with the Georgia Woodwind Quintet on the ACA label, and of the Badings Pittsburgh Concerto with the American Wind Symph on RCA Custom Recordings). Performed on all woodwind instruments and piano.


Other positions/activities: Treas, ICA (1988-92); was active as an adjudicator, arranger (incl numerous works for clarinet ensembles), clinician, and scholar (area of special interest: the C clarinet). Memb: ClariNetwork, ICA, MENC, NACWPI.
Played on: Buffet clarinets (late 1950s); Frank Kaspar mouthpieces; Vandoren reeds (primarily).

Students include: KRISTINA BELISLE, Susan Dinwiddie, Patricia Ewing, Alex Fields, Andy Harwood, TOD KERSTETTER, Kris Plummer, Lanie Radecke, David Roth, Laura Stanley, Don Suder.

As a clarinetist, woodwind doubler, and pianist, it is not surprising to learn that Theodore Jahn cited his Oberlin piano professor, John Elvin, as his most influential music teacher. Nor is it surprising, with his varied musical background, that Jahn believed that one should “try to be a fine musician, not just a fine clarinetist.” (Jahn/Paddock 1998) Jahn was an admirer of the qualities of the C clarinet and wished that the instrument was performed on more often.


Former clarinetist: Oklahoma City Symph (1941-43; 1946-48); 423rd A.S.F. Band-Europe (Principal: 1945); The “G.I.” Symph (Second; Florida Gulf Coast Symph (now Florida Orch; Charter Memb/Principal: 1948-50); Wichita Symph (Principal: 1953-67); Tampa Phil (Second: 1967-68); has also performed as Principal of the St. Petersburg Symph and Municipal Band, and Sunshine City Concert Band. Has been active as a recitalist (incl perfs at numerous schools/univs, at the Allison’s Wells Artist Colony, and at the Conservatoire Americain), soloist (incl perfs with the Brevard, Joplin, and Wichita Symphs, the U.S. Army “Eisenhower” Band, Eastman-Rochester Symph, 313th/316th Army Combined Bands, Wichita Municipal Band, and ensembles of Univ of Oklahoma, Univ of Mississippi, Wichita State Univ, Univ of South Florida, and Florida Southern Coll), chamber musician, and saxophonist. Currently active (post-retirement) as a free-lance clarinetist/saxophonist in the Tampa Bay, FL area (incl perfs with the Melody-Booth and Shades of Blue Orchs).


Other positions/activities: active as an adjudicator, arranger (works published by Kendor Music, Co.), clinician, and conductor (incl perfs at MENC conventions); has also held offices and/or board memberships with AFM-Tampa Bay, Florida ASOM, CMEA, ICA, NACWPI, and Phi Mu Alpha Sinfonia;
served for many years in the U.S. Army (active and Reserves; incl active duty during WWII; retired as a Lieutenant Colonel) and National Guard. Memb: AFM, CMS, Florida ASOM, Florida Bandmasters Assn, Florida CMEA, ICA, Kappa Delta Pi, MENC, MTNA, NACWPI, Phi Delta Kappa, Phi Mu Alpha Sinfonia (Life Alumni Memb).


Plays on: Buffet R-13 clarinets; Kaspar (Ann Arbor) mouthpiece (GIGLIOTTI facing); Vandoren reeds.

Students include: James Anderson, John Carmichael, Roger Coppenbarger, BRUCE DINKENS, JACK GRAHAM, David Green, Ron Howell, Robert Jones, Dale Kennedy, Michael Lomax, Eldridge Martin, Robert Moon, J. BRIAN MOORHEAD, Brian Ross, John Sumrall, Max Tromblee, Harold Worman, James Slutz, Donald Story.

Vance Jennings commented,

I always have been grateful for my early experiences. While in the eighth grade, I was “discovered” by James Neilson, the band director at Oklahoma City University, and became a member of his college band. I played my first professional engagement with the Oklahoma (City) Symphony during my junior year in high school and remained associated with that orchestra for four years although there was a gap because of my military service.

I have always focused on tone production, correct articulation, and sense of musical phrasing. To me, good tone is essential to beautiful playing. Technique, while important, is always second to a beautiful tone. I always teach the French “stopped” staccato, and stress a good sense of the musical phrase line, especially in Romantic music. Otherwise, historical performance practices should be observed. (Jennings/Paddock 1998)


Jernigan, Gary. Clarinetist: Atlanta Symph Orch (Clarinet/Bass: 1960s, +/-).


In a review of “The Hasty Festival,” a celebration held by Hasty students and admirers (c.1980), clarinetist MICHAEL WEBSTER offered the following commentary on Edward Johnson’s playing:

In performing avant-garde works by William Albright and himself, Ed showed that there is more to performing than musicianship. With his uncommon stage presence and flair for the dramatic, Ed seems to be musician, actor, philosopher and comedian all rolled into one. (Webster 1980, 29)


Johnson, Howard. B. 1925 (Ashland, WI). Clarinet studies with SIMEON BELLISON. Former Principal Clarinetist: Denver Symph; Civic Orch of Chicago; Cavallo Symph Band; Indianapolis Symph (1946-57+).


Clarinetist: Mesa Symph (Sub Principal: 1994-97); Conway Civic Orch (1997-98); Arkansas Symph (Principal: 1997+). Active as a recitalist (incl perfs at ClarinetFest 1998 and 1999), soloist (incl perfs with CMSU and ASU ensembles), chamber musician, festival artist (incl participation at the Mainly Mozart Festival, 1996, 1997), and recording artist (appears on the Koch Intl label on ROBERT SPRING’s recording, Dragon’s Tongue, and on her own recording, Clarinet Unlimited, 1999); also plays bassoon, piano, and sax.


Other positions/activities: active as an adjudicator and clinician. Memb: CMS, ICA, NACWPI, Pi Kappa Lambda, Sigma Alpha Iota.

Hon: Governor’s Scholar, Interlochen Arts Camp (1989); Warrensburg Area Teachers Assn Schol (1991); Mary Elizabeth Clinton Orch Instruments Schol (1992); Hazel Van Deursen Memorial Schol, Sigma Alpha Iota (1992); Distinguished Scholar Award, CMSU (1989-93); Miles Dressell Memorial Award (1993-94); Natl Finalist, MTNA Compt (1993, 1995); Grad Teaching Assistantship, ASU (1993-95); Regents Schol, ASU (1993-96); Winner, ASU Concert of Soloists Compt (1994); Outstanding Grad Perf Student, ASU (1994); Selectee, Preparing Future Faculty Program, ASU (1995-97).

Plays on: Buffet R-13 clarinets; Scott barrel; PYNE PK mouthpiece; Vandoren V-12 reeds.


Johnson, Theodore. BM: DePaul Univ with JEROME STOWELL. Clarinetist: Grant Park Symph (1949); Ravinia Festival Orch (1949); Kansas City Phil (1951-58); Kansas City Lyric Opera (Principal: 1957-58); Santa Fe Opera/Chamber Music (Principal: 1957-60); Cleveland Pops (Principal: formerly); Cleveland Orch (Second/E-flat: 1959-95); Cleveland Octet (1983-93); Cleveland Orch.
Woodwind Quintet (1985-95); Youngstown Symph (1999); Cleveland Ballet (1999-2000); Akron Symph (2000); Canton Symph (formerly, 2000+); Venner Ensemble (Founder/Memb: current); has also performed with the Chicago Symph. Active as an int'l recitalist/soloist (incl perf with the Ft. Wayne Summer Symph), chamber musician (incl perf with above ensembles and the Martinu String Quartet), and festival artist (incl participation at the Casals Festival, 1970-75). Faculty member: Cleveland IOM (1960-96); Cleveland Music School Settlement (1960-96); Case Western Reserve Univ (1960-96); Akron Univ (1970-75); Cleveland State Univ (Prof of Clarinet/Dir of Clarinet Choir: 1982-); Kent/Blossom School (1990-95); Baldwin Wallace Coll (1995-96); has also taught at the Kansas City Conserv and in Kansas City, KS schools. Other positions/activities: active as a mouthpiece craftsman. Students include: ARTURO CIOMPI, KIMBERLY COLE-LUEVANO, Jennifer Connor, KAREN DANNESSA, Gunnard Doboze, Karen Fisher, Louis Gangale, KENNETH GRANT, Thomas Josenhans, ELIZABETH CRAWFORD, Randy Klein, LARRY PASSIN, Tracy Phillips, MELANIE RICHARDS, James Stahl, Amy Straika-Larson, Eric Tishkoff. Bib: Johnson, Theodore. “Theodore Johnson.” T. Johnston. http://www.johnsonclarinetmp.com/ (accessed March 7, 2011).


Other positions/activities: active as an adjudicator, administrator (incl chair and actg Dean positions at Shenandoah Conserv), clinician, composer/arranger (works published by Norcat Music and Shawnee Press), conductor, and lecturer; very actively involved with MENC (incl work as a clarinetist, conductor, and lecturer at conventions, and as a contributor to the Selective Music Lists) and NACWPI (has held several offices incl Pres). Memb: CASS, CMS, ICA, MENC, NACWPI. Hon: Univ of MD Diss Fellowship (1971); Shenandoah Faculty Lectureship (1979, 1981); Shenandoah Univ Faculty Development Grant (1983, 1985-88, 1993); Phi Mu Alpha Sinfonia Orpheus Award (1986); Anna Lee Van Buren Endowed Chair in Clarinet, Shenandoah Univ (1988); Sears-Roebuck Foundation and Foundation for Independent Colls Excellence in Teaching and Campus Leadership Award (1991); James R. and Mary Wilkins Faculty Appreciation Award (1996).

Plays on: Buffet R-13 clarinets; BAY barrels; HITE J&D mouthpiece; B/Glotin “Revelation” ligature; Vandoren V-12 reeds.
Students include: SCOTT BRIDGES, Sam Clater, Susan Hungerford, Steve Lawson, John Piercy, John Romano, Marvin Western.

Stephen Johnston commented,

Good clarinet performance is comprised first of beauty of the tone which is dark, focused, centered, and controlled, with just enough brilliance for adequate carriage. The tone is also consistent in all registers and at all dynamic ranges. Good tone production is also conducive to integrity of intonation. Fluidity of technique and rapidity and clarity of articulation in a variety of styles are also factors of refined clarinet playing. These and other aspects of clarinet performance are a part of clarinet pedagogy at every stage of the development of the student into a performer. (Johnston/Paddock 1998)


Joiner, Richard. Clarinet studies at Eastman SOM with RUFUS MONT AREY (c.1930s) and in NYC with DANIEL BONADE. Former clarinetist: U.S. Marine Band; Natl Symph (Principal: 1941); St. Louis Symph (Principal: 1950s, +/-); Denver Symph (Principal: 1950s-70s, +/-). Active as a recitalist (incl perf at ICA conferences), soloist (incl perf with the Hungarian, Juilliard, and Paganini String Quartets). Works written for Joiner incl several compositions by George Lynn. Has been active as a private clarinet instructor. Other positions/activities: Record Reviewer, The Clarinet (formerly); has been active as a lecturer/clinician (presentations given at ICA conferences). Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet No. 15 (Spring 1954): 11. Students include: Bryan Aaker, Paul Bertagnolli, Art Brockmeyer, Bill Frisell, Tom Griesser, ERIC MANDAT, Alice Meyer, Marcus Shelby, ANDREW STEVENS. Bib: “The Clarinetists of the Denver Symphony Orchestra.” The Clarinet 5 (Fall 1977): 30.

Jones, Frances. Clarinetist: Atlanta Symph Orch (1952-56, +/-).

Jones, George Morton. B. Jan. 8, 1929 (Evergreen, AL). BM(Mus Hist: with distinction)/Perf Cert/MM(Musicology: Valedictorian, with distinction): Eastman SOM (1951/1951/1953) with RUFUS MONT AREY; PhD(Musicology): NY Univ (1972); additional studies at Tanglewood (1952) and the Yaddo Festival (1952).

Clarinetist: Rochester Phil/Pops/Civic Orchs (1950-54); Eastman-Rochester Orch (1950-54); Eastman Wind Ensemble (Principal/Founding Memb: 1952-54); Princeton Symph (Principal: 1954-64); Trenton Symph (Principal: 1956-63); Brunswick Chamber Players (1957-63); Princeton Opera Orch (Principal: 1960); Douglass Coll Woodwind Quintet (1969-79); Princeton Collegium Musicum (Principal/Soloist: 1969-76); Princeton Cantata Ensemble (Principal: 1975); Natl Opera Orch (Principal: 1978); Garden State Symphonic Orch (Principal: 1982-91); Brunswick Symph (1991-); Princeton Chamber Players (1991-); has also performed as Principal Clarinetist of the Princeton Pro Musica. Active as a recitalist (incl 1973 Carnegie Hall solo recital and perf at ICA conferences), soloist (incl perf with the Eastman-Rochester Orch, Phi Mu Alpha Symphomette, Princeton Symph, and Collegium Musicum), chamber musician (incl perf with above ensembles and in NYC and MA with Bethany Beardsley, STANLEY DRUCKER, and others), theater/opera musician (incl a 1978 perf of Wagner’s Tristan und Isolde at Carnegie Hall with the Natl Opera, and perf on the “Plays in the Park” Series, 1982-91), and recording artist (on the Columbia, Gothic, Jovilla, and Mercury labels; on recordings with the Eastman Wind Ensemble, Rochester Phil, Eastman-Rochester Orch, Rochester Oratorio Society Orch, Princeton Symph, and Natl Opera Orch; on Douglass Coll, Princeton Univ, and Rutgers Univ recordings).


Other positions/activities: Founder, Rutgers Univ Wind Ensemble and Brunswick Chamber Players; Founder/Dir, Rutgers Clarinet Ensemble and Douglass Coll Collegium Musicum; Pres, Natl Opera...
Workshop (1978-79); Secr/Vice Pres/Pres, Middlesex County Arts Council Board of Dirs (all between 1978-84); Founder/Chmn, Trinity Church Choir of Men, Boys, and Girls Alumni (1985); active as an administrator (incl positions as Chmn of Music Dept and Perf Convener of the Douglass Coll Music Dept, and on numerous committees), lecturer, bass vocalist (incl perfis with the Trinity Church Choir of Men, Boys, and Girls and other choirs), composer (incl works for clarinet and chamber ensembles), conductor (incl position with the Princeton Cantata Ensemble, 1975), and scholar. Memb: AMS, Associated Musicians of Greater NY, ICS, Renaissance Society of America, and organizations listed above.

Hon: Rochester Prize Schol; George Eastman Honorary Schol.
Students include: JOHN CIPOLLA, ANTHONY PASQUALE.

In addition to clarinet performance, George Jones has performed as a bass vocalist with several choir organizations. He has toured England and Europe with the Trinity Church Choir of Men, Boys, and Girls, and has served as conductor of the Princeton Cantata Ensemble. He also enjoys musicological research, composing chamber music, and performing with his daughter, cellist Katrina Marie Jones, and his former wife, pianist Arlene Jones.


Jones, Robert [“Woody”]. BM: Temple Univ; MM: Bowling Green State Univ; DM studies: Northwestern Univ. Clarinet studies with ANTHONY GIGLIOTTI, ROBERT MARCELLUS, and RUSSELL DAGON. Clarinetist: Columbus Symph Orch-OH (Second/E-flat: 1990-, +/-); has also performed as Principal Clarinetist of the Jacksonville Symph and as Second Clarinetist of the Omaha Symph. Active as a recitalist/soloist (incl perfis at ClarinetFest 1998). Faculty member: Ohio State Univ (formerly); Capital Univ (formerly); Miami Univ (formerly); Otterbein Coll (current); Denison Univ (current). Bib: “Robert Jones.” Denison University. http://www.denison.edu/academics/departments/music/faculty/robert_jones.html (accessed March 7, 2011).

Jones, Robyn. BM: Indiana Univ with HOWARD KLUG; MM: Florida State Univ with FRANK KOWALSKY; DM: Univ of Minnesota with BURT HARA and JOHN ANDERSON; additional studies with her father, Robert Jones (not the same R. Jones listed above). Clarinetist: Louisiana Phil (Principal: current); has also performed with the Minnesota Orch, New York and Fort Wayne Phils, the Nashville and Honolulu Symphs, and the Civic Orch of Chicago. Active as a recitalist (incl perfis at ICA conferences) and chamber musician (incl perfis with the Luzerne Chamber Players and membs of the Philadelphia Orch). Faculty member: Luzerne Music Center (Summers, 2000-, +/-); Tulane Univ (current). Students include: B.J. Perez III. Bib: “Robyn Jones.” Louisiana Philharmonic. http://www.lpomusic.com/?q=Orchestra/Musician/RobynJones (accessed March 7, 2011).

Clarinetist: Florida Symph (1960); Cedar Rapids Symph (Principal: 1963-64); Wichita Symph (Principal: 1969-); Lieurance Quintet (1969-); Music Theatre of Wichita (Woodwinds: 1971-90); Wiedemann Trio (Clarinetist/Founder: 1991+); has also served as Guest Principal Clarinetist with the Wheeling and San Diego Symphs. Active as a recitalist (incl perf at ICA conferences and the 1987 Oklahoma Clarinet Symposium), soloist (incl perf with the Rogue Valley and Wichita Symphs and Camerata Musica), chamber musician (incl perf at Carnegie Recital Hall, Merkin Hall, the Library of Congress, the Phillips Gallery, and the American Inst-Graz, Austria; perf given throughout Europe with the Lieurance Quintet), festival artist (incl participation at the Harvey Music Festival and Lake City Chamber Music Festival), and recording artist (on the Soundspells and Summit labels).


Hon: Natl Federation of Music Clubs Award for the Promotion of American Music to the SOM (1976, 1983, 1987); KS Governor’s Award for the Arts (with Lieurance Quintet, 1988); Stephen Paul Wunsch Foundation Grant (1991); Gordon Evans Foundation Grant to sponsor KS Arts Week (1992); WSU Coll of Fine Arts Faculty Award for Creative Activity (1992); favorable review of recording appears in The Clarinet (see NICHOLS in Bib below).

Plays on: Howarth clarinets; Borbeck mouthpiece #13; Vandoren #5 reeds.

Students include: WESLEY DESPAIN, RICHARD FLETCHER, Charisse Graves, Sinclair Hackett, Jason Lacey, TED LANE, WILLIAM NICHOLS.


Joste, Fred. Clarinetist: Kansas City Phil Orch (1938, +/-).

Jungerman, Mary. BM/MM: Univ of Houston with JEFFREY LERNER; DM(Clarinet Perf/Mus Hist)/PhD(Modern German Lit): Univ of Colorado-Boulder; additional studies in Germany with Hans Deinzer. Additional clarinet studies with DANIEL BONADE in France (after his retirement) and with PASQUALE CARDILLO, MITCHELL LURIE, and Walter Boeykens. Clarinetist: Columbine Chamber Players (Founder/Memb: 1977-); “3 of 3” Perf Art Trio (Founder/Memb: current); has performed with the Center City and Houston Grand Operas and the Colorado and Greeley Symphs, and as Principal Clarinetist of the Boulder Phil and Colorado Ballet. Active as an intl recitalist (incl perf at ICA conferences), soloist (incl perf in the U.S. and Germany), chamber musician (incl perf with above groups, the Sonora Chamber Ensemble, and the Walden Chamber Music Society), festival artist (incl participation at the Colorado Music Festival), recording artist (incl recordings for Swedish Radio, and on the Owl label with the Columbine Players), perf artist, and specialist in the perf of early and contemporary music. Faculty member: Northern Michigan Univ (formerly; 1970s, +/-); Rocky Mountain School of Musical Arts (current); has also taught at the Univs of Colorado, Houston, and Wyoming, and the Orpheus SOM-TX; active as a private clarinet instructor. Articles published in The Clarinet. Other positions/activities: Editorial Asso, The Clarinet (1970s+); also plays Native American flutes. Extra-musical interests incl writing poetry and creating visual art (drawing, pastels, water colors). Hon: Fulbright Grant for study of contemporary music in Germany (1969-70); Charles Ives Award for the Perf of Contemporary Music, Univ of Houston (1972). Bib: Jungerman, Mary. “The Single-Reed Music of Karlheinz Stockhausen: How Does One Begin?” The Clarinet 27 (December 1999): 52-57; “Mary Jungerman.” Walden Chamber Music Society. http://www.waldenchambermusic.org/musicians.html (accessed March 7, 2011).
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Kaenzig, Monica (Setnicar).  B. Feb. 8, 1961 (Waukegan, IL).  BME: Western Illinois Univ with GEORGE TOWNSEND; MS: Univ of Illinois with HOWARD KLUG; additional studies at Music Acad of the West (1985, 1986) with GEORGE SILFIES.  Clarinetist: St. Louis Symph (1987-94); Los Angeles Phil (Second/E-flat: 1994-).  Active as a recitalist (incl perf at ICA conferences), soloist (incl perf with the Music Acad of the West Orch and the Los Angeles Phil), and recording artist (incl recordings with the St. Louis Symph on the Angel/EMI and RCA labels and with the Los Angeles Phil on the Sony label; also appears on the ClarinetFest ’95 CD).  Faculty member: Long Beach State Univ (current); active as a private clarinet instructor/chamber coach.  Memb: AFM, Amnesty Intl, ICA.  Hon: winner of various coll concerto compts.  Plays on: Buffet clarinets (B-flat/A); Buffet RC E-flat clarinet with Robert Scott barrel; Vandoren metal ligatures; Vandoren #4 reeds.  Students include: Mark Dover, Cassandra Fox-Percival, Arnel Ignacio, Phillip Pagliai, Lisa Raschiatore, Jeremy Reynolds, Raymond Santos, Jennifer Showalter, Lisa Takeuchi.

Monica Kaenzig attributes her success in great part to her clarinet teachers GEORGE TOWNSEND, HOWARD KLUG, and GEORGE SILFIES.  Her advice to young clarinetists is to

Find your own voice on the clarinet. Don’t be too hard on yourself or others. Have a clear concept of tone and phrasing.  (Kaenzig/Paddock 1998)

To this she added,

If an orchestral career is one’s goal, it could help one’s chances of landing a job if he/she were willing to play a position other than Principal. One might find that he/she has a talent for something else besides principal – and may even enjoy another “chair,” and add something positive to the orchestra and clarinet section. . . . (Ibid.)

Kaenzig concludes with a humorous bit of wisdom:

Drink Guinness, but not too much – it’s very filling. (Ibid.)


Kaiser, Henry.  Clarinetist: NY Symph (formerly).  Active as a clarinet instructor during the early 1900s, +/- .  Students include: BURNET C. TUTHILL.

Kalina, David.  Clarinetist: Natl Symph Orch (Clarinet/Bass: 1955-60).  Active as a chamber musician and recording artist (incl perf as bass clarinetist on an MGM recording of Schoenberg’s Pierrot Lunaire with clarinetist DONALD LITUCHY).


Kanter, James. B. Apr. 29, 1943 (Glendale, CA). Son of BEN KANTER. BA: California State Univ-Northridge with DOMINICK FERA. Additional clarinet studies with MERRITT BUXBAUM, BEN KANTER, ALBERT KLINGLER, RICHARD LESSER, and MITCHELL LURIE. Clarinetist: Santa Barbara Symph (Principal: 1968-82); San Luis Obispo Mozart Festival Orch (Principal: 1975-91); Pacific Symph (Principal: formerly, 1985-98+); Hollywood Bowl Orch (Principal: 1991-95); has also performed with the Bolshoi, Kirov, Paris Opera, and NYC Ballet Orchs. Active as a chamber musician (incl perf with the Pacific Symph Chamber Players), festival artist, recording artist (appears on recordings with the Hollywood Bowl Orch, Los Angeles Chamber Orch, and Pacific Symph) and Los Angeles studio musician (has been featured on more than 1000 motion picture/television soundtracks incl: *As Good As It Gets, Benny and Joon, E.T., Mulan, Nine Months, Titanic*).


Plays on: Peter Eaton Intl model clarinets (B-flat/A); Buffet R-13 E-flat clarinet; Buffet Prestige bass clarinet; Selmer E-flat contra-alto clarinet; Leblanc B-flat contrabass clarinet; all with James Kanter mouthpieces.

Students include: EMILY BERNSTEIN, Gary Corrin, Peter Forman, Sandra McPherson, Clarence Padilla, John Paulson, Steven Roberts, HAKAN ROSENGREN.

In addition to his playing career, James Kanter has also been active as a mouthpiece craftsman with such accomplished clients as MICHAEL BORSCHEL, EDDIE DANIELS, JAMES DEATON, DOMINICK FERA, Wesley Foster, JOHN FULLAM, ROGER GARRETT, GARY GRAY, OLIVER GREEN, TODD KUHNS, LORIN LEVEE, REBECCA RISCHIN, HÅKAN ROSENGREN, DAVID SHIFRIN, MICHELLE ZUKOVSKY, and many others.

On performing Kanter comments,

We must be musicians who play clarinet, not clarinetists who are musicians. The music must come first. A listener should be first aware of the ideas being expressed, not merely clarinet playing. (Kanter/Paddock 1998)


Karlin, Mark B. B. Apr. 5, 1951 (Newark, NJ). BM: New England Conserv (1976); additional studies at Music Acad of the West (1972) and Tanglewood (1973, 1974). Clarinet studies with PETER HADCOCK, MITCHELL LURIE, LEON RUSSIANOFF, and FELIX VISCUGLIA. Active as a festival

Karnes, Leon. Clarinetist: Indianapolis Symph Orch (1937-41, +/-).

Kaufman, Marcellus S. Clarinetist: Baltimore Symph Orch (Bass: 1940-41).

Kavadlo, Eugene [Gene]. B. Panama City, FL. BME: Queens Coll; MM(with high distinction)/Perf Cert: Indiana Univ with EARL BATES. Additional clarinet studies with AUGUSTIN DUQUES, ROBERT MCGINNIS, and JAMES PYNE. Clarinetist: Jacksonville Symph (Principal: 1972-75); Charlotte Symph (Principal: 1975-); Viva Klezmer! (Founder/Leader: 1984-). Active as a recitalist (incl perf with Viva Klezmer! at ClarinetFests), soloist (incl perf with the Charlotte Symph), festival artist (incl participation at the Spoleto and Aspen Music Festivals), and recording artist (with Viva Klezmer!). Faculty member: Jacksonville Univ-FL (1976, +/-); has also taught at Univ of North Carolina, Winthrop Univ, and Queens Coll. Published in The Clarinet. Other positions/activities: Rico Artist (formerly); active as an arranger and lecture recitalist (with Viva Klezmer!). Hon: 1st Annual Classical 89.9 Spencer Artist Award (co-recip with his wife, violinist Ali Kavadlo, for “dedicated work to enhance the community of arts in Charlotte.” Has played on: Buffet clarinets; PYNE mouthpiece; Olivieri and Rico reeds. Students include: Reece Manceaux, PETER WRIGHT. Bib: “Gene Kavadlo.” International Opus. http://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=106 (accessed March 8, 2011); Kavadlo, Gene. “About the Writer…” The Clarinet 13 (Summer 1986): 13.


Alan Kay commented,

I preach a lighter set-up, more “free-blowing,” to enable the player to express him/herself with less “in the way.” I also encourage my students to learn as much non-clarinet music as possible and to seek out lesser-known repertoire. My general approach is musical -- phrasing, harmony, expression – with technique as an important tool to achieve great musicianship. (Kay/Paddock 1998)

He offered the following advice to clarinet students:

Don’t focus on clarinet repertoire only! Listen to all 16 Beethoven String Quartets, for example. As a young player, look for unusual ensemble repertoire to play with your colleagues and contemporary music for your recitals. (Ibid.)
Keberle, David. B. Wausau, WI. BME/BM(Comp): Indiana Univ with EARL BATES; MM(Comp): New England Conserv; PhD(Comp/Theory): Univ of Pittsburgh; additional studies at the American Acad of Rome (incl clarinet studies with WILLIAM O. SMITH). Additional clarinet studies with JOSEPH ALLARD. Comp studies with Bernard Heiden and DONALD MARTINO. Active as an intl clarinet/bass clarinet recitalist (incl 16 years as a freelance clarinetist/composer in Rome; has performed in North and South America, Europe, and Asia), soloist, chamber musician, and recording artist (on the BMG-Ariola, EDI-PAN, and New Albion labels; has also recorded at IRCAM and for Italian Natl Radio), specializing in extended clarinet technique. Faculty member: Coll of State Island (current). Other positions/activities: Founding Memb, Electravox (Rome-based, live electronics perf group, formerly); very active as a composer (incl Serenata for clarinet and bass clarinet; premieres of his compositions have been given by RICHARD STOLTZMAN, Ida Kavafian, the Pittsburgh Symph Horn Quartet, et al, and at Merkin Hall). Hon: Recip, Fulbright Grant for study in Rome (1980); Recip, Astral Career Grant from Natl Foundation for the Advancement of the Arts; PA Partners in the Arts Award; Recip, A.W. Mellon Fund’s Individual Artist Grant; Recip, several Meet the Composer Awards, and fellowships from the MacDowell and Millay Colonies; favorable review of recording appears in The Clarinet (see Bib). Bib: “David Keberle.” College of Staten Island. http://www.csi.cuny.edu/faculty/KEBERLE_DAVID.html (accessed March 8, 2011); Whaley, Dawn Ellen. “Record Review.” The Clarinet 18 (February/March 1991): 50.


Former Clarinetist: Harrogate Opera Orch; White Rose Band of York (Principal); Royal Phil Orch (Principal: 1931-32); London Phil Orch (Principal: 1932+); Modern Wind Quintet (1934+); London Symph Orch (Principal: 1930s-40s); BBC Salon Orch (Principal: late 1930s-1942); Liverpool Phil (Principal: 1942-45); Chalumeau Ensemble (Founder: mid-1940s+); Clarelyn Sextet (Founder: mid-1940s+); Philharmonia Orch (Principal: mid- to late-1940s); The Kell Chamber Players (1950s, +/+-); also performed as Principal Clarinetist of London’s Royal Opera House Orch. Was active as an intl recitalist, soloist (incl perf w/ the Royal Phil, London Phil, London Symph, BBC Salon Orch, Bath Festival Orch, et al), chamber musician (incl perf w/ the Modern Wind Quintet, the Busch, Philharmonia, and Willoughby Quartets, and several small ensembles founded by Kell for BBC broadcasts), theatre musician, jazz musician, festival artist (incl participation at the Aspen Music Festival and as Principal Clarinetist of the Intl Festival of Music-Lucerne), and recording artist (on the Decca and Testament labels; also made one jazz recording); numerous broadcast chamber music/solo/recital perf given on BBC.

Faculty member: Royal Acad of Music (1935-40s, +/+-); Mannes Coll of Music (late 1940s-50s, +/+-); Aspen Music Festival (1951-57, +/+-); Monterey Community Coll (1967-69, +/+-). Author of numerous, clarinet-related publications, methods, and studies (published byIntl Music Co. and Boosey & Hawkes). Other positions/activities: Educational Dir, C. Bruno Co. (1959-66); Board Memb, Boosey & Hawkes Band Instrument Div (1959-66); was also active as an adjudicator (incl judging for the 1938 Intl Woodwind Compt-Vienna), clinician, composer (incl his famous Staccato Studies), conductor (incl position with the Municipal Concert Band of Scarborough, Yorkshire, UK), designer of clarinets (through Boosey & Hawkes) and clarinet mouthpieces (through Boosey & Hawkes and Babbitt and Co.), and painter (one of his works, which were known as “music sketches,” appeared on a 1982 cover of ClariNetwork).

Hon: Recip, Honorary Dipl of Assoc of the Royal Acad of Music (A.R.A.M.); selected as Principal Clarinetist of the BBC Salon Orch, a group of 16 musicians representing the best of England, for the purpose of continuing music broadcasting during WWII.

Played on: Hawkes & Son clarinets; A. Warrell mouthpiece.

Students include: Harrison Birtwistle, LEON BREEDEN, Georgina Dobrée, BENNY GOODMAN, Jose Ferrer, Alan Hacker, Peanuts Hucko, Keith Puddy.
Although Reginald Kell was born in England, where he lived for many years, he is considered by many to be an adopted American clarinetist, having settled permanently in the U.S. from 1975 until his death in 1981. Prior to 1975, Kell had moved back and forth between England and the U.S. several times. Ultimately, 33 years of his life were spent in the U.S.

Within two years of picking up the clarinet for the first time at the age of fourteen, Kell began playing professionally with various ensembles in and around York, England. Shortly after beginning studies at the Royal Academy of Music in London, Kell landed his first major position as Principal Clarinetist of the Royal Philharmonic Orchestra, followed one year later by his appointment as Principal Clarinetist of the newly-formed London Philharmonic Orchestra in 1932. In 1935, Kell was appointed to the faculty of the Royal Academy of Music. In the years leading up to and following World War II, Kell held posts as Principal Clarinetist of the London Symphony Orchestra, the BBC Salon Orchestra, the Liverpool Philharmonic, and the Philharmonia Orchestra.

During this period Kell was also active as a recitalist, soloist, chamber musician, and recording artist. He was one of sixteen of England’s finest musicians selected to perform as part of the BBC Salon Orchestra, an ensemble created to continue the broadcasting of music during World War II and to keep up British morale. This group of England’s most highly-regarded English musicians was regarded as a “national treasure,” (Sclater, March 2001, 62) and was very popular. Kell gave numerous broadcast performances on BBC with this group as well as with other post-war chamber ensembles founded by Kell.

Kell’s pilgrimages to America were instigated by various disappointments experienced in England. Although Kell was at the height of his orchestral career in the late 1940’s, he felt that England was restraining him musically. Once established as an orchestral clarinetist, Kell had broken with English clarinet tradition by incorporating vibrato into his playing. He observed that the clarinet was the only woodwind instrument to not use vibrato, and further that the use of vibrato could enhance musical expression. This sentiment was not universally shared, and Kell felt that what he thought to be an English clarinet tradition of embracing individuality and individual expression was no longer the case. Kell suspected that America would offer more latitude and so moved with his family to New York in 1948.

Once in the U.S., Kell was offered the position of Principal Clarinetist of the Boston Pops by conductor Arthur Fiedler. Kell did not take the position, however, as he was no longer interested in orchestral playing. Instead, Kell performed frequently as a recitalist, soloist, and chamber musician and made several recordings with The Kell Chamber Players. Kell’s free, expressive style of playing, though also found to be somewhat controversial in the U.S., positively influenced numerous young clarinetists of the day, including STANLEY DRUCKER, BENNY GOODMAN, GARY GRAY, TED HEGVIK, MEYER KUPFERMAN, R. DENNIS LAYNE, RALPH WILLIAMS, among others.

In time, Kell became disenchanted with musical life in the U.S. and returned to England where he resumed his teaching duties at the Royal Academy of Music in 1958. During his return stay in England, Kell performed frequently as a recitalist and chamber musician, but decided to end his playing career permanently in 1959. The Kell family returned to the U.S. in 1959, and Kell devoted the remainder of his clarinet-related career to the design and manufacture of clarinets and mouthpieces, and to educational endeavors and writing. Kell’s life and career is thoroughly chronicled in James Sclater’s series of articles, “Reginald Kell – Clarinetist Without a Country,” in The Clarinet (see Bib below). This series is highly recommended.

Kell’s style of playing was controversial both in England and the United States during his lifetime. He had both fervent admirers and opponents (the latter of whom were mostly clarinetists). While the use of vibrato in clarinet playing was a heated issue in the 1940s and 1950s, its use is more acceptable today, although not considered appropriate in every musical setting. Some find it musically beneficial to utilize vibrato in chamber settings involving strings as it promotes a better blending of sounds. Once the issue of vibrato is dismissed, one is left with Kell’s freedom of expression in performance, the special trait that set Kell apart from others. As STANLEY HASTY pointed out in one of the Sclater articles below, he could cover his eyes and listen to Kell’s playing and know exactly who was playing.

Keller, Harry.  B. 1909 (NYC); d. 1969 (Angwin, CA).  Grad: Juilliard; Columbia Univ.  Clarinet studies with SIMEON BELLISON and JAN WILLIAMS.  Former clarinetist: The Lucille Norman Show, KNX-Los Angeles (Soloist: late 1930s, +/-).  Former faculty member: Oklahoma A & M Univ; Pacific Union Coll (1963, +/-); was active as a private clarinet instructor in CA.  Other positions/activities: was active as an arranger (incl instrumental solos, string quartets/quintets, and jazz charts, many arranged for unusual combinations).  Memb: Phi Beta Kappa.  Played on: Buffet and Selmer clarinets.  Students include: Matt Utal.

Although Harry Keller’s name is not known to many clarinetists, he was known to have possessed “a technique of diabolical proportions.” (Josias 1989, 57)  In his article on Keller, Conrad Josias theorized that part of the reason for Keller’s lack of recognition was that he was ahead of his time, or in Josias’s own words, “Born Thirty Years Too Soon.”  Josias described Keller as

... an extraordinary musician who aspired to a concert-hall career as a soloist long before the notion of classical concerts built around wind instrumentalists became acceptable to promoters and audiences. . . . his talents were devoted, in large part, to performing virtuoso violin literature on the clarinet from the original violin scores. . . . [in] the obsessive belief that the existing solo literature for the clarinet did little to explore the potential of the instrument. (Ibid., 56)

In his performance of virtuosic works written for other instruments, Keller would play directly from the score, transposing not the solo part, but the accompaniment, even if he had to transpose an entire orchestral score worth of parts. So driven to succeed in his career as a soloist was Keller that during the 1930s, he hired an orchestra and recorded a number of these solo works with the Jewel Recording Company; this project to launch his career was financed by Keller alone. Due to complications involving the musicians’ union, the recordings were never released and their whereabouts are unknown.

In spite of his ongoing disappointment with the recording fiasco and with various phases of his career, Keller eventually became a well-respected teacher and performer in California. In time Keller grew to embrace more traditional works for the clarinet and his solo and chamber performances in the Napa Valley region of California during the 1960’s received favorable reviews in several publications.

The article by Conrad Josias, the author’s sole source of information on Harry Keller, is fascinating and highly recommended.


Kelly, Frankie J.  Grad: Northwestern Univ with LARRY COMBS; Univ of Southern Mississippi with LeRoy Johnston and WILBUR MORELAND; DM: Univ of Illinois with J. DAVID HARRIS; additional studies at the Insit of Chamber Music.  Former clarinetist: Opera Orch of Bellas Artes (1980s); Mexico City Phil (1980s); State of Mexico Symph (1980s); Musica da Camera; has also performed with the Champaign-Urbana, Danville, and Illinois Symphs, Zweigrosenoper, Mineria Opera, and Ohio Light Opera.  Active as a recitalist/soloist (incl perf of with above orchs), chamber musician (incl perf with Aircraft, and throughout the U.S. and Mexico), festival artist (incl participation at the AIMS, Cervantino, and Sewanee Festivals, and the Classical Music Seminar), and recording artist (on the Innova label).  Faculty member: West Carolina Univ (formerly); Southeastern Louisiana Univ (formerly, 1998+); Univ of New Orleans (Clarinet/Piano Accompanist: current); has also taught at Loyola Univ.  Articles published on the Online Clarinet Resource.  Other positions/activities: Co-Writer/Organizer, Latin American Music Now (1995) and Wisconsin Alliance Festival and Conference (1996); active as a conductor (incl current position with the Greater New Orleans Youth Orch); actively involved in musical exchange between the U.S. and Latin America (projects incl Tapestry: New Music From Mexico and the United States, to commission/recording works from both countries for clarinet, violin and bass).  Extra-musical interests incl gourmet cooking, nature, reading, and tennis.  Memb: Phi Beta Delta.  Hon: Recip, Summer Research Grant, WCU (1996) and other research grants; favorable review of recording appears in The Clarinet, Sequenza 21, and 21st-Century Music.  Plays on: Buffet Elite clarinet; GREG SMITH 1* mouthpiece; Vandoren V-12 #3½ and #4 reeds.  Students include: Rahni Kennedy, Ana Ramirez.  Bib: “Dr. Frankie J. Kelly.” University of New Orleans. http://www.music.uno.edu/faculty/fkelly.cfm (accessed March 8, 2011).


**Kireilis, Ramon J.** B. June 25, 1940 (Urbana, IL). BME/MM: Univ of North Texas (1964/1964) with LEE GIBSON and KEITH MCCARTY; DM: Univ of Michigan (1967) with WILLIAM STUBBINS. Additional clarinet studies with Thea King and Hans Stalder. Clarinetist: Denver Symph (Utility Clarinet/Sax: 1967-88); Colorado Springs Symph (Principal: 1972-); Central City Opera (Principal: 1974-77); Colorado Festival Orch (Principal: 1978); Da Capo Woodwind Quintet (1982-89); Opera Colorado Festival (Principal: 1983-98); has also performed with The Colorado Quintet (Founding Memb), Viva Brass, and the Colorado Clarinet Choir. Active as an intl recitalist (incl perfs at numerous ICA and CASS conferences, at the Univ of Northern Colorado, the Academie Internationale D’ete-Belgium, and the Rocky Ridge Music Center, on the Baltic Society Chamber Music Series-Boston, MA, and throughout the U.S. and Europe), soloist (incl perfs with the Arapahoe, Aurora, and Colorado Springs Symphs, the Bad Reichenhall, Centennial, and Prague Phil Orchs, and the Brussels Radio Orch), chamber musician (incl perfs with the Moscow and Prague String Quartets, the DaVinci Quartet, and the Da Capo Woodwind Quintet), festival artist (incl participation at the Aspen Clarinet Festival, Helmsley Festival, Opera Colorado Festival, and Prague Spring Festival), and recording artist (numerous recordings on the Desto, Owl, Roncorp, and Spectrum labels); broadcast perfs given on television (incl a perf on Natl Educational Television’s “Insight” program, 1967) and radio (on KCME-Colorado Springs, KCFR-Denver, KRCC, Radio Praha, and WUOM-Ann Arbor). Premiere perfs incl Morton Subotnick’s *Passages of the Beast* and works by Daniel Breeden and David Olan. Faculty member: Owendale-Gagetown HS’s, MI (1964-65); Eastern Michigan Univ (Instructor: 1965-67); Univ of Denver (Prof: 1967-); Academie Internationale D’ete-Belgium (1980); Rocky Ridge Music Center (Artist/Faculty: 1992-). Numerous articles/reviews published in *The Clarinet, The Instrumentalist, NACWPI Journal, Woodwind World,* and other music journals.

Other positions/activities: Exec Dir/Artistic Advisor, Intl Clarinet Congress (1967-85); Founder/Admin Dir, Intl Clarinet Compt (1972-83); Founder, ICS (now ICA; 1973); Pres, ICA (1973-78); Designer, ICA logo (1975) and the clarinet design for *The Clarinet* and ICA officers’ stationery; has served as Special Contributing Editor and Book/Music Reviewer for *The Instrumentalist,* active as an adjudicator (incl judging for ICA Clarinet Compts, the Concorso Internazionale S. Mercadante, the Seville Intl Clarinet Concours, and the Intl Clarinet Compt of Prague), administrator (incl many univ committee positions), clinician/lecturer (presentation given at numerous ICA and CASS conferences and at the 5th Annual Symposium of Lithuanian Artists-Chicago), editorial consultant (for Hal Leonard Publishing Co.), and student advisor; extra musical interests have included chess, record collecting, and sailing. Memb: AAUP, AFM, AMS, Colorado MEA, ICA, Lambda Chi Alpha, Lebanc MEA, Lithuanian American Community of USA-Colorado Chapter, MENC, NACWPI, Phi Mu Alpha.

Hon: Winner, San Angelo Symph Contest (1963); Senate Research Grant, Univ of Denver (1979, 1983); featured in 2 articles (incl one cover appearance) in *The Clarinet* (1974, 1978); NEA Grant (1983);

Plays on: Buffet R-13 clarinets; Kaspar (Cicero) mouthpiece; Vandoren reeds.

Students include: Jeff Benedict, Kim Gast, Ben Goldberg, Pamela Henderson, Chantal Hovendick, Sean Jones, Keith Oxman, Peter Petersen, Diane Pitzer-Jensen, Linda Shea.

As founder and former President of the International Clarinet Society (now the International Clarinet Association), Ramon Kireilis has contributed enormously to the international clarinet community. Although his leadership in this capacity has been substantial in its own right, it is only the beginning of the list of ways in which Kireilis has distinguished himself. In a review of a recent Kireilis recording, American Clarinet, clarinetist MICHELE GINGRAS summarized:

. . . Kireilis’ contribution to the clarinet world is nothing short of spectacular. As a recording artist, he premiered several works, including Morton Subotnick’s innovative Passages of the Beast. An active author, he served a lengthy tenure as Contributing Editor to The Instrumentalist, and his substantial work early on with The Clarinet helped solidify its success. A professor of music at the University of Denver’s Lamont School of Music, Kireilis served 15 years as director of the International Clarinet Congress through which he founded the International Clarinet Competition and the International Clarinet Society. He served two terms as first president of the Society and regularly is invited to be a juror in many of the world’s most prestigious competitions. But most of all, his playing speaks for itself. He could be pegged as the poster child for the American “school” of clarinet playing. National and international critics praise his “devastatingly fine control,” “perfect command” and beautiful tone. (Gingras 1998, 79)

As a performer and teacher, Kireilis encourages the pursuit and recognition of the inner organization of musical phrasing to enhance one’s musical interpretation. A component of this philosophy is remembering that any barring in music – bar lines, bars over groups of notes, etc. – is for organizational and visual purposes; bar lines should not be an audible part of one’s performance. He commented:

When looking at a new piece of music for the first time, whether you are teaching or learning, it is important that the initial impression be one of groups and not of printed patterns. One must learn to look at the music differently than it is printed; that is, the music is read on the beat but played off the beat. (Kireilis/Paddock 1998)

Kireilis concluded:

An artistic interpretation in reality is created more by the artist’s mental conception of the work than by any technical devices he uses (providing he is faithful to the inherent qualities of the work). . . . Everything the composer has expressed on the printed page must be re-created exactly as shown. The grouping of notes does, however, bring out intrinsic, inspirational qualities that cannot be written, and assist the performer to conceive the work in a more artistic, moving and musical way. Such a conception of the composition can result only in a more inspired and aesthetically satisfying performance. (Ibid.)


Kirkbride, Jerry E. B. Mar. 31, 1939 (Seattle, WA). Early clarinet studies with LAURENCE TREMBLAY, KALMAN BLOCH and ALBERT KLINGLER. BM: Univ of Southern California with
MITCHELL LURIE; Dipl: Conservatorio di Santa Cecilia-Rome, Italy with Fernando Gambacurta; additional studies at the Accademia Internazionale di Musica Camera. Clarinetist: Metropolitan Opera Natl Co. (Principal: formerly, 1960s, +/-); Dorian Wind Quintet (1980s-); Brooklyn Phil (Principal: 1980-86); Arizona Wind Quintet (1980s-); Arizona Opera (Principal: 1989-98). Has been active as an NYC freelance musician (1970-87), recitalist (incl perf at ClarinetFest 1998), soloist (incl perfs at the Desert Music Fest with the Festival Orch), chamber musician (perfs with the Dorian Quintet given throughout North and South America, Europe, and the Middle East), festival artist (incl participation at the Desert Music Fest), and recording artist (recordings with the Dorian Wind Quintet appear on the Columbia, CRI, Deutsche Grammophon, New World Records, Summit, and Vox labels). Faculty member: SUNY-Buffalo (Creative Assoc: formerly, 1960s, +/-); Univ of Arizona (Prof: 1987-). Published in Teaching Woodwinds. Other positions/activities: active as a music editor/arranger (incl many editions published by Intl Music). Memb: ICA. Hon: Fulbright Grant for study in Italy; featured in an interview in The Clarinet (see Bib below). Plays on: Buffet clarinets; MITCHELL LURIE Premium mouthpiece; Olivieri reeds. Students include: Wendy Mazon.

Jerry Kirkbride commented:

It is assumed that the clarinetist has mastery of their instrument in terms of technique and sound. However, to become a true musical artist, the approach to the music the clarinetist performs must be at the highest musical level and at the service of the composer, not the performance. (Kirkbride/Paddock 1998)

Kitt, Loren. B. July 8, 1941 (Bremerton, WA). HS clarinet studies with RONALD PHILLIPS. Dipl: Curtis IOM (1963) with ANTHONY GIGLIOTTI; additional studies at the Aspen Music Festival (1958) with EARL BATES. Clarinetist: Buffalo Phil (Second: 1965-66); Milwaukee Symph (Principal: 1966-69); Natl Symph (Principal: 1970-); American Chamber Players. Active as a recitalist (incl perf at ICA and other clarinet conferences), soloist (incl perf of the Copland Clarinet Concerto conducted by Copland and numerous perfs with the Natl Symph), chamber musician (incl perf with the American Chamber Players, Chamber Music Society of Lincoln Center, the Manchester String Quartet, Theater Chamber Players of the Kennedy Center, and the 20th Century Consort), festival artist (incl participation at the 1976 Spoleto Festivals in Italy and South Carolina, and at the Bay Chamber Concerts Series in Maine), and recording artist (with the American Chamber Players and the Natl Symph on the Gasparo Records, Koch, and Smithsonian Records labels; also appears on the ClarinetFest '95 CD). Premiere perfs incl Andreas Makris’s Intrigues for Clarinet and Orch (1993). Faculty member: Oberlin Conserv (Prof of Clarinet: 1969-70); Peabody Conserv (Prof of Clarinet: 1984-98); Univ of Maryland (Prof of Clarinet: 1997-). Other positions/activities: Yamaha Artist; Memb, Curtis IOM Alumni Assn Board of Dirs; active as a lecturer/clinician (incl participation at ICA conferences and the 1999 Univ of Maryland Clarinet Connection); extra-musical interests incl bridge, golf, and tennis. Hon: Winner, Grand Prix du Disque; favorable review of recording appears in ANTHONY GIGLIOTTI’s column, “The Orchestral Clarinetist,” in The Clarinet (see Bib below).

Plays on: Selmer 10-G clarinets; GIGLIOTTI mouthpiece; Vandoren V-12 reeds. Students include: RONALD AUFMANN, Stephen Bates, DAVID BREEDEN, STEVEN COHEN, KYLE COUGHLIN, Phyllis Crossen-Richardson, David Drosinos, LORA FERGUSON, Debra Gardner, NANCY GARLICK, John Gottdiener, DORIS HALL-GULATI, Christopher Hite, FRANK KOWALSKY, Andrew Lesser, CRAIG NORDSTROM, ANTHONY PASQUALE, Tom Puwalski, Andrew Simons, Rie Suzuki, TIMOTHY TOPOLEWSKI, David Wetzel.

Klinger, William. B. June 18, 1929 (San Francisco, CA). BM/MM: Juilliard with DANIEL BONADE; additional music studies at Tanglewood; has also pursued studies in Labor Law. Clarinetist: Natl Ballet of Canada (Principal: 1958-59); Hurok Artists (Principal: 1958-61); Goldman Band-NYC (1958-65); Miami Phil (Principal: 1961-82); Ft. Lauderdale Symph (Principal: 1962-74); Miami Opera (Principal: 1962-74); Miami Symph/Chamber Symph (Principal: 1982-94). Active as a recitalist, soloist (incl perfs of the Copland, Finzi, Mannievitch, Mozart, Shaw and other concertos in the U.S. and Europe), chamber musician, and recording artist; broadcast perfs given on public television. Faculty member: Univ of Miami (Prof of Clarinet: 1961-94). Other positions/activities: Vice Pres, Miami Federation of Musicians (formerly); Chmn, Miami Phil Players Committee (formerly, for 15 years); Exec Board Memb, Las Vegas Musicians Union (current); has been active for 35 years as a negotiator of collective bargaining agreements for symph orchs. Extra-musical interests incl golf and chess. Hon: recip of schols to Juilliard and Tanglewood. Memb: AAUP, AFM, ICA. Plays on: Buffet clarinets; BONADE mouthpiece and ligature; Charpen #4 reeds. Students include: Chiu Hang.

On his principal teacher, DANIEL BONADE, William Klinger commented:

Without a doubt, Daniel Bonade was that rare combination of great artist who also was an outstanding teacher. Since he never had any children of his own, his students were his family. Early studies with him were extremely dogmatic, but after a fairly lengthy period of time things gradually relaxed and you became your own musician. As a person, I always found him to be warm and cordial with a good, although somewhat restrained sense of humor. (Klinger/Paddock 1999)

On musicianship, Klinger commented:

How many times has one gone to a concert and listened as the woodwind soloists sang on their instruments, but the clarinet left you cold? Is it because we clarinetists are more tuned into our instrument, or is it because the ability to “sing” on the clarinet is achieved only at the very highest level of artistry? The technical demands of the instrument are great and must be overcome, but there is so much more than just the notes. Beauty of sound and what is not on the printed page should be the ideal for all performers. (Ibid.)


Klingler, Albert. D. Grad: Oberlin Conserv with GEORGE WALN. Additional clarinet studies with ROBERT LINDEMANN. Was active as a Hollywood studio musician (incl motion picture, radio, and television work), recording artist (incl 1963 recording on Century Records), and private clarinet instructor in the San Fernando Valley of CA. Students include: JAMES KANTER, JERRY KIRKBRIDE. Of his former teacher, Albert Klingler, JERRY KIRKBRIDE commented [capitals mine]:

In my last year of high school, I studied with AL KLINGLER, a student of LINDEMANN, who was a proponent of the German school of clarinet playing. . . . [I]t was the first time I had ever run across anyone who played or thought in that manner. Although I spent only six months to a year studying with Al, he had an enormous influence on me. . . . In fact, the only things I know today about reed work I know as a result of Al Klingler’s efforts. . . . He also spoke to me about breathing and long tones (while it’s true that everybody works on long tones, he taught me what to listen for). We liked each other a great deal and Al admired my potential. I would pay for an hour’s lesson and stay for three or four hours. (Leeson 1976, 46-47)
Howard Klug is one of the most renowned and influential clarinet pedagogues of the twentieth century. Through his role as Pedagogy Editor of *The Clarinet*, his Clarinet Pedagogy course (at Indiana University), his popular *Clarinet Doctor* seminars, and clinics and master classes given worldwide, Klug’s clarinet wisdom has been widely disseminated and is held in the highest regard. In reading any of his multitude of articles on pedagogy, it is clear that Klug has thoughtfully analyzed every possible aspect of clarinet performance and has distilled the information into clear, concise language that can be digested and integrated by clarinetists of every level of development. Klug’s very useful series of “Clarinet Pedagogy” articles can be found in volumes 14 through 24 of *The Clarinet* journal.

Klug’s current efforts in the area of clarinet pedagogy include his ongoing series of *Clarinet Doctor* seminars (for teachers and students), a summer seminar for students preparing for college auditions, and his roles as founder of and editor at *Woodwindiana, Inc.* Through his work with *Woodwindiana*, a music publishing house, Klug makes available an extensive selection of clarinet performance and teaching materials drawn from an international list of composers, thereby advancing the idea of a more global school of clarinet playing.

In addition to his leadership in clarinet pedagogy and his excellent soprano clarinetistry, Klug is also well known for his bass clarinet playing ability, playing with as much agility and control on the larger instrument as on the smaller. He encourages the use of the clarinet choir and smaller clarinet ensembles as learning ensembles, and is active himself in this regard both as conductor of the Indiana University Clarinet Ensemble and as an instructor in bass clarinet literature.
Choir and as a member of Trio Indiana, a clarinet trio comprised of Klug and his Indiana University clarinet faculty colleagues, JAMES CAMPBELL, and ELI EBAN.


**Koehler, George.** Clarinetist: Minneapolis Symph Orch (1907-15, +/-).

**Kolsky, Allan.** B. Providence, RI. Early clarinet studies with PASQUALE CARDILLO and Frank Marinaccio. BM(summa cum laude): Temple Univ with ANTHONY GIGLIOTTI; MM(with distinction): DePaul Univ with LARRY COMBS; additional studies at Tanglewood. Clarinetist: Civic Orch of Chicago (formerly); South Bend Symph (Principal: formerly); New Orleans Symph (Actg Principal: 1990-91); Louisiana Phil (Founding Memb/Second/E-flat: 1991-97+); Utah Symph (formerly); Syracuse Symph (Principal: current); has also performed with the Glimmerglass Opera. Active as a chamber musician (incl perfis with fellow LPO clarinetist JOHN REEMS as a mem of the chamber group “Amadeus and Friends”) and festival artist (incl participation at the Sarasota, Skaneateles, and Colorado Music Festivals). Faculty member: Univ of New Orleans (formerly, 1997, +/-). Other positions/activities: has served on various LPO committees (incl the Marketing, Strategic Planning, Personnel, and Finance Committees) and as an elected officer (incl positions on the Exec Committee and as Treas). Extra-musical interests incl American literature, writing, Cajun cooking/dancing, chess, hiking. Hon: Tanglewood fellowship. Has played on: Buffet R-13 clarinets; LARRY COMBS LC1 and GIGLIOTTI P-facing mouthpieces; GIGLIOTTI ligature; Vandoren V-12 #5 reeds. Bib: “Allan Kolsky.” Syracuse Symphony. http://www.syracusesymphony.org/pages/about-us/musicans/allan-kolsky (accessed March 8, 2011); Reeks, John. “The Clarinets of the Louisiana Philharmonic Orchestra.” The Clarinet 24 (February/March 1997): 49-51.

**Koons, Keith P.** B. July 7, 1955 (Frederick, MD). BME: Univ of North Carolina-Chapel Hill (1977) with DONALD OEHLER; MM: Manhattan SOM (1978) with LEON RUSSIANOFF; DM: Univ of Southern California (1983) with MITCHELL LURIE. Additional clarinet studies with SIDNEY FORREST and ROBERT GENOVESE. Clarinetist: Arkansas Symph (Second: 1983-90); Brevard Symph (Principal: 1993-); has also performed with the Annapolis and Orlando Opera Co.’s, Aspen Festival Orch, Orlando Phil, and Symph West. Active as a recitalist (incl perfis at ClarinetFest 1994 and 1999 and other clarinet/mus ed conferences), chamber musician (incl perfis with the Arkansas Tech faculty woodwind trio and the Pegasus Wind Quintet of Univ of Central Florida), and festival artist (incl participation at the Aspen Music Festival and Winter Park Bach Festival). Faculty member: Maryland Public Schools (1978-81); Arkansas Tech Univ (Asst Prof: 1983-90); Univ of Central Florida (Assoc Prof: 1990-). Articles published in The Clarinet. Other positions: Founder/Chmn, ICA Research Presentation Committee (1993-). Memb: CMS, EMA, FBA, Florida MEA, ICA, IDRS, MENC, NACWPI. Plays on: Buffet clarinets; Vandoren mouthpiece and reeds. Students include: Jason Andert, Christine Barron, John Coppa, John Deir, Tabitha Jackson, Terell Johnson, David Lannon.

On teaching, Keith Koons commented, “With my students, I try to promote a ‘mixed diet’ of technical, lyrical, repertoire and other elements.” (Koons/Paddock 1998)

Kopperud, Jean K. B. Mar. 17, 1953 (Lake Preston, SD). Undergrad studies begun at Univ of Iowa (1971-73) with LYLE MERRIMAN; BFA: SUNY-Purchase (1975); MM: Juilliard (1978) with STANLEY DRUCKER and LEON RUSSIANOFF; additional studies with Robert Levin (Music/Theory) and Dixie Johnson (vocal coaching, for clarinet perf purposes), and at the Fontainebleau Music School-France (1976-77) with Nadia Boulanger (Music/Theory) and Guy DePlus (clarinet). Other areas of study include acting, voice and speech, dance, choreography, and miming/clowning.

Clarinetist (all positions current): NY Music Ensemble, The ISCM Chamber Ensemble, The Omega Ensemble, Erick Hawkins Dance Co. Orch, Washington Square Chamber Players; has also performed as guest artist with Newband, New Music Consort, Boston Musica Viva, Ensemble 21, and the Boston Festival Orch. Active as an intl recitalist/soloist (incl: professional debut at Avery Fisher Hall; perfs at various clarinet conferences and the Wellesley Composers Conference; perfs with the Alabama, New Amsterdam, and South Dakota Symphs, the Buffalo and Rhode Island Phil Orchs, the Fairfield and Prism Chamber Orchs, the Skaneateles Festival Orch, the Maui Festival Band, the NY Music Ensemble, Musical Elements, and Philharmonia Virtuosi), chamber musician (incl a perf with the Thüringer Salonquintett), festival artist (incl participation/perfs at June in Buffalo, Music at Gretna, World Music Days-Toronto, and Music InterAlia; at the North Country Chamber Festival; at the North American and Sacramento State New Music Festivals and the Women’s Contemporary Music Festival; and at the Bach (England), Craftsbury, Sarasota, and Skaneateles Music Festivals), recording artist (on the Aurora Music, Bridge Records, Centaur Records, Columbia Records, CRI, GM Records, Koch Records, MMG, Musical Heritage, Pro Arte, Second Hearing, and Zoe labels), and performance artist (incl perf at A Celebration of Twelfth Night; other performance art perf incl Cloud Walking, Harlekin, Der Kleine Harlekin, Animus III, Peer Gynt, Trickster Tales, Makers, The Ladder and the Clarinet, Juggler of Notre Dame); also performs on the WX7 wind synthesizer. Premiere perf incl William Thomas McKinley’s Dance Movements at Weill Recital Hall, Jan. 16, 1999 (small ensemble version), and at Alice Tully Hall, Mar. 24, 1999 (string orch version).

Faculty member: Virginia Governor’s School for the Arts, Radford Univ (1987-89); Queens Museum Music and Dance Workshops (1987-90); Wellesley Composers Conference (1993-); Lincoln Center Instit; “On the Edge Workshops” (given at Univ of California-San Diego, Peabody Conserv, Manhattan SOM, and Juilliard School Evening Div); Juilliard (Music Advancement Program: 1990-); SUNY-Buffalo (current). Author, On the Edge, a Course to Practice Performing.

Other positions/activities: Chamber Coach, NY Youth Symph (1992-); ICA State Chmn, NY (formerly); has also held residencies with numerous chambers of commerce, symph orches, public schools, and colleges/univs (incl Oberlin, Duke Univ, Sacramento State Univ, Stanford Univ, Univ of Illinois, Iowa State Univ, and Univ of California-Santa Barbara).

Hon: Paul Foundation Chamber Residency; Mary Flagler Cary Trust Grant; Manitoba Arts Council Commission; High Fidelity Musical America Young Artist of the Year (1981); Krumke Memorial Award; Instit of Intl Ed Fellowship; Damrosch Schol; recip of touring grants from the states of NC, ND, and SC; Kopperud’s NY New Music Ensemble has also received numerous grants from well-known foundations/corporations incl the NEA; numerous favorable perf reviews appear in The Boston Globe, The Boston Herald, The Buffalo News, New London Day, New York Post, New York Times, The Post-Standard Syracuse, The Strad Magazine, Westerly Sun, and other publications.

Plays on: Buffet R-13 clarinets; Selmer bass clarinet.

Students include: Christopher Culp, LISA OBERLANDER, Tracey Paddock, GARRICK ZOETER.

To read through Jean Kopperud’s “statistics” above, one catches only a glimpse of the unique clarinetist and artist that she is. Her skills as a traditional clarinetist are held in high esteem, and as one of few successful clarinet performance artists, Kopperud regularly receives rave reviews for her unusual skills as clarinetist, actor, dancer, and artist combined. One can find on the cover of a past issue of The Clarinet a photograph of Kopperud sky-diving with clarinet in hand, a perfect illustration of Kopperud’s sense of adventure and verve in performance and in life.

In addition to performing more well-known examples of clarinet performance art pieces, such as Stockhausen’s Harlekin, Kopperud has also created or collaborated on original works such as Cloud Walking, described by Kopperud as a “one-woman multi-disciplinary performance work developed with
Broadway director Tom O’Horgan. Includes drama, dance, visual imagery, music for clarinet and WX7 wind synthesizer.” (Kopperud/Paddock 1998) A review of a performance in April of 1996 summarized Kopperud’s breadth as an artist:

Clarinetist Jean Kopperud stretches the medium. In fact, while blowing her clarinet, she stretches her whole body, rolls on the floor, squats, runs, you name it. . . . Kopperud gave an appropriate performance. Her clarinet line had nightmarish fluidity. You want to turn on the light and look under the bed during “Animus III.” She bent pitches, trilled cleverly, performed glissandos to make fiddlers weep and honked multiphonics with relish.

The other comedic work was Karlheinz Stockhausen’s Harlekin, which Kopperud performed in edited form, a recent surgery apparently inhibiting her physical range in this piece.

You had to wonder what range Kopperud usually has. Here she began by playing a long high trill while rolling over and over on her back, and she went on to demonstrate her dexterity while running across stage, jumping or merely sitting on the floor. Would she play the clarinet uninhibited while running through a wall? Kopperud’s lip is what’s staggering. (Putnam 1996)


Kostek, Patricia. BM: Mansfield State Coll; MM: Michigan State Univ; additional studies in Foreign Languages. Clarinet studies with CLARK BRODY, LARRY COMBS, ELSA LUDEWIG-VERDEHR, ROBERT MARCELLUS, and KONRAD OWENS. Clarinetist: Kansas City Chamber Orch (Principal: late 1980s, +/–); has also performed with the AIMS Orch-Graz, Austria, the Chicago and Florida West Coast Symphs, the Kansas City Phil and Chamber Orches, the Pacific Arts Ensemble, and as Principal Clarinetist of the Zephyr Wind Octet. Active as an intl recitalist (incl perf at ICA and Univ of Oklahoma clarinet conferences, at the Women in Music Conference, and in Europe, Asia, and North and South America), soloist (incl perf with the Kansas City Chamber Orch and at Jeunesse Musicales in Pees, Hungary), chamber musician (incl perf with the Aquarius Trio, the Lafayette and Purcell String Quartets, and the Zephyr Wind Octet; has toured Germany, Poland and Sweden with the Pacific Arts Ensemble), festival artist (incl participation at the Electronic Music Plus Festival, Intl Mahler Festival-Italy, Music Festival of Florida, and the New College and Buenos Aires Intl Music Festivals), contemporary music specialist, and studio musician/recording artist (incl work with Northwest Sinfonia); broadcast perfns given on CBC Radio, NPR, and Radio Kawotice-Poland.
Faculty member: Michigan State Univ (formerly); Univ of Kansas (formerly); Univ of Missouri (formerly); Univ of British Columbia (Asst Prof: 1989-94+); Univ of Victoria (current). Articles/reviews published in *The Clarinet*.

Other positions/activities: Buffet Crampon USA Perf Artist; Dir, Kansas City Contemporary Chamber Players; Secretary, ICA (1988-96); active as an adjudicator (incl judging for the Brazilian Natl Clarinet Compt, Buenos Aires Intl Music Festival Compt, and ICA Young Artist Compt) and clinician.

Hon: favorable reviews of perfs appear in the *Kansas City Star* and the German publications *Usinger Anzeiger* and *Zeitung*.

Students include: THOMAS ABER, Jeff Campbell, Heather Roche, Amy Simon, Steve Tonkinson.


**Koval, Nestor.** B. 1928 (Pittsburgh, PA); d. Dec. 23, 1998 (St. Petersburg, FL). 1st Prize: Paris Conserv (clarinet studies with Ulysse Delécluse). Former clarinetist: Pittsburgh Symph (Sub: late 1950s, +/-); was also active as a saxophonist. Former faculty member: Duquesne Univ (Clarinet/Sax: 1964-89). Other positions/activities: Founder of Duquesne Univ’s sax program; was active as a clinician (incl work for the King Instrument Co.). Students include: Michael Butera, Jim George, Andrew Grenci, Marshall McDonald. Bib: “Nestor Koval.” Duquesne University. http://www.music.duq.edu/calendar1.htm (accessed March 27, 2001; link no longer available).

**Kowalsky, Frank.** B. Sept. 17, 1946 (NYC). HS clarinet studies with LEON RUSSIANOFF. BM: Eastman SOM (1967) with STANLEY HASTY; MM: Manhattan SOM (1968) with LEON RUSSIANOFF; DM: Catholic Univ (1973) with LOREN KITT and HAROLD WRIGHT.

Clarinetist: Rochester Phil (1966-67); Project Muse-Ft. Worth, TX (1968-69); U.S. Marine Band (1969-73); Triio Con Brio (Founding Memb; current); Tallahassee Symph (1984-); has also performed with the Naples Phil, Northwood Symphonette, and Northwestern Michigan Symph. Active as an int'l recitalist/soloist (incl perfs at Oklahoma Clarinet Symposia and throughout the U.S., and a tour of England as soloist with the Florida State Winds), chamber musician (incl perfs with Trio Con Brio), festival artist (incl participation at the Seattle Chamber Music Festival), and recording artist (on the Fujihara label).

Faculty member: Coll of St. Benedict (formerly); Interlochen Arts Acad (1973-84); Florida State Univ (Prof of Clarinet: 1984-). Memb: ICA, MENC, MTNA, NACWPI.

Other positions/activities: Music Dir, Tallahassee Ballet’s Evening of Music and Dance.

Plays on: Buffet clarinets; GIGLIOTTI, RICHARD HAWKINS, JAMES PYNE, Robert Scott, Vandoren M13 Lyre and other mouthpieces.

Students include: Jon Agazzi, Christy Banks, DIANE CAWEIN BARGER, DEBORAH BISH, Joanne Britz, JILL COGGIOLA, ELIZABETH CRAWFORD, KAREN DANNESSA, Miranda Dohrman, DANNELNE DRUMMOND, Denise Gainey, Elizabeth Gunlogson, Tim Haas, Ken Hatch, David Hattner, JAREN HINCKLEY, Mac Hinson, Chantal Hovendick, Christopher Howard, David Irwin, BIL JACKSON, ROBYN JONES, David McClune, Vinicio Meza, Douglas Monroe, NICHOLAS MORRISON, John Mula, SEAN OSBORN, Tracey Paddock, Berginald Rash, Cindy Renander, REBECCA RISCHIN, KEVIN SCHEMPF, Jim Sullivan, MICHAEL SULLIVAN, Anthony Taylor, Nancy Townsend, Trent Turner, Joan Van Dessel, PAUL VOTAPEK, Charles Willett, AMY ZOLOTO.

While Frank Kowalsky never studied formally with ROBERT MARCELLUS, he benefited from a close working relationship with Marcellus while teaching at the Interlochen Arts Academy. (Kowalsky/Paddock 1998) Former Kowalsky student DIANE CAWEIN BARGER related the following commentary regarding her studies with Kowalsky [capitals mine]:

I originally went to FSU thinking I was going to study with FRED ORMAND, but a few weeks prior to classes beginning, he got the job at University of Michigan. I remember him calling me up to tell me how much I would like Dr. Kowalsky and his teaching, and to give him a try for my freshman year. If I wasn’t satisfied, I could then transfer to UM. I was more than satisfied, and am completely grateful for my stroke of luck. I couldn’t
have asked for a more dedicated, generous, intelligent, nurturing and completely incredible teacher and musician from whom to learn and grow.

Dr. Kowalsky’s talents are incredible, and he always seemed to know how to encourage me and how to instill in me a sense of confidence about myself and my playing. That is, perhaps, one of his strongest points…his ability to teach his students how to believe in themselves and to strive to be the best musician they can be. . . . Another one of his strengths lies in his inspirational clarinet voice and musicianship. One can’t help but learn something from hearing him play! (Cawein/Paddock 1998)


Clarinetist: Music From Marlboro Festival/Tours (1978-91); New Haven Symph (Principal: formerly, for 4 years); Martha Graham Dance Co. (Principal: formerly); American Ballet Theatre (Principal: formerly); Orpheus Chamber Ensemble (Principal: formerly); Aspen Wind Quintet (1981-89); Continuum (1981-); NY Philomusica (1981-); The Klezmatics (1989-96); David Krakauer’s “Klezmer Madness!” (1996-); has also performed with Bargemusic Ltd, Speculum Musicae, and the NY New Music Ensemble. Active as an intl recitalist (incl 1985 Carnegie Hall debut), soloist (incl perf with the Brooklyn Phil, Janus Ensemble of the 92nd St Y, Metropolitan Greek Chorale, and New Haven Symph), chamber musician (incl perf with above groups and the Da Capo Chamber Players, Raphael Trio, Kronos Quartet, Tokyo String Quartet, and on the Philadelphia Orch chamber series), festival artist (incl perf at the Aspen and Marlboro Festivals, the Brooklyn Acad of Music’s Next Wave Festival, the Saalfelden Festival, and other American and European festivals), Klezmer musician (incl tours/recordings with the Klezmatics and with his own group, “Klezmer Madness!”), new music specialist (incl collaborations with Luciano Berio, John Cage, Osvaldo Golijov, Joan Tower and John Zorn), and recording artist (incl recordings with Itzhak Perlman, the Klezmatics, and the Kronos Quartet, and on the Angel, New York Philomusica, Nonesuch, Opus One Records, Piranha/Flying Fish, Piranha/Green Linnet, and Tzadik labels); broadcast perf given on radio and television (incl perf on PBS and on “Late Night with David Letterman). Premiere perf incl works by Anthony Coleman, Robert Starer, and George Tsontakis.

Faculty member: Bard College (formerly); Aspen Music Festival (Chamber Coach: 1983); Vassar Coll (Lect: formerly, 1983-91, +/–); Manhattan SOM (Clarinet/Chamber Mus: current); Mannes Coll of Music (Clarinet/Chamber Mus: current); Queens Coll-Aaron Copland SOM (Clarinet: current); active as a private clarinet instructor.

Other positions/activities: active as a composer (incl commissions for the AIDS Quilt Songbook, Continuum, Goliard, and Newband).


Plays on: Buffet R-13 clarinets; JOHNSTON or CHADASH mouthpieces for classical playing; CHARLE BAY mouthpiece (1976) for Klezmer music; Rico Grand Concert reeds; Selmer Low C bass clarinet (1978); Vandoren Java tenor sax reeds (for bass clarinet).

Students include: Conor Brown, David Callaway, Mark Dover, Erin Finkelstein, Mara Plotkin, Shanti Raval, David Sapadin.

David Krakauer commented [capitals mine].
I divide my performing between classical music and Eastern European Jewish Klezmer music. This has been important for me to return to the music of my ancestors. For me, it is also important to create new music, in addition to being an interpreter. I have written original Klezmer tunes, theater pieces, and a trio (cl, cello, pno). I have also developed my own personal style of improvisation within the Klezmer genre.

My major teacher was LEON RUSSIANOFF. I received the formation of my technique and sound from him. The basis of my teaching is the Russianoff School. From there I have developed my own teaching system based on my own playing experience and self-analysis of my own playing style. Musically I have been influenced by the great performers of the 1920’s-30’s – violinists Adolph Busch (Busch Quartet), Joseph Szigeti, Fritz Kreisler, flutist Marcel Moyse, etc.

The Klezmer clarinetists, whose recordings I have studied to learn Klezmer music (tunes, ornamentation, style, phrasing, sound) are Eastern European Jewish masters Naftule Brandwein and Dave Tarras (major recordings 1920’s-50’s). My improvisation style is informed by Louis Armstrong, Sidney Bechet, Barney Bigard, Johnny Hodges, etc. All of these influences come together in my Klezmer improvisation style. (Krakauer/Paddock 1998)

The Gerald Goodman interview with Krakauer (listed in Bib below) is highly recommended for more insight into Krakauer’s career.


Kuehne, Carl. Clarinetist: Sousa Band (formerly; played in the band with one of the SELMER brothers); Minneapolis Symph (1914-17); Los Angeles Symph (early 1920s, +/-). Students include: DANIEL MAGNUSSON.

Former Carl Kuehne student DANIEL MAGNUSSON commented:

He was of German descent, but had studied with a French instructor, and played with a double-lip embouchure. He did not carry this over to his students. He stressed a “singing
style” of playing with the use of intensity, which some would call a vibrato. (Magnusson/Paddock 1998)


**Kuhns, Todd.** Native of Portland, OR. Clarinet studies begun at age 10. BA: Portland State Univ (1981) with CATHERINE PALLADINO; MM: Temple Univ (1988) with ANTHONY GIGLIOTTI; additional music studies at the Aspen Music Festival. Additional clarinet studies with RUSSELL DAGON, JAMES KANTER, RONALD REUBEN, LEONA RUSSIANOFF, and RICHARD WALLER. Clarinetist: Chamber Music Northwest (formerly, for 2 seasons); Oregon Symph (Clarinet/E-flat/Bass: 1989-); Third Angle New Music Ensemble (current); has also performed with the Philadelphia Orch, the Haddonfield and Harrisburg Symphs, the Portland Opera, the Oregon Ballet Theater and Ballet West, the Milwaukee and West Coast Chamber Orchs, the Hester Street Klezmer Band, and Tango Pacifica. Active as a soloist (incl perf with the Oregon Symph), chamber musician, festival artist (incl participation at the Cascade, Oregon Bach, Oregon Coast, and Peter Britt festivals), bassett hornist, and recording artist (appears on a recording with ROGER GARRETT on the Novitas Records label, and with Third Angle New Music and the Oregon Bach Festival Orch). Students include: Todd Kreuger. Bib: “Todd Kuhns.” Oregon Symphony. http://www.orsymphony.org/bios/musicians/bio_kuhns.aspx (March 11, 2011).

**Kunzelman, J.** Clarinetist: San Francisco Symph Orch (1916-17, +/-)

**Kupferman, Meyer.** B. July 3, 1926 (NYC); d. 2003 (Rhinebeck, NY). Violin studies begun at age 5; clarinet studies begun at age 10. Early clarinet studies with Abram Klotzman at the HS of Music and Art-NYC. Additional music studies at Queens Coll. Self-taught composer. Clarinetist: Music by My Friends (formerly); Ariel Quintet (formerly); has performed as a memb of various orchs and chamber groups. Has been active as a recitalist, soloist, chamber musician (incl more than 60 premiere perfcs given with Music by My Friends at Carnegie Recital Hall and other concert halls), saxophonist, and recording artist; frequently performs his own compositions. Faculty member: Sarah Lawrence Coll (Prof of Comp/Chamber Mus: 1951-94). Articles published in *The Clarinet.* Other positions/activities: prolific composer of important twentieth-century clarinet music (many works published by General Music Publishing Co.) as well as numerous works for larger symphonic ensembles; has commissioned, with Music by My Friends, more than 60 contemporary chamber works; also active as an artist (an example of his work appears on the cover of Vol. 4 No. 2 of ClariNetwork) and poet. Hon: Kupferman is the subject of several articles/interviews in ClariNetwork and The Clarinet, and of Christopher Di Santo’s doctoral diss, *Improvisatory Affect in Selected Unaccompanied Clarinet Works of Meyer Kupferman;* recip of grants from the Aaron Copland Fund, the American Acad and Instit of Arts and Letters, the Ford, Guggenheim, and Rockefeller Foundations, the Library of Congress, the NEA, and the U.S. State Dept. Clarinetists whom Kupferman has coached on his own works include: PETER ALEXANDER, IGOR BEGELMAN, JONATHON COHLER, PAUL GALLO, NAOMI and STANLEY DRUCKER, CHARLES NEIDICH.

Meyer Kupferman was active both as a clarinetist specializing in the performance of contemporary music and as a prolific composer of works for clarinet including the well-known Moonflowers, Baby!, as well as a clarinet concerto, several works for unaccompanied clarinet, and chamber works for clarinet with voice and/or other instruments. Kupferman contributed more than 35 works to the clarinet repertoire, in addition to his other works which include ballets, chamber music, film scores, operas, and symphonies.

In the abstract for his doctoral dissertation, *Improvisatory Affect in Selected Unaccompanied Clarinet Works of Meyer Kupferman,* Christopher Di Santo comments on the nature of much of Kupferman’s music:

The creative process of improvisation has been a focal point throughout Meyer Kupferman’s career, a career that includes improvisation on the clarinet. A sense of
spontaneity inherent in improvisation is suggested in his unaccompanied clarinet music through a compositional process that, since the 1950s, reflects his preoccupation with freely mixing atonal classical music with jazz elements. (Di Santo 1996)

As a clarinetist, Kupferman was highly influenced by the unique playing style of REGINALD KELL. What Kupferman most appreciated about Kell was the sense of freedom in Kell’s interpretation and performance, traits espoused by Kupferman in his own performance and in the character of his compositions.

A complete listing of Kupferman’s compositions utilizing the clarinet as well as selected analyses of works and detailed biographical information can be found in Di Santo’s dissertation listed below. The Di Santo and Kupferman articles (also below) are also highly recommended for more in-depth information on Kupferman’s compositional process.


Clarinetist: Chamber Arts Wind Quintet (1965-90s, +/-); has also performed with the Boston Symph Wind Players, Firestone Television Orch, Little Orch, Metropolitan Museum Orch, and Symph of the Air. Has been active as a NYC freelance artist (1951-65), and as a recitalist/soloist, chamber musician (incl perfs/recordings with the Chamber Arts Wind Quintet, The Clarion Wind Quintet, with clarinetists ERIC SIMON and JACK KREISELMAN, and on the Figaro Chamber Concerts series), and recording artist (on the Epic and Golden Crest labels).

Faculty member: Mannes Coll of Music (formerly); James Madison Univ (Prof: 1965-92; Prof Emeritus: current).

Other positions/activities: Dir, Figaro Chamber Concerts (formerly); Dir, Electronic Music Studio, JMU (1974-94); active as an administrator (incl position as Coordinator of Instrumental Area, JMU: 1974-84), award-winning composer (incl several works for clarinet in various ensemble settings, works for voice and other instruments, and electronic music; works published by Omega/Lyric Arts Publications and Lyric Arts Publications), conductor (incl position as conductor of JMU Wind Ensembles, Concert Band and Clarinet Choir), and music editor (specializing in early clarinet music, e.g. Carl Stamitz Quartet for Clarinet, Violin, Viola, and Cello, Op. 19/3 for Musica Rara, 1970). Memb: ICA.


Plays on: Buffet R-13 clarinets; PORTNOY BPO2 and RUSSIANOFF mouthpieces; BONADE ligature; Vandoren German-cut and traditional reeds (medium strength).


**Kyser, Daniel A.** D. June 10, 2000 (Kalamazoo, MI). BM: Oberlin Coll (1940) with GEORGE WALN; MM: Univ of Michigan (1947) with WILLIAM STUBBINS. Former clarinetist: 99th Infantry Div U.S. Army Band (Clarinetist/Conductor: 1941+); Kalamazoo Symph (Principal: for 25 years, 1954, +/-). Faculty member: Western Michigan Univ (1947-80). Other positions/activities: was active as a conductor and memb of the exec boards of the Chamber Music Society, Kalamazoo Symph, MENC, NACWPI, and Southwest Michigan Council of the Boy Scouts of America. Hon: listed as a “Prominent Clarinet Teacher”
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**Lacritz, Eugene.** Clarinet studies with ROSARIO MAZZEO at New England Conserv. Clarinetist: San Antonio Symph (Second: 1954-55, +/−). Has also been active as an oboist and conductor.


**Lamneck, Esther Evangeline.** B. Marion, IN. BM/MM/DM: Juilliard (1972/1973/1980) with STANLEY DRUCKER. Additional clarinet studies with ROBERT LISTOKIN. Clarinetist: New American Trio (1972+); Pro Musicis Foundation (Soloist: 1975+); Virtuoso Quintet (1976-78); Lamneck Steigerwalt Duo (active 1976+). Active as an intl recitalist (incl perf at the Bing Theater-Los Angeles, Gould Hall-NY, Jordan Hall-Boston, Opéra Comique-Paris, the Orange County Perf Arts Center, the Smithsonian, and the Villa Medici-Rome), soloist (incl perf with the Juilliard Orch and Houston Symph), chamber musician (incl perf with above ensembles, the Contrasts Trio and Heritage Wind Quintet, and Saturn), festival artist (incl participation at the Spoleto Festival, the Intl Festival-Gubbio, Italy, and festivals in Mexico City, Newport, Salzburg, and Siena), recording artist (incl recordings with the New American Trio and the Heritage Wind Quintet, and on the Capriccio Records, CDCM-Centaur, Computer Music, CRI, Music and Arts, Music Heritage Society, Opus One, and Philips labels), and Tárogató (a Hungarian reed instrument) performer; broadcast perf given on television and radio (incl ORTF-Paris; RAI-Rome). Faculty member: NY Univ (Clinical Assoc Prof: current). Other positions/activities: Dir, NYU Intl Festival, Gubbio, Italy (1992-); active as an administrator (incl positions at NYU as Dir of Instrumental Studies, Dir of Grad Music Program in Italy, and Doctoral Adviser of Perf Programs) and conductor (incl position as Dir of NYU’s New Music Ensemble). Hon: Pro Musicis Award (1975); Naumberg Foundation Scholar (1977); favorable reviews of perf/recordings appear in *Computer Music Journal*, *Fanfare*, *Improjazz*, and the *New York Times*. Students include: Christopher Bush, DAVID MINELLI, Shanti Raval, Adam Zagor.

As a clarinetist and musician, Esther Lamneck constantly pursues new avenues of expression:

A versatile performer and an advocate of contemporary music, Ms. Lamneck is dedicated to expanding the traditional boundaries of music to create new art forms based on elements of jazz, folk and contemporary music idioms. She is one of few performers who plays the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. New compositions written for the instrument explore all the facets of new music performance from improvisation, electronics and interactive computer programs to works which suggest the influence of Slavic and Hungarian folk music. (“Esther Lamneck” 2011)


**Lamy, Andrew.** Native of San Jose, CA. Clarinet studies with DAVID BREEDEN, John Coulehan, Rocco DiStasio, Mary Gale, DAVID HOWARD, MITCHELL LURIE and MICHELLE ZUKOVSKY. Clarinetist: Glendale Orch (Principal: 1991); New Jersey Symph (Asst Principal/Second/E-
flat: 1993-); Halcyon Trio (Founding Memb: current); has served as Principal Clarinetist of the Debut Orch, Los Angeles Phil Inst, Natl Orch Inst, Orch of the State of Mexico, and St. Petersburg Phil; has also performed with the American Symph, American Ballet Theater, Concordia and Glendale Orchs, Metropolitan Opera Orch, New York Phil, and Royal Opera of London. Active as a soloist (incl perfis with the Debut Orch, North Shore Phil, and the Haddonfield, Knoxville, and NJ Symphs); chamber musician (incl perfis with the Halcyon Trio, Charleston Quartet, Los Angeles Wind Quintet, Mad Coyote Ensemble, and with members of the Los Angeles Phil on the Gindi Auditorium Series); studio musician (appears on Hollywood motion picture soundtracks), festival artist (incl participation at the Cape May Music Festival), and recording artist (incl the Grammy Award-winning NJ Symph recording of the Dvorak Requiem on the Delos label). Faculty member: Rutgers Univ (formerly); Drew Summer Music (current); NJ Conserv (current); William Paterson Univ (current); has also served as Guest Master Clinician at Juilliard. Other positions/activities: active as a field ornithologist. Hon: 2nd Prize, Buffet North American Clarinet Compt (1995); favorable reviews of recordings/perf received from Aaron Copland and in The Los Angeles Times. Students include: Andrew Leonard, Jessica Sibelman, Genevieve Webber. Bib: “Andrew Lamy.” New Jersey Symphony. http://www.njsymphony.org/aboutus/musiciansstaff/m_lamy.htm (accessed March 11, 2011); “Buffet North American Competition Winners.” The Clarinet 22 (July/August 1995): 66; Lamy, Andrew. “Andrew Lamy - Clarinetist.” A. Lamy. http://www.andrewlamy.com/ (accessed March 11, 2011).


Lane, Ted. BM/MM/DM: Juilliard (1976/1977/1985). Primary clarinet teachers incl STANLEY DRUCKER, W. JAMES JONES, and LEON RUSSIANOFF; additional studies with LARRY COMBS, SIDNEY FORREST, and Karl Leister. Clarinetist: Natl Orch Assn (Principal: formerly); La Bianalle Chamber Ensemble-Venice, Italy (Principal: formerly); American Sinfonietta (Principal: 2000-); American Woodwind Quintet (Founding Memb); Natl Woodwind Quintet (Founding Memb); Charleston Chamber Players (Founding Memb); Kansa Winds (Founding Memb: 1999-); has also performed with Festival Winds, Music Aeterna, the Charleston, North Carolina, Omaha, Savannah, and Wichita Symphs, and the New York Phil. Active as an intl recitalist (incl critically acclaimed Carnegie Hall debut, performing Debussy’s Premiere Rhapsodie, while a Juilliard student), soloist (incl perfis with the Colorado Phil and American Sinfonietta), chamber musician (incl perfis with above groups, various faculty wind quintets, and on the Lincoln Center Chamber Music Program), and festival artist (incl participation at the Bay View and Bear Valley Music Festivals, the Spoleto Festivals, Music from Monterey, and Tanglewood). Faculty member: Florida State Univ (1979-81); Univ of Nebraska-Omaha (1983-85); California State Univ-Sacramento (1985-91); Univ of Texas-Brownsville (current); has also served on the music faculties of the Coll of Charleston, Wichita State Univ, and Interlochen Arts Camp. Other positions/activities: Légère Reeds Artist; Memb, Sacramento Chamber Music Society Board of Dirs (formerly); webmaster of various websites; active as a mouthpiece craftsman. Hon: Recip, Juilliard’s Naumburg Schol; 1st Prize, Naftzger Young Artist Compt; Winner, ICA Clarinet Compt (1983).
Plays on: Luis Rossi clarinets/barrels; Légère reeds; has also played on the Leblanc L-300 clarinet.


In her entry as a “Prominent Clarinet Teacher” in The Clarinet it is mentioned that Rosemary Lang was “one of few women clarinet majors to attain a Master’s degree.” (The Clarinet 1954, 11) During a time in which the music field was largely dominated by men, Lang was able to achieve success on par with that of her male colleagues not only as a clarinet performer and teacher, but in other areas of music as well, including writing, publishing, and composing.

Former student GARY GRAY wrote,

Miss Lang was a large, life-time single lady who played and taught clarinet at the highest level, and I was VERY fortunate to get to study with her during my high school years! She was quite strict, and I needed her discipline to overcome some bad habits I’d acquired during junior high, playing in concert bands with lots of clarinetists who were all trying to see who could play loudest and fastest and highest! She also made time to coach some chamber ensembles—clarinet quartets, quintets—again made up of young guys, but this time some talented, more serious clarinetists. (Bragonier 2011)


Former clarinetist: Private band of the 8th Duke of Devonshire (1903-05, +/-); Queens Hall Orch-England (Second: 1904-07); Duke of Devonshire’s Orch-England (Principal: 1907-10); NY Symph (Principal: 1910-19, +/-; recruited by Walter Damrosch in 1910); New York Phil (Principal: 1919-23); NY Chamber Society (Co-Founder/Clarinetist: 1915-35+); Arthur Pryor Band; Sousa Band; also performed as Principal Clarinetist of the NY Civic Orch and “Voice of Firestone Orch.” Was active as a recitalist (incl perf for the Beethoven Assn and the Bohemians, and a perf at the White House in 1916 at the invitation of Pres and Mrs. Wilson), soloist (incl perf with various Belgian ensembles, the Duke of Devonshire Orch, and the NY Symph), chamber musician (incl perf with the Barrère Ensemble, Elshuco Trio, NY Chamber Music Society, and Tonkünstler Society of NY, and with the Budapest, Coolidge, Gordon, Kroll, Perolé, Pro Arte, and South Mountain [String] Quartets), festival artist (incl participation at the Berkshire Festival), and recording artist (on the Celesta label; chamber recordings recently re-released on the Bridge Records label); was a pioneer as one of the earliest American clarinet recitalists broadcast on radio. Works written for Langenus incl those by composer Aurelio Giorni.

Former faculty member: Dalcroze SOM; Juilliard; Interlochen Arts Camp (1930s-40s); also taught at Oberlin Conserv during GEORGE WALN’s sabbatical, and maintained a large private studio. Articles appear in Ensemble News, Wireless Age, Woodwind News, and other publications.

Other positions/activities: Founder, Celesta Record Co.; Co-Founder, NY Chamber Music Society; Founder, G. Langenus, Inc., publishing company (1910s-20s); active as an administrator (incl
position on the Duke of Devonshire Orch’s Board of Dirs), composer/arranger (incl numerous studies, method books, transcriptions and original works for the clarinet, many published by Carl Fischer), music editor (incl a version of the Baermann studies), mouthpiece craftsman, writer/editor/publisher (published Woodwind News and its later version, Ensemble News, 1926-28), and scholar of clarinet history.

Hon: early solo perfs in England received critical acclaim in various English publications.

Played on: Florent Hofinger clarinets (made in Brussels); also played on Selmer and Buffet clarinets for brief periods.

Students include: JAMES DE JESU, NAOMI DRUCKER, BENNY GOODMAN, HENRY GULICK, PAUL HOWLAND, RUSSELL HOWLAND, ROSARIO MAZZEO, JULIO MAZZOCCA, DONALD MCGINNIS, DAVID OPPENHEIM, GEORGE SELTZER, FRANK STACHOW, HIMIE VOXMAN, GEORGE WALN, Frederick Westphal, KEITH WILSON.

Although Gustave Langenus was considered by many to have been one of the finest clarinetists of his time, his playing was apparently somewhat controversial. Former Utah Symphony clarinetist MARTIN ZWICK, for example, holds the Belgian sound, as exemplified by Langenus, in high esteem, describing Langenus’s sound as “...a dark bright sound with a penetrating resonance that maintained its core throughout the total dynamic range.” (Zwick/Paddock 1998) In contrast, Pamela Weston has written that Langenus played with “...a light quality tone, almost like an oboe, and [he] used a pronounced vibrato which he himself called a ‘glow.’” (Weston 1989, 201). Weston further noted that this “glow” is the apparent reason for Langenus’s loss of his position as Principal Clarinetist of the New York Philharmonic Orchestra to Simeon Bellison, this position being the last orchestral position Langenus would hold. (Ibid.) Langenus scholar David Ross contends that Langenus resigned his post due to issues that arose when the National Orchestra of New York and the New York Philharmonic merged into one orchestra in 1921.

Further, Ross suggests that Langenus may have left the Philharmonic to devote more energy to chamber music performance and to teaching, writing, and publishing. Langenus had already been engaged in these activities prior to leaving the orchestra, but the diversification of his musical career gained intensity following his departure.

As one may surmise from the incomplete list of Langenus students above, Langenus made a significant impact on the American clarinet tradition through the generation of successful students he taught as well as the generations they have fostered. Additionally, Langenus wrote dozens of clarinet- and woodwind-related articles, published and edited a woodwind journal, and produced a highly-respected collection of clarinet studies (still in use today) as well as numerous original works and transcriptions for clarinet.

As a clarinet instructor, Langenus was “...a congenial and enthusiastic teacher, rather soft spoken and modest, with a kindly disposition toward his students.” (Ross 2000, 46) He emphasized musicality in addition to the basic components of clarinetistry and once commented to student and friend GEORGE WALN, “The tone is the thing. You will acquire technique, but beauty of tone and phrasing are the most important aspects.” (Scott 1984, 13)

For further insight into the life and career of Langenus, David Ross’s article, “A Belgian in America: The Life and Career of Gustave Langenus,” in The Clarinet (listed in Bib below) is the most highly recommended of the below articles for its thoroughness and for its commentary on the history of the American clarinet tradition.


Layne, R. (Richard) Dennis. B. Nov. 27, 1935 (Lewiston, UT). Clarinet studies begun at age 8 on the metal clarinet used by his mother when she was a child. AS: Weber Community Coll (1956); BS: Utah State Univ (1961); MM: Univ of Redlands (1964); PhD: Univ of Southern California (1972). PhD diss topic: modified Suzuki techniques applied to clarinet instruction. Clarinet studies with his mother and MAX DALBY, DOMINICK FERA, MITCHELL LURIE, and KALMEN OPPERMAN; flute studies with Roger Stevens. Clarinetist: San Bernardino Symph (Principal: 1963-72); St. Cloud Symph (Principal: 1974-); has also been a member of the Redlands Bowl and Riverside Symph Orchs. Active as a soloist (incl perfs with the San Bernardino and St. Cloud Symphs, and a perf of his own arrangement of Jeanjean’s Au Clair de Lune for E-flat clarinet and orch as a HS junior). Faculty member: Lyman, WY (1961-62) and Etiwanda, CA Public Schools (1962-72); Univ of Redlands (Grad Asst: 1962-64; Actg Dir of Bands/ Woodwind Instructor: 1964-65; Prof: 1972-; also served as Dir of Bands, 1972-89); St. Cloud State Univ (1972-). Other positions/activities: extra-musical interests incl gardening, bee-keeping, motorcycling, ceramics, world travel, and reading. Memb: ICA, Natl Flute Assn. Plays on: Buffet R-13 clarinets. Students include: Arthur Desens, CLARK FOBES, Jill Pattock.

On clarinet playing, R. Dennis Layne commented:

Tone quality is first priority – it doesn’t matter what else you do if it doesn’t sound good. Then develop technical mastery of clarinet and impose it on musical performance. Musicality is learned from fine teachers and listening, listening, listening. Choose a ‘hero’ and imitate – mine are Reginald Kell, Mitchell Lurie, Harold Wright, Richard Stoltzman, Eddie Daniels, Robert Marcellus. (Layne/Paddock 1998)


(1976-77); Civic Orch of Chicago (Co-Principal: 1978); Nashville Symph (Second/E-flat: 1979-); Stone Rivers Chamber Players (1994); Blair Woodwind Quintet (current). Active as a chamber musician (incl perf with above ensembles), festival artist (incl participation at the 1983 New College Music Festival), recording artist (appears on recordings with the Nashville Symph). Faculty member: Univ of Tennessee (Instructor of Clarinet: 1975-77); Vanderbilt Univ-Blair SOM (Asst Prof: 1981-); TN Governor’s School for the Arts (1986). Hon: recognized as one of Tennessee’s top teachers (HS level). Plays on: Buffet R-13 clarinets; Zinner/Dirksmeyer mouthpiece; Glotin Gaia reeds. Students include: David Mitchell, Rose Rutledge, Lauren Wright.

In teaching, Cassandra Lee strives to

Teach the student how to practice the fundamentals correctly. Involve students in chamber ensembles as much as possible and as soon as possible. Stress the importance of sight-reading. (Lee/Paddock 1998)

Leeson, Daniel N. Clarinet/basset horn studies with ROSARIO MAZZEO. Clarinetist: San Jose Symph (Bass: formerly, for 20 years, 1980s, +/-); also performed with the San Diego Symph, San Francisco Opera, and Mozart Orch of San Luis Obispo. Active as a recitalist, chamber musician, and basset hornist (incl perf at the 1976 ICA conference). Articles published in Mozart Jahrbuch, Music & Letters, Musical America, The Clarinet, The Instrumentalist, The International Journal of Musicology, and The Musical Times. Other positions/activities: IBM Exec; Editorial Staff, Neue Mozart Ausgabe; active as a lecturer/clinician (incl presentations given at ICA conferences and at SOMs across the U.S.) and scholar (areas of research incl the basset horn, and the clarinet and woodwind music of Mozart). Hon: favorable review of 1976 perf/lectures appeared in The Clarinet (see Bib below).

Daniel Leeson balances a career outside of the music world with extensive musical research and performance activities. He has made important contributions to the clarinet world through his research on the clarinet (and woodwind) music of Mozart and his advocacy of the use of the basset horn. Though Leeson is a full-time executive with IBM, he has always found time to perform, conduct music research, and write (including academic and fictional publications). He has a special affinity for the basset horn, and has been very active as a basset horn performer. According to a 1980 biographical sketch in The Clarinet, Leeson (at that time) held “. . . the world record for playing basset horn in both the Mozart Requiem (57 times) and the Great Wind Serenade (84 times).” (Leeson 1980, 24)


mouthpiece; Rovner ligature; Vandoren V-12 #4 reeds. Students include: Naomi Henderson, KIMBERLY ASELTINE ISACKSON, Robert Jones, Shela Bondurant-Koehler, Scott Locke.

Of his musical training, Rolf Legbandt commented, “My most influential teachers were STAN HASTY and BOB MARCELLUS. Both were superb musicians as well as virtuoso technicians.” (Legbandt/Paddock 1998)

On musicianship, he added:

There are far too many clarinetists even at the professional level who seem to concentrate on the physical aspects of their approach to the clarinet, both as teachers and performers. My personal philosophy is that all the technical skills developed should be used for only one purpose: making music, not simply reading it. Unless you develop the ability to “sing” through your instrument, you are just another button pusher. . . . Music is truly the universal language, but only if we have something of beauty to say. (Ibid.)

Of Legbandt’s own clarinetistry, GEORGE TOWNSEND has written, “Legbandt’s playing is tasteful, musical, and stylish, and he is endowed with abundant technique.” (Townsend 1976, 14) Legbandt is enjoying retirement on four acres of land in Northeast Georgia. He remains active as a clarinetist, performing as a member of two community orchestras and with the “Cake & Coffee Trio” (oboe, clarinet, bassoon), the “Mountain Winds” Woodwind Quintet, and the Carolina Chamber Players.


Lei, Fan. Native of China. BM: Central Conserv of Music-Beijing; Artist Dipl: Oberlin Conserv with LAWRENCE MCDONALD; MM/Perf Cert: Yale Univ with DAVID SHIFRIN. Additional clarinet studies with Tao Chunxiao, ELSA LUDEWIG-VERDEHR, KALMEN OPPERMAN, and FRED ORMAND. Clarinetist: Green Bay Symph (Principal: current); Norfolk Trio (Founding Memb: current). Active as an intl recitalist/soloist (incl perf at the 1998 Beijing Intl Clarinet Festival and for the British and Canadian Prime Ministers), chamber musician, festival artist (incl participation at the Norfolk Summer Chamber Music Festival), and new music specialist (incl North American premiere of Penderecki’s Sextet and the premiere of James Cohn’s Three Pieces for Clarinet Alone, dedicated to Lei, JON MANASSE, and RAPHAEL SANDERS); broadcast perf given in North America and on Chinese and Yugoslavian television networks. Faculty member: Lawrence Univ (Assoc Prof: 1993-); Banff Center for the Arts (Vstg Artist: 1999-); Central Conserv of Music-Beijing (Vstg Prof: current). Other positions/activities: Artistic Dir, Intl Clarinet Festival, Xian, China; active as an adjudicator (incl judging for the 1998 Beijing Intl Clarinet Compt and the Natl Arts Club Clarinet Compt in NYC) and clinician (master classes given at SOMs throughout North America and China). Hon: Grand Prize, Chinese Natl Clarinet Compt; Participant, Toulon Intl Compt-France; Prize Winner, Intl Young Clarinetist Compt-Seattle; Finalist, 1991 Young

**Lemmons, Keith.** BME: Pittsburgh (KS) State Univ with ROBERT SCHOTT; MM(Clarinet Perf/Woodwind Specialist)/DM studies: Michigan State Univ with ELSA LUDEWIG-VERDEHR. Additional clarinet studies with HERBERT BLAYMAN, LARRY COMBS, Robert Crowley, Thea King, and CHARLES NEIDICH.

Clarinetist: Santa Fe Opera (Summers; current); has performed as Principal Clarinetist of the Chamber Orch of Albuquerque, the Missoula, Montana, New Mexico and Santa Fe Symph Orchs, the Santa Fe Festival Ballet, and Santa Fe Pro Musica. Active as an intl recitalist/soloist (incl perfs at the 1987, 1991, 1995, and 1996 Oklahoma Clarinet Symposia; the 1989, 1990, 1997, and 2000 ClarinetFests, the 1999 Northern Plains Clarinet Symposium, various Montana-Idaho Clarinet Symposia, the 2000 Brazilian Clarinet Congress, the IDRS conference, and throughout the Americas and Europe), chamber musician (incl perfs with the Ay! Carumba Clarinet Quartet, Albuquerque Chamber Soloists, New Mexico Winds, Serenata of Santa Fe, Taos Chamber Music Group, Trio New Mexico, and the Helios String Quartet), festival artist (incl participation at the Intl Music in the Mountains Festival, the Michigan Contemporary Clarinet Festival, and the Santa Fe Chamber Music Festival), and recording artist.

Faculty member: Moorhead State Univ (formerly); Albion Coll (formerly); Alma Coll (formerly); New England Music Camp; Univ of New Mexico (Prof of Clarinet: 1984-). Articles/reviews published in the *NACWPI Journal* and *The Clarinet*. Other positions/activities: ICA State Chmn, NM; MTNA Woodwind Consultant; has served as Pres of Southwest chapters of CMS and NACWPI. Memb: ICA.

Hon: UNM/Burlington Northern Foundation Faculty Achievement Award (1987); UNM Teacher of the Year (1999); UNM Presidential Teaching Fellow Award (2000); Pittsburgh State Univ Alumni of the Year (2000); Recip, USA Grants to teach at Universidad Autonoma Mexico; favorable reviews of perfs/recordings appear in the *Albuquerque Journal* and *The Clarinet*.

Students include: Stephanie Akau, LORI ARDOVINO, Mary Clark, KIMBERLY COLE-LUEVANO, Christina Giacona, Michael Herrera, Loretta Krein, Jeanny Lopez, John Masserini, Malena McLaren, GREGORY OAKES, John Winder.


**Lentini, F.** Clarinetist: Atlanta Symph Orch (formerly, mid-1950s to 1959, +/-).


**LeRoy, Henri Leon.** D. 1st Prize (Clarinet): Paris Conserv (1898). Clarinetist: Garde Républicaine Band-France (Principal: 1898+); NY Symph (Principal: 1905-10, +/-; recruited, with oboist Marcel Tabuteau, by conductor Walter Damrosch); New York Phil (Principal: 1912-14, 1917-19, +/-); Cleveland Orch (Principal: 1929-30). Former faculty member: Instit of Musical Art (now Juilliard; Prof of Clarinet: 1905-1910); Interlochen Arts Camp. Author of several clarinet etude books (published by


Lesser, Leon. B. Apr. 22, 1910 (Clarksburg, WV); d. Aug. 1, 2003. Grad: Curtis IOM (1934) with LUCIEN CAILLIET and DANIEL BONADE. Additional studies with Marcel Tabuteau. Former clarinettist: Richmond Symph (Principal); Baltimore Symph (mid-1930s); Philadelphia Orch (Bass: 1938-66; also played Second). Former faculty member: Germanstown Settlement Music School (1953, +/-); has been active as a private clarinet instructor. Author/Composer/Editor of several clarinet method books/solos (many are especially significant as they were written to bridge the gap between the multitude of beginning and advanced method books/solos; published by Carl Fischer and/or Chester Music). Students include: DONALD AMBLER, David Blumberg, Michael Brecker, John Greenly. Bib: Klug, Howard. “Clarinet Pedagogy: An Interview with Leon Lester, Performer, Teacher, and Composer/Editor.” The Clarinet 17 (November/December 1989): 12; “Philadelphia Clarinetists.” The Clarinet 1 (Fall 1953): 27.

Levee, Lorin. B. Chicago, IL. Clarinet/music studies begun at age 4 with his father. Clarinet studies with SIDNEY FORREST. Clarinettist: Grant Park Symph (formerly); Chicago Lyric Opera (formerly); Chicago Chamber Orch (Principal: formerly); Contemporary Chamber Players-Univ of Chicago (formerly); American Ballet Theater Orch (Principal: formerly); Los Angeles Phil (Bass: 1976-81; Principal: 1981-). Active as a soloist (incl perf with the Grant Park Symph, Chicago Chamber Orch, Chicago Civic Opera Orch, and Los Angeles Phil), chamber musician (incl perf on the Los Angeles Phil’s chamber music series and with the New Music Group), festival artist (incl participation as Principal Clarinettist of the Colorado Music Festival and Grand Teton Festival), and recording artist. Premiere perf incl the 1994 U.S. premiere of Carpe Diem!, a clarinet concerto by Jouni Kaipainen. Faculty member: DePaul Univ (formerly, for 3 years, c. 1970s). Other positions/activities: Yamaha Artist. Extra-musical activities incl collecting vintage records and vintage audio equipment. Hon: favorable reviews of perf appear in the Los Angeles Times and New York Times. Has played on Zonda reeds. Students include: Don Blasick, Daniel Coombs, Kathryn Pirtle, Darryl Tanikawa. Bib: “Lorin Levee.” Los Angeles Philharmonic. http://www.laphil.com/philpedia/artist-detail.cfm?id=346 (accessed March 13, 2011).

Levin, Marguerite Baker. Native of TX. BME: North Texas State Univ with JAMES GILLESPIE; MM: Catholic Univ with ROBERT GENOVESE and LEON RUSSIANOFF; DM: Univ of Maryland with LOREN KITT. Additional clarinet studies with ANDREW CRISANTI, STEPHEN GIRKO, and EDWARD PALANKER. Clarinettist: U.S. Navy Band-Washington, D.C. (1986-90); Atlantic Winds; Baltimore Opera (Principal: formerly, for 10 years, 1999+); Quintigre (current); Towson New Music Ensemble (current); Key West Symph (Principal: current); perf regularly with the Alexandria, Annapolis, Fairfax, and Maryland Symphs, and Natl Gallery Orch; has also performed with the Baltimore Symph/Baltimore Pops, Kennedy Center, and Natl Symph Orchs, and Wolf Trap and Annapolis Operas.


**Levy, Todd.** Grad: Juilliard with DAVID WEBER; additional studies with Marcel Moyse, Jacques Lancelot, and DON LITUCHY. Clarinetist: Stamford Symph (Principal: 1980-, +/-); Soloisti NY Chamber Orch (Principal: 1985-, +/-); New World Symph (Principal: 1988-93, +/-); Santa Fe Opera (Principal: 1990s-, +/-); Aspen Wind Quintet (1992-97); American Symph Orch (Asst Principal: 1994-, +/-); Northeastern Pennsylvania Phil (Principal: 1995-, +/-); EOS Ensemble (1995-); Metropolitan Opera Orch (Guest Principal/Assoc Memb: formerly, 1996+); Metropolitan Chamber Ensemble (E-flat: formerly, 1996+); Milwaukee Symph (Principal: current); American Wind Quintet (current); Windham Ensemble (current); has also performed as Guest Principal Clarinet with the Cincinnati and NJ Symphs, the NY Phil, the Orch of St. Luke's, and the Orpheus Chamber Ensemble. Active as a recitalist/soloist (incl perf with the Beaux Arts Trio, the Cleveland, Guarneri, Juilliard, Orion and Ying Quartets, the Aspen and American Wind Quintets, the Met Chamber Ensemble, and with Christoph Eschenbach, Richard Goode, Midori, Paula Robison, Mitsuko Uchida, et al), festival artist (incl participation at the Marlboro Music Festival for 4 seasons and at the Santa Fe Chamber Music Festival), and recording artist (recordings with above groups appear on the BMG, BMG/Catalyst, Chesky Records, Deutsche Grammaphone, Koch Intl, London/Decca, and Northeastern labels). Premiere perf incl Peter Schickele’s *Concerto for Clarinet and Flute*, conducted by Schickele. Faculty member: Univ of Wisconsin-Milwaukee (current).

Other positions/activities: Selmer Artist; published in *The Clarinet*. 192
Hon: Naumburg Award (as member of the Aspen Wind Quintet); appeared as solo clarinetist in a perf of Rhapsody in Blue at the White House for President and Mrs. Bill Clinton (Nov. 1998); recording of Rhapsody in Blue with the EOS Orch awarded a “Rosette” (1999) by the Penguin Guide to Compact Discs.

Plays on: Selmer Signature clarinets; Vandoren mouthpieces, ligatures, and reeds.

Students include: Mark Dubac, Matthew Gunderson, Kyle Knox, Berginald Rash.


Former clarinetist: U.S. Air Force Bands (NY, Germany); Roanoke Symph (Principal: 1959-63); Singapore Symph (Co-Principal: 1978-80; Principal: 1984); Ohio Univ Woodwind Quintet; Jazz Quartet-THE PROFS. Was active as an intl recitalist (incl perfs at several ICA conferences, for the ICA Singapore chapter, and in Bangkok, Thailand), soloist (incl perfs with the Bangkok, Ohio Valley, Roanoke, and Singapore Symph Orchs, the Natl Theater Symph Band-Singapore, the Thessalonicki Municipal Orch-Greece, the Emory Univ and Virginia Tech Wind Ensembles, the Cincinnati Conserv Wind Symph, and various Ohio Univ ensembles), chamber musician, jazz musician (incl perfs with the Jazz Quartet-THE PROFS, the Bangkok and Singapore Symphs, and at the Intl Music Festival-Greece and ClarFest 1992), and festival artist (incl participation at the 1989 Piccolo Spoleto Festival and the 1989 Intl Music Festival-Greece); broadcast perfs given on NPR.


Other positions/activities: Record Reviewer, The Clarinet (1974-85+); was active as an administrator (incl positions at OU as Chmn of the Acad Studies and Perf areas, Chmn of Mus Theory/Hist, and Actg Dir of the SOM) and clinician (master classes given at the 1989 Intl Music Festival-Greece, at the Shanghai Conserv, and around the world). Memb: ClariNetwork, CMS, ICA.

Hon: Fulbright Grant, for perf as Principal Clarinetist of the Singapore Symph (1978, 1984); Baker Award, OU (1983).

Students include: JAMES GILLESPIE, JOHN SCOTT.

In Thomas Brooks’s article, “In Memoriam: David Lewis,” (see Bib below) JAMES GILLESPIE wrote about his experience as a young student of Lewis, commenting, “He was a wonderful role model for musicianship and dedication to one’s art and vocation, an excellent classroom theory teacher and a super jazz musician.” (Brooks 1997, 31) In the same article, Lewis’s widow Karen offered the following tribute to Lewis:

St. Augustine believed that to sing was to pray twice. When David Lewis picked up his horn, his soul and heart opened, and he played with reckless abandon for his God and all of us. He nourished us with the great musical gift God had given him. His beautiful music allowed us to bask in beauty and healing, and was prayer for us – twice. (Ibid.)


Grand Rapids Symph (Principal: 1976-81); Detroit Symph (Asst Principal/E-flat: 1981-); Detroit Chamber Winds (Charter Memb: 1982-). Active as a recitalist, soloist (incl perf with the Detroit and Grand Rapids Symphs, chamber musician (incl perf with the Detroit Chamber Winds and members of the Grand Rapids Symph), festival artist (incl participation at the Bravo! Colorado Music Festival, Casals Festival, Great Lakes Chamber Music Festival, and the Lucerne Easter Music Festival-Switzerland), and recording artist (incl more than 40 recordings with the Detroit Symph and several recordings with the Detroit Chamber Winds). Faculty member: Olivet Coll (1974-75); Grand Rapids Baptist Coll (1977-81); Grand Rapids Junior Coll (1977-81); Calvin Coll (1978-81); Wayne State Univ (Adj Instructor of Clarinet: 1983-); Cranbrook Summer Music Acad (Dir of Winds: 1995-). Active as a clinician (master classes given at Interlochen Arts Camp and SOMs across the U.S.). Memb: AFM, ICA. Plays on: Buffet R-13 (B-flat/A/D/E-flat) and Buffet RC Prestige (C) clarinets; CHADASH barrels; GREG SMITH 1* (B-flat/A/C) and standard facing (D/E-flat) mouthpieces; BONADE inverted ligatures; handmade reeds.

While Laurence Liberson has the highest regard for his former teachers, “fine artists and fine teachers, all of whom inspired as well as taught, (Liberson/Paddock 1998) he added:

Frankly, as valuable and enriching as my private studies with all of these wonderful clarinet teachers/players has been, my most valuable educational experiences have been working with my peers, both in orchestral and chamber music settings. (Ibid.)

His philosophy as a musician is, “simply put, to sing with the instrument and make music.” (Ibid.). Liberson loves his profession wholeheartedly but admits to having “. . . a real life away from the clarinet! Skiing, bicycling, in-line skating, reading, film, and crossword puzzles take up a good deal of my time when my family and profession do not!” (Ibid.) He is also an award-winning baker, having won second place in a state chocolate cake baking contest.


LiCalsi, N. Clarinetist: Natl Symph Orch (1932).

Liebowitz, Marian. B. Apr. 11, 1956 (Huntington, NY). BM: Eastman SOM with STANLEY HASTY; MA(Musicology): Smith Coll with MICHAEL SUSSMAN; DM: Univ of Southern California with MITCHELL LURIE. Additional clarinet studies with LEON RUSSIANOFF.

Clarinetist: San Diego Chamber Orch (Principal: formerly); Arioso Wind Quintet/Arioso Winds (Exec Dir/Clarinetist: formerly); Liebowitz/Follingstad Duo (current). Active as a recitalist (incl perf as part of the Liebowitz/Follingstad Duo and numerous recitals in Latin America and the U.S.), soloist (incl perf with the Monteuex and New Mexico Festival Orchs, the San Diego Chamber Orch, San Diego Symph, and San Diego State Univ Symph), chamber musician (incl perf with above groups), festival artist (incl participation at the Colorado Music Festival, La Jolla Chamber Music Society’s SummerFest, Mainly Mozart Festival, Sacramento Festival of New American Music, and San Luis Obispo Mozart Festival), and recording artist (incl perf/recordings with the Arioso Wind Quintet/Arioso Winds).

Faculty member: San Diego State Univ (Prof/Dir of Recruitment for SOM and Dance: 1984-).

Other positions/activities: Creator, San Diego Univ’s Adams’ Project, “an innovative professional training program for soloists and small ensembles in music and dance” (Liebowitz/Paddock 1998); active as a clinician (master classes given in Latin America and the U.S.) and lecturer (lectures given on the Business of Music at California State Univ-Sacramento, Univ of California-Davis, Univ of Costa Rica, and the Univ of the Pacific).


Students include: Peter Dayeh, Jay Easton, Joseph Howell, John Mula, Wes Sansom.

Liegler, Leopold Joseph. B. Vienna, Austria (1899). Grad: Univ of Minnesota; MacPhail SOM. Clarinet studies with GEORGE GRISEZ and CLARENCE WARMELIN. Clarinetist: Minneapolis Symph (Second: 1928-32); also performed with the Chicago Symph. Former faculty member: River Falls State Teachers Coll (1936); Univ of Wisconsin (1937-39); DePauw Univ (1939-41+); Emporia State Univ-KS (1950s, +/-). Author, *Music Educators Basic Method for Clarinet*. Other positions/activities: was also active as a conductor (incl positions with ensembles of above univs). Hon: listed in *Who is Who in Music* (1941). Students include: FRANK SIDORFSKY. Bib: “Liegler, Leopold Joseph.” *Who is Who in Music*. Chicago: Lee Stern Press, 1941: 149.


Limoli, Michael. BM/DM: Indiana Univ; Dipl: Salzburg Mozarteum. Active as a clarinet recitalist (incl debut perf at Alice Tully Hall, January 20, 1980, and at Lincoln Center; has also performed at Great Meadow Prison), chamber musician (incl frequent perf with Saratoga Chamber Players, and perf with the American and Thouvenel String Quartets), festival artist (incl participation at Tanglewood and the Intl Contemporary Festival-Los Angeles), and recording artist; broadcast perf given on radio/television in the U.S., Austria, and Germany. World premiere perf incl a woodwind quintet by M. Powell. Faculty member: Skidmore Univ’s Univ Without Walls (current); Adelphi Univ (current); Coll of St. Rose (current); Empire State Coll (current); has also taught at NYC conservs and public schools, and has taught Music Appreciation at Great Meadow Prison. Other positions/activities: Founder/Di, Saratoga Winds (current); active as an arranger/composer, dance rehearsal piano accompanist, lecturer, and writer. Hon: Fulbright scholar; favorable reviews of perf have appeared in the *Dallas Morning News* and *New York Times*. Students include: Timothy Bonenfant.

Following a series of successful debut performances at Carnegie Hall and Lincoln Center, clarinetist Michael Limoli was seriously injured in an automobile accident. Ironically, Limoli’s accident, which threatened to end his clarinet career, occurred while driving to an audition for the Chicago Symphony. He is performing again and has been very active as a teacher, reaching out especially to at-risk children and adults. He has taught music at inner city schools in New York and has also taught Music Appreciation at the Great Meadows Prison. He is in the process of publishing a book based on these experiences entitled, *Who Do We Incarcerate?*


Lindemann, Robert. B. Jan. 28, 1884 (Paderborn, Germany); d. Oct. 1975 (Everett, WA). Immigrated to the U.S. in 1911. Clarinet studies with Richard Mühlfeld (German clarinetist for whom the Brahms Sonatas were composed). Clarinetist: Minneapolis Symph (Principal: 1911, +/-); Philadelphia Orch (Principal: 1913-17); NY Symph (Principal: 1918+); Chicago Symph (Principal: 1923-49); Chicago Woodwind Quintet (1930s); may also have performed as Principal of the Minneapolis Symph upon his arrival in the U.S (c.1911). May have taught at DePaul Univ and/or Northwestern Univ. Played on: Oehler-system clarinets. Students include: LOWELL BOROUGHS, ALBERT KLINKLER, HERMAN OLEFSKY, LILLIAN POENISCH, KEITH STEIN, GEORGE WALN, GEORGE WEBER, WALTER WOLLWAGE, PETER ZUKOVSKY.

While few articles seem to have been devoted to Robert Lindemann himself, he was the subject of discussion in published interviews with both SIDNEY FORREST and GEORGE WALN. Forrest compared Lindemann’s dark, Germanic sound to present day German clarinetist Karl Leister. To this favorable comparison, Forrest added that Lindemann “left nothing for clarinet posterity but a reputation as an impossible teacher with a terrible temper . . .” but possessing “. . . a beautiful, beautiful sound, a magnificent sound.” (Gholson 2011)

Wald described Lindemann as
... a famous old clarinetist with the Chicago Symphony. He was known for how he would wrap the string around his mouthpiece and scare people by doing it when he had only a couple of measures before an important entrance. He always seemed to make it, bless him. (Scott 1984, 12)


Listokin, Robert. B. July 1, 1933 (Philadelphia, PA). BS: Juilliard (1957) with DANIEL BONADE. Additional clarinet studies with LEON RUSSIANOFF and DAVID WEBER. Clarinetist: New Hampshire Festival Orchestra (1955-57); Mantovani Orch (1956+); Radio City Music Hall Orch (1959-65); Symph of the Air (Principal: 1959-65); Columbia Recording Orch (Principal: 1959-65); Musica Aeterna (formerly); Clarion Wind Quintet (1961-); Chautauqua Symph (Principal: 1981); Aeolian Chamber Players (formerly); Winston-Salem Symph (formerly). Active as a recitalist (incl perf at ClariNetwork and ICA conferences), soloist (incl perf with the Piedmont Chamber Orch and Winston-Salem Piedmont-Triad Symph), chamber musician (incl perf and/or recordings with above groups, the NY Chamber Soloists, and the Claremont and Razoumovsky String Quartets), and recording artist (on the Columbia, Decca, Everest, Golden Crest, and RCA labels).

Faculty member: Queens Coll (Clarinet/Chamber Mus: 1960-65); North Carolina School of the Arts (Charter Prof: 1965-); has also taught at Duke Univ, Salem Coll, and Wake Forest Univ. Articles published in The Clarinet and The Instrumentalist.

Hon: George Wedge Prize for highest grade point average in graduating class, Juilliard (1956); Outstanding Teacher, Juilliard (1972); North Carolina School of the Arts Teaching Award (1997); Award for Excellence in Teaching, Univ of North Carolina Board of Governors (1997).

Plays on: Buffet R-13 clarinets; GENNUSA mouthpiece; Vandoren V-12 #3 ½ and 4 reeds.

Students include: Christopher Bush, Bob Carter, ARTURO CIOMPI, DARYL COAD, Amy Jarjoura, Jon Julian, ESTHER LAMNECK, David Malek, DANIEL MCKELWAY, DONALD OEHLER, Laurence Sherr, Jennifer Tibbs, Michael Waddell, ALLAN WARE, TASHA WARREN, Brent Wery, NATHAN WILLIAMS, Eileen Young.

Reflecting on his training, Robert Listokin acknowledged, with appreciation, the unique assets of each of his former teachers. DANIEL BONADE instilled in Listokin concepts of legato playing and ease of playing, while DAVID WEBER set an example through his beautiful tone, and LEON RUSSIANOFF inspired Listokin with his “many effective ideas about teaching.” (Listokin/Paddock 1998) Listokin noted that in addition to his own teachers, many other clarinetists have influenced his playing including IGNATIUS GENNUSA, RALPH McLANE, DONALD MONTANARO, BERNARD PORTNOY, and RICHARD STOLTZMAN.

In his own teaching, Listokin emphasizes “intonation, tone, flexibility and rhythm, natural phrasing, ease throughout range, etc.” (Ibid.) He has written articles on the topics of practice techniques for the clarinet, clarinet reed-working, and the use of the tuner in improving tone and intonation.


LiTuchy, Donald. B. Oct. 24, 1932 (NYC); d. 2009. BS/MM: Juilliard with AUGUSTIN DUQUES. Former clarinetist: Hartford Symph (1955-56); Goldman Band (1955+); ABC Orch (Staff Musician: 1957-60); has also performed with Band of America and a variety of NYC-based ensembles. Has been active as an NYC theatre orch musician (incl Broadway productions of Kismet, 1954, and My Fair Lady, 1956), NYC freelance/studio musician, and recording artist (incl Dvorak and Mozart Serenades,
**Pierrot Lunaire**, and other chamber works on the MGM label). Faculty member: Juilliard Pre-Coll Div (1956-98+). Hon: Most Outstanding Student, Juilliard (1956). Has played on: Buffet and Selmer clarinets; Selmer mouthpiece; BONADE ligature; Vandoren #4 reeds. Students include: Paul Garment, TODD LEVY, Laura Mitgang, Bonnie Isbey Sholl, JON MANASSE.

On his career, Donald LiTuchy commented, “I have played in almost every conceivable ensemble in New York,” (LiTuchy/Paddock 1998) adding that he has also enjoyed performing with many outstanding clarinetists, including ROBERT MCGINNIS, BERNARD PORTNOY, AUGUSTIN DUQUES, ALEX WILLIAMS, and DAVID WEBER. In teaching, LiTuchy emphasized the “continuous study [of] etudes, scales, thirds, *tone* projection, phrasing, [and] musicality.” (Ibid.)

Bib: LiTuchy, Don, to Tracey L. Paddock, Tallahassee, FL, June 5, 1998.

**Livengood, Lee.** BM: Eastman SOM with STANLEY HASTY; MM: Univ of California-Santa Barbara with MITCHELL LURIE. Clarinetist: Savannah Symph (Second/E-flat: formerly, 1980s to early-90s); Tulsa Phil (1992); Fresno Phil (formerly); Santa Barbara Chamber Orch (formerly); Utah Symph (Clarinet/Bass: current); Sonolumina Chamber Orch/Ensemble (current). Active as a recitalist, chamber musician (incl perf s with the Sonolumina Ensemble and on the Nova and Intermezzo Chamber Music Series), festival artist (incl participation at the La Jolla and Santa Fe Chamber Music Festivals, and the Round Top and Spoleto Festivals), and recording artist (with the Sonolumina Ensemble on the ISOMIKE label). Faculty member: has taught clarinet and reed-making at Keen State Coll and Univ of CA-Santa Barbara. Other positions/activities: Pres, ICA (current); active as a clarinet mouthpiece maker/refacer. Extra-musical activities incl spending time outdoors with family, drinking coffee, playing electric bass. Bib: “Lee Livengood.” Utah Symphony. http://www.utahsymphony.org/about_musicians.php?cat=9 (accessed March 6, 2011); Livengood, Lee. “A Study of Clarinet Reed-Making Part III.” *The Clarinet* 20 (November/December 1992): 26-29.

**Livingston, James.** B. Monmouth, IL. BA: Knox Coll (1958); MM/Perf Cert: Indiana Univ (1960) with HENRY GULICK. Conducting studies with Tibor Kozma. Former clarinetist: Louisville Phil (Principal: 1960-70s, +/-). Active as a soloist (incl premiere perf s of works by Ben-Haim, Seiber, and Taurolli with the Louisville Phil), chamber musician (incl perf s/recordings with the Louisville String Quartet), and recording artist (on the Louisville Orch First Edition and RCA Gold Seal labels). Faculty member: Univ of Louisville (Prof: 1960-85+); Sewanee Summer Music Center (1971, +/-). Other positions/activities: Conductor, Univ of Louisville Orch. Hon: favorable review of recording appears in Richard Gilbert’s *The Clarinetists’ Repertoire: A Discography*. Students include: Solomon Baer, MICHAEL CHESHER, ROBERT GREENLEAF, J. DAVID HARRIS, RICHARD NUNEMAKER, Orval Oleson, DALLAS TIDWELL.

Former James Livingston student MICHAEL CHESHER praised Livingston’s teaching, commenting that he “inspired me immeasurably . . . the model he provided me with as a teacher in higher education and as an orchestral musician combined ended up being the model I wanted to follow.” (Chesher/Paddock 1998)


**Lochrie, Daniel.** BM: Univ of Michigan with JOHN MOHLER; MM: Cleveland IOM with FRANKLIN COHEN; DM: Ohio State Univ with JAMES PYNE. Additional clarinet studies with OLIVER GREEN (bass clarinet), LEON RUSSIANOFF, PAUL SCHALLER, and BRIAN SCHWEICKHARDT. Clarinetist: Natl Orch of NY (formerly); Nashville Symph (Bass: 1992-); Belmont Univ Faculty Woodwind Quintet (current); has also performed with the Columbus and WV Symphs, and
the Ft. Wayne Phil. Active as an intl recitalist/soloist (incl perfs in the U.S. and Italy), chamber musician
(incl live perfs on WPLN’s Live in Studio C), studio musician, festival artist (incl participation at the
Crested Butte and Lancaster Music Festivals), and recording artist (on the Naxos and Decca labels).
Faculty member: Middle Tennessee State Univ (Asst Prof: formerly, 1998+); Corsi Internazionali di
Musica, Univ of Urbino-Italy (1998, +/-); Belmont Univ (Adj: current); Lipscomb Univ (current). Other
positions/activities: active as an administrator (incl work with the Nashville Symph) and composer/
arranger. Students include: Tia Thomason. Bib: “Corsi Internazionali di Music at the University of
Urbino, Italy.” Advertisement in The Clarinet 25 (February/March 1998): 61; “Daniel Lochrie.” Belmont
University. http://www.belmont.edu/music/faculty/faculty_current/lochrie_daniel.html (accessed March 13,
2011).

Longmuir, G.H. Clarinetist: San Francisco Symph Orch (1918-20).

Longo, Joseph H. Native of Chicago, IL. BM/MM: DePaul Univ. Clarinet studies with
JEROME STOWELL. Clarinetist: Chicago Lyric Opera (Principal: formerly); 7th Army Symph-Germany
(Principal: 1957-58); NBC Orch-Chicago (Principal: 1959-63); Milwaukee Symph (Principal: 1963-66);
Santa Fe Opera Co. (formerly); St. Paul Opera Co. (Principal: formerly); Minnesota Orch (Asst Principal:
1966-75; Co-Principal: formerly, 1975-2000+); Musical Offering (current). Active as a recitalist (incl perfs
at the 1983 ClariNetwork and other clarinet conferences), soloist (incl the premiere perf of Stanislaw
Skrowaczewski’s Clarinet Concerto with the Minnesota Orch), and chamber musician (incl perfs with
Musical Offering and the Hill House Players). Faculty member: Univ of Minnesota (formerly); also
serves has served on the faculties of MacPhail Center for the Arts and Macalester Coll. Other positions/
http://musicaloffering.org/players/joseph-longo_clarinet/ (accessed March 13, 2011); Rhodes, Ronald V.
13, 2011); Plasko, George. “The Clarinet Section of the Minnesota Orchestra.” The Clarinet 6 (Spring

Loomis, James Phillip. B. Dec. 28, 1929 (Bowling Green, OH). BM: Bowling Green State Univ
(1951); MM/DM: Univ of Michigan (1963/1971) with WILLIAM STUBBINS and LARRY TEAL (sax).
Former clarinetist: USAF Band of the West (Principal), Toledo Symph, Northwest Symph. Faculty
member: Wheaton Coll Conserv (Prof of Woodwinds: 1969-72); Bowling Green State Univ (Instructor of

Lord, Joe. Former clarinetist: Columbus Symph (Principal: for 12 years); Longines Symphonette
(Principal); NBC Opera Co.; Tex Beneke Orch (Clarinet/Tenor Sax); Toll House Jazz Band (Clarinet/
Sax/Trumpet: current); has also been active as a flutist (incl position as Principal Flutist of the Leningrad
Ballet Co.). Active primarily as a jazz/Dixieland musician during the last 20 years of the 20th
(accessed March 15, 2011).

Lowenstein, Michael. B. 1968 (Chicago, IL). BM/Perf Cert: Eastman SOM (1989); Artist’s
Cert: Sweeneylink Conserv-Amsterdam (1990) with Harry Sparnaay; MM/PhD: SUNY-Stony Brook (1990-
94); additional studies at Interlochen Arts Acad (1984-85). Clarinet/bass clarinet studies with RICHARD
MACDOWELL, CHARLES NEIDICH, and JOHN BRUCE YEH. Comp studies with Daniel Weymouth.
Clarinetist/Bass Clarinetist: New Jersey Symph (formerly, for 6 years, 2000+); has also performed with
Ensemble st-X, the Steve Reich Ensemble, Bang on a Can, the Orpheus Chamber Orch, The Klezmatics,
and Zeitgeist, the Mad Coyote. Active as a bass clarinet recitalist/soloist (incl a perf at the Univ of
Oklahoma Clarinet Symposium), chamber musician (incl perfs with The Chamber Music Society of
Lincoln Center), recording artist (on the Capstone, Earspasm, New World Records, and Nonesuch labels);
specialist in the areas of contemporary music perf (incl the use of electronics and electronic wind
instruments), jazz, and pop media. Faculty member: Manhattan SOM (Guest Lect: formerly); has also
taught at Juilliard and NY Univ. Other positions/activities: active as a clinician, composer (has recorded several of his own works for bass clarinet), and professional marketer (specializing in online banner advertisement). Hon: Fulbright Grant for study in Amsterdam (1989); 1st Prize, Intl Gaudeamus Compt-The Netherlands (1991); favorable reviews of recordings appear in The Clarinet (see Bib below).

Clarinetist and reviewer MICHELE GINGRAS wrote of Michael Lowenstern’s recording, *Spasm*; “This recording is a treasure for bass clarinetists and seekers of new music. Michael Lowenstern is a stellar performer and should become any composer’s new best friend.” (Gingras 1997, 53)


Lubrani, Frederic. Deceased. Former faculty member: Cincinnati Conserv (1940s-50s, +/-); Union Coll-TN; Univ of Memphis (Prof of Clarinet). Hon: Lubrani Clarinet Award created in memory of Lubrani at Univ of Memphis. Students include: JAMES DEATON, Fred O’Bryant, Thomas Parchman, GENE SAUCIER.

Of Frederic Lubrani, former student JAMES DEATON commented,

Until I met him, I was pretty much self-taught. He opened a completely new world of music for me. [He] taught me self discipline, appreciation of work well done, and how to be a gentleman. A wonderful man. (Deaton/Paddock 1998)


Luconi, Albert(o). B. 1893; d. 1984. Master’s Dipl: Royal Acad of St. Cecilia-Rome (1919). Clarinet studies with Magnani (prominent 19th-century Italian clarinetist). Former clarinetist: Augusteum Orch (Principal); La Scala Orch (Second/Principal; performed in section with LUIGI CANCELLIERI); Detroit Symph (Principal: 1923-26, +/-); Manhattan Opera Co; WJR Radio. Was active as a chamber musician (incl perfs with the Univ of Michigan Woodwind Quintet and Stanley Quartet). Former faculty member: Teal Music Studios (owned and run by LARRY TEAL); Wayne Univ; Univ of Michigan (Prof of Clarinet: 1941-63). Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet (1954). Students include: Emil Acitelli, TED HEGVIK, ROLF LEGBANDT, Martha MacDonald, James Morton, JOHN MOSES, Bernie Okin, FRED ORMAND, ROSS POWELL, BERNARD ROSEN, DAVID WEBER. Bib: “Prominent Clarinet Teachers.” The Clarinet 15 (Summer 1954): 11.


Clarinetist: American Wind Symph (Summers, 1957-59); New Hampshire Orch (Principal: Summer 1960); Rochester Phil (Second/E-flat: 1960-62); Lansing Symph (Principal: 1962-); Richards Wind Quintet (1962-82+); Music From Marlboro (East Coast tours, 1968); Brevard Festival Orch (Principal: 1969, 1970); Verdieh Trio (cl/vln/pno; 1972-); Grand Teton Festival Orch (Principal: 1974-). Active as an internationally renowned recitalist (incl 1959 Carnegie Hall debut, and perfs at numerous ICA conventions, Univ of Oklahoma Clarinet Symposia, and the 1999 Northern Plains Clarinet Symposium), soloist (including perfs with the Breckenridge and Grand Teton Festival Orchs, the Houston, Lansing, and Rio Hondo Symphs, and the Michigan State Univ Symph and Wind Symph), chamber musician (numerous perfs given with the Richards Wind Quintet throughout the U.S., incl perfs at the White House; hundreds of
perfs given around the world with the Verdehr Trio, 1972-), festival artist (incl participation at the:
Marlboro Music Festival, 1965-68; Brevard Festival, 1969, 1970; Grand Teton Festival, 1974-;
Saskatchewan Music Festival, 1980; Breckenridge Music Festival, 1984; numerous other festivals around
the world with the Verdehr Trio), and recording artist (solo/chamber recordings on the Amadeus, Crystal
Records, Grenadilla Records, Leonarda, Mark Records, and Musical Heritage labels); broadcast perfs given
on radio and television (incl two 1994 appearances on the CBS “Sunday Morning” Show and appearances
on the Verdehr Trio’s own television series, The Making of a Medium).

Frequent contributor to The Clarinet; has also published articles in ClariNetwork, The Instrumentalist, and
NACWPI Journal.

Other positions/activities: G. Leblanc Corp. Artist/Clinician (current); active as a clinician/lecturer
(presentations given at ICA conventions as well as at the Alabama, Montana-Idaho, Northeast, and
Oklahoma Clarinet Symposia, the Brazil Clarinet Conference, the Breckenridge Music Festival, and the
Keith Stein Memorial Clinic), and intl adjudicator (incl the Kingsville, TX Clarinet Compt, the Midland-
Odessa Concerto Compt, the MTNA Compt, and the Naumberg Compt for Clarinet).

Hon: David and Virginia Roberston Award (1957); listed in Outstanding Young Women of 1968,
Who’s Who of American Women, Who’s Who in Music, and Intl Musicians Directory; Distinguished Prof
Award, Michigan State Univ (1979); Diana Award of Professional Women (1980); AURIG Grant for Karel
Husa commission (1981); Cert of Recognition as an MSU “Woman Achiever” (1982-83); Apollo Award,
MSU Dean’s Council of Arts and Letters (to the Verdehr Trio, 1995); Distinguished Faculty Professorship,
MSU (1997); listed in Pamela Weston’s Clarinet Virtuosi of Today (of the 45 featured clarinetists,
Ludewig-Verdehr is one of only 5 women); Michigan Council of the Arts Grant for Leslie Bassett
commission; recip of numerous travel grants awarded by the MSU SOM and Coll of Letters; Honorary Life Memb, Sigma Alpha Iota; “Verdehr Trio” listed in the New Groves Dictionary of Music.

Plays on: Leblanc Concerto clarinets; PYNE mouthpiece; plays with a double-lipped embouchure.

Students include: MICHAEL ACORD, Deborah Andrus, MARCIA HILDEN ANDERSON,
LORI ARDOVINO, LINDA BARTLEY, KRISTINA BELISLE, BABETTE BELTER, ANI
BERBERIAN, William Berz, Stan Burroughs, GARY CAUCHI, LINDA CIONITTI, KIMBERLY COLE-
LUEVANO, KAREN DANNESSA, DANNENE DRUMMOND, Roz Dunlop, JOSEPH EDWARDS,
RICHARD FARIA, Stan Fisher, Rusty Floyd, NORMAN FOSTER, Ricardo Freire, PAUL GARNER,
JAMES GHOLSON, Christopher Grymes, Laurel Hall, Shelly HANSON, Andy Harwood, Kathy Boyer
Hawkins, JAMES HEFFERNAN, Jonathan Holden, Mark Jackson, Carol Jessup, Elizabeth Kelvin, Lonnie
Klein, PATRICIA KOSTEK, FAN LEI, KEITH LEMMONS, Dawn Lindblade, Alejandro Lozada, John
Masserini, Catherine McCorkill, Amanda McCandless, MAURITA MEAD, Margaret Mezei, Osiris
Molina, Doug Monroe, Nicole Morizio, MICHAEL NORSWORTHY, DENNIS NYGREN, GREGORY
OAKES, J.D. Parr, MARLENE PAULEY, DAVID PINO, Paul Pino, MAXINE RAMEY, Barb Rentschler,
ELIZABETH RHEUDE, CONSTANCE RHOADES, RAMON RICKER, Andrew Seigel, Shari Smith,
ANDREA SPLITTINGER-ROSEN, Frank Stewart, Jeffrey Strouf, TIMOTHY TOPOLEWSKI,
MARTIN WALKER, Myron Welch, Rachel Yoder.

Elsa Ludewig-Verdehr has been highly influential upon the American clarinet tradition of the
twentieth century through her unique voice as a performer, her advocacy of avant-garde literature, and her
immense contribution to the chamber clarinet repertoire through the numerous works commissioned by
the Verdehr Trio. In addition, Ludewig-Verdehr has always been a strong advocate for women in the music
profession and through her teaching, has helped launch the careers of a significant number of today’s finest
professional clarinetists. It is certain that future generations of clarinetists will recognize Ludewig-Verdehr
as an important link in the American clarinet tradition, in the same way that clarinetists of today view
former icons Schreurs, Bonade, Bellison, Langenus, McLane, Wright, Russianoff, Marcellus, Gigliotti, and
others. Indeed, noted clarinetists of this century, such as Rosario Mazzeo, have already observed that “... she
must be one of the five best clarinetists in the world.” (Scott 1984, 14)

Former Ludewig-Verdehr student LINDA CIONITTI elaborated on the above commentary with
this portrayal of Ludewig-Verdehr:

Knowing Elsa personally is a treat! Her sense of humor, candor and commitment to all
she does makes her a very unique, special and exceptional individual and friend!
As a teacher she demands musical and technical excellence. She is thorough and organized in her approach to all aspects of playing. She knows exactly what to say (or rather sing!) to get the best possible results from her students.

As a performer, Elsa plays with an amazing array of tone colors. Her technique is flawless and she improves immensely each time I hear her. The Verdehr Trio, in their “Making of a Medium” has commissioned works by many of the world’s leading composers, contributing enormously to the repertoire of chamber music. The Trio’s melding and blending of tone colors is stellar and one of the chief marks of their greatness. . . . (Cionitti/Paddock 1998)

The Verdehr Trio (comprised of Ludewig-Verdehr, husband and violinist Walter Verdehr, and pianist Gary Kirkpatrick), as Cionitti points out above, has made and continues to make great contributions to the chamber repertoire for clarinet, violin and piano trio. The Trio has commissioned over one hundred new works, including works by composers Leslie Bassett, William Bolcom, Paul Chihara, Thomas Christian David, Donald Erb, Don Freund, Ida Govotsky, Alan Hovhaness, Karel Husa, Ladislav Kubik, Libby Larsen, John McCabe, Thea Musgrave, David Ott, Ned Rorem, Peter Schickele, William O. Smith, Joan Tower, Dan Welcher, and many others. The Trio has enjoyed the practice of premiering some of their commissions in exotic cities, including performances in Bombay, India, Colombo, Sri Lanka, Islamabad, Pakistan, and Istanbul, Turkey. The Trio has given performances at major concert venues literally all over the world. An ongoing project for the Trio is their television series, The Making of a Medium, featuring performances and discussions of some of the Trio’s repertoire. An excellent discography of the Verdehr Trio can be found in part two of Mary Platt’s article listed in bibliography below.

Ludewig-Verdehr herself attributes much of her success as a musician to the diversity of her training:

I was most fortunate to study for several years each with George Waln at Oberlin, and Stanley Hasty at Eastman; to work at the same university with Keith Stein; and to learn by proximity from sitting next to Harold Wright in many chamber groups during my four summers at the Marlboro Music Festival. They represented many traditions: Waln-Langenus; Hasty-Bonade; Stein-Wright-Ralph McLane. (Ludewig-Verdehr/Paddock 1998)

Ludewig-Verdehr elucidates her teaching philosophy below:

As a teacher my philosophy is to teach my students in such a way as to make it possible for them to teach themselves. This begins right away with the time they spend in a practice room after our first lesson to the time when eventually they have no teacher and are on their own. My teaching basically breaks down into two large areas both of which involve much analysis and thought and application of principles involved in: 1) playing the instrument physically and 2) playing the instrument musically.

The first category, particularly within the first few months of lessons, involves a careful consideration of the details included in the physical part of playing the instrument—finger technique, intonation, embouchure, breathing, tone production, practical acoustical applications, etc.—i.e. the component parts of the physical side of playing the clarinet plus exercises for these.

The second category involves a thoughtful consideration of the details which make up a piece of music and how these relate and contribute to the interpretation of that work—i.e. the overall form, the smaller units or sections, the phrases, the focus point of phrases and sections, the personality, mood or character of each movement or section of phrase, how dynamics and written words influence the interpretation—basically seeking out all the possible clues as to what the composer had in mind and trying to find the organization and unique expression of each work.
As a performer my philosophy is to practice what I preach! I find one must constantly
keep striving to perfect the physical and seek better equipment in an effort to be able to
accomplish what one has in mind musically. That for me is the never-ending challenge
and stimulation of playing the clarinet. (Ibid.)

In addition to their musical activities, Ludewig-Verdehr and husband Walter enjoy traveling and
hiking. They have hiked in the Tetons, the Himalayas, and on Mount Kilimanjaro.
The Platt/Ramey articles below provide a wealth of information on the Verdehr Trio, and are
highly recommended.

Bib: Cionitti, Linda Anne, to Tracey L. Paddock, Tallahassee, FL, June 7, 1998; “Elsa Ludewig-
assisted by Maxine Ramey. “Elsa and Walter Verdehr – A Musical Partnership: 25 Years of the Verdehr
“Elsa and Walter Verdehr – A Musical Partnership: 25 Years of the Verdehr Trio, Part II.” The Clarinet 25
(February/March 1998): 36-39; Scott, John C. “An Interview with George Wahn.” The Clarinet 11 (Spring

Luedeke, Ray. B. Nov. 11, 1944 (NYC); dual citizen of Canada and the U.S, currently residing
in Canada. BM(Mus Hist): Eastman SOM (1966) with STANLEY HASTY; MM(Comp): Catholic Univ
(1971) with composer George T. Jones; DM(Comp): Northwestern Univ (1976) with composer Alan Stout;
additional clarinet studies at the Vienna Acad of Music (1966-67) with Rudolph Jettel. Additional comp
studies with George Crumb. Clarinetist: Colorado Phil (Principal: 1966); U.S. Air Force Band (1967-71);
Toronto Symph (Assoc Principal/E-flat: 1981-). Faculty member: Univ of Wisconsin-Stevens Point
( Clarinet/Comp: 1971-74); Univ of Missouri-Kansas City (Clarinet/Comp: 1976-81). Other positions/
activities: active as one of Canada’s leading living composers (incl many large scale works and chamber
pieces, several of which utilize/feature the clarinet); also active as a librettist. Hon: Fulbright Grant (1966-
67) to study clarinet with R. Jettel in Austria; recip of numerous grants/awards for his compositions.
http://www.thecanadianencyclopedia.com/PrinterFriendly.cfm?Params=U1ARTU0002120 (accessed
March 13, 2011).

Luisetti, Peter A. B. 1902 (NYC); deceased. Grad: Instit of Musical Art (now Juilliard);
additional studies in Italy. Was active as a NYC clarinetist, saxophonist, and private clarinet/sax instructor.
Editor, Bach Inventions for Clarinets. Other positions/activities: Clarinet Columnist, Metronome

California (1968) with MITCHELL LURIE; MM: Cleveland IOM (1971) with ROBERT MARCELLUS.
Former clarinetist: Natl Symph Orch of Mexico (Principal: 1970s, +/–); Colorado Chamber Symph
(Principal); Utah Symph (Principal: 1977-98). Was active as a recitalist (incl perf at the 1974 Clarinet
Clinic), soloist (incl perf with the Utah Symph and Breckenridge Music Instit Chamber Orch, and at
ClarinetFest 1997), chamber musician, festival artist (incl participation as Principal Clarinetist at the Casals
Festival), and recording artist (incl recording of Ingolf Dahl’s Five Duets for Clarinet with MITCHELL
LURIE on the Grenadilla label). Works composed for Lundquist incl those by Ingolf Dahl and Halsey
Stevens. Other positions/activities: was active as a clinician (presentations given at the Breckenridge
Music Instit and the 1974 Clarinet Clinic) and private clarinet instructor. Former member: Utah Poetry
Society. Hon: recip of several Outstanding Musician Awards, incl those given by Univ of Southern
California, Tanglewood, and the Musician’s Union (Local No. 47). Students include: Frank Garcia,
SCOTT HARRIS, JAREN HINCKLEY, John Paulson, KATHY POPE.

In addition to her musical activities, Christie Lundquist was also a devoted Christian Scientist and
a poet whose work appeared in the Christian Science Monitor. She enjoyed a wide range of other activities
including skiing, ballroom dancing, classical guitar, tennis, and public speaking. She was said to have

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played with an expressive, vocal style, “... playing from the soul instead of from the head,” (Gillespie 1998, 22-23) as described by friend and clarinetist KATHY POPE.


**Lurie, Mitchell.** B. Mar. 9, 1922 (Brooklyn, NY); d. Nov. 24, 2008. Early clarinet studies with CHARLES JENNER and ANTONIO RAIMONDI. Dipl: Curtis IOM (1942) with ROBERT MCGINNIS and DANIEL BONADE. Chamber music studies with Marcel Moyse and Louis Bailly. Clarinetist: Pittsburgh Symph (Principal: 1946-48); Chicago Symph (Principal: 1949-50); RKO Studio Orch (1950-70); Los Angeles Chamber Orch (1972-76). Was active as a recitalist (incl perf at ICA conferences and Univ of Oklahoma Clarinet Symposia, and at the Library of Congress), soloist (incl a perf with the Los Angeles Phil at age 16, a perf of the Copland Concerto conducted by Copland at the Hollywood Bowl, and perf with the Los Angeles Chamber Orch and at the Casals Festival), chamber musician (incl perf s and/or recordings with the Budapest, Curtis, Fine Arts, Guarneri, Hollywood, Hungarian, Muir, and Paganini string quartets), recording artist (incl benchmark perf s of works by Brahms, Dahl, Hindemith, Mozart, Muczynski, Reger, and Halsey Stevens; recordings appear on the Columbia, Crystal, EcoClassics, and Laurel Records labels), and festival artist (incl participation at the Casals and Ojai Festivals), and as one of the best-known and most prolific film/television studio clarinetists on the West Coast (active 1950s-1969; incl work with the studios of Disney, Paramount, RKO, United Artists, and Universal). Works written for Lurie incl Robert Muczynski’s *Time Pieces* and Lynn Murray’s *Collage.*

Former faculty member: Univ of Southern California (1952-2000+); Music Acad of the West (1952-84); Univ of California-Los Angeles (1961-69). Articles published in *The Clarinet* and *Woodwind World.*

Other positions/activities: Dir, Natl Clarinet Seminar-Sydney, Australia (Inaugural Seminar, 1976); was active as a clinician/lecturer (presentations given at ICA conventions, Univ of Oklahoma Clarinet Symposia, the Mid-West Natl Band Clinic, Australia’s first Natl Clarinet Seminar in Sydney, the Jerusalem Music Center, and in Tel Aviv), and maker of commercially available clarinet equipment (mouthpieces, ligatures, reeds, etc). Memb: Phi Kappa Lambda.

Hon: Saturday Review Best Recording (1971); Ramo Outstanding Teacher Award, USC (1977); listed in Pamela Weston’s *Clarinet Virtuosi of Today* and in *Who’s Who in American Music (Classical),* 1985 edition; favorable reviews of recordings appear in Richard Gilbert’s clarinet discography series and other publications (see Bib below).

Played on: Buffet French model clarinets; Mitchell Lurie Premium rubber mouthpiece; Mitchell Lurie Springboard ligature; Mitchell Lurie #4 ½ regular cut reeds.

Students include: John Barclay, MICHAEL BORSCHEL, DIANE LANG BRYAN, JAMES CAMPBELL, Rob Chavez, Sue Collado, MICHAEL CORNER, David Ehrke, STANLEY Gaulke, YEHUDA Gilad, JAMES GILLESPIE, GARY GRAY, BURT HARA, RUSSELL HARLOW, SCOTT HARRIS, RICHARD HAWLEY, TED HEGVIK, WILLIAM HELMERS, KIMBERLY ASELTINE ISACKSON, KATHLEEN JONES, STEVEN KANOFF, JAMES KANTER, MARK KARLIN, JERRY KIRKBRIDE, Georg Klaas, KEITH KOONS, ANDREW LAMY, Jocelyn Langworthy, R. DENNIS Layne, RICHARD LESSER, MARIAN LIBOWITZ, LEE LIVENGOOD, CHRISTIE LUNDQUIST, James Lythans, GEORGE MELLOTT, John Mula, Janice Murphy, Arthur Ness, Peter Nevin, Donna Nossett, Clarence Padilla, DAVID PECK, PHILLIP REHFELDT, ALBERT RICE, HÅKAN ROSENGREN, RONALD SAMUELS, David Sapadin, DAVID SHIFRIN, GREGORY SMITH, Karen Sremac, ALAN STANEK, Neal Sulmeyer, MELVIN WARNER, MICHELE ZUKOVSKY.

Mitchell Lurie was well-known and respected not only as a celebrated performer with diverse abilities, but also as a teacher of numerous successful clarinetists, and as the designer of a widely respected line of clarinet equipment (reeds, mouthpieces, ligatures). As a clarinetist, Lurie performed in almost every type of musical setting and always did so masterfully, whether as a recitalist, soloist, chamber musician, orchestral musician, studio clarinetist, or recording artist.

Lurie’s earliest professional work as a musician included studio playing during his teenage years in California, work to which he would eventually return. After finishing his degree at the Curtis Institute of Music, Lurie began his career in earnest as a traditional orchestral clarinetist, performing first as Principal Clarinetist of the Pittsburgh Symphony (1947-49) at the invitation of Fritz Reiner, and then as Principal.
Clarinetist of the Chicago Symphony (1949-50). Lurie then returned to the fair climate of California where he became the preeminent West Coast studio clarinetist for more than twenty years.

Former Lurie student JERRY KIRKBRIDE commented on Lurie’s stature as a studio musician:

He was like the god of clarinet playing out on the West coast. He was the number one clarinet in the studios and that’s where everyone wanted to be because that’s where the money was. In New York, everybody wants to be first clarinet with the Philharmonic, but in L.A., everybody wants to be first clarinet in a studio orchestra. (Leeson 1976, 47)

In an interview with Lurie, GEORGE WALN wrote of Lurie’s departure from the Chicago Symphony,

Many people assume he left for lucrative film studio work in Hollywood, but native Californian Lurie insists it was purely a matter of the thermometer. He says, “The first blizzard I didn’t believe, and the second blizzard I resigned.” (Waln 1978, 55)

A gifted teacher and clinician, steeped in and devoted to the Bonade tradition, Lurie left the Hollywood studios in 1969 to teach full-time at the University of Southern California and to become more active in solo and chamber music performance. After more than two decades of performing in the studios and teaching part-time, Lurie realized that teaching was more personally fulfilling than the studio work.

As a teacher, Lurie expressed himself succinctly and with humor. His straightforward advice to clarinetists is to “perfect the fundamental techniques and then make music!” (Lurie/Paddock 1998) He considered proper breathing to be a very important cornerstone of these fundamental techniques, as breathing affects every aspect of tone production: sound, intonation, articulation, etc. Lurie also emphasized sight-reading with his students, using the repertoire of other instruments to sharpen this skill, and urges students to seek a state of “relaxed concentration” when playing. He considered preparation to be an extremely important part performance, and was fond of reminding students that “when you get up on the stage, everything leaves but your preparation.” (Waln 1978, 61)

Lurie was also quite effective as an administrator, having served as Director of Australia’s inaugural National Clarinet Seminar, and helping to establish that continent’s chapter of the ICA. So great was his influence in Australia that since 1981, students in New South Wales have competed for the Buffet/Mitchell Lurie Award, which rewards the winner with the use of Lurie’s original Buffet clarinet for one year. (Weston 1989, 191-98)

In addition to his musical activities, Lurie was also active as a pilot. The Phillips, Waln, and Weston entries below are highly recommended for more insight into Lurie’s career and musical philosophy. The Lurie article, “‘ . . . As I Was Saying . . . ’ offers insight into the life of the Hollywood studio musician.


Luyben, M. Father of ROBERT LUYBEN. Former clarinetist: Main Street Theater-Kansas City, MO; Kansas City Phil (Founding Memb; Clarinet/E-flat: 1938, +/-).

Luyben, Robert. B. 1916 (Kansas City, MO); d. Aug. 29, 1993 (Kansas City, MO). Clarinet studies with DANIEL BONADE. Clarinetist: Kansas City Phil (Bass: 1934-40; also performed with KCPO at a later date, probably during the 1940s, +/-); U.S. Navy Band/Orch (Bass: 1940-45; alternated as Principal Clarinetist of the Navy Orch with ROBERT MCGINNIS). Other positions/activities: was active as a private clarinet instructor, instrument repairman, designer/craftsman of clarinet equipment.
(mouthpieces, reeds, ligatures, etc.), owner of the well-known Luyben Music store in Kansas City, MO, and first Advertising Mgr of *The Clarinet*. Hon: Honorary Member of ABA. Students include: Ron Hashhorn, Donna Nossett.

In addition to his activities as a performing clarinetist, Robert Luyben made great contributions to the American clarinet community through his involvement with the ICA in its formative years, through his nationally popular music store (Luyben Music), and through his activities as a designer and manufacturer of clarinet equipment. Luyben created the first plastic clarinet ligature, a model which continues to be popular. Luyben’s wife, Annette, was also actively involved with the ICA and with Luyben Music, which is now run by the Luybens’ daughter, also named Annette.

MacDowell, Richard. BM: New England Conserv; MM: Northwestern Univ; additional studies at Eastman SOM and Florida State Univ. Clarinet studies with PETER HADCOCK, STANLEY HASTY, Rudolf Kolisch, ROBERT MARCELLUS, FRED ORMAND, and LEON RUSSIANOFF. Clarinetist: Austin Clarinet Trio (current); has performed as Principal Clarinetist of the Cayuga and Dallas Chamber Orchs, the Lakewood Ensemble, the Northwood Orch, the Chamber Soloists of Austin, and the Catskills, Binghamton, Traverse, and Utica Symph Orchs; has toured as a memb of the American Opera Orch. Active as an intl recitalist/soloist (incl perfs at the 1997 ClarinetFest and Oklahoma Clarinet Symposium), chamber musician (incl U.S. and Asian perfs sponsored by the Pacific Cultural Foundation), festival artist (incl participation at the Banff, Kapalua, and Killington Festivals and the Victoria Bach Festival), and recording artist (on Centaur Records). Faculty member: Interlochen Arts Acad (formerly; 1990s); Univ of Texas-Austin (Assoc Prof: 1990s-+/-); Banff Festival. Other positions/activities: Buffet Crampon USA Perf Artist; Gonzalez Reeds Artist; active as an adjudicator. Students include: David Aspinwall, Joanne Britz, Peggy Dees, Christopher Howard, Kelly Hurrell, Richard LaCroix, MICHAEL LOWENSTERN, Erica Manzo, Anthony Marotta, James Shields, SHANNON THOMPSON. Bib: “Richard MacDowell.” Buffet Crampon. http://www.buffet-crampon.com/en/artists.php?mode=artistPresentation&aid=563 (accessed March 13, 2011).

Maddy, Joseph E. B. Oct. 14, 1891 (Wellington, KS); d. 1966 (Traverse City, MI). Advanced music studies at Wichita Coll of Music. Clarinetist: Minneapolis Symph (1911-14; also performed on other instruments); was also active as a violinst. Renowned music pedagogue and founder of the Natl Music Camp (1928; now Interlochen Arts Camp and Interlochen Arts Acad). Bib: Goodwin, Susan. “Joseph E. Maddy.” http://homepage.mac.com/wbauer/hpmused/archive/maddy.html (accessed December 20, 2010).

Magnusson, M. Daniel. B. Apr. 4, 1920 (Hallson, ND); d. Feb. 10, 2003 (Point Loma, CA). Early clarinet studies with William DeForrest Gay; HS clarinet studies with CARL KUEHNE (c.1936-37). Dipl: Juilliard (1948) with ARTHUR CHRISTMANN; BM/MM: Univ of Southern California (1950/1960) with KALMAN BLOCH; additional studies at Tanglewood (1965) with GINO CIOFFI and at the Teacher’s Perf Instit at Oberlin Coll (1967) with GEORGE WALN. Clarinetist: San Diego Symph (Principal: 1938-41; 1949-67; Aux Clarinet: 1967-82); Inglewood Symph (Principal: 1947-48); also performed with the San Diego Opera Orch and San Diego Musicians’ Union Band. Was active as a soloist (incl perfs with the San Diego Symph), chamber musician (incl perfs as a member of the San Diego Symph Woodwind Quintet), and recording artist (on the Trend Records label). Faculty member: Los Angeles Conserv (Clarinet Instructor: 1948-50); San Diego City Schools (Instrumental Music, Grades 4-12: 1950-81); San Diego State Univ (Clarinet Instructor: 1974-75); also taught at Univ of California-San Diego and Univ of San Diego during the 1970s. Published in The Clarinet. Other positions/activities: was active as an arranger (with over 30 arrangements of Icelandic folksongs for junior high level orchs; works published by Wynn Publishing Co.). Memb: AFM, CA Teachers Assn, ICA, MENC, Natl Teachers Assn, San Diego Clarinet Society. Hon: Juilliard Fellowship (1942-43); Tanglewood schol (1965); schol and stipend to attend Teacher’s Perf Instit at Oberlin Coll (1967); sabbatical granted by San Diego City Schools to study Icelandic Folk Song literature in Iceland (1972-73); Honorary Memh, San Diego Clarinet Society. Played on: Buffet clarinets; CHARLES BAY mouthpiece (medium/close facing); Olivieri #3-3 ½ reeds. Students include: Don Baird, Robert Barnhart, Christopher Jepperson, Gary Lefebvre, Robert Ramsey; numerous public school music teachers, private clarinet teachers, and members of orchs/bands.

As with many musicians of his generation, Daniel Magnusson’s playing career was interrupted by war. Shortly after graduating from high school, Magnusson won the position of Principal Clarinet with the San Diego Symphony in 1938. He performed with this orchestra until 1941, when the orchestra’s season was interrupted by American involvement in World War I. As a result of this interruption, Magnusson began studies at Juilliard with Arthur Christmann. His studies too were interrupted by the war when he was inducted into the U.S. Army in January 1943; he remained on active duty until December 1945. After the war, Magnusson received his Juilliard diploma, resumed his position as Principal Clarinetist of the San Diego Symphony, and continued his music studies at the University of Southern California with Kalman
Bloch, earning both Bachelor’s and Master’s degrees. In addition to his career as a performer, Magnusson also taught instrumental music in the San Diego City Schools for more than thirty years.

Magnusson described his teaching philosophy below:

In the clarinet studio the basics were stressed. Long tone exercises, tedious but so important. Interval studies, such as scales in thirds, sixths and octaves, for example. The Rose 32 etudes, using the slow movements for interpretation and phrasing. Musicality always came before technical speed. Breath support supplied to legato playing to achieve that seamless binding of the notes that is so beautiful on our instrument. Mr. Christmann’s “rebound staccato” system was included with the principle that even limited success with producing the double tongue might be the result, one’s single tonguing would be improved. And for dessert, we have the fine literature to study which has been happily expanded since I was active. (Magnusson/Paddock 1998)

Magnusson’s performance career was sadly abbreviated when he was diagnosed with Parkinson’s disease in 1986. He comments on the events leading up to his diagnosis:

. . . there were a number of instances where an involuntary jerk or movement would occur, or a muscle in the embouchure would shift, producing an unwanted harmonic (polite term for a squeak). Fortunately this did not happen during any of my rehearsals or concerts with the [San Diego] Symphony. The doctors assured me this was not serious and would go away. When it got progressively worse it became evident that I would have to retire as a performer. (Ibid.)

Nevertheless, Magnusson’s career was full and varied, and he contributed much to the clarinet community through his teaching and research. A nine-month sabbatical to study Icelandic folk song literature in Iceland (1972-73) was an especially rewarding time in Magnusson’s career. His work in Iceland, the homeland of his parents, resulted in more than thirty arrangements of folk songs for junior high level orchestras and the unearthing of Icelandic music for the clarinet (refer to article in Bib below).


Manasse, Jon. B. circa 1965. Grad: Juilliard with DAVID WEBER; additional studies at the Academie Internationale D’Ete, Aspen Instit, and Waterloo Music Festival. Additional clarinet studies with DON LITUCHY.

Clarinetist: American Ballet Theater Orch (Principal: 1990s-; +/-); NY Chamber Symph (Principal: formerly, 1990s); NY Symphonic Ensemble (Principal: 1990s, +/-); Mostly Mozart Festival Orch (current); has performed as Guest Principal Clarinetist with the New Jersey, Saint Louis, and Seattle Symph Orchs, the Metropolitan Opera, the NY and Orpheus Chamber Orchs, the NY Pops, and the Orch of St. Luke’s, and as guest clarinetist with the New York Phil. Active as an intl recitalist (incl perf at ClarinetFests 1997 and 1999, and in Jerusalem, Osaka, Tel Aviv, and other parts of the U.S., Europe,
Japan, and Southeast Asia), soloist (incl perfs with the Augsburg, Brooklyn, Dayton, Evansville, and Natl Phil Orchs, the Alabama, Indianapolis, Richmond, and Stamford Symphs, the Mostly Mozart Festival Orch, the NY Symphonic Ensemble, and numerous other ensembles), chamber musician (incl perfs at Alice Tully Hall, Weill Recital Hall, Merkin Concert Hall, the Sylvia and Danny Kay Playhouse, and the Walter Reade Theatre, with the Amadeus Trio and Trio Parnassus, and with the American, Borromeo, Manhattan, Moscow, and Shanghai String Quartets), festival artist (incl participation at the Cape and Islands, Crested Butte, and Seattle Chamber Music Festivals, the Caramoore Intl Music Festival, the Festival Intl des Arts-France, and the Tokyo Bunkamura Festival), and recording artist (incl 6 recordings on the XLNT label).

Premiere perfs incl James Cohn’s *Concerto for Clarinet and String Orch* (1997).

Faculty member: Eastman SOM (1995-); Juilliard (current).

Other positions/activities: Buffet Crampon USA Perf Artist; Vandoren Artist.

Hon: Winner, 1979 ICA Compt (at age 14); Walter W. Naumburg Scholarship, Juilliard; Winner, Juilliard Concerto Compt (two-time winner); Special Prize Winner, 36th Intl Compt for Clarinet-Munich, Germany (1987); favorable reviews of recordings appear in *The Clarinet* (see Bib below).

Plays on: Buffet Tosca clarinets.

Students include: Katie Combest, Stacey DiPaolo, Gina Guhl Fouch, Rebecca Graham, Sam Kaestner, Julianne Kirk, Lauren Miner, Stojo Miserlioski, Stefan Van Sant, Allison Sontz, Lindsay Williams.

Jon Manasse is among the most celebrated clarinetists of the late twentieth century. Manasse was the youngest clarinetist to win the International Clarinet Association’s Clarinet Competition in 1979 at the age of fourteen, a feat which was to foreshadow his success in future competitions. In years to follow, Manasse was also a two-time winner of the Juilliard Concerto Competition and Special Prize Winner at the 36th International Competition for Clarinet in Munich in 1987. Since that time, Manasse has been in demand as a soloist, chamber musician, and festival artist, and has made six highly acclaimed recordings. The above list of orchestras, chamber ensembles, and musicians with whom Manasse has worked reflects but a sample of his prolific musical activity. Manasse is currently training the next generation of clarinetists at the Eastman School of Music and at Juilliard.


Clarinetist: New American Woodwind Quintet (active 1980s+); Čiosoni (fl/cl/bass trio; active 1990s, +/-); Tone Road Ramblers (clarinet/percussion sextet with an emphasis on improvisatory/experimental music; 1990s, +/-). Active as an intl recitalist (incl perfs at ICA and other conferences), soloist (incl the Latvian premiere of the basset clarinet version of the Mozart *Clarinet Concerto* at the Mozart Bicentennial Festival), chamber musician (incl perfs with above groups and the Transatlantic Trio and with the New American Woodwind Quintet given throughout the U.S., Europe, and the People’s Republic of China), festival artist (incl participation at the New Music Chicago Spring Festival), and recording artist (on the 4-Tay Records, Advance Recordings, Centaur, Einstein Records, and Opus One labels). Premiere perfs incl the title role in *Don Quixote*, an opera for instrumentalists, who must also act, by John Eaton (1996).

Faculty member: Southern Illinois Univ-Carbondale (Prof of Clarinet/Sax: 1981-). Published in *The Clarinet* and in PHILLIP REHFELDT’s book, *New Directions for Clarinet*.

Other positions/activities: active as a composer (incl several excellent, innovative works for clarinet, some published by Cirrus Music) and lecturer. Memb: ICA, MTNA, Natl Assn of Composers-USA.

Hon: Prize Winner, 1983 Intl Clarinet Compt-Denver; 1st Prize, Natl Assn of Composers, USA Young Performers Compt-Los Angeles (1984); Phi Kappa Phi Outstanding Artist Award for Southern Illinois Univ (1997); “Critic’s Choice” award given for solo recital of his own music at New Music Chicago’s Spring Festival ’89; favorable reviews of recordings/compositions appear in the Chicago Tribune, Fanfare, *The Clarinet*, NACWPI Journal, and other publications.

Plays on: Buffet RC Prestige clarinet; Rick Sayre K13 mouthpiece; BONADE inverted ligature; Vandoren V-12 #4 reeds.
Students include: Marina Antoline, Kevin Cox, Boja Krakulj, MICHAEL NORSWORTHY, SEAN OSBORN, Lee Rodriguez, ANDREA SPLITTERBERGER-ROSEN, Chin-Yu Sun.

Eric Mandat is one of the leading innovators in the composition and performance of contemporary clarinet music. In addition to being an excellent performer of traditional clarinet literature, Mandat has also expanded the boundaries of clarinet playing through his use of extended clarinet techniques and the exploration of new timbral possibilities for the clarinet. For example, in the highly esteemed composition, Folk Songs, Mandat employs not only the use of quarter tones, multiphonics, and humming while playing, but also calls for the assembled bottom three pieces of the clarinet to be blown across in a flute-like manner, producing a hauntingly beautiful and pure sound.

Mandat commented:

Music is a creative art, not merely a re-creative discipline. My philosophy is to always search for the new and expand the knowledge and interpretive possibilities of music of the past. I am very interested in extended performance techniques, both as creative tools for new compositions and as the means to increase timbral and intonation flexibility. (Mandat/Paddock 1998)


Marcellus, Robert. B. June 1, 1928 (Omaha, NE); d. Mar. 31, 1996 (Sister Bay, WI). HS clarinet studies with EARL HANDLON (1940); additional clarinet studies with DANIEL BONADE (1944) in Philadelphia.

Clarinetist: Natl Symph (Second/E-flat: 1944-46, at age 17; 1949-50; Principal: 1950-53); U.S. Air Force Band-Washington D.C. (Memb/Soloist: 1946-49); Cleveland Orch (Principal: 1953-73). Was active as a recitalist/soloist (incl perf with the Nat Symph and Cleveland Orch and at the Casals and Peninsula Music Festivals), chamber musician (incl perf with the Chamber Music Society of the Lincoln Center), festival artist (incl participation as Principal Clarinetist of the Casals Festival, 1959-63), and recording artist (numerous orch/solo/chamber recordings appear on the Columbia Records and other labels, incl his highly-esteemed 1961 recording of the Mozart Clarinet Concerto on Columbia Records).
An interesting fact about the legendary clarinetist, pedagogue, and conductor Robert Marcellus is that, in 1944, he narrowly missed winning a place at the Curtis Institute to study with BERNARD PORTNOY. As Marcellus pointed out in an interview with DENNIS NYGREN [caps mine], “... I came in number two. Their first choice that year was a chap named STANLEY DRUCKER.” (Nygren 1988, 35) On the advice of principal wind players in the Philadelphia Orchestra, Marcellus instead commuted from Washington, D.C., where his family had just moved, to New York City to study with DANIEL BONADE. Shortly thereafter, Marcellus began his professional career as a member of the National Symphony Orchestra’s clarinet section at the age of 17, serving briefly in this position before enlisting to serve as a clarinetist in the U.S. Air Force Band during World War II. Following his three-year enlistment, Marcellus rejoined the National Symphony in 1949, and became Principal Clarinetist in 1950. A few short years later, in 1953, Marcellus auditioned for the same position with the Cleveland Orchestra, and took the position at the invitation of George Szell. He served as Principal Clarinet of the Cleveland Orchestra for twenty years, performing frequently as a soloist, and making recordings which are considered benchmark
performances of significant clarinet repertoire to this day (e.g. the 1961 recording of the Mozart Clarinet Concerto).

During his years with the Cleveland Orchestra, Robert Marcellus also taught at the Cleveland Institute of Music and the Blossom Festival School, and became more active as a conductor. His conducting career began with a position on the conducting staff of Cleveland’s University Circle Orchestra and Ensembles (1959), and continued with positions as Music Director and Conductor of the Cleveland Philharmonic (1971-76), the Northwestern University Symphony Orchestra and Chamber Ensemble, the Scotia Chamber Players, and the Interlochen Arts Academy Symphony Orchestra, among others. Marcellus also served as Guest Conductor of numerous North American ensembles.

In 1973, Marcellus was advised by his doctors to resign his clarinet position with the Cleveland Orchestra as strenuous clarinet playing could further exacerbate his diabetic retinopathy, a condition which had already caused one retinal bleed. Although he underwent surgery for this condition, Marcellus lost his sight completely in 1984. Not to be deterred, Marcellus joined the music faculty at Northwestern University where he served as Professor of Clarinet, from 1974 until his retirement in 1994, also serving as Music Director of the University Symphony for six years. It was at Northwestern that Marcellus initiated his famous week-long, summer master class series.

As a clarinetist and teacher, Marcellus combined the principles of his first teacher, EARL HANDLON (former clarinetist of the Minneapolis Symphony) with those of his second teacher, Daniel Bonade. Handlon emphasized a solid, steady, unbroken airstream, and Bonade had very clear ideas on legato finger movement, staccato articulation, and above all, a lyrical approach to playing. (Ibid., 34-35) Marcellus had also espoused an embouchure in which pressure is evenly distributed around the mouthpiece, with no excess pressure from the lower jaw. The upper lip, in his ideal embouchure, had a more active role in that it mimicked a double-lipped embouchure by tucking under itself slightly, whereby the upper lip is simultaneously against the teeth and itself. (Gholson 2011, 4)

Clarinetist and former Marcellus student STEVEN BARTA offered the following insight on Robert Marcellus as clarinetist and teacher:

Robert Marcellus was admired for his deep, round velvet sound. A tone of radiant brilliance which maintained its wonderful pear shape even in the extreme registers and dynamics. His phrasing exhibited impeccable taste and intelligence, refinement of articulation, liquid legato and a persuasive, poetic musical style.

Marcellus’s teaching touched with authority on every aspect of clarinet performance; however, it was his sharp intelligence that brought it all together and arguably made him the most sought-after clarinet teacher in the country. (Nygren 1996, 37-38)

DIANE CAWEIN BARGER was also profoundly influenced by Robert Marcellus, with whom she studied from 1989-90, late in his career. Barger felt that in order to succeed as a professional clarinetist, studies with Marcellus were essential. She was first accepted to study with Marcellus at his summer Marcellus Masterclass program and then as a graduate student at Northwestern University. Below, she gives a candid account of her time with Marcellus:

I remember Mr. Marcellus calling me a “diamond in the rough” because I was not disciplined enough in terms of my practicing and certain issues with tone and articulation. . . . We first tackled the brightness of my altissimo register by his explanation of the oral cavity and tongue position. I also had a mouthpiece change my first semester…many of us began switching to the Gigliotti “P” facing mouthpieces…even Mr. Marcellus found one he liked and was using it off and on with his Kaspars. . . . Mr. Marcellus and I also worked on training my tongue to move more rhythmically since I already had a good speed. After we fixed some of the fundamentals, we primarily worked on Cavallini and Baermann etudes and the occasional Jeanjean etudes. Usually 4 etudes a week, plus work on repertoire and orchestral excerpts.

I am glad that I had the opportunity to work with Mr. Marcellus when I did…prior to his going completely blind, I heard horror stories of his dealings with female students (he didn’t think they really wanted a career in music – he thought they would all get married
and give it up. . .), and students in general, and I think he mellowed out in his later years. He was tough, don’t get me wrong, but he was also more understanding of you if you didn’t happen to know the keys of all the Bruckner symphonies if he asked you at the spur of the moment. That was something he always liked to do…ask you “trivia” questions (name all the keys of the Beethoven symphonies; name four symphonic works with the word “Capriccio” in the title; name six pieces by Ravel, etc…).

I think he was a phenomenal pedagogue and really taught me discipline and patience. To hear his explanations of tone, articulation, style, etc, was really incredible. And, even though he didn’t play very much due to illness, whenever he tried to play something, he still sounded incredible and you could hear exactly what he was talking about. . . . I felt really fortunate to have studied with him, and felt a tremendous loss when he passed away. And, I also felt this enormous responsibility to carry on his teachings. It is amazing how many young people don’t even know who he is anymore…I’d hate to imagine of the clarinet world forgot his teaching and beautiful playing. (Cawein/Paddock 1998)

A wealth of additional information on the life, career, and musical philosophy of Robert Marcellus is available in the articles listed in the Bibliography below. Especially recommended are the three articles by clarinetist Dennis Nygren and the James Gholson interview with Marcellus. The Nygren interview with Marcellus provides a concise biography followed by conversations with Marcellus on his former teachers, colleagues, and role models, and his thoughts on clarinet playing, teaching, and conducting. The first of Nygren’s two-part remembrances of Marcellus includes a brief biography as well as a collection of tributes offered by Marcellus students, colleagues, and friends; the second offers a thorough discography encompassing Marcellus’s solo, chamber, and Cleveland Orchestra recordings. James Gholson’s interview, extracted from his privately published collection of interviews, entitled The Seasoned Clarinetist, features more of Marcellus in his own words.


Marco, John. Clarinetist: Partita (Clarinet/Artistic Dir: formerly); New York Phil (Assoc Memb: active 1970s, +/-); Rountree Ensemble (current); Lake Trio (current); performed with numerous NYC ensembles for 35 years before moving to Wisconsin. Active as a recitalist, soloist (incl perfs at the Fontuna Festival), chamber musician (incl perfs with above ensembles and the Emerson String Quartet), festival artist (incl participation at Lorraine Festival-France), and recording artist (on Partita Records). Faculty member: Mannes Coll of Music (formerly); Hunter Coll-CUNY (formerly); Univ of Wisconsin-Platteville (current). Hon: favorable reviews of perfs/recordings appear in American Record Guide and The New York Times. Students include: Andrew Hudson, JOSEPH RUTKOWSKI. Bib: “Clarinet - John Marco.” University of Wisconsin-Platteville. http://www.uwplatt.edu/finearts/music/JohnMarco.htm (accessed March 13, 2011).

Marks, Edward. Grad: Univ of Maryland with NORMAN HEIM; Temple Univ; Curtis IOM (1962) with ANTHONY GIGLIOTTI. Former clarinetist: U.S. Army Band-Washington D.C.; Chamber Symph of Philadelphia (Principal); Pennsylvania Ballet (Principal); Camden Symph (Principal); Arlington Civic Opera (Principal); Toledo Orch (Principal); Venti da Camera (1980s-2000+); has also performed with the Philadelphia Orch. Active as a recitalist, soloist (incl perfs with the U.S. Army Band), chamber musician (incl perfs with Venti da Camera), and recording artist (on the RCA label). Former faculty member: Ithaca Coll; Mary Washington Coll; Univ of Virginia; Temple Univ; Interlochen Arts Camp; Bowling Green State Univ-OH (Prof of Clarinet: formerly, 1980s-98+). Other positions/activities: active as a clinician and visual artist (incl an oil painting featured on a ClariNetwork cover). Students include: Heather Bynum, KIM ELLIS, Mary Ann Grof-Neiman, Randy Klein, John Kurokawa, David McClune, Steve Noffsinger, Barbara Specht. Bib: “About the Cover.” ClariNetwork 6 (1987): 1.


Martínez Forteza, Pascual. B. Aug. 25, 1972 (Palma de Mallorca, Spain); currently resides in U.S. Clarinet studies begun at age 10 with his father, Pascual V. Martínez. MM: Baleares and Liceo de Barcelona Conservs; additional studies at Univ of Southern California-Los Angeles with YEHUDA GILAD. Clarinetist: Baleares Symph (Second/E-flat/Actg Principal: 1991-98; from age 18); Cincinnati Symph (Second: formerly, 1998-2000+; also served as Actg Assoc Principal/E-flat); New York Phil (Actg Assoc Principal: current; has also served as Second); Philharmonic Chamber Soloists (current); Vent Cameristic (Founder/Soloist: current). Active as an intl recitalist (incl perfs at NY’s Avery Fisher, Carnegie, and Merkin Halls), soloist (incl perfs with Vent Cameristic), chamber musician (incl perfs as a member of the Philharmonic Chamber Soloists), festival artist (incl participation at the NY Chamber Music Festival), and recording artist; broadcast perfs given on radio and television in Asia, Europe, and the U.S. Hon: 1st Prize, USC Concerto Compt (1998). Faculty member: Santanyí Music School-Spain (formerly); NYU (current); also teaches at the Manhattan SOM. Other positions/activities: Buffet Crampon USA Perf Artist; Vandoren Artist; active as an adjudicator (incl ICA and other compts) and clinician (incl appearances at the Buffet Crampton Summer Festival, ICA conferences, and other festivals/clinics/SOMs around the world). Hon: 1st Prize, USC-LA Concerto Compt. Plays on: Buffet Tosca Green Line clarinets. Bib: “Pascual Martínez Forteza.” P. Martínez Forteza. http://www.pascualmartinezforteza.com/eng/bio_base.htm (accessed March 13, 2011).

perfs/has performed with the Portland, New Hampshire, and Springfield Symphs, Boston Pops Esplanade Orch, Pro Arte Chamber Orch, Opera Co. of Boston, Boston Concert Opera, Boston Lyric Opera, Boston Ballet, and Masterworks Chorale Orch. Active as an intl recitalist/soloist (incl 1993 solo recital given in Greece at the invitation of the Natl Composers Union of Greece), chamber musician (incl several tours of Greece and Russia with Alea III), festival artist (incl participation at the Intl Contemporary Music Festival-Athens, Greece, and the Great Woods and Monadnock Music Festivals), and recording artist (on the Albany, Classic Produktion Osnabrück, CRI, Gasparo, KochIntl, Society of Composers, and Titanic labels); broadcast perfs given on Natl Greek Radio.

Faculty member: Univ of Massachusetts-Lowell (Prof: 1981-; has also served as Area Coordinator of the Woodwind Dept and Actg Chair of the Dept of Perf); Boston Univ (Adj Prof: current); Tanglewood (Dir of Wind Activities: 1999-). Articles published in The Clarinet and NACWPI Journal.

Other positions/activities: RI Phil delegate to the Regional Orch Players Assn (1989-91); Host/Performer, Univ of MA-Lowell Clarinet Congress (1991-); Yamaha Artist (1991-94); Buffet Crampon USA Perf Artist (formerly, 1994-99+); active as an adjudicator/clinician (incl work for the American School BDA, 1990 and 1993, and for the Massachusetts Instrumental Conductors Assn, 1990 and 1996), administrator (incl various Univ of MA-Lowell committee positions), and conductor/music dir (currently holds positions with the Boston Univ and Univ of MA-Lowell Wind Ensembles, the Metropolitan Wind Symph, and the Lowell Summer Concert Band, and works with various youth ensembles/honor bands throughout the Northeastern U.S.). Memb: AFM, ICA, MENC, NACWPI, New England BDA, Phi Mu Alpha Sinfonia.


Students include: Rich Carpenter, Andy Chau, Thomas Weston.


Maxey, Larry S. B. Apr. 1, 1937 (Michigan City, IN). BM(with honors): Michigan State Univ (1959) with GEORGE SILFIES and KEITH STEIN; MM/DM: Eastman SOM (1960/1968) with STANLEY HASTY. Clarinetist: Rochester Chamber Orch (Principal: formerly); 7th Army Symph-Stuttgart, Germany (Principal: formerly); Waco Symph (Principal: 1964-66); Kansas City Chamber Orch (Principal: 1980-); Lawrence Chamber Players (Principal: 1980-). Active as an intl recitalist/soloist (incl perfs given throughout Lithuania in 1996, at ICA and NACWPI conferences, and at several Oklahoma Clarinet Symposia), chamber musician (incl perfs with above groups and with Kansas Woodwinds at the MENC, Coll Music Society, and Midwest Natl Band and Orch conventions);, festival artist (incl participation as Guest Clarinetist at the Intl Festival de Musica-Portugal, 1995), and recording artist (incl a recording with the Kansas Woodwinds). Faculty member: East Texas State Univ (Instructor: 1962-64); Baylor Univ (Instructor: 1964-66); Long Beach State Univ (Asst Prof: 1968-69); Michigan State Univ (Lect: 1969-70); Univ of Kansas-Lawrence (Prof: 1970-; Prof Emeritus: current). Articles published in The Clarinet, The Instrumentalist, and the NACWPI Journal. Other positions/activities: ICA State Chmn, KS (formerly); active as a clinician (master classes given at the Lithuania Acad of Music, 1996) and writer/reviewer for various concert series and publications. Memb: AAUP, ICA, MENC, Midwest Clarinet Society, MTNA. Hon: toured Lithuania in 1996 at the invitation of the Lithuania Acad of Music. Plays on: Buffet R-13 clarinets; GENNUSA G*1 and other mouthpieces; BONADE inverted ligature; Vandoren V-
On teaching, Larry Maxey commented:

My primary goal in teaching is to help enable my students to play musically. To use a literary analogy, having great technique is like having a wonderful vocabulary, but the gifted writer is one who can take those words and tell a story that affects the reader on a deep level. This is the experience we are trying to bring to our audience. If all we have to offer are the notes, even playing them all flawlessly will leave the audience feeling vaguely unsatisfied. However, if the audience is swept into the musical experience by the performer, they won’t care whether or not it’s flawless because we will have given them a greater gift. Which is not to say that it is not necessary to grind through a lot of Klose, Baermann, etc. These give us the tools with which to free ourselves to concentrate on making music. (Maxey/Paddock 1998)

On his other musical interests, he added:

I have become very interested in Klezmer music in recent years and have begun including it on some programs. The music seems to have universal appeal and is a hit with all audiences. (Ibid.)


Maze, Earl. Prominent Indiana clarinetist of the 1940s, featured in *Who is Who in Music* (1941).

Mazzeo, Rosario. B. Apr. 5, 1911 (Pawtucket, RI); d. July 19, 1997. Clarinet studies begun at age 13. Early clarinet studies with Jack Lynch (in Boston), followed by studies with GASTON HAMELIN and GUSTAVE LANGENUS; additional studies with Boston Symph principal oboist Fernand Gillet. Clarinetist: Boston Civic Orch (Principal: 1928, +/-); Boston Chamber Music Society (Founding Memb: 1929-50); Boston Symph (Clarinet/E-flat/D: 1933-39; Bass: 1939-66; Personnel Mgr: 1942-66); Crown Chamber Players (Founder/Memb: 1967-77). Was active as a soloist (incl perfos with the Boston Civic Orch), chamber musician (incl perfos with above groups and with Hamelin’s clarinet quartet), and studio musician (incl perfos on Boston radio broadcasts early in his career).

Other positions/activities: Selmer Artist (1950s); Pres, Cambridge Society for Early Music (for 5 years); Founder/Memb, Friends of Photography in Carmel; was active as a clinician/lecturer (incl presentations given at ICA conferences) and collector of period instruments and clarinet literature.

Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet (Winter 1954-55).

Students include: SCOTT ANDREWS, JANET AVERY, LAWRENCE BOCANE, MARK BRANDENBURG, DAVID BREEDEN, Beth Custer, HENRY DUCKHAM, CLARK FOBES, SHERMAN FRIEDLAND, ANTHONY FULGINITI, PAUL GARRITSON, Ben Goldberg, DAVID HITE, BEN KANTER, EUGENE LACRITZ, HENRY LARSEN, DANIEL LEESON, GEORGE MELLOTT, LARRY MENTZER, LELAND MUNGER, FRANK RENK, SHERYL RENK, ALBERT RICE, HARRY SCHMIDT, Karen Sremac, ALAN STANEK, CLOYDE WILLIAMS, WILLIAM WRZESIEN.

Rosario Mazzeo influenced the twentieth-century American clarinet community through his skills as an outstanding bass clarinetist, his innovative equipment modifications, and his role as a teacher and mentor to many. His influence as a bass clarinetist, in addition to the significance of his 33 years with the Boston Symphony, was so great that composers, such as William Schuman and Walter Piston, began to incorporate far more exposed and involved bass clarinet parts into their symphonic compositions with Mazzeo’s abilities and instrumental modifications in mind.

Mazzeo began advanced clarinet studies in the late 1920s with GASTON HAMELIN, who was, at that time, Principal Clarinetist of the Boston Symphony. Shortly thereafter, in 1930, Hamelin was let go from that position, reputedly because Serge Koussevitsky was enraged that Hamelin had been playing on a metal clarinet. Hamelin returned to France, and Mazzeo decided to make trips by various combinations of steamboat, train, and bus (and eventually his own car) from Boston to New York City to study with GUSTAVE LANGENUS, who himself had been earlier released from an orchestral position with the New York Philharmonic by Willem Mengelberg, reportedly for his use of vibrato. (Weston 1989, 201) Perhaps Mazzeo’s most significant musical influence was Boston Symphony Principal Oboist Fernand Gillet, with whom Mazzeo studied for three years.

Mazzeo’s orchestral career began at the age of 22, when he was invited by Koussevitsky (who had fired Mazzeo’s first teacher) to play E-flat clarinet with the Boston Symphony in 1933. Mazzeo assumed the position of bass clarinetist several years later, upon the retirement of PAUL MIMART II. Mazzeo served in that position from 1933 until 1966, also serving as Personnel Manager from 1942 to 1966, and on the faculties of the New England Conservatory and Tanglewood for many of those years. (Fobes et al 1998, 40)

Through his playing, Mazzeo raised the standard of bass clarinet performance and brought the instrument into a position of more prominence within the woodwind section. In addition, Mazzeo physically expanded the playing capacity of the bass clarinet through the creation of an extension which enabled the instrument to play down to a low B-flat. This innovation, created for the second American performance of Shostakovich’s Seventh Symphony with the Boston Symphony in 1942, paved the way for the development of the low C bass clarinet, now in common use. The Selmer Corporation incorporated Mazzeo’s invention into their line of bass clarinets in the 1950s, resulting in the Model 33 bass clarinet, then known as the Mazzeo-model. This innovation revolutionized the use of the instrument for both players and composers, and sparked Mazzeo’s interest in further clarinet modifications. (Weston 1989, 203)

Following the success of his bass clarinet extension, Mazzeo devised a new mechanism for the B-flat clarinet which Selmer incorporated into a now-discontinued model known as the Mazzeo-System clarinet. Among the improvements offered by this model were a number of key modifications designed to expand fingering options, aid comfort and facility, and increase resonance. Modifications featured a more secure and resonant throat B-flat and the removal of metal from the bell for a clearer long B-natural. Although Mazzeo’s system was praised by many, and more than 13,000 of the instruments were sold during the 1950s and 1960s, the model was discontinued by Selmer. A comprehensive discussion of these modified clarinets can be found in Mazzeo’s own publication, Manual for the Mazzeo System Clarinet.

In addition to serving as bass clarinetist of the Boston Symphony, Mazzeo also served for many years as Personnel Manager. In this capacity, Mazzeo showed patience and creativity as an administrator; the position also enabled him to further demonstrate his creativity and ability as a musician. The late DAVID HITE related the following anecdote:

Rosario was a logical man. He studied the score of Le Sacre du Printemps to find that the two bass clarinets Stravinsky scored never played at the same time; they always divide
the task in tandem. “It really sounds better,” he said, “when it is played by one player.”
Certainly the tone matches better and the line of phrasing can be better controlled. And from his viewpoint as a personnel manager, it was one less player to be hired for that enlarged orchestra. So as long as Rosario was personnel manager of the Boston Symphony Orchestra, Le Sacre was always played with one bass clarinet! He never had a problem convincing the conductors: “Don’t worry, I’ve got it covered. It will sound better than you usually hear it!” (Fobes et al 1998, 44)

As a teacher, Mazzeo strove to cultivate the independent thinker in each student. Rather than offering a direct answer to a question, for example, he might lead a student to an answer through a strategic line of questioning. (Ibid., 41) As WILLIAM WRZESIEN commented, “He developed students, not only as solid instrumentalists, but into thinking, probing and thorough musicians as well.” (Ibid., 43)

Mazzeo had several non-musical interests about which he was very passionate, including ornithology, photography, hiking, and an appreciation of the outdoors in general. As an ornithologist, Mazzeo was very active as a member the Audubon Society, including service as a member of the Board of Directors of its New England Chapter. He was also an excellent photographer, having studied with friend and neighbor Ansel Adams as well as with Edward Weston. Mazzeo participated in more than twenty-five photography exhibitions during his lifetime.

Upon his retirement from the Boston Symphony in 1966, Mazzeo and his family moved to a new home overlooking the Monterey Bay in Carmel, California, an area perfect for indulging Mazzeo’s love of nature. Mazzeo’s love of the outdoors and hiking took him all over the world (including hikes in several volcanoes) and even infiltrated the lives of some of his students. Several clarinetists have written about “Clarinet Day,” an annual event held at the Mazzeo’s Carmel home, attended by past and present students. “Clarinet Day” would always commence with a brisk and memorable hike through the surrounding hills, led by Mazzeo. (Ibid., 41)

During his time in California, Mazzeo continued to play and teach. He formed and performed with the Crown Chamber Players, and taught at the University of California-Santa Cruz and San Francisco Conservatory, and offered private lessons. In the course of his lifetime, Mazzeo had amassed a very large music collection as well as a collection of historical instruments which are housed at the University of California-Santa Cruz library and University of South Dakota-Vermillion’s Shrine to Music, respectively.

The tribute to Rosario Mazzeo listed below is highly recommended for both a detailed summary of Mazzeo’s career and rich commentary offered by several prominent clarinetists who knew Mazzeo well. For more detailed information on Mazzeo’s clarinet modifications, the Reeves article and Pamela Weston’s biographical sketch in Clarinet Virtuosi of Today are recommended.


Mazzocca, Julio. Clarinet studies with C.B. Bellini, A. Magrani, GUSTAVE LANGENUS, and CARL GARDNER. Clarinetist: San Carlo Symph (1916-25, +/-); Society Symph Orch of NY (Principal: 1925+); People’s Symph Orch of Boston (Principal: 1927-35); Indianapolis Symph (Principal: 1937-44, +/-); also performed with the New York Phil. Faculty member: Butler Univ (formerly); Indiana Univ (formerly). Bib: Program of the Indianapolis Symphony Orchestra. 1937-38 Season (December 3 and 4, 1937): 21.

Mazzocchio, Alfred J. B. Sept. 11, 1918 (St. Louis, MO). Early clarinet studies begun at age 9 with Michael Azzolina. BM: St. Louis IOM (1949); MM: Eastman SOM (1950) with RUFUS MONT AREY. Additional clarinet studies with CLARENCE GESNER, ROCCO ZOTTARELLE, RONALD PHILLIPS, and ROBERT MCGINNIS. Additional woodwind studies with Albert Tipton (flute), Laurent Torno (flute), Bonnie Ross (sax), and John Jennsen (sax). Clarinetist: St. Louis Phil Symph (Principal: 1933, +/-); U.S. Army Bands (1940-45); Seattle Port of Embarkation Band (1942-43); Rochester Phil (Second: 1949-50); St. Louis Symph (1950-56); MUNY Orch (Clarinet/Flute/Sax: Summers, 1953-2000); also performed with the U.S. Air Force Band. Has been active as a freelance musician, woodwind doubler,
and recording artist (incl recordings with the St. Louis Symph). Faculty member: Normandy Public Schools Music Dept (1956-80); St. Louis IOM (Instructor of Clarinet: 1963-69). Memb: ICA, MSL, MNEA, NEA. Has played on: Buffet clarinets; Kaspar, GREG SMITH, and Selmer mouthpieces; Rovner ligature; Vandoren V-12 reeds; Selmer E-flat clarinet; Leblanc bass clarinet. Students include numerous successful performers, teachers, and members of the publishing industry.

Of his early musical background, Alfred Mazzocchio commented,

I started playing the clarinet at the age of nine under the tutelage of Michael Azzolina who started me on reading rhythmic solfeggio before playing a note on my Albert System clarinet! Solfeggio has helped me immensely in my music reading. (Mazzocchio/Paddock 1998)

In his playing, Mazzocchio strives for a “clear, round, and solid” clarinet sound, adding that “whenever possible I like to use a singing style of phrasing.” (Ibid.). Clarinetists whose playing Mazzocchio particularly admires include STANLEY DRUCKER, ANTHONY GIGLIOTTI, ROBERT MARCELLUS, RICHARD STOLTZMAN, and HAROLD WRIGHT.

In his response to the author’s survey, Mazzocchio offered a glimpse into the plight of the professional clarinetist in the Midwestern United States during the 1950s. He commented,

Incidentally I left that orchestra [St. Louis Symphony], since the 23 week season and rather low pay and no pension at that time pushed me into public school teaching and free-lance playing – musicals, circuses, ices shows, concerts, dances, etc. and lots of private teaching on clarinet, sax and flute. (Ibid.)

These circumstances have undoubtedly shaped the career of countless musicians over the years; nonetheless, Mazzocchio commented, “I have been blessed in that my life’s work has been involved with music which I have enjoyed very much.” (Ibid.)


McCarty, Keith. Faculty member: Univ of North Texas (formerly; 1964, +/-). Author, Methods for New Music for Clarinet (Larriken Press, 1971). Students include: Lowell Cross, Marcia Diehl, RAMON KIREILIS, GEORGE MELLOTT.

McCathren, Donald E. B. July 6, 1924 (Gary, IN); d. Nov. 13, 2004 (DeLand, FL). BSME: Indiana State Univ (1947); MM: Chicago Musical Coll (1949); DM(Honorary): Huron Coll (1971); also earned a degree from Indiana Univ (1950); additional studies at Boston, Harvard, and Tufts Unives, and the U.S. Navy SOM. Clarinet/music studies with DANIEL BONADE, ANGELO DE CAPRIO, Dai Fields, Albert Freedman, Louis Greenspan, E.C. Moore, VICTOR POLATSCHEK, R. Rateau, and Santy Runyon. Former clarinetist: Navy Broadcast Band (during WWII). Was active as a soloist, freelance artist, and recording artist (on the Mark Educational Records label). Premiere perf incl A. Reed’s Five Solos for Five Clarinets, written for McCathren. Former faculty member: Chicago Musical Coll (Instructor of Woodwinds: 1948-50); Indiana Univ (Instructor of Clarinet: 1950-51); Duquesne Univ (Prof/Dir of Bands: 1958-83). Author: Playing and Teaching the Clarinet Family (Southern Music, 1960); Teachers Guide to Alto, Bass and Contrabass Clarinet (Selmer Corp, 1974); has also published “notebooks” and fingering charts for the woodwind family, and an annotated edition of the Rose 40 Studies for Clarinet. Articles published in The Instrumentalist and School Musician. Other positions/activities: Dir of Educational Services, G. Leblanc Corp (1953-58); Selmer Artist; Chmn, Duquesne Univ Mid-East Instrumental Music Conference (1959-85+); Pres, American Youth Symph, Band and Chorus (1964-85+); was active as a clinician/lecturer (incl presentations at numerous music camps and conferences), conductor (incl positions with the School Orch/Band of America, the American Youth Symph, and as Dir of Bands at Duquesne Univ), and music editor (incl his own edition of the Rose Forty Studies for Clarinet). Hon: Recip, School Musician’s Contribution to Music Award.

Donald McCathren made a special contribution to the American clarinet tradition through his leadership in the clarinet choir movement of the 1950s. McCathren, one of the earliest proponents of the clarinet choir, shared his enthusiasm for and advocacy of this medium with LUCIEN CAUILLIET, JAMES DE JESU, HARVEY HERMANN, RUSSELL HOWLAND, Harold Palmer, Alfred Reed, and others.
McClellan, D. Ray, Jr. BM/MM/DM: Juilliard with DAVID WEBER. Additional clarinet studies with ETHAN SLOANE. Clarinetist: U.S. Marine Band (formerly); Alexandria Symph (Principal: formerly); Garden State Phil (Principal: formerly); Natl Women’s Symph (Principal: formerly); has also performed with the Arkansas, Alabama, and Stamford Symphs. Active as an intl recitalist (incl perf at the Lincoln Center and Carnegie Recital Hall, and in Kenya and Tanzania), soloist (incl perf with the U.S. Marine Band/Chamber Orch, Juilliard Orch, Little Rock Wind Symph, and Queens Phil), chamber musician (incl perf with the Chamber Music Society of Lincoln Center, Chamber Sound, Continuum, Montpelier Winds, and Washington Serenade), and festival artist (incl participation at the Great Woods, Music at Penn’s Woods, and Waterloo Festivals). Faculty member: James Madison Univ (formerly); Henderson State Univ (formerly), Nyack Coll (formerly); Univ of Georgia (current). Other positions/activities: Buffet Crampon USA Perf Artist; Vandoren Artist. Students include: Mitch Birnbaum, John Blair, Katie Brown, Amanda Cox, Joseph Eller, Nikki Hill, Douglas Owens, Joseph Philpott, Kris Plummer, Lanie Radecke, David Roth, Laura Stanley, Alison Thigpen, Megan Williams. Bib: “D. Ray McClellan.” University of Georgia. http://www.music.uga.edu/faculty/Area/Woodwinds/mccleldr/ (accessed March 14, 2011).

McColl, William D. B. May 18, 1933 (Port Huron, MI). Clarinet studies begun at age 12. Advanced music studies at: Interlochen Arts Camp; Oberlin Conserv (1951-53) with GEORGE WALN; Manhattan SOM with HERBERT BLAYMAN. Dipl (with honors): Vienna State Acad of Music (1955) with Leopold Wlach. Additional clarinet studies with KEITH STEIN. Clarinetist: U.S. Seventh Army Symph Orch (Principal: 1957-58); Philharmonia Hungarica (Principal: 1959-60); Puerto Rico Symph (Principal: 1960-68); Soni Ventorum Quintet (Founding Memb: 1960-); New World Basset Horn Trio (Founding Memb: current); has also performed with Amadeus Winds, Boston Handel and Haydn Society, and San Francisco Philharmonia. Active as a clarinetist, bass clarinetist, and basset hornist, and as an intl recitalist/soloist (incl perf at ClarinetFest 1998), chamber musician (incl perf and recordings with Soni Ventorum and a perf with the New World Basset Horn Trio at ClarinetFest 1998), festival artist (incl participation at the Casals Festival, 1960-68), and recording artist (more than 25 recordings with Soni Ventorum; appears on the Atlantic, Crystal, Decca Harmonica Mundi, Lyrichord, Musical Heritage Society, and Ravenna labels). Faculty member: Puerto Rico Conserv (Prof of Clarinet: 1960-68); Univ of Washington (Prof of Clarinet: formerly, 1968-2000+). Other positions/activities: active as a lecturer, scholar on antique instruments, and restorer of antique instruments. Hon: listed in Who’s Who in American Music (Classical), 1985 edition. Plays on: custom-designed boxwood clarinet with gold-plated keys. Students include: Michael Davenport, Rudyard Dennis, CECIL GOLD, Mary Kantor, KATHLEEN JONES, Leslie López, Matthew Nelson, Richard Spece, Andy Tangborn.

After collaborating with William McColl’s woodwind quintet Soni Ventorum on his composition Jazz Set for Violin and Woodwind Quintet, composer/clarinetist WILLIAM O. SMITH composed Jazz Set for Clarinet and Bass Clarinet for McColl. Smith was particularly impressed with McColl’s skill as a bass clarinetist and wrote this work to suit McColl’s talents. (Suther 1997, 40) McColl appears on all of Soni Ventorum’s recordings, more than twenty-five to date.


McDaniel, Larey.  B. Oct. 29, 1940 (Wallowa, OR).  Grad: Oberlin Conserv with GEORGE WALN; Univ of Washington with RONALD PHILLIPS.  Clarinetist: Seattle Symph (Clarinet/Bass: 1960-); Northwoods Wind Quintet (current); also perf with the Seattle Opera.  Active as a soloist (incl perf on the Seattle Symph’s Discover Music! and New Music Series concerts) and chamber musician (incl perf on the Seattle Symph’s Chamber Music Series and with the Northwoods Wind Quintet).  Other positions/activities: active as a clinician (incl educational programs given by the Northwoods Wind Quintet) and professional photographer.  Bib: McDaniel, Larey, to Tracey L. Paddock, Tallahassee, FL, August 25, 1998.

McDonald, Lawrence.  BME/MM(Mus Hist): Northwestern Univ (1964/1966) with CLARK BRODY, ROBERT MARCELLUS, and JEROME STOWELL; PhD(Musicol): Univ of Michigan (1975).  Clarinetist: Honolulu Symph (Co-Principal: formerly); Peninsula Festival Orch (Principal: 1980s-, +/-); Toledo Symph (Principal: 1985, +/-); Oberlin Woodwind Quintet (formerly); Amadeus Winds (Founding Memb: current).  Active as an intl recitalist (incl perf at Carnegie and Alice Tully Halls, Aston Magna, the Library of Congress, and the Metropolitan and Smithsonian Museums), soloist (incl perf with the Cleveland Chamber Symph), chamber musician (incl perf with Ensemble Pierrot, the Mozartean Players, the Oberlin Trio and Woodwind Quintet, the Smithsonian Chamber Players, and Tafelmusik), specialist in the perf of early and contemporary music, festival artist (incl participation at the Blossom, Peninsula, and Tanglewood Festivals), and recording artist (on the Advance, Arabesque, Decca, Gasparo, Opus One, Orion labels, and Sony Classical Recordings labels).

Faculty member: Univ of Michigan (formerly); Eastern Michigan Univ (formerly); Oberlin Conserv (Prof of Clarinet: 1970-2000; Prof Emeritus: current); Aston Magna Acad (formerly); currently offers private clarinet instruction in NYC.  Other positions/activities: Dir, Oberlin’s New Directions Series (formerly); Artistic Dir, ICA conference (formerly); active as an adjudicator and clinician (master classes given in North and South America and Europe); began pursuing second Master’s Degree (in English) from Cleveland State Univ prior to Oberlin retirement.

Hon: Lawrence McDonald Scholarship created at Oberlin in McDonald’s honor.

Students include: David Ballon, DAVID BELL, MICHAEL CHESHER, STEVEN COHEN, Cynthia Douglas, RENA FELLER, CARMELO GALANTE, Mark Gallagher, Thomas Josenhans, FAN LEI, Michael Maccaferri, Campbell MacDonald, EUGENE MONDIE, Katrina Mundinger, Kenneth Robertson, Joshua Rubin, Bela Schwartz, DAVID SHEA, LINDA SILVA, Jennifer Taira, JOHN WEIGAND, William Weinert, Michael Whitmore.


McGill, Anthony.  HS studies at Interlochen Arts Acad with RICHARD HAWKINS.  BM: Curtis IOM (2000) with DONALD MONTANARO.  Additional clarinet studies with LARRY COMBS, JULIE DEROCH, SIDNEY FORREST, and David Tuttle.  Clarinetist: Cincinnati Symph (Assoc Principal: formerly, 2000+); Metropolitan Opera Orch (Principal: current).  Active as an intl recitalist (incl perf at Carnegie Hall and the Lincoln Center, on Ravinia’s Rising Star Series, and on tour of Japan with pianist

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McGinnis, Donald E.  B. 1917 (Barberton, OH).  Clarinet studies begun at age 11.  BM: Oberlin Conserv with GEORGE WALN; MA/PhD: Univ of Iowa with HIMIE VOXMAN.  Additional clarinet studies with GUSTAVE LANGENUS.  Former clarinetist: Columbus Phil-OH (Principal: 1941-42); Navy Pre-Flight School-IA (Principal: 1942-43); Columbus Symph (Principal: 1953+); Ohio State Univ Faculty Woodwind Quintet (Founding Memb).  Has been active as a soloist, chamber musician, recording artist (on the Coronet label), and flutist (incl former positions as Principal Flutist of the Columbus and Wheeling Symphs).  Faculty member: Ohio State Univ (Prof/Head of Woodwind Dept/Dir of Bands: 1941-81; Prof Emeritus: current).  Other positions/activities: Selmer Clinician/ Recording Artist (formerly); has been active as an adjudicator, clinician, and conductor (incl former position as Music Dir of the Southeastern OH Symph for 8 years, in addition to his 27 years as Dir of OSU’s Concert Band).  Hon: Honorary Life Memb, ABA (1999).  Memb: ABA (Pres: 1978).  Students include: James Akins, Dave Beal, Donald Black, Louise Dierker, Burdette Green, James Hill, THEODORE JAHN, W. JAMES JONES, LAWRENCE MALLETT, Frederick Schmidt, HARRY SCHMIDT, RICHARD STOLTZMAN.

For more information on Donald McGinnis’s career and his impact on the concert band and wind ensemble in America, Jaime Titus’s recent doctoral dissertation, entitled “The Professional Life of Donald E. McGinnis, PhD,” is recommended.


McGinnis, Robert Enman.  B. Feb. 1, 1910 (Delaware County, PA); d. Jan. 1, 1976 (Long Island, NY).  Early clarinet studies with his father, Claude, an amateur clarinetist and Professor of Physics at Temple Univ.  Grad: Curtis IOM (1930) with DANIEL BONADE.  Clarinetist: Philadelphia Orch (Principal: 1931-40); Cleveland Orch (Principal: 1940-42; 1945-46); U.S. Navy Band-Washington D.C. (1942-45); NBC Symph (Principal: 1947-48); New York Phil (Principal: 1948-60); San Francisco Symph (Co-Principal: 1964-69); also served as Principal Clarinetist of the NY Symph.  Former faculty member: Curtis IOM (for 10 years); Juilliard (1940-41+); Teachers Coll of Columbia Univ; Indiana Univ (1960-63).  Other positions/activities: was active as a music editor (incl an orch repertoire collection and etudes).  Students include: MICHAEL BURGIO, ROBERT CHESEBRO, HERBERT COUF, David Dworkin, F. GERARD ERRANTE, Donald Gephardt, GARY GRAY, Edward Harris, ROGER HILLER, GENE KAVADLO, Wallace Kramer, S. JAMES KURTZ, MITCHELL LURIE, ALFRED MAZZOCCHIO, JERRY PIERCE, ROBERT SCHMIDT, GEORGE SELTZER, Don Weng, JOHN WIENER.

Like so many other professional musicians of his time, Robert McGinnis’s orchestral career was interrupted by war.  In the case of McGinnis and numerous other clarinetists, this interruption was not completely devoid of musical activity as McGinnis was able to serve the country as a member of the U.S. Navy Band in Washington D.C. during World War II.  Other clarinetists who served in this or other Navy bands during World War II include ROBERT LUYBEN, EARL BATES, WILLIS COGGINS, and WILLIAM TIETZE.  Following the war, McGinnis resumed his post as Principal of the Cleveland Orchestra for one season, and shortly thereafter began his 12-year term as Principal of the New York Philharmonic.


McKenney, D.H. Clarinetist: Los Angeles Phil Orch (1920-21); MGM Studio Orch (1950s, +/-). Has been active as a studio musician.


Roger McKinney commented,

After my graduate work at the Juilliard School of Music, I continued my clarinet study with DANIEL BONADE while he lived in New Hope, Pa. I believe I am one of the last
students to have intimately known him in this area, before he returned to France, and subsequently passed away. (McKinney/Paddock 1998)

He added, “Clarinet playing as a means of musical expression [is] governed by good tone . . . an adequate technique for the music performed . . . [and] good repertoire.” (Ibid.)


**McLane** (changed from original spelling of *MacLean* or *McLean*), Ralph. B. Dec. 19, 1907 (Lynn, MA); d. Feb. 19, 1951 (Philadelphia, PA). Early clarinet studies with Elzier Therrien and AUGUSTO VANNINI; advanced studies at New England Conserv and in France (c.1930-32) with GASTON HAMELIN. Also studied briefly with DANIEL BONADE. (Weber, 3)

Former clarinetist: CBS Symph (Principal: 1932-35, +/-); WOR Mutual Network System Orch (Principal: for 8 years); Philadelphia Orch (Principal: 1943-51). Was active as a soloist (incl perf with the CBS and WOR Symphs and the Philadelphia Orch; gave NYC premiere of the Copland *Clarinet Concerto* with the Philadelphia Orch at Carnegie Hall, Nov. 24, 1950), chamber musician (incl perf with the Budapest, Busch, Curtis, Kolisch, Perole, Stradivarius, and Stuyvesant String Quartets), and recording artist (incl the Brahms Trio on the Musicraft label and Ravel’s *Introduction and Allegro* on the Columbia label; also appeared on Philadelphia Orch recordings). Premiere perf incl works by H. Brant, R. R. Bennett, and V. Duke, and the broadcast premiere of the Busoni *Concertino*.

Former faculty member: Curtis IOM (1943+). Published in Symposium.

Played on: Chedeville 8 mouthpiece (given to him by GUY D’ISERE and passed on to HAROLD WRIGHT); Vandoren and Bretano reeds, heavy in strength (equivalent to present-day Vandoren 5’s); played with a double-lipped embouchure (as did most of his students and his teacher G. HAMELIN) and as a result, often performed sitting down.

Students include: JOSEPH ALLARD, MORDECAI APPLEBAUM, KARL BEVINS, DOMINICK FERA, HARRY GEE, IGANTIUS GENNUSA, STANLEY HASTY, JOHN MOHLER, KALMEN OPPERMAN, GEORGE SILFIES, HAROLD WRIGHT, WILLIAM WRIGHT.

During his lifetime, Ralph McLane was one of the most revered clarinetists in the history of American clarinetistry, and his death has done nothing to diminish his reputation, as he remains something of a legend to present day clarinetists. In all that has been written about McLane’s playing, the common denominator is the wide admiration of his magnificent, fluid sound. In his book, *The Clarinetists’ Repertoire: A Discography*, RICHARD GILBERT commented:

Most legends are based upon stories representing something less than the truth. However, listening to Ralph McLane’s wonderful recording of Brahms’ *Trio*, one realizes that Mr. McLane is no myth. McLane’s style is characterized by a beautifully centered, uninhibited, pure tone and a facile technique. Ernest Ansermet has called McLane –the complete clarinetist. (Gilbert 1973, 94)

The pursuit of beauty in the playing of the clarinet, in both sound and phrasing, was the ultimate end in music-making for Ralph McLane. Clarinetist DAVID WEBER, who knew McLane well, described this pursuit:

. . . he was obsessed with playing beautifully, even to a point of missing bars. I remember once he spent a tremendous amount of time working up the Mozart *Quintet*. He would send me into the hallway to see how the tone carried and I would come back and describe the sound. He’d then put me in a closet, close the door, and while I was suffocating, I would tell him how the tone projected. (Weber 1939, 2)

McLane’s renowned sound was achieved, at least in part, through his use of the double-lipped clarinet embouchure. McLane began using this type of embouchure during his studies with GASTON HAMELIN, who also “played with two lips.” (Ibid.). David Weber described other aspects of McLane’s physical manner of playing:
He took a good, healthy amount of mouthpiece in his mouth and kept the clarinet, not in
the position that Bonade did, but almost at a 45 degree angle. He held it up, not quite to
the German style, but more like Hamelin. (Ibid.)

Towards the end of his career, McLane also began to use vibrato in his playing.

In her biography of HAROLD WRIGHT in Clarinet Virtuosi of Today, Pamela Weston offered
insight into McLane’s teaching style as perceived by Wright, who was perhaps McLane’s most prominent
student and a double-lipped player:

McLane was a stickler for tone and had such a fine conception of it that it stuck with you.
His influence on Harold was profound and Harold attributes his tone completely to him.
Lessons were almost entirely an exercise first of all in experiencing the effect of different
materials on tone quality, then sifting out the good from the bad and applying the results
to better and better sound. The pupil was made to play on different reeds, mouthpieces,
etc. He then had to listen long and hard to McLane doing the same, and finally was sent
into another room to listen still further. (Weston 1989, 298)

McLane’s reputation as a studio teacher is eclipsed by his reputation as a “teacher-by-example”
which many clarinetists experienced through hearing McLane perform with the Philadelphia Orchestra.
STANLEY HASTY commented,

. . . I would go to Philadelphia and study with Ralph McLane, and that was very
influential. I liked his sound better than anybody else I’d heard since I left Denver. That
was a big impression on me. He wasn’t a very good teacher – I didn’t think he was
anyway – but he was a wonderful example. I used to go hear the orchestra play and study
with him. (Webster 2000, 39)

David Weber met McLane after Weber’s first lesson with Daniel Bonade. He offered the
following vignette of his chance first association with McLane:

After the lesson, McLane was waiting downstairs. He said, “Young man, what’s your
name?” When I told him, he said, “Why do you want to study with Bonade?” I said,
“Well I hear he’s a great teacher of the French school.” He said, “I can teach you
everything he has to say in two lessons!” (Levy et al 2001, 53)

The two walked to McLane’s apartment where McLane played for Weber. Weber was enthralled with
McLane’s playing, and the two established a rapport immediately.

In spite of the fact that McLane’s career was cut short by his untimely death at the age of 44, his
elevated stature in American clarinet history will endure through the influence of his students and through
his orchestral and chamber recordings. Toward the end of McLane’s career and life, during periods of
illness, clarinetist ANTHONY GIGLIOTTI began performing as Principal Clarinetist with the Philadelphia
Orchestra. Gigliotti commented on the end of McLane’s career:

The 1950/51 season started with Ralph playing principal as much as he could physically
manage and my spelling him off. Then, shortly into the season he played the Copland
Concerto in Philadelphia and at Carnegie Hall, which was the last time he performed
with the orchestra. He passed away a short time later. It was his incredible determination
that kept him going to play those performances of the Copland because his physical
condition was very bad; however, he pursued his dream to the very end. (Gigliotti 1999,
24)

Both the Levy et al interview with David Weber and Weber’s own “Reminiscences” (found on the
liner notes of McLane’s recording of the Brahms Trio, re-issued by the Grenadilla Society, and available
online), are highly recommended reading for a colorful description of McLane as a person and as a
musician. A thorough discography can be found in the Douglas Miller article listed in Bibliography below.
McManus, John C. B. La Grande, OR (1921); d. Nov. 12, 2010 (Eugene, OR). BME: Northwestern Univ (1943) with DOMENICO DE CAPRIO; MA: Columbia Univ (1950) with DAVID WEBER. Additional clarinet studies with Roy Mattoon and Owen Sanders. Former clarinetist: Chicago Business Men’s Symph (1940-42); Chicago Woodwind Quintet (1940-42); Univ of Oregon Faculty Woodwind Quintet (1968-77); Oregon Bach Festival Orch (mid-1970s); Oregon Mozart Players (early 1980s). Faculty member: Linfield Coll (Woodwinds: 1957-67); Univ of Oregon (Prof of Clarinet/Mus Ed: 1967-83; Prof Emeritus: 1983-2000+); Univ of Hawaii (Guest Lect: 1979). Other positions/activities: Pres, Oregon MEA (1963-66); Founder/Conductor, Salem Concert Band (1975-81); was active as an administrator (incl leadership positions with MENC and Oregon MEA), author (wrote 6 books on topics from the Oregon HS band movement to the history of the Oregon MEA to his experience serving in Italy during WWII ), clinician (incl clinics given in conjunction with the Contemporary Music Project sponsored by the Ford Foundation and MENC), conductor (incl leadership of 3 highly successful Oregon HS music programs and many guest conducting engagements), editor, historian, and lecturer. Memb: MENC, Oregon MEA. Hon: OR Teacher of the Year, and Finalist, Natl Teacher of the Year (1965); Distinguished Music Educator Award, Northwest Bandmasters Assn (1966); Distinguished Service Awards from OR Band Dirs Assn (1986), MENC-Northwest (1989), and OMEA (1996); OMEA Outstanding Music Educator Award (1989); Oregon MEA’s Distinguished Service Award named in McManus’s honor. Students include: MICHAEL ANDERSON, Daniel Geeting, KATHLEEN JONES, TODD KUHNS. Bib: “John McManus, Professor Emeritus.” University of Oregon. http://music.uoregon.edu/people/emeriti/mcmanus.htm (accessed March 14, 2011).

Mead, Maurita Murphy. B. Aug. 30, 1954. BM/Perf Cert: Eastman SOM with STANLEY HASTY; MM/DM: Michigan State Univ with ELSA LUDEWIG-VERDEHR; additional music studies at the Institut for Advanced Musical Studies-Montreaux, Switzerland. Additional clarinet studies with GLENN BOWEN and FRED ORMAND. Clarinetist: Western Woodwind Quintet (1980-83, +/-); has performed as Principal Clarinetist of the Cedar Rapids Symph and other Midwestern orchs. Active as an intnl recitalist/ soloist (incl perfs at the Oklahoma Clarinet Symposium, Southeastern Clarinet Workshop, ClarinetFests 1997-99, Brazilian Natl Clarinet Symposium, and CBDNA conferences; has performed on tour throughout Brazil), chamber musician (incl perfs with the Cleveland Quartet, Rafael Dos Santos, Paulo Sergio Santos, and Arlene Schrut), jazz musician, Brazilian music specialist, and recording artist (incl Over the Fence, a recording of Brazilian choros). Faculty member: Western Michigan Univ (1980-83, +/-); Univ of Iowa (Artist Perf/Teacher of Clarinet: 1983-; also serves as Assoc Dir for Grad Studies). Other positions/activities: North Central Regional Chmn, ICA (formerly); Sec, ICA (1997, +/-); active as a clinician (presentations given at various clarinet conferences and workshops). Hon: Univ of IA Collegiate Teaching Award. Plays on: Buffet R-13 clarinets; JOHNSTON mouthpiece; Kaspar ligature; handmade reeds. Students include: Joan Blazich, Carl Collins, Yasmin Flores, Shandra Helman, Aaron Kirschner, Elizabeth Gish Matera, Valerie Pearson, Michael Rowlett, Monica Steinbrech, Susan Warner.

Maurita Mead urges her students to “. . . strive to be the best that you can be, whatever aspect of music you choose, and to enjoy the passion of your music in the process.” (Mead/Paddock 1998) One of Mead’s own passions is the performance and study of the music of Brazil. In addition to her musical
pursuits, Mead enjoys aerobics, auto crossing, bridge, golf, women’s literature, and attending racing schools. (“Candidates,” 1998, 24)


Mehlmann, Maximillian. B. 1914 (Brooklyn, NY). Grad: Univ of Miami. Clarinet studies with SIMEON BELLISON, Paul Clifford, and WALTER SHAFFER. Former clarinetist: Miami Symph (1930s, +/-); Miami Symphonic Band. Was active as a soloist (incl perf with the Miami Symph, 1936-38). Former faculty member: Ada Merritt Jr. HS (Mus Dir); Ash IOM (Reed Instructor); NYC Bands (Band Dir: active 1940s, +/-); Mehlmann SOM-Brooklyn, NY (Dir: 1940s, +/-). Other positions/activities: wrote an intermediate clarinet method book; was active as an arranger. Memb: Phi Mu Alpha. Hon: Univ of Miami SOM Scholarship; listed in Who is Who in Music, 1941. Bib: “Mehlmann, Maximilian.” Who is Who in Music. Chicago: Lee Stern Press, 1941: 164.

Melidon, Vincent. Clarinetist: Detroit Symph Orch (Asst Principal/E-flat: 1953-69, +/-).


In addition to his musical career, George Mellott had a second career as a pilot, flying jet fighters and trainers for both the U.S. Air Force and National Guard. After twenty-three years of flying, Mellott retired as a Lieutenant Colonel and moved to Colorado where he is active as a clarinetist and saxophonist, and where he also likes to “ply the trout streams.” (Mellott/Paddock 1998)

Mellott believes that one should strive to “be first of all a musician who happens to play the clarinet. . .” (Ibid.) He urges teachers to play in lessons as a form of musical modeling for students, and he encourages all clarinetists to seek out performances and recordings of fine musicians to gather a wide array of ideas on sound, phrasing, and style. He also stresses the importance of carefully selected, high-quality equipment for clarinet students and professional clarinetists alike.

Mellott views music-making as a lifelong learning process, striving to “always keep studying, practicing, learning, and performing. . . Keep open to new ideas, products, music, etc.” (Ibid.)

Mentkowski, A. Clarinetist: Detroit Symph Orch (1919-22, +/-).

Mentzer, Larry. Native of PA. BM: New England Conserv with ROSARIO MAZZEO; MA: Trinity Univ. Clarinetist: Air Force Band of the West (Clarinet/Sax: formerly); San Antonio Symph (Principal: formerly, for 30 years, 1960s-90s, +/-); Mid-Texas Symph (current); Univ of Texas-San Antonio Chamber Ensemble (current). Active as a recitalist (incl perfs at ICA, TX Bandmasters Assn, and TX MEA conferences) and chamber musician (incl perfs with the King William Winds and the UTSA Chamber Ensemble). Faculty member: Univ of Texas-San Antonio (Lect: current); has also taught at Univ of the Incarnate Word, St. Mary’s and Trinity Univ; active as a private clarinet instructor. Other positions/activities: Co-Founder, San Antonio’s Music Advancement Program; active as an adjudicator, clinician (incl participation at TX Bandmasters Assn and TX MEA conferences), conductor (currently serves as dir of the UTSA Clarinet Ensemble), lecturer (incl presentation given at ClarinetFest 1997), and woodwind coach. Students include: Christine Belle, Jack Bradley, Christopher Howard, Scot Humes, Larry Mueller, Rick Muraida, Tom Terrell. Bib: “Larry Mentzer.” University of Texas-San Antonio. http://music.utsa.edu/index.php/faculty_page/larry-mentzer/ (accessed March 14, 2011).


Miller, Gordon. Native of Baltimore, MD. Clarinet studies at Peabody Conserv with SIDNEY FORREST and STANLEY HASTY. Clarinetist: U.S. Coast Guard Band (formerly); Baltimore Civic Opera (Principal: formerly); Baltimore Symph (Second/E-flat/Sax: 1946-97); Chesapeake Clarinet Quartet (current); Baltimore Chamber Society (Founding Memb: current); has also performed with the Baltimore Municipal Band. Active as a chamber musician and festival artist (incl participation at the Painters Mill Music Fair, 1958-65, and Aspen). Faculty member: Peabody Conserv (formerly); Towson State Univ (1970s-80s, +/-). Has played on: Buffet clarinets; CHARLES BAY mouthpieces (m-O); Rovner “Light” ligature; MITCHELL LURIE reeds; Selmer Mark VI alto sax; Selmer C** sax mouthpiece. Bib: Palanker, Edward S. “The Clarinet Section of the Baltimore Symphony Orchestra.” The Clarinet 6 (Summer 1979): 18.


Milosovich, Chester. Native of Detroit, MI. Early music studies in Chicago; additional studies at the Acad for Music and the Perf Arts-Vienna, Austria. Former clarinetist: Contemporary Chamber Players-Chicago (Founder); Philharmonia Hungarica (Principal); Yokohama Symph (Principal); Mozarteum Orch-Salzburg, Austria (Principal); Salzburg Wind Society; Minnesota Orch (Clarinet/Bass: formerly, 1967-2000+); has also performed with the Berlin Phil, Vienna State Opera, and Vienna Symph. Active as an intl recitalist/ soloist (incl tour of Alaska and Northern Canada), chamber musician, festival artist (incl participation at the Monadnock Festival for 10 years), and recording artist (on the Concert Disc, Musical Heritage Society, and Monitor Records labels). Has played on: Buffet and Leblanc clarinets; Vandoren 360 and 5RV/2 mouthpieces; BAY, BONADE, and Vandoren ligatures; Vandoren reeds.

Clarinetist Chester Milosovich has a special interest in contemporary music, and is an avid collector of international folk recordings. He speaks German and Serbo-Croatian.

Miyamura, Henry.  BM/Perf Cert: Eastman SOM (c.1962); MM: Western Washington Univ. Clarinetist: Honolulu Symph (Principal: 1960s, +/-); also performed with the Hillel Chamber Orch and Rochester Phil.  Faculty member: Honolulu Public Schools; Univ of Hawaii (Prof of Clarinet/Head of Woodwinds/Dir of Symph Orch: 1970s, +/-); active as a private clarinet instructor.  Other positions/activities: active as a clinician (all woodwinds) and conductor (current positions incl: Dir, Univ of Hawaii Symph; Music Dir, Hawaii Youth Symph; Asst Dir, Honolulu Symph).  Hon: Women’s Assn for the Honolulu Symph Schol (1957); Hawaiian Electric Schol (1958); Community Foundation of Honolulu Schol (c. late 1950s).  Other positions/activities: active with the Boys & Girls Club of Hawaii bringing music to children who may not otherwise have access to the opportunity to play an instrument.  Students include: Steven Agasa, Nicholas Alexander, Lisa Kohorn, Garrett Martin, Gavin Min, RAPHAEL SANDERS.

Although Henry Miyamura had success as a clarinetist early in his career as Principal Clarinetist of the Honolulu Symphony, he came to realize that his true calling was in the realm of music education. Throughout his career, Miyamura has answered this calling whether as a teacher, mentor, clinician, or conductor of youth and professional orchestras.  Grant Okamura, a former student of Miyamura and current faculty colleague at the University of Hawaii, observed that “Miyamura could have been one of the great clarinetists if he had concentrated solely on his instrument - but Miyamura chose to teach. And in his career, he has taught an estimated 10,000 kids.” (Keesing 2011, 2008)


Mohler, John D.  B. Oct. 30, 1929 (Lancaster, PA).  Early clarinet studies with Joseph Leptich (former memb, Lancaster Symph) and Amandus Stetler (former theater orch clarinetist in Lancaster and Philadelphia, PA); HS studies with Salvadore Colangelo (former Principal Clarinet of the Harrisburg Symph-PA, 1940s-50s).  Dipl: Curtis IOM (1950) with RALPH MCLANE; BM/MM/DM: Univ of Michigan (1956/1957/1961) with WILLIAM STUBBINS.  Additional clarinet mentors incl ANTHONY GIGLIOTTI and ROSARIO MAZZEO.

Clarinetist: U.S. Marine Band (1950-54); Univ Woodwind Quintet (formerly); has also performed with the Detroit and Toledo Concert Bands, various Michigan orchs, and as Sub with the Philadelphia Orch (incl the 1965 and 1975 Ann Arbor May Festivals).  Active as a recitalist (incl perfis at ICA and other
clarinet conferences), soloist (incl perf with the U.S. Marine Band), chamber musician (incl perf/tours with the Univ Woodwind Quintet), festival artist (incl participation at the Ann Arbor May Festival), and recording artist (on the Educational Records label).

Faculty member: Brevard Music Center (1961, +/-); Drake Univ (1960-62); Univ of Michigan (Prof: 1962-94; also served as Chmn of the Wind and Percussion Dept); Cumberland Forest Music Camp (1965); Interlochen Arts Camp (1986, 1987). Articles published in The Clarinet.

Other positions/activities: Review Editor, The Clarinet (1978-82); Pres, ICA (1986-88; facilitated the merger between the Intl Clarinet Society and ClariNetwork Intl during this period); active as a clinician. Memb: AFM, ICA, Michigan School Band and Orch Assn.

Hon: First recipient, DMA in Wind Instruments, U of M (1961); Harold Haugh Excellence Award (1976); U of M SOM Outstanding Studio Teacher Award (1986); U of M SOM Alumni Citation of Merit (1992); John Mohler Clarinet Schol established at U of M in Mohler’s honor (1993); featured in an interview in The Clarinet (May/June 1996).

Has played on: Selmer (GIGLIOTTI model) and Buffet clarinets; Vandoren, Frank Kaspar (Ann Arbor), PYNE “M” and Gigliotti “P” mouthpieces; Vandoren, Kaspar (Ann Arbor), Rovner “dark,” and Gigliotti ligatures; Vandoren and handmade (since 1956) reeds.

When asked to provide a list of his successful students in the author’s survey, John Mohler was concerned that he might omit someone, and preferred instead to say that . . . numerous students are performing professionally, teaching at all levels of education, and free-lancing, as well as having a great appreciation of music of all types and of clarinet performance. I was very fortunate over the years to have held positions that in themselves attracted a high level of students. Those teachers who “produce their own” are to be particularly commended! (Mohler/Paddock 1998)

In the interest of the historical nature of this document, the author seeks to respect Mohler’s sentiment while at the same time providing her own independently researched, partial list of former Mohler students compiled through the biographies of others appearing in this dictionary and a brief perusal of the internet. The list is by no means complete, but includes: Emil Acitelli, Vicki Bowden, Hilary Brown, PATRICIA PIERCE CARD, Patti Ferrell Carlson, GARY CAUCHI, Lecia Cecconi-Roberts, ELIZABETH CRAWFORD, Michelle Doyle, David Eisler, KIM ELLIS, Susan Fo, ROGER GARRETT, Walter Grabner, Carol Jessup, Lisa Kadala, Gregory Koltyk, DANIEL LOCHRIE, Martha MacDonald, Gary McCumber, Ann McCutchan, JOHN MOSES, John Norton, Richard Shillea, ROBERT SPRING, ALAN STANEK, George Stoffan, Douglas Storey, Mark Wolbers, BRADLEY WONG, Scott Wright, GREGORY YOUNG, DENNIS ZEISLER.

As a performer, Mohler seeks “to perform a range of clarinet literature as effectively as possible and to carry the same into my teaching.” (Ibid.) As a teacher, Mohler strives to be “as truthful and helpful as possible, and to try to project practical, professional aspirations.” (Ibid.) With his students, he focuses on “technical and musical goals, including light, facile articulation [and] coverage of a broad range of literature.” (Ibid.)

In addition to the influence of his clarinet teachers RALPH MCLANE and WILLIAM STUBBINS, Mohler is grateful for the professional guidance and friendship received over the years from ANTHONY GIGLIOTTI and ROSARIO MAZZEO. Mohler also credits his association with former classmates DONALD MONTANARO, FRED ORMAND, RAOUl QUERZE, RONALD REUBEN, HAROLD WRIGHT, and others with contributing to his informal musical education. (Johnson 1996, 37)


Mondie, Eugene. BM: Oberlin Conserv (1992) with LAWRENCE MCDONALD; MM: DePaul Univ (1994) with LARRY COMBS. Additional clarinet studies with CHRISTOPHER RUNK and STEVEN GIRKO. Clarinetist: Spokane Symph (Principal: formerly); Orch Ensemble Kanazawa

Ronald Peter Monsen emphasized the following tenets of musicianship: “Sing – focus – color – listen – rhythm!” (Monsen/Paddock 1998). Of his own clarinet teachers, Monsen commented, “They all were very important at the right times!” (Ibid.) In addition to his musical activities, Monsen also enjoyed model railroading, photography, and visits to France. Following Monsen’s passing in 2004, the below excerpt from a memorial summarized his dedication to music and teaching:

His love of music, and especially chamber music, was communicated to his many students. He will be remembered as well for his many discoveries of odd pieces by unknown composers. His colleagues and many students will miss his gentle spirit and unique sense of humor. (“In Memoriam,” 2004, 8)


Montanaro, Donald. B. 1933 (Philadelphia, PA). Early clarinet studies with Joseph Gigliotti at the Settlement Music School, followed by private studies (at age 13) with Jules SerpentiNI. Dipl: Curtis IOM (1954) with Anthony Gigliotti. Clarinetist: Ballet Russe de Monte Carlo (formerly); New Orleans Phil (1954-57); Philadelphia Orch (Asst Principal/E-flat: formerly, 1957-2000+; has served as Actg Principal); Philadelphia Chamber Ensemble (Founding Memb/Music Dir: 1977-). Active as an intl recitalist/soloist (incl perf in Europe and the Far East), chamber musician (incl perf at ICA and ClariNetwork conferences and with the Philadelphia Chamber Ensemble), festival artist (incl participation at the Casals and Marlboro Festivals), and recording artist (with the Philadelphia Orch and Philadelphia Chamber Ensemble; appears on the Boston Records and other labels). Faculty member: Temple Univ; Philadelphia Coll of the Perf Arts; Philadelphia Musical Acad; Curtis IOM (1980-). Other positions/activities: Buffet Crampon USA Perf Artist; Vandoren Artist; extra-musical activities incl European travel. Hon: listed in Who’s Who in American Music (Classical), 1985 edition. Has played on:
Buffet RC B-flat and R-13 A clarinets; Chedeville mouthpiece (once owned by JULES SERPENTINI); Vandoren #5 reeds; Buffet E-flat clarinet (once owned by LUCIEN CAILLIET); Vandoren mouthpieces. Students include: Karen Beacham, Alexander Bedenko, SAMUEL CAVIEZEL, David Chang, Anna Ciccarelli, Arthur Chodoroff, Kelly Coyle, Jose Franch-Ballester, BURT HARA, RICHARD HAWLEY, CHRISTOPHER HILL, Vincent Iannone, Carl Jackson, Michael Kimbell, Ana Victoria Luperi, Agnes Marchione, ANTHONY MCGILL, Murray Middleman, DAVID NEUMAN, Rob Patterson, GREGORY RADEN, CHARLES SALINGER, ERIKA SHRAUGER, Johnny Teysier, JOHN WARREN.

Donald Montanaro grew up in a very musical, but not affluent, neighborhood in South Philadelphia. Within four blocks of his childhood home lived future prominent clarinetists and peers VITO CAPACCIO, the GENOVESE brothers, and GUIDO MECOLI. All succeeded as professional clarinetists, and Montanaro, like his Philadelphia Orchestra colleague, the late ANTHONY GIGLIOTTI, became a musical institution in his own right in Philadelphia, performing with the Philadelphia Orchestra for almost 50 years and serving on the Curtis Institute faculty for 30 years and counting. He has also been very active as a chamber musician and recording artist. The interview by Jean-Marie Paul (listed in Bib below) is highly recommended not only for its discussion of Montanaro’s mouthpiece collaboration with Vandoren, but also because it provides great insight into his playing and teaching methodology.


Morales, Ricardo. B. 1972 (Puerto Rico). Early clarinet studies with Leslie López at the Escuela Libre de Musica-San Juan, PR. Artist Dipl: Indiana Univ with Anton Weinberg; additional musical studies at the Cincinnati Conserv with RONALD DE KANT and at the Eastern Music Festival with EDWARD PALANKER. Additional clarinet studies with ANTHONY CICCARELLI. Clarinetist: Florida Symph (Principal: 1990-93); Metropolitan Opera Orch (Principal: formerly, 1993-2000+; appointed at age 21); Philadelphia Orch (Principal: current). Active as a recitalist (incl perf's at ClarinetFest 1998 and 1999), soloist (incl perf's with the Metropolitan Opera Orch, the Chicago, Cincinnati, Florida, Indianapolis, Puerto Rico, and Savannah Symph Orchs, the Philadelphia Orch, and at ClarinetFest 1999), basset clarinetist (incl a solo perf at ClarinetFest 1998), chamber musician (incl perf's with The Chamber Music Society of Lincoln Center, James Levine, and other artists, and at the Metropolitan Museum of Art), festival artist (incl participation at the Santa Fe and Saratoga Springs Chamber Music Festivals), and recording artist (on the Boston Records and Koch Intl labels, and on the ClarinetFest '95 CD). Broadcast perf's given on the “Today” show and Metropolitan Opera Live from the Lincoln Center.

Faculty member: Mannes Coll of Music (formerly, 1990s); Manhattan SOM (formerly, 1990s); Juilliard (current); Temple Univ (current). Published in The Clarinet.

Other positions/activities: Leblanc Artist; has also endorsed JAMES PYNE mouthpieces and BG Revelation ligatures, and has collaborated with Morrie Backun on a line of clarinet equipment; active as a clinician (incl participation at the 1999 and 2000 Le Domaine Forget Music and Dance Acad Clarinet Workshop and the 2000 Intl Clarinet Connection).

Hon: Winner, Bloomington Symph Concerto Compt; Winner, Indiana Public Symph Young Musician’s Contest; Winner, Eastern Music Festival Concerto Compt; 1st Prize, ARTS Recognition and Talent Search; Grand Prize, Seventeen Magazine/General Motors Concerto Compt (1989); Presidential

Has played on: Leblanc Opus clarinets; PYNE *Bel Canto* mouthpiece (designed especially for Morales); BG Revelation ligature; Rico Grand Concert thick blank reeds; has also used a JOHNSTON H3 mouthpiece.

Students include: David Callaway, Ana Catalina Ramirez Castrillo, Jose Franch-Ballester, Boja Kragulj, JESSICA PHILLIPS, Joseph Rosen, Jessica Ruiz, Alia Sabur, David Sapadin, Sara Shaw, Kristen Grattan Sheridan, James Shields, Jessica Sibelman, Paul Skinner.

Ricardo Morales began clarinet studies at the age of 11 while living in Puerto Rico. After only seven years of clarinet playing, he won his first orchestral post as Principal Clarinetist of the Florida Symphony at the age of 18. Three years later, Morales won the position of Principal Clarinetist of the Metropolitan Opera Orchestra, and he currently holds the coveted position of Principal Clarinetist of the Philadelphia Orchestra. In addition to his success in the orchestral arena, Morales has won numerous concerto competitions, and is in high demand as an international recitalist, soloist, chamber musician, and clinician.

On the subject of clarinet playing, Morales believes that clarinetists should concentrate first on musicality, with technique and all other clarinet-specific issues occupying an important but secondary position. The development of technique, sound, and good intonation are essential, but should never stand in the way of conveying one’s musical message. Morales also emphasizes the development of one’s own musical voice, which can be enhanced through listening to the performances of fine musicians (on any instrument) on a regular basis.

A James Pyne “Artist Profile” appearing in an issue of *The Clarinet* offered the following words to describe Morales and his playing: “A young lion with the heart of a virtuoso and the soul of a poet.” (Pyne, 13). For further insight into Morales’s career and musical philosophy, the George Mellott interview with Morales (see Bib below) is highly recommended.


Moreland, Wilbur. BA/MA: Univ of Northern Colorado. Clarinet studies with EARL BATES, William Gower, Loyde Hillyer, and LEON RUSSIANOFF. Clarinetist: Mobile Symph (Principal: formerly, 1990s-2000s, +/-); Meridian Symph (Principal: formerly); Tupelo Symph (current); Mobile Opera Orch (current); has also performed as Principal Clarinet of the El Paso, Manila, Pensacola, and Westchester Symphs. Active as an intl recitalist (incl perfs at ICA ClarFests), soloist (incl perfs with the Mobile Symph and 1997 solo tour of Australia, New Zealand, the Philippines, and Hawaii), chamber musician (incl perfs with the Southern Arts Woodwind Quintet and Southerly Winds), and recording artist (on the Albany Records, Shawnee Press, and Spectrum Records labels). Faculty member: Rapid City, SD Public Schools (formerly); Nyack, NY Public Schools (formerly); Univ of Southern Mississippi-Hattiesburg (1972-2000+; Prof Emeritus: current); Univ of Mobile (Adj Prof of Clarinet/Sax: current); has also taught at Univ of the East, Univ of the Philippines, and Univ of TX-El Paso. Published in *The Instrumentalist*. Other positions/activities: South Central Regional Chmn, ICA; active as a lecturer (incl presentations at ICA conferences). Hon: J.D. Rockefeller III Fund Fellow, Philippines (1967-70). Memb: ICA. Students include: John Craig Barker, GARY BEHM, Barbara Desmarais, Pretiss Harper, Richard Hobson, FRANKIE KELLY, Jody Miller, Bienvenido Yangco. Bib: “Moreland, Wilbur.” *Woodwind Anthology: A Compendium of Woodwind Articles from The Instrumentalist*. Vol. 2. Northfield, IL: Instrumentalist Co., 1992: 832.

Morgan, Lee. Clarinet studies with ROBERT MARCELLUS and FRED ORMAND. Clarinetist: Oklahoma Symph (formerly, 1980s, +/-); Cleveland Orch (Sub: formerly); Royal Danish Orch (Principal:
Morosco, Victor.  B. 1936.  BS/MS: Juilliard with VINCENT ABATO (clarinet/bass clarinet/sax), JOSEPH ALLARD (bass clarinet/sax), and DANIEL BONADE.  Flute studies with Harold Bennett; chamber music studies with Julius Baker.

Primarily a saxophonist, Morosco has also performed as a clarinetist/flutist/saxophonist with: Juilliard Orch (1953-59); Symph of the Air (1962); Contemporary Chamber Ensemble (1965-68); Performers for Contemporary Music (1967); NY Phil (1967-68, 1985-90); Warner Brothers Studios (1968-85); Los Angeles Sax Quartet (1970-80); New American Orch (1978-85); Music for the Moderns (1987-92); Griffin Ensemble (1991-93); various Broadway musical orcs.  Active as a recitalist (incl perfs at Carnegie Hall and the Library of Congress, at the 10th Annual World Sax Congress and the 1997 Australasian Clarinet and Sax Conference, and in Italy), soloist (incl primarily sax perfs with the Juilliard Orch, Orch of America, Contemporary Chamber Ensemble, Los Angeles Repertory Orch, the Riverside and San Fernando Valley Symphs, and the Nuclear Whales Sax Orch), chamber musician (incl perfs with above groups, the Phoenix Woodwind Quintet, and the Victor Morosco Sax Quartet), studio musician (incl work for the MGM, Paramount, Universal, and Warner Brothers studios), jazz musician (incl perfs with the Louie Bellson, Thad-Jones-Mel Lewis, and Buddy Rich bands), pop/commercial artist (incl recordings with the Carpenters, Gladys Knight, Johnny Mathis, Frank Zappa, et al), festival artist (incl participation at the Festivale Mondiale del Sassofono and Music in the Mountains Festival), and recording artist (on the Nonesuch, Protone Records, and Whaleco Records labels); broadcast perfs given on Camera Three and Live from Studio 8H.  Premiere perfs incl Arlene Zallman’s Blue Delle Ciche and several of Morosco’s own compositions.

Former faculty member: California State Univ-Los Angeles (1974-79); Lehman Coll; De Anza Coll (Vstg Instructor of Woodwinds); CUNY-Brooklyn (Adj Prof of Sax/Clarinet: 1987-94).

Other positions/activities: Boosey & Hawkes and Keilworth Saxes Artist/Clinician; active as a clinician and composer.


Morrison, Nicholas.  BM: Univ of North Carolina with DONALD OEHLER; MM: Univ of Notre Dame; DM: Florida State Univ with FRANK KOWALSKY.  Additional clarinet studies with Freddy Arteel, Curtis Craver, SIDNEY FORREST, and JOHN BRUCE YEH.  Clarinetist: Logan Canyon Winds (1992-); ~Air Fare~ (clarinet/flute duet; current); Utah Festival Opera Orch (current); has also performed with the Ft. Wayne, Jacksonville, South Bend, and Tallahassee Symphs.  Active as a recitalist, soloist (incl perfs with Orchestre Philharmonique Ste. Trinité-Haiti, Utah State Univ Wind Ensemble, and UT Festival Opera Orch), chamber musician (incl perfs with above groups and the Arcata and New World String Quarters), festival artist, and early music specialist (incl perfs with Ensemble Courant and Ensemble Rousseau).  Faculty member: Utah State Univ (Assoc Prof of Clarinet/Asst Dir of Bands: 1992-).


Clarinetist: Soho Ensemble (Co-Founder: 1960-70); St. Louis Symph (Principal: 1969-70); Bronx Arts Ensemble (Co-Founder: 1970-80); NJ Symph (Principal: 1971-75); Speculum Musicae (1972-75); Brooklyn Phil (Principal: 1972-82); American Composers Orch (Principal: 1979-); Ballet Orch at the Metropolitan Opera (Principal: 1980-90); P.D.Q. Bach Orch (formerly, 1980-2000+); Westchester Phil (Principal: 1982-); NY Pops (Principal: 1983-); American Symph Orch (Principal: 1985-90); Little Orh Society (Principal: formerly, 1988-2000+); Orpheus Chamber Orch (1993-); also performs/has performed as adjunct to the Metropolitan Opera Orch (1970-), NY Phil (1981-), NYC Ballet (1989-), Orch of St. Luke’s (1992-); Royal Phil Orch (London), and San Francisco Chamber Orch. Active as an intl recitalist (incl 1972 Carnegie Hall debut), soloist (incl perf of Bernstein’s Prelude, Fugue and Riffs with Bernstein conducting, Copland’s Clarinet Concerto with Copland conducting, and perf with the Brooklyn Phil, Columbia Symph, Little Orh Society, and Berio Ensemble), chamber musician (incl perf with above groups and the Amadeus Ensemble, 1982-, and EOS Ensemble, 1999-), festival artist (incl participation at the Adare, Aspen, Cabrillo, Mostly Mozart, Spoleto, and Vermont Mozart Festivals and the Intl Taiwan Music Festival), Broadway musician (incl Wicked, Into the Woods, Titanic, and Sweeney Todd), studio musician (has appeared on more than 150 motion picture soundtracks, numerous commercial jingles, and on Good Morning America, The David Letterman Show, and The Rosie O’Donnell Show), and recording artist (on the Engel, BMG, Columbia, CRI, Elektra, RCA, and Varese Sarabande labels).

Faculty member: Wagner Coll (Woodwind Faculty Chmn: 1967-79); Aspen Music Festival (Dir, Woodwind Chamber Mus: 1972-80); Riverdale Country School (1977-81); Brooklyn Coll (Lect: 1984-); Queens Coll (Lect: 1993-).

Other positions/activities: Légère Reeds Artist; Recording Reviewer, The Clarinet (late 1970s, +/-); active as a clinician/lecturer (incl presentations given at Curtis IOM, and the Eastman, Mannes, Manhattan, and Yale SOMs, and for NARAS, 1999).


Students include: Matthew Bennett, Jeremy Goldsmith, KeriAnn Dibari-Oberle.


Neidich, Charles. Native of NYC. Son of IRVING NEIDICH; husband of AYAKO OSHIMA. Clarinet studies begun at age 7 with Irving Neidich. BA(Anthropology): Yale Univ (1975, cum laude); Dipl: Moscow Conserv with Boris Dikov. Additional clarinet studies with LEON RUSSIANOFF; has also worked with MEYER KUPFERMAN.

Clarinetist: Goldman Band (formerly); Hague Phil (Principal: formerly, for half season, late 1970s); Orpheus Chamber Orch (Principal: 1980s-, +/-); NY Woodwind Quintet (mid-1980s+); Aeolian Chamber Players (current); Context (Founding Memb: 1985-); Mozzafiato (Founder/Memb: current); has also performed with the New Music Consort and Parnassus. Active as an intl recitalist, soloist (incl perfs/recordings with the Erie, Latvian, and Kanagawa Phil Orchs, the Austrian, Bavarian, and Berlin Radio Orchs, the American, Indianapolis, Jupiter, Spokane, and St. Louis Symphs, the Avanti Chamber Orch, the Orchs of the Suisse Romande and Sibelius Acad, and I Musici de Montreal), chamber musician (incl perfs with above ensembles, the Lincoln Center Chamber Society, and the American, Brentano, Guarneri, Juilliard, Lark, Mendelssohn, Muir, and New Helsinki, String Quartets), festival artist (incl participation at the Brereton Intl Music Symposium, Kammermuzikfest Schloss Moritzburg, Grandin Vocal Chamber Music Festival, Ibach Intl Music Festival, Reizand Gesellschap, and the Bastad, Crussell, Marrowstone, and Orford music festivals), contemporary music specialist, period instrument specialist (incl numerous perfs of his “restoration” of the Mozart Clarinet Concerto on both period and modern clarinets), and recording artist (on the Arabesque, Bridge, Chandos, Deutsche Grammophon, Hyperion, MusicMasters, Sony, and other labels); numerous broadcast perfs given incl perfs on German radio. World premiere perfs incl Joan Tower’s Clarinet Concerto with the American Symph at Carnegie Hall (1988), and works by Milton Babbitt, Edison Denisov, MEYER KUPFERMAN, William Schuman, et al.

Faculty member: Eastman SOM (1985-89); SUNY-Stony Brook (late 1980s, +/); Juilliard (1989- ); Sibelius Acad (Vstg Prof: 1994-95); Yale Univ SOM (Vstg Prof: 1996-97); Orford Arts Centre (Summer 1999, +/); Manhattan SOM (current); Brooklyn Coll (current).

Other positions/activities: active as an intl conductor (incl perfs with the New World Symph Winds, Avanti Chamber Orch, Tapiola Sinfonietta, Stony Brook Orch, San Diego Symph, Plovdiv State Phil, et al, and at the Bastad and Kirishima Festivals).

Hon: Selden Award for Outstanding Musicianship and Scholarship, Yale Univ; Winner, Southern Connecticut Young Artists Compt; Fulbright Grant for study in the Soviet Union (1977); Silver Medalist, Geneva Intl Compt (1979); Winner, Munich Intl Compt (1982); Grand Prize, Accanthes Intl Compt, Paris (1984); first clarinetist ever to win the Walter W. Naumburg Compt (1985).

Students include: IGOR BEGELMAN, Mate Bekavac, David Callaway, JONATHAN KOHLER, Vasko Dukovskiy, RICHARD FARIA, CATHRYN GROSS, Alexey Gorokholinsky, TED GURCH, CAROLINE HARTIG, PAMELA HELTON, Robert Janssen, ALAN KAY, KEITH LEMMONS, MICHAEL LOWENSTERN, Ismail Lumanovski, ERIC MANDAT, Donald Moy, Sean Rice, Oskar Espina Ruiz, ANDREW SIMON, Adam Simonsen, MARINA STURM, Michiyo Suzuki, Jörg Widmann, STEPHEN WILLIAMSON, Stephen Zielinski, GARRICK ZOETER.

Charles Neidich’s musical training began with piano lessons given by his mother, pianist Litsa Gania Neidich, followed by clarinet studies, begun at age 7, with his father, clarinetist IRVING NEIDICH. Irving started Charles on the E-flat clarinet, progressing to the C and B-flat clarinets as Charles grew. In addition to musical studies with both parents, Charles was also exposed to their playing and that of numerous excellent guest musicians in his own house from an early age.
Although Neidich was very active in clarinet performance throughout his childhood and adolescence, he began his college studies at Yale University with concentrations in Anthropology and Philosophy. He continued to perform during his early college years and eventually shifted his focus to music with a special interest in ethnomusicology. Neidich’s ethnomusicological studies led him to apply for and win the first Fulbright Grant awarded to an American for study in the Soviet Union (c. 1977-80). During his time in Russia, Neidich developed a special relationship with composer Edison Denisov and became dedicated to bringing clarinet music from Russia to greater prominence in the United States.

In the period between 1979 and 1985, Neidich won several major international competitions (including the Geneva, Munich, and Naumburg competitions) thereby launching his career as one of the most-sought after clarinet soloists in the world. In addition to his highly successful career as an international soloist, chamber musician, and recording artist, Neidich has also served on the music faculties of such prestigious institutions as the Eastman School of Music and SUNY-Stony Brook, and currently teaches at Juilliard and the Manhattan School of Music.

For more detailed information on Neidich’s career, the Ken Smith article and Neidich’s own web-site are highly recommended (see Bib below).


Nelson, Jennifer. Native of Dash Point, WA. Clarinet studies with ANTHONY GIGLIOTTI. Clarinetist: Seattle Ballet (1998-); Auburn Symph (Principal: current); Pacific Northwest Ballet (Principal: current); has also performed with the Seattle Symph and Opera, Northwest Chamber Orch, and NYC Opera. Active as an intl soloist/recitalist (incl perf with the Auburn Symph, perf throughout North and Central America, and in Europe, India, and Japan), chamber musician, recording artist (incl recording with ROGER GARRETT on the Novitas Records label), theatre musician (incl perf with the natl touring co. of Phantom of the Opera), and studio artist (incl television/motion picture soundtracks). Faculty member: Cornish Coll of the Arts-Seattle (formerly); Univ of Puget Sound (formerly); Univ of Washington (current); active as a private clarinet instructor and clinician/coach. Bib: “Jennifer Nelson.” UW School of Music. http://www.music.washington.edu/faculty/?page=bio&ID=122 (accessed January 2, 2011).

Nereim, Linnea. Native of Chicago. BME/grad studies: Northwestern Univ with LARRY COMBS, RUSSELL DAGON, ROBERT MARCELLUS, and JEROME STOWELL. Additional clarinet studies with GEORGE WEBER. Clarinetist: Colorado Phil (formerly); Florida Symph (Asst Principal: formerly); Contemporary Chamber Ensemble-Chicago (Solo Clarinet/Bass: formerly); Cleveland Orch (Bass: 1985-); has also performed as Extra with the Chicago Lyric Opera Orch, and Chicago, Grant Park, and Milwaukee Symphs. Active as a recitalist/soloist (incl perf at the 1985 Alban Berg Symposium-Chicago), chamber musician (incl perf with the Contemporary Chamber Ensemble), and studio musician (incl providing the clarinet sound for the Ms. Pacman video game character); broadcast perfs given from the Library of Congress and the Dame Myra Hess Memorial Concerts. Faculty member: Cleveland IOM (1987-); active as a clinician (incl master classes given throughout the U.S. and in Japan). Plays on: Selmer bass clarinet. Students include: Lindsay Charnofksy, Antoine Clark, Robert Davis, BEN FREIMUTH, Elizandro Garcia-Montoya, Daniel Williams, Ramon Wodkowski. Bib: “Linnea Nereim.” Cleveland Institute of Music. http://www.cim.edu/about/bios.php?id=4 (accessed March 14, 2011); “Musical Chairs.” The Clarinet 13 (Summer 1986): 22.

Neuman, David. Native of King of Prussia, PA. BM/Engineering studies: Temple Univ with ANTHONY GIGLIOTTI; Artist Dip: Curtis IOM (1982) with DONALD MONTANARO. Additional clarinet studies with TED HEGVIK. Clarinetist: Korean Phil (Principal: formerly, 1980s); Colorado Phil
Nicholas, Leslie. Early clarinet studies with GLENN BOWEN. BM: Univ of Texas with LELAND MUNGER; MM: Northwestern Univ with CLARK BRODY and ROBERT MARCELLUS; DM(in progress): Cincinnati Conserv with CARMINE CAMPIONE and RONALD DE KANT; additional studies at Southern Methodist Univ with STEPHEN GIRKO. Additional clarinet studies with LARRY COMBS and JOHN BRUCE YEH. Clarinetist: West Virginia Symph (Principal: 1990s, +/−); WindRose Trio (1993−); Bijou Orch (current); has also performed as Principal Clarinetist of the Classic, Dallas, and ProMusica Chamber Orchs, Roanoke Symph, and Central City Opera. Active as an intl recitalist/soolist (incl perfs at the 1992 Clar-Fest, the Oklahoma Clarinet Symposium, and in Europe), chamber musician (incl perfs with above groups, the Natl Chamber Players, the Blair and Pastiche Woodwind Quintets, and at the Kennedy Center, Alice Tully Hall, and St. Martin-in-the-Fields), festival artist (incl participation at the AIMS, Aspen, Coronado, Grand Teton, Lancaster, Round Top, and Wintergreen Festivals, and the Shenandoah Valley Bach Festival), and recording artist. Faculty member: Vanderbilt Univ (formerly); Capital Univ (formerly); Kenyon Coll (formerly); American Instit of Musical Studies-Austria (formerly); James Madison Univ (Asst Prof of Clarinet: formerly, 1992+); Radford Univ (formerly); Eastern Mennonite Univ (current); Georgia State Univ (Woodwind Coordinator/Clarinet: current); Blue Lake Arts Camp (current); also active as a clinician. Plays on: Buffet RC Prestige clarinets; Kaspar (Cicero/Chicago) and Vandoren (Profile 88 5RV and 5RV Lyre) mouthpieces; Bonade and Buffet ligatures; handmade reeds. Students include: Karen Bell, Shannon Dooley, Hara Hackett, Michael Lippard. Bibliography: Nicholas, Leslie. "Les Nicholas." L. Nicholas. http://www.lesnicholas.com/pages/read-7E/biography.php (accessed March 14, 2011); "Musical Chairs.” The Clarinet 20 (November/December 1992): 53.


As a musician, William Nichols strives to [capitals mine]
... exhibit in my playing, and stress in my teaching, basic principles of effective musical performances, appropriate articulation, phrasing, good rhythm, and control of a beautiful tone, based on such models as DANIEL BONADE and ROBERT MARCELLUS. I also believe in programming a considerable amount of 20th century music, especially by American composers. (Nichols/Paddock 1998)

Nichols also commented that his former clarinet teacher HIMIE VOXMAN was “a knowledgeable and pragmatic person with whom I always learned something new at each lesson, even if it wasn’t always about the clarinet.” (Ibid.). He added that he attended and performed at numerous ROBERT MARCELLUS master classes, and that Marcellus was “an inspiration . . . and a model of tone production and phrasing.” (Ibid.)

Since 1996, Nichols has provided valuable information on numerous international clarinet recordings in his “Audio Notes” column in The Clarinet.


Niethamer, David B. BA: Lebanon Valley Coll with FRANK STACHOW; MM: Manhattan SOM with LEON RUSSIANOFF; additional studies at Juilliard with JOSEPH ALLARD. Clarinetist: Catskill Symph/Wind Quintet (Principal: formerly, 1970s); Riverside Chamber Players (formerly, 1970s); Richmond Symph (Principal: formerly, 1979-2000+); Roxbury Chamber Players (Clarinet/Artistic Dir: 1982-92); Richmond Chamber Players (current; Artistic Dir, 1994-97); Natl Gallery Orch (current); has also performed with the Virginia Symph. Active as a recitalist (incl perf at ClariNetwork, ClarFest, and other clarinet conferences), soloist (incl perf with the Bergen Youth Orch, Colgate Univ Orch, Reading Phil, Richmond Sinfonia, and Catskill and Richmond Symphs), chamber musician (incl perf with above groups and the Kandinsky, Manhattan, and Monticello Trios, and the Composers, Lennox, and Brentano String Quartets), festival artist (incl participation at the Albenarle and Delta Festivals and the Manhattan Trio’s Summer Chamber Music Festival), and recording artist (on the Elan, MMC, and Opus One labels). World premiere perf incl Allan Blank’s Concerto; U.S. premieres incl Andre Casanova’s Ballade. Faculty member: Ithaca Coll (Vstg Lect of Clarinet/Chamber Mus: formerly, for 2 years); Univ of Richmond (Prof of Clarinet/Dir of Wind Ensemble: current); Longwood Univ (current); Virginia Commonwealth Univ (current). Other positions/activities: Yamaha Artist; ICA Chmn, Northeast Region; active as a clinician. Memb: ICA. Hon: favorable reviews of perf appear in The Clarinet (see Bib below) and The Richmond Times-Dispatch. Plays on: Yamaha clarinets. Bib: Baker, Marguerite. “The Clarinet Sections of the Dallas and Fort Worth Symphony Orchestras.” The Clarinet 25 (February/March 1998): 30; Nogle, Harold Jr., to Tracey L. Paddock, Tallahassee, FL, July 2, 1998.

Noble, Louis E. Former clarinetist: Los Angeles Phil Orch (Clarinet/Bass: 1922-40s, +/–).


Nordstrom, Craig Kyle. B. June 17, 1949 (Denver, CO). Early clarinet studies with DONALD AMBLER. BME: Northwestern Univ (1971) with JEROME STOWELL; MM: Catholic Univ (1974) with LAWRENCE BOCANER. Additional clarinet studies ANTHONY GIGLIOTTI and LOREN KITT. Clarinetist: Civic Orch of Chicago (formerly); Colorado Phil (formerly); U.S. Marine Band (Bass: 1971-75); Vancouver Symph (Bass: 1975-77); Cincinnati Symph (Bass: 1977-79); Boston Symph (Bass: 1979–). Active as a chamber musician (incl perf with the Boston Symph Chamber Players) and festival artist (incl


Norsworthy, Michael. Grad: New England Conserv; Southern Illinois Univ-Carbondale with ERIC MANDAT; additional studies at Michigan State Univ with ELSA LUDEWIG-VERDEHR and at Aspen. Additional clarinet studies with KALMEN OPPERMAN and RICHARD STOLTZMAN. Clarinetist: Harvard Group for New Music (formerly); Boston Modern Orch Project (Principal: current); has also performed with the Orpheus Chamber Orch, St. Louis and Star Wars Symphs, Boston Phil/Ballet, Pittsburgh New Music Ensemble, Boston Musica Viva, Ensemble 21, Klangforum Wien, et al. Active as an intl recitalist/soloist (incl perfs with the Pottstown and Southern Illinois Symphs, the Aspen and NEC Contemporary Ensembles, the Calistos Chamber Orch, Manhattan Sinfonietta, Symph ProMusica, and Callithumpian Consort), chamber musician (incl perfs with the Borromeo and Maia String Quartets, Soria Chamber Players, Boston Chamber Music Society, and Ibis Camerata), new music specialist (incl 125+ world premieres), studio/theatre musician (incl work on various motion pictures and stage productions), saxophone doubler, and recording artist (on the Cantaloupe, Cauchemar, Gasparo, and Mode labels); broadcast perfs given on Boston’s WGBH. Premier perfs incl works written for him by C. Dench, P. Escot, M. Finnissy, and H. Tutschku. Faculty member: Columbia Univ (formerly); Harvard Univ (Artist-in-Res: formerly); Boston Conserv (current). Articles published in The Clarinet and New Grove Dictionary of Music and Musicians. Other positions/activities: ICA State Chair, MA; Buffet Crampon USA Perf Artist. Hon: Aspen Fellowship; The John Cage Award; Borromeo String Quartet Guest Artist Award; Chancellor’s Research and Creativity Award, SIU-Carbondale; recip of grants from several arts foundations. Plays on: Buffet clarinets; Rico Reserve reeds. Bib: Norsworthy, Michael. “Michael Norsworthy.” M. Norsworthy.http://www.michaelnorsworthy.com/live/ (accessed February 1, 2011).


perfs at Carnegie Hall and Merkin Concert Hall, at ICA conferences, and in Japan), soloist (incl perfs with the Pittsburgh Symph and Pittsburgh Concert Society), chamber musician (incl perfs with the Chicago Chamber Octet, Gulf Coast Wind Quintet, Savannah Symph Woodwind Quintet, Carnegie Mellon Trio, and the Pittsburgh Concert Society, and on the Pittsburgh Chamber Music Project and Shadyside Concert Series), festival artist (incl participation at the Bravo! Vail Valley, Colorado, Strings in the Mountains, Sunflower, St. Barth’s, and Grand Teton Music Festivals), studio musician (appears on numerous commercials and major motion pictures soundtracks, incl *The Last Holiday*, *The Manchurian Candidate*, and *Intolerable Cruelty*), and recording artist (on the Dorian label). Broadcast perfs given on *The David Letterman Show* and *Live From Lincoln Center*.

Faculty member: Armstrong State Coll-GA (1987-88); Duquesne Univ (Adj Prof of Clarinet: formerly, 1991-99, +/-); Mannes Coll of Music (formerly); Manhattan SOM (current).

Other positions/activities: Buffet Crampon USA Perf Artist (1995-); Rico Artist.

Hon: Finalist, Boston Symph auditions for Principal Clarinet (1994); Finalist, Philadelphia Orch auditions for Principal Clarinet (1996).

Plays on: Buffet clarinets; BONADE ligature; Rico Reserve Classic #4 and handmade reeds.

Students include: Heidi Aufdenkamp, Michal Beit-Halachmi, Wendy Bickford, Jeffrey Brooks, Jonathan Cohen, Jerome Fleg, Roman Fukhansky, Alexey Gorokholinsky, JONATHAN GUNN, Christopher Howard, April Johannesen, Anthony Marotta, Jared Mundell, Joshua Rubin, Erin Svoboda, Kiera Thompson, Stephanie Thompson, David Yandl.

Nunemaker, Richard Earl. B. Nov. 30, 1942 (Buffalo, NY). Clarinet/sax studies begun at age 12 with his father, Earl. BM/Perf Cert: SUNY-Fredonia (1964) with ALLEN SIGEL and WILLIAM WILLETT; MM: Univ of Louisville (1966). Additional clarinet studies with CLARK BRODY, JAMES LIVINGSTON and JEROME STOWELL.

Clarinetist: Louisville Orch (Clarinet/Bass/Sax: 1964-66); Houston Symph (Clarinet/Bass/Sax: formerly, 1967-2000+); Houston Pops (Clarinet/Sax: 1970-85+); Cambiata Soloists (1971-84); Third Coast Chamber Players (1985+); Opus 90 (formerly); Air-Mail Special (Founding Memb: formerly, for 16 years, 1990s, +/-). Active as an intl recitalist/soloist (incl numerous sax/clarinet perfs with the Houston Symph and at ClarinetFest 1997), chamber musician (incl tour of Austria with Camerata Bregenz, perfs/recordings with the Tang String Quartet and Third Coast Chamber Players, and perf on the New and Improvised Music Concert at Carnegie Hall), festival artist (incl participation at the Las Vegas Music Festival), jazz musician (incl perfs as saxophonist of Air Mail Special and with the Paul English Quartet), new music advocate/performer (incl commissioning and perf activities with the Houston Composers Alliance), and recording artist (on recordings with the Houston Symph and on the MMC, New Records, Pro Arte, and Red Mark Records labels).

Faculty member: Sewanee Summer Music Center (Artist-in-Res/Instructor of Clarinet/Theory/Chamber Mus: 1966); Hobart Independent School-IN (Band Dir/Woodwind Instructor: 1966-67); Univ of St. Thomas (Instructor of Clarinet/Sax/Chamber Mus: 1970-92); Las Vegas Music Festival (current); has also taught at Houston Baptist Univ, Univ of Houston, Rice Univ and the Wharton TX and San Jacinto TX Junior Colls. Author: *The Effortless Clarinet; If the Shoe Fits; Scale and Chord Studies*.

Other positions/activities: Former Pres/Mus Dir, Houston Composers Alliance. Memb: ClariNetwork (formerly), ICA.

Hon: favorable reviews of recordings appear in *The Clarinet* (see Bib below).

Students include: Nancy Angerstein, June Garrison, DALLAS TIDWELL.


Nygren, Dennis. BM/DM: Northwestern Univ (1968/1982) with CLARK BRODY, LARRY COMBS, ROBERT MARCELLUS, and JEROME STOWELL; MM: Michigan State Univ (1973) with

**Nytech, Craig.** Faculty member: Brigham Young Univ (formerly, 1980s, +/-). Has been active as a recitalist.
Oakes, Gregory. BM: Michigan State Univ with ELSA LUDEWIG-VERDEHR; MM: DePaul Univ with JOHN BRUCE YEH; DM: Univ of Colorado with BIL JACKSON; additional studies as a Fellow at the Tanglewood and Aspen Festivals. Additional clarinet studies with KEITH LEMMONS. Clarinetist: Chicago Civic Orch (formerly); Colorado Symph (formerly); Mississippi Symph (formerly); Non Sequitur (Founding Memb: current); has also performed with the Colorado Ballet and Central City Opera. Active as an intl recitalist/soloist (incl perfs with the Colorado Symph and Denver Brass, at ICA and Intl Computer Music Conferences and the Gaudeamus Intl Interpreters’ Compt, on the Pendulum New Music Series, and throughout Brazil), chamber musician (incl Carnegie Hall debut with membs of Ensemble Intercontemporain, and perfs as a member of Category 5, Ensemble Syzygy, and the Mississippi Symph Orch Woodwind Quintet), jazz musician (incl perf at the Telluride Jazz Festival), festival artist (incl participation at the Colorado Music Festival, Crested Butte Chamber Music Festival, and Boulder’s Modern Music Festival), and recording artist (on the Bridge, CRI, Gothic, Karnatic Labs, and Naxos labels); broadcast perfs given on NPR. Faculty member: Univ of Southern Mississippi (formerly); Bemidji State Univ (formerly); Regis Univ (formerly); Iowa State Univ (Asst Prof of Clarinet: current). Other positions/activities: Buffet Crampon USA and Vandoren Perf Artist; active as a clinician (incl master classes given at SOM’s across the U.S. and in Brazil). Hon: favorable reviews of perfs have appeared in the Aspen Daily News, Denver Post, New Music Connoisseur, and New York Times. Bib: Oakes, Gregory. “Gregory Oakes.” G. Oakes. http://www.gregoryoakes.com/bio.php (accessed March 13, 2011).


Odrich, Ronald B. Clarinet studies with VINCENT JAMES ABATO, Sal Amato, DANIEL BONADE, BUDDY DE FRANCO, AUGUSTIN DUQUES, ROBERT MARCELLUS, and KALMEN OPPERMAN. Clarinetist: U.S. Air Force Band/“Airmen of Note,” Washington D.C. (Soloist: formerly, during Korean War); Vinnie Burke Quartet (formerly); Ron Odrich Quartet (current); has also performed with Al Cohn, Buddy DeFranco, Zoot Sims, Clark Terry, Phil Woods, et al. Active to some extent as a classical player (with much classical training), but is primarily active as a jazz clarinetist with classical concepts (especially the symphonic clarinet sound) blended into his playing; active as a recitalist/soloist (incl perfs at ICA conferences), bass clarinetist, and recording artist (on the Inner City and Marniste Productions labels). Faculty member: Columbia Univ Dental School (current); has also taught dentistry in

**Oeconomacus, N.** Clarinetist: San Francisco Symph Orch (Bass: 1916-1917, +/-).

**Oehler, Donald L.** Grad: Juilliard. Clarinet studies with JOSEPH ALLARD, Jack Brymer, ROBERT LISTOKIN, Orville Matthias, and BERNARD PORTNOY.

Clarinetist: Orchestre Philharmonique de Teheran, Iran (Principal: formerly); Saskatchewan School of the Arts Faculty Wind Symph (Principal: 1976-90); CarolinaWind Quintet (1970s/80s-, +/-); Opera Co. of North Carolina (Principal: current); Q'Appelle Winds (Founder/Memb: current); has also performed with the NC Symph, St. Stephen’s Chamber Orch, the Handel and Haydn Society, Banchetto Musicale, the 18th Century Players, and Ensemble Courant. Active as an intl recitalist (incl perfs given throughout North America and Europe, and in Asia and the Middle East), soloist (incl perfs at ICA conferences and on basset clarinet), chamber musician (incl perfs with above ensembles, the Mallarmé Chamber Players, Trio Sonsa, 27514, and the Bela, Chester, Ciompi, Haydn, and NC String Quartets), festival artist (incl participation at the Bartok Festival and UT State Univ Summer Music Festival), and recording artist (on the Centaur label); broadcast perfs given on CBC and Belgian radio. Premiere perfs incl works by T.J. Anderson and Peter Lieuwen.

Faculty member: Univ of North Carolina-Chapel Hill (Prof of Clarinet: 1971-; has also served as Founder/Dir of Univ Chamber Players, and Dir of Univ New Music Ensemble); Cours International de Musique-SWITZ (formerly, for 16 years); MusicFest Intl-Wales (Dir of Winds: formerly); Corso Internazionale di Musica da Camera-ITA (Faculty/Artistic Dir: current).

Other positions/activities: Co-Director/Host, Clarinet ChamberFest 1996; Founder/Dir of Chapel Hill Chamber Music, the CHCM Workshop, and the UNC Canterbury Christ Church Univ Coll exchange program for music; ICA State Chmn, NC; Selmer Artist; active as a clinician (master classes given in North America, Asia, Europe, and the Middle East), conductor (incl work with numerous HS bands/youth orchs and Chapel Hill’s Philharmonia and Village Orchs), and proponent of both classical period clarinet music (on basset horn) and new music. Memb: ICA.


Oien, Theodore.  B. Minneapolis, MN.  BM/MM: Cincinnati Consrv with RICHARD WALLER.  Additional clarinet studies with ROBERT MARCELLUS and LARRY COMBS; additional music studies with Marc Lifschey.

Clarinetist: U.S. Army Band-Washington D.C. (Asst Principal: formerly); Winnipeg Symph (Principal: 1969-84); Denver Symph (Second/E-flat: 1984-88); Detroit Symph (Principal: 1988-); has also performed with the Manitoba Chamber Orch.  Active as an intl recitalist (incl perf at ClarinetFests 1994, 1998), soloist (incl perf with the Detroit, Westmoreland, and Winnipeg Symphs, the Natl Symph Orch of Uruguay, and a perf of the Copland Concerto conducted by Copland), chamber musician (incl perf with the Lyric Chamber Ensemble and on the American Artist Series), festival artist (incl participation at the Aspen, Bravo!, Blossom, Carmel, Colorado, Kent/Blossom, and Sunflower Music Festivals), and recording artist (on the Chandos label); broadcast perf given on Performance Today and General Motors Mark of Excellence.

Faculty member; Univ of Manitoba (formerly); Wayne State Univ (current); Aspen Music Festival (1990s, +/-); has also taught at Univ of Denver, Univ of Michigan, and Michigan State Univ.

Other positions/activities: Buffet Crampon USA Perf Artist; Pyne/Clarion Artist.  Memb: Pi Kappa Lambda.

Hon: invited to perf at Lincoln Center in 1999 for 50th Anniversary of the Universal Declaration of Human Rights, a concert of principal orchestral musicians from around the world.

Has played on: Buffet R-13 and Tosca clarinets; PYNE ~M mouthpiece; BONADE inverted ligature; handmade reeds.

Students include: Deborah Andrus, Robyn Cho, Antoine Clark, Jared Davis, Joseph Eller, Susan Fo, Celia Idex, Mickey Ireland, Jean Johnson, John Klinghammer, Alejandro Lozada, Amanda McCandless, James Ormston, Jeremy Reynolds, Andrew Seigel, Igor Shakhman, Andrew Sprung, Stephanie Thompson, Suzanne Tirk.


Okel, J.D.  Former clarinetist: Minneapolis Symph Orch (1916-19); Los Angeles Phil Orch (Clarinet/E-flat/Violin: 1922-30s, +/-).

Olefsky, Herman.  Clarinet studies with ROBERT LINDEMANN and ____ Schildauer.  Former clarinetist: Civic Orch of Chicago; Natl Symph (Clarinet/Sax: 1937-43; 1947-50; Extra: 1950+).  Other positions/activities: Olefsky took a 4-year leave of absence from the Natl Symph (1943-47) to man a torpedo station during WWII.


Former clarinetist: NY Symph/NY Phil (Principal: late 1940s); also performed with the RCA and Columbia Studio Orchs.  Was active as an intl recitalist/soloist (incl perf in France and Puerto Rico), chamber musician (incl perf/recordings with Erna Berger, Leonard Bernstein, Pablo Casals, Eugene Istomin, Dorothy Maynor, and the Budapest, Juilliard, and New Music String Quarts), and recording artist (on the Columbia, Hargail Records, and RCA labels; recordings incl a perf of the Bernstein Sonata 245
with the composer at the piano). Works dedicated to (although not premiered by) Oppenheim incl Leonard Bernstein’s *Sonata for Clarinet and Piano* (1944).

Former faculty member: NY Univ-Tisch School of the Arts (Dean: 1969-92; incl service on the nominating committee for the Tony Awards, 1983-87).

Other positions/activities: Dir, Columbia MasterWorks Div (1950-59); Television Producer, Robert Saudek and Associates (produced educational programs incl *Omnibus* and a series of Leonard Bernstein music specials); Broadway theatre producer (incl *Last Analysis*, by Saul Bellows); Producer/Writer/Dir, CBS Television Network News (1962-68; incl documentaries on Stravinsky and Pablo Casals); Exec Producer of Cultural Programming, Public Broadcasting Laboratory; also served as an anti-tank gunner in WWII.

Erika Švalbe must be commended for providing insight into the multi-faceted career of David Oppenheim. Her article (see Bib below), one of few pieces of written material to be found on Oppenheim, offers a concise but impressive overview of his career, concluding with a discography. Oppenheim was successful not only as a clarinetist, but also as a producer involved in recorded sound, television, and theatre. He was also very influential in establishing and elevating the status of New York University’s Tisch School of the Arts while he served as Dean of that institution from 1969-92.

While studying at Tanglewood in 1942, Oppenheim began a friendship with Leonard Bernstein that would endure throughout his career. Bernstein and Oppenheim recorded Bernstein’s *Sonata for Clarinet and Piano* in 1944, and upon completion of the recording, Bernstein dedicated the work to Oppenheim. Oppenheim would later work with Bernstein as Principal Clarinetist of the New York Philharmonic, and then as the producer of Bernstein’s televised music specials.

Oppenheim retired from his position as Dean of New York University’s Tisch School of the Arts in 1992 and became more active as a performing clarinetist again.


**Opperman, Kalmen.** B. Dec. 8, 1919 (Manhattan, NY); d. June 18, 2010 (Manhattan, NY). Clarinet studies begun at age 10. Clarinet studies with SIMEON BELLISON, David Karpilofsky, and RALPH MCLANE (1939-43).

Former clarinetist: USMA Band-West Point (1938-41); [American] Ballet Theater (Principal); was active as a Broadway theater musician (productions incl *The Brass Ring, Lend an Ear, Lute Song, Peter Pan, A Tree Grows in Brooklyn, and Sonya Henie’s Hollywood Ice Show*) and memb of several major ballet orchs; was also active as a recording artist (incl several recordings with RICHARD STOLTZMAN on the RCA label).

Former faculty member: Indiana Univ; NY Univ; Boston Univ; Hartt SOM; CUNY-Brooklyn Coll (Assoc Prof: 1990s, +/); was active as a private clarinet instructor. Author: *Modern Daily Studies for Clarinet* (Vol. 1-3; M. Baron, publisher); *The Clarinet Chromatic Machine; Contemporary Chordal Sequences* (multi-volume); *Repertory of the Clarinet; Handbook for Making and Adjusting Single Reeds; Velocity Studies* (multi-volume); et al. Articles published in *The Clarinet* (including a series of columns entitled “Kal’s Korner,” 1995-98) and other music journals.

Other positions/activities: Dir, Kalmen Opperman Clarinet Choir (formerly, 1986-98+); was active as a lecturer/clinician (incl participation at the New England Conserv Clarinet Summit and the Oklahoma Clarinet Symposium) and mouthpiece/barrel craftsman (designed for his students, incl CLARK BRODY, LARRY COMBS, STEVEN HARTMAN, RONALD PHILLIPS, RICHARD STOLTZMAN, et al).

Hon: The Kalmen Opperman Collection (of clarinet-related works) resides in the Hartt SOM’s Mortenson Library.

Played with a double-lipped embouchure.

Students include: Karen Bailey, Nancy Blum, Tony Burry, MIKE CAVIN, ROBERT CHESEBRO, Kathleen Cotty, Raffaele Del Mastro, Frank Delo Jr., PATRICIA DILUTIS, Gary Dranch, Susan Eberenz, Adam Ebert, Fredrik Fors, Alan Francis, Denise Gainey, PAUL GARNER, ERIC GINSBERG, CECIL GOLD, TERRY GUIDETTI, LARRY GUY, William Hagenah, STEVEN HARTMAN, Ann Hetric, S. JAMES KURTZ, R. DENNIS LAYNE, FAN LEI, MICHAEL
Renowned clarinetist and pedagogue Kalmen Opperman has been referred to as “the elder statesman of the clarinet” by colleague and former long-time New York Philharmonic Principal Clarinetist STANLEY DRUCKER. (Strum 2011) Opperman’s knowledge of the clarinet and clarinet playing drew not only younger students, but also already-established professional clarinetists. For both younger and older students alike, it was Opperman’s personal mission to draw out every possible ounce of musical potential. Professional clarinetists who consulted with Opperman, including former Long Island Philharmonic clarinetist Larry Guy, sought to reassess or rehabilitate their playing habits, or as Guy put it, “to clean out all the clutter and the dust in their playing.” (Ibid.) One of Opperman’s most prominent students, RICHARD STOLTZMAN, who collaborated with Opperman at clarinet clinics for many years, recalled Opperman’s ability to examine someone’s playing (and/or thinking), deconstruct it, and rebuild it completely. Opperman was known to be generous with his time (with lessons often far exceeding the planned duration), frankness (or “tough love,” as some have called it), and with pithy quotations, many of which decorated the walls of his studio and home.

A visit to Opperman’s website (listed in Bib below) is highly recommended for more information on his career and musical philosophy as well as tributes to Opperman from former students and colleagues. Clarinetist Denise (Schmidt) Gainey has also done extensive research on Opperman’s teaching methodology, which she compiled into her doctoral dissertation, and which she will present in a book to be published in the near future.


Clarinetist: Chicago Symph (Extra: 1973-74); has also performed with the Chicago Little Symph, the Princeton Chamber Orch, and the Cleveland, Detroit, and Honolulu Symphs. Active as an intl recitalist (incl perf at ICA conferences, at Carnegie Recital Hall, at the Shanghai Conserv, and with his wife, soprano Julia Bruxholm, on the Fredriksburg Castle recital series in Copenhagen, Denmark), soloist (incl perf with the Shanghai Symph and Univ of Southern California Wind Symph), chamber musician (incl perf with the Interlochen Arts Quintet and the Dusha Quartet), festival artist (incl participation at the Alaska Music Festival, the Grand Teton Music Festival, 1969-90, and Music Acad of the West, 1989-), and recording artist (on the Danacord and Opus 1 labels). Premiere perf incl Leslie Bassett’s *Arias for Clarinet and Piano* and *Fantasy for Clarinet and Wind Ensemble*.


Other positions/activities: Pres, ICA (1990-92); active as a clinician (incl master classes given in the U.S., China, Denmark, England, and Sweden), lecturer (presentations given at ICA conferences), scholar (has done extensive research on the wind music of Amilcare Ponchielli), and editor (incl editions of the wind music of Amilcare Ponchielli).

Hon: Fulbright Grant for study in London, England (1963-64); recip of numerous research grants (from FSU, MSU, U of M, etc.); Harold Haugh Award of Excellence in Applied Teaching, U of M (1995); numerous favorable reviews (perf/teaching) published in various music journals. Memb: AFM, Fulbright Alumni Assn, ICA.

Plays on: Buffet R-13 clarinets; generic French mouthpiece (refaced); Vandoren V-12 reeds.
Fred Ormand is highly regarded internationally as an outstanding performer, pedagogue, and scholar. He has done extensive research into and editing of the wind music of Amilcare Ponchielli and has recorded four of Ponchielli’s solo works for winds on the Danacord label. He is also an advocate of new compositions for the clarinet, having given special attention to works by Leslie Bassett. Ormand performs frequently with his wife, noted soprano Julia Bruxholm.

Ormand commented,

As in any physical skill, it is my belief that one must have a mastery of all basic skills. An excellent control of the fundamentals allows one to express oneself musically. I strongly emphasize a fine voicing on the clarinet in the manner taught by Marcellus. A basic articulation must deal with both length and speed and both have certain basic connections and differences. Good reed skills are necessary to consistent performance. It is no fun to be at the mercy of the reed. I encourage my students to listen to fine singers and string players as well as the finest artists on the clarinet. (Ormand/Paddock 1998)

In addition to performing and teaching, Ormand has contributed much to the international clarinet community through his role as President of the ICA from 1990 to 1992. Outside of his musical activities, Ormand enjoys playing golf, preparing Italian cuisine, and traveling.


Osborn, Sean. B. 1966. Grad: Interlochen Arts Acad with FRANK KOWALSKY; Curtis IOM (1989); MM: Southern Illinois Univ (1999) with ERIC MANDAT; additional studies at Eastman SOM with STANLEY HASTY. Composition studies with Frank Stemper. Clarinetist: Metropolitan Opera Orch (Second: 1989-2000); Quake! (Founding Memb); has also performed as Guest Principal Clarinetist with the American, Pittsburgh, and Seattle Symphs, and NY Phil. Active as an intl recitalist (incl Kennedy Center debut at age 17), soloist (incl perf at ClarinetFest 1998), chamber musician (incl perf with James Levine, RICHARD STOLTZMAN, Donald Weilerstein, members of the Colorado and St. Lawrence String Quartets, and membs of numerous major orchs), and festival artist (incl participation at the Aspen, Colorado, Keystone, and Marlboro music festivals), recording artist (on the Albany Records label); broadcast perf s given on NPR’s Performance Today. Faculty member: Mannes Coll of Music (Guest Lect: formerly); Univ of Washington (current). Other positions/activities: Selmer Artist; active as an award-winning composer (works performed by membs of the Los Angeles and NY Phil Orchs, the Metropolitan Opera, the Juilliard School, and the Marlboro Music Festival) and clinician. Hon: Young Artist Cert, Interlochen Arts Acad; Presidential Scholar in the Arts (1984); Winner, ARTS Compt; Winner, ICA Concerto Compt; favorable reviews of perf s/recordings appear in American Record Guide, Boston Globe, The Buffalo News, Gramophone, and New York Times. Plays on: Selmer Signature clarinets. Bib: Osborn, Sean. “Sean Osborn.” S. Osborn. http://www.osbornmusic.com/(accessed March 14, 2011).

Oshima, Ayako. B. Tokyo, Japan. Wife of CHARLES NEIDICH. Advanced clarinet studies at the Toho School-Japan and Eastman SOM. Clarinetist: Contrasts Quartet (current); Mozzafiato (current). Active as an intl soloist/recitalist (incl perf s at Casals Hall and Keoi Hall), chamber musician, new music specialist, period instrument specialist (incl perf s with Mozzafiato), festival artist (incl participation at Sarasota Summer Music, Festival Consonances-France, and the Mt. Fuji and Kirishima Intl Music


Pace, Kenneth L.  Former faculty member: Northern Illinois State Teachers Coll; Cornell Univ; Middle Tennessee State Univ.  Author, Handbook of Clarinet Playing (1967).  Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet 22 (Spring 1956): 18.


Palanker, Edward S.  B. Sept. 30, 1939 (NYC).  Advanced music studies begun at Mannes Coll of Music (1957-59) with ERIC SIMON; BM: Manhattan SOM (1962) with LEON RUSSIANOFF and JOSEPH ALLARD (bass clarinet); additional studies at the Aspen Music Festival (Summer 1958) with EARL BATES, the Natl Orch Instit with BERNARD PORTNOY, and the Domain School of Conducting (Summer 1959).  Additional clarinet studies with ROBERT MARCELLUS.

Clarinetist: American Wind Symph (Bass: Summers, 1960-61); Halifax Symph (Second: 1962-63); Baltimore Symph (Clarinet/Bass: 1962-); Eastern Music Festival Phil/Chamber Players (Principal: Summer, 1965-90); Towson Chamber Players/Wind Quintet (1967-); Theater Chamber Players (Clarinet/Bass: 1970-75); Orch Piccolo (Co-Principal: 1974-79); Res Musica (1985-91); Choral Arts Society of Baltimore (Principal: current).  Active as an intl recitalist (incl perfis at Clar-Fest 1983, ClarinetFest 1998, and other clarinet conferences), soloist (incl perfis with the Eastern Phil, Peabody Wind Ensemble, and Towson State Symph Band/Orch), chamber musician (incl perfis with above groups and on the Second Presbyterian Chamber Music Series and at the St. Petersburg Conserv of Music-Russia), and recording artist (appears on Baltimore Symph recordings, and on the Golden Crest, Mark Educational, Orion, Shall-U-Mo, and Vienna Modern Masters labels).


Other positions/activities: ICA Regional Chmn, MD (1989-); Selmer Artist; active as an adjudicator and clinician (incl master classes given at the Peabody and St. Petersburg Conservs, and at ClarinetFests and Univ of Oklahoma Clarinet Symposia).  Memb: AFM, ICA.

Plays on: Buffet R-13 clarinet s; Morgan mouthpiece; Rovner ligature; Rico Grand Concert Thick Blank #4 reeds and handmade reeds (formerly, for 15 years); Selmer Low C bass clarinet; Selmer C** bass mouthpiece; Rovner bass ligature; Vandoren #4 bass reeds.

Students include: Raymond Ascione, Wendy Bickford, Scott Farquhar, Melany Felsen, Lynné Funkhouser, RICHARD HAWLEY, BRIAN HYSONG, Sam Kaestner, THOMAS LEGRAND, MARGUERITE BAKER LEVIN, Jim Livengood, RICARDO MORALES, Allison Sontz, Bill Welty, David Wetzel.

Edward Palanker commented [capitals mine]:

I try to follow one of my teacher’s philosophies, LEON RUSSIANOFF, as much as possible in my teaching. Every student is an individual. I don’t try to make clones of myself. I try to teach each student as though they are my only student. I don’t insist that every student play the same equipment or even that they sound alike. I try to get them to sound as good as they can sound, in the style best fitted for them. I try to bring out my students’ best features and try to strengthen their weaknesses. (Palanker/Paddock 1998)

Palanker is a frequent contributor to The Clarinet. His articles are excellent reading for all clarinetists, but are especially enlightening for aspiring bass clarinetists. They are also noteworthy for their candor and humor, and for Palanker’s frequent and colorful reminiscences of the American clarinet “scene” as it evolved throughout the second half of the twentieth century. Palanker’s personal website (see Bib below) is recommended for more in-depth information on Palanker’s life, career, and philosophy.


Palladino, Catherine. D. Clarinetist: Oregon Symph (Principal: formerly, 1970s to mid-1980s, +/-). Students include: MICHAEL ANDERSON, Phil Baldino, Lori Calhoun, TODD KUHNS.

Palmer, Todd Darren. B. Hagerstown, MD. Clarinet studies begun at age 16, after studying trumpet for 7 years. BM/MM: Mannes Coll of Music with GERVASE DE PEYER; additional studies at Tanglewood (1987).

Clarinetist: Minnesota Orch (Guest Principal: 1996-97). Active as an intl recitalist (incl 1986 NYC debut at Weill Recital Hall, and perfs at the Kennedy Center, the 1998 Midwest ClariFest, and numerous U.S. SOMs), soloist (incl perfs with the Alexandria, Flint, Houston, and Maryland Symphs, the Natl Chamber Orch, and the NY Chamber Players; has performed as a soloist throughout North America, Europe, South America, and in Japan), chamber musician (incl perfs with the Chamber Music Society of the Lincoln Center, Musicians from Marlboro, and the Da Camera Society, with vocalists Kathleen Battle, Renee Fleming, and Roberta Peters, and with the Borromeo, Brentano, Orions, and St. Lawrence String Quartets), festival artist (incl participation at the Bravo!, Fountainebleu, Round Top, and Spoleto Music Festivals, the Festival in the Sun, the 1st Intl Festival of the Arts-Rieti, Italy, and the Marlboro Chamber Festival), and recording artist (on the Koch Intl Classics label); broadcast perfs given in Japan.

Other positions/activities: active as a clinician (incl master class given at 1998 Midwest ClariFest).


Paradise, Timothy. B. Sept. 2, 1947 (Monte Vista, CO). BA: Pomona Coll (1969) with KALMAN BLOCH; MM: Yale Univ (1971) with KEITH WILSON; additional music studies in Munich, Germany (1972). Additional clarinet studies with Yona Ettlinger. Clarinetist: St. Paul Chamber Orch (Principal: 1977-); Santa Fe Opera (Principal: 1990). Active as an intl recitalist (incl perf at the 1999 Univ of Oklahoma Clarinet Symposium, and perfs throughout North America and Europe), soloist (incl perf of the Copland Clarinet Concerto with the St. Paul Chamber Orch conducted by Copland), chamber musician, and festival artist (incl participation at the Bellingham and Jackson Hole Festivals). American premiere perf incl Copland’s Clarinet Sonata, Biero’s Sequanza, and a work by Meyerbeer. Faculty member: Grand Teton Festival Orch Training Seminar (1982, +/-; Univ of Minnesota (formerly, 1990s). Other positions/activities: collaborated with Copland in 1978 on a version of Copland’s Violin Sonata for clarinet; active as a clinician (incl master class given at the 1990 Univ of OK Clarinet Symposium), and visual artist (special emphasis on watercolor). Hon: Fulbright Fellowship (1972) for study in Germany; featured intermission guest, St. Paul Chamber Orch’s Aaron Copland birthday tribute concert (1990). Plays on: Buffet R-13 clarinets; Kaspar (Cicero) mouthpiece. Students include: Laurel Bennett, JULIA HEINEN, LEE CARROLL LEVINE.

In response to the author’s survey for this dictionary, Timothy Paradise wrote that he could have listed numerous other accomplishments beyond those mentioned above, but that those things are not of the highest importance. He distilled the matter into the following comment: “All that matters is how you play each day.” (Paradise/Paddock 1998)


Pasquale, Anthony A. B. Sept. 19, 1946 (Greenport, NY). BM/Perf Cert: Eastman SOM (1968) with STANLEY HASTY; MM: Univ of Nebraska-Lincoln (1983) with WESLEY REIST; DM: Rutgers Univ (1998) with GEORGE JONES. Additional clarinet studies with LOREN KITT and RICHARD WALLER. Clarinetist: Corning Symph (Principal: 1967); Rochester Chamber Orch (Principal: 1968); Washington Ballet Orch (Principal: 1972); Ft. Wayne Phil (Principal: 1976); Indiana Chamber Orch (Principal: 1976); Blomstedt Conducting Clinic (Principal: 1976-85); Dayton Phil (Principal: 1980); Lincoln Symph (Principal: 1986-88); Nebraska Chamber Orch (Principal: 1986-88); Omaha Symph (Principal: 1986-88); Rutgers Summerfest Orch (Principal: 1993-); Manhattan Chamber Orch (Principal: 1996-). Active as a chamber musician (incl recordings/perfs with the Moran Woodwind Quintet and members of the Manhattan Chamber Orch), festival artist (incl participation at the 1982 1st Annual Licorice Stick Festival and the Rutgers Summerfest), and recording artist. Faculty member: Wright State Univ (1972-76); Univ of Dayton (1972-76); Univ of Cincinnati (1975); Taylor Univ (1976); Union Coll (1980-86); Rutgers Univ (1994-). Plays on: Buffet R-13 clarinets; Kaspar (Ann Arbor and Cicero) mouthpieces (c. 1955); Rovner ligature; Moennig barrels; Zonda #3½ reeds; plays with a double-lipped embouchure.
Students include: Priscilla Balasa, CHRISTIAN ELLENWOOD, Michael Fein, Andrew Lesser, Genevieve Webber.

Anthony Pasquale uses a double-lipped embouchure, a trait which was influenced by his teacher, former Cincinnati Symphony Principal Clarinetist RICHARD WALLER. Pasquale’s studies with STANLEY HASTY at Eastman were highly influential as were the differing teaching styles of GEORGE JONES, LOREN KITT, and WESLEY REIST. Pasquale offered the following commentary on another influential period of his musical career:

I spent 9 years during the summers of 1976-1985 playing principal clarinet in the Blomstedt conducting clinic in California. These 9 years were and continue to be of great importance to my professional growth as a clarinetist and musician. (Pasquale/Paddock 1998)

Pasquale is very active as a chamber musician. Since 1996, he has produced his own series of chamber music concerts in Southampton, New York, all of which include clarinet-related repertoire.


**Passin, Larry.** Clarinet studies at Cleveland IOM with FRANKLIN COHEN and THEODORE JOHNSON. Clarinetist: Ft. Wayne Phil (Principal: formerly, at age 22); Barcelona Symph-Spain (Principal: 1990s, +/-); Aspen Chamber Symph/Festival Orch (Principal: 1996, +/-). Active as an int'l soloist (in the U.S. and Spain), festival artist (incl participation at the Aspen Music Festival), and recording artist (incl world premiere recording of the Jesus Rodriguez-Pico Concerto). Faculty member: Aspen Music Festival (1996, +/-). Other positions/activities: Pyne/Clarion Artist. Hon: Winner, Cleveland IOM Concerto Compt. Plays on: Buffet R-13 clarinets; PYNE ~M mouthpiece; Pyne 4+ barrel; Vandoren reeds. Students include: Marta Oberlin.

Clarinetist Larry Passin is one of relatively few American clarinetists to have gained a permanent position in a European orchestra. Other American clarinetists who have had success in Europe include LEE MORGAN, ROGER SALANDER, MARINA STURM, SUZANNE STEPHENS, ALLAN WARE,


**Paul, Louis.** B. Dec. 7, 1929 (Newark, NJ); d. May 2003 (Hilton Head, SC). HS clarinet studies at Cleveland IOM Prep Div with JAMES RETTEW. BM: Juilliard with DANIEL BONADE and AUGUSTIN DUQUES. Conducting studies with Jean Morel. Former clarinetist: Dallas Symph (Principal: 1950-56); Pittsburgh Symph (Principal: 1956-94, +/-). Was active as a soloist (incl perf with the Pittsburgh Symph) and chamber musician. Former faculty member: Carnegie Mellon Univ (1980s, +/-). Played on: Buffet and Selmer clarinets; HITE mouthpiece; Buffet ligature; Vandoren reeds. Other positions/activities: Selmer Artist; extra-musical interests included classical Indian sitar music, oil painting, and tennis. Students include: Sam Clauter, BRIAN HYSONG, Enrique Lasansky, RICHARD PAGE, Tom Servinsky, Barbara Watts-Robinson.

In Louis Paul’s obituary, co-principal clarinetist of the Pittsburgh Symphony Orchestra THOMAS THOMPSON spoke with admiration of Paul’s beautiful, dark clarinet sound. Thompson also commented, “The neat thing about Lou is that he was known and respected, but he did not promote himself. . . . He was the most private person you could ever meet.” (Druckenbrod 2011)


Paul, Randall S. Advanced studies: Jacksonville State Univ; Ithaca Coll; Cincinnati Conserv; DM: Univ of Oklahoma. DM diss: “An Investigation of Four Prominent Clarinet Reed Making Techniques.” Clarinet studies with CARMINE CAMPIONE and GERVASE DE PEYER. Clarinetist: Dayton Phil/Woodwind Quintet (Asst Principal: 1990s, +/–); Wright State Univ Faculty Woodwind Quintet (current); Tutti Soloists (current); has also performed with the Dayton Ballet/Opera and the Oklahoma City and Utica Phil Orchs. Active as an intl recitalist/soloist (incl acclaimed Carnegie Hall debut, and perf at ClarinetFest 1998, the Intl Flute Assn Convention, Oklahoma Clarinet Symposium, and World Sax Congress), chamber musician (incl perf/recordings with above groups), jazz musician (incl perf with the Wright Profs-Faculty Jazz Combo), and recording artist (with above ensembles); broadcast perf given on radio. Premiere perf incl the U.S. premiere of Stephen Chapman’s Prairie Dawn. Faculty member: Wright State Univ (1990s–, +/–). Articles published in The Clarinet. Other positions/activities: ICA State Chmn, OH; Selmer Artist; Founder/Conductor, Clarinettes du Monde; active as a conductor (incl perf with the Cincinnati Civic Orch and Cimmeron Circuit Opera). Memb: ICA. Hon: favorable review of Carnegie Hall debut appeared in the New York Times. Plays on: Selmer Signature clarinets. Bib: “Randall Paul.” Conn-Selmer, Inc. http://centerstage.conn-selmer.com/artists/artist.php?aid=593 (accessed March 14, 2011).

Pauley, Marlene. BM: St. Olaf Coll; MM: Michigan State Univ with ELSA LUDEWIG-VERDEHR. Clarinetist: American Wind Symph (Soloist/Asst Conductor: formerly); St. Paul Chamber Orch (formerly, 1982-2000+); has served as Principal Clarinetist of the Minnesota Opera/Pops Orchs and Plymouth Music Series; has performed/recorded with the Minnesota Orch. Active as a soloist (incl perf with the American Wind Symph and St. Paul Chamber Orch), chamber musician (incl perf with the Halama Wind Octet, founded and conducted by Pauley), and festival artist (incl participation at the Grand Teton Music Festival as clarinetist and/or conductor for 20+ years, 1987–); broadcast perf given on radio and television. Premiere perf incl works by Henk Badings, Libby Larsen, and Gregory Sanders. Former faculty member: SUNY-Potsdam; Arkansas State Univ; Coll of St. Benedict. Other positions/activities: active as a conductor (incl positions/perfs with the American Wind Symph, Greater Twin Cities Youth Symphs, Natl Youth Orch of Jamaica, and Naples and Rochester Phils) and clinician/coach (incl work with the St. Paul Chamber Orch’s CONNECT program, founded and conducted by Pauley). Hon: invited to establish and conduct Jamaica’s Natl Youth Orch by the Prime Minister of Jamaica. Bib: “Marlene Pauley.” Joplin.com. http://www.promusicajoplin.org/pp/uploads/other_files/duo.pauley_bios.pdf (accessed January 10, 2011).

Peck, David J. B. Aug. 15, 1950 (Ventura, CA). BM(Clarinet/Comp): Univ of Southern California (1973) with MITCHELL LURIE, Robert Wojciak, and Frank Salazar; additional studies at Music Acad of the West and Instit for Advanced Musical Studies-Switzerland (with Robert Kemblinsky). Clarinetist: Houston Symph (Assoc Principal: 1975-85; Principal: 1991–); San Diego Symph (Principal: 1985-91). Active as a soloist (incl perf with the Houston and San Diego Symphs), chamber musician (incl perf/recordings with the Houston Symph Orch Chamber Players), festival artist (incl participation at the Cascade Head Festival, La Jolla Summerfest, and San Luis Obispo Mozart Festival), and recording artist (on the Koch and Pickwick labels). Faculty member: Univ of Houston (Affiliate Artist: 1976-80); Rice Univ (Assoc Prof: formerly, 1991-2000+); Grand Teton Youth Orch Seminar (formerly); active as a private clarinet instructor. Plays on: Buffet Prestige clarinets; LURIE crystal premium mouthpiece; Zonda #4 ½ reeds (adjusted). Students include: KIM ELLIS, BEN FREIMUTH, Frank Garcia, June Garrison, Mae Grimillion, CHRISTOPHER HILL, Juliet Lai, John Mula, Abby Raymond, Patricia Shands, Song Tu, ROBERT WALZEL.

Clarinetist David Peck offered the following advice:

When you play, relax your shoulders, arms and hands. Voice your sound (color and timbre) – equipment isn’t everything. Play with utmost expression whenever possible – don’t be a clarinet nerd. (Peck/Paddock 1998)

**Perrier, Pierre.** Clarinet studies with Gustave Poncelet. Former clarinetist: Minneapolis Symph (Principal: 1913-20); Los Angeles Phil (Principal: 1919-30s, +/-). Active as a soloist (incl perfs with the Minneapolis Symph). Students include: ANGELO DE CAPRIO, RONALD PHILLIPS, ROBERT VAGNER.

**Perry, Timothy B.** B. May 26, 1953 (La Crosse, WI). BM(with honors): Manhattan SOM (1975) with LEON RUSSIANOFF; MM(Clarinet)/MMA(Clarinet/Conducting)/DM(Clarinet/Conducting): Yale Univ (1977/1979/1985) with KEITH WILSON; additional studies at Univ of Wisconsin (1971-73) with GLENN BOWEN. Clarinetist: New Haven Symph (Second/E-flat: 1975-79); Glimmerglass Opera Orch (Second/Principal: 1976-81; 1986); Catskill Symph (Principal: 1979-81; 1986-). Active as a recitalist (incl perfs throughout South America and the Caribbean), chamber musician, recording artist (on the Redwood label), and period instrument specialist/collector. Faculty member: Bemidji State Univ (1981-86); SUNY-Binghamton (Assoc Prof: 1986-). Author, *Technical Fundamentals for the Clarinet* (1986). Articles published in *The Clarinet*. Other positions/activities: very active as a conductor (currently conducts the SUNY-Binghamton Univ Orch and Wind Ensemble) and arranger (for Didone and other publishers). Memb: CMS, ICA. Hon: U.S. Musical Ambassador to South America and the Caribbean (1997); 2nd Prize, ICA Research Presentations. Plays on: Buffet R-13 clarinets; Vandoren M13 and GREG SMITH mouthpieces; Vandoren and Rovner ligatures; Vandoren and Grand Select reeds. Also owns and plays on: 5-, 6-, and 7-key pre-Müller clarinets; 13-key Key clarinet (1822); Wood & Ivy clarinet (1830); various other 19th century instruments. Students include: “no major clarinetists, but a lot of successful doctors, accountants, lawyers, biologists, etc.” (Perry/Paddock 1998)

Clarinetist Timothy Perry’s principal focus as a musician is to [capitalise mine]:

> Identify the idea(s) behind a composition and communicate those ideas to the audience, mind to mind, with as little interference from the instrument as possible. This involves not only mastery of technical problems in fingers and tongue, but as serious a study of phrase and gesture in gradations of dynamics, articulation, intonation and timbre. (Ibid.)

Perry added,

I am in the debt of all my teachers for their patience and wisdom in instruction. GLENN BOWEN was – and though retired, still is – an excellent embouchure coach and student of the clarinet mechanism, especially the role of the mouthpiece; LEON RUSSIANOFF effectively remade my finger action from flat to the ‘quiet curve’ which he later describes in his method, although there could be no substitute for his personal correction “Naaawwwww!” and kind but firm guidance. KEITH WILSON has never received his due as a consummate musician who looked beyond the instrument, or rather through it, to the musical essence which must emanate from the other side of our efforts. All these teachers stressed fundamentals, and the importance of being able to step backwards, analyze, break down, and re-assemble the way in which we play as a prerequisite to progress on the instrument. And one of the maxims of Otto-Werner Mueller, my conducting teacher, who reminded conductors – and players – too self-involved in our own efforts that “in the hall, it’s not your job to feel the music, it’s to make them (the audience) feel the music!” (Ibid.)


**Peterson, Thomas.** Grad: Eastman SOM. Clarinetist: Cleveland Orch (Asst Principal Clarinet/Sax: 1959-95); Buffalo Phil (Asst Principal/Principal: formerly, for 6 years, 1950s). Students include: DANIEL SILVER, Richard York.
**Peterson-Pyne, Kyle.** BFA: SUNY-Buffalo; grad studies at Jaulliard and Eastman SOM. Clarinet studies with STANLEY HASTY, JAMES PYNE, and LEON RUSSIANOFF. Clarinetist: Buffalo New Music Ensemble (Founder/Conductor/Clarinetist: formerly); OperaColumbus: (Principal: 1990s); has also performed with the Buffalo Phil and Columbus Symph-OH. Has been active as a recitalist (incl perfs at ICA and other clarinet conferences). Former faculty member: Capital Univ (Clarinet Instructor/Conductor of Clarinet Choir: 1990s). Bib: “Musical Chairs.” *The Clarinet* 20 (May/June 1993): 38.

**Pettinari, Guido.** Clarinetist: Los Angeles Phil Orch (1943-53, +/−); has been active as a bass clarinetist, Los Angeles studio musician, and arranger.

**Phillips, Harry.** Faculty member: SUNY-Potsdam (1960s, +/−). Students include: NANCY GARLICK, STEPHEN GIRKO, Vicki Matteson, ROBERT SCHMIDT.

**Phillips, Jessica.** B. Boulder, CO. Grad (cum laude): Barnard Coll; Columbia Univ; Manhattan SOM; degrees in Music and Political Science. Clarinet studies with LARRY COMBS, RICARDO MORALES, and DAVID WEBER. Clarinetist: Metropolitan Opera Orch (Second/E-flat: current); has also performed with the EOS and Philadelphia Orchs, the American Symph, DiCapo Opera, and La Bohème on Broadway. Active as a recitalist (incl perfs at ClarFest, the Intl Woodwind Festival, the Lisbon Intl Clarinet Meeting, and the Oklahoma Clarinet Symposium), chamber musician (incl perfs with the MET Chamber Ensemble and Meliora Wind Quintet, at Weill Recital Hall, and at the Kingston Chamber Music and San Luis Obispo Mozart Festivals), festival artist (incl participation at the Aspen, Bard, and Bravo! Vail Valley Music Festivals, and the Music Festival of the Hamptons), and recording artist (incl many “Live From Lincoln Center” recordings and recordings with the Philadelphia Orch); numerous broadcast perfs given on radio. Faculty member: Rutgers Univ (current). Other positions/activities: G. Leblanc Corp. Artist/Clinician; Backun Artist; Rico Artist; active as a clinician. Extra-musical interests incl cooking, golfing, photography, traveling, and hiking with her dog. Bib: “Bio of Jessica Phillips.” Metropolitan Opera. http://www.metoperafamily.org/metopera/season/bio.aspx?id=3940&type=1&detect=yes (accessed January 10, 2011); “Jessica Phillips.” Mason Gross School of the Arts. http://www.masongross.rutgers.edu/music/faculty/jessica-phillips (accessed January 10, 2011).

**Phillips, Ronald Pickering.** B. 1906 (Lac Du Flambeau), WI; d. Aug. 1, 2004. Clarinet studies begun at age 4; advanced studies with DANIEL BONADE (Paris, Summer 1947), GASTON HAMELIN, PIERRE PERRIER, and Eugene Delecusse. Former clarinetist: Seattle Civic Symph (at age 16); Colosssium Theatre Orch (Principal: at age 18); Olympic Hotel Orch-Seattle (at age 18); Seattle Symph (Memb: 1927-33; Principal: 1933-83); Seattle Point of Embarkation Band (1942-43, +/−); Los Angeles Phil (Principal: Far East tour, 1956). Was active as a soloist (numerous perfs given with the Seattle Symph, incl a perf of *Rhapsody in Blue*, conducted by Gershwin) and chamber musician (incl perfs with the Coolidge Quartet and on the Seattle Art Museum Chamber Series); first U.S. clarinetist to give broadcast perf on Paris Natl Radio (1950). Faculty member: Univ of Washington (1935-68). Other positions/activities: Selmer Artist; Artistic Dir, Seattle Art Museum (1983, +/−); ICA State Chmn, WA (1997). Memb: ICA. Hon: favorable reviews of perfs appear in the *Seattle Times* and other publications. Played on: Buffet and Selmer clarinets; Buffet (wood), Chedeville, and OPPELMAN mouthpieces. Students include: MERRITT BUXBAUM, Michael Davenport, Darrel Eide, DILEEP GANGOLLI, LOREN KITT, ALFRED MAZZOCCHIO, LAREY MCDANIEL, RICHARD SHANLEY, DAVID SHEA, RICHARD WEBSTER, Eugene Zoro.

Ronald Phillips’s playing, an important component of the Seattle Symphony’s sound for 56 years, attracted the admiration of such conductors as Gerard Schwarz, Reiner Meidel, and Sir Thomas Beecham, and all who performed with him in the orchestra. Clarinetist LAREY MCDANIELS, who performed in the section with Phillips, noted that “the best musical education I ever had was playing alongside him.” (Bargreen 2011)

Pickar, Richard W.  Music studies begun on piano and violin before beginning clarinet studies with KALMAN BLOCH at age 12. BM: Univ of California-Los Angeles (c.1956); Sam Houston State Univ (1964; Thesis: "A Comparative Analysis of Three Editions of the Clarinet Quintet in B minor"); Dipl(with highest honors): Akademie fur Musik und Darstellende Kunst-Vienna, Austria. Additional clarinet studies with LEON RUSSIANOFF. Clarinetist: Glendale Symph (Principal: formerly, at age 16); Los Angeles Conserv Orch (Principal: formerly, at age 16; also conducted the backstage chorus of production of La Boheme); Houston Symph (formerly, for 31 years, 1960s-90s, +/-). Has been active as a soloist (incl perfs with the Los Angeles Conserv Orch and Houston Symph). Former faculty member: Sam Houston State Univ (formerly); Rice Univ (1980s, +/-). Other positions/activities: Musical Dir/Conductor, Galveston Symph (1979-); has also served as Musical Dir of the Houston Metropolitan Symph, Houston Balalaika Society Orch, and Houston Contemporary Ensemble. Hon: Fulbright Grant for study in Vienna. Students include: JONATHON GUNN, David Kelley, Dyke Kiel, Randy Luster, Ralph Mills, NANCY RADNOFSKY, LINDA GALL SILVA, Jeff Smith. Bib: “Richard Pickar.” Houston Sinfonietta. http://www.houstonsinfonietta.org/guest_pickar.shtml (accessed March 14, 2011).

Pickett, Searl. Faculty member: Lawrence Univ (1958-61, +/-). Hon: Searl Pickett Sax Quartet and Searl Pickett Chamber Music Series (both founded by former student K. Thomas Gainacopulos) named in Pickett’s honor. Students include: K. THOMAS GAINACOPULOS.

Pierce, Jerry D.  B. Aug. 4, 1937 (Muncie, IN); d. 1994. Early clarinet studies with Earnest Boyer and David Jarco; advanced studies begun at Indiana Univ with HENRY GULICK and continued in private study with DANIEL BONADE. BA/MM: Ball State Univ. Additional clarinet studies with ROBERT MCGINNIS, BERNARD PORTNOY, JEROME STOWELL. Former clarinetist: Gerald Phillips Big Band (1950s); Muncie Symph (1950s); Virginia Symph (1950s-60s); CBC Radio/ Television Orch (1950s-60s); Halifax Symph (Principal: 1959-61); Birmingham Symph (1961-64); Anderson Symph-IN (Principal: 1967-80s); Anderson Chamber Orch (1970s). Was active as a recitalist, chamber musician, freelance woodwind artist (incl work in various theaters, at the World’s Fair, and at Radio City Music Hall), festival artist (incl participation at the New Hampshire Music Festival), dance band clarinetist (incl perfs with the Starlighters and the Jerry Lorance Trio, and with the bands of Tommy Allen, Russ Carlyle, Gib Gentry, and Doug Mulligan). Former faculty member: Anderson Univ (1967-80s); was also active as a private clarinet instructor. Articles published in The Clarinet (incl “Pierce’s Potpourri,” 1981-94). Other positions/activities: Pres, ICA (1980-86); was also active in his father’s tool design business; enjoyed race car driving.

Throughout his musical career, Jerry Pierce did two things with great ardor: he sought to add to his immense library of clarinet-related music (including numerous obscure and out-of-print pieces), and he corresponded with countless clarinet “pen pals” around the world through the mail, exchanging music and knowledge with great generosity, and fostering close friendships with dozens of people, many of whom he never met in person. Pierce was known for his kind and gentle nature, for his vast knowledge of everything pertaining to the clarinet, and for his generosity and willingness to share all of his resources. The donation of his collection of clarinet music to the ICA library at the University of Maryland has made that collection perhaps the most complete collection in the world.

Pierce was also devoted to the ICA, shown in his six years of service as President of the organization, and through his popular series, “Pierce’s Potpourri,” in The Clarinet. He was a great friend of his former teacher DANIEL BONADE during the late stages of Bonade’s life, and wrote an excellent series of articles on Bonade (see Bib below). Pierce also wrote articles about clarinetists BERNARD PORTNOY, FRANK STACHOW, and BURNET CORWIN TUTHILL.


Pino, David.  B. 1941 (Lansing, MI).  Clarinet studies begun at age 8 with KEITH STEIN.  BM(Mus Theory/Comp)/MM(Woodwind Perf)/DM(Clarinet Perf): Michigan State Univ with K. Stein and ELSA LUDEWIG-VERDEHR. Additional clarinet studies with JOHN ALLEMAN and GEORGE SILFIES. Composition studies with H. Owen Reed.  Clarinetist: Lansing Symph (Second: 1950s-60s, +/-; with K. Stein); San Marcos Woodwind Quintet (Founding Memb: 1983, +/-); The Mysterium for Modern Music (late 1990s, +/-); David Pino Chamber Ensemble (Founder/Memb: current).  Active as an intl recitalist/soloist (incl the 1995 American premiere perf of Geoffrey Hanson’s Clarinet Concerto with the Southwest Texas Symph), chamber musician (incl perf with the David Pino Chamber Ensemble in res at the Paul Hindemith Foundation and throughout Switzerland), and recording artist (on the Orion label).  Faculty member: Southwest Texas State Univ (now Texas State Univ-San Marco; Prof: 1967-); Malmo Conserv-Sweden (Guest Lect/Artist: formerly); Stockholm Conserv-Sweden (Guest Lect/Artist: formerly); Trinity Coll of Music-London (Guest Lect/Artist: formerly).  Author, The Clarinet and Clarinet Playing (1980, Scribner’s; reissued in 1998 by Dover Publications).  Clarinetist: Goldman Band (Clarinet/Bass: 1973-90); Symph of the New World (Second: 1975-77); State Symph of Mexico (Co-Principal/Bass: 1977-78); Brooklyn Phil (1978-81); The Orch of NY (Co-Principal: 1979-80); Sacramento Symph (Second/Bass: 1981-90); Univ of California-Davis Contemporary Music Players (Clarinet/Bass: 1988-94); UC-Davis Faculty Wind Quintet/Chamber Ensembles (Clarinet/Bass: 1992-); Davis Arts Flextet (1994-96).  Active as a recitalist (incl perf at Carnegie Recital Hall and on various recital series), soloist (incl perf with the California State Univ-Sacramento Symph and at the Brooklyn Coll Concerto and NY Phil Young Artist Compts), chamber musician, theater musician (incl positions with Dance Theatre of Harlem and various Broadway orchs), festival artist (incl participation at Music in the Mountains and the Yachats Festival by the Sea), and recording artist; broadcast perf given on NPR, KXPR, WQXR-NY, and on PBS.  Faculty member: Univ of California-Davis (Lect: 1989-); California State Univ-Sacramento (Prof of Clarinet: 1991-); Sacramento Light Opera Asn’s Theater Education Project (Artist-in-Res: 1996-); has also taught at the Williamsburg Settlement Music School, Brooklyn Conserv (incl Prep Div), and the Hebrew Educational Society.  Clarinetist: Goldman Band (Clarinet/Bass: 1973-90); Symph of the New World (Second: 1975-77); State Symph of Mexico (Co-Principal/Bass: 1977-78); Brooklyn Phil (1978-81); The Orch of NY (Co-Principal: 1979-80); Sacramento Symph (Second/Bass: 1981-90); Univ of California-Davis Contemporary Music Players (Clarinet/Bass: 1988-94); UC-Davis Faculty Wind Quintet/Chamber Ensembles (Clarinet/Bass: 1992-); Davis Arts Flextet (1994-96).  Active as a recitalist (incl perf at Carnegie Recital Hall and on various recital series), soloist (incl perf with the California State Univ-Sacramento Symph and at the Brooklyn Coll Concerto and NY Phil Young Artist Compts), chamber musician, theater musician (incl positions with Dance Theatre of Harlem and various Broadway orchs), festival artist (incl participation at Music in the Mountains and the Yachats Festival by the Sea), and recording artist; broadcast perf given on NPR, KXPR, WQXR-NY, and on PBS.  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Clarinetist: Goldman Band (Clarinet/Bass: 1973-90); Symph of the New World (Second: 1975-77); State Symph of Mexico (Co-Principal/Bass: 1977-78); Brooklyn Phil (1978-81); The Orch of NY (Co-Principal: 1979-80); Sacramento Symph (Second/Bass: 1981-90); Univ of California-Davis Contemporary Music Players (Clarinet/Bass: 1988-94); UC-Davis Faculty Wind Quintet/Chamber Ensembles (Clarinet/Bass: 1992-); Davis Arts Flextet (1994-96).  Active as a recitalist (incl perf at Carnegie Recital Hall and on various recital series), soloist (incl perf with the California State Univ-Sacramento Symph and at the Brooklyn Coll Concerto and NY Phil Young Artist Compts), chamber musician, theater musician (incl positions with Dance Theatre of Harlem and various Broadway orchs), festival artist (incl participation at Music in the Mountains and the Yachats Festival by the Sea), and recording artist; broadcast perf given on NPR, KXPR, WQXR-NY, and on PBS.  Faculty member: Univ of California-Davis (Lect: 1989-); California State Univ-Sacramento (Prof of Clarinet: 1991-); Sacramento Light Opera Asn’s Theater Education Project (Artist-in-Res: 1996-); has also taught at the Williamsburg Settlement Music School, Brooklyn Conserv (incl Prep Div), and the Hebrew Educational Society.  Pittman, Deborah.  B. Oct. 5, 1952 (Brooklyn, NY).  BS/MA: Brooklyn Coll Conserv (1974/76) with LEON RUSSIANOFF; DM(ABD): Manhattan SOM (1983); additional studies at the Aspen Music Festival (1971, 1972).  Additional clarinet studies with FRANKLIN COHEN and PETER SIMENAUER; bass clarinet studies with VINCENT ABATO and JOSEPH ALLARD.  Clarinetist: Goldman Band (Clarinet/Bass: 1973-90); Symph of the New World (Second: 1975-77); State Symph of Mexico (Co-Principal/Bass: 1977-78); Brooklyn Phil (1978-81); The Orch of NY (Co-Principal: 1979-80); Sacramento Symph (Second/Bass: 1981-90); Univ of California-Davis Contemporary Music Players (Clarinet/Bass: 1988-94); UC-Davis Faculty Wind Quintet/Chamber Ensembles (Clarinet/Bass: 1992-); Davis Arts Flextet (1994-96).  Active as a recitalist (incl perf at Carnegie Recital Hall and on various recital series), soloist (incl perf with the California State Univ-Sacramento Symph and at the Brooklyn Coll Concerto and NY Phil Young Artist Compts), chamber musician, theater musician (incl positions with Dance Theatre of Harlem and various Broadway orchs), festival artist (incl participation at Music in the Mountains and the Yachats Festival by the Sea), and recording artist; broadcast perf given on NPR, KXPR, WQXR-NY, and on PBS.
Plays on: Buffet R-13 (B-flat) clarinet; Selmer S-1 (A) clarinet; G.G. crystal mouthpiece; Peterson-Pyne ligature; Olivieri #4 ½ reeds; Selmer Model 33 Low C bass clarinet; Vandoren B-44 bass mouthpiece; Hemke #4-4 ½ tenor sax reeds.

Students include: Charlie Messersmith, Ricki Nelson.

Deborah Pittman values “beauty of sound and expression above all else!” (Pittman/Paddock 1999) 
In order to achieve these musical ideals, one must have as a foundation a relaxed embouchure, good usage of air, a refined sound developed through long tone practice, and solid technique developed through slow practice. In addition, Pittman urges students to take chances in performance, to explore the repertoire of other instruments, to “collaborate [and] create – expand performance to include the visual and other performing arts,” to acknowledge and treat one’s body as an extension of the instrument, and to “know when to stop.” (Ibid.)


Poenisch, Lillian Juanita. B. Kansas. Clarinet studies with JOSEPH SCHREURS, CARL MEYER, and ROBERT LINDEMANN. Began performing with her mother at the age of 13 as members of an Arkansas vaudeville company. Former clarinetist: Bush Conserv Orch (Principal); Women’s Symph Orch of Chicago (Principal: 1940s, +/-); Grant Park Symph; Dasch’s Little Symph Orch (Principal); may have performed with the Chicago Symph; was also active as a Chicago theater musician. Faculty member: American Conserv of Music (1950s, +/-). Other positions/activities: Founder, Organized Women Musicians; Founder-Conductor, Chicago Women’s Concert Band; Music Chmn, IL Federation of Music Clubs; was active as a conductor (incl positions with the Chicago Women’s Concert Band and Women’s Symph Orch of Chicago). Hon: listed in Who is Who In Music (1941). Students include: STEPHEN PASZTOR

Lillian Poenisch was a pioneer in women’s orchestral playing. Along with two other women, she raised money to found the Woman’s Symphony Orchestra of Chicago in 1925, an ensemble created to remedy the lack of orchestral opportunities for professional female musicians. The orchestra gained popularity to rival that of the Chicago Symphony during their performances on the Grant Park concert series and also maintained a popular concert series of its own. The orchestra was disbanded in 1947 by which time many doors had been opened for orchestral careers for professional female musicians.
Polatchek or Polatschek, Victor. B. Jan. 29, 1889 (Chotzen, Bohemia; now part of the Czech Republic); d. July 27, 1948 (Massachusetts). Grad: Vienna Conserv (1907). Clarinetist: Vienna Phil/Opera (1912-30); Boston Symph (Principal: 1930-48). Was active as a soloist (incl perf with the Boston Symph), chamber musician, and festival artist (incl perf at the Berkshire Festival of Chamber Music, 1934). Faculty member: Vienna Conserv (1921-30). Compiler of several etude books incl: 12 Etudes for Clarinet; 24 Clarinet Studies for Beginners; Advanced Studies for the Clarinet. Played on: Oehler-system clarinets. Students include: CHARLES ELLIS-MACLEOD, DAVID GLAZER, HENRY GULICK, DONALD MCCATHREN, DAVID OPPENHEIM, BERNARD PORTNOY, HARRY SCHMIDT, ERIC SIMON, Leopold Wlach.

Of Victor Polatchek’s playing, Boston Symphony Orchestra chronicler Gerome Brush wrote:

There are times in music when every instrument but one is stilled and that one instrument carries on alone. Everything is expected of it by conductor and audience alike. The clarinet is temperamental, so the player must not be. It is the 60th measure of the allegro of Der Freischütz. On the beat, clear as crystal, “sol” and then “mi-bemol” must be wafted over the audience. That is when the Boston Symphony Orchestra, Inc., is paging the stolid and dependable Mr. Polatschek. (Brush 1936, 1956-57)

Politzer, David. Clarinetist: St. Louis Symph Orch (1949-50, +/-.)

Polley, Jo Ann Marie. B. Mar. 1, 1951 (Racine, WI). BA(Instrumental Mus Ed, cum laude): St. Olaf Coll (1973) with RUBEN HAUGEN; MM(Perf): Northwestern Univ (1974) with FRED ORMAND; PhD(Clarinet Perf/Mus Theory/Mus Lit): Michigan State Univ (1983) with FRED ORMAND. Additional clarinet studies with RUSSELL DAGON, Dan Gilmore, and ROBERT MARCELLUS. PhD diss: An Analysis of the Concerto for Clarinet and Orchestra by John Corigliano. Clarinetist: Minnesota Orch (Sub Clarinet/Bass: current); St. Paul Chamber Orch (Sub Clarinet/Bass: current); North Winds Quintet (Founder/Memb: current). Active as a free lance clarinetist (incl perf with the Minneapolis Pops, Minnesota Opera, and various ballet and Broadway show orchs), recitalist/soolist, chamber musician (incl perf with the North Winds Quintet), and recording artist. Faculty member: Arkansas State Univ (Instructor: 1977-80); St. Olaf Coll (Prof: formerly, 1981-2000+; Prof Emeritus: current; was 1st full-time woodwind faculty memb). Other positions/activities: ICA State Chmn, MN (1982-97); ICA North Central Chmn (1997-); Conductor, St. Olaf Philharmonia (current); Board Memb, Fairview Arts Medicine Center (current); active as a clinician. Memb: CMS, ICA, MENC, Minnesota MEA. Hon: Minnesota Symph Young Artist (1969); 1st Place, Woodwind Div, Woman’s Assn of Minnesota Symph Orch (1972). Plays on: Buffet R-13 clarinets; PYNE PK mouthpiece; BAY and BG Revelation ligatures; Yamaha Low C bass clarinet; Yamaha bass mouthpiece; Bay and BG Revelation bass ligatures. Students include: Susan Dvorosck, JENNIFER GERTH, Chelsea Kimpton, Karrin Meffert-Nelson, Kristen Peterson, Gregory Sanders, Lisa Weyer. Bib: Polley, Jo Ann Marie, to Tracey L. Paddock, Tallahassee, FL, June 28, 1998.

Pope, Kathy. BM/MM: Indiana Univ with BERNARD PORTNOY. Additional clarinet studies with CHRISTIE LUNDEQUIST. Clarinetist: Ballet West (Principal: current); perf regularly with the Utah Symph; has also performed with the Opus Chamber Orch. Active as a recitalist (incl perf at ICA conferences), soloist (incl perf with the Salt Lake Symph), chamber musician (incl perf with the Utah Chamber Artists), and recording artist (on the Centaur label). Faculty member: Univ of Utah (Prof of


Former clarinetist: Kansas City Phil (Principal: 1938-39); Pittsburgh Symph (Principal: 1939-40); Philadelphia Orch (Principal: 1940-43; 1949); WOR Mutual Broadcasting Orch (Principal: mid-1940s); Cleveland Orch (Principal: 1947-53); also performed with the Columbia Broadcasting Orch, NBC Symph (c.1953), American Symph, and Pablo Casals Orch during the 1950s and/or 1960s. Was active as a recitalist/soloist (incl perf with the Philadelphia Orch), chamber musician (incl perf with the Budapest and Curtis String Quartets), NYC freelance musician, studio musician (incl work on numerous television and motion picture soundtracks), Broadway theatre musician (appeared on Broadway recording of My Fair Lady with Rex Harrison and Julie Andrews), and recording artist (incl recordings with above orchs, with Morton Gould, Kostalanich, Ormandy, Stokowski, Szell, Toscanini, and other conductors, on the Capitol, Columbia, MGM, Victor, and Vox labels).

Former faculty member: Curtis IOM (1940s); Juilliard (1956-68); Indiana Univ (Prof: 1968-85; Prof Emeritus); Natl Orch Assn. Articles published in The Clarinet and The Woodwind.

Other positions/activities: was active as a mouthpiece/ligature craftsman; was a member of the Merchant Marine during WWII. Memb: AFM, Bohemian Club-San Francisco, MENC.

Hon: featured on the cover of the Fall 1981 issue of The Clarinet.

Students include: GARY BEHM, Matthew Bennett, LAWRENCE BOCANER, ALAN BRADLEY, MARK BRANDENBURG, MIKE CAVIN, GUY CHADASH, FRANKLIN COHEN, PETER COKKINIAS, EDDIE DANIELS, STANLEY DRUCKER, K. THOMAS GAINACOPULOS, HARRY GEE, MICHÈLE GINGRAS, Donald Grant, Leslie Hicken, THÉODORE JAHN, ROBERT JONES, JAMES MEYER, JOHN MOSES, EDWARD PALANKER, JERRY PIERCE, KATHY POPE, JOSEPH RABBAI, EDWIN RILEY, Tom Saul, Ken Shaw, GEORGE SILFIES, Randall Smith, GARY SPERL, MICHAEL WEBSTER, Lowell Wiener; numerous service band clarinetists and high school/univ band directors.

While Bernard Portnoy credited DANIEL BONADE for forming the foundation of his clarinet playing, he attributed much of his musical development to his studies with oboist Marcel Tabuteau. Portnoy’s studies with Bonade also strongly influenced his own teaching style, which was based on the French school of clarinet study in conjunction with the study of classic clarinet literature. Portnoy considered some of the most important elements for the developing clarinetist to be reed adjustment, ensemble/orchestral performance tactics, and exploring “the shades of color that the clarinet contributes.” (Portnoy/Paddock 1998)

Former Portnoy student HARRY GEE offered the following commentary on Portnoy’s teaching [capitals mine]:

Like many great teachers, such as GASTON HAMELIN, SIMEON BELLISON, Marcel Mule, and the late LARRY TEAL, Portnoy has shown an almost parental feeling in his sincerity and personal interest toward all of his pupils. This very special quality is, unfortunately, not always given by many busy performer-teachers. (Pierce 1985, 11)

Portnoy offered the following commentary on his career:
My life in music exposed me to many stories which [were] very interesting. My travels with orchestra tours of the Philadelphia Orchestra in Europe and the NBC tour of the United States with Toscanini had many laughs. I am retired at this time but am still looking for a reed that will satisfy the sound I would like to hear. (Portnoy/Paddock 1998)

Portnoy concluded his comments with a summary of the current and future climate for aspiring clarinetists: “There is always room for someone good. We must have good schooling with the proper teachers, the right environment and luck.” (Ibid.)


Attilio Poto offered the following tenets of his teaching philosophy:

1) The best way to develop a beautiful clarinet sound is to use the Kroëpsch studies, Book I and II, very slow, subdivided, with a full sound. This approach builds a healthier round sound.

2) All the Rose studies must be done.

3) To complete the training, the “Perier” collection of sonatas must be done for Style and Interpretation.

4) Orchestral studies should be done. (Poto/Paddock 1998)

Like BERNARD PORTNOY, listed just above, Poto concluded with his own contrasting assessment of the employment climate for the aspiring professional clarinetist, commenting, “The employment situation in America is not encouraging. It would be very wise and practical to get a Degree in teaching and still audition.” (Ibid.)


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Powell, William E. Artists Dipl: Juilliard with STANLEY DRUCKER; MFA: California Instit of the Arts (1979) with MICHELLE ZUKOVSKY. Additional clarinet studies with LEON RUSSIANOFF and Master Karnatic Clarinetist Sri A.K.C. Natarajan of Tiruchirapalli (India). Clarinetist: CalArts New Century Players (current); Titan Trio (current); former Principal Clarinetist of the Las Vegas Symph, the Orange County and San Diego Chamber Orchs, and Reno Phil; has also performed with Rochester Phil, Buffalo Symph, and Dallas Opera Orch. Active as an intl recitalist (incl perf at ClarinetFest 1997, at several Intl Congresses on Women in Music, at Avery Fischer and Carnegie Recital Halls, the Kennedy Center, and the United Nations’s Dag Hammarskjold Auditorium, and in India and South Asia), soloist (incl perf with the Buffalo Phil), chamber musician (incl perf with the Aulos and Sierra Wind Quintets, the Titan Trio, and AULOS), festival artist (incl participation at the Aspen and North American New Music Festivals), recording artist (on the Cambria, CRA, Electra/Asylum, and Nonesuch labels), and specialist in electronic music and cross-cultural perf; broadcast perf given on All India Radio, Swedish Natl Television, NPR, and numerous Los Angeles radio stations. Has premiered more than 300 works.

Faculty member: Univ of California-San Diego (formerly); San Diego State Univ (formerly); California State Univ-Northridge (formerly); Univ of Nevada-Las Vegas (formerly); California Instit of the Arts (Instructor of Clarinet and Chamber Mus/Chmn of Perf: 1990s-, +/-); Brhaddhvani Research and Training Center for Music of the World (1993); Univ of Madras (1993).
Other positions/activities: Buffet Crampon USA Perf Artist; active as a lecturer and scholar in the areas of teaching methodologies, perf practices, and Indian wind instrumentalists.


Plays on: Buffet RC Prestige clarinets.

Students include: Malathi Iyengar, MICHAEL RICHARDS, Jennifer Showalter, Brian Walsh.


Prencipe, Pasquale [“Pat”]. D. 1985. Former clarinetist: Baltimore Symph (Clarinet/Bass: 1949-51); Boston Pops (Second/Bass: 1960s); was also active as a saxophonist and Boston theater musician. Former faculty member: Boston Conserv (1960s-70s, +/-). Students include: Frank Bonanno, Eric Daniel.

Eric Daniels, a former student of Pasquale Prencipe, discusses Prencipe’s teaching technique at some length in his publication, The Saxophone Survival Kit (see Bib below). Lessons consisted of chromatic, major, and minor scale exercises in various patterns and articulations, solfège, études (including those of Klosé, Jeanjean, Opperman, and the Jay Arnold Swing Études (for fun), rhythmic studies, and conducting, all while maintaining a good, strong sound. Prencipe was insistent that the student be committed to what he/she was playing at all times, and would not accept less than that. (Daniel 2011)


Pripadcheff, Alexander. Clarinetist: Cleveland Orch (Principal: 1931-33). Students include: S. JAMES KURTZ, DENNIS ZEISLER. This surname has also been spelled Prepadchef, Prepadchieff, and Pripadchef.

Pupa, Robert. Clarinetist: Pittsburgh Symph (E-flat/Aux: formerly); Sigmund Romberg Orch (Principal: 1939-42).

Pyne, James. BFA(Perf/Mus Ed): Univ of Buffalo; MM(Perf/Mus Lit): Eastman SOM with STANLEY HASTY.

Clarinetist: Buffalo Phil (Asst Principal/Principal: 1964-86, +/-; at age 18; at the invitation of Josef Krips); Lake Placid Summer Chamber Orch/Sinfonia (Principal: formerly); Buffalo Woodwind Quintet (formerly). Active as a recitalist (incl perfs at ICA conferences and the 1985 Arizona Clarinet Symposium), soloist (incl perfs with the Buffalo Phil), chamber musician (incl perfs with the Buffalo Woodwind Quintet), festival artist (incl participation at the Grand Teton Music Festival and the 1984 and 1985 Sebago-Long Lake Chamber Music Festivals), and recording artist (with the Buffalo Phil).
Faculty member: SUNY-Fredonia (Clarinet Instructor/Chamber Music Coach: formerly); 
Cleveland IOM (Clarinet Instructor/Chamber Mus Coach: 1982-85, +/-); SUNY-Buffalo (1980s, +/-); Univ 
of Michigan (Vstg Prof: 1983-84); Ohio State Univ (Prof: 1986-). Articles published in *The Clarinet.* 

Other positions/activities: Memb, Technical Committee, Acoustical Society of America; active as 
an acoustics scholar (specifically regarding the properties of musical instruments and perf halls), 
lector/clinician (presentations given at ICA and other clarinet conferences), scholar in clarinet bore and 
mouthpiece design, and as a well-respected mouthpiece and barrel craftsman (perhaps the most prominent 
of the late 20th century). Memb: Acoustical Society of America, AFM, ICA, OSU Center for Cognitive 
Science.

Students include: SALVATORE ANDOLINA, Deborah Andrus, GREGORY BARRETT, David 
Carter, Antoine Clark, JILL COGGIOLA, Bruce Curlette, KIM ELLIS, JANE ELLSWORTH, DEBORAH 
FABIAN, Lynn Fryer, CARMELO GALANTE, KATHLEEN GARDINER, KENNETH GRANT, Robert 
Jones, EUGENE KAVADLO, Lisa Kadala, DANIEL LOCHRIE, Kenneth Long, Alisha Leigh Miller, 
Douglas Monroe, Daniel Paprocki, Tracey Paroubek, James Perone, Kyle Peterson-Pyne, MELANIE 
RICHARDS, ERIKA SHRAUGER, Maggie Smith, Elisabeth Stimpert, PETER WRIGHT III, Richard 
York.

James Pyne is well-known not only as a performer and teacher, but also as a designer and 
craftsman of a very popular series of clarinet mouthpieces and barrels, and as a scholar in the area of 
aoustics. More than forty entrants in this dictionary (including the author) use or have used Pyne’s 
mouthpieces and/or barrels. His work in mouthpiece design and acoustics is described in a biographical 
sketch appearing in *The Clarinet*:

Pyne has collaborated with the many of the world’s leading clarinetists in the design and 
preparation of hand-crafted mouthpieces. This has led to research using sophisticated 
computer programs for real-time timbre analysis involving the visualization and 
measurement of sound spectral characteristics. . . . this work has been expanded to 
examine the unique characteristics of musical sound in a more general way, integrating 
both physical and psychoacoustical factors important in our perception. (Stimpert 1997, 28-30)

Pyne’s advertisements in *The Clarinet* regularly feature an “Artist Profile,” a brief biographical 
sketch of clarinetists who use Pyne’s equipment. “Artist Profiles” have featured clarinetists JAMES 
CAMPBELL, RUSSELL DAGON, KATHLEEN GARDINER, DANIEL GILBERT, KENNETH GRANT, 
HOWARD KLUG, RICARDO MORALES, THEODORE OIEN, LARRY PASSIN, CHARLES WEST, 
and others.

Bib: “Musical Chairs.” *The Clarinet* 11 (Fall 1983): 38; “Musical Chairs I.” *The Clarinet* 14 (Fall 
Findings.” *The Clarinet* 12 (Spring 1985): 30-33; Stimpert, Elizabeth M. and James Pyne. “Exploring the 
Science of the Clarinet: Dr. Lee Gibson’s Contributions to Musical Acoustics.” *The Clarinet* 24 (May/June 
Querze, Raoul. Dipl: Curtis IOM (1956) with ANTHONY GIGLIOTTI; BM: Manhattan SOM. Additional clarinet studies with JOSEPH ALLARD. Clarinetist: U.S. Marine Band (formerly, for 4 years); Philadelphia Orch (Second/Principal Sax: 1962-); has also performed as a member of the Goldman Band, Symph of the Air, the Aeolus Woodwind Quintet, the Brooklyn and Metropolitan Opera Orchs, the Main Line and Queens Symphs, the Washington Civic Orch, and the Manhattan Orch. Active as a soloist (incl perf's with the U.S. Marine Band). Has played on: Buffet clarinets; GIGLIOTTI mouthpiece/ligature; Vandoren #5 reeds; Selmer saxes with Rico Royal reeds. Other positions/activities: extra-musical activities have included tennis and building/flying radio-controlled model airplanes. Students include: Richard He. Bib: Mohler, John. “The Clarinet Section of the Philadelphia Orchestra.” The Clarinet 8 (Fall 1980): 57.


Raden, Gregory.  Native of White Plains, NY.  Clarinet studies with DAVID WEBER at Juilliard Pre-Coll.  Undergrad studies begun at New England Conserv with PETER HADCOCK; BM: Curtis IOM (1994) with DONALD MONTANARO.  Clarinetist: Charleston Symph-SC (Principal: formerly); Concerto Soloists Chamber Orch (Principal: formerly); Kennedy Center Opera House Orch (Principal: formerly, 1995-2000+); Natl Symph (Asst Principal: 1999); Dallas Symph (Principal: 1999-); has performed as Guest Principal with the San Francisco and St. Louis Symphs, Minnesota Orch, and Bergen Phil-Norway, and has performed/recorded with the Philadelphia Orch.  Active as a recitalist (incl perf at the 1999 Univ of Maryland Clarinet Connection), soloist (incl perfs with the Charleston, Dallas, and Natl Symphs, NY String Orch, and Mainly Mozart Festival Orch, and at Carnegie Hall and the Kennedy Center), chamber musician (incl perfs with members of the Philadelphia Orch and Vienna Phil, with the Ft. Worth Chamber Society, on the Bancroft Family and Bay Chamber Concerts, and at the Saratoga Chamber Music Festival and Chamber Music at
the Nasher Festival), festival artist (incl participation at the Aspen, Bellingham, Evian, Mainly Mozart, Marlboro, Pacific, Tanglewood, and Waterloo Music Festivals), and recording artist (with the Dallas Symph on the Delos and Hyperion labels); broadcast perfs given on NPR.

Faculty member: Coll of Charleston (formerly); George Washington Univ (formerly, late 1990s, +/-); also teaches at the Natl Orch Instit and maintains a private clarinet studio in Dallas.

Other positions/activities: Buffet Crampon USA Perf Artist; Vandoren Artist; active as a clinician (incl participation at the 1999 Univ of MD Clarinet Connection).


Plays on: Buffet R-13 clarinets.


Raimondi, Antonio. B. Abruzzi, Italy. Music studies: Liceo Musicale Rossini; Santa Cecilia (clarinet/harmony/comp); Scuola Nationale de Musica (band instrumentation). Former clarinetist: Costanzi Theater-Rome; Adriano Theater; Los Angeles Symph (prior to 1919); Los Angeles Phil (Second: 1919-55, +/-; may also have performed as Principal). Former faculty member: Univ of Southern California (1940s, +/-). Played with a double-lipped embouchure. Students include: STEPHEN BENNETT, MITCHELL LURIE, James Lythans, Robert Marcus, G. Stanton Selby, Ray Still (oboeist), FRANKLYN STOKES.

Former Antonio Raimondi student MITCHELL LURIE described Raimondi as “. . . the very best clarinet teacher in Los Angeles . . . . He was just a splendid musician, a splendid clarinet teacher.” (Waln 1978, 55) It is not clear what Antonio Raimondi’s relationship is to HUGO RAIMONDI (below).


Raimondi, Hugo. Southern CA clarinetist, active as a member of various orchs during the early- to mid-20th century. Active as a recording artist (incl Schoenberg’s Suite, Op. 29 on the Columbia and Philips labels; also appears on the Naxos label and on a recording with MITCHELL LURIE) and studio clarinetist. It is not clear what Hugo Raimondi’s relationship is to ANTONIO RAIMONDI (above).


Ramey, Maxine. BM: Arizona State Univ; MM/doctoral studies: Michigan State Univ with ELSA LUDEWIG-VERDEHR. Additional clarinet studies with RONALD DE KANT, FRED ORMAND, and KEITH STEIN. Clarinetist: Ramey Trio (1984-; with bassoonist/husband Richard Ramey); Missoula Symph (Principal: 1992+); Montana Woodwind Quintet (1992-); Montana Woodwind Trio (1992-); has also performed with the Lansing and Roswell Symphs and the Arizona Opera Co., and as Principal Clarinetist of the American Wind and Southwest Symphs. Active as a recitalist/soilist, chamber musician (incl perfs with above groups, the Sapphire Trio and Tango Nouveau Quartet, at several Montana-Idaho, Univ of Montevallo, and Oklahoma Clarinet Symposia, at woodwind conferences, and in Europe), and new music specialist (special interest in performing/promoting works commissioned by the VERDEHR Trio).


Randall, David M. B. Jan, 16, 1941 (Salt Lake City, UT). BSME(cum laude): Brigham Young Univ with Ralph Laycock; MM(with distinction)/Perf Cert: Indiana Univ with HENRY GULICK; DM:
Univ of Iowa with HIMIE VOXMAN. Additional clarinet studies with KEITH STEIN. Clarinetist: Center for New Music-Univ of Iowa (1967-70); BYU Faculty Woodwind Quintet (1970+). Active as a recitalist, soloist, and chamber musician (incl perf at several ICA conferences in the U.S. and London, and at the 1973 Utah MEA Conference, the 1976 Idaho MEA Conference, the 1986 Arizona Clarinet Symposium, the 1987 ClariNetwork Congress, and for the Clarinet Assn of Southern Germany in 1990). Faculty member: Univ of Northern Colorado (Guest Clarinet Instructor: 1970); Brigham Young Univ (Prof of Clarinet: 1970-2000, +/-); has also taught at the Shanghai, Beijing, and Xian Conservs of Music (Vstg Prof: 1988). Articles published in ClariNetwork and other music journals. Other positions/activities: Secr/Treas, ICA (1975-78); Treas, ICA (1978-81); Assoc Dean, Coll of Fine Arts and Communications, BYU (1993-97); Dir, BYU SOM (1997+); active as an adjudicator, clinician, conductor, and lecturer. Memb: Pi Kappa Lambda. Hon: recipient of various BYU research grants/fellowships (1970-); Outstanding Young Artist of Utah (1971). Students include: Don, Cindy, and Michael Christensen, JAREN HINCKLEY, Berkeley Price, David Sucik, Mark Watkins.

David Randall commented:

The clarinet, when played with technical understanding, tonal fluency, and musical expression, is one of the most expressive of instruments. It has the capability of expressing all emotions and drawing the listener and performer into a world filled with beauty, intensity, and emotional subtlety. Because of the capabilities of the instrument, it is important that teachers be available who can help students develop their potential. It is also important that performers be available who can serve as examples as to how the instrument should sound with its expressive and technical capabilities. The fortunate student is he or she who has a teacher who can do both.

The good teacher assists students in developing technique through teaching scales, arpeggios, exercises, and etudes. Solos, orchestral excerpts, and chamber music representing the various style periods are also taught. Too often teachers emphasize one or the other of these areas and end up short-changing the student. The good teacher is one who is understanding, but yet demanding. The good mentor is one who praises, but yet points out areas which need improvement and then works with the student to solve these problem spots.

Fortunately we have several excellent clarinetist/teachers throughout the U.S. and in other countries. The challenge is to inspire those students with talent and ability to work until they have reached a goal, set another, and then work towards its completion. The challenge is also to assist students with lesser talent to develop their abilities to a level that they can enjoy the clarinet and its potential. (Randall/Paddock 1998)


Randall, Harold B. Clarinetist: San Francisco Symph Orch (Principal: 1916-late 1930s, +/-).


Rappaport, William. Native of Evanston, IL. Clarinet studies begun at age 9; early studies with WALTER WOLLWAGE. BM(with Distinction): Indiana Univ; additional studies at Interlochen and Music Acad of the West (1972). Additional clarinet studies with ROBERT MARCELLUS. Clarinetist: Greater Miami Phil (formerly, for 2 years); Atlanta Symph (Second/E-flat: 1980s, +/-). Active as an intl chamber musician (incl a tour of Spain, and perf in the U.S. and Europe), festival artist (incl participation at the Aspen, Blossom, and Colorado Music Festivals), jazz clarinetist, recording artist (on the Albany


**Reda, Frank Jr.** Former clarinetist: Baltimore Symph (1946).

**Reeks, John.** B. Sept. 27, 1951 (New Orleans, LA). BME(1973)/MME: Loyola Univ. Clarinet studies with VITO PLATAMONE (main teacher), FREDRIK HEDLING, ROBERT MARCELLUS, and STANLEY WEINSTEIN. Clarinetist: Louisiana Phil Orch/former New Orleans Symph (Clarinet/Bass: 1973-); Santa Fe Opera (Clarinet/Bass: 1978, 1987); San Antonio Symph (Clarinet/Bass: 1988-89); Glimmerglass Opera (Clarinet/Bass: 1990); MUSAICA (current); Spike Jones Band. Active as a recitalist (incl perfs at ICA ClarinetFests), chamber musician (incl perfs with "Amadeus & Friends," with clarinetist ALLAN KOLSKY). Faculty member: Loyola Univ (1993-). Published in *The Clarinet*. Other positions/activities: active as an administrator (incl a position on the LPO Marketing Committee and elected positions on the LPO Exec Committee) and conductor (currently conducts Loyola Clarinet Choir); extra-musical activities incl camping, roller coaster-riding, and spending time with his two children. Has played on: Buffet R-13 and Yamaha YCL-CSV (current) clarinets; Backun (current) and GREG SMITH mouthpieces; “Click” tuning barrel and Backun (current) barrels/bells; Vandoren V-12 reeds; Selmer Model 32 bass clarinet; CLARK FOBES bass mouthpiece; Harrison bass ligature; Vandoren bass reeds. Has also played on: Selmer Mark VII alto sax; Selmer LARRY TEAL mouthpiece (refaced by Claude Humber); Rovner ligature; La Voz medium reeds. Students include: BJ Blue, Damien Gibson, Erin Rodgers.

On his teaching philosophy, John Reeks commented, “I would rather teach my students how to teach someone else the clarinet than teach them how to play. This gives them a greater understanding instead of becoming a ‘parrot.’” (Reeks/Paddock 1998)


**Rehfeldt, Phillip.** B. Sept. 21, 1939 (Burlington, IA). BME: Univ of Arizona (1961) with SAMUEL FAIN; MM: Mount Saint Mary’s Coll (1962); DM: Univ of Michigan (1969) with WILLIAM STUBBINS. Additional clarinet studies with KALMAN BLOCH and MITCHELL LURIE.

Clarinetist: San Bernardino Civic Light Opera (Clarinet/Woodwinds: 1969-); Redlands Symph (Principal: 1969-91); Riverside Symph (Principal: 1972-79; Second Bassoon: 1983-89); Redlands Bowl Summer Festival Orch (Clarinet/Bassoon: 1972-82); Inland Empire Symph (Principal: 1982-83; E-flat/ Bbass: 1983-92); Tahquiz Wind Quintet. Active as a recitalist (incl perfs at American Society of Univ Composers, ClariNetwork, ICA, and Intl Computer Music conferences, at the Scottsdale Arts Center, and at the 1980 World Music Days-Israel), soloist (incl perfs with the Cleveland Chamber Orch and Redlands Symph), chamber musician (incl perfs with the Tahquiz Wind Quintet), contemporary music specialist (has commissioned numerous works for clarinet and a variety of accompanying instruments), woodwind doubler, festival artist (incl participation at the Redlands Bowl Summer Festival and the Arcosanti Arts Festival), and recording artist (on the Advance Recordings, Brewster Records, Casa Discografica Edi-Pan, CRI, Desto, Grenadilla, Leonarda, Millcreek Publications, Roncorp Educational Tapes, SCI, and Zanja Records labels). 

Faculty member: Tucson Public Schools (Elem/Junior HS bands: 1962-65); Northern Michigan Univ (Asst Prof: 1965-68); San Bernardino Valley Coll (Woodwinds: 1969-74); Univ of Redlands (Prof of...


Plays on: Leblanc Concerto clarinet; makes his own mouthpieces and reeds.

Students include: Juliet Lai, Nestor Tomassini, MARTIN WALKER.

Phillip Rehfeldt is widely known and respected for his command of contemporary literature for the clarinet. Not only is he a specialist in the performance of this repertoire, he has also promoted it through both the commissioning of numerous works and through his educational articles and books on techniques of new music performance. With composer Barney Childs and the help of research grants from the University of the Redlands, Rehfeldt has commissioned more than thirty works for unaccompanied clarinet and clarinet with various accompanying instruments or devices, many of which have been recorded. Rehfeldt and Childs call their series of commissions “Music for Clarinet and Friend” and have used the composing talents of Warren Benson, Marshall Bialosky, Michael Horvit, ERIC MANDAT, David Maslanka, John McCabe, Ron Pelligrino, WILLIAM O. SMITH, and many others for their collection.


Renk, Frank. B. Liverpool, England. Husband of SHERLY RENK. Grad: San Francisco Conserv; San Francisco State Univ. Clarinet studies with DONALD CARROLL and ROSARIO
MAZZEO. Clarinetist: Sacramento Phil (Principal: formerly); California Symph (Principal: formerly); San Diego Chamber Orch (Principal: 1990s-, +/); San Diego Symph (Bass: current; also served as Second/Asst Principal); Sacramento Symph (Principal: current); California Symph (Principal: current); Classical Phil (Principal: current); has performed with the Classical Phil and Oakland Symph, and continues to perf with the San Francisco Symph/Opera/Ballet Orchs. Active as a soloist, chamber musician (incl perf at the La Jolla SummerFest and Santa Fe Chamber Music Festivals), festival artist (incl participation at the Carmel Bach, Cascade, Mainly Mozart-San Diego, and Music From Bear Valley Music Festivals), and studio musician (appears on many commercial/motion picture soundtracks, incl work at Skywalker Ranch). Faculty member: California State Univ-Stanislaus (formerly); active as a private clarinet instructor and clinician (incl master class at Clarinet Summit '98). Students include: Andrea Hawkes. Bib: “Frank Renk.” San Diego Symphony. http://www.sandiegosymphony.org/media/SymphonyMusicianBios/RenkFrankWebBio2010b.pdf (accessed January 14, 2011).


Resnick, Robert. Faculty member: Southern Illinois Univ-Carbondale (formerly, 1960s, +/-). Students include: JAMES GAI, C. ROBERT ROSE.


Reuben, Ronald. B. 1932 (Philadelphia, PA). Early clarinet studies with JOSEPH GIGLIOTTI. Dipl: Curtis IOM (1955) with ANTHONY GIGLIOTTI; additional studies at Temple Univ and Los Angeles City Coll. Additional clarinet studies with VANCE JENNINGS. Former clarinetist: Chicago Little Symph (Principal: 1960s); Pennsylvania Ballet (Principal: 1960s); Chamber Symph of Philadelphia (1960s); Philadelphia Orch (Clarinet/Bass: 1967-2000+); has also performed as a member of the Artemus Woodwind Quintet, Stan Kenton’s band (Tenor Sax, 1958), and various jazz/Dixieland ensembles. Active as a recitalist, soloist (incl perf at the Philadelphia Orch at Saratoga Performing Arts Center), chamber musician (incl perf on the Philadelphia Orch Chamber Music Concerts), saxophonist (incl perf with the American Composers Orch), and jazz musician (incl perf with Stan Kenton, various jazz bands, and with his own jazz quintet). Faculty member: Temple Univ (Lect of Clarinet/Sax: current); Univ of the Arts, Philadelphia (current); has also served on the faculties of the Settlement Music School and New School of Music; active as a private clarinet instructor.

Other positions/activities: Buffet Crampon USA Perf Artist; active as a lecturer (incl presentations at ICA conferences). Extra-musical activities incl perfoming as a stand-up comic in Los Angeles and movie actor (both early in his career, 1950s-60s). Hon: favorable review of perf appeared in the New York Times; featured on the cover of the January/February 1998 issue of Saxophone Journal.

Has played on: Buffet bass clarinet (c.1930s) with double register keys and low E-flat extension; Buffet Prestige bass clarinet; a variety of mouthpieces from his vast collection; Vandoren #5 reeds.

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Students include: David Chang, Scott Collins, Julie Beth Drey, Tony Gairo, Wesley Hall, Barbara Haney, WILLIAM HELMERS, Christopher Hill, Dae Kim, Joshua Kovach, TODD KUHNS, Andrew Lesser, Matthew Marist, Jamie McGill, Mami Suetsugu, LARRY THOMPSON, Margaret Thornhill.


On teaching, Connie Ann Rhoades commented, “One of the primary reasons for playing an instrument other than enjoyment is to make music. Therefore, I stress basics, so that over time one will gain the control necessary to make beautiful music.” (Rhoades/Paddock 1998)


Rice, Albert R. B. June 9, 1951 (Pasadena, CA). Early clarinet studies with Jo Lynn Schaudt and Frank Maglionsco (both in Southern CA). BA: California State Univ-Fullerton with KALMAN BLOCH; MA/PhD: Claremont Grad School. Additional clarinet studies with MITCHELL LURIE (at Univ of Southern California), ROSARIO MAZZEO (1978-80, at his Carmel, CA home), and HAROLD WRIGHT (at Tanglewood). Clarinetist (Principal/Second/E-flat/Bass): various Southern CA orchs; has also performed on the five-keyed clarinet with the Los Angeles Baroque Orch and with various San Francisco groups. Active as a free lance clarinetist, chamber musician (incl world premiere perf of works by W. Kraft and G. Huessenstammm given with the Almont Ensemble at the 1986 American Society of Univ
Clarinetist and scholar Albert Rice believes that one should learn to understand and perform music with the composer's intentions always in mind. He also believes that playing and understanding the music of the 18th and 19th centuries helps to better interpret and perform the music of later periods. Rice is well-known as an authority on the history of the clarinet. He describes his next academic project below:

My new book, *The Classical Clarinet*, will focus on the historical development in various countries, the contributions of makers, performance practice aspects of the 18th and 19th century instrument and a grand view of the literature with an emphasis upon the use of the clarinet in 18th century opera. (Rice/Paddock 1998)


Rice, George. Clarinetist: Minneapolis Symph Orch (1944-68, +/-).

Richards, E. Michael. BM: New England Conserv; MM: Yale Univ with KEITH WILSON; PhD(Contemporary Music): Univ of California-San Diego. Additional clarinet studies with WILLIAM POWELL, MICHAEL SUSSMAN and FELIX VISCUGLIA. Clarinetist: Tanosaki-Richards Duo (1982-); Syracuse New Music Society (formerly, 1986-2000+); RUCKUS (contemporary chamber group; Founding Memb: current); New Music Ensemble of Towson Univ (current). Active as an int'l recitalist/chamber musician (incl perf at the Intl Musico logical Society Symposium-Australia, the 1996 Intl Clarinet Festival-Paris, and numerous new music symposia), soloist (incl perf with the Syracuse Symph), new music specialist (incl more than 125 premiere perf's), and recording artist (on the CRI, Mode, NEUMA, New World, Nine Winds Records, and Sony DADC Austria labels). Faculty member: Hamilton Coll (formerly, 1990s, +/-); Bowdoin Coll (formerly); Univ of Maryland-Baltimore County (Assoc Prof/Chmn of Music: current); has also taught at Univ of California-San Diego, Nazareth Coll, Smith Coll, and the Hochstein Music School. Author, *The Clarinet of the Twenty-First Century*; has written similar books for E-flat/bass clarinets. Other positions/activities: Memb, Syracuse New Mus Society Board of Dirs (formerly); active as a conductor (currently conducts the Univ of MD-Baltimore County Symph) and lecturer (incl lectures/recitals given around the world on contemporary music perf techniques as part of the Tanosaki-Richards Duo). Hon: U.S./Japan Creative Artist Fellowship, NEA (1990); NEH Summer Fellowship (to study traditional Japanese music); Camargo Foundation Grant. Bib: “Bio.” University of Maryland-Baltimore County. http://userpages.umbc.edu/~emrich/richardsbio.html (accessed March 14, 2011); Gingras, Michéle. “Compact Disc Reviews.” *The Clarinet* 25 (November/December 1997): 89-90.

Richards, Melanie. Grad: Ohio State Univ with JAMES PYNE; MM: Northwestern Univ with RUSSELL DAGON; DM: Ohio State Univ; additional studies at Cleveland State Univ. Additional clarinet studies with DAVID BELL and THEODORE JOHNSON. Clarinetist: Lyric Wind Quintet; Columbus Camerata-OH (current); OperaColumbus (Principal: current); Welsh Hills Symph (Principal: current); also perf's with the Columbus Light Opera, the Ashland, Columbus, Ft. Wayne, and Mansfield Symphs, and at the Playhouse Square Theater in Cleveland. Active as a recitalist (incl perf at ClarinetFest 1998) and chamber musician (incl perf's with above groups). Former faculty member: Capital Univ (Adj Asst Prof: 1990s). Bib: “Melanie Richards.” Welsh Hills Symphony. www.dachtyl.com/WHSO/Program4.pdf (accessed March 14, 2011).

Ricker, Ramon. Clarinet studies begun at age 10; sax and jazz studies added at age 16. BME: Univ of Denver with RALPH STROUF; MM(Woodwinds): Michigan State Univ with ELSA LUDEWIG-
VERDEHR; DM(Mus Ed/Clarinet): Eastman SOM with STANLEY HASTY. Sax/improv studies with Joe Farrell (1975).

Former clarinetist: Rochester Phil (Clarinet/Bass/Sax: 1973-2000+, +/-). Active as a clarinetist, but more active as a saxophonist, in both classical and jazz perf. Active as a soloist (incl perf with the Rochester Phil), chamber musician, recording artist (incl perf/recordings with Buddy Rich, Chuck Mangione, et al), and studio artist (incl numerous television commercials and theme songs).


Other positions/activities: Coordinator, Woodwind Doubler’s Instit; active as an arranger (incl commissions from the Rochester Phil and the American, Atlanta, Cincinnati, and North Carolina Symphs), coach (currently works with Saxology), composer (incl classical and jazz works, and duets for clarinet) and conductor (incl work with the Rochester Phil).

Hon: NEA Jazz/Folk/Ethic Travel-Study Fello wship (1975); NEA Grant for jazz comp (1977); recip of numerous other grants for comp and/or arranging (from ASCAP, Meet the Composer, NY State Council on the Arts, et al).

Has played on: Buffet clarinets; Sumner mouthpiece (refaced by Robert Scott); Selmer Low C bass clarinet; Penzel-Mueller mouthpiece blank with George Jenny facing.

Students include: JOHN CIPOLLA, David Cross, Bruce Diehl.


Riley, Edwin E. B. Oct. 11, 1942 (Baton Rouge, LA). BM/MS: Juilliard with JOSEPH ALLARD and BERNARD PORTNOY; DM: Univ of Iowa with HIMIE VOXMAN. Additional clarinet studies with GEORGE SILFIES. Clarinetist: USMA Band-West Point/Premier Woodwind Quintet (1966-69); American Symph Orch (formerly, under Stokowski); Columbus Symph-GA (Principal: formerly, 1971-1998+); Cedar Rapids Symph (Principal: 1975-77); Southwind Quintet (current); Greensboro Symph (Asst Principal/Second: current); has also performed with the Atlanta Opera Orch and performs as Extra with the North Carolina Symph. Active as a recitalist (incl perf at ClarinetFest 1998, and the 1998 Univ of Montevallo and 1999 Northern Plains Clarinet Symposia) and chamber musician. Faculty member: Columbus State Univ-GA (Prof: formerly, 1971-75; 1977-99, +/+-); Coe Coll (Instructor of Clarinet/Sax: 275
On his teaching philosophy, Edwin Riley commented:

Artistic playing is achieved by refining basic control concepts to higher and higher or more refined levels. My basic teaching focus is modeling: for sound concept, articulation, and tonal connections. Establish an excellent model in each area and strive to achieve the same quality result when playing music. (Riley/Paddock 1998)


Clarinetist: Ohio Valley Symph (Sub: 1995-); Columbus Symph (Sub: 1996-); ProMusica Chamber Orch of Columbus, OH (Sub: 1996-). Active as a recitalist (incl perfs at the 1995 Society of Composers Region V Conference, the 1997 Ohio Univ Women in Music Conference, ClarinetFest 1998, and at the Fondation des Etats-Unis), soloist (incl perfs with the Yale Symph, and at the 1985 San Francisco Mayor’s Command Perf, the 1994 FSU Contemporary Music Festival, the 2nd and 5th Intl Clarinet Festivals-Cracow, and the 1997 Clarinet and Sax Festival-Wright State Univ), and chamber musician (incl perfs with the Ohio Univ Woodwind Quartet and the Lark Quartet, and at the 1993 Intl Horn Workshop, the Institut Hongrois-Paris, and the Grande Salle-Paris).

Faculty member: Ohio Univ (Asst Prof: 1995-). Articles/reviews published in The Clarinet.


Plays on: Buffet R-13 clarinets; Moennig barrels; KANTER Aº mouthpiece; BONADE inverted ligature; Vandoren V-12 #3 ½ and 4 reeds.

Students include: Elizabeth Aleksander, Heather Jean.

In addition to her musical activities, Rebecca Rischin also enjoys creative writing. She is fluent in both German and French, and gave a bilingual presentation on Messiaen’s Quartet for the End of Time (in French and English) at ClarinetFest ’96 in Paris, France. Having spent two years in Paris, Rischin strongly believes in the cultural enrichment that living abroad and traveling offer. She commented,
I like to think of myself as a musician first, a clarinetist second. In my playing I strive for American ideals with European flair. I believe that travel and study around the world make one a more informed and open-minded musician. (Rischin/Paddock 1998)

Expanding upon her performance philosophy, she added,

One transmits one’s interpretive voice to others by means of example; thus, one’s own daily quest for perfection becomes contagious, kindling a student’s desire to make a mere concept a reality. The myriad experiences of life can be transmitted to an audience in a single turn of phrase. (Ibid.)

Of her musical background, Rischin acknowledged,

I am extremely fortunate to have studied with a slew of master musicians and teachers. . . These teachers shared their gifts and knowledge generously with me, and I in turn seek to share their insights with my own students as well as with audiences who have not had the supreme pleasure of working with this talented group. (Ibid.)


Ritzke, A. Clarinetist: Philadelphia Orch (1900-01; Extra: 1915-16).

Rocereto, Louis V. Former clarinetist: Pittsburgh Symph Orch (Clarinet/Sax: 1942-44, +/-; continued to perform as Extra into the 1950s).


Rogelberger, ______. German-American. Clarinetist: Metropolitan Opera (Bass: 1940-43, +/-).


Rosenberg, Harry. B. NYC (1891). Former clarinetist: Chicago Phil Orch; Chicago Civic Orch (1920s); Chicago Board of Trade Legion Band. Faculty member: Sherwood Music School (formerly,

**Rosengren, Håkan.** Native of Sweden. Grad: Royal Coll of Music, Stockholm; Royal Flemish Conserv, Belgium; Univ of California. Clarinet studies with Walter Boeykins, JAMES KANTER, Sölve Kingstedt, and MITCHELL LURIE.

Active as an intl recitalist (incl perf at the 1998 Beijing Intl Clarinet Festival), soloist (incl 1985 solo debut with the Swedish Radio Symph, and perf/recordings with the Slovakia and Swedish Radio Symphs, the Helsinki, Royal Stockholm, Prague, and North Czech Phil Orchs, the Amadeus, Israeli, Lausanne, Nordic, and Polish Chamber Orchs, and the Akron, Ashville, Odense, Savannah, and Taegu Symph Orchs), chamber musician (incl perf at numerous chamber music festivals and with the Cavani, Chiara, Georgian, Lysell, Silesian, Tale, and Zetterquist Quartets), new music specialist (incl 50+ perf of Messiaen’s *Quartet for the End of Time*, numerous premiere perf, and perf at the Krakow, Louisiana, and Taegu Contemporary Music Festivals), festival artist (incl participation at the La Jolla, Sandviken, Santa Fe, and Varberg Intl Chamber Music Festivals, the Pitea Music Festival, and the Rybna Castle Festival), and recording artist (on the Caprice, CD Accord, Musica Sveciae, Nytorp, Phono Sveciae, and Sony Classical labels).

Faculty member: Univ of Akron (Assoc Prof of Clarinet: formerly, 1990s, +/+-); Intl Fest-Instit at Round Top (1997-); California State Univ-Fullerton (Assoc Prof of Clarinet: 1999-).

Other positions/activities: Rico Artist; Buffet Crampon USA Perf Artist; active as an adjudicator (incl judging for the Munich and Madeira Intl Clarinet Compts, the Trapani Intl Chamber Music Compt, and the Soloist Prize and Intl Duo Compt in Sweden) and clinician (incl master classes given at univs/conservs throughout the Americas and Europe).

Hon: 1st Prize, Concert Artists Guild Intl NY Compt; NEA Solo Recitalists Fellowship; 1st Prize, UNESCO Intl Performer Compt; 1st Prize, Los Angeles Arts Council Compt; Selectee, Nordic Soloists Biennial; recip of numerous awards/grants from the Fulbright Commission, the Swedish Royal Acad of Music, the Swedish Arts Council, and the Scandinavia America Foundation; favorable reviews of perf/recordings appear in *Cleveland Plain Dealer, Fanfare, Hufvudstabladet* (Helsinki), *New York Times, Neue Zeit* (Berlin), *Politiken* (Copenhagen), et al.

Plays on: Buffet Tosca clarinets; JAMES KANTER mouthpiece; Rico Grand Concert Select Evolution reeds.

Students include: Rommel Agatep, Andrius Bernotaitis, Joanne Britz, Robert Ek, Adam Feit, Virginia Figueiredo, Martin Fröst, Mario Gutierrez, Cynthia Krenzel-Doggett, Wendy Mazon, Jared Mundell, Daniel Sheridan, Nuno Silva, Adam Simonsen, Andreas Sunden, Alice Wang, Margaret Worsley.


**Rosenwater, Martin.** Faculty member: Ithaca Coll (1950s, +/+-). Students include: ANDREW CRISANTI.

**Ross, Robert W.** Clarinetist: Sousa Band (1923-27); also performed with the Ringling Brothers Circus Band and the Elk Falls Band-KS. Former faculty member: U.S. Navy SOM (during WWII); Univ of Oklahoma (Prof of Clarinet: mid-20th century). Students include: VANCE JENNINGS.

Rowe, George D. Clarinetist: Cleveland Orch (Second/E-flat/Bass: 1924-44); Philadelphia Orch (1944-57). Students include: Bruce Babcock, Walter Dunlap, Donald Grant.


Rudd, Charles. Clarinetist: San Francisco Symph Orch (Clarinet/E-flat: 1937-41, +/-).


In addition to his musical activities, Christopher Runk is an accomplished photographer specializing in black and white photography. His work has been on display at the Afterimage Gallery in Dallas, TX.


Former Clarinetist: Bellison Ensemble; Ballet Russe de Monte Carlo Orch (Principal: 1945-47, +/-); various ballet, opera and theater orchs. Was active as a recitalist and chamber musician; broadcast perf given on the CBS and NBC radio stations.

Former faculty member: Manhattan SOM (1955+); Juilliard (1970-90, +/-); Brooklyn Coll-CUNY (Adj Prof); Queens Coll-CUNY (Adj Assoc Prof); Wesleyan Coll; Columbia Teachers Coll; SUNY-Purchase; 92nd St. YMCA Music School; Catholic Univ. Author, *Clarinet Method* (in 2 volumes; Schirmer Books, 1982).

Other positions/activities: Vice Pres, ICA (1973-76); was active as a clinician (master classes given at numerous clarinet conferences).

Hon: Winner, Phil Symph Society of NY Schol (for clarinet study with SIMEON BELLISON, then Principal Clarinetist of the NY Phil); featured on the WQXR-NY program *Great Teachers* (1981); listed in *Who's Who in American Music*, 1985 edition.

Students include: DONALD AMBLER, LAURA ARDAN, MARGUERITE BAKER, ALAN BALTER, JOHN CRAIG BARKER, LOUIS BARTALONE, Stephen Bates, WILLIAM BLOUNT, ALAN BLUSTINE, MICHAEL BORSCHEL, DIANE LANG BRYAN, JEROME BUNKE, MICHAEL BURGIO, TAD CALCARA, ARTURO CIOMPI, FRANKLIN COHEN, Sue Collado, LARRY COMBS, NAOMI DRUCKER, STANLEY DRUCKER, JAMES EAST, Al Elafante, CHARLES ELLIS-MACLEOD, F. GERARD ERRANTE, PHILIP FATH, LAURA FLAX, Judith Kalin-Freeman, STEPHEN FREEMAN, JOHN FULLAM, NANCY GARLICK, PAUL GARRITSON, Michael Getzin, JIM GILMORE, STEPHEN GIRKO, PAUL GREEN, William Hagenah, FREDRIK HEDLING, BIL JACKSON, KATHLEEN JONES, MARK KARLIN, ALAN KAY, KEITH KOONS, JEAN KOPPERUD, FRANK KOWALSKY, DAVID KRAKAUER, JACK KREISELMAN, TODD KUHNS, TED LANE, Alan Lawson, CASSANDRA LEE, MARIAN LIEBOWITZ, ROBERT LISTOKIN, DANIEL LOCHRIE, Simeon Loring, RICHARD MACDOWELL, Susan Martula, Ann McCutchan, Ruth McDonald, WILBUR MORELAND, CHARLES NEIDICH, DAVID NIETHAMER, EDWARD PALANKER, TIMOTHY PERRY, Kyle Peterson-Pyne, RICHARD PICKAR, DEBORAH PITTMAN, PAMELA POULIN, Tom Puwalski, WILLIAM SCARLETT, WILLIAM SHADEL, Richard Shillea, Bonnie Isbey Sholl, PETER SIMENAUER, ANDREW SIMON, JAMES SMITH, DAVID STERN, CHARLES WEST, BOB WILBER, DENNIS ZEISLER, MICHELLE ZUKOVSKY, MARTIN ZWICK.

Leon Russianoff was without a doubt one of the most unique and influential clarinet pedagogues of the twentieth century, with as great a reputation as those of his teachers DANIEL BONADE and SIMEON BELLISON. While he was a talented musician and performer, Russianoff preferred to leave the pressure of performing on command to others, devoting himself wholeheartedly to his true love, teaching. As one may deduce from the impressive and undoubtedly incomplete list of students above, Russianoff was responsible for the development and training of a substantial number of the leading clarinetists and teachers active today.

Russianoff concerned himself not only with the training and development of each student as a musician but also with each student’s growth as a human being. In addition to the long list of successful clarinetists listed above, one biographical sketch of Russianoff pointed out that he also trained “fifty assorted ‘doctor’ clarinetists, twenty veterinarians, two movie stars and eight plumbers,” (ClariNetwork 1982, 7) which is also sure to be an incomplete list. Former Russianoff student and clarinetist/writer Ann McCutchan added, “Familiar names . . . are all members of the Russianoff family tree, as are not-so-famous clarinetists like me, who devotedly play in regional orchestras, teach in ordinary music schools, and perform chamber music in middle America. No matter where Russianoff’s students wind up, most bloom where they are planted.” (McCutchan 1988, 9)

When Russianoff began teaching clarinet, he was influenced by the musical principles of Simeon Bellison, and even implemented Bellison’s rigid methodology. This was not really true to who Russianoff was, however, and his teaching style evolved to become more fluid and personal, geared to each individual student, helping each to recognize his/her strengths while also constructively addressing weaknesses, and exploring and bringing out the student’s unique musical personality. In marrying his second wife, noted psychologist Penelope Pearl, Russianoff brought more psychology into his teaching, nurturing students and helping them to quiet the mind and the critical inner voice. He urged students to use intuition over excessive thought and to relax in order to achieve their best performance.
Russianoff emphasized the development of good intonation as well as technical and rhythmic dexterity, often creating custom-designed studies on the spot to address a specific problem; he also emphasized beauty of tone and an individual approach to the clarinet repertoire. Above all, Russianoff’s sense of compassion, encouragement, enthusiasm, and love for each student had the most profound impact on his students. Even reading about this great man, having never met him, one catches more than a glimpse of the excitement he sparked in so many.

Former Russianoff student DAVID KRAKAUER offered the following commentary on his experience with Russianoff:

Working with him was a tremendous experience. From the moment we met I knew I was off on a great adventure. He was an incredible teacher, encouraging individuality and teaching students how to teach themselves. He worked hard on sound, presented brilliant basic techniques on how to play the instrument, but I think his ability to reach students was magical. (Goodman 1999, 52)

Describing both Russianoff’s methodology and personality, former student TIMOTHY PERRY added,

Leon Russianoff effectively remade my fingering action from flat to the ‘quiet curve’ which he later describes in his method, although there could be no substitute for his personal correction “Naaaaawww!” (Perry/Paddock 1998)

Numerous articles (as well as a dissertation by STEPHEN CLARK) have been written about and by Leon Russianoff, all of which are excellent reading (see Bib below for a partial listing). These articles are highly recommended to the reader who desires a deeper understanding and appreciation of Russianoff than offered by the brief biography above. In addition to articles written during Russianoff’s lifetime, the tribute articles by Joan Waryha Porter are especially interesting as they reflect the views of many well-known clarinetists of today.

It is both fortunate and unfortunate that the only personal interaction this author had with Russianoff was as an audience member at a master class at the 1988 ClarFest in Richmond, Virginia. Just prior to the master class, the author and a few of her fellow 10th-grade friends ran into Russianoff as he was mistakenly exiting the women’s restroom. Russianoff handled the mildly embarrassing incident (more embarrassing to the author and her friends than to himself) with what must have been his characteristic humor and charm, acting as if the ladies’ room was precisely where he should have been, and looking at the author and her cohorts askance with a mischievous glint in his eye. Shortly thereafter, he captivated his audience with a uniquely entertaining and illuminating master class.


Russo, Charles. B. Pittsburgh, PA. Grad: Manhattan SOM with SIMEON BELLISON. Additional clarinet studies with DANIEL BONADE. Chamber music studies with Marcel Moyse and Rudolf Serkin.

Clarinetist: Ballet Russe Orch (formerly); Symph of the Air (Principal: formerly); NBC Opera Orch (Principal: formerly); NYC Opera Orch (Principal: formerly); Waterloo Festival Orch (Principal: formerly); New Arts Wind Quintet (formerly); Musica Aeterna Wind Ensemble (formerly); LeMont Chamber Music Ensemble (current). Active as a soloist (incl perf with the Esterhazy, Festival, and Music
Aeterna Orchs, the NY Chamber Orch, the NYC Ballet, on Alexander Schneider’s New School Concerts, and a perf of Gould’s *Derivations* at the Aaron Copland Tribute Concert), chamber musician (incl perf with the Bartok, Beaux Arts, Emerson, Guarneri, and Juilliard String Quartets, NY Chamber Soloists, and the New Arts Wind Quintet), festival artist (incl participation at the Casals, Marlboro, Minnesota, Mostly Mozart and Waterloo Festivals, and perf on the Noon Chamber Music Concerts at Spoleto), and recording artist (appears on more than 100 recordings, incl a recording with the Musica Aeterna Wind Ensemble on Decca and solo recordings on the Premier label).

Faculty member: Manhattan SOM (1963-); Bennington Composer’s Conference and Chamber Music Center (Artist-in-Res/Chamber Coach: 1980s, +/-); SUNY-Purchase (current); Hartt SOM (current); has also served on the faculties of New England Conserv, Vassar Coll, and Yale Univ.

Hon: listed in *Who's Who in American Music*, 1985 edition; has appeared on several Grammy-nominated or Grammy-winning recordings.

Students include: Chester Brezniak, Beverly Brown, TAD CALCARA, Al Elefante, Chris French, NANCY GARLICK, RICHARD GOLDSMITH, DEBRA KANTER, Dennis Lichtman, Karen Luttik, Aimee Menapace, Jerry Nowak, Philip O’Connor, ATTILIO POTO, Theodore Schoen, Richard Shillea, John Simon.


Active as a clarinet recitalist/soloist (incl perf at SOM’s, conservs, and perf halls throughout North America, Europe, and Asia; and with the Baltimore, Manila, and Reading Symphys, Concerto Soloists of Philadelphia, Little Orch Society of Philadelphia, Peabody Instit Wind Ensemble, Rome Festival Orch, and Temple Univ Orch), chamber musician (incl perf with the Philadelphia Arts Alliance and the Philadelphia Ethical Society, and throughout the U.S. and Asia), and recording artist (incl recordings of his own compositions; appears on the Capra Records, Contemporary Record Society, Crystal Records, and Orion labels).


Other positions/activities: Selmer Artist (formerly); Buffet Crampon USA Perf Artist (1997+); Yamaha Artist (current); Founder/Pres, Contemporary Record Society (current); Memb, Curtis Instit Alumni Assn Board of Dirs; Consultant, Rico Intl for design of Grand Concert Select reeds; active as a clinician (master classes given throughout North America and Europe), composer (with 90+ published compositions incl several for clarinet; works published by Charter Publications, Composers Autograph Publications, Henri Elkan Music, and Tenuto Publications), conductor (incl positions as Conductor/Artistic Dir of the Chamber Society Orch and Chamber Arts Soloists), and music editor (incl editions for Henri Elkan Music). Memb: AAUP, AFM, American Composers Alliance, American Music Center, ASCAP, CMS, Natl Assn for American Composers and Conductors, Peabody Conserv Alumni Assn, Phi Mu Alpha, Temple Univ Alumni Assn,..

Hon: Selectee, Baltimore Symph’s Young People’s Concert Series (c.1962); full schols awarded by Curtis IOM, Temple Univ, and Juilliard; Finalist, NY Phil Young People’s Concerts; Winner, Rome Festival Orch Concerto Compt (late 1970s); listed in *Who’s Who in American Music (Classical)*, 1985 edition; favorable reviews of perf/recordings/comps appear in *The Clarinet, Manila Times, Wisconsin Spectator*, et al; recip of numerous teaching and recording grants as well as composition commissions.

Ruta, Theodore (Ted). Clarinetist: Pittsburgh Symph Orch (Sub: 1940s-50s, +/-. Students include: JEROME ROSEN, Louis Sacchini.


Clarinetist: L’Arema Ensemble (1974-); Long Island Chamber Ensemble (1976-); Alaria Chamber Ensemble (1981-86); Norwegian Chamber Orch (1984); Chamber Music Society of Great Neck (1996-); Lexington Woodwind Quintet (current); has also performed as Principal Clarinet of the Park Avenue Chamber Orch. Active as a recitalist/soloist (incl perf at Weil Recital Hall, Alice Tully Hall, Avery Fischer Hall, and Carnegie Hall), chamber musician (incl perf with above ensembles and with James Galway, Mstislav Rostropovich, and Maurice Andre), Klezmer clarinetist, accordion player, and recording artist (on the Ali Mar Records label); broadcast perf given on WNYC’s “Around New York” live music program (August 1993). Has collaborated with composers Roger Ames, Elliott Finkel, Jack Gottlieb, Alan Hovhaness, Karel Husa, Nelson Kole, Leo Kraft, David Loeb, and Ursula Mamlock.


Other positions/activities: active as an adjudicator (incl judging for the Nassau MEA and NY School Music Assn), clinician/lecturer (incl presentations given at the 1982/1988 NYSSMA All State Winter Conferences and the 1990 MENC conference), woodwind coach (incl perf with Nassau MEA All County, 1992-), and conductor (incl perf of the All City HS Band of NY and at the Tilles Center for the Performing Arts). Mem: AFM, ICA, MENC, Nassau MEA, NYSMA.


Plays on: Buffet R-13 clarinets; Vandoren M-13 mouthpiece; Vandoren V-12 #5 reeds; plays with a double-lipped embouchure.

Joseph Rutkowski believes that the foundation of clarinet playing is the mastery of the most basic technical elements: scales, thirds, arpeggios, and articulation styles and patterns (after H. Klosé). Layered on top of these essential technical components are the equally important development and control of a beautiful sound coupled with sensitivity and intelligence of phrasing, the latter of which his students develop through the Rose studies. With the musical foundation established, Rutkowski guides students through the study of works by J.S. Bach (as edited by HIMIE VOXMAN and ERIC SIMON), Mozart, Beethoven, Schubert, Weber, Brahms, Stravinsky, Nielsen, Copland, Hindemith, Piston, Husa, and Hovhaness. Of his own teachers, Rutkowski commented that his “most important teacher was LAWRENCE SOBOL – a student of HAROLD WRIGHT – who was and continues to be [a] most important influence.” (Rutkowski/Paddock 1998)

**Sabin, Franklin.** D. Nov. 1998 (Southern CA). Clarinet studies with KALMAN BLOCH, Henri DeBusscher (Los Angeles Phil oboist), and Kuhn. Former clarinetist: Pasadena Symph (Principal); also performed/recorded with the Boston Symph. Was active as a recitalist, chamber musician, and recording artist (recordings to be released by Jack Fanselow). Former faculty member: Occidental Coll. Other positions/activities: developer of his own ligature. Students include: Don Blasick, Chris French, Don Gross, Conrad Josias, Daryll Stevens.

Conrad Josias’s article “Remembering Frank Sabin, A Secret Achiever,” is highly recommended reading for insight into this unique American musician. Josias describes Sabin as a clarinetist who had the ability, and a quite sufficient number of attractive offers, to have become a prominent orchestral clarinetist. In the course of his career, Sabin turned down Principal Clarinet positions in both the Boston and San Francisco Symphony Orchestras, preferring to maintain a lower profile as Principal Clarinetist of the Pasadena Symphony and to continue his activities as a recitalist and chamber musician.


Although he received much of his musical training in the United States, Roger Salander has established a successful career as a performer and teacher in Austria, an unusual feat for an American clarinetist. Salander’s family roots are in Vienna: grandfather Berthold was section leader of the second violin section of the Vienna Philharmonic during the first half of the twentieth century, and Roger’s father, Wilhelm (William), completed clarinet performance studies at the Vienna Academy of Music. During the late 1930s and early 1940s, the years surrounding the German annexation of Austria, both Berthold and William fled to the United States, where they eventually settled in New York and continued their performance careers.

While Roger Salander’s career has unfolded primarily in Austria, it is important that he be included in this document, not only because of his American birth and education, but also because he is one of relatively few American clarinetists to have established a music career in a European country. Numerous American clarinetists have been embraced as visiting soloists, recitalists, clinicians, and artists-in-residence in Europe, but few have gained a lasting foothold in European orchestras and/or conservatories. Other American clarinetists who have established successful careers based in Europe include LEE MORGAN, LARRY PASSIN, SUZANNE STEPHENS, MARINA STURM, and ALLEN WARE.


Salinger, Charles. B. Oct. 23, 1952. BM: Curtis IOM (1977) with ANTHONY GIGLIOTTI, and DONALD MONTANARO; additional studies at Temple Univ. Additional clarinet studies with KALMEN OPPERMANN. Clarinetist: Kirov Ballet (Principal: formerly, during the early 1980s when the Ballet was in residence in Philadelphia); Delaware Symph (Principal: current); Pennsylvania Ballet (Principal: current); Opera Delaware (Principal: current); NJ Opera Theater (Principal: current); Univ of Delaware Faculty Woodwind Quintet (current); also performs with the Philadelphia Orch, Philly Pops, Reading Symph, and Chamber Orch of Philadelphia, and has performed with the Houston Opera and Philadelphia Lyric Opera. Active as a soloist (incl perfs with the Delaware Symph, Musica 2000, and Pennsylvania Ballet), chamber musician (incl perfs with members of the Delaware Symph), and jazz/pop/Klezmer clarinetist and saxophonist. Faculty member: Univ of Delaware (Prof of Clarinet/Sax: current). Plays on: Buffet R-13 clarinets; Vandoren M-13 Lyre mouthpiece. Students include: Barbara Benedett, Harry Cherrin, Todd Hearn, Mat Levi, Sam Lorber, Andy Snitzer, Hayden Wright.

Clarinetist Charles Salinger strives for a dark, round tone that rings, and is flexible enough to incorporate a colorful tonal spectrum. In addition to traditional clarinet performance, Salinger also enjoys playing jazz and Klezmer music, and encourages his students to explore other avenues of performance as well. In teaching, Salinger emphasizes rhythm and breathing, encouraging students to actively blow, not merely exhale. He believes that his strength as a teacher lies in “. . . teaching people who have problems and people of average ability. Anyone can teach someone with talent who works hard.” (Salinger/Paddock 1998)


Samuels, Ronald. Mar. 29, 1960 (San Francisco, CA). BM: Univ of Southern California (1982) with MITCHELL LURIE. Clarinetist: San Diego Symph (Actg Principal: formerly, 1980s, +/); Pasadena Symph (Principal: formerly, 1980s, +/); Los Angeles Chamber Orch (Second: 1983-89); Toledo Symph (Principal: formerly, 1985-2000+); Minnesota Orch (Guest Principal: 1996-1997); Pittsburgh Symph (Second: current); Pittsburgh Reed Trio (Co-Founder: current); has also performed as Principal Clarinetist of the Santa Fe Opera. Active as a recitalist/soloist (incl perfs with the Eureka, Plymouth, San Diego, and Toledo Symphs, the Wisconsin Chamber Orch, and the Peninsula Music Festival Orch), chamber musician (incl perfs with the Pittsburgh Reed Trio, Olmos Ensemble, Ionian Chamber Players, et al), festival artist (incl participation at Music Acad of the West, Tanglewood, The Los Angeles Phil Instit, and the Casals, Colorado, Grand Teton, Ojai, and Peninsula Music Festivals), new music specialist (incl U.S. premiere of Ianaconne’s Concertante for Clarinet and Orch, and premieres/commissions of works by W. Albright, J. Harbison, D. Stock), studio musician (incl work for the Columbia, Universal, and Warner Bros. studios), and recording artist (on the Opus One, Hearts of Space, and Koch Intl Classic labels). Faculty member: Duquesne Univ (current); has served as Vstg Lect at Interlochen Arts Acad, Univ of MI, and Univ of Southern CA. Articles published in The Clarinet and de Klarinet. Memb: ICA. Other positions/activities: Buffet Crampon USA Perf Artist; Founder, Collaborative Arts Network (1991-); was a production asst on a D. SHIFRIN recording for Delos. Hon: favorable reviews of perfs/recording appears in American Record Guide, The Clarinet (see Bib below), Fanfare, and Los Angeles Times. Plays on: Buffet R-13 clarinets; Pyne “M” mouthpiece; Vandoren V-12 # 3 ½ reeds. Students include: Laura Armstrong, Jonathan Augustine, Nikolay Blagov, Kathleen Costello, Shannon Ford, Gretchen Roper, Julieta Ungartemedia.

Clarinetist Ronald Samuels offered the following tenets of his teaching and performing philosophy [capitals mine]:

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1. I demand of myself and of my students a vocal approach to the clarinet. Because the clarinet is traditionally played without vibrato, singing on the instrument is among our greatest challenges.

2. I frequently borrow a wonderful adage from my teacher, MITCHELL LURIE: “Clarity is the illusion for speed.” (Samuels/Paddock 1998)


Sand, Albert. B. May 27, 1879 (Jaroslav, Russia). Advanced clarinet studies begun at age 13 at the Moscow Conserv with Jacob Sandler. Former clarinetist: Libau Military Band (Conductor/Soloist: 1901-06); Dresden Phil Orch-GER (1908, +/−); Blüthner Orch-Berlin (Principal/Soloist: 1910+); Charlottenberg Opera (Principal: 1912-14); Boston Symph (Principal: 1914-25); Longy Club (Principal); Detroit Symph (Principal: 1926-28). Was active as a soloist (incl perfs with above orchs and a perf of the Mozart Clarinet Concerto with the Boston Symph in March 1918) and chamber musician (incl perf at the Berkshire Festival of Chamber Music, 1918). Bib: Hale, Philip. Programs of the Boston Symphony Orchestra 37 (37th Season, March 29 and 20, 1918): 1158.

Sanders, Raphael P. Jr. B. Oct. 18, 1956 (Honolulu, HI). BME: Univ of Hawaii with HENRY MIYAMURA; MM(with highest honors): San Francisco Conserv (ca. 1990) with DAVID BREEDEN; DM: Univ of North Texas (1994) with LEE GIBSON, JAMES GILLESPIE, and JOHN SCOTT. Additional clarinet studies with LARRY COMBS, HENRY GULICK, ROBERT MARCELLUS and RICHARD STOLTZMAN.

Clarinetist: U.S. Air Force Band-Travis AFB (Principal: 1982-90, +/−); Arlington Opera-TX (Principal: formerly, early 1990s, +/−); Abilene Phil (Principal: 1992-97); Orch of the Pines (Principal: 1997-); Stone Fort Quintet (1997-); Texas Clarinet Consort (1999-, +/−); has also performed with the East Texas, Monterey, Napa, Richardson, and Vallejo Symphs. Active as an intl recitalist (incl perfs at Weill Hall, various ICA conferences, the 1998 Oklahoma Clarinet Symposium, and the 1998 OK Bandmasters Assn Convention), soloist (incl perfs with USAF Band-Travis ensembles, the Abilene Phil, and with the Texas Tech Univ Clarinet Choir at ClarinetFest 1999), chamber musician (incl perfs with above groups, the Texas Clarinet Consort in Europe, North America, and Mexico, and USAF-Travis Ensembles), and recording artist (incl recordings with USAF Band-Travis ensembles); has also performed in ensembles and as a recitalist/soloist on bassoon, sax, trumpet, and tuba.

Faculty member: Hardin-Simmons Univ (Asst Prof of Woodwinds: formerly, 1990s, +/−); Abilene Christian Univ (Adj Prof of Clarinet: formerly, 1990s, +/−); McMurry Univ (Adj Prof of Clarinet: formerly, 1990s, +/−); Howard Payne Univ (Adj Prof of Clarinet: formerly, 1990s, +/−); Stephen F. Austin State Univ (Prof of Clarinet: 1997-2000); Univ of Nevada-Las Vegas (formerly, 2000+); SUNY-Potsdam (Assoc Prof: current); active as a private clarinet instructor.

Other positions/activities: Buffet Crampon USA Perf Artist (1996-); D’Addario Gold Perf Artist; Founder/Coordinator, ICA Orchestral Audition Compt (1997-); ICA State Chmn, NY; active as an adjudicator and clinician. Memb: ICA.

Hon: Recip, Univ of Hawaii full schol; Teaching Fellowship, Univ of North Texas (1990). Has played on: Buffet Tosca (B-flat/A), R-13 (E-flat), and Prestige (bass) clarinets; Henry Chedeville mouthpieces; Kaspar and Bonade ligatures; CHADASH barrel; Rico Grand Concert Thick Blank and Vandoren reeds.

Students include: Allyson Capurso, Alan Lawson.

Raphael Sanders began his musical studies in Hawaii, learning to play the guitar and ukulele and singing Hawaiian songs with his father. Sanders’ musical abilities diversified as he added clarinet, saxophone, bassoon, trumpet, and tuba to his repertoire, giving solo performances on each while still an undergraduate. In clarinet playing, Sanders strives for a large, firmly supported sound to serve the music. He comments, “The music comes first. All technique serves the musical communication.” (Sanders/Paddock 1998)


Sawall, Carleton. Faculty member: Lawrence Univ (1959-61, +/-). Students include: K. THOMAS GAINACOPULOS.

Sawin, L.C. Los Angeles clarinetist active during the late-19th/early-20th centuries. Performed as clarinetist with the orchestra that became the Los Angeles Philharmonic in the early twentieth century.


Although William Scarlett’s early musical training was based largely on traditional clarinet performance, he was always interested in jazz, and as the jazz degree program at the University of Tennessee developed and expanded during the 1980s, Scarlett found himself leaning increasingly in that direction. While he still performs with the Knoxville Symphony and on various chamber music concerts, his primary performance focus has become jazz.

In teaching, Scarlett emphasizes the basics: embouchure development, rhythmic accuracy, reed refinement, the importance of good equipment, and a German concept of tone. He also encourages proper breathing and relaxation, concepts he came to appreciate through his experience with the Alexander Technique and the philosophy of JOSEPH ALLARD. Of his own teachers, Scarlett credits PAUL DIRKSMEYER with refining his tone and musicality, while KALMEN OPPERMAN emphasized facile technique and reed-making, and HAROLD WRIGHT instilled a sense of phrasing and “how to play soft!” (Scarlett/Paddock 1998)


Scheerer, Jeannette. B. Cedar Falls, IA (1905). Grad: American Conserv of Music; Hochschule fur Musik-Berlin. Clarinet studies with JOSEPH SCHREURS. Former clarinetist: Civic Orch of Chicago (Principal); Dasch’s Little Symph (Principal); NY Civic Symph (Principal); NY Woman’s Symph Orch (Principal: 1935+); NJ Symph (Principal); New Orleans Symph (Principal: 1941+). Was active as a chamber musician (incl perf with the Musical Art Quartet and Durieux Chamber Ensemble). Other positions/activities: Founder/Conductor, Woman’s Chamber Orch of NY; was active as a conductor during the 1920s and 1930s. Hon: favorable review of perf appeared in Time; listed in Who is Who in Music (1941).


Scheid, L. Don. B. Nov. 14, 1924 (Sandusky, OH); d. May 14, 2005 (Lawrence, KS). BM/MM: Michigan State Univ. Clarinet studies with JOSEPH SINISCALCHI and GEORGE SILFIES. Former clarinetist: Kansas Univ Faculty Woodwind Quintet; was active as a recitalist/soloist and chamber musician. Former faculty member: Kansas Univ (1955-90; served as Prof, Asst Dean, and Assoc Dean). Memb: Kansas MTA, MTNA, NACWPI (incl service as state chair). Other positions/activities: Voice of the Marching Jayhawks (1958-89); served a combined 35 years in the USAF Reserve. Hon: Sudler Award, for his work as the voice of the Marching Jayhawks; schol at Kansas Univ established in his name. Students include: GARY FOSTER, Steve Hedden. LYLE MERRIMAN. Bib: “L. Don Scheid.” Lawrence Journal-World. http://www2.ljworld.com/obits/2005/may/16/l_don_scheid/ (accessed March 15, 2011).

Schempf, Kevin. B. June 3, 1961 (West Point, NY). HS studies at Interlochen Arts Acad with FRANK KOWALSKY. BM/MM: Eastman SOM with PETER HADCOCK and STANLEY HASTY. Clarinetist: U.S. Coast Guard Band (E-flat: 1983-89); Syracuse Symph (Second/E-flat: 1989-98); Venti da Camera (1998–); has also performed with the Boston and Toledo Symphs. Active as an intl recitalist (incl perf in the U.S., Europe, and Japan), soloist (incl perf with the U.S. Coast Guard Band and Syracuse Symph), chamber musician (incl perf with the New London Contemporary Ensemble, New World


Clarinetist: U.S. Army Band (formerly); Columbus Phil-OH (Principal: formerly, for 2 seasons); Miami Symph (formerly, for 2 seasons); Dallas Opera/Ballet (1980-83); Fine Arts Colony Opera Orch (Principal: Summers 1982, 1983); Victoria Symph-TX (Principal: 1984-); Lakeside Symph-OH (1997-); has also performed with the Corpus Christi Symph. Active as a recitalist (incl perf at the 1966 Midwest Clinic, 1967 TMEA Convention, 1973 Intl Clarinet Clinic, 1976 Southeastern Clarinet Conference, 1978 Indiana Univ Clarinet Workshop, 1979 World Clarinet Congress-Belgium, and the 1st Southwestern Clarinet Clinic in 1980, and a perf of Stravinsky’s Three Pieces for the composer), soloist (incl perf with the Luxembourg Symph, and with the Florida State Univ Band on the U.S. Dept of State tour of Damascus, Syria, and Amman, Jordan), chamber musician (incl a perf with the Paganini String Quartet, and festival artist (incl participation at the Brevard and Provo Music Festivals, the Victoria Bach Festival, and the Inspiration Point Fine Arts Colony).

Faculty member: Florida State Univ (Prof of Clarinet: 1949-79); Victoria Christian School-TX (Woodwind Instructor: current); Schreiner Univ (PT: current); has taught at above festivals and at music camps held at Stephen F. Austin Univ and Texas Lutheran Coll, and in Cumberland Forest and Kerrville, TX; has served as Guest Faculty at Ohio State Univ, Brigham Young Univ, Polytechnic Univ, and Univ of the Pacific; active as a private clarinet instructor. Author: A Manual for Establishing a Tangible Teaching Technique for the Clarinet; College Class-Clarinet Method (to be published). Articles published in Florida Music Director, Leblanc Bandsmen, MENC Journal, School Musician Magazine, et al.

Other positions/activities: Selmer Artist (formerly); G. Leblanc Corp. Artist/Clinician (formerly); active as an adjudicator, clinician (incl presentations given at various clarinet/mus ed conferences, and throughout the U.S., Europe, and the Middle and Far East), editor (incl: “Clarinet Clinical” column in School Musician Magazine (1964-73); Woodwind Journal (formerly); “Learning to Play the Clarinet,” a filmstrip produced by Imperial Educational Resources, Inc.), instrument repairman, and inventor (incl the
“Clarinet Positioner” and other clarinet-modifying devices). Memb: AFM, ICA, Pi Kappa Lambda, Phi Mu Alpha.

Hon: Participant, U.S. Dept of State Intl Educational Exchange Program, to teach woodwinds and perform with orchs in Taipei, Taiwan, and Djakarta, Indonesia (1960-61); Honorary Memb, Taiwan “Political Staff Coll” (1960-61); FSU Faculty Development Grant, for observing clarinet instruction/performance throughout Europe (1970-71).

Plays on: Selmer 10S and 10G clarinets; Vandoren B45 mouthpiece; Vandoren #3 ½ reeds.

Students include: WILLIAM BIGHAM, George Corradino, John Daniels, ROBERT GREENLEAF, Sherrick Hiscock, Bill Holman, Tom Houston, David Irwin, Eric Maddox, Ann McCutchan, Mark Simon, Dallas Smith, George Swift, Mary Walker Swift, PETER TEMKO, Constance Whitfield.

Harry Schmidt commented:

Clarinet teaching and playing in America is some of the finest in the World. I’d like to see more class teaching as it has so many advantages over private lessons. It should be a diagnostic-prescriptive type of teaching rather than the usual “put your [money] under the inkwell and take the next 6 pages.”

My pet peeve is the fact that methods written in the past have been only a collection of music “tidbits” into which each teacher integrates his very own teaching techniques. I would like to see real teaching methods which tells the pupil what to do, how to correct the problems which might arise and how to solve them. Here’s to better METHODS! (Schmidt/Paddock 1998)

In addition to his musical and educational activities, Harry Schmidt was also something of an inventor. One of his more famous inventions (among his own students, anyway), was known as “the Schmidt stick,” a clarinet-support device used by all of his students. The clarinet was supported by means of a stick or rod attached to the back of the clarinet, which rested on the clarinetist’s mid-torso. Among his other contributions to the clarinet community, Schmidt donated his personal library of clarinet materials to the University of the Pacific in 1997, known as the Harry Schmidt Collection of Clarinet Music.


Schmidt, Robert C. B. ca. 1941 (Cortland, NY); d. June 11, 1993. Grad: SUNY-Potsdam with HARRY PHILLIPS; Philadelphia Conserv. Clarinet studies with ANTHONY GIGLIOTTI, ROBERT MCGINNIS, and James Truscillo. Studied clarinet repair with Hans Moennig. Was active as a clarinet recitalist, chamber musician, and recording artist (incl a perf on a recording with LARRY COMBS on the Mark Records label). Faculty member: Ithaca Coll (Prof of Clarinet: 1968-93, +/-). Author, A Clarinetist’s Notebook (in 4 volumes). Other positions/activities: Editorial Staff Memb, The Clarinet (1980s, +/-); was active as a well-respected clarinet repairman. Hon: favorable review of A Clarinetist’s Notebook appears in The Clarinet (see Bib below); Robert C. Schmidt Schol Fund established in his honor at Ithaca Coll.

Students include: Diana Cassar-Uhl, Eric Drucker, JOHN FLAVER JR, DAVID MINELLI, Colleen O’Neil, Richard Shaughnessy, Mark Simon, Rick Vare, Karen Wells.

For 25 years, Robert Schmidt nurtured and inspired clarinet students at Ithaca College both through his teaching and through his performances as a recitalist and chamber musician at the college. To the clarinet community at large, Schmidt contributed a treasure in his thorough and well-constructed, four-volume publication, A Clarinetist’s Notebook. This publication covers every aspect of clarinetistry, including care and repair of the clarinet, fundamentals, rhythm, and tone. In addition to his musical pursuits, Schmidt also enjoyed photography, tennis, and the richness of the English language.


Schmidt, Roy O. Native of MN; deceased. Clarinet studies with CLARENCE WARMELIN and . Former clarinetist: Sousa Band (Solo Clarinet: 1925-27); Conway Band (Principal); Minneapolis Symph
(Second/Bass: 1922-28, +/-); Detroit Symph (Principal: late 1920s-30s, +/-). Active as a soloist (incl perfs with the Sousa Band and Detroit Symph) and recording artist (incl an excerpt from the Bassi Rigoletto Fantasy on the Columbia Records label, recorded on a silver clarinet); was reputed to have been an excellent pianist. Other positions/activities: Artist/Rep, Betoney Silva-Bet clarinets (featured in 1926 ad in Woodwind News); was skilled in refacing mouthpieces. Played on: Betoney Silva-Bet and other clarinets; crystal mouthpieces. Students include: DAVID WEBER.

When clarinetist DAVID WEBER was young, he heard Roy O. Schmidt perform with the Detroit Symphony. He commented,

> I loved his sound, so I went to study with him. He was one of the few teachers who actually played clarinet at the lessons. He was a young man, in his 20s, and he was an outstanding musician. . . . He made a tremendous impression on me, both personally and professionally. Schmidt was the one who inspired me to be a good player, who explained what you have to do. (Levy et al 2001, 49)

According to Weber, Schmidt was a strong advocate of long tones and scales (from Baermann), and used the Lebanchi etudes for the development of both technique and musical expression. He valued beauty of sound above all else.

Unfortunately, Schmidt was burdened with both personal and physical issues which he was unable to overcome. David Weber related with great sadness how he showed up for what would be the last of his weekly lessons only to be told that Schmidt had committed suicide, thus cutting short the career of an outstanding artist/teacher and cherished human being.

Weber commented,

> Even today, I consider Schmidt to be my main influence. I still teach with his personality and gifts in mind. I always try to take my students seriously and give them everything I have to offer, just as he did for me. He was truly a wonderful man. (Ibid., 50)


Schoepflin, H. James. Jan. 16, 1942 (Moscow, ID). BM/MM(Clarinet/Piano): Univ of Idaho with WARREN BELLIS and DAVID SEILER; DM: North Texas State Univ (1973) with LEE GIBSON. Clarinetist: Solstice Wind Quintet (1978-); Crown Chamber Players (1980-95); Spokane Symph (Second/E-flat: formerly, 1988-2000+); Zephyr (1992-97). Active as a recitalist/soloist (incl perfs at the 1978, 1982, and 1984 Intl Clarinet Congresses, and at the 1986 and 1992 MENC Natl Conferences), chamber musician (incl perfs with above groups and the Mühlfeld Trio), recording artist (on the Laurel label), and pianist. Faculty member: Luther Coll (formerly); Idaho State Univ (Prof: 1973-76); Washington State Univ (Prof: formerly, 1976-2000+); Prof Emeritus: current). Other positions/activities: Founder/Publisher, The Clarinet (1973-85); Treas, ICA (1981-86); creator of “Getting Started on the Clarinet” video series for beginners (Getting Started Productions, 1996); active as a conductor (incl former positions with the Idaho State Civic and Idaho Falls Symph Orchs and the Spokane Youth Orch; currently serves as conductor of the
Spokane Opera).  Memb: AFM, CMS, ICA, MENC.  Hon: Schoepflin’s 1984 recording of Muczynski’s *Fantasy Trio* (with the Mühlfeld Trio) was chosen to be played on the classical channel of United Airlines on national and international flights.  Plays on: Buffet R-13 (B-flat/A/E-flat) and Yamaha 72 (B-flat/A) clarinets; MITCHELL LURIE Premium mouthpiece; Vandoren V-12 and Marca reeds; HITE E-flat mouthpiece; Leblanc C clarinet; Yamaha bass clarinet.  Students include: BETTY BROCKETT, Levana Cohen, JACK HOWELL, GREGG MILLER, Joan Rubin, Anthony Taylor.

H. James Schoepflin has enjoyed a multi-faceted musical career as a clarinetist, pianist, and conductor, and as Professor of Clarinet at Washington State University for almost 30 years.  He has given much to the clarinet community through his work as founder and first publisher of *The Clarinet*, the internationally distributed journal of the International Clarinet Association.

Schoepflin particularly enjoys performing chamber music with strings and performing with his wife, pianist and Attorney General of the State of Washington, Judith Schoepflin.  He and Judith perform both as a piano duo and as the Schoepflin Duo (clarinet and piano).

On his musical philosophy Schoepflin commented, “I strongly subscribe to the ‘bel canto’ school of clarinet playing, with emphasis upon the expressive, lyrical, natural qualities of our chosen instrument.” (Schoepflin/Paddock 1998).


**Schreiber, ______.** May be the same as OTTO SCHREIBER below.  New York clarinetist active during the late-19th/early-20th centuries.  Students include: EMIL RADA.

**Schreiber, Otto.** Clarinetist: Cleveland Orch (Clarinet/Bass: 1926-27).

**Schreurs, Joseph.** B. Apr. 21, 1863 (Brussels, Belgium); d. July 15, 1921.  Immigrated to the U.S. in 1882.  Clarinet and music studies begun with his father, and continued at the Brussels Conserv with Gustave Poncelet.

Former Clarinetist: Grau Opera Co.; Liberati Band at Woodside Park, Philadelphia; Fred Innes NY Concert Band; Theodore Thomas Orch (1883-91); Chicago Orch/Chicago Symph Orch (Principal: 1891-1921); Chicago Symph Orch Woodwind Quintet; Opera in Ravinia Park.  Was active as a soloist (incl perf s of Weber concerti, the Saint Sæens *Tarantelle*, and other works with the Chicago Symph), chamber musician, freelance musician, pianist, and private clarinet instructor.

Played on Boehm system clarinets briefly during his orchestral career, but switched back to his native Albert system because of its “peculiar tonal quality and greater carrying power.” (Langenus, 5).  Preferred a crystal mouthpiece over wood or rubber mouthpieces due to the tendency of the latter two materials to warp, and noted that the constant changing of mouthpieces “is a disease of the worst description.  Get a good mouthpiece and stick to it.” (Ibid.)
Students include: Robert Davidson, ERWIN HARDER, LILLIAN POENISCH, JEANNETTE SCHEERER, CLARENCE WARMELIN, ROCCO ZOTTARELLE.

In researching Schreurs, one comes across discrepancies in the ages at which Schreurs made his initial and impressive foray into the music world. In spite of the inaccuracies, what comes across with perfect clarity is that Schreurs was no ordinary clarinetist from the very beginning. He began music studies with his father, and was then admitted at either age six, eight or eleven, depending on the source, as a scholarship student to the Brussels Conservatory to study with Gustave Poncelet. He may have been “discovered” by Belgian King Leopold and awarded this scholarship, or he may have been awarded First Prize by King Leopold later, or perhaps both versions have some accuracy. Regardless of the actual facts, Schreurs’s prodigious talent was recognized at an early age and “...by the time he was eighteen years old, his teacher [Poncelet] advised him that there was not enough room in Belgium for two fine clarinetists.” (Tenney, May 1952, 4)

At the age of 18, Schreurs came to the United States where, after a few unfortunate work experiences and much freelancing, he was noticed by Theodore Thomas. At the time, Thomas was the conductor of the Theodore Thomas Orchestra which, through various permutations, would become the Chicago Symphony Orchestra. Schreurs performed as Principal Clarinetist of Thomas’s orchestra through its eventual evolution into the Chicago Orchestra (1891-1905). When the Chicago Symphony Orchestra, as it is now known, emerged from what was the Chicago Orchestra, Schreurs served as its Principal Clarinetist for sixteen years. In total, Schreurs served as Principal of the Chicago Symphony in all of its incarnations for more than thirty years, an impressive run for that time period. It is also notable that Schreurs served with that organization for more than half of his life, which was cut short at the age of 58.

Of Schreurs’s stature in America, Wallace R. Tenney has written, “Conductors, composers and fellow instrumentalists unanimously conceded that his tone, technic and incomparable style of playing merited him the well deserved honor of the ‘World’s Greatest Clarinetist.’” (Ibid.). An unnamed Chicago Symphony colleague remarked,

I have not heard in all these years a tone so beautiful, so round and soft in quality, yet so outstanding in refinement that it is impossible to describe it. His staccato was so perfect and of such an even quality that it sounded like the soft gurgling of wooded streams. (Ibid.)

So respected was Schreurs, as a performer and as a person, that after his sudden death in 1921, his chair in the Chicago Symphony was left vacant for a one-year period with a wreath or flowers often layed upon it. As to how Schreurs died so suddenly and at such a young age, no written information can be found, although his sudden absence from the Chicago music world was keenly felt.

It is fortunate for American clarinet historians that one of Schreurs’s clarinet students, R.G. Seybold, gave Gustave Langenus access to his lesson notebook for an article on Schreurs published in Woodwind News. Excerpts from the notebook provide some direct insight into Schreurs’s teaching and clarinet philosophy in general. For example, although Schreurs himself preferred the tonal character and familiarity of the Albert system clarinet, he recommended the Boehm system to his students, due to the easier technical facility offered by the system. In Seybold’s notebook extracts, Schreurs also offered advice on mouthpiece selection and materials, the pursuit of evenness in all registers, and on reed and mechanical issues. (Langenus 1926, 5)

According to Wallace R. Tenney’s articles on Schreurs, Schreurs prescribed for his students many of the same study materials currently in use (including those by Baermann, Cavallini, Gambaro, Kroepsch, Rose, and Rode as well as lesser known studies by Lambele, Mueller, and Schradieck). He also made use of the Bona studies, Bach etudes, and violin sonatas both for musical study and transposition practice. For solo literature, Schreurs taught many standard concerti (Baermann, Mozart, Spohr, Weber, etc.), sonatas (Brahms, Reger, etc.), and fantasies (Bassi, Bergson, Sobeck, etc.), in addition to works by less familiar composers (Hausseus, Reitz, Verhey, etc.).

Many younger clarinetists may have never heard of Joseph Schreurs, but will discover that he was the DANIEL BONADE or HAROLD WRIGHT or RICARDO MORALES of his time. Articles listed in the Bibliography below, while conflicting in date information, are well worth reading.

Schroeder, C. Clarinetist: Detroit Symph Orch (Clarinet/Bass: 1919-21, +/-).


Schubert, Gustave A. Clarinetist: Minneapolis Symph Orch (1907-10, +/-).

Schuet, Charles. May be the same as or related to FRED SCHUETT below. May have served on the faculty of the Cincinnati Conserv; was active as a clarinet teacher in the Cincinnati area. Students include: JOSPEH ELLIOTT. Bib: Elliott, Joseph E. (Jr.). “Letters.” The Clarinet 28 (September 2001): 4.


Schumacher, William. Clarinetist: Indianapolis Symph Orch (1942-43, +/-). Students include: DONALD AMBLER.

Schweickhardt, Brian. B. circa 1945 (Phoenix, AZ); d. Jan. 7, 2003 (Sacramento, CA). BA: Cleveland IOM (1966) with ROBERT MARCELLUS; MM/doctoral studies: Univ of Michigan; also earned a grad degree (with distinction) in education from Natl Univ. Former clarinetist: Detroit Symph (Asst Principal: 1969-80); Contemporary Chamber Ensemble of Detroit (Founder/Memb); Trio Con Brio (Founder/Memb); Sacramento Symph (Principal: 1984+); also performed with the Akron and Phoenix Symphs, Cleveland Sinfonietta, and Aspen Festival Orch. Was active as a recitalist (incl 1980 Carnegie Recital Hall debut, and perfs at ClarFest 1983 and East Carolina Univ), chamber musician (incl perfs with above groups, and the Detroit String Arts Trio and Woodwind Quintet, Mischakoff Quartet, and Village Chamber Players), festival artist (incl participation at the Aspen Music Festival), and recording artist (on the Coronet label). Premiere perfs incl works by D. LOCHRIE and C.M. Loy. Former faculty member: East Carolina Univ (Vstg Asst Prof: 1983); Bret Harte Elem School (Music Instructor: 1995-2000+). Hon: favorable review of perf appeared in the New York Times (Oct. 5, 1982). Students include: DANIEL
Scott, John Charles. B. Jan. 15, 1947 (Frostburg, MD). BS(Mus Ed); Frostburg State Coll with DAVID LEWIS; MM/DM (both in Woodwind Perf): Indiana Univ with HENRY GULICK. Additional clarinet studies with Huot Fisher and IGNIATIUS GENUSA. Woodwind studies with Harry Houdeshel (fl), Jerry Sirucek (ob), Leonard Sharrow (bssn), and Eugene Rousseau (sax). Clarinetist: Augusta Symph (Principal: 1972-81); Augusta Opera (formerly); Richardson Symph-TX (1987-); Chamber Music Intl (1989-); Texas Clarinet Consort (1999, +/ -). Active as a recitalist (incl perf at ICA conferences in the U.S., London, and Paris, and at the 1999 Oklahoma Clarinet Symposium), chamber musician, festival artist (incl participation at the NYU Contemporary Music Festival, and as clarinetist/oboe at the Victoria Bach Festival), recording artist (on the Klavier Records label), and oboist. Faculty member: Susquehanna Univ (1971-72); Augusta Coll (1971-82); Univ of North Texas (1982-); Tunghai Univ Summer Music Institute-Taiwan (Summers 1985, 1986, 1989). Articles published in *The Journal of the Clarinet and Saxophone Society of Great Britain* and *The Clarinet*. Other positions/activities: Chmn, Dept of Fine Arts, Augusta Coll (1979-81); Editor of Music Reviews, *The Clarinet* (1986-89); Advertising Mgr, *The Clarinet* (1989-95); Chmn, UNF Coll of Music Div of Instrumental Studies (current); G. Leblanc Corp. Artist/Clinician (formerly); Buffet Crampon USA Perf Artist (current); Rico Artist. Memb: AFM, ICA. Hon: favorable review of perf (written by ANTHONY GIGLIOTTI) appears in *The Clarinet* (see Bib below). Has played on: Leblanc Concerto clarinets; Buffet Tosca clarinet (current); Rico Reserve Classic reeds. Students include: PATRICIA PIERCE CARD, RAPHAEL SANDERS.

In reply to the question regarding “prominent” students on the author’s survey, John Scott was loathe to single out individual students, remarking that “they have all been a pleasure.” (Scott/Paddock 1998) Scott’s goal as a teacher is “…to develop the complete clarinetist – to take them from where they are to where they need to be.” (Ibid.) The students provided above are a sample from the author’s own research.


Sefskik, Stephen. B. 1930 (NYC); d. July 1, 1995. BM/MM: George Peabody Coll; additional clarinet studies at Juilliard with VINCENT JAMES ABATO. Former clarinetist: Nashville Symph (Principal for 30 years; memb for 36 years; mid- to late-20th century); Blair Woodwind Quintet (formerly). Was active as a chamber musician and studio/recording musician (on sax/clarinet; appeared on recordings with numerous commercial artists and as a member of the Johnny Cash television show orch). Former faculty member: George Peabody Coll (Prof of Clarinet/Sax); Vanderbilt Univ-Blair SOM. Former memb: AFM, Bass Masters Club, ICA. Bib: Hearn, Dan. “Stephen Sefskik, 1930-1995.” *The Clarinet* 23 (November/December 1995): 18.

Seibert, Daniel D. Clarinetist: Baltimore Symph Orch (Bass: 1926-30s, +/-).

Seiler, David E. Native of LaCrosse, WI. BM(MusEd)/MM(Clarinet Perf): Univ of Wisconsin-Madison with GLENN BOWEN. Clarinetist: Univ of Idaho Faculty Woodwind Quintet (Founding Memb: formerly); Univ of New Hampshire Faculty Woodwind Quintet (Founding Memb: current). Active as a soloist, chamber musician, woodwind doubler, jazz musician, and recording artist. Faculty member:
Selmer, Alexandre. B. 1864 (France); d. 1953 (France). Early clarinet studies with his father, clarinetist Charles-Frederic Selmer. 1st Prize: Paris Conserv; studies with Cyrille Rose. Clarinetist: Monte Carlo Orch (1878, +/- at age 14); Lamoureux Orch (Principal: 1881, +/- at age 17); Opéra Comique (Principal: 1881-96, +/-); Boston Symph (Principal: 1898-1901); Cincinnati Symph (Principal: 1901-06, +/-; Selmer’s student JOSEPH ELLIOTT assumed this position when Selmer moved to NYC); New York Phil (Principal: 1906-11). Other positions/activities: Owner, Selmer retail store in NYC; respected private clarinet instructor. Students include: George Bundy, JOSEPH ELLIOTT, EDMUND WALL.

After a brief but notable career as an American orchestral clarinetist, Alexandre Selmer returned to France in 1918 to continue work on the Selmer clarinet line in Paris with his brother Henri. The American division of Selmer instruments was entrusted to and later purchased by George Bundy, former student of Alexandre Selmer, and namesake of the popular, plastic, student model clarinet used in America.

It should be noted that among the resources consulted, there were conflicts in many of the above dates, including the exact years during which Selmer performed with the Cincinnati Symphony and New York Philharmonic, but they are accurate to within a few years.


Sereque, Christopher. Clarinetist: Ft. Wayne Phil (formerly); Natl Symph of Peru (formerly); North Carolina Symph (formerly); Seattle Symph/Opera (Principal: 1979-). Active as a recitalist, soloist (incl perfs with the Bremerton and Seattle Symphs, and as a baroque oboe soloist with the Portland Baroque Orch), chamber musician (incl perfs with the Seattle Chamber Players, Chamber Music Northwest, members of the Seattle Symph, and as a duo with his wife, violist Ruth Sereque), festival artist (incl participation at the Santa Fe and Seattle Chamber Music Festival and the Cascade Head Festival), and recording artist (on the Delos label). Other positions/activities: active as lecturer/clinician (incl participation at the West Coast Clarinet Congress), and refacer of clarinet mouthpieces; extra-musical activities incl hiking, jogging, reading, and making bread. Hon: favorable reviews of perfs appear in the

Unfortunately, very little written information was found on Jules Serpentini, whose forty-two years with the Philadelphia Orchestra and list of prominent students speaks volumes of the clarinetist and teacher he must have been.


Shanley, Richard A. BA(Mus Ed): New Mexico State Univ; MM/DM: North Texas State Univ with LEE GIBSON. Additional clarinet studies with LARRY COMBS, William Gower, ROBERT MARCELLUS, and RONALD PHILLIPS. Clarinetist: Musica Eolica (1994); has performed as Principal Clarinetist of the El Paso, Ft. Worth, and Waco Symphs. Active as a recitalist (incl perf in China and at ICA conferences in the U.S., Toronto, and London) and saxophonist (incl perf at the 6th World Sax Congress). Faculty member: El Paso Public Schools; Baylor Univ (Prof of Clarinet/Woodwind Coordinator: current). Other positions/activities: Selmer Artist; active as an arranger, clarinet scholar, clinician (master classes given in the U.S. and China), and lecturer (incl lecture recitals given at ICA conferences). Hon: Outstanding Prof, Baylor Univ (1993). Students include: LAROY BORCHERT, WAGNER CAMPOS, Elizandro Garcia-Montoya, Ken Hatch, JOHN MANRY, Erica Manzo, Donna Nossett, Jun Qian, TAMARA RAATZ, Alcides Rodriguez, LARRY THOMPSON, Emmanuel Toledo.

Shaw, Artie [born Arthur Jacob Arshawsky]. B. May 23, 1910 (NY); d. Dec. 30, 2004. Began playing sax at age 14; learned clarinet shortly thereafter only after a job he was seeking required it. Left home (New Haven, CT) at the age of 15, to perform with jazz bands throughout the U.S. Although Shaw took some clarinet lessons with ERIC SIMON, he was largely self-taught, learning by listening and, as he has noted, learning from every musician with whom he performed.

Former clarinetist/saxophonist: CBS staff band; CBS Symph Orch; was a prominent lead- alto saxophonist/clarinetist in NY radio/recording studios during 1930s. Was a legendary jazz musician, having performed in and/or led many dance and jazz bands (incl the bands/orchs of A. Wylie, I. Aaronson, as well as his own groups, the Artie Shaw Orch, the “Gramercy Five” groups, and other combos) during the 1930s and 1940s. Classic Shaw recordings incl: “Begin the Beguine,” “Frenesi,” “Little Jazz,” “Moonglow,” “Stardust,” his own Clarinet Concerto, and others (refer to discography listed in Bib below). Was also active as a classical soloist (incl perf with the Dayton and Denver Symphs, Little Orch of NY, the Natl Symph and Natl Youth Orchs, the NY and Rochester Phil Orchs, and others), chamber musician, and recording artist (refer to discography listed in Bib below).

Other positions/activities: active as a lecturer on many subjects (incl music, art, and literature) at colls/univs around the U.S, and as a composer (incl his Concerto) and arranger. Published in Woodwind Magazine and other music journals.

Hon: military band that Shaw organized during his service in the Navy (WWII) won the natl Esquire poll; recip of honorary doctorates from California Lutheran Univ and Univ of Arizona; subject of biographical movie, Artie Shaw: Time is All You’ve Got; elected to Down Beat Hall of Fame (1996); named an NEA Jazz Master (2005).

Played on: Selmer clarinets.

Artie Shaw was not only a musician who happened to express himself through the clarinet, but was also a writer (with two published books as well as a quantity of as yet unpublished short stories and other materials), and an “educator, farmer, film composer and distributor, fly fisherman and precision rifleman with world class ranking in a national competition.” (Duckham 1985, 10-17) He evolved constantly as a musician and person, believing strongly in the means over the end in all things. Consequently, when he was twenty-three and at the end of what he felt was positive musical productivity for that moment in time, he gave up music, bought a farm, chopped wood to make ends meet, and worked on developing his non-musical writing skills for a year. At that point in his career, Shaw felt that he could not move forward with his evolving musical style and still make a living; for Shaw, creative stagnation was not an option. Upon his return to the music world, a few years later, Shaw achieved huge success with the Artie Shaw Orchestra’s release of “Begin the Beguine,” with other hits followed soon. Shaw would become disenchanted with the music business and then return to it again on several occasions (including a stint on a dairy farm he bought in Duchess County, NY) throughout his career, with his final performances as an instrumentalist in 1954. Shaw was an ongoing person of interest in the media because of his eight marriages, several of whom were to high profile public figures (actresses, novelists, etc.)

Throughout his career, Shaw was an innovator in many senses. In hiring Billie Holiday as a full-time vocalist for one of his groups, he was early in crossing the black/white racial barrier. Also progressive were his usage of large string and wind sections in his groups of the late 1930s, his nontraditional programming, and his musical language as a composer, arranger, and performer.
In the late 1940s, Shaw explored the classical literature of the clarinet for a time, with apparent bewilderment to his audience. He very much admired the works of Bartok, Debussy, Milhaud, Poulenc, Ravel, and Stravinsky, et al., as well as American composers George Gershwin and Cole Porter. Of this portion of his artistic evolution, Shaw wrote,

I’m not giving up anything. I am not going into long hair music, for the simple reason that I don’t know what that is. I am going to continue playing the clarinet as long as anyone is willing to come and listen. The music I intend to play will be the very best music that I can get my hands on, written by any composer, from any field of music whatsoever, who happens to have something to say musically which can be played on the clarinet. (Shaw 1949, 1)

Among the results of this phase of Shaw’s career were the addition of the Dello Joio Concertante and clarinet works by Lukas Foss and Morton Gould (all commissioned by Shaw) to the clarinet repertoire, as well as Shaw’s own concerto.

While Shaw never studied the clarinet formally, he did have tremendous respect for DANIEL BONADE, “...my idea of the consummate clarinet player. ...a Frenchman, a big burly guy and he plays beautifully; fluent technique, beautiful tone, tongue like a snake and he can do anything. His playing is lovely, truly.” (Duckham 1985, 10-17) Other musical influences include such jazz musicians as Louis Armstrong, Bix Beiderbecke, and Frank Trumbauer and the music of Bartok, Debussy, Ravel, Schoenberg, Stravinsky, and others.

In his article on Shaw, Henry Duckham described him as having a “crystalline tone, tasteful and unobtrusive vibrato and a vitality and drive that clarinetists more traditionally focused could learn from.” (Ibid.) Duckham’s article is worthwhile for its insight into Artie Shaw as a whole person and is highly recommended. Perhaps the most thorough and definitive Shaw resource is Artie Shaw, A Musical Biography and Discography written by Vladimir Simosko.


Shea, David. BM: Oberlin Conserv with LAWRENCE MCDONALD; MM: Univ of Illinois with HOWARD KLUG; DM: Indiana Univ (c.1990s) with JAMES CAMPBELL, ELI EBAN, and HOWARD KLUG. Additional clarinet studies with RONALD PHILLIPS. Clarinetist: Abilene Phil (Principal: current); Lubbock Symph (Principal: current); Trio Montecino (current); has also performed with the Champaign-Urbana, Ft. Wayne, and Indianapolis Symps, the Columbus Phil, and Sinfonia de Camera. Active as an intl recitalist/soloist (incl perf at numerous ClarFests, the Univ of Montevallo Clarinet Symposium, and Klarinetstage-Belgium), chamber musician (incl perf in Belgium, Germany, and the U.S. with Trio Montecino), festival artist (incl participation at the Colorado Springs Summer Music Festival), and recording artist (with Trio Montecino on Eroica Classical Recordings, and on the Crystal, Delos, Hal Leonard Productions, Indiana Univ Recordings, Naxos, and Opus One labels). Faculty member: McMurry Univ (formerly); Texas Tech Univ (Assoc Prof of Clarinet: current); has also served as Vstg Faculty at Indiana Univ. Published in The Clarinet. Other positions/activities: Buffet Crampon USA Perf Artist; ICA State Chair, TX; active as a clinician (master classes given throughout North and South America). Hon: Winner, Oberlin Conserv Concerto Compt; Winner, Colorado Springs Summer Music Festival Compt; Creative and Performing Arts Fellowship, Univ of Illinois; Academic Fellowship, Indiana Univ; Finalist, Boosey & Hawkes North American Clarinet Compt; Co-Recip (with DAN SILVER), Big Twelve Fellowship. Students include: Amanda Cox, Jessica Flanagan, Rahni Kennedy, Michael Scheuerman. Bib: “David Shea.” Texas Tech University. http://www.depts.ttu.edu/music/Faculty/DavidShea.asp (accessed March 15, 2011); “Musical Chairs.” The Clarinet 27 (September 2000): 82.

Shifrin, David. B. Jan. 2, 1950 (NYC). Early clarinet studies with JAMES COLLIS, DAVID GLAZER and HERBERT BLAYMAN, and at the School of Performing Arts-NY and Interlochen Arts Camp; HS studies at Interlochen Arts Acad with FRED ORMUND. Dipl: Curtis IOM (1971) with
ANTHONY GIGLIOTTI; additional studies at the Blossom Music Festival with ROBERT MARCELLUS. Additional clarinet studies with MITCHELL LURIE.

Clarinetist: American Symph Orch (Principal: 1970-71); Juilliard Ensemble (formerly); Honolulu Symph (Principal: 1971-73); Dallas Symph (Principal: 1973); Cleveland Orch (Principal: 1973-76); Los Angeles Chamber Orch (Principal: 1978-76); NY Chamber Symph (Principal: 1985-89); Chamber Music Society of Lincoln Center (Artist Memb: 1989-). Active as an intl recitalist (incl perf at numerous clarinet conferences, at Carnegie Hall, the Kennedy Center, the Library of Congress, and major concert halls around the world), soloist (incl perf with the Minnesota and Philadelphia Orchs, the Calvary Phil, the Bavarian and Berlin Radio Orchs, the Dallas, Denver, Detroit, Edmonton, Houston, Kansas City, Milwaukee, New Mexico, Pasadena, Pittsburgh, Seattle, and Toledo Symphs, and l’Orchestre Suisse Romande; has given 100+ perf of the Mozart Clarinet Concerto on a basset clarinet made for him by Leonard Gullotta), chamber musician (incl perf with Emmanuel Ax, Winton Marcellus, and André Watts; the Curtis, Emerson, Guarneri, New World, Philadelphia, Sequoia, and Tokyo String Quartets; and the Chamber Music Society of Lincoln Center), festival artist (incl participation at the Bach Oregon Festival, the Blossom, Casals, and Kapalua Festivals, the Colorado and La Jolla Music Festivals, Chamber Music Northwest, Music from Angel Fire, and the Lincoln Center’s Mostly Mozart Festival), and recording artist (on recordings with above orchs and on solo/chamber recordings on the Advent Records, Aleph, Angel, Chamber Music Northwest Collector’s Series, Columbia, Decca Records, Liberty Music, London, Nonesuch, Univ of Michigan Records, and Vanguard labels); broadcast perf given on nati television and PBS’s Live from Lincoln Center. Works commissioned by Shifrin incl Corigliano’s Soliloquy for Clarinet and String Quartet and works by John Adams, Bruce Adolphe, David Schiff, Bright Sheng, Joan Tower, Ellen Taaffe Zwilich, et al; perf of works by above composers and Stephen Albert and Ezra Laderman, among others. Faculty member: Univ of Hawaii (1971-73); Southern Methodist Univ (1973); Cleveland IOM/Blossom Festival School (1974-76); Univ of Michigan (1976-82); Univ of Southern California (1982-87); Juilliard (1987-); Yale Univ (Adj Prof: 1987-). Other positions/activities: Artistic Dir, Chamber Music Northwest (1981-); Artistic Dir, Chamber Music Society of Lincoln Center (1992-); Pres, Chamber Music Society of Lincoln Center; active as an adjudicator (incl judging at the 1986 Munich Intl Compt). Extra-musical activities have includes tennis and traveling, but Shifrin most enjoys spending time with his young son. Hon: Winner, Interlochen Arts Acad and Curtis IOM concerto compts, as well as compts sponsored by the Natl Assn of Music Clubs, the Philadelphia Orch and the San Francisco Symph; Winner, Intl Compt-Geneva (c.1976); Winner, Intl Compt-Munich (1977); NEA Solo Recitalist Fellowship (1983); Stereo Magazine Record of the Year Award for recording of Mozart Clarinet Concerto (1986); Avery Fisher Career Grant (1987); Grammy nomination (1989); numerous highly favorable reviews of perf/recordings appear in The Clarinet, Los Angeles Times, New York Times, Washington Post, and other publications. Has played on: Buffet, Selmer 10G, and Yamaha clarinets. Students include: MICHAEL ANDERSON, Chad Burrow, Lynn Fryer, ROGER GARRETT, Walter Grabner, KIMBERLY ASELTINE ISACKSON, Emil Khudyev, FAN LEI, Justin O’Dell, Clarence Padilla, REBECCA RISCHIN, Richard Shillea, Ashley William Smith, ROBERT SPRING, Justin Stanley, TODD WALDECKER, Jason Weinberger, William Wellwood, BRADLEY WONG, GARRICK ZOETER. David Shifrin was interested in music as a child, but was drawn to the clarinet specifically after seeing the film The Benny Goodman Story. His decision to pursue music professionally was strengthened while a student at the Interlochen Arts Academy, his first real exposure to the possibility of playing music as a full-time occupation. Shifrin won several competitions as a student at both Interlochen and the Curtis Institute, which set the stage for wins at several prestigious international competitions during his twenties. In the midst of his competition successes, Shifrin also held several Principal Clarinet positions with major orchestras including the Honolulu and Dallas Symphonies, the Cleveland Orchestra, and others (see above). After a number of years as an orchestral clarinetist, Shifrin turned his full attention to a career as a soloist and chamber musician, and has been in high demand in both capacities since that time. With his stature as a soloist and chamber musician, Shifrin has both inspired and commissioned a number of important works for clarinet including pieces by Stephen Albert, William Albright, Paul Chihara, Deborah Drattell, John Harbison, William Kraft, Ezra Laderman, and film composer/cousin Lalo Shifrin. In recent years, Shifrin has become active as an artistic director, serving in this position for both The Chamber Music Society of Lincoln Center and Chamber Music Northwest. He has served on the
faculties of several universities, schools of music, conservatories, and festivals, including University of Michigan, University of Southern California, and Juilliard. He has been an Adjunct Professor at Yale University since 1987.

Of the articles in the Bibliography below, the Weston and Meyer sources offer the greatest insight into the artistry and philosophy of David Shifrin as a performer and teacher.


Clarinetist Erika Shrauger commented, “The clarinet is only a means to an end, not an end in itself.” (Shrauger/Paddock 1998) In addition to her musical activities, Shrauger enjoys “… other aspects of life aside from ‘the clarinet’: hiking, fishing, watersports, interior design.” (Ibid.)


Clarinetist: U.S. Navy Band (1952-56); Pensacola Symph (1955-56); Rochester Phil (Extra: 1956-57); Flint Symph (1957-60); Topeka Symph (Bass: 1993-); has also performed with the Manhattan Municipal Band-KS and the Heart of America Band for many years. Active as a recitalist (incl perf at the 1990 Univ of Oklahoma Clarinet Symposium), soloist (incl a perf of the Copland Clarinet Concerto conducted by Copland, and a perf as basset horn soloist at ClarinetFest 1997), chamber musician (incl a perf of the Beethoven Septet conducted by Pierre Monteux), festival artist (incl participation at the New Hampshire Music Festival, 1960-65), basset horn specialist (incl perf s in 13 states and in Victoria, British Columbia), and saxophonist.

Faculty member: Flint Public Schools (Woodwind Specialist: 1957-60); James Madison Univ (Asst Prof of Woodwinds: 1960-65); Kansas State Univ (1965-99; Prof Emeritus: current); Blue Lakes Fine Arts Camp (1988-). Author of 2 texts for the woodwind methods/fundamentals of music class at KSU. Articles published in The Clarinet and Journal of the West.


Hon: Grad Fellowship, Eastman SOM (1962-63); sabbatical granted (1977-78) for sax study with Sigmund Rascher; KSU Research Award (1986).

Plays on: Buffet clarinets (B-flat/E-flat/Bass); GIGLIOTTI and Zinner B-flat mouthpieces (refaced by Sidorfsky); Kaspar (Ann Arbor) bass mouthpiece; Carl Fischer stencil C clarinet (made in France); Selmer basset horn; MARCELUS basset horn mouthpiece; Vandoren V-12 and traditional reeds, as well as Zonda, Glotin, and Grand Concert reeds.
Students include: Christopher Burnett, Christopher Gibson, Deborah Marshall-Correa, Jerry Rife. Clarinetist Frank Sidorfsky commented:

I tend to lean towards the classics in my playing and teaching, though I don’t ignore the 20th century. I feel students should work seriously on fundamentals, including scales, arpeggios, 3rds, as well as etudes and solos. I work in detail rather than generalities. I play annual recitals to encourage students. (Sidorfsky/Paddock 1998)


Sigel, Allen. Clarinetist: Buffalo Phil (Principal: formerly, for 12 years). Active as a recitalist (incl perf at various clarinet conferences), chamber musician, and recording artist (incl recording with LARRY COMBS and PAUL DRUSHLER on the Shall-u-mo and/or Mark Records labels). Faculty member: SUNY-Fredonia (1960s, +/–); SUNY-Buffalo (Prof: 1960-92; Prof Emeritus: current). Author of Twentieth Century Clarinetist, Clarinet Masterclass, Clarinet Articulation, and others. Articles published in The Clarinet and ClariNetwork. Other positions/activities: active as a composer (incl Flapper Era Dances, premiered by the Amherst Sax Quartet). Students include: Carl Cedar, DEBORAH CHODACKI, PAUL DRUSHLER, Harry Fackelman, RICHARD NUNEMAKER, James Perone, Richard York.

The Audrey Hackman interview with Allen Sigel, listed in Bib below, provides excellent insight into Sigel’s teaching methodology, and by extension, his own approach to music.


Clarinetist: Baltimore Symph (Principal: 1948-51); Cleveland Orch (Asst Principal/Pianist: 1956-63); Santa Fe Opera (Principal: 1958-62); NYC Opera (Principal: 1964-70); St. Louis Symph (Principal: formerly, 1970-2000+). Active as a recitalist (incl perf at various clarinet conferences), soloist (incl perf with the St. Louis Symph), chamber musician, recording artist (appears on recordings with the St. Louis Symph, and on the Vox Records label), pianist/accompanist (often plays with his students in lessons), and conductor/teacher.

Former faculty member: Peabody Conserv; Cleveland IOM; Michigan State Univ (late 1950s, +/–); St. Louis Conserv (1970s+); Washington Univ (Vstg Asst Prof of Clarinet: 1972-76; also served as conductor of the Washington Univ Symph/Chamber Orchs; Music Acad of the West (1980s, +/–).

Plays on: Buffet R-13 clarinets; Selmer and O’Brien crystal mouthpieces; Zonda reeds.

Students include: Karen Beacham, JAMES CAMPBELL, Jihoon Chang, RICHARD FLETCHER, Lynn Fryer, CAROLINE HARTIG, JAMES HEFFERNAN, Robert Howard (conducting), BIL JACKSON, Donald Jacobs, David Arthur Johnson, MONICA KAENZIG, Seunghiee Lee, Ed Love, Mary Beth Malek, LARRY MAXEY, GEORGE MELLOTT, MARK NUCCIO, Bill Olsen, DAVID PINO, Jerry Rife, EDWIN RILEY, Mary Schani, L. DON SCHEID, DALLAS TIDWELL, Charles Willett, JEANINE YORK-GARESCHÉ.

George Selflies began music studies on piano at the age of five, adding clarinet studies in his pre-high school years. He continued to play both instruments, but eventually shifted his focus to the clarinet. In addition to his career as a successful orchestral clarinetist, Siflies has also performed as a pianist with the Cleveland Orchestra and in chamber music settings with many well-known musicians. He also relishes the ability to play piano parts with students in their lessons, a real advantage for any student. In both teaching and playing, Siflies places a strong emphasis on relaxation, and has commented, “Tension is our own worst enemy.” (Siflies/Paddock 1998) The MELLOTT interview with Siflies, listed in Bib below, is highly recommended for more insight into Selflies as a performer and teacher.


Silver, Daniel S. B. Nov. 3, 1947 (Cleveland, OH). BM: Northwestern Univ with ROBERT MARCELLUS; MM: Univ of Michigan with DEBORAH CHODACKI. Additional clarinet studies with LARRY COMBS, THOMAS PETERSON, and RICHARD WALLER. Clarinetist: Hong Kong Phil (Principal: 1980-87); Baltimore Opera Orch (Principal: formerly, 1988-99, +/-); Washington Chamber Symph (Principal: formerly, 1990s, +/-); Natl Gallery Orch (Principal: formerly); Contemporary Music Forum-Washington, D.C. (1988-2000); has also performed with the Baltimore and Pittsburgh Symphs. Active as an intl recitalist, soloist (incl perf with the Roanoke Symph, Washington Chamber Symph, Natl Chamber Orch, and Hong Kong Phil), chamber musician, festival artist (incl participation at the Aspen and Tanglewood festivals), and recording artist (incl 1997 recording of the Margaret Brouwer clarinet concerto, Prelude and Vivace, with the Cleveland IOM New Music Ensemble on the CRI label; also appears on the Marco Polo label). Faculty member: Chinese Univ of Hong Kong (formerly); Hong Kong Acad for the Perf Arts (formerly); Baltimore School for the Arts (formerly, 1988-99, +/-); Towson Univ (formerly, 1991-99, +/-); Interlochen Arts Camp (1991-); Univ of Colorado (Assoc Prof: 1999-, +/-). Other positions/activities: active as an adjudicator and clinician. Memb: AFM. Hon: favorable review of perf appeared in The Washington Post; Co-Recip (with DAVID SHEA), Big Twelve Fellowship grant. Plays on: Buffet R-13 clarinets (B-flat/A); Yamaha E-flat clarinet; Selmer bass clarinet. Students include: Julianna Evans Arnold, Ian Buckspan, Joseph Eller, Jerome Fleg, Joshua Mietz, Harry Ong.

Dan Silver balances his career as a performer between solo, chamber, and orchestral playing, with a special interest in contemporary music. He has long held an interest in teaching and pedagogy, having done research in those areas while pursuing his master’s degree. On his own teaching style, Silver commented, “My teaching approach includes emphasis on craftual aspects and musical concerns, as well as a belief in stimulating a student’s own sense of discovery – helping to uncover ways in which they can ‘teach themselves.’” (Silver/Paddock 1998)


Simenauer, Peter W. B. Dec. 11, 1931 (Berlin, Germany). Early music studies with his father. 1st Prize: Mozarteum (Austria, 1952); additional studies in China (1947-49). Clarinet studies with LEON RUSSIANOFF and Andre Vacellier. Former clarinetist: Israel Phil (1951, +/-); New York Phil (Assoc Principal/E-flat: 1960-2000+); NY Phil Woodwind Quintet (Founding Memb); NY Phil Chamber Music Ensemble. Active as a recitalist (incl perf at the Hidden Valley Music Seminars, Carmel, CA), soloist (incl 1952 European tour as the Mozarteum’s 1st Prize Winner); chamber musician (incl perf with above NY Phil ensembles, the Chamber Music Society of Lincoln Center, and the Pascal String Quartet, et al),


Simon, Eric. B. 1907 (Vienna, Austria); d. Oct. 6, 1994 (New Milford, CT). Piano studies begun at age 8; clarinet studies begun at age 14; conducting studies begun during his 20s. Music studies at the State Acad of Vienna; also received a law degree in Vienna. Clarinet studies with VICTOR POLATCHEK and Leopold Wlach in Vienna. Former clarinetist: Moscow Phil (1935, +/-); Vienna State Opera Orch; NYC Symph (under the direction of Bernstein and Stokowski). Was active as a recitalist (incl American debut at the Coolidge Festival), soloist (incl perfs with the Vienna Phil and the New Friends of Music Orch), chamber musician (incl perfs throughout Europe with the Kolisch Quartet), festival artist (incl participation at France’s Prades Festival under the direction of Casals), and recording artist (incl recording
with clarinetists JACK KREISELMAN and S. JAMES KURTZ on the Epic Records label; broadcast perfs
given in Berlin, Germany (1932) and on American radio stations CBS, WNYC, and WQXR (1930s-40s, +/-).
Former faculty member: Mannes Coll of Music (1950s, +/-); New School; was also active as a private
clarinet instructor. Editor/Compiler: *First Solos for the Clarinet Player; First Classics for the Clarinet;
Master Songs* (all are collections of transcriptions). Other activities/positions: Editorial Staff, *Anbruch*
(1931); founder, Vienna Concert Orch (1932); was also active as an arranger (incl transcriptions for
clarinet), editor (incl *Masterworks for Clarinet and Piano* published by Schirmer, and Weber and Mozart
concerti published by Boosey & Hawkes), composer, and conductor (incl work with the New Friends of
Music Orch, 1940s, +/-); was fluent in 8 languages. Students include: HERBERT BLAYMAN, BENNY
GOODMAN, EDWARD PALANKER, JOSEPH RUTKOWSKI, ARTIE SHAW.

While the Viennese school of clarinet playing is certainly a contributing component to the melting
pot that is the American school of clarinet playing, the influence of this and other national styles seems
somewhat secondary to the influence of the French school of playing that came to the forefront through the
teaching and playing of DANIEL BONADE. With this in mind, it is especially surprising to see the studies
of Rose and Jeanjean decried as they are by Eric Simon in his interview with himself (see Bib below). The
revered Rose studies are staples of the Bonade curriculum, and yet Simon finds them (along with the Italian
Cavallini and Gambaro studies) to be “harmful,” (Simon 1983, 36) and examples of musical mediocrity
amidst the clarinet study repertoire. In addition, Simon considered the beginning and intermediate clarinet
music then available to be subpar, and so transcribed many classic works by Germanic and Eastern
European composers into the volumes listed above to fill this void.

One could suppose that such a disagreement between schools of teaching amongst prominent
teachers might be a divisive force, but such differences have only served to enrich the depth of what has
become, and continues to become, the American school of clarinet playing, if there still is such a thing as a
national school at all. Simon’s self-interview is worth reading as it illuminates further his strong views
concerning clarinet playing and teaching, as well as more of his philosophical differences from the
traditional French methodology.

University Library. http://drs.library.yale.edu:8083/saxon/SaxonServlet?style=http://drs.library.yale.edu:

Simonelli, Aldo. D. 1990. Clarinet studies at Juilliard with ARTHUR CHRISTMANN; additional clarinet

Singer, David. B. Apr. 7, 1949 (Los Angeles, CA). Dipl: Curtis IOM (1971); Artist Dipl: Hochschule für Musik-Vienna, Austria (1972) with Rudolf Jettel. Clarinetist: Orpheus Chamber Orch (Co-
Principal/Principal: 1977-). Active as a recitalist, soloist (incl critically acclaimed perfs of the Aldridge
Concerto for Clarinet with the Los Angeles and Orpheus Chamber Orchs, perfs/recordings with the NY
Chamber Orch, and tours of Europe, India, Israel, and the U.S. as soloist with the Orpheus Chamber Orch),
chamber musician (incl perfs with Yo-Yo Ma, Yehudi Menuhin, Rudolf Serkin, the Chamber Music
Society of the Lincoln Center, and the Cleveland, Emerson, and Shanghai String Quartets), recording artist
(on the Delos and Deutsche Grammophon labels), and festival artist (incl participation at the 1972 Salzburg
Festival, various Marlboro Festivals during the 1970s, and various Spoleto Festivals during the late 1970s-
80s); broadcast perfs given on BBC. Works written for Singer incl Robert Aldridge’s Concerto for Clarinet
and Chamber Orch. Faculty member: Montclair State Univ (Prof of Clarinet/Chamber Music: current).
Hon: Martha Baird Rockefeller Music Grant (1980); Winner, Naumberg Award; Winner, Coleman Award;
listed in *Who’s Who in American Music (Classical)*, 1985 edition; favorable reviews of perfs appear in the
Singer.” Montclair State University. http://www.montclair.edu/Arts/music/faculty/woodwinds.html

Sloane, Ethan.  BM: New England Conserv; MM/MMA/DM: Yale Univ with KEITH WILSON.  Clarinetist: Symph of the United Nations (Principal: formerly); Festival Orch of NY (Principal: formerly); New Haven Symph (formerly); Pacific Wind Quintet (formerly); Empire Trio (1973-).  Active as an intl recitalist/soloist (incl perf at the California Music Center, Merkin Hall, Natl Gallery of Art, Queen Elizabeth Playhouse, Washington and Jefferson Coll, on the Kenyon Coll Young Artists Series, and throughout North America, Asia, and Europe), chamber musician (incl perf with above ensembles and the Manhattan String Quartet), festival artist (incl participation at the Hampden-Sydney, Marlboro and Shawnnigan Music Festivals ), and recording artist (on the Crystal and Musique Internationale labels).

Faculty member: Mannes Music Div (Instructor: 1973-75); Univ of Northern Iowa (Asst Prof: 1976-77); Univ of Victoria (Asst Prof: 1977-79); West Virginia Univ (Assoc Prof: 1979-82); California Music Center (Artist-Faculty: 1981-82); Boston Univ (Prof: 1984-); Boston Univ Tanglewood Inst Clarinet Workshop (Founder/Director: 1987-).  Published in The Clarinet.

Other positions/activities: Dir, Empire Trio of NY (1973-); Regional Chmn, ICA (1980); Founder/Artistic Dir, Hampden-Sydney Music Festival (1980-); G. Leblanc Corp. Artist/Clinician (1981); Dir, Laureate Wind Quintet (formerly); active as an administrator (incl positions as Exec Asst to the Dir at Peabody Inst and Dir of Boston Univ’s Music Div), clinician (incl participation at the Choate Chamber Music Workshop and Tanglewood’s Clarinet Seminar), lecturer, and music editor (incl works by Brahms and Mozart).


Students include: Hilary Brown, Ashley Creighton, Virginia Johnston, Patrick Locklin, Tracey Paddock, Tang Xiao Ping, Song Tu, Thomas Weston, Ryan Yurè.


Small, Terence.  BM: Univ of Michigan; MA: Western Reserve Univ.  Former faculty member: Western Reserve Univ; Univ of Florida (Prof of Clarinet: 1960s-90s, +/-).  Published in Instrumentalist.


Smith, Carolee.  Married to GREGORY SMITH.  Advanced music studies at Northwestern Univ.  Clarinet studies with ALAN BALTER, CLARK BRODY, DONALD CARROLL, LARRY COMBS, and ROBERT MARCELLUS.  Clarinetist: Sacramento Symph (early 1980s, +/-); has also performed as Clarinet/E-flat/Bass with the Atlanta, Chicago and San Francisco Symphs.  Active as a recitalist and chamber musician; broadcast perf given on radio with husband GREGORY SMITH.  Faculty member: Chicago Coll of Perf Arts (current); has also taught at DePaul Univ.  Other positions/activities: Co-Founder (with husband Gregory), Gregory Smith Clarinet Products, Inc (1995): extra-musical interests incl antiquing, fishing, hiking, photography, record-collecting, and travel.  Students include: Ozzy Gonzalez.


Smith, Gregory. B. circa 1949 (Chico, CA). Married to CAROLEE SMITH. BM: Northwestern Univ (1980) with ROBERT MARCELLUS; additional studies at the Aspen Music Festival, and at Music Acad of the West with MITCHELL LURIE. Additional clarinet studies with CLARK BRODY and LARRY COMBS.

Clarinetist: Sacramento Symph (Principal: 1980, +/-); San Francisco Symph (Assoc Principal/E-flat: 1981-83, +/-); Chicago Symph (Second: 1983-); Chicago Symph Winds (current); Chamber Soloists of Chicago (Founding Memb: current). Active as a recitalist/soloist (incl perfs at ClarinetFest 1997 and the 1998 Oklahoma Clarinet Symposium), chamber musician (incl perfs with above ensembles and members of the Vermeer Quartet), festival artist (incl participation at the Ravinia and Scotia Festivals, the AFFINIS Music Festival, and the Mill Valley Chamber Music Festival), recording artist (incl Grammy-nominated recording with Chicago Symph Winds on the CBS label); broadcast perfs given on WFMT-Chicago and CBC Radio.

Faculty member: Northwestern Univ (Vstg Prof: formerly); Univ of Michigan (Vstg Prof: formerly); Chicago Coll of Perf Arts (1980s-, +/-). Published in The Clarinet.

Other positions/activities: Co-Founder (with wife Carolee), Gregory Smith Clarinet Products, Inc (1995); Buffet Crampon USA Perf Artist; active as a respected mouthpiece craftsman; extra-musical interests include antiquing, fishing, hiking, photography, record-collecting, and travel. (Jacobs 1992)

Hon: Grammy nomination (as memb of Chicago Symph Winds) in the Best Chamber Music Perf category; favorable review of perf appears in The Clarinet.

Students include: DIANE CAWEIN BARGER, Ozzy Gonzalez, REBECCA RISCHIN, Charlie Suriyakham, Natalie Szabo.


Smith, James R. Grad: Southern Methodist Univ; Cleveland IOM with ROBERT MARCELLUS. Additional clarinet studies with Jack Brymer (in London), LEE GIBSON, and LEON RUSSIANOFF. Clarinetist: Dallas Symph (formerly); Miami Symph (Co-Principal: 1979, +/-). Has been active as a soloist (incl Lincoln Center perf of the Copland Clarinet Concerto with the Empire Sinfonietta conducted by Copland). Faculty member: SUNY-Fredonia (Clarinet/Conducting: formerly); Univ of Wisconsin-Madison (Prof of Conducting: current). Published in The Clarinet. Other positions/activities: currently active mainly as a conductor (incl Univ of WI ensembles and the Wisconsin YSO) and guest conductor (appearing with bands/orchs throughout the U.S., and at IDRS and other conferences); has been Guest Lecturer (conducting) at Interlochen Arts Camp and Central Connecticut State Univ. Hon: Fulbright Grant for clarinet study in London, England. Students include: Daniel Paprocki, GARY WHITMAN. Bib: “James Smith.” University of Wisconsin-Madison. http://www.music.wisc.edu/faculty/bio?faculty_id=50 (accessed January 21, 2011); Smith, James R. “Staccato Quality.” The Clarinet 1 (May 1979): 5.

Smith, Jerry Neil. BM/MM/Perf Cert: Univ of Texas-Austin; PhD: Eastman SOM. Sax studies with Sigurd Rascher. Comp studies with Herbert Elwess, Kent Kennan, and Clifton Williams.

Clarinetist: Austin Symph (formerly); Oklahoma City Phil (Principal: formerly, for 9 years; still performs with the orch as needed); Enid Symph-OK (Principal: current). Active as a recitalist (incl perf at the 1981 Univ of Oklahoma Clarinet Symposium), chamber musician, jazz musician, and saxophonist.

Faculty member: Austin, TX Public Schools (formerly); Southwestern Louisiana Instit (Woodwind Instructor: formerly); Univ of Oklahoma (Prof of Clarinet: 1975-97; Prof Emeritus: current); Oklahoma Summer Arts Instit at Quartz Mountain (current); has also taught at Univ of Florida, Univ of Colorado, Eastman SOM, and the Shanghai Conserv.

Other positions/activities: Buffet Crampon USA Perf Artist; Founding Conductor, Norman Chamber Orch (1980-); Coordinator of Music, OK Summer Arts Instit (formerly); active as an administrator (incl positions at Univ of Northern Iowa, Univ of OK, and California State Univ-Long Beach), arranger (incl numerous transcriptions for clarinet choir; has also arranged for the OK City Phil), and composer (incl works commissioned by the OK City Phil). Memb: ASCAP.

Hon: Composition Fellow, MacDowell Colony-NH; Governor’s Arts Award, OK (1991).

Plays on: Buffet Vintage B-flat clarinet. Students include: STEPHEN CLARK, DAVID ETHERIDGE, John Gibson, Michael Whitmore, ALAN WOY.
Smith, William Overton [William O. or Bill]. B. 1926 (Sacramento, CA). Clarinet studies begun at age 10. BA/MM(both in Composition): Univ of California-Berkeley (1950/1952) with composer Roger Sessions. Additional comp studies at Mills Coll with Darius Milhaud (1946), at the Paris Conserv (1952-53), and at the American Acad in Rome (1957-58); additional music studies at Juilliard (1957-58). Clarinetist: Oakland Symph (formerly); Dave Brubeck Octet (Founding Memb); American Jazz Ensemble. Active as a recitalist/soloist (incl perf at the 1998 Beijing Intl Clarinet Fest and numerous other clarinet conferences), bass clarinetist/saxophonist, jazz musician, jazz/contemporary chamber musician (incl perfs with the Amati String Quartet, Dave Brubeck Quartet and Octet, and Bill Smith Quintet), and recording artist (incl his own works; appears on the Arcophon, Cireco, Columbia, Contemporary, CRI, CRS, EDI-PAN, Epic, Fantasy, Impulse, Musical Heritage, and RCA-Victor labels). Faculty member: Univ of California-Berkeley (formerly); San Francisco Conserv (formerly); Univ of Southern California (formerly); Univ of Washington-Seattle (Dir, Contemporary Group: 1966-80s+; Prof Emeritus: current). Author, Jazz Clarinet (Universal Editions, Vienna and Parkside Publications, Seattle). Published in The Clarinet. Other positions/activities: active as a well-known and respected composer of numerous significant works for the clarinet and other instruments (more than 200 works published by Edi-Pan, MJQ Music, Oxford Univ Press, Ravenna Editions, and Universal). Hon: Fromm Players Fellowship; Guggenheim Award (two-time recipient); Natl Acad of Arts and Letters grants; NEA grants; Phelan Award; BMI Jazz Pioneer Award; Prix de Paris; Prix de Rome; favorable review of perf appeared in the New York Herald Tribune (Mar. 14, 1964). Students include: Francois Houle, DAVID KEBERLE, Karlin Love.

As one may surmise from the title of Kathryn Hallgrimson Suther’s interview (listed in Bib below), “Two Sides of William O. ‘Bill’ Smith,” William O. Smith is a musician of multiple talents. Smith has performed as a clarinetist with great dexterity in the traditional, contemporary/experimental, and jazz idioms, and is equally talented as a composer. He has performed on most members of the clarinet and saxophone families, and in addition has come up with unique configurations of the clarinet (e.g. playing two clarinets simultaneously, blowing across a clarinet joint as if playing a flute, attaching mouthpiece to lower joint, etc.) to extend the clarinet family even further and to exploit all of its possible uses.

As a composer, Smith has been innovative in merging aspects of jazz and classical music (what came to be known as “third stream” music) in his compositions, and has also experimented with electronic music. In his compositions he has explored novel ways of using traditional instruments and often employs creative means of performance (e.g. incorporating a visual component into performance, the use of unique notation, creative use of performance space, etc.). Smith has been a pioneer in extended clarinet technique, which has influenced numerous composers in the inclusion of these effects in their compositions, and also influenced clarinetists for whom the technical bar has been raised.

Smith has performed and recorded his own works as well as contemporary works of other composers. He has had a long-standing affiliation with Dave Brubeck with whom he still records, performs, and tours. Of his significance in the clarinet’s role in the history of jazz, Douglas Carleton has written:

The clarinet has not played a significant role in jazz at all since the early 1960’s, when William O. Smith took the clarinet into the more celebrated atmosphere of the avant-garde. With his American Jazz Ensemble, he explored unusual time signatures and rhythms, and experimented with tape, sometimes improvising over a previous recording, played back at varying speeds. (Carleton 1976, 11)

For an excellent discography, list of compositions, and further information, refer to the Rehfeldt article and website listed in Bibliography below. Suther’s interviews with Smith (also below) update the earlier articles by Rehfeldt and Linda Pierce, and provide helpful information on obtaining Smith’s compositions and recordings; Smith discusses several of his works in this article.


Smylie, Dennis. BM/MM: Juilliard with JOSEPH ALLARD. Additional clarinet studies with STEPHEN FREEMAN, KALMEN OPPERMAN, Bill Street, and ALFRED ZETZER. Clarinetist: Westchester Phil (Clarinet/Bass: current); American Symph (current); Brooklyn Phil (current); has also performed with the Buffalo and New York Phil Orchs, the St. Louis and Montreal Symphs, the NYC and Metropolitan Opera Orchs, the NYC Ballet, Orpheus Chamber Orch, and Speculum Musicae. Active as a recitalist (incl perf/lecture recitals at the Cleveland Museum of Art and Weill Recital Hall, at Aspen, Juilliard, and the Oberlin Conserv, and at Princeton, Yale, Kent State, and Florida State Univs), soloist (incl premiere perf/recording as bass clarinet soloist of Donald Martino’s Triple Concerto), chamber musician (incl perfis with above ensembles, the Chamber Music Society of Lincoln Center, and at ClarinetFest 1998), and recording artist (appears on a recording with NAOMI and STANLEY DRUCKER on the Elysium label; also appears on the CRI, Deutsche Grammophon, New World Records, Nonesuch, RCI, and Virgin Classics labels). Faculty member: Aspen Music Festival (1990-, +/); NY Univ (current); Montclair State Univ (current). Students include: Jeff Anderle, Kristin Bungert, Suzanne Gekker, Jesse Gilday, Nobuko Igarashi, Aage Nielsen, Sunshine Simmons, James Touzel, Kariann Voights, Michael Walsh, Michele Wright, Ryan Yurè.

According to Pamela Weston, Dennis Smylie is the owner of ROSARIO MAZZEO’s original extended bass clarinet. Smylie, a respected bass clarinet virtuoso, premiered Donald Martino’s Triple Concerto (for clarinet, bass clarinet, and contrabass clarinet with chamber ensemble) in 1978.


Clarinetist: U.S. Army Band (1951-53); Milwaukee Symph (formerly); Waukesha Symph (formerly); Thor Johnson Chamber Orch (formerly); Woodwind Arts Quintet (Founding Memb); has also performed with the Naples Klezmer Revival Band. Active as a recitalist (incl perfis at numerous clarinet conferences), soloist, chamber musician (incl perfis with above groups, the Leblanc Fine Arts Sax Quartet, and guest perfis with the Chicago Symph Quartet, Fine Arts Quartet, and NY Woodwind Quintet), jazz musician (incl perfis as saxophonist with the 1st Army Dance Band and the Bill Potts Septet, and with such artists as Nat Adderly, Tony Bennett, Glen Campbell, Vic Damone, Sammy Davis Jr., Lou Rawls, and Claude Thornhill), and recording artist (on the Golden Crest and Orion labels); numerous broadcast perfis given on radio/television (incl a 30-part, hour-long series on WFMR-Milwaukee entitled “The Clarinet and its Literature”).

Faculty member: Univ of Wisconsin-Milwaukee (Prof of Clarinet/Sax: 1955-94; Prof Emeritus: current; also taught jazz improv and served as Dir of Symphonic Band). Numerous articles/reviews published in The Clarinet, The Instrumentalist, International Musician, Selmer Bandwagon, Woodwind World, and other music journals.

Hon: Distinguished Alumnus Award, Lebanon Valley Coll; 1st Prize as Conductor of the Univ of WI-Milwaukee Symphonic Band at the Intl Festival-Dijon, France; listed as a “Prominent Clarinet Teacher” in The Clarinet Vol. 22 (Spring 1956): 18; listed in International Who’s Who in Music.

Plays on: Buffet R-13 clarinets; HITE, Livingood, and PYNE mouthpieces; Scott ligature; Morré and Vandoren reeds.

Students include: Mary Jirovec, RONALD PETER MONSEN, DENNIS NYGREN, Jeff Snavely, Greg Tardy, James Wierzbicki, Gail Lehto Zugger.

Clarinetist Jack Snavely was greatly influenced by his studies with JOSEPH ALLARD. He has commented that his entire way of playing changed after just one lesson with Allard. On his own musical philosophy, Snavely comments:

The purpose of performing on a clarinet, or any instrument, is to create music, beauty, expressiveness – to be creative and to have something to say with the instrument. In order to do this we must solve the physical problems of the instrument including the development of a beautiful tone and technique. We must also develop the ability to choose equipment, remake our reeds so that they play, learn the literature, and how to perform with other players. The goal of all of this is to play beautifully.

The focus of my teaching has always been to develop the clarinet sound – to maximize each student’s tone, both in fullness of sound and beauty of quality. Then I concentrate on musicality, first through correct technical interpretation of the printed score, and then into the realm of expression and beauty of phrasing. Concentration on these two basic elements – tone and interpretation – can result in amazing maturity of musicianship, even in young students. (Snavely/Paddock 1998)


Of the little printed information found on clarinetist Lawrence Sobol, what was found was highly complimentary of Sobol’s performances and recordings. His expressive playing, exquisite tone, and technical agility have been praised by New York Times critics Peter Davis, Donald Henehan, Howard Klein, and Theodore Strongin, clarinet recording critic Richard Gilbert, and composer Alan Hovhaness. Gilbert was especially complimentary of Sobol’s recordings of works by Hovhaness and Nathan Ives Kaplan, as well as some less familiar works of Malcolm Arnold and Ralph Vaughan Williams. Sobol had a fruitful working relationship with Hovhaness, and Sobol’s recordings of Hovhaness’s works demonstrate the mutual understanding and admiration between composer and clarinetist. The recordings of Kaplan’s works, Eighteen Concert Etudes for Unaccompanied Clarinet, were the result of a collaboration between
Kaplan and Sobol on a collection of works to introduce clarinet students to the challenges of performing twentieth-century works.


Sperl, Gary Robert. B. June 22, 1950 (Waukesha, WI). BME: Univ of Wisconsin-River Falls (1972) with Robert Samarotto; MM(Woodwinds): Indiana Univ (1977) with BERNARD PORTNOY. Additional clarinet studies with FRANKLIN COHEN and RUSSELL DAGON. Clarinetist: Duluth Symph-MN (Bass: 1972-75); Knoxville Symph (Clarinet: 1977-80; Principal: 1980-); Spoleto Festival Orchs, Charleston, SC and Spoleto, Italy (Clarinet/Bass Clarinet/Sax: 1980-97); Savannah Symph (Bass: 1982-85); Bear Valley Music Festival (Principal: 1986-); Wild Basin Winds (current); has also performed as Sub/Extra with the Buffalo Phil and the Charleston, Columbus-OH, and Milwaukee Symphs. Active as a recitalist/soolist (incl perf with the Knoxville Chamber and Symph Orchs), chamber musician (incl perf with Wild Basin Winds), festival artist (incl participation at the Assisi and Bear Valley Music Festivals), and recording artist. Faculty member: Univ of Tennessee (Assoc Prof: 1977-). Memb: AFM, ICA. Plays on: Buffet R-13 clarinets; PYNE PK mouthpiece; JOHNSTON E-flat mouthpiece; Buffet Prestige bass clarinet; Vandoren B-44 bass mouthpiece. Students include: Karen Pearce, Jay Romines, Yasbel Sarte.

Gary Sperl gained musical insight from all of his teachers but was especially influenced by his University of Wisconsin-River Falls clarinet professor Robert Samarotto who, as Sperl said, “did the most for my playing and had the greatest influence on my career.” (Sperl/Paddock 1998) Sperl strives to play with a full, round clarinet sound, using a broad spectrum of tone color and a vocally-influenced sense of phrasing. He urges students to “play as you would sing” and teaches that “practicing for results [means] getting beyond notes.” (Ibid.)

Among Sperl’s greatest musical challenges thus far have been mastering and performing the Corigliano Clarinet Concerto (in 1992) and John Adams’s Gnarly Buttons (in 1998). In addition to these musical challenges, Sperl is an endurance athlete who has completed 17 marathons (including the Boston Marathon) and three Ironman Triathlons. He believes that the disciplines of swimming, biking, and running help his clarinet playing through the breathing common to both types of activities. (Ibid.)


Spicknall, John Payne. B. Mar. 30, 1941 (Beltsville, MD). BM/MM: Peabody Conserv (1963/1965) with SIDNEY FORREST, IGNATIUS GENNUSA, and HAROLD WRIGHT; DM: Univ of Maryland (1974) with NORMAN HEIM. DM thesis: "The Solo Clarinet Works of Bernard Henrik Crusell (1775–1838).” Clarinetist: Terre Haute Symph (Co-Principal: 1971-); Indiana State Univ Faculty Wind Quintet (1972-). Active as a recitalist (incl perf at the 1999 Northern Plains Clarinet Symposium), chamber musician, and is currently more active as a jazz pianist. Faculty member: Indiana State Univ (Prof: 1969-; has served as Prof of Clarinet and Dir of Jazz Ensemble; currently serves as Prof of Jazz Piano); DePauw Univ (PT Prof of Jazz Piano: current). Hon: listed in Who's Who in American Music (Classical), 1985 edition. Plays on: Buffet R-13 Prestige (B-flat) and R-13 (A) clarinets; BAY m-m and Kaspar (Cicero)


Clarinetist: American Wind Symph (Summer 1973); Lansing Symph (1973-75; 1982-84); Uwharrie Clarinet-Percussion Duo (1975-77); Greensboro Symph (1976-78); Santa Fe Opera Orch (Summer 1983); Central Wisconsin Symph (Principal: 1984-); has also performed with the Grand Rapids, Greece-NY, Jackson-MI, LaCrosse-WI, Milwaukee, Salisbury-NC, and Western Piedmont-NC Symphs, and the Northwood Orch-MI. Active as a recitalist/soloist (incl perfs on alumni recitals for the Triennial Conferences of the Delta Omicron Intl Music Fraternity) and chamber musician (incl perfs with the Wisconsin Wind Quintet; perfs with the Uwharrie Clarinet-Percussion Duo incl 1980 Carnegie Hall debut, and perfs at the 1985 and 1995 ICA conferences, the 1990 Southwest Contemporary Music Festival/Conference, the 1992 MTNA Conference, 1993 and 1997 Conferences of the Society of Composers, Inc., and the 1997 Michigan Clarinet Contemporary Music Conference); broadcast perfs given on WKAR-TV and Wisconsin Public Radio.

Faculty member: Elon Coll (Adj Instructor of Clarinet: 1980-82); Alma Coll (Adj Instructor of Clarinet/Sax/Woodwind Tech: 1983-84); Univ of Wisconsin-Stevens Point (Artist/Teacher of Clarinet/Mus Theory: 1984-). Published in The Clarinet.

Other positions/activities: Artist-in-Res (with Uwharrie Clarinet-Percussion Duo) at Rowan Tech Coll (1976-77), Randolph Tech Coll (1977-78), and Caldwell Community Coll and Tech Inst (1978-80), all as part of the NC Vstg Artist Program; active as a lecturer (presentations given at CMS and ICA conferences).

Memb: American Composers Forum, American Music Center, CMA, CMS, Delta Omicron, ICA, MTNA, NACWPI, Pi Kappa Lambda.

Hon: MSU Schols (1971-75, 1982-83); Yamaha Schol (1974); Pi Kappa Lambda Outstanding Senior Award (1975); Winner, MSU Concerto Compt (1975); Delta Omicron Foundation Schol, Eastman SOM (1975-76); Grad Assistantship/Fellowship, Eastman SOM (1975-76); NEA New Music Perf Grants (1980-83); Winner, MSU Honors Recital (1983); Grad Office Fellowship, MSU (1983-84).

Plays on: Buffet R-13 clarinets (E-flat/B-flat/A); DAN JOHNSTON mouthpieces; BAY ligatures; Buffet Prestige basset horn with Vandoren B44 mouthpiece; Selmer Low-C bass clarinet; Vandoren B45 bass mouthpiece; Selmer Rosewood E-flat contra-alto clarinet; Selmer C* contra-alto mouthpiece; Brancher, Vandoren, Vintage, and Zonda reeds.


Andrea Splittberger-Rosen and her husband, percussionist Robert Rosen, founded the Uwharrie Clarinet-Percussion Duo in 1975. Named for the Uwharrie Mountains of central North Carolina, the duo have devoted themselves to the performance of contemporary music for clarinet and percussion instruments and have been responsible not only for the commissioning and premiering of much new music for this combination, but also for successfully presenting new music to audiences throughout the United States. Splittberger-Rosen comments, “My early presentations with the Uwharrie Clarinet-Percussion Duo taught me that you can present new music to the general population. This has been one of the cores of my performing/teaching career.” (Splittberger-Rosen/Paddock 1998) Beginning with their four-year participation in the North Carolina Visiting Artist Program, the duo have received many grants supporting their mission of presenting new music to audiences throughout the country.

Splittberger-Rosen offered the following commentary on her career as a performer/teacher:

I am considered to be a new music specialist but also play the breadth of the clarinet repertoire. I think that performing new pieces and performing them well is important. It is also important for our students to work on a mixture of the standard repertoire and the
new repertoire. . . . I have found that learning to double within the clarinet family as well as learning to master “new music” techniques has made my performances of the standard repertoire even better. . . . I have evolved into a collector of clarinets (historic and present day) and a doubler on these different instruments. I encourage my students to learn to double as well.

I feel that one of my strengths as a teacher is my ability to teach and motivate a broad range of clarinetists, from the advanced “conservatory”-type, to the “diamond-in-the-rough” college prospect, to youngsters. . . . I try to instill a love of music in my students of all ages and ability levels. This ultimately leads to inspired performances, will sustain the students through difficult times in the practice room, and will give them a life-long passion for music. I also try to encourage scholarship in my students and the establishment of respectful relationships. These ideas, hopefully, carry over to future teachers who are my students, as well as those who take other career paths. (Ibid.)

In addition to her musical activities, Splittberger-Rosen enjoys bicycling, golfing, organic gardening, reading, sailing, and “entertaining” her four cats. (Ibid.)


**Spring, Robert S.** B. June 20, 1955 (Jackson, MI). BME/MM/DM: Univ of Michigan with JOHN MOHLER, PAUL SCHALLER, and DAVID SHIFRIN. Sax studies with Donald Sinta.

Clarinetist: Sioux City Symph (formerly); South Dakota Symph (formerly); Amarillo Symph (1985, +/-); West Texas State Univ Woodwind Quintet (1985, +/-); ProMusic Chamber Orch-OH (Principal: current). Active as an intl recitalist/soloist (perfs given at numerous clarinet conferences, incl the 1998 Beijing Intl Clarinet Festival and ClarinetFest 1999, and in concert halls throughout the world), chamber musician, contemporary music specialist, festival artist, and recording artist (appears on the ClarinetFest ‘95 CD and on the Summit label); broadcast perfs given on NPR’s “Performance Today.”

Works dedicated to Spring incl ERIC MANDAT’s SubstrainS ‘O StrataSfearS.

Faculty member: Jackson Public Schools-MI (formerly); Albion Coll-MI (formerly); Morningside Coll (Instructor of Clarinet and Sax/Dir of Bands: formerly); West Texas State Univ (Asst Prof: 1985, +/-); Arizona State Univ (Prof: 1988-). Articles published on the Online Clarinet Resource and in The Clarinet.

Other positions/activities: Host, ClarinetFest 1995; Pres, ICA (1998-2000); Buffet Crampon USA Perf Artist; Pyne/Clarion Artist; active as an adjudicator and clinician (incl participation at the 1999 and 2000 Le Domaine Forget Music and Dance Acad Clarinet Workshops and as a faculty memb at the 1999 and 2000 sessions of the Belgian Clarinet Acad).


Plays on: Buffet R-13 Green Line clarinets; PYNE Pk mouthpiece and #4+ barrel; Kaspar (Ann Arbor) ligature; hand-made reeds.

Students include: ANI BERBERIAN, Joshua Gardner, RICHARD HAWKINS, KELLY JOHNSON, Alan LaFave, LISA OBERLANDER, Natalie Pascale, Shanti Raval, Jana Starling, Scott Wright.

Robert Spring’s clarinet playing combines stunning virtuosity with creative musical thought. A specialist in the performance of new music, he has stretched the limits of clarinet playing to include not only the routine use of circular breathing but also double- and triple- tonguing and facile use of the highest end of the altissimo register. He executes these skills effortlessly (as demonstrated on his recording Dragon’s Tongue) and also includes them in the curriculum for his students at Arizona State University. Some of these topics as well as Spring’s thorough warm-up procedure are discussed.

Spring is one of a small number of twentieth-century clarinetists responsible for widening the boundaries of the clarinet’s capabilities. His complete mastery of the instrument has changed the way composers have been able to write for the clarinet, thus expanding the breadth of skills needed by current and future generations of clarinetists.
In addition to his performance and teaching activities, Spring has contributed to the international clarinet community through his service as President of the International Clarinet Association, a position he held for two years. When not teaching or performing, Spring enjoys off-roading in the Arizona desert.


**Squire, Alan P.** D. early-2000s. Clarinet studies with DANIEL BONADE. Former Principal Clarinetist: Baldwin-Wallace Faculty Woodwind Quintet; Ohio Chamber Orch; Blossom Festival Band; Lakewood Hometown Band; also subbed with the Cleveland Orch. Former faculty member: Baldwin-Wallace Coll (Prof of Clarinet: 1950-93; also conducted Concert Band and Clarinet Choir). Students include: David Adamson, Ronda Adkins, Herbert Dregalla, Mary Ann Grof-Neiman, Wendy Harvey, Walter Johnston, Bruce Langguth, Victoria Marra, Jon Noworyta, Stephen Sendoroff.


**Stachow, Frank E.** B. 1914; d. Mar. 30, 1982. Dipl: Juilliard (1941) with ARTHUR CHRISTMANN; BS/MA: Columbia Teachers Coll (1943/late 1940s); additional studies at Eastman SOM, Indiana Univ, and Univ of Michigan. Additional clarinet studies with JACK HICKEY, GUSTAVE LANGENUS, WILLIAM STUBBINS, and JAN WILLIAMS. Also studied sax/other woodwinds. Faculty member: Lebanon Valley Coll (Assoc Prof of Woodwinds/Mus Theory: 1946-81; Prof Emeritus: 1981-82). Other positions/activities: Dir of Summer Workshops, Lebanon Valley Coll (1963-79); Recording Studio Mgr, Lebanon Valley Coll (1974-79); active as an administrator (incl positions as Northeast Regional Chmn, State Chmn, Chmn of Nominating Committee, and Chmn of State Archives for ICA, and various leadership positions with NACWPI). Memb: Audio Engineering Society, ICA, MENC, NACWPI, Pennsylvania MEA. Hon: listed as a “Prominent Clarinet Teacher,” in *The Clarinet* No. 19 (Summer 1955). Students include: Christy Banks, Beverly Butts, WILLIAM HULLFISH, Walt Levinsky, DAVID NIETHAMER, Karen Poorman, JACK SNAVELY, Suzanne Lemon Souder (bassoon), Tom Strohman. Frank Stachow was actively involved in the clarinet community throughout his career, having served on various ICA committees, and having done a substantial portion of the recording work for the National Clarinet Clinics and ICA conferences. In addition, he was very influential in the collegiate clarinet choir movement in America, having formed one of the country’s first college clarinet choirs at Lebanon Valley College. His choir, which began with only four clarinetists in 1948, grew to include every member of the clarinet family, even employing the use of the very small A-flat clarinet by 1958. His involvement with the clarinet choir resulted in the addition of numerous works to the repertoire.

Stachow’s energy, constant activity, and devotion to and support of his students were legendary. JERRY PIERCE illustrated these traits with an anecdotal sentence about a particular student: “He one time taught a fellow, who drove a cab in New York City, weekly at 2 a.m. as that was the only hour both of them had free.” (Pierce 1982, 8)

Alan Stanek has been actively involved in the clarinet community through his leadership of the ICA, having served as its Secretary, Vice President, and President. In teaching and performance, Stanek places emphasis on “tone, intonation, rhythm, technique, musicianship.” (Stanek/Paddock 1998)


Stange, Gilbert W.  D. 1946.  Clarinetist: Baltimore Symph Orch (1916-30s, +/-; 1942-43; 1945-46; served as Principal in 1926); Natl Symph Orch (Clarinet/Sax: 1932-40).  Faculty member: Peabody Conserv (formerly).  Students include: VINCENT ABATO, Paul Stouffer.

Stange, William.  May be the same as or related to GILBERT W. STANGE above.  Clarinetist: Baltimore Symph Orch (Principal: 1916, +/-).

Stein, (Roy) Keith.  B. July 10, 1908; d. Sept. 22, 1980.  Early clarinet studies with GUSTAV CORTI at the Kansas City Conserv.  Additional clarinet studies with ROBERT LINDEMANN, JOSEPH SINISCALCHI, and RUFUS MONT AREY; also studied piano.  Former clarinetist: JOSEPH MADDY’s first Natl HS Orch (1926); Civic Orch of Chicago (1929-33); Chicago Symph (1932-34); Richards Quintet (while at Michigan State Univ).  Was active as a recitalist and chamber musician.  Faculty member: Michigan State Univ (Prof: 1934-75; also served as Chmn of Woodwind Dept); Interlochen Arts Camp (1941+); Northern Arizona Univ (late 1970s, +/-).  Author: The Art of Clarinet Playing; Self Tutor for Clarinet.  Articles published in The Clarinet.  Other positions/activities: Co-Founder (with RALPH STROUF), Natl Clarinet Clinic; Chmn, ICA; Editorial Assoc, ICA; was active as a clinician, conductor (incl positions with the Battle Creek Symph and Lansing Civic Orch), and lecturer (incl presentations given at numerous clarinet conferences).  Students include: Emil Acitelli, JOHN ALLEMAN, MARCIA HILDEN ANDERSON, CHARLES AURAND, LINDA BARTLEY, William Berz, WILLIAM DOMINIK, HENRY DUCKHAM, JOSEPH EDWARDS, JAMES GHILOLSON, GARY GRAY, LARRY MAXEY, DENNIS NYGREN, FRED ORMAND, DAVID PINO, GOMER POUND, MAXINE RAMEY, DAVID RANDALL, ANDREA SPITZBERGER-ROSEN, RALPH STROUF, MARINA STURM, GEORGE TOWNSEND, Frank Wangler.

A former unnamed student summarized Keith Stein’s contributions in a tribute in The Clarinet:

Keith Stein became a role model for two generations of clarinetists who passed through his studio. His playing was truly noble in the years before arthritis cruelly cut short his performing career. As a faculty member he was an example of professional ethics carried to its highest degree of refinement. As a teacher he combined the mind of a diagnostician with the soul of a poet, and with a poet’s gift of imagery . . . . The legacy of this man . . . has been implanted within each one of his students, colleagues, and associates, and it will live on in their approaches to teaching, to playing, and to life itself. (The Clarinet 1980, 6)


Stephens, Suzanne.  B. Jul. 28, 1946 (Waterloo, IA).  Clarinet studies begun at age 9; early clarinet studies with SIDNEY FORREST.  BME/MM: Northwestern Univ with JEROME STOWELL; Dipl: State Conserv for Music and Theatre-Hannover, Germany with Hans Deinzer; additional studies at the Paris Conserv with Ulysses Delecluse and at the Weikersheim Castle Summer Music Festival.  Additional clarinet studies with Marcel Jean (in France) and Philipp Dreisbach.  Clarinetist: Stuttgart Radio Orch (Principal: 1973-75).  Active as a recitalist/soloist (incl perfs at the 1984 Intl Clarinet Congress, and at the opera houses of Covent Garden, Teatro alla Scala, Leipzig, and Munich), chamber musician (incl perfs throughout Germany), performance artist (incl perfs of the works of Karl-Heinz Stockhausen, for which she is famous), recording artist (featured on the Complete Stockhausen Edition CD series), clinician (incl the co-presentation of master classes on the perf of Stockhausen’s music around the world with Stockhausen); and editor/collaborator (incl works/recordings of Stockhausen’s clarinet-related music).  Hon: Fulbright Schol for study in Germany (1969-70); Kranschsteiner Musikpreis, Darmstadt (1972); Silver Medal, Geneva Intl Clarinet Compt (1972); Podium Junge Solisten, Deutsche Auswahl (1974-75).  Has played on: Buffet clarinets (B-flat/A/Low C bass); Wells B-2 mouthpiece; Vandoren #5 reeds; Vandoren B-45 bass mouthpiece; Vandoren #3 ½ bass reeds; Leblanc bassett horn; Leblanc L2 basset horn mouthpiece; Vandoren #4 bass reeds.
Suzanne Stephens has had a unique career as an American-born clarinetist in that much of her success has occurred in Europe. In addition to music studies in Germany, France, and Sweden, Stephens garnered a number of European competition wins and honors, and won the position of Principal Clarinetist of the Stuttgart Radio Orchestra in 1973. The orchestral position was a particularly rare achievement as Stephens played not only on the “wrong” clarinet system (Boehm), but was also a woman. In addition, for stylistic or other reasons, American clarinetists have rarely been embraced by European orchestras, German orchestras in particular. Other American clarinetists who have held positions in European orchestras include LEE MORGAN, LARRY PASSIN, ROGER SALANDER, MARINA STURM, and ALLAN WARE.

While studying at Darmstadt, Stephens became acquainted with avant garde composer Karl-Heinz Stockhausen who admired her playing. A fruitful composer-performer relationship soon blossomed between the two after Stephens filled in for the intended female performer in the premiere of Stockhausen’s theatrical *Herbstmusik*. This collaboration has continued over several decades, resulting in more than 40 Stockhausen works composed for or including Stephens (on clarinet, basset horn, and bass clarinet). Probably the best known of these works written for Stephens is the theatrical and physically demanding work *Harlekin*, the piece for which Stephens has become most famous as a performer/clarinetist. In addition to performing this work around the world, Stephens has also trained other clarinetists in the performance of *Harlekin* (and other Stockhausen works), a process which she finds intriguing in part because of the diversity of personalities and body types who seek to learn the role of Harlequin.

Pamela Weston’s biographical sketch (listed in Bib below) on Suzanne Stephens is highly recommended for further information on Stephens’s career and her rapport with Stockhausen, including a list of works on which the two have collaborated.


**Stevens, Andrew.** Clarinet studies begun at age 7 with his father, Jack Stevens. BM: Eastman SOM with STANLEY HASTY and WILLIAM OSSECK (bass). Additional clarinet studies with DONALD AMBLER, RICHARD JOINER, and Jack Stevens. Clarinetist: Denver Chamber Orch (formerly); Colorado Ballet Orch (formerly); Central City Opera (Principal: formerly, for 20 years); Colorado Symph (Clarinet/Bass: 1992-); has also performed with the Philadelphi Orch, Rochester Phil, and Pittsburgh Symph. Active as a soloist (incl perfs with the Denver and Rocky Mountain Symphs, Denver Concert and Municipal Bands, and Colorado Wind Ensemble), chamber musician (incl perfs with the Colorado Chamber Players), festival artist (incl participation at the Bravo! Vail Valley and Colorado Festivals, and the Spoleto Festivals in SC and Italy), and recording artist (on recordings with the Colorado Symph and Central City Opera). Faculty member: has taught at Univ of Denver, Metropolitan State Coll, Colorado Univ-Denver, Loretto Heights Coll, Colorado Acad, and Denver School of the Arts. Other positions/activities: active as a refacer/restorer of woodwind mouthpieces; extra-musical activities incl amateur astronomy, camping, fly fishing, hiking, and exploring Colorado’s abandoned railroads. Hon: Runner-Up/1st Place, Intl Clarinet Compt (2 consecutive yrs); 1st Place, Spencer-Penrose Compt. Students include: Jerome Fleg. Bib: “Andrew Stevens.” Colorado Symphony. http://www.coloradosymphony.org/meet-the-orchestra/musicians/andrew-stevens/ (accessed January 23, 2011).

**Stevens, Noel Scott.** B. 1926. Early clarinet studies with Ted Bachelder; sax studies with JOE ALLARD. Artists Dipl: NY Coll of Music (1951) with ALEX WILLIAMS and DAVID WEBER; Perf Cert(1957)/BM(Mus Theory)/MM(Mus Hist)/DM(Perf/Comp); Eastman SOM (all completed during late 1950s) with STANLEY HASTY and WILLIAM OSSECK. Former clarinetist: Les Brown Band (1945); Rochester Phil; Tampa Phil (1963-68); St. Petersburg Symph (1964-68); Florida Orch (1970-75); Ars Nova Wind Quintet (1973-89). Active as a chamber musician, jazz musician, and recording artist (with the Ars Nova Wind Quintet on the Musical Heritage label). Faculty member: SUNY-Potsdam (1959-60); Bemidji
Univ (1960-62); Lincoln Univ (1962-64); Univ of Tampa (1964-70); Univ of South Florida (1970-89); has taught clarinet, comp/orchestration and music history/theory. Other positions/activities: active as a composer (incl a clarinet concerto and works for woodwind quintet, published by Ars Nova Music). Students include: J. BRIAN MOORHEAD.

In his response to the author’s survey, Noel Stevens was hesitant to write extensively about his career, saying that he would rather send recordings, and commenting that “my playing and not my words will represent me.” (Stevens/Paddock 1998) Stevens did provide the following commentary about his interest in the evolution of the American clarinet sound:

What would interest me greatly is the development of the “American” sound after WWII. I lived through it, and it was an exciting time. I’d like to hear other players’ stories of that revolution. Also it would be fun to hear them describe the components of that sound, like the famous buzz, and the equipment used. I remember the dash to NYC to get the Chedeville blank with the G8 facing. (Ibid.)


Charles Stier retired from performing as a professional clarinetist in 1998 after a very successful career, having performed internationally as a soloist, recitalist, and chamber musician, and with several critically acclaimed recordings to his credit. Stier is currently pursuing his interests as a composer and has already published numerous works for piano, voice, winds, strings, and chamber ensembles, and an opera.


Stokes, Franklyn. B. 1909 (Wichita, KS); d. Clarinet studies with _______ Berto, Desire Gilson, ANTONIO RAIMONDI, and Antonio Sarli. Former clarinetist: Los Angeles Phil (Clarinet/ Bass: 1953-76; also performed on alto/tenor sax); La Jolla Orch; Hollywood Bowl Orch. Was active as a recitalist/soloist (incl perfs on the Monday Evening Concerts in Los Angeles), chamber musician (incl perfs on numerous chamber series in Laguna, LaJolla, Long Beach, and San Diego, CA), studio musician (incl radio, motion picture, and television work), and festival artist (incl participation at the Ojai and Carmel...
Richard Stoltzman is a unique figure in the history of American clarinetistry, and is, perhaps, the most famous American clarinetist of the late-twentieth century, with far-reaching name recognition. Stoltzman is equally well-known as a soloist, chamber musician (with Tashi and other ensembles) and recording artist, and for the fact that he is comfortable in nearly every imaginable setting in which one could find a clarinet. His recordings (see Bouchard article in Bib below for partial discography) include much of the standard clarinet literature but he has also recorded a version of the Mozart Bassoon Concerto performed on clarinet as well as a new-age album with singer Judy Collins. His programs often include works from several musical genres and incorporate visual and improvisational elements. Few woodwind players have achieved his fame or are as comfortable in as many musical settings.

Through his work with Tashi, a chamber group originally co-founded by Stoltzman and Peter Serkin to study Messiaen’s *Quartet for the End of Time*, Stoltzman has added to the clarinet chamber repertoire through the commissioning of works by such composers as Lukas Foss, Charles Wuorinen, and others. Solo clarinet works written for Stoltzman include those by Bruce Adolphe, Bill Douglas, Donald Erb, Clare Fischer, Lukas Foss (*Concerto*), MEYER KUPFERMAN (*Moonflowers, Baby!*), William}


Clarinetist: Tashi Chamber Music Group (Founding Memb: 1973-). Active as an int'l recitalist (incl 1973 professional debut at the Metropolitan Museum of Art-NY, and perfs at Alice Tully Hall, the Bayreuth Opera House, Carnegie Hall, the 92nd Street “Y,” the Hollywood Bowl, and major concert halls around the world), soloist (incl solo debut with the New York Phil, and perfs with over 100 orchs incl the Berlin Radio, Boston, London, and San Diego Symphs, the English and Scottish Chamber Orchs, and the Cleveland and La Scala Orchs), chamber musician (incl perfs with Tashi, the Beaux Arts Trio, the Amadeus, Chilingirian, Cleveland, Emerson, Guarneri, Muir, Tokyo, and Vermeer String Quartets, and with artists Emmanuel Ax, Richard Goode, Peter Serkin, and Yo-Yo Ma, among others), jazz musician (incl 2 tour seasons with Woody Herman’s Thundering Herd, and perfs with artists Gary Burton, Chick Corea, Eddie Gomez, Keith Jarrett, George Shearing, Wayne Shorter, Mel Torme, and Jerry Wall, among others), new age musician (incl a recording with singer Judy Collins), festival artist (incl participation at the Marlboro Music Festival, 1966-75, and the Mostly Mozart Festival), and recording artist (on the BMG Classics, Desmar, Orion, RCA, and Red Seal labels); numerous broadcast perfs given on radio/television (incl the British television series, *Concerto*, and American television programs “Good Morning America,” “Live from Wolf Trap,” “Sesame Street,” “The Tonight Show,” “The Tonight Show,” and others).

Faculty member: California Inst of the Arts (1970-75); New England Conserv (late 1990s-); has taught on a limited and sporadic basis due to hectic perf schedule.

Other positions/activities: active as a clinician/lecturer (incl co-hosting the “Clarinet Summit” with KALMEN OPPERMANN, 1998+) and editor (Co-Editor, *The Classical Clarinetist and The Romantic Clarinetist*, both in 1982 for Chappell).

Hon: Avery Fisher Award (1977, 1986; first wind player to win this award); Grammy Awards (1983, 1996); featured clarinet soloist for Copland’s 75th birthday concert, performing the Copland *Clarinet Concerto* for the composer at Carnegie Hall; Emmy Award for Best Perf Arts Video (Copland *Concerto* performance with Dudley Moore and Michael Tilson Thomas).

Has played on: Buffet clarinets (modified by KALMEN OPPERMANN); Opperman mouthpieces and barrels; Selmer E-flat clarinet (modified by Kalmen Opperman); plays with a double-lipped embouchure.

Students include: MICHAEL BORSCHEL, Gene Collerd, MICHAEL NORSWORTHY, RAPHAEL SANDERS.
Thomas McKinley, Steve Reich (*New York Counterpoint*), David Stock, Toru Takemitsu, and Charles Wuorinen among others.

As versatile, unique, and successful as he is, Stoltzman does have critics (see Gilbert’s commentary in *The Clarinetists’ Discography II* listed in Bib below), but what cannot be denied, even by his critics, is that Stoltzman has broadened the avenues of performance available to clarinetists, and has generated a resurgence of popularity for the clarinet and its repertoire, much as BENNY GOODMAN did through his jazz performances earlier in the century. In addition to his musical activities, Stoltzman is an accomplished pastry chef, having studied pastry-making at London’s Cordon Bleu Cookery School.


**Stowell, Jerome Walter [Jerry]**. Native of Green Bay, WI. B. ca. 1913; d. May 5, 1973. Early clarinet studies with M.J. Heynen. Grad: Univ of Chicago. Former clarinetist: Civic Orch of Chicago (1935-36); Chicago Symph (Asst Principal/E-flat: 1936-73); Grant Park Symph (Principal); Chicago Symph Woodwind Quintet (Charter Memb: 1938+). Was active as a chamber musician. Former faculty member: American Conserv of Music (1950s, +/-); DePaul Univ (Prof of Clarinet/Chmn of Wind Dep: 1940s-50s, +/-); Northwestern Univ (1940s-70s, +/-); was active as a private clarinet instructor. Hon: listed as a “Prominent Clarinet Teacher” in *The Clarinet* No. 14 (Spring 1954). Students include: Bobby Baker, David Bloom, LAWRENCE BOCANER, LOWELL BOROUGHS, ALAN BRADLEY, RUSSELL DAGON, Sue Devito, Adolph Erst, MITCHELL ESTRIN, William Foss, STANLEY GAULKE, Howard Green, TERRY GUIDETTI, Daniel Harris, THEODORE JOHNSON, ROLF LEGBANDT, JOSEPH LONGO, LAWRENCE MCDONALD, Theldon Myers, RONALD PETER MONSEN, LINNEA NEREIM, CRAIG NORDSTROM, RICHARD NUNEMAKER, DENNIS NYGREN, Molly Pacchineo, STEPHEN PASZTOR, JERRY PIERCE, Kathryn Pirtle, C. ROBERT ROSE, SUZANNE STEPHENS, THOMAS THOMPSON, DALLAS TIDWELL, Michael Wayne, John Williamson, CHARLENE ZIMMERMAN.

Former student RUSSELL DAGON offered the following insight into an important element of Jerome Stowell’s teaching style:

If I do anything similar to JEROME STOWELL, STANLEY HASTY or CLOYDE WILLIAMS (I teach many technical and musical things that I learned from them), it is in the area of establishing an atmosphere where my students not only learn from me, but also from their colleagues (peers) who, I insist, they respect as colleagues and human
beings. Yes, they are competitors but the competition must be collegial, respectful and encouraging to one another. (Dagon/Paddock 1998)


Strahlendorf, P. Clarinetist: Philadelphia Orch (Clarinet/Bass Clarinet/Vln: 1901-02, +/-).


Strouf, Ralph Ernest. B. June 7, 1925 (Niagara, WI); d. Mar. 2002. BM/MM: Michigan State Univ with KEITH STEIN. Former clarinetist: West Shore Symph-MI (Principal: 1951-56); Denver Municipal Band (Principal: 1964-65); New World Wind Quintet (1980-90). Was active as an intl recitalist (incl perf at numerous clarinet conferences in the U.S. and abroad, and at Interlochen), soloist (incl perf with the West Shore Symph, Mississippi Honor Band, and Univ of Wyoming Wind Ensemble), chamber musician (incl perf with the New World Wind Quintet), and festival musician (incl participation at the Western Arts Festival, 1980-89). Former faculty member: MI High Schools (1949-57); Univ of Denver (Dir of Wind Ensemble/Symph Band: 1957-67); Metropolitan State Coll (Dir of Bands: 1967-73); Univ of Wyoming (Prof of Clarinet: 1973-90; Prof Emeritus: 1990-2000+); Interlochen Arts Camp (1975-80); Manatee Community Coll (Adj Prof of Clarinet: 1990-99). Articles published in The Clarinet. Other positions/activities: Pres, West Shore Symph Board of Dirs (1956); Founder/Host, Natl Clarinet Clinic, Univ of Denver (1964-67); was active as an editor (incl an edition of Vaclav Nelhybel’s Suite Quadripartite completed at the request of the composer) and conductor (incl work in MI public high schools, with the Denver Concert Band and WY Centennial Band, and with the Honor/All-State Bands of AL, Denver, Pueblo, NE, and WY). Memb: ICA. Hon: Honorary Lifetime Memb, ICA (1998). Played on: Buffet R-13 clarinet (B-flat); Yamaha custom clarinet (A); PYNE mouthpiece; Moennig barrel. Students include: RAMON RICKER, Jeffrey Strouf, John Varineau.

Ralph Strouf contributed greatly to the clarinet community in the United States and around the world not only through his playing and teaching, but also through his role as founder of the National Clarinet Clinic at the University of Denver in 1964. This Clinic, founded by Strouf and chaired by Strouf’s former teacher KEITH STEIN, was the impetus for the organization that would become the International Clarinet Society (now known as the International Clarinet Association), an organization which serves clarinetists worldwide. The ICA brings clarinetists from around the world together at annual conferences and provides a useful exchange of information and ideas through its journal, The Clarinet, and its web-site. In July 1998, Strouf was awarded an ICA Honorary Lifetime Membership, the association’s highest honor, for his contributions to the association and to the international clarinet community.

As a musician, Strouf was highly influenced by his former teacher Keith Stein, with whom he studied for four years at Michigan State University. Strouf commented,

There are some people who make you a better person than you are. To say that I was strongly influenced by my teacher would be a gross understatement. Most of my psychological, philosophical and artistic clarinet ideas came from my teacher, Keith Stein. Keith was truly a great teacher. (R. Strouf/Paddock 1998)

Strouf’s son, Jeffrey, is also an accomplished clarinetist. On one occasion, Ralph Strouf, very proud of his son’s musical accomplishments, wrote:
It’s impossible for me to describe my feelings at ClarinetFest 1998. Can you imagine my wife, Lydia, my daughter, Heidi, and grandson, Collin, listening to my son, Jeff, performing with the Marine Band Clarinet Quartet at the ClarinetFest in 1998? I can remember Jeff, as a toddler, sitting on ELSA LUDEWIG-VERDEHR’s lap at the very first Clarinet Clinic. (Ibid.)

Jeff, in turn, has spoken of his father’s understanding of “. . . the importance of listening to various styles of performance . . .” a concept he passed on to his students. (J. Strouf/Paddock 2001)


Stubbins, William H. B. Mar. 22, 1911 (Tucumcari, NM); d. 1975. BA: Univ of Chicago (1936); MA: Univ of Michigan (1943); Honorary Doctorate: Lebanon Valley Coll (1964). Clarinet studies with CLARENCE WARMELIN. Former clarinetist: Civic Orch of Chicago (Principal); Chicago Symph (Principal); WGN Radio Orch; Grant Park Symph. Was active as a soloist, chamber musician (incl perfs with the Paganini and Stanley String Quartets), and recording artist (incl numerous educational recordings). Faculty member: Univ of Michigan (Prof: 1938-75); Interlochen Arts Camp. Author/Compiler: Applied Basic Theory for the Clarinet; Essentials of Technical Dexterity for the Clarinet; Recital Literature for the Clarinet (five volumes); and The Study of the Clarinet. Articles published in The Clarinet, Etude, Instrumentalist, School Musician, and Symphony. Other positions/activities: Founder/1st Natl Chair, NACWPI; Founder/Music Dir, Ann Arbor Recorder Society; was active as an acoustician, adjudicator, administrator (incl committee positions for Univ of MI’s doctoral music studies and School of Ed), lecturer, scholar, and clarinet mouthpiece/reed craftsman/consultant (designed a register vent known as the SK mechanism). Hon: research grant awarded for acoustical research, Rackham Grad School (1952). Former memb: American Acad of the Arts and Sciences, Acoustical Society of America, Kappa Kappa Psi, Natl Assn of Physicists. Students include: ALAN BRADLEY, Arthur Chodoroff, F. GERARD ERRANTE, PETER HADCOCK, TED HEGVIK, RAMON KIREILIS, DANIEL KYSER, DAVID LEWIS, LAURENCE LIBERSON, JAMES LOOMIS, Thomas Lyle, JOHN MOHLER, PHILLIP REHFELDT, JACK SNAVELY, FRANK STACHOW, ROBERT VAGNER, DENNIS ZEISLER.

Described as “a true scholar” by former student JOHN MOHLER, William Stubbins was not only well-studied in music, the clarinet, and acoustics, but was also a scholar in the fields of astronomy, mathematics, physics, and psychology. In the field of acoustics, Stubbins was involved in design modifications for the clarinet and also set up and directed an acoustics laboratory and research program at the Rackham Graduate School. During his tenure at the University of Michigan, Stubbins taught recorder classes for the school’s extension program which led to his founding of the Ann Arbor Recorder Society and a series of lecture recitals and educational films featuring this ensemble. Stubbins also founded the National Association of College Wind and Percussion Instructors, a very important part of the American wind band community.

In addition to his service to the American music community through his scholarship, teaching, and clarinet performance, Stubbins also served America as a decorated officer in the U.S. Navy during World War II. During his service he was awarded two Bronze Stars and a Silver Star for combat in Okinawa.


After the U.S. became involved in World War I, Karl Stumpf, along with the conductor and 16 other German members of the Boston Symphony, were dismissed from the orchestra in 1918, amidst widespread anti-German sentiment in the U.S. Faced with no means of income and a growing family, Stumpf grew depressed and became isolated. Just two months before the birth of his second child, Paul, Stumpf committed suicide. Sadly, on the day following his death, Stumpf’s wife received a letter from Walter Damrosch, then conductor of the New York Symphony, offering Stumpf a position as bass clarinetist with that orchestra.
Sturm, Marina. Music studies at the Wisconsin Conserv, the Institut for Advanced Musical Studies-Montreux, Switzerland, Victoria Univ-New Zealand, and SUNY-Stony Brook. Clarinet studies with CLARK BRODY, RUSSELL DAGON, CHARLES NEIDICH, and KEITH STEIN. Clarinetist: Civic Orch of Chicago (formerly); Phoenix Symph (Second: formerly, from age 18); Hong Kong Phil (formerly); Frankfurt Radio Orch-Germany (Co-Principal: formerly); Washington Opera/Kennedy Center Orch (formerly); San Francisco Symph (Second: 1983-86; Assoc Principal: formerly, 1986+); New Zealand Symph (Principal: formerly, 1997, +/−); American Symph Orch (current); has also performed with the Milwaukee Symph and performs with various NYC orchs. Active as a recitalist/soloist (incl perfs with the New Zealand Symph/Chamber Orchs and the Henderson Symph), chamber musician, festival artist (incl participation at the Bard, Caramoor, and Grand Teton music festivals, and with the City of Barcelona Symph and Santa Fe Opera), and recording artist (on the Morrison Music Trust label); broadcast perf given on PBS. Faculty member: Hong Kong Conserv (formerly); Lawrence Univ Acad (formerly); Univ of Nevada-Las Vegas (current). Hon: 1st Prize, Natl Clarinet Compt (1973); Semi-finalist, Intl Clarinet Compt-Geneva, Switzerland (1976); Guest Artist, 1997 Australasian Clarinet and Sax Conference. Students include: Tom Kmiecik.

Marina Sturm is among the relatively few American clarinetists to have held an orchestral position for any length of time in Europe. Other American clarinetists who have held positions in European orchestras include LEE MORGAN, LARRY PASSIN, ROGER SALANDER, SUZANNE STEPHENS, and ALLAN WARE.


Former clarinetist: Brevard Symph (Principal: 1987-89); Adrian Symph-MI (Bass: 1990-91); Avant Woodwind Quintet (1991-93); Tallahassee Symph (Third/Bass: 1992-94); Columbus Symph-GA (Second: 1994); Flagstaff Symph (Third/Bass: 1994-96); Kokopelli Woodwind Quintet (1994-2000+); Northern Arizona Univ Clarinet Quartet (1994-2000+); also subbed with the Albany, Flint, Florida, and Toledo Symphs. Active as a recitalist (incl perfs at all major Arizona univs), soloist (incl perfs with FSU and NAU ensembles, Pro-Mozart Chamber Orch, the U.S. Army Field Band, and the Okaloosa Symph), chamber musician (incl perfs with above groups, the Michigan Chamber Players and Coconino Chamber Ensemble), festival musician (incl participation at the Ernst Bloch, Salzburg, and Sarasota Music Festivals, Sedona Chamber Music Festival, Flagstaff Festival of the Arts, Phoenix Mainly Mozart Festival, and Music Acad of the West), saxophonist, and piano accompanist (for the NAU Suzuki program and NAU student recitals).


Played on: Buffet R-13 Prestige (B-flat) and Buffet R-13 (A) clarinets; PYNE M— mouthpiece; Vandoren V-12 #3 ½ reeds.
Students include: Elizabeth Aleksander, Paul Balch, Siobhan Jenkins, Piper Laird, Richard Viglucci, Scott Watkins, Steve White.

In teaching, Michael Sullivan relied on “critical listening skills, the ability to self-evaluate, [and] the ability to make the learning process fun and creative.” (Sullivan/Paddock 1998) He helped his students cultivate “a sensitivity to just intonation in their playing and the flexibility it requires . . .” and a sense of “rhythmic integrity, the ability to faithfully reproduce the rhythm on the page with as much accuracy as possible.” (Ibid.) Regarding clarinet sound, Sullivan strove to “find a balance between beauty and power.” (Ibid.) Sadly, Michael Sullivan’s career was cut short by cancer, which ended his life at the young age of 43. A scholarship was established on his honor at Northern Arizona State University.


Sussman, Michael. Clarinetist: Springfield Symph-MA (Principal: current); New Hampshire Symph (Principal: current); Avanti Wind Quintet (current); has also performed as Principal Clarinetist of the Goldman Band, the West Australian Symph, the Brooklyn Phil, the Orpheus Chamber Orch, the Australian, Bolshoi, Royal, and Stuttgart Ballets, the Australian and D’Oyley Carte Operas, and the Radio City Music Hall Orch. Active as an int'l recitalist/soloist (perfs given in 32 countries, on 4 continents), chamber musician (incl perfs with Speculum Musicae, Ethos, NY Chamber Soloists, and with the Australian, Ciompi, Lark, Lydian, New Zealand, and St. Petersburg String Quartets), festival artist (incl participation at the Casals, Grand Teton and Monadnock music festivals), and recording artist (appears on 16 labels incl Deutsche Grammophon, Gasparo, Koch, and Naxos). Faculty member: Univ of Massachusetts-Amherst (Prof of Clarinet: 1984-); has also taught at Smith Coll. Other positions/activities: ICA State Chmn, MA. Memb: ICA. Students include: William Bernier, Ana Catalina Ramirez Castrillo, Jason Fettig, Julia Frothingham, Jean Johnson, Rebecca Jones, MARIAN LIEBOWITZ, Douglas Metcalf, MICHAEL RICHARDS, Allan Rosenfeld, Christopher Salvo. Bib: “Michael Sussman.” UMass Amherst. http://www.umass.edu/ music/faculty_sussman.php (accessed March 15, 2011).

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Talley, Elena Lence. BME/MM(Perf; summa cum laude): Univ of North Texas with JAMES GILLESPIE. Additional clarinet studies with ANDREW CRISANTI, GEORGE SILFIES, and CHARLENE ZIMMERMAN. Clarinetist: Kansas City Symph (Sub/Extra/Librarian: 1992-); Mariah Wind Trio (current); Lyric Arts Trio (Founding Memb; 1990-, +/-); has also performed with the Lyric Opera of Kansas City, Missouri Symph, Kansas City Chamber Ensemble, and Kansas City Camera. Active as a recitalist (incl perfs at ClarFest, the Univ of Oklahoma Clarinet Symposium, and the IDRS conference), chamber musician (incl perfs with above groups, and 20+ years of perfs with the Lyric Arts Trio throughout the Midwest). Former faculty member: Mid-America Nazarene Coll; Emporia State Univ. Articles published in The Clarinet. Other positions/activities: Librarian, Lyric Opera of Kansas City; active as a music journalist; holds committee position on the Major Orch Librarians’ Assn. Memb: ICA (incl 10 years of service as Memb Coordinator). Hon: recip (with the Lyric Arts Trio) of several awards from the American Composers Forum for perfs of contemporary music; Lyric Arts Trio selected to represent the KS Arts Commission Touring Program and Heartland Arts Fund of the Mid-America Arts Alliance. Bib: “Elena Lence Talley.” Kansas City Symphony. http://www.kcsymphony.org/AboutUs/Bios/bio_Talley.jsp (accessed January 25, 2011).

Teal, Laurence [Larry]. B. Mar. 26, 1905 (Midland, MI); d. July 11, 1984. Undergrad studies begun at Univ of Michigan as a pre-dentistry major; DM: Detroit Instit of Musical Arts (1943). Former clarinetist: Detroit Symph (Clarinet/Bass/Flute/Sax: 1920s-40s, +/-, for 20 years). Former saxophonist/clarinetist: Glenn Gray’s Casa Loma Orch; WJR Studio Orch-Detroit (1931-43). Was primarily active as a saxophonist, but also performed as a clarinetist, and doubled on flute/other winds; was active as a soloist (incl sax perf with the Detroit Symph) and jazz musician; broadcast perfs given on numerous radio programs incl the Ford Sunday Evening Hour. Works written for Teal incl a sax sonata by Bernard Heiden. Former faculty member: Wayne State Univ (1950s, +/-); Univ of Michigan (Prof of Sax: 1953-74; was first sax prof appointed at an American univ). Author, The Art of Saxophone Playing and other saxophone-related publications. Other positions/activities: Former Owner/Mgr, Teal Music Studio; craftsman of sax mouthpieces. Hon: Honorary Memb, North American Sax Alliance. Students include: TED HEGVIK, JAMES LOOMIS.

While Larry Teal is best known as a saxophonist and was primarily active as a saxophone performer and teacher, he has also been active as an American orchestral clarinetist and clarinet teacher. He began his musical studies on flute, adding saxophone and clarinet shortly thereafter. In time, Teal was able to play almost every wind instrument in the orchestra and gave private instruction on several instruments. Teal became the first Professor of Saxophone appointed at an American university when he assumed that position at the University of Michigan in 1953. During his tenure at University of Michigan, he also created the first doctoral saxophone program in the U.S.

In the following commentary on his former teacher BERNARD PORTNOY, clarinetist HARRY GEE also offers some insight into Teal’s personality and teaching style [caps mine]:

Like many great teachers, such as GASTON HAMELIN, SIMEON BELLISON, Marcel Mule, and the late LARRY TEAL, Portnoy has shown an almost parental feeling in his sincerity and personal interest toward all of his pupils. This very special quality is, unfortunately, not always given by many busy performer-teachers. (Pierce, 11)


Temko, Peter M. B. Dec. 25, 1942 (Greensboro, NC). BM/MM (both in Mus Theory): Manhattan SOM; PhD(Mus Theory): Florida State Univ with HAROLD SCHMIDT. Clarinetist: Chattanooga Symph (Clarinet/E-flat/Bass: formerly, 1974-99, +/-); Licorice Schtick (current). Active as a recitalist, soloist and chamber musician. Former faculty member: Florida A&M Univ; Univ of Tennessee-Chattanooga (Clarinet/Comp/Theory: 1974-99, +/-); has also taught at Florida State Univ. Co-Author (with
Peter Spencer, A Practical Approach to the Study of Form in Music (Waveland Press). Other positions/activities: active as a composer (incl Sonata for Clarinet and Piano, Shawnee Press). Plays on: Buffet R-13 clarinets; Borbeck 11, MARCELLUS, and Kaspar mouthpieces; Rovner and BG ligatures; Vandoren V-12 #3 ½ or 4 reeds. Students include: Christopher Kirkpatrick.

Peter Temko believes that clarinetists spend far too much time working on reeds, and suggests, with humor, that “for most of us, the most efficient reed-working tool is a credit card.” (Temko/Paddock 1998) He further notes that the music term semplice “is the most valuable performance instruction.” (Ibid.)

Temko comments,

I’ve been fortunate to find a rewarding outlet for playing. I’d like to encourage good players who find themselves frustrated by the fierce competitiveness of the “play for a living” world to seek challenging teaching careers at good universities like this one. There are worse things than nurturing good students and making good music with colleagues similarly inclined. (Ibid.)


Thies, Fred. Clarinetist: Minneapolis Symph Orch (1919; 1922; 1924-25; 1927-28; 1935-38).

Thomas, David H. BM: Northwestern Univ (1982) with CLARK BRODY, LARRY COMBS, and ROBERT MARCELLUS; additional studies at Peabody Instit (1978-80) with SIDNEY FOREST. Additional clarinet studies with Walter Boeykins and LOREN KITT. Clarinetist: Kennedy Center Orch (Principal: 1983-89); Columbus Symph-OH (Principal: 1989-, +/-). Active as a recitalist (incl perf at

Thomas, Earl M. Early clarinet studies with Victor Allessandro, Sr.; advanced studies at Juilliard (c. 1946-50; studies as a schol student at Juilliard delayed to serve in the U.S. Army for 3 yrs during WWII) with AUGUSTIN DUQUES. BM/MM (both in Perf): Univ of Oklahoma (1966/1969). Additional clarinet studies with JOSEPH ALLARD; jazz improv studies with Lennie Tristano.

Clarinetist: NY Woodwind Quintet (1948-53); Dallas Symph (Principal: 1950-52); Houston Summer Symph (Principal: 1951); Oklahoma City Symph (Principal: 1952-69); Lexington Phil (Principal: 1969-91). Active as a recitalist/soloist (incl 21 perfs on the Oklahoma City Symph Intl Radio Series), chamber musician, sax soloist (incl radio premiere perf of Ward’s Rhapsody for alto sax/orch) and recording artist (on the Columbia Masterworks, CRI, Delta, and Esoteric labels); broadcast perfs given on Armed Forces Radio, BBC, CBC, Mutual Broadcasting System, Radio Free Europe, and Voice of America (incl radio premiere perfs of the Siegmeister and Tuthill clarinet concerti) and on OK and TX television stations. Works dedicated to Thomas incl those by composers T.J. Anderson, Jr, Leonard Klein, Spencer Norton, and Albert Schmutz.

Former faculty member: Oklahoma City Univ (Adj: 1957-62); Univ of Oklahoma (Adj: 1962-69); Oklahoma Coll of Liberal Arts (Adj: 1966-68); Eastern Kentucky Univ (Prof: 1969-91); Interlochen Arts Camp (1971-72); Malaspina Univ (1996+); Univ of Victoria (1997-98); has been active as a private clarinet/sax instructor throughout career, currently teaching in Nanaimo, British Columbia. Articles published in The Clarinet, The School Musician, The Selmer Bandwagon and other journals.

Other positions/activities: Pres, OK City Chamber Music Society (formerly); active as an adjudicator, clinician, composer (incl several chamber works composed for perf on WNYC in 1950 for the American League of Composers), conductor (incl 3yr position as Asst Conductor of the OK City Symph and work with above Univ ensembles); radio produced/commentator (helped establish first classical music FM station in OK City and produced/commentated for it); reviewer (reviews appeared in the Oklahoma City Advertiser). Memb: AFM, MTNA, Pi Kappa Lambda.

Students include: Richard Black, Deborah Gers, Liam Hockley.


Thompson, Howard. San Francisco clarinetist active during the 20th century. First clarinet teacher of RICHARD STOLTZMAN.


**Thompson, Thomas D.** B. 1939 (Greenville, MS). Clarinet studies begun at age 8. BME: American Conserv of Music; MM: Northwestern Univ. Clarinet studies with CLARK BRODY, ROBERT MARCELLUS, JEROME STOWELL, and Vic Zajek. Clarinetist: Chicago Opera Ballet Orch (Principal: formerly); Boston Pops (Second: formerly, on tour); Grant Park Symph (Second: 1962-68); Pittsburgh Symph (Asst Principal/Acct Principal/Co-Principal: 1966-; Co-Principal: current; has also played sax); New Pittsburgh Quintet (Founder; current). Active as an intl soloist (incl perf with the Pittsburgh Symph), chamber musician (incl perf with the New Pittsburgh Quintet in the U.S. and Japan, and on PBS), festival artist (incl perf at the Osaka Intl Festival with the New Pittsburgh Quintet), and recording artist (on Pittsburgh Symph recordings). Faculty member: Lamar State Coll (formerly); Duquesne Univ (1981-84); Indiana Univ of PA (formerly); Carnegie Mellon Univ (Assoc Prof: current). Other positions/activities: Dir, Duquesne Univ Orch (1981-84); active as a conductor (incl the Pittsburgh Opera Theater’s production of *Carmen*) and lecturer. Hon: Pi Kappa Lambda. Plays on: Buffet R-13 clarinets; Morgan RM-10 mouthpiece; Vandoren Black master reeds; Buffet E-flat clarinet; Kaspar E-flat mouthpiece; Vandoren E-flat reeds; Selmer saxes; Selmer S-80 sax mouthpieces; Selmer sax reeds. Students include: David Allen, Charles Baker, Kira Bokalders, Jeff Carwile, Robert Daisy, ROBERT FITZER, Jan Halloran, Marshall McDonald, Angela Occhionero, Christopher Raifsnider, Sunshine Simmons, Julieta Ugartemendia. Bib: “The Clarinet Section of the Pittsburgh Symphony Orchestra.” *The Clarinet* 10 (Spring 1983): 20-21; “Thomas Thompson.” Carnegie Mellon School of Music. http://www.music.cmu.edu/people.php?sub_page=faculty (accessed March 15, 2011); “Thomas Thompson.” Pittsburgh Symphony. http://www.pittsburghsymphony.org/pghsymphony.nsf/bios/Thomas+Thompson (accessed March 15, 2011).


**Tichnor, Leslie.** Clarinetist: Natl Symph Orch (1946-47).

**Tidwell, Dallas W.** BM/MM: Univ of Louisville with JAMES LIVINGSTON. Additional clarinet studies with LARRY COMBS, RICHARD NUNEMAKER, GEORGE SILFIES, and JEROME STOWELL. Clarinetist: Louisville Orch (Assoc Principal/Second: formerly; 1970-97, +/); Kentucky Chamber Players (Founding memb; current); has also performed as Principal Clarinet of the Kentucky and Lake George Opera Orches and the Louisville Bach Society. Active as an intl soloist (incl perf with the Louisville Orch) and chamber musician/festival artist (incl perf with the Louisville String Quartet in Japan, and participation at the Gerhard, Lake George, Santa Fe, and Univ of Hirokaki Chamber Music Festivals). Faculty member: Univ of Louisville (Assoc Prof: current). Active as a recording artist (appears on recording with RICHARD NUNEMANKER on the AU Recordings label). Students include: Monica


Tietze, William B. Former clarinetist: U.S. Navy Bands (during WWII). Faculty member: Univ of Wisconsin (1950s, +/-). Other positions/activities: was active as a conductor (incl positions with various univ/coll bands). Hon: listed as a “Prominent Clarinet Teacher” in The Clarinet 16 (Fall 1954): 18.


(Principal: 1975-79); Cedar Rapids Symph (Principal: 1979-87). Active as a soloist (incl perf at the White House and throughout the Midwest) and recording artist (incl recordings with the U.S. Army Chamber Orch). Faculty member: Univ of Wisconsin-Platteville (Clarinet Instructor/Dir of Orch and Symph Band: 1975-79); Coe Coll (Clarinet Instructor/Dir of Bands: 1979-87); SUNY-Potsdam (Conductor of Wind Ensemble/Opera Orch: 1987-2000+; Prof Emeritus: current); Blue Lake Intl Fine Arts Camp (1998-). Author, *Errata Studies for the Wind Band Conductor*. Published in the *Journal of Research in Music Education*. Other positions/activities: active as an editor (incl edition of Grainger’s *Lincolnshire Posy*, co-edited with Fred Fennell, for Ludwig Music) and very active as a conductor (incl positions at above univs, and perf around the world). Hon: Winner, Musical Youth Intl Compt (1965); full DM schol, Univ of IL; selected premiere Jerry Owen’s Concerto for Clarinet and Wind Ensemble at the IA Composers Concert; MENC’s Outstanding Teacher in the Field of Music Ed; recip, SUNY-Potsdam’s Presidents Awards for Excellence in Acad Service and for Excellence in Research and Creative Endeavors. Plays on: Buffet R-13 clarinets (with cork/other modifications); Kaspar (Cicero) mouthpieces (109-11mm tips; plays mostly on the 109 mm tip); BONADE inverted ligature (modified in the manner of ROBERT MARCELLUS); Vandoren reeds. Bib: “Timothy Topolewski.” http://www2.potsdam.edu/topolet/biography.html (accessed March 15, 2011); Topolewski, Timothy, to Tracey L. Paddock, Tallahassee, FL, May 20, 1998.

**Torode, Charles.** Clarinetist: Louisville Phil Orch (formerly, 1940s, +/-).

**Toulson, Smith C.** Grad: Univ of Illinois; Yale Univ. Clarinetist: Pennsylvania Quintet (formerly); New Haven Symph (Principal: formerly); Pennsylvania Centre Orch (Principal: current); Altoona Symph (Principal: current); Nittany Valley Symph (Principal: current); York Symph (Bass: current); Flute/Clarinet Consortium (Memb: current); has also performed with the Pittsburgh Symph. Active as a recitalist (incl perf at Weill Recital Hall and the National Gallery-DC, and at the Smithsonian Instit’s Debussy and Poulenc seminars), chamber musician (incl perf/recordings with above groups, at IDRS and Natl Flute Assn conferences, and with the Easterly Chamber Players on a tour of CA and Zurich, Switzerland), festival artist (incl participation at the Music at Penn’s Woods and Waterloo Festivals and the New School and Sedona Chamber Music Festivals), and recording artist (with the Pennsylvania Quintet on the Centaur label; also appears on the Crystal and Orion labels). Premiere perf incl chamber works by Libby Larsen and Trygve Madsen. Faculty member: Pennsylvania State Univ (Prof Emeritus: current). Students include: Emil Greer, Barbara Reeves Neumuller, James Villani. Bib: Creditor, Bruce M. “Quintessence: The Wind Quintet Informant, No. 18.” *The Clarinet* 24 (February/March 1997): 16; “Smith Toulson, Clarinet.” Altoona Symphony. http://www.altoonasymphony.org/smithtoulson.asp (accessed March 15, 2011).

**Townsend, George David.** B. Aug. 31, 1932 (Champaign, IL). BME/MME/EdD: Univ of Illinois (1954/1959/1967). Clarinet studies with AUSTIN MCDOWELL, JULES SERPENTINI, KEITH STEIN, and HAROLD WRIGHT. Clarinetist: U.S. Marine Band (1954-57); Knox-Galesburg Symph (1965-96); Camerata Woodwind Quintet (1966-96); Quad City Symph (1985-). Active as a recitalist (incl perf at Interlochen Arts Camp), chamber musician (incl tours of Mexico, Japan, Hong Kong, China, Yugoslavia, Poland, Germany and Holland with the Camerata Woodwind Quintet), and recording artist (with the Camerata Woodwind Quintet on the Music Minus One, Coronet and Opus labels). Faculty member: Western Illinois Univ (1962-96); Interlochen Arts Camp (1972-); Northwestern Michigan Coll (1996-). Articles published in the *NACWPI Journal, The Clarinet, The Illinois Music Educator, Missouri School Music, Woodwind World-Brass and Percussion*. Memb: ICA. Hon: WIU Faculty Excellence Awards (1990-93); Phi Kappa Phi Schol at WIU named after Townsend in his honor. Plays on: Buffet R-13 clarinets; DEG-Moennig bore (B-flat) and Springer (A) barrels; Robert Scott mouthpiece; Vandoren V-12 #4 reeds. Students include: DIANA HASKELL, MONICA KAENZIG, Janet Lane, Ismail Lumanovski, Myron Mikita Jr., Stephen Richter, Roger Sebby, David Stewart.

George Townsend commented [capitals mine],

My ideal clarinetist was my teacher HAROLD WRIGHT, who was principal in the National Symphony Orchestra when I was in the Marine Band. His superior musicality embodied the approach I attempt to take in my playing and teaching. Musicality first, beauty of tone are what I emphasize. Of course, one must always have the technique to express these things. (Townsend/Paddock 1998)
**Tramontano, Dominic.** Vaudeville clarinetist active during the early 20th century. Clarinet teacher of LEON RUSSIANOFF.

**Tremblay, Laurence.** Clarinetist: Miami Symph (Principal: formerly); may have also performed as a member of the Detroit Symph (prior to the Miami Symph). Faculty member: Univ of Miami (formerly, 1950s-60s, +/−). Has been active as a composer/arranger (incl many works/studies for clarinet). Students include: WILLIAM BIGHAM, JERRY KIRKBRIDE.

**Triebel, August.** Deceased. Clarinetist: Minneapolis Symph (Bass: 1907-24, +/−; may also have played viola); San Francisco Symph (Bass: 1920-21; 1928-29).

**Tunnicliff, Theresa [Terri].** B. Davenport, IA. Grad: Univ of California-San Diego; California Inst of the Arts. Clarinet studies with DAVID SHIFRIN and MICHELLE ZUKOVSKY. Clarinetist: Buffalo Phil (Actg Principal: formerly); Musicus Concentus-Italy (Principal: formerly); San Diego Opera/Chamber Orchs (Principal: formerly); Arioso Wind Quintet/Octet (formerly); Santa Clarita Chamber Players (formerly); San Diego Symph (current); has also performed with the Los Angeles Phil/Opera/Chamber Orchs. Active as an intl recitalist (incl perf at the 1998 San Diego Clarinet Summit and perf throughout Italy), soloist (incl perfs with the Buffalo Phil, Arena di Verona, and Ars Nova Orchs, and the Angelicum Chamber Orch), chamber musician (incl perfs with above groups, Salvatore Accardo, Trio di Milano, and on six Music from Marlboro tours), new music specialist (incl collaboration with Luciano Berio), festival artist (incl participation at the Holland, Jerusalem, Mainly Mozart, Sardinia, and Tucson Festivals, and festivals in throughout Europe), recording artist (on the Crystal, New Albion, Nonesuch, Nuova Era, Sony Classical labels), and studio musician (incl work for the Paramount and Universal studios). Former faculty member: SUNY; San Diego State Univ. Hon: 1st Prize, Major Landers Concerto Compt; 1st Prize, Cal Arts Concerto Compt. Bib: “Theresa Tunnicliff.” San Diego Symphony. http://www.sandiegosymphony.org/musiciansconductors/orchestramembers.aspx (accessed January 25, 2011); Wilson, Heston L., M.D. “Clarinet Summit ‘98.” *The Clarinet* 25 (May/June 1998): 12-14

Valerio, Manuel [“Manny”]. B. New Bedford, MA. Clarinet studies with AUGUSTO VANNINI. Former clarinetist: Boston Symph (Second: 1933-48, 1950-65, +/--; Principal: 1948-50); Boston Pops (Principal). Was active as a chamber musician and recording artist (incl recordings with membs of the Boston Symph now available on the BMG label). Students include: Jane Bailey, Serge Chaloff. Played on Selmer clarinets and mouthpieces. Sherman Friedland, moderator of “Sherman Friedland’s Clarinet Corner,” an excellent online clarinet resource, shared the following about Manuel Valerio:

There was a wonderful clarinetist who played with the Boston Symphony in the 30’s through 60’s. He played 2nd clarinet in the BSO and first in the Pops. He can be heard on many of the Boston Pops with Fiedler conducting if you ever come across one of them, or more. I imagine that all have been reissued on CDs. His name was Manual Valerio. He was Portuguese and he was very short. The clarinet used to seem like another person or at least another leg when he came out on stage. But it was the sound that absolutely was the most beautiful you have ever heard. Just perfect, and always that way. As a high school kid I remember going to hear all of those concerts, for the clarinet playing was always inspirational. Well, he played the hardest Vandorens that he could find, I’m told, then he would clip them even more and play them on a Selmer A* mouthpiece… (Friedland 2010)

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Valdepeñas, Joaquin. B. circa 1955 (Torreón, Mexico). BM: California State Univ-Fullerton with KALMAN BLOCH; grad studies at Yale Univ with KEITH WILSON; additional studies in clarinet/conducting at the Aspen Music Festival. Additional clarinet studies with MICHELLE ZUKOVSKY.

- Clarinetist: Toronto Symph (Principal: 1979-, +/-); Amici Chamber Ensemble (Founder/Clarinet: 1979-, +/-). Active as an intl soloist (incl American premiere of M. Colgrass’s Arias for Clarinet and Orch with the Buffalo Phil, and perfs with the BBC-Welsh and Toronto Symphs, and the English Chamber Orch), chamber musician (incl perfs with Kathleen Battle, Joshua Bell, Glenn Gould, Yo-Yo Ma, and Pinchas Zuckerman, et al., with the American, Calder, Emerson, Muir, Orford, Orin, St. Lawrence, and Ying String Quartets, and with the Amici Chamber Ensemble, Chamber Music Society of Lincoln Center, and Intl Sejong Soloists), festival artist (incl participation at the Aspen, Banff, Casals, Curitiba Brazil, Edinburgh, Evian, Marlboro, Mostly Mozart-NY, Nagano, Norfolk, and Vancouver Music Festivals), and recording artist (on the CBC, Centrediscs, Naxos, Sony, and Summit labels). Broadcast perfs given on BBC Television; was featured as a promising clarinetist/composer on a 1979 PBS documentary about the Aspen Music Festival.

- Faculty member: Royal Conserv of Music’s Glenn Gould School-Toronto (1980s-, +/-); Aspen Music Festival (current; has served on faculty for many years).

- Other positions/activities: Yamaha Artist (collaborated on development of the CSG Yamaha clarinet); active as a clinician and conductor (incl current position with the Toronto Youth Symph, and perfs with the Toronto Symph and Aspen Music Festival and Glenn Gould School ensembles).


- Students include: Shalom Bard, Max Christie, RICHARD FARIA, Jean Johnson, Douglas Monroe, Connor O’Meara, James Ormston, REBECCA RISCHIN, Robert Spady, Krista Weiss, GREGORY WILLIAMS, Kornel Wolak.


**Verrastro, Ralph E.** BS: Mansfield State Coll (1958); MM: Ithaca Coll; EdD: Pennsylvania State Coll. Faculty member: East Carolina State Univ.

**Villatico, Virgilio.** Clarinetist: Natl Symph Orch (Clarinet/Sax: 1930-32).


Felix Viscuglia commented,

Philosophically, one has to maintain an approach to the repertoire of the Clarinet as an ongoing development of demands and interpretation of technique while at the same time, nurturing the Classical and Romantic repertoire, focusing on excellence in performance. (Viscuglia/Paddock 1998)

Clarinetist and online columnist Sherman Friedland has written that as a clarinetist, Viscuglia

…was truly without peer….he could play anything there was to play on the clarinet. He could double and triple-tongue with ease, which he would demonstrate anytime he was asked. He simply knew everything there was to know about playing the clarinet. He did it easily and with great aplomb. (Friedland 2010)


**Vivier, Felix.** Clarinetist: Minneapolis Symph (Principal: 1921-22). Was active as a recording artist (included on The Acoustic Era – Clarinet Recordings 1898-1918, Vol. 1, a recently released
collection of early clarinet recordings, produced by STAN STANFORD). Students include: ANGELO DE CAPRIO.


**Voxman, Himie.** B. Sept. 17, 1912 (Centerville, IA). Clarinet studies with William Gower Sr., GUSTAVE LANGENUS, and CLARENCE WARMELIN. BS(Chemical Engineering, with High Distinction)/MA(Psychology of Music, with Carl Seashore): Univ of Iowa (1933/1934). Clarinetist: Quad-City Symph Orch (Principal: 1932-49); Iowa City Concert Band (First: current). Faculty member: Univ of Iowa (Woodwinds: 1936-80; Dir of SOM: 1954-80; Prof Emeritus: current). Publications incl *Woodwind Solo and Study Material Guide* and *Woodwind Ensemble Music Guide* (both co-authored by Lyle Merriman and published by *The Instrumentalist*), as well as method books (incl some of the well-known Rubank series, co-published with William Gower, Sr.), editions, and compilations of solo/chamber works for winds.

Other positions/activities: G. Leblanc Corp. Artist/Clinician; Légère Reeds Artist; Editorial Assoc, *The Clarinet* (formerly); Memh, U.S. Dept of State Acad Panel (for cultural exchange projects); Dept of Health, Ed and Welfare Consultant (field reader for music projects); has served in various elected and/or committee positions of music orgs incl NACWPI, MENC, MTNA, the Bruckner-Mahler Society of America, and the NASM Commission on Grad Studies; has been active as an administrator, intl adjudicator (incl the woodwind finals of the 1984 Canadian Natl Competitive Festival of Music). Memb: AMS, MLA, Galpin Society, Sinfonia.

Hon: recip of various citations/awards from Phi Mu Epsilon, Kappa Kappa Psi, Pi Kappa Lambda, Phi Lambda Upsilon, Sigma Chi, Tau Beta Pi, Sigma Alpha Iota, and ABA; Honorary Life Memh, IA Bandmaster’s Assn; IA Music Educator Distinguished Service Award; Bell System Silver Baton Award; Edwin Franko Goldman Memorial Citation; Honorary DM, Coe Coll; Dr. of Humane Letters, DePaul Univ; 1st Place Award of Merit (1990-91), Natl Federation of State HS Music Assns; Medal of Honor, Midwest Intl Band and Orch Clinic; Univ of IA’s new SOM building designated the Voxman Music Building (1995); Distinguished Service Award, Missouri HS Activities Assn (1997).

Has played on: Selmer silver clarinets; Leblanc instruments; currently plays on Leblanc Concerto clarinet and Légère and other cane reeds.

In response to the author’s survey, renowned woodwind pedagogue Himie Voxman declined to list “prominent” students, noting that he has many students “who are successful in various ways – not necessarily as clarinetists.” (Voxman/Paddock 1998) In the interest of the historical nature of this document, the author seeks to respect Voxman’s sentiment while at the same time providing her own independently researched list of former Voxman students compiled through the biographies of others appearing in this dictionary and the internet. These clarinetists include, but are not limited to: THOMAS AYRES, LOREN BARTLETT, GARY BEHM, KARL BEVINS, ALAN BRADLEY, RUSSELL
Himie Voxman has been one of the most prominent figures in music education, music administration, and woodwind scholarship of the twentieth century. His affiliation with the University of Iowa as woodwind instructor and later Director of the School of Music spanned more than 40 years, and in that time Voxman guided numerous music administrators and woodwind performers to their current positions. He has edited many important collections of clarinet music and clarinet method books and has authored a plethora of valuable woodwind resources. Voxman, now in his nineties, continues to be active as a clarinetist and teacher, and has been honored by the University of Iowa through the designation of its new music building as the Voxman Music Building.

Former Voxman student WILLIAM NICHOLS commented that Voxman was “a knowledgeable and pragmatic person with whom I always learned something new at each lesson, even if it wasn’t always about the clarinet.” (Nichols/Paddock 1998) This statement portraits Voxman as a teacher not only of music, but also of life, and illuminates Voxman’s own above comment about what might define a successful former student. Voxman did train many successful musicians, but more importantly, he also trained successful people in general. More detailed information on Voxman and his career can be found in interviews and tributes published in The Clarinet and ClariNetwork, and in Michele Ann Bowen Hustedt’s dissertation, available online (all listed in Bib below).


Leigh Wakefield was greatly influenced by his teacher, the late PETER HADCOCK, and described him as

A passionate, dedicated, articulate and compassionate teacher. His life was infused with an energy that carried into his music. Pete was a marvelous human being and is missed greatly. (Wakefield/Paddock 1998)

On musicianship and clarinetistry, Wakefield commented:

Interpretation and analysis drive technique. Tone, phrase shape, nuances of air speed – and all other facets of musical understanding are at the core of performance. Learning is the process of understanding the demands of the instrument, the wishes of the composer and the historical context during which the piece was composed. (Ibid.)

Wakefield thoroughly enjoys his occupation, noting:

I am enjoying a second life as a conductor! . . . I love my job! I am fortunate to have a diverse studio, plenty of performance opportunities and a career which keeps me growing, both as a clarinetist and as a person. (Ibid.)


Symph and has performed with various orcs/chamber groups throughout Tennessee and the Midwest U.S. Active as an intl recitalist (incl perf at ClarinetFest 1998), soloist (incl televised perf w/ the Middle Tennessee State Univ Wind Ensemble in Korea), chamber musician (incl perf in the Stones River Chamber Players throughout the U.S. and Europe), and recording artist (incl recordings with the Nashville Symph for NPR and on the Decca and Naxos labels). Faculty member: Univ of Wisconsin-Oshkosh (Vstg Lect: 1992-94); Univ of Northern Iowa (Vstg Lect: Spring 1998); Middle Tennessee State Univ (Asst Prof: 1998+); TN Governor’s School for the Arts (current); has also taught at Purdue Univ. Other positions/activities: active as a lecturer (incl presentation of “Alfred Prinz: His Life and His Music” as Guest Lect at the 1998 ICA conference). Memb: ICA, Pi Kappa Lambda. Hon: Grad Fellowships, Yale and Indiana Univs; “Teaching Excellence Recognition Award,” Indiana Univ. Plays on: Buffet clarinets; PYNE and SMITH mouthpieces; Vandoren reeds. Students include: Rosemary Brumbelow, David Freeman. Bib: “Musical Chairs.” The Clarinet 26 (June 1999): 64; “Todd Waldecker.” MTSU School of Music. http://www.mtsu.edu/music/faculty/waldecker.shtml (accessed March 15, 2011); Waldecker, Todd, to Tracey Paddock, Tallahassee, FL, July 24, 1998.


Waldow, C.F. Clarinetist of the orch which eventually became the Los Angeles Phil (late 1800s/early 1900s).

Walker, Martin [Marty]. Grad: California Inst of the Arts; BM/MM: Univ of Redlands with PHILIP REHFIELDT; DM: Michigan State Univ with ELSA LUDEWIG VERDEHR; additional studies at the Acad of Music and Dramatic Arts-Vienna, Austria. Additional clarinet studies with Rudolf Jettel, Thea King, John McCaw, Florian Popa, Gabor Reeves, and Peter Rieckhoff. Clarinetist: Improvisors’ Orch; Some Over History; Ghost Duo; Gong Farmers; California E.A.R. (Artists-in-Res, Los Angeles County Museum of Arts). Active as a clarinet and bass clarinet recitalist/soloist (incl perf with the Antelope Valley Symph, and perf on the Monday Evening Concerts, New Music Mondays, the Los Angeles Contemporary Exhibitions concert series, in Mexico, and throughout the U.S.), chamber musician (incl frequent perf as half of the Walker/Hartt Duo), new music specialist (incl perf with above ensembles, eXindigo, Viklarbo, and the Robin Cox Ensemble), and festival artist (incl perf at the New Music America and New Music Intl Festivals and the Intl Festival of New Music), and recording artist (on the Advance, Brewster, Cold Blue, CRI, Grenadilla, Raptoria Caam, Rastascan, Tzadic, and Zanja Records labels); broadcast perf given on NPR and for Pacifica. Faculty member: Northern Michigan Univ (1983+). Other positions/activities: active as a composer; has also been active as a L.A.-area realtor and as a software specialist. Hon: favorable reviews of perf appear in The Clarinet, Fanfare, The Los Angeles Times, and Option Magazine. Students include: Scott Vance, Loren Weisbrod. Marty Walker is active as a specialist in the performance of contemporary music, and is well-known for his unique style of improvisation on both clarinet and bass clarinet. He has premiered more than 80 works composed specifically for him. Bib: “Marty Walker.” Cold Blue Music. http://www.coldbluemusic.com/pages/CB0016.html (accessed March 15, 2011); “Musical Chairs.” The Clarinet 11 (Fall 1983): 38.

Wall, Edmund Alfred. B. circa 1863; deceased. Father and teacher of EDMUND WALL. Clarinet studies in the U.S. and Germany. Former clarinetist: Savoy Theater-London; Sousa Band. Was active as a clarinetist and orch leader between 1885-1916. Played on: Buffet clarinet and mouthpiece; “Megaphone” reeds, a product of France, which are said to have been the Vandoren reeds of that era.

Edmund A. Wall began his music career as a member of several Boston Irish dance bands. He then studied briefly in Germany and performed in London before returning to the U.S. to lead various New York City hotel orchestras and to perform as a member of the Sousa Band. During the course of his career, Wall performed in a number of ensembles (including the Sousa Band) with his sons, clarinetists Charles and EDMUND WALL. A sign of the time during which he lived, Wall was compelled to change from the Oehler system to the Boehm system clarinet as many of the better players of the time were doing.

Wall, Edmund C. B. 1896; d. Jan. 24, 1985. Clarinet studies begun at age 6 with his father, EDMUND A. WALL, and continued with ALEXANDRE SELMER. Former clarinetist: Pat Conway Band; Sousa Band (Solo Clarinet: 1926-31; performed in this band with his father and brother, also clarinetists); Arthur Pryor Band (Principal); Goldman Band (Principal); NYC Ballet Orch (Principal: for 24 years); also performed with the Metropolitan Opera Orch. Was active as a soloist (incl first public perf at age 9, numerous perfs with the Sousa Band throughout the U.S., a perf of the Copland Clarinet Concerto, with the NYC Ballet Orch, attended by Copland and BENNY GOODMAN, and 160+ perfs of the same work throughout Europe, Japan, and Australia); broadcast perfs given on radio in NYC. Former faculty member: Horace Mann School. Favorable review of perf appeared in The Oregon Daily Journal. Played on: Selmer clarinets (incl the Model 10); Vandoren B45 and Selmer mouthpieces; Vandoren reeds.

Jesse Krebs’s online article (listed in Bib below) on the solo clarinetists of the Sousa Band is well worth reading for a vivid account of Edmund Wall as a clarinetist and person. It also describes the elevated status of band solo clarinetists during the late-nineteenth and early-twentieth centuries.


Waller, Richard George [Dick]. B. Nov. 26, 1929 (Philadelphia). Early clarinet studies with Hoyt Mosher, Fred Ohlendorf, and Ralph Sarber. BA(Mus): Occidental Coll (1954); additional studies at Juilliard with DANIEL BONADE. Addition clarinet studies with KALMAN BLOCH. Former clarinetist: American Ballet Theater (Principal: 1949-50); U.S. Marine Band-Washington D.C.; Cincinnati Symph (Principal: 1960-94, +/-). Former faculty member: Cincinnati Conserv (1970s, +/-); Aspen Music Festival (1970-80s, +/-). Has been active as a recitalist, soloist (incl perfs with the Cincinnati Symph), and chamber musician; plays with a double-lipped embouchure. Former faculty member: Aspen Music Festival. Other positions/activities: Founder/Artistic Dir, Linton Chamber Music Series (formerly, 1978-2000+); has been active as a visual artist since 1974 (some of his works, which he describes stylistically as “free association,” can be viewed at his online gallery, listed in Bib below). Students include: Karen Beacham, Rob Chavez, ARTIE CLIFTON, DOUGLAS CORNESEN, JULIE DEROCHE, JOSEPH EDWARDS, Norman Foster, DANIEL GILBERT, Diane Hargreaves, Barbara Hume, WILLIAM HUGDINS, TOD KERSTETTER, TODD KUHNS, Eugene Marquis, Don Mokrynski, LISA OBERLANDER, THEODORE OIEN, ANTHONY PASQUALE, DANIEL SILVER, ROBERT WALZEL, Floyd Williams, JOHN WARREN, James Wierzbicki.

Former Richard Waller student ARTIE CLIFTON commented:

When I studied with Richard Waller at the Univ. of Cincinnati, 1975-77, he taught only double lip method. I switched to double lip embouchure (for two years only). Though I didn’t switch because of single lip embouchure problems, when I switched back to single lip after studying with him, I found it helped my embouchure and sound (more flexibility & tone color). I don’t teach or promote double lip embouchure, but the experience was positive for me. (Clifton/Paddock 1998)


Waln, George Elbridge. B. Jan. 4, 1904 (Clarion, IA); d. Jan. 31, 1999 (Lake Forest, CA). BM/MM: Northwestern Univ with DOMENICO DE CAPRIO and ROBERT LINDEMANN; also earned an accounting degree from Univ of Iowa. Additional clarinet studies with GUSTAVE LANGENUS. Former clarinetist: Oberlin Faculty Quintet (1929-69, +/-). Was active as an orch clarinetist, recitalist, soloist, chamber musician, and woodwind specialist. Former faculty member: Univ of Illinois (1927-28, +/-); Oberlin Conserv (Prof of Woodwinds: 1929-69); Univ of Southern California; Chapman Coll; served
as Vstg Faculty at SOM’s across the U.S. Numerous articles published in *The Instrumentalist* and other music journals. Other positions/activities: Woodwind Editor, *The Instrumentalist* (1946-86, +/-); Pres, NACWPI (1953-55); Kiwanis Fellow (1998); was active as an adjudicator, administrator (incl elected and/or committee positions with the Natl School Band and Orch Assn, Ohio MEA, MENC, and ICA), and music arranger/editor (incl method books and works for clarinet, chamber ensembles, and clarinet choir). Hon: OH Distinguished Service Award (1959); Edwin Franko Goldman Memorial Citation (1986); honorary lifetime memb, MENC and NACWPI; George F. Hixon Medal and Plaque, Kiwanis Intl (1998). Students include: Carl Anderson, ALAN BALTER, LOREN BARTLETT, Bruce Breslauer, CARMINE CAMPIONE, JAMES EAST, LORA FERGUSON, Alex Fields, FREDRIK HEDLING, Mark Hollingsworth, MILES ISHIGAKI, THEODORE JAHN, ALBERT KLINGLER, DANIEL KYSER, ELSA LUDEWIG-VERDEHR, DANIEL MAGNUSSON, David Maslanka, WILLIAM MCCOLL, LAREY MCDANIEL, DONALD MCGINNIS, KONRAD OWENS, David Ross, Carolyn Smith, CHRISTINE WARD, Richard York.

George Waln was one of the great American clarinet (and woodwind) teachers of the twentieth century and was a lifelong advocate of music education in public schools, particularly at the secondary school level. Waln strove to turn out musicians who, like himself, were not only fine players, but who also sought to add to the music community at large through teaching. Much insight into Waln’s philosophy on clarinet performance as well as a bibliography of his published works can be found in John Scott’s interview with Waln (see Bib below). In a tribute to Waln at the end of this interview, Frank Borkowski, a colleague of Waln’s, offered the following commentary:

George Waln is a premier clarinet teacher. He is patient, demanding, and fair. Capitalizing on the strengths of each student, he tailors a course of study that not only addresses effectively a student’s individual weaknesses, but at the same time exposes the student to the principal clarinet literature. Mr. Waln seems to know just how best to get at a problem. He is never locked into one way of doing something but gives to each student latitude to experiment and to seek ways of solving both the simple and complex problems that are singular to each student-performer.

Mr. Waln is the complete professional: teacher, performer, composer, arranger, author. He loves what he does. He loves every minute of it. Whether it is in performance as a soloist with a junior high school band, coaching a talented student in a complex contemporary work, practicing in his Air Stream trailer for a community band concert, arranging a hitherto unknown piece for clarinet choir, or scraping reeds and shaving mouthpieces, George Waln loves his work and through his work loves his life. (Scott 1984, 19)


Walzel, Robert. B. Mar. 13, 1959 (Freeport, TX). BME(magna cum laude)/MM: Univ of Houston (1982/1985) with JEFFREY LERNER; DM: Univ of North Texas (1997) with JAMES GILLESPIE; additional studies at the Aspen Music Festival (1984). Additional clarinet studies with DAVID PECK, ROBERT MARCELLUS, and RICHARD WALLER. DM diss: “Bohuslav Martinu: An Examination of Selected Chamber Music Involving the Clarinet.” Clarinetist: Mariah Woodwind Quintet (1988-); Lubbock Symph (Principal: 1988-99); Con Fuoco Duo (1989-); Texas Clarinet Consort (1994-); has also performed with the Natal Phil-South Africa, and the Houston and San Antonio Symphs. Active as an intl recitalist (incl perf at ClarinetFest 1997, 1998, 1999), soloist (incl perf in North and Central America, Asia, Europe, and Africa), chamber musician (incl perf with above groups, the Clear Lake Chamber Music Society, Houston’s Society for Performing Arts, the Dallas String Quartet, the Ensemble of Santa Fe, and Intermezzo), festival artist (incl participation at the
Ward, Christine [Tina]. B. Hillside, NJ. BM/BME: Oberlin Conserv (1968) with GEORGE WALN; MA(Mus Hist): Case Western Reserve Univ (1970) with ROBERT MARCELLUS. Additional clarinet studies with ANTHONY GIGLIOTTI. Clarinetist: St. Louis Symp (Second: 1970-; has also served as Actg Asst Principal/E-flat); Santa Fe Opera Orch (Principal: 1972-84, 1991). Active as a soloist (incl perfs with the St. Louis Symp) and chamber musician (incl perfs as part of the St. Louis Symp’s education/community outreach program). Former faculty member: Univ of Missouri-St. Louis (1980s+); Webster Univ; Washington Univ; currently active as a private clarinet instructor and clarinet instructor at Webster Univ’s Community Music School. Other positions/activities: active as an adjudicator and woodwind coach (incl participation with the St. Louis Symp Youth Orch and Webster Univ’s Community Music School Ensembles). Has played on: Buffet clarinets; Kaspar (Cicero) mouthpiece; handmade reeds.

Students include: Dana Hotle, Donna Nossett, Bill Olsen, Rachel Siegall, JEANINE YORK-GARESCHÉ.


Ware, Allan. B. Raleigh, NC. Early clarinet studies with CURTIS CRAVER. BA(Religion): Davidson Coll; BA(Mus): Peabody Conserv with IGNATIUS GENNUSA; MM: Univ of North Carolina-Chapel Hill with DONALD OEHLER; additional studies in Detmold, West Germany with Jost Michaels. Additional clarinet studies with ROBERT LISTOKIN. Clarinetist: McKenzie-Ware Duo. Active as a recitalist/soloist (incl perfs with the Salzburger Soloists, Cologne Chamber Orch, and Turkey’s Izmir State Symph), chamber musician (incl perfs with the Saint-Clair Trio, Bremen Clarinet Quartet, and the Ciompi, Faust, and Laurentian String Quartets), festival artist (incl participation at the Monadnock Music Festival), and recording artist (with the Bremen Clarinet Quartet on CNS Records). Faculty member: City Conserv
of Osnabrück, West Germany (Assoc Prof of Clarinet/Sax/Pedagogy/Chamber Mus: 1985-). Articles published in The Clarinet. Other positions/activities: ICA Rep, Germany; Artistic Dir, “Sonnagskonzerte auf dem Gertrudenberg,” Osnabrück; active as a clinician (incl numerous master classes given with the McKenzie-Ware Duo). Memb: ICA. Hon: Fulbright Grant for study in West Germany; Prize Winner, Carnegie Hall Concert Artist’s Guild Compt (1982); Prize Winner, Intl Brahms Chamber Music Compt-Hamburg, Germany (1983); McKenzie-Ware Duo selected to participate in the NEA’s “Arts America” program (1983; perfs, master classes, and radio/television broadcasts given in 30+ countries); “Grand Prix” Winner, 4th Annual Intl Chamber Music Compt-Paris (1987); favorable review (by ARMAND FERLAND) of recording (with Bremen Clarinet Quartet) appears in The Clarinet (see Bib below); favorable reviews of perfs appear in numerous German newspapers. Students include: DANIEL MCKELWAY.

Allan Ware, Professor of Clarinet at the City Conservatory of Osnabrück, West Germany, is one of relatively few Americans to have achieved success as a professional clarinetist and clarinet teacher in Europe. A Fulbright Grant to study in West Germany laid the foundation for his career, followed by National Endowment for the Arts sponsorship to present concerts and masterclasses as part of the McKenzie-Ware Duo. The duo, comprised of Ware and his wife, pianist Barbara McKenzie, performed as “Arts America” ambassadors in more than thirty countries in Europe, Asia, and Africa. Although he still resides, performs, and teaches in Germany, Ware also performs throughout Europe and frequently returns to the U.S. to perform and give master classes/clinics. Other American clarinetists who hold or have held positions in European orchestras include LEE MORGAN, LARRY PASSIN, ROGER SALANDER, SUZANNE STEPHENS, and MARINA STURM.


Warmelin, Clarence G. Clarinet studies with JOSEPH SCHREURS. Former clarinetist: Minneapolis Symph (Principal); Warmelin Clarinet Quartet (1930s). Was active as a Chicago freelance clarinetist during the 1930s (+/-). Students include: KARL BEVINS, John Cerminaro, Bob Draznik, LEOPOLD LIEGL, ROY SCHMIDT, WILLIAM STUDBINS, HIMIE VOXMAN.

Clarence Warmelin was an early advocate of the clarinet choir, having formed a well-known Chicago clarinet choir in the 1930s comprised of both student and professional clarinetists. He later directed a clarinet choir in Minneapolis and contributed numerous arrangements to the clarinet choir repertoire. Warmelin also founded and performed with the Warmelin Clarinet Quartet. As a teacher, Warmelin was known for his emphasis on technique. He helped establish a strong clarinet playing tradition in the American Midwest.


**Warren, John.** Native of Shreveport, LA. BM(cum laude): Cincinnati Conserv with THOMAS LEGRAND; Dipl: Curtis IOM (1986) with DONALD MONTANARO; additional studies as a Fellow at the Aspen Music Festival with RICHARD WALLER. Clarinetist: Omaha Symph (Principal: formerly); Savannah Symph (Principal: formerly, for 16 years); Lake George Opera (Principal); Atlanta Operaorch (current); IRIS Chamber Orch (current); Greenville Symph (current); perfs regularly with the Alabama, Atlanta, and Charleston Symphs. Active as a recitalist/soloist (incl perfs with the Curtis and Philadelphia Orchs, and the Beaufort, Hilton Head, Omaha, and Savannah Symphs), and chamber musician. Faculty member: Univ of Nebraska-Omaha (formerly); Armstrong Atlantic State Univ (formerly); Kennesaw State Univ (Artist-in-Res: current). Hon: Winner, Philadelphia Orch Young Artists Compt. Bib: “John Warren.” Kennesaw State University. http://www.kennesaw.edu/music/faculty_bios/JohnWarren.shtml (accessed March 15, 2011); “Musical Chairs.” The Clarinet 16 (May/June 1989): 47.

**Warren, Tasha.** Grad: NC School of the Arts with ROBERT LISTOKIN; BM/MM/DM: Indiana Univ with JAMES CAMPBELL, ELI EBAN, HOWARD KLUG, and Alfred Prinz. Additional clarinet studies with WESLEY FOSTER. Clarinetist: Charlottesville Symph (Principal: current); Univ (of VA) Symph Orch (Principal: current); has also performed as Principal Clarinetist of the Columbus Phil-IN, JSOM New Music Ensemble, and Midwest Contemporary Consort. Active as a recitalist/soloist (incl ICA conference perf, and solo recording with the Slovak Radio Orch), chamber musician (incl perfs with Mirabay and MOSAIC), festival artist (incl participation at the Banff Center, June in Buffalo, and Scotia Festival), new music specialist (incl work with above ensembles and collaborations with composers/ conductors C. Colnot, O. Knussen, S. Ran, and A.R. Thomas), and recording artist (on the Alba, Crystal Records, Innova, and SCI Records labels and for Hal Leonard Productions); broadcast perfs given on CBC Radio and PBC Korea television. Premiere perfs incl work by Yoomi Paick. Faculty member: Louisiana Stat Univ (formerly); Univ of Virginia (current). Other positions/activities: Selmer-Paris Concert Artist; active as a clinician; has had a very active role in establishing Bloomington, IN’s Musical Arts Youth Orch and the IU Jacobs SOM Wind and Brass Mentorship/Artist-of-the-Month Programs. Hon: Winner, IU Woodwind Concerto Compt. Bib: “Tasha Warren.” University of Virginia. http://artsandsciences.virginia.edu/music/people/faculty/performance/Warren.html (accessed March 13, 2011).


**Weber, David.** B. Dec. 18, 1913 (Vilna, Russia); d. Jan. 23, 2006 (Manhattan, NY); Immigrated to the U.S. in 1921. Clarinet studies with ROY SCHMIDT, ALBERT LUCONI, SIMEON BELLISON, DANIEL BONADE, and GASTON HAMELIN. Former clarinetist: Natl Orch Assn (1933); NBC Symph (1938-39; 1952-53); Metropolitan Opera Orch (Principal: 1940-43); New York Phil (Assoc Principal: 1943-44); CBS Symph (1946-52); Symph of the Air (Principal: 1954-57+); NYC Ballet (Asst Principal: 1960-64; Principal: 1964-86); also performed with the NY Chamber Symph and Alexander Schneider Chamber Orch. Was active as an intl recitalist, soloist (incl perfs with the CBS Symph and NYBC Chamber Orch), chamber musician (incl perfs with the Beaux Arts, Claremont, Hungarian, Paganini, and WZXR String Quartets, the New Music Quartet, the Carnegie Sextet, and New Friends of Music), and recording artist (incl much of the standard clarinet solo/chamber repertoire on the Cambridge, Columbia Masterworks, Decca, Grenadilla Society, Lyricord, and Stradivari labels); was among the first American clarinetists to appear as a broadcast recitalist (on WQXR-NY, c.1950). Premiere perfs incl Ben-Haim’s Pastorale Variée (for clarinet, harp, and strings) with the Columbia Broadcasting Symph, and the quintets of Gordon Jacob and Douglas Moore.
Former faculty member: SUNY-Purchase; CUNY-Queens Coll; Columbia Univ Teachers Coll (1945-66); Princeton Univ (1973-75); Juilliard (1975-89, +/-); was active as a private clarinet instructor.

Co-Editor (with ROBERT DILUTIS), *Lebanchi Vol. 1*. Articles published in *Woodwind Magazine*, *Woodwind Trade Magazine*, and other music journals.

Other positions/activities: was active as an intl clinician/lecturer.

Hon: NY Phil Schol, for study with SIMEON BELLISON (1933); *TIME* Magazine Annual Recorded Music Award for Chamber Music Single (Prokofiev’s *Overture on Hebrew Themes* with the Carnegie Sextet on the Grenadilla label, 1946); honored by Boosey & Hawkes/Buffet Crampon (1993).

Played on: Buffet clarinets; Chedeville and crystal mouthpieces; played with a double-lipped embouchure.

Students include: ALAN BALTER, Barbara Benedett, WILLIAM BLAYNEY, Katie Combest, Kenny Davern, ROBERT DILUTIS, Theresa Dolak, Christine Fell, RENA FELLER FRIEDMAN, Jeffrey Geller, DANIEL GILBERT, BENNY GOODMAN, David Gould, BRIAN HYSONG, April Johannesen, Barry Kolman, Wallace Kramer, S. JAMES KURTZ, TODD LEVY, ROBERT LISTOKIN, Campbell MacDonald, JON MANASSE, D. RAY MCCLELLAN, JOHN MCMANUS, JESSICA PHILLIPS, Linda Poland, GREGORY RADEN, REBECCA RISCHIN, JOSEPH RUTKOWSKI, Alia Sabur, Benjamin Seltzer, Bonnie Isbey Sholl, LAWRENCE SOBOL, NOEL STEVENS, John Van Bockern, Stanley Walden, CHRISTOPHER WOLFE, Michele Wright.

David Weber was successful not only as an orchestral clarinetist, having held several Principal positions, but also as a chamber musician, soloist, recording artist, teacher, and writer. His career spanned much of the twentieth century, and he was an invaluable font of information on the American clarinet tradition.

Both the Stewart and Levy interviews with Weber (listed in Bib below) should be read by all American clarinetists. In both, Weber provides, seemingly off the top of his head, an astoundingly thorough and interesting history of the development of the American school of clarinet playing, peppered with first hand accounts of his relationships with legendary pioneers of American clarinetistry (BELLISON, BONADE, MCLANE, et al) and with the current generation of clarinet luminaries. Also highly recommended and fascinating are Weber’s own “Reminiscences,” found on the liner notes for Ralph McLane’s recording of the Brahms (see Bib below for online access to these notes).

As a teacher, Weber combined aspects of his former teachers’ philosophies with his own. ROY SCHMIDT and Simeon Bellison set personal examples for Weber through their kindness, gentility, supportiveness, and devotion to their students. Both Schmidt and Ralph McLane, Weber’s friend and mentor, were very tone-oriented, McLane almost to the point of obsession, which resulted in Weber’s own emphasis on long tones in teaching. Schmidt and Bellison also instilled in Weber an appreciation for beauty of phrasing.

Weber was drawn to study with Schmidt after hearing him in performance. Weber wrote,

> He made a tremendous impression on me, both personally and professionally. Schmidt was the one who inspired me to be a good player, who explained what you have to do . . . Even today, I consider Schmidt to be my main influence. I still teach with his personality and gifts in mind. I always try to take my students seriously and give them everything I have to offer, just as he did for me. He was truly a wonderful man. (Levy 2001, 50)

Weber believed that students could benefit from a variety of teaching styles, as he himself did. His former students have also embraced this idea, extracting wisdom from their assorted teachers. Former Weber student BRIAN HYSONG wrote:

> RICHARD PAGE gave me the kick in the rear I needed, VINCENT (JIMMY) ABATO gave me the confidence, and David Weber gave me the opportunity. I am very grateful to all three of these wonderful friends and colleagues. . . . (Hysong/Paddock 1998)

In the same vein, former student ROBERT LISTOKIN commented that Daniel Bonade instilled in him concepts of legato playing and ease of playing, while David Weber set an example through his beautiful tone, and LEON RUSSIANOFF inspired Listokin with his “many effective ideas about teaching.” (Listokin/Paddock 1998)


Webster, Michael. B. Dec. 11, 1944 (NY, NY). BM(with distinction)/PerfCert/MM/DM: Eastman SOM (1966/1966/1967/1975) with STANLEY HASTY. Additional clarinet studies with EARL BATES, HAROLD FREEMAN, and BERNARD PORTNOY. Composition studies with Norman Lloyd and Darius Milhaud; conducting studies with Simon Asen, Laszlo Halasz, Walter Susskind, and Paul White. Clarinetist: Rochester Phil (Second: 1966-68; Principal: 1968-88); San Francisco Symph (Principal: 1980-81); Webster Trio (current). Active as an int'l recitalist (incl 1968 professional debut with his father, pianist Beveridge Webster, at Town Hall-NY and perfs at Alice Tully Hall, Carnegie Recital Hall, and other well-known halls in North and South America, Japan, and New Zealand, and at the 1999 Puerto Rico Clarinet Festival), soloist (incl perfs with the Boston Pops, Clarion Society, and Philadelphia Orch, the Annapolis, Cape Cod, Duluth, Victoria and Westchester Symphs, and the Boise, Erie, and Rochester Phil Orchs), chamber musician (incl perfs with the Chamber Music Society of Lincoln Center, the Webster Trio, and the Cleveland, Leontovych, Muir, Tokyo, and Ying String Quartets), festival artist (incl participation at the Aspen, Northwest, Chamber Music West, Marlboro, Santa Fe, Stratford-Ontario, and Victoria Intl Music Festivals), and recording artist (on the Arabesque, Bridges, CRI, Crystal, and Live Notes-Japan labels); broadcast perfs given on radio and television.

Faculty member: San Francisco Conserv (1981); Eastman SOM (Vstg Assoc Prof: 1982; Clarinet Instructor: 1985-89); Boston Univ (1983-93); Tanglewood (1986); New England Conserv (1988-93); Univ of Michigan (Ad) Prof of Conducting: 1993-97); Rice Univ (Assoc Prof of Clarinet/Ensembles: 1997-); may have taught at SUNY-Potsdam during the early 1980s. Articles published in The Clarinet.

Other positions/activities: Buffet Crampon USA Perf Artist; Editorial Staff, The Clarinet (current); active as an arranger/composer (incl works published by G. Schirmer, Intl Music Co., and Schott), clinician (incl master classes given at the 1999 Puerto Rico Clarinet Festival), conductor (incl positions with the Asian Youth Orch, Michigan Youth Symph, and Wellesley Symph), and music/artistic dir (incl positions with Chamber Music Ann Arbor and the Houston Youth Symph and Ballet, and 11 years of leadership with the Society for Chamber Music-Rochester, NY).

Hon: Winner, Young Concert Artists Intl Compt (1968); invited by Copland to perform his Clarinet Concerto with the Philadelphia Orch at Univ of Michigan’s May Festival; favorable review of recording (by WILLIAM NICHOLS) appeared in The Clarinet (see Bib below); favorable review of perf appeared in The Boston Globe.

Has played on: Buffet R-13 clarinets; DANIEL JOHNSTON mouthpieces; handmade reeds. Students include: LINDA CIONITTI, Carlos Cordeiro, Elizandro Garcia-Montoya, April

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Johannesen, ALAN KAY, Mark Miller, Cindy Sedlacek, Jennifer Stevenson, SHANNON THOMPSON, Song Tu, STEPHEN WILLIAMSON, Melanie Yamada.


Richard Webster gave high praise to his two former clarinet teachers, RONALD PHILLIPS and STANLEY HASTY, both of whom Webster esteemed not only as artists and teachers, but also as great human beings. Webster also cited conductor Frederick Fennell as having profoundly impacted his musical development.

Richard Webster’s clarinet “idol” was RALPH MCLANE whom he admired for his “beauty of tone, expressiveness, technical command.” (Webster/Paddock 1998) Webster was reminded somewhat of McLane’s artistry by the playing of current clarinetists STEPHEN BARTA, FRANKLIN COHEN, and RICARDO MORALES.

Webster offered the following tenets of his musical philosophy:

Practice carefully, patiently.

When performing, try to focus on the idea that you are sharing a composer’s beautiful music with your audience. While playing, listen to it as if you were one of the audience, while also “speaking” to them.

When teaching, try to convey your love of the music with enthusiasm and a sense of sharing, not as one dictating information. What does the music say? Let the student speak. (Ibid.)


Weigand, John. BM: Oberlin Conserv; MM: Northwestern Univ; DM: Florida State Univ. Clarinet studies with ROBERT MARCELLUS, LAWRENCE MCDONALD, and FRED ORMAND. Clarinetist: Greensboro Symph (Principal: formerly); Tallahassee Symph (Principal: formerly); Laureate Wind Quintet (1983-); West Virginia Symph (current); Seneca Chamber Orch (current); also perf with the Baltimore Symph. Active as a chamber musician (incl perf at the Blossom Music Festival and NYC’s Town Hall) and recording artist (incl works by Bruch and Schumann on the Musical Heritage Society label). Faculty member: Univ of North Carolina-Greensboro (formerly); Florida State Univ (formerly); West Virginia Univ (Prof: 1983-). Other positions/activities: former ICA State Chmn, WV; active as a mouthpiece designer. Students include: Heidi Aufdenkamp, JANET AVERETT, Jeffrey Boehmer, I-Fei Chen, Crystal Hearne Reinoso. Bib: “John Weigand.” West Virginia University. http://music.wvu.edu/faculty_staff/john_weigand (accessed March 14, 2011); “Musical Chairs.” The Clarinet 11 (Fall 1983): 36.


Clarinetist: Univ of Iowa Center for New Music (Principal: formerly); El Paso Symph (Principal: 1974-84); Natl Symph of Peru (1980); Arizona Opera (Principal: 1984-87); Flagstaff Festival Orch (Principal: 1984-97). Active as an intl recitalist/soloist (incl perf at ClarinetFest 1999 and other clarinet conferences, at conferences of the American Society of Univ Composers, MENC, and MTNA, and throughout the Americas and Asia), chamber musician, woodwind doubler, and recording artist (on the Centaur, CRI, Crystal, Kavier, Telarc, U.S. Air Force Dept of Defense, and Wilson Audiophile labels).

Faculty member: Grinnell Coll (formerly); New Mexico State Univ (Assoc Prof: 1974-84); Natl Conserv of Peru (Prof: 1980); Univ of Arizona (Assoc Prof: 1984-87); Virginia Commonwealth Univ (Prof of Clarinet/Dir of Orchs: 1987-); has also served as Guest Prof at Soochow Univ-Taiwan and at conservs in Beijing and Shanghai, China. Articles published in Australian Clarinet & Saxophone, The Instrumentalist, NACWPI Journal, The Clarinet, Woodwind World-Brass and Percussion, and other music journals.

Other positions/activities: Founder/Coordinator, Arizona Clarinet Symposium; Conductor, Richmond Symph Youth (current); Host, 1988 ICS/ClariNetwork Intl Convention; Treas, ICA (1986-88): Pres, ICA (1988-90); Buffet Crampon USA Perf Artist; Pyne/Clarion Artist; active as an administrator (incl elected/appointed positions with MTNA and NACWPI), clinician, composer (works published by Studio PR), and lecturer.

Hon: selected as a Senior Fulbright Scholar to teach and perform in Peru (1980); favorable reviews of recordings appear in The Clarinet (see Ayers, Bullock, and Nichols in Bib below).

Plays on: Buffet R-13 (A), Festival (B-flat) , and Greenline Tosca clarinets, and Prestige bass clarinet; PYNE M and Bn mouthpieces and 66mm 1+ barrel; BONADE ligature; handmade reeds; Buffet Prestige bass clarinet.

Students include: Tim Anderson, Allison Baugh, Lynn Cholka, Mike Duva, Mario Estrada, Julianna Evans, Bonnie Fresen, Victor Goines, Sandra Haton, Dawn Henry, Doug Monroe, Susan Stump.


West, Walter W. Clarinetist: Minneapolis Symph Orch (1915-16).


Other positions/activities: Buffet Crampon USA Perf Artist; Advertising Mgr, The Clarinet (1995-); Exhibits Coordinator, ICA (1999-); active as an adjudicator (incl judging for the ICA Young Artist and Orch Audition compts), lecturer/clinician (presentations given in the U.S. and Mexico). Extra-musical activities incl gardening. Memb: ICA, North American Sax Alliance, Texas MEA. Plays on: Buffet R-13 clarinets; Jean Cartier/Lelandais blank mouthpiece with Everett Matson facing; BG gold ligature; Zonda #4M reeds; Selmer Low-C bass clarinet; Selmer C* bass mouthpiece (Matson facing); BG bass ligature; Vandoren #4 bass reeds.

Students include: Jeanene Johnson, Madelyn Moore, Rachel Yoder, and many prominent teachers in the Ft. Worth metropolitan area.


Wiener, John Lewis.  B. June 5, 1943 (Presque Isle, ME).  Advanced music studies at Indiana Univ and Chicago Music Coll.  Clarinet studies with JOSEPH ALLARD, CLARK BRODY, ROBERT MCGINNIS, WALTER WOLLWAGE, and HAROLD WRIGHT.  Clarinetist: U.S. Marine Band (1966-70); Kansas City Phil (Principal: formerly, 1984-2000+); has also performed as Principal Clarinetist of the Boca Raton and Palm Beach Symphs, the Florida Festival Orch and Ft. Lauderdale Orch, and the Greater Miami Opera Orch (all during the 1970s-80s).  Active as a recitalist/sooloist (incl perf at the 1999 Univ of Oklahoma Clarinet Symposium) and recording artist (incl recording of the Mozart Clarinet Concerto with the Missouri Chamber Orch on the Moss label).  Faculty member: Broward Community Coll (Adj Instructor: 1972-81); Florida Atlantic Univ (1973-81); Miami-Dade Community Coll (1981-83).  Memb: ICA, Midwest Clarinet Society.  Hon: Oliver Ditson Schol, Chicago Musical Coll; Emerson Buckley Award, Ft. Lauderdale Symph.  Plays on: Buffet Vintage (B-flat) and R-13 Prestige (A) clarinets; PYNE BN mouthpiece; Olivieri #4 reeds.  Students include: STEVE HANUSOFSKI, LESLIE GRIMM.

John Wiener offer the following advice to clarinetists:

Find your own sound. Be 100% accurate with musical principles (rhythm, articulation, etc.). Treat each and every piece you play like a newly-discovered Beethoven masterpiece -- find the best in the music and then discover how to express it. (Wiener/Paddock 1998)


Wilber, Bob.  B. Mar. 15, 1928 (NYC).  Advanced studies begun at Eastman SOM.  Clarinet/jazz studies with Sidney Bechet, Lenny Tristano, and LEON RUSSIANOFF.  Clarinetist/Saxophonist: The Wildcats; Bechet Legacy; Soprano Summit (Co-Leader, with Kenny Davern); World’s Greatest Jazz Band (Founding Memb).  Active primarily as a jazz clarinetist but has also performed as a classical clarinetist/saxophonist (incl several recordings and a perf at Carnegie Hall); active as a soloist and recording artist (on the Commodore and other labels).  Faculty member: has taught at the New School-NYC, Oberlin Conserv, and Wilkes-Barre Coll.  Other positions/activities: Founder/Memb, Bechet Legacy; Dir, Smithsonian Jazz Repertory Ensemble; active as a composer (with 200+ compositions).  Hon: recip of numerous awards (incl those presented by Downbeat and Journal International); Grammy nomination for recording of the music of Hoagie Carmichael; Grammy Award for his score for the film The Cotton Club (1986).

Wilber briefly pursued advanced studies in classical performance at the Eastman School of Music before deciding to focus on jazz studies with clarinetist Sidney Bechet, Wilber’s primary clarinet and theory teacher.  While growing up in New York City, Wilber had received an informal but significant music education through attending performances of great jazz artists in New York City clubs and was especially influenced by the playing of Benny Goodman and Johnny Dodds.

Throughout his career, Wilber has been interested in the early jazz tradition and has worked to keep the music of this period alive through both performance and teaching.  To this end, Wilber formed the Bechet Legacy, a group whose performances highlight the works of Bechet and his contemporaries.

Although Wilber has specialized in the performance of early jazz, he performs other types of jazz as well.  He has also performed as both a classical clarinetist and saxophonist to great acclaim, including a well-received Carnegie Hall performance.


Williams, Alexander.  B. 1906 (NYC); d. June 13, 2003.  Early clarinet studies with JAN WILLIAMS (no relation); advanced music studies (incl piano/comp/theory) at Juilliard.  Former clarinetist: Arthur Pryor Band (1923); Russian Symph Orch; Capitol Theatre Orch; NY Symph (E-flat: 1927-28); Lucky Strike Hour; Sousa Band; New York Phil (Asst Principal/E-flat/Third: 1932-48); NBC Symph (Principal: 1948-54); also performed with the Symph of the Air and NY Opera Co., and for the Cadillac Hour.  Was active as a chamber musician, festival artist (incl participation at the Casals Festival and Chautauqua Instit summer program), and recording artist (appeared on recording with the NY Trio on the Perspective label, a recording conducted by REGINALD KELL on Deutsche Grammophone, and recordings with above ensembles).  Former faculty member: Mannes Coll (Head of Wind Dept); Dalcoze School; NY Univ; was active as a private clarinet instructor.  Former memb: AFM Local 802.  Played on: Buffet clarinets; O’Brien crystal, Vandoren, and Meyer mouthpieces; Vandoren and handmade reeds; switched to a double-lipped embouchure in the midst of his tenure with the NY Phil (while serving in the Navy).  Students include: Peter Anderson, SIDNEY FORREST, Lewis Hilton, NOEL STEVENS.  Clarinetist Alexander Williams had a diverse and wonderful career as an orchestral clarinetist, having performed for and with such musical giants as Barbirolli, Beecham, Bernstein, Heifitz, Koussevitsky, Leinsdorf, Maazel, Menuhin, Ormandy, Rachmaninoff, Reiner, Stokowski, and of course, Toscanini.  Williams had the greatest respect for Toscanini in spite of Toscanini’s sometimes gruff and always intense manner.  To his praises of Toscanini, Williams added the following amusing anecdote:

On one occasion, Toscanini was conducting the Semiramide Overture with the N.B.C. Symphony . . . he was in a particularly dour mood – nothing seemed to please him and he was jumping on a lot of people. He never cared whether you were the concertmaster, the
The Averett/Brandenburg interview listed below is highly recommended not only for firsthand insight into Williams himself, but also into the state of music during the early to mid-twentieth century.


**Williams, Gregory T.** BM: Univ of Missouri (1999) with PAUL GARRITSON; MM: Univ of Toronto with JOAQUIN VALEDEPEÑAS; doctoral studies at Cincinnati Conserv with RICHARD HAWLEY; additional studies at Aspen. Clarinetist: Kansas City Symph (Principal; formerly); Minnesota Orch (Assoc Principal/E-flat: current); has also performed with the Cincinnati Symph. Active as a soloist (incl perf with the Minnesota Orch), chamber musician (incl perf on the Chamber Music at MacPhail series), and festival artist (incl participation at the Colorado Music Festival). Faculty member: has taught at Univ of Missouri-Kansas City and Washburn Univ. Extra-musical activities incl road-biking. Bib: “Gregory T. Williams.” Minnesota Orchestra. http://www.minnesotaorchestra.org/music/artist_detail.cfm?id_artist=21832708 (accessed February 25, 2011).

**Williams, J. Cloyde.** Advanced music studies begun at Univ of Minnesota with WALTER THALIN; continued studies at Juilliard with AUGUSTIN DUQUES after serving in the Army for three years. BS/MA: Columbia Univ Teachers Coll. Additional clarinet studies with ROSARIO MAZZEO. Former Principal Clarinetist: Boston Pops Tour Orch; Sadler’s Well Ballet; Martha Graham Modern Dance Co.; Radio City Music Hall Orch (1950s +/-); Minnesota Orch (1957-87). Has been active as a soloist (incl perf with the Minnesota Orch). Former faculty member: Univ of Minnesota (1950s-80s, +/-, for 31 years); Macalester Coll; Coll of St. Catherine; Thor Johnson’s Chamber Music Festival; has also been active as a private clarinet/sax instructor. Other positions/activities: Music Dir, First Presbyterian Church of Demopolis (1990-). Has played on: Selmer Mazzeo 21M clarinets; Vandoren 3UD mouthpiece; Sumner gold ligature; Vandoren #5 reeds. Students include: Laurel Bennett, RUSSELL DAGON, Doug Haining, JULIA HEINEN, William O’Neil, Lon Roach.

At the core of J. Cloyde Williams’s teaching regimen have been the studies of Jeanjean, Jettel, Klosé, Rose, and Uhl. The solo and chamber works of Brahms, Hindemith, Mozart, and Poulenc (among others) have figured prominently in clarinet repertoire study for Williams’ students, as well as works from the Bonade 16 Grand Solos collection.

Former Williams student RUSSELL DAGON offered the following insight into another important element of Williams’ teaching style:

If I do anything similar to JEROME STOWELL, STANLEY HASTY or CLOYDE WILLIAMS (I teach many technical and musical things that I learned from them), it is in the area of establishing an atmosphere where my students not only learn from me, but also from their colleagues (peers) who, I insist, they respect as colleagues and human beings. Yes, they are competitors but the competition must be collegial, respectful and encouraging to one another. (Dagon/Paddock 1998)


**Williams, Jan.** Former clarinetist: Sousa Band (1910-11); NY Symph (1920s, +/__); Metropolitan Opera Orch (early-20th century). Former faculty member: Juilliard (1930s, +/-). Students include: VINCENT JAMES ABATO, HARRY KELLER, Eddy Manson, Rafael Masella, FRANK STACHOW,
ROBERT VAGNER, ALEXANDER WILLIAMS, Russell Whidden. Was active as an editor (incl the 1940 edition of Klose’s *Celebrated Method for Clarinet*).

Although scant printed information was found on Jan Williams, it is clear that he was a fine clarinetist and teacher based on his playing credentials and prominent students listed above. In an interview in *The Clarinet* (see Bib below), former student ALEXANDER WILLIAMS provided insight into Jan Williams’ teaching, noting that Jan Williams included in his teaching repertoire the studies of Klosé and Baermann, as well as orchestral and band excerpts.


Clarinetist: Continuum (1987-92); Chamber Orch of Connecticut (Principal: 1988-90); New Carolina Sinfonia (Principal: 1990-93); NC Symph (Sub Principal/Second: formerly, 1990-2000+); New Southwest Orch (Summer 1993); Mallarmé Chamber Players (1995-); Winston-Salem Symph (Principal: formerly, 1997-2000+); Strata (1990-); West End Chamber Ensemble (current). Active as an intl recitalist (incl perf at ClarinetFest 1995, perf at Alice Tully Hall, the Kennedy Center, and the 92nd St. Y, and throughout North America, Europe, and Asia), soloist (incl 1988 solo debut perf of Richard Dünser’s *Sinfonia Concertante* at Merkin Concert Hall-NYC), chamber musician (incl perf with above groups and the Chamber Music Society of Wilmington), and recording artist (on the Albany Records, Arizona Univ Recordings, Composers Recordings, Inc., Naxos, and New Dynamic labels; also appears on *Music from the L.C.A. ’96*); broadcast perf given on U.S. (NPR), Canadian (CBC), Austrian, and Dutch radio networks. Premiere perf of solo/chamber works given at/or: Guild of Composers-NY; Austrian Composers Foundation (1981-83); Eastman Composers Symposium (1983-85); NC Composers Alliance (1985-87); Juilliard Composers Forum (1987-90). Has commissioned and premiered numerous solo and chamber works incl those by Edward Jacobs, Robert Maggio, Scott McAllister, and Adam Silverman.

Faculty member: Coastal Carolina Community Coll (Vstg Artist: 1985-86); NC Arts Council (Vstg Artist: 1985-87); Surry Community Coll (Artist-in-Res: 1986-87); East Carolina Univ (Assoc Prof: formerly, 1990-2000+); Banff Centre (Res Artist: 1994); Interlochen Arts Acad (formerly); Univ of Texas-Austin (current).

Other positions/activities: Buffet Crampon USA Perf Artist; D’Addario and Co. Artist/Rep.


Students include: Katie Brown, Nikola Djurica, Mark Dover, Stanislav Golovin, Emil Khudyev, Candice Kiser, Ismail Lumanovski, Sterling Wilson.


**Williams, Ralph.** B. Dec. 15, 1954 (Van Nuys, CA). BM: California State Univ-Northridge with DOMINICK FERA. Additional clarinet studies with KALMAN BLOCH and Robert Thomas. Clarinetist: Pasadena Symph (Bass: 1980-); Whirling Winds Trio (1985-); Pageant of Masters Orch (Principal: 1987-90); Los Angeles Opera Orch (1990-94); Pasadena Pops Orch (Principal: 1990-); Opera Pacific Orch (Principal: 1994-); Pacific Symph (Sub Principal: 1994-); Hollywood Bowl Orch (Bass: 1996-). Active as a chamber musician, studio musician (appears on over 500+ motion picture soundtracks, incl *Titanic, Back to the Future II, Home Alone*, and the first 3 *Lethal Weapon* movies, and on television’s *Jag*), and recording artist (has appeared on recordings with the Pacific and Pasadena Symphs, the Hollywood Bowl Orch, the Los Angeles Reed Machine, and with Natalie Cole, Neil Diamond, and Barbra Streisand; also appears on...
the Arizona Univ Recordings and MMC Recordings labels). Other positions/activities: active as a composer (incl works for the L.A. Reed Machine). Memb: AFM, CMA, ICA, RMA. Plays on: Peter Eaton wide-bore clarinets (B-flat/A); Buffet E-flat clarinet; an “old, manual, two octave key Buffet with added low C” bass clarinet (Williams/Paddock 1998); Bundy E-flat contra alto clarinet; Leblanc B-flat contra bass clarinet (with low C); also uses an old Leblanc “auto” clarinet with extension to D.

Ralph Williams commented:

My favorite clarinet player is GERVASE DE PEYER. I am drawn more to the older British clarinet players, such as Kell, Brymer. My philosophy is to try and get better, as a player and as a person. There is far more to learn than one person can manage in a lifetime. (Ibid.)

Bib: Williams, Ralph, to Tracey Paddock, Tallahassee, FL, July 17, 1998.

Williamson, Stephen Reese. BM/Perf Cert: Eastman SOM (1991); MM: Juilliard (1995); additional studies at the Hochschule der Künste-Berlin (1991-92). Clarinet studies with Eduard Brunner, KENNETH GRANT, Karl Leister, CHARLES NEIDICH, Peter Rieckhoff, and MICHAEL WEBSTER. Clarinetist: Meliora Winds (formerly); Metropolitan Opera Orch (Co-Principal: current); has also performed with the American, Riverside, and Stamford Symphs, the New York and Northeastern Pennsylvania Phil Orchs, the NY Soloisti and Orpheus Chamber Orchs, the Caramoor and Sarasota Operas, the Orch of St. Luke’s, the American Ballet Theater, the Absolute Ensemble, and Music Mobile. Active as an intl soloist/recitalist, chamber musician (incl perfos with the Aspen, NY, and Sylvan Woodwind Quintets, with Emanuel Ax, Pamela Frank, Gilbert Kalish, Kerstin Meyer, Anthony Newman, Thomas Nyfenger, and Akiko Suwanai, and at the Kammermusiksal der Phil-Berlin), theater musician (incl Broadway perfos of The King and I ), festival artist (incl participation at the American Festival for the Arts, the Schleswig-Holstein Music Festival, and the European Mozart Foundation), and recording artist (on the BMG, CRI, Decca, Sony Classics, and Telarc labels); broadcast perfos given on radio/television with Maurice Bourgue, de L’Ensemble Intercontemporain, Alexander Longuiuch, and membs of Orchestre Natl de Paris.

Faculty member: American Festival for the Arts (1999, +/-); Mannes Coll of Music (current). Other positions/activities: Buffet Crampon USA Perf Artist (formerly, 1995-99+); Pyne/Clarion Artist (current); Selmer Artist (current).

Hon: Winner, Coleman Intl Chamber Music Compt (1990); Fulbright Grant, for study in Berlin (1991-92); Winner, Hochschule der Künste Kammermusik Wettbewerb (1992); Grand Prize Winner, Boosey & Hawkes/Buffet Crampon 1st Annual North American Clarinet Compt (1994); Winner (with Meliora Winds), Concert Artists Guild Compt (1997).

Plays on: Pyne mouthpiece.

Students include: Alexey Gorokholinsky, Mara Plotkin.


Wilson, Elwood. Clarinetist: Natl Symph Orch (1930-31, +/-).

Wilson, Keith Leroy. B. Aug. 15, 1916 (Garden City, KS). HS clarinet studies in Denver, CO with VALENTINE HENRICH. BSME/BM/MM: Univ of Illinois (1938/1939/1942); additional studies at Interlochen Arts Camp with GUSTAVE LANGENUS. Clarinetist: Denver Municipal Band (Principal: Summer 1938); New Haven Symph (Principal: 1946-66). Active as a recitalist, soloist (incl perfos with the Yale Concert Band), chamber musician (incl perfos at the Norfolk Chamber Music Festival), and recording artist (incl Music for Clarinet on Crest Records, and a recording of woodwind quartet music).

Faculty member: Univ of Illinois (1938-43; 1945-46); Interlochen Arts Camp (1940-42); Yale Univ (Prof of Clarinet: 1946-87; Prof Emeritus: current; also served as Dir of Bands for many years); New Coll Music Festival (1969-85); active as a chamber music coach.

Other positions/activities: Dir, Yale Summer SOM (1960-81); Pres, CBDNA (1962-64); has been active as an administrator (incl positions as Assoc Dean of the Yale Univ SOM and Dir of the Norfolk Summer SOM; currently serves on various Yale Univ committees), arranger/editor (incl a frequently-
performed band transcription of the Hindemith Symphonic Metamorphoses on Themes of Carl Maria von Weber, transcribed at Hindemith’s request), and conductor (incl position as Asst Conductor of the New Haven Symph, 1946-66). Memb: ABA, ICA, CBDNA.

Hon: Yale Arts Award (1985); listed in Who’s Who in American Music (Classical), 1985 edition; Gustav Stoeckel Award, Yale Univ (1999); Samuel Simmons Sanford Medal, Yale Univ (1999); honored by Yale Concert Band/Yale SOM in 1999.

Plays on: Buffet clarinets; RIDENOUR mouthpieces.

Students include: Derek Bermel, MICHAEL BORSCHEL, Max Christie, J. Roger Cole, Gene Collerd, Malcolm Dickinson, Alan Francis, PAUL GARRITSON, Gary Ginstling, PAUL GREEN, Nyomi Guberman-Pfeffer, Andrew Grci, Daniel Harris, Walter Hekster, Francois Houle, David Irwin, DEBRA KANTER, Enrique Lasansky, Mitch Leigh, Steven Lipsitt, ERIC MANDAT, James McElwaine, Vincent Oneppo, TIMOTHY PARADISE, Adam Pease, TIMOTHY PERRY, MICHAEL RICHARDS, THOMAS RIDENOUR, REBECCA RISCHIN, Shannon Scott, ETHAN SLOANE, RICHARD STOLTZMAN, Smith Toulson, JOAQUIN VALDEPENAS, Bienvenido Yangco, EVAN ZIPORYN.

Keith Wilson is highly respected for his artistry as a clarinetist and conductor, and for his wisdom and insight as a pedagogue, having mentored many clarinetists of note including RICHARD STOLTZMAN. Another of Wilson’s successful former students, TIMOTHY PERRY, paid tribute to Wilson, commenting:

Keith Wilson has never received his due as a consummate musician who looked beyond the instrument, or rather through it, to the musical essence which must emanate from the other side of our efforts. (Perry/Paddock 1998)

As with Perry’s other teachers, Wilson “. . . stressed fundamentals, and the importance of being able to step backwards, analyze, break down, and re-assemble the way in which we play as a prerequisite to progress on the instrument.” (Ibid.)


Wingert, Robert V. BM(with distinction)/Perf Cert: Indiana Univ with EARL BATES; additional studies at the Acad of Music-Vienna with Alfred Prinz. Additional clarinet studies with ANTHONY GIGLIOTTI and STANLEY HASTY; chamber music studies with Janos Starker. Clarinetist: Atlanta Symph (Second: 1967-75); Sinfonie-Orchester des Suedwestfunks (Sub Principal: 1977-78); Santa Fe Symph (Principal: 1984-99); Opera Southwest (Principal: 1985-89, 1995-99); American Sinfonietta (Second: 2000+); has also performed with the Seattle Symph/Opera/Pro Musica, New Mexico Symph, Federal Way Phil, and Santa Fe and Vienna State Operas. Active as a soloist (incl American premiere of William Mathias’s Clarinet Concerto, perfs with the Los Alamos and Mansfield Symphs, and with the Santa Fe and Taos Community Orchs), chamber musician, and studio musician. Other positions/activities: Co-Founder/former conductor, Santa Fe Community Orch; active as a clarinet instructor (incl sabbatical replacement positions at Univ of Mexico and Cleveland State Univ, and private teaching) and conductor (incl positions with the Santa Fe Youth Symph, Los Alamos Symph, Bremerton Symph Assn, et al). Hon: Natl Defense Education Act Title IV Fellowship, Indiana Univ; Anne Gannett Award for Veterans, Natl Federation of Music Clubs; Mayor’s Award for “outstanding contribution to the development and enrichment of the arts in Santa Fe.” Bib: “Bob Wingert.” American Sinfonietta. http://www.americansinfonietta.org/bob_wingate.htm (accessed February 1, 2011).

Wolfe, Christopher. B. Philadelphia, PA. Early clarinet studies with SIDNEY FORREST. BSME/grad studies (Conducting): Peabody Conserv; additional studies at Towson State Univ and as a Fellow at Tanglewood (for 3 summers). Clarinet studies with IGNIATUS GENNUSA, ANTHONY GIGLIOTTI, and DAVID WEBER; clarinet influences incl BENNY GOODMAN. Conducting studies with L. Barzin and L. Halasz. Clarinetist: Baltimore Symph (Asst Principal/E-flat: 1963-); has also


Wong, Bradley A. B. Aug. 18, 1954 (Detroit, MI). Grad: Interlochen Arts Acad (1972) with FRED ORMAND; BM(Winds)/MM(Clarinet Perf): Univ of Michigan (1976/1977) with JOHN MOHLER and DAVID SHIFRIN. Additional clarinet studies with SIDNEY FORREST and PAUL SCHALLER. Clarinetist: Pastiche Wind Quintet (1978-82); Fontana Ensemble (1985-); Southwest Michigan Symph (Principal: 1992-); Western Wind Quintet (current); has also performed with the American and San Francisco Ballets, the Detroit and Grand Rapids Symphs, and the Michigan Opera Theatre. Active as an intl soloist (incl perf at the Southwest Michigan Symph), recitalist/chamber musician (incl perf at ClarFest 1986, Clarinet-Fest 1997, and several Oklahoma Clarinet Symposia, at Avery Fisher and Carnegie Halls and the Kennedy Center, and in Europe, China, and throughout North and South America), and festival artist (incl participation at the Canary Islands Intl Opera Festival, Fontana Summer Music Festival, Chamber Music Festival of Saugatuck, and the Festival of Music-Pals, Spain). Premiere perf incl Dan Welcher’s Dante Dances (commissioned by Wong).


Other positions/activities: Audio Review Ed., The Clarinet (1988-96); Yamaha Artist; active as an adjudicator (incl the Fischoff Chamber Music and W.C. Byrd Young Artists Compts), clinician (incl presentations given for SmartMusic), and very active with the ICA (incl service on the Recording Project Committee; has served as coordinator of master classes and the student clarinet comp at ICA conferences). Memb: AFM, AAUP, ICA, MTNA, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Sigma Alpha Iota.

Plays on: Rossi French bore blackwood clarinets; RICHARD HAWKINS mouthpiece; EDDIE DANIELS II Rovner ligature; Vandoren V-12 #3 ½ reeds.

Students include: Sheldon Scott Kurtzweill, Justin O'Dell, London-Silas Shavers.

On clarinet performance, Bradley Wong commented:

Because of the clarinet’s acoustic properties, it is an extremely difficult instrument to play at an artistic level. To be a successful performer, it is not good enough to become technically proficient on the clarinet; one must also master the tonal nuances that the clarinet is capable of producing. It is also important to develop a diversity of styles, and to know the stylistic differences of the compositions being performed. Each generation of clarinetists sets higher performance standards than the previous generation, and it is no longer unusual to have a clarinetist win a competition involving mixed instruments. (Wong/Paddock 1998)

On teaching, he added:

To be successful as a teacher, you must be passionate about playing the clarinet, and passionate about sharing that skill with others. It is also important to remember that you are teaching the student to play the clarinet, and not just teaching the clarinet to a student. That is, each student will learn differently – you must find the right questions to ask so that they will find the answers themselves. (Ibid.)

On his own contributions to the clarinet community, Wong wrote:

My most significant contribution to the clarinet world is my commissioning of Dante Dances, a work for clarinet and piano by Dan Welcher. Dan’s music is always engaging, and this particular piece is based on characters from Dante’s Inferno, and includes a tango, the Charleston, a gymnopedie, and other dance forms. I premiered the work at the Festival of Music in Pals, Spain in 1996, and later played the piece at the University of Oklahoma Clarinet Symposium and ClarinetFest 1997 at Texas Tech University. The Clarinet described the piece as a “rhythmically exciting composition (that) utilized a wide range of expression and technical challenges.” I hope that the piece will become a standard work in our repertoire. (Ibid.)

On the author’s survey, under the “prominent students” heading, Wong commented, “The primary focus of Western Michigan University is undergraduate music education. I feel all of my students are prominent, perhaps not as performing clarinetists, but in whatever they are doing professionally!” (Ibid.) This comment underscores Wong’s dedication as a teacher and his appreciation of each student as important and unique. While honoring Wong’s sentiment, the author has included a brief list of students independently gathered from this document and the internet, for historical interest.

Woy, Alan. B. July 29, 1945 (Chicago, IL). BM: Illinois Wesleyan Univ (1967) with JOHN MCGROSSO; MM/DM: Univ of Colorado (1969/1979) with PHILIP AAHOLM and JERRY NEIL SMITH. Clarinetist: Potsdam Woodwind Quintet (formerly, 1971-2000+); NUMA (current); Potsdam Clarinet Quartet (Founding Memb: current); Orch of Northern NY (Principal: current); Northern Symphonic Winds (Principal: current). Active as a recitalist, soloist, chamber musician, new music specialist, festival artist, and recording artist (incl a recording of the clarinet music of Paul Steinberg). Faculty member: SUNY-Potsdam/Crane SOM (Prof of Clarinet: formerly, 1971-2000+; Prof Emeritus: current; also taught conducting and served as Dir of the Crane Wind Ensemble); Eastman Community
School (current). Other positions/activities: active as an adjudicator (incl work for the NY State School Music Assn), clinician/lecturer (incl presentations given at CMS conferences and at various U.S. music schools) and conductor. Hon: MENC Faculty Recognition Award (1997). Memb: ICA, MENC, NY State School Music Assn. Plays on: Buffet R-13 clarinets; DAN JOHNSTON mouthpiece; Vandoren Optimum ligature; owns an extensive collection of barrels and ligatures. Students include: Deborah Andrus, Christine Barron, Gale Bendik Bayen, LINDA CIONITTI, Grant Lawson, Alicia Perrone, Michelle Shoemaker, and numerous public school music teachers.

A passionate advocate of new music, Alan Woy has participated at contemporary music festivals and conferences around the world, and has collaborated with his Crane School of Music colleague, composer Paul Steinberg, to generate numerous new works for clarinet. On teaching, Woy has commented:

College teaching has brought me into contact with a wide variety of students from many developmental levels. I have tried to motivate my students by putting a high premium on the daily practice of basics, the importance of hard work and preparation, and the musical responsibility each performer must bring to his/her art. I focus my teaching on good, solid basics: tone, technique, tonguing, sight-reading, and style. Practice concentrates on developing the clarinetist, not just on learning repertoire. I provide the example for my students. Being associated with a large and dynamic music school has enabled me to pursue an enormous variety of performing opportunities: orchestra, woodwind quintet, big band, and contemporary music. Additionally I present an annual faculty recital, frequently perform chamber music, assist on colleagues’ recitals, and solo with orchestras, bands, and wind ensembles across New York State. After 28 years I am still learning, teaching and performing in New York State. (Woy/Paddock 1998)

Interestingly, Woy’s father attended Chicago’s Austin High School where he was a member of the same clarinet section as BENNY GOODMAN. Woy’s father was a freshman during Goodman’s senior year, so the two were not close, but Woy had a great deal of respect for Goodman’s clarinet playing. (DeRoche 2010)


Wright, Harold (“Buddy”). B. Dec. 4, 1926 or 1927 (Wayne, PA); d. Aug. 11, 1993 (Marlboro, VT). Clarinet studies begun at age 11 with Paul Thiel (Wayne, PA) and GEORGE THOMKINS; HS clarinet studies with RALPH MCLANE. Grad: Curtis IOM (1951) with RALPH MCLANE and Marcel Tabuteau (chamber music studies).

Former clarinetist: U.S. Army Band (also served as drum major and played sax in the jazz band); Houston Symph; Dallas Symph; Natl Symph (Principal: 1954-70); Boston Symph (Principal: 1970-93); Boston Symph Chamber Players. Was active as a recitalist (incl perf at the Univ of Oklahoma Clarinet...
Symposium), soloist (incl numerous perfs/recordings with the Boston Symph), chamber musician (incl perfs/recordings with the Budapest, Guarneri, Hawthorne, Juilliard, and Vermeer String Quartets, the Boston Symph Chamber Players, and with Harris Goldsmith, Peter Serkin, and numerous other renowned musicians), festival artist (incl participation at the Casals Festival for 7 years and at the Marlboro Festival, 1952-70, 1974, 1990), and recording artist (appears on recordings with above ensembles on the Boston Records, Crossroads/MHS, Koch Intl, Music Minus One, and Philips labels).

Former faculty member: Catholic Univ; Boston Univ; New England Conserv (1982-93); Tanglewood (1970s-93).

Played on: Buffet clarinets; Chedeville mouthpieces (one of which belonged to RALPH MCLANE and was used until it warped; mouthpiece work done by Everett Matson); BONADE ligatures; 67mm barrel; Vandoren #5 reeds (stored in well-sealed reed cases containing sponges); played with a double-lipped embouchure; often performed solos/recitals sitting down (partially due to double-lipped embouchure usage).

Students include: PHILIP AAHOLM, SCOTT ANDREWS, STEVEN BARTA, LINDA BARTLEY, Phillip Bashor, Stephen Bates, Karen Beacham, DAVID BREEDEN, Chester Brezniak, MIKE CAVIN, ARTURO CIOMPI, JONATHAN COHLER, ANDREW CRISANTI, PATRICIA DILUTIS, David Dow, MICHAEL DRAPKIN, David Duree, CHARLES ELLIS-MACLEO, STEPHEN FREEMAN, JOHN FULLAM, NANCY GARLICK, STANLEY GAULKE, CECIL GOLD, TERRY GUIDETTI, John Graulty, William Hagenah, Richard Hancock, RUSSELL HARLOW, CAROLINE HARTIG, THOMAS HILL, WILLIAM HUDGINS, Norman Katz, FRANK KOWALSKY, Maryanne Lacaille, Lyburn Layer, Debbie Levine, LEE CARROLL LEVINE, DANIEL MCKELWAY, R. Muraida, Oscar Ramspek, ALBERT RICE, David Samour, WILLIAM SCARLETT, JOHN SPICKNALL, LAWRENCE SOBOL, GEORGE TOWNSEND, John Van Bockern, JULIE VAVERKA, JOHN WIENER, PETER WRIGHT III, JOHN BRUCE YEH.

Harold Wright was one of the most influential American clarinetists of the twentieth century, having performed in several major American orchestras in the course of his career, which spanned nearly half a century. More than two decades of Wright’s career were spent as Principal Clarinetist of the Boston Symphony, and while a member of this orchestra, Wright was prolific as a soloist, recitalist, chamber musician, and recording artist. Both his and ROBERT MARCELLUS’s recordings of the Mozart Clarinet Concerto are still considered to be the gold standard. Wright’s sound and musicality were legendary, following in the tradition of his renowned teacher RALPH MCLANE.

For a deeper understanding of Wright’s influence, not only on the clarinet world but on the entire musical community, the articles listed below are highly recommended. Boston Globe music critic Richard Dyer, whose article honoring Wright was quoted in The Clarinet, recalled that one never needed to scan the woodwind section of the Boston Symphony to know when Harold Wright was playing; one knew instantly from the exquisite, liquid quality of the clarinet sound, the subtle phrasing, and intimate sense of expressivity, emanating from the orchestra. Wright was deeply admired by the members of the Boston Symphony and exerted a great deal of leadership by example from his chair.

Wright played with a double-lipped embouchure continuing in the tradition of his teacher RALPH MCLANE and McLane’s teacher GASTON HAMELIN. In addition to refined musicality, another common theme frequently mentioned in regard to both McLane and Wright was the beauty and flexibility of their tone. Several similarities existed between the two in regard to sound production, including the double-lipped embouchure and the Chedeville mouthpiece which Wright inherited from McLane, and which McLane inherited from GUY D’ISERE. In her biographical sketch of HAROLD WRIGHT in Clarinet Virtuosi of Today, Pamela Weston described McLane’s influence on Wright:

McLane was a stickler for tone and had such a fine conception of it that it stuck with you. His influence on Harold was profound and Harold attributes his tone completely to him. Lessons were almost entirely an exercise first of all in experiencing the effect of different materials on tone quality, then sifting out the good from the bad and applying the results to better and better sound. The pupil was made to play on different reeds, mouthpieces, etc. He then had to listen long and hard to McLane doing the same, and finally was sent into another room to listen still further. (Weston 1989, 298)

In addition, Wright used a 67-millimeter barrel for which he altered the tone holes of his clarinet; he preferred the feel of a longer barrel and the depth of sound it offered.
Harold Wright was the role model for many clarinetists, including double-lipped clarinetist ELSA LUDEWIG-VERDEHR who, although she never studied formally with Wright, learned much from Wright through chamber music performances with him at the Marlboro Festival. Clarinetist WILLIAM SCARLETT attributes his own sense of musical phrasing and appreciation for the art of playing very softly to Wright. Wright’s influence will endure for years to come through his numerous Boston Symphony and chamber music recordings, and through his many students who are and have been shaping future generations of clarinetists.


Wright, Peter B. III. B. Mar. 22, 1955 (Bartow, FL). Piano studies begun at age 8; clarinet studies begun at age 10. BME: Jacksonville Univ (1976) with EUGENE KAVADLO; MM: Eastman SOM (1982) with STANLEY HASTY; doctoral studies begun at Florida State Univ with FRED ORMAND. Additional clarinet studies with ROBERT MARCELLUS, JAMES PYNE, and HAROLD WRIGHT. Clarinetist: Jacksonville Symph (Principal: 1974-); JSO Woodwind Quintet (current); has also performed as Bass/Extra Clarinet with the Savannah Symph (1979, +/-). Active as a recitalist (incl perfs at ClarinetFests and throughout North America), soloist (perfs with the Jacksonville Symph incl one as basset horn soloist with Frederica von Stade at Carnegie Hall, 1997), chamber musician (incl perfs with the JSO Woodwind Quintet), and recording artist (on the Spears Intl Records label, 1982). Faculty member: Jacksonville Univ (1975-92, +/-); Univ of North Florida (1990s, +/-); Florida Community Coll (current); active as a private clarinet instructor. Other positions/activities: Personnel Mgr, Jacksonville Symph (formerly); Buffet Cramp USA Perp Artist (current). Memb: American Coaster Enthusiasts, European and FL Coaster Clubs. Hon: Presser Foundation Scholar (1974); Regional Winner, MTNA Collegiate Artists Compt (1974). Plays on: Buffet R-13 (A/E-flat) and Tosca (B-flat) clarinets; RICHARD HAWKINS mouthpiece; Vandoren Optimum ligature; Vandoren V-12 #3 ½ reeds.


Wrzesien, William. BME/MM/Artist Dipl: New England Conserv with ROSARIO MAZZEO; additional studies at Tanglewood. Clarinetist: Boston Pops Esplanade Orch (Principal: formerly, 1990s, +/-); Boston Musica Viva (Founding Memb; formerly, 1990s, +/-); Boston Ballet (Principal: current); Boston Lyric Opera (Principal: current); has also performed as Principal Clarinetist of the Handel and Haydn Society, Opera Co. of Boston, and Boston Classical Orch. Active as an intl soloist/recitalist (incl perfs at the Kennedy and Lincoln Centers and the Library of Congress), chamber musician (incl perfs with above...

**Wyman, Barry.** Clarinetist: NYC Opera (formerly). Students include: STEPHEN JOHNSTON.

Yeh, John Bruce. B. 1958 (Washington, D.C.); grew up in Los Angeles, CA. Piano studies begun at age 5; clarinet studies begun at age 6. Early clarinet studies with Gordon Herritt. Pre-medical studies begun at Univ of California-Los Angeles before transferring to Juilliard (1975); additional studies at the Aspen Festival (1973, 1974), Marlboro Festival, and Tanglewood (with HAROLD WRIGHT). Additional clarinet studies with JOSEPH ALLARD, GARY GRAY, ROBERT MARCELLUS, and MICHELE ZUKOVSKY. Other musical influences incl Mehlie Mehta, Marcel Moyse, and Ray Still.

Clarinetist: Chicago Symph (Bass: 1977-79; Asst Principal/E-flat: 1979-); Chicago Pro Musica (Founder/Memb: 1979-; also serves as Dir); Chicago Symph Winds (Founding Memb; current); Double Dialogue (with composer/computer artist Howard Sandroff; current); Chicago Clarinet Trio (with LARRY COMBS and JULIE DEROCHE; current). Active as an intl soloist (incl a perf of a movement of the Mozart Clarinet Concerto at age 10, and numerous perfs with the Chicago Symph and other orchs throughout the U.S., Asia, and Europe), chamber musician (incl perfs with the Avalon, Colorado, Guarneri, Pacifica, and Ying String Quartets, the Chicago Symph Chamber Ensemble, Music from Marlboro, The Chamber Music Society of Lincoln Center, and Alexander Schneider & Friends), festival artist, and recording artist (on the CBS Masterworks, Cedille Records, Centaur, Koch Intl Classics, Naïm Audio, Nautilus, Newport Classic, Novitas, and Reference Recordings labels; has recorded much of the standard clarinet repertoire as well as works for clarinet and computer, jazz-influenced works, works for basset horn and basset clarinet, and several works written for him). Premiere perfs incl the U.S. premiere of Elliott Carter’s Clarinet Concerto (1998) with the Chicago Symph.

Faculty member: DePaul Univ (formerly, 1970s-90s, +/-; for 26 years); Chicago Coll for the Perf Arts (current); New Music School (Clarinet Faculty Chair: current).

Other positions/activities: Yamaha Artist; elected memb, Chicago Chapter of NARAS Board of Dirs (1987); Memb, IL Arts Council’s Symph/Ensemble Advisory Panel (1988); active as a clinician (incl master classes given throughout the U.S. and Europe).

Hon: Frank Sinatra Musical Perf Award, UCLA; Fromm Fellow, Tanglewood (1976); Benjamin H. Delson Memorial Award as Outstanding Instrumentalist, Tanglewood (1976); Prize Winner, 1982 Munich Intl Music Compt; Prize Winner, 1985 Naumberg Clarinet Compt; Grammy nomination (1986) for recording Mozart Music for Basset Horns (CBS Masterworks); Grammy Award (1986) with Chicago Pro Musica for “Best New Classical Artist.”

Plays on: Yamaha YCL-SEV and YCL-SEVA clarinets; has also played on Buffet clarinets; Selmer bass clarinet; Vandoren reeds.
Students include: Alejandro Acierto, WAGNER CAMPOS, PAUL DEMERS, Andrea DiOrio, NORMAN FOSTER, ROGER GARRETT, Arnel Ignacio, Bojana Kragulj, MICHAEL LOWENSTERN, Janice Minor, NICHOLAS MORRISON, LESLIE NICHOLAS, GREGORY OAKES, Emily Robinson, Anne Marie Rozsa, KT Somero, Song Tu, TIMOTHY ZAVADIL, CHRISTOPHER ZELLO, AMY ZOLOTO.

John Bruce Yeh, one of relatively few clarinetists to attain a major orchestral playing position while still in his teens, was appointed by Sir Georg Solti to the position of bass clarinetist of the Chicago Symphony at the age of 19. Two years later, Yeh assumed the position of Assistant Principal/E-flat Clarinet, a position he still holds three decades later. He has performed as a soloist with the Chicago Symphony on many occasions including performances of the Nielsen Clarinet Concerto (included on the CSO’s “Soloists of the Orchestra” collection of recordings) and the U.S. premiere of Elliott Carter’s Clarinet Concerto. Yeh is very active as an internationally successful soloist, chamber musician, recording artist, and teacher.


Yehuda, Guy.  BM/Artist Dipl: Royal Conserv of Music-Toronto; MA/Perf Cert/DM: Indiana Univ with JAMES CAMPBELL, ELI EBAN, and HOWARD KLUG. Additional clarinet studies with LARRY COMBS, Avraham Galper, Yitzhak Katzap, CHARLES NEIDICH, and Alfred Prinz. Musical influences incl Louis Cahuzac, Yona Ettlinger, Avrahm Galper, and Reginald Kell. Clarinetist: Trio di Colore (Founding Memb; current); has performed as Principal Clarinet with the Israel Phil, Haifa Symph, Civic Orch of Chicago, and Cincinnati Chamber Orch; has performed as guest clarinetist with the Chicago and Jacksonville Symphs. Active as a recitalist (incl perf at ICA conferences and Oklahoma Clarinet Symposia, at Carnegie Hall and Chicago Symph Hall, and on the Dame Myra Hess Chamber Series and Fountain Arts Concert Series), soloist (incl North American debut with the Royal Conserv Orch), chamber musician (incl perf with the Beaux Arts Trio, the Cypress String Quartet, and Trio di Colore), festival artist (incl participation at the Domain Forget, Lucerne, Parry Sound, Spoleto-US, and Verbier Festivals, and the Israeli and Ottawa Chamber Music Festivals), and recording artist (on the Canadien, CBC, and Hal Leonard labels); broadcast perf given on U.S., Canadian, Israeli, Portuguese, and Swiss radio stations and on television. Faculty member: Orford Festival (Artist-Teacher: current); Univ of North Florida (current); has also taught at Indiana Univ. Other positions/ activities: Selmer Artist; active as an adjudicator, clinician (incl master classes given throughout North America and Europe, and in Israel), award-winning composer, conductor (incl work as Conductor-in-Res of the Royal Conserv Orch, Toronto). Hon: Winner, Israeli Sharet Composition Award. Bib: Yehuda, Guy. “About Guy.” G. Yehuda. http://guyyehuda.com/html/about_guy.html (accessed March 15, 2011).

York-Garesché, Jeanine.  BM: Univ of Nebraska-Lincoln; MM: St. Louis Conserv; additional music studies at the Johannnesul Int School of the Arts (Canada). Clarinet studies with ROBERT COLEMAN, GEORGE SILFIES, and TINA WARD. Clarinetist: St. Louis Symph (formerly, late-1990s; remains active as a sub); St. Louis Ballet (current); Union Ave. Opera (current); Webster Winds (current); Webster Univ Symph Orch (current); has also performed with the St. Louis Opera, Ft. Wayne Phil, Illinois Symph, Equinox Chamber Players, and Synchronia. Active as a chamber musician (incl perf with above groups), festival artist (incl participation at the Kneisel Hall and Tidewater Music Festivals); recording artist (incl recordings with the St. Louis Symph); broadcast perf given on PBS. Faculty member: Univ of Missouri-St. Louis (2000-); St. Louis Symph Community Music School (current); Webster Univ (current); St. Louis Univ (current). Memb: ACME (Artists, Composers, Musicologists, Educators), ICA, Mu Phi Epsilon. Bib: “Jeanine York-Garesche.” Webster University. http://www.webster.edu/cms/faculty/index.shtml#ward (accessed January 19, 2011).

**Young, Dow H., Jr.** B. circa 1921 (Salt Lake City, UT). Early clarinet/sax studies with Clarence J. Hawkins. BM/Teaching Cert/grad studies: Univ of Utah with HERBERT BLAYMAN and NAPOLEON CERMINARA. Additional clarinet studies with SIMEON BELLISON and MARTIN ZWICK. Former clarinetist: 587th U.S. Army Air Force Band; Utah Symph (Second: 1950s, +/-); also performed in several dance bands and military-style bands. Has been active as a chamber musician and woodwind doubler. Former faculty member: Brigham Young Univ (1950s, +/-); East HS (Dir of Band/Orch/Jazz Band/Chamber Ensembles); has been active as a private clarinet/sax instructor. Bib: “Inner Views.” *Utah Symphony Orchestra Program 13th Season* (December 10, 1952): 30; “Player Profile.” *Utah Symphony Orchestra Program 17th Season* (December 8, 1956): 40.

**Young, Gregory.** BM: Univ of Western Ontario; MM/DM: Univ of Michigan with JOHN MOHLER. Additional clarinet studies with LINDA BARTLEY, HERBERT BLAYMAN, STANLEY HASTY, and Jerome Summers. Clarinetist: Newfoundland Symph (Principal: formerly); Prince Edward Island Symph (Principal: formerly); Bozeman Symph (Principal: 1988-, +/+); Gallatin Woodwind Quintet (1995-, +/+); Montana Ballet (Principal: 1998-, +/+); Intermountain Opera Orch (Principal: 1998-, +/+); Active as an intl recalist (incl perf at the 1988 ICA conference, Montana/Idaho Clarinet Festivals, and the Canadian Univ Music Conference), soloist (incl perf with the Strings of St. John’s, Northwest Civic Orch, and Montana State Univ Cello Ensemble, and at the G-8 Summit Festival of Arts in Japan), and chamber musician (incl a tour of Japan with the Gallatin Woodwind Quintet, 1995, a tour of Brazil with the Kreutzer Trio, 2000, and perf in Morocco with the Camerata Trio); frequent broadcast perfns given on CBC radio. Faculty member: Univ of Prince Edward Island (formerly); Memorial Univ of Newfoundland (formerly); Univ of Western Ontario (formerly); Montana State Univ (1988-; has served as Asst Dean of the Coll of Arts/Architecture, Head of Music Dept, and Vice Provost for Undergrad Ed). Other positions/activities: Co-Founder, Montana/Idaho Clarinet Festival (1992); Founder, Bozeman Symph Orch Outreach Program; active as a lecturer (incl presentations at Montana/Idaho Clarinet Festivals and in Italy). Hon: invited to lecture on music and architecture in Italy (late 1990s). Students include: Patricia Larios. Bib: “Candidates for I.C.A. Officers.” *The Clarinet* 25 (February/March 1998): 25; “Gregory Young.” Strings of St. John’s. http://www.stringsofstjohns.ca/young00.html (accessed March 15, 2011); “Musical Chairs.” *The Clarinet* 16 (November/December 1988): 64.


Zeisler, Dennis Joel.  B. Jan. 25, 1947 (Columbus, GA).  Clarinet studies begun at age 6.  BM/BME/MM: Univ of Michigan (1970/1970/1971) with JOHN MOHLER and WILLIAM STUBBINS; PhD(ABD): NY Univ; additional studies at the Mozarteum with Rudolf Jettel.  Additional clarinet studies with JACK KREISELMAN, ALEXANDER PREPADCHEF, LEON RUSSIANOFF, and PETER SIMENAUER.  Clarinetist: Detroit Concert Band (Solo: formerly); USMA Band-West Point (Solo: 1971-74); Hudson Valley Phil (Principal: 1975-76); Augusta Symph (Principal: 1976-77); Virginia Symph (1979-); Virginia Beach Pops (Principal: 1984+).  Active as a recitalist (incl 1974 professional debut at Carnegie Hall and perf at ICA conferences), soloist (incl perf with the USMA Band), and recording artist (incl perf as Solo Clarinetist of the Univ of Michigan Symph Band on The Revelli Years Recordings); broadcast perf given on NY’s WQXR (1972).  Faculty member: Augusta Coll (Asst Prof of Woodwinds/Band: 1976-77); Fort Lewis Coll (Asst Prof of Woodwinds/Band: 1977-79); Old Dominion Univ (Assoc Prof of Band/Clarinet/Sax: 1979-; has also served as Chmn of Music Dept); Blue Lake Fine Arts Camp (1982-).  Other positions/activities: ICA State Chmn, VA (1980s, +/); Founder/Conductor, Virginia Wind Symph (current).  Memb: ABA, CBDNA, ICA, NASA, NBA.  Hon: Clarinet Teaching Fellow, Univ of MI (1969-71); listed in Who’s Who in American Music (Classical), 1985 edition; Orpheus Award, Phi Mu Alpha (1999); Virginia Music Educator of the Year, Virginia MEA (1999).  Plays on: Buffet R-13 clarinets (B-flat/A/E-flat); Vandoren B-45 Profile 88 mouthpiece; Kaspar (Ann Arbor) ligature; Vandoren Hand Select #3 ½ reeds.  Students include: Peter Brewer, David Kreiselman, Paul Skinner, Wayne Tice.

Clarinetist Dennis Zeisler espouses a methodical teaching style with a focus on conceptual learning.  Areas of concentration for his students include long tones, scales, articulation, etudes, and solos.


Zelickman, Robert.  B. Detroit; grew up in Los Angeles.  Clarinet studies begun at age 10.  BA: Univ of California-Los Angeles; MFA: California Instist of the Arts with MICHICLE ZUKOVSKY.  Clarinetist: Vera Cruz Symph (formerly); Mexico City Phil (formerly); San Diego Chamber Orch (current); CA Ballet (1998, +/); SONOR (contemporary music ensemble; current); also perf with the San Diego Opera and Comic Opera Orchs and the San Diego Symph.  Active as an intl recitalist (incl perf at Clarinet Summit ’98), chamber musician (incl perf with Camarada and SONOR), Klezmer musician (1986-), and festival artist (incl participation at La Jolla’s SummerFest).  Faculty member: Univ of California-San Diego (Lect: 1983-).  Other positions/activities: Co-Dir, Second Avenue Klezmer Ensemble; as conducting UCSD Wind Ensemble) and lecturer (special interest in the area of The Symphony and Jewish Music).  Bib: “Robert Zelickman.” Second Avenue Klezmer Ensemble.  http://www.secondavenueklezmer.com/site/pp.asp?c=julWLDMTJrE&b=1320173 (accessed February 4, 2011).
Zetzer, Alfred. B. July 3, 1916 (Cleveland, OH); d. Aug. 3, 1990. BM: Cleveland IOM (1940) with DANIEL BONADE. Clarinetist: Ballet Russe De Monte Carlo (Principal: 1939-40); Kansas City Symph (Principal: 1940-41); Pittsburgh Symph (Principal: 1942-43); San Antonio Symph (Principal: 1946-48); Cleveland Orch (Bass: 1949-84). Was active as a recording artist (with above orchs). Former faculty member: Kent State Univ; Cleveland IOM (Instructor of Clarinet/Bass: 1949+). Other positions/activities: Organizer/Conductor, Cleveland Children's Symph Orch; Musical Dir, Park Temple; helped to found the Cleveland Phil Orch (1935). Hon: first student to graduate from Cleveland IOM with a Perf degree; listed as a “Prominent Clarinet Teacher” in The Clarinet No. 14 (Spring 1954): 24; listed in Who's Who in American Music (Classical), 1985 edition. Played on: Buffet clarinets; Selmer bass clarinet with extension made by Hans Moennig; Kaspar mouthpiece (B-flat) and custom-made mouthpieces (B-flat/Bass) by Elmer Aiello of Leblanc; BONADE ligature; Morré and Vandoren reeds. Students include: Charles Baker, Claire Eichhorn, Mark Gallagher, Walter Grabner, David McClune, JAMES OGNIBENE, CHRISTOPHER RUNK, DENNIS SMYLYE.


Zimmerman, Charlene. B. Oct. 6, 1950 (Elmhurst, IL). BME/grad studies: Northwestern Univ (1972) with JEROME STOWELL. Additional clarinet studies with CLARK BRODY, LARRY COMBS, RUSSELL DAGON, Karl Leister, and ROBERT MARCELLOUS. Clarinetist: Grant Park Symph (Second/E-flat: 1978-88; Principal: 1988-); Lyric Opera of Chicago (Principal: 1990-). Active as a soloist (incl perfs with the Elmhurst and Grant Park Symphs, Concertante di Chicago, and Symphony II), recording artist (appears on recordings with the Chicago, Grant Park, and Milwaukee Symphs, the Chicago Opera Theatre Orch, and the Lyric Opera of Chicago); has also recorded Embrace the Wind, a New Age/Environmental album, and studio artist (incl hundreds of “spots” for companies such as 7UP, American and United Airlines, McDonald’s, Sears, Proctor and Gamble, Kellogg’s, State Farm, Allstate, Illinois Bell Telephone, Pennsylvania Bell, Commonwealth Edison, Fischer-Price, Florida and Illinois Lottery, Ameritech, Minute Maid, and HBO); broadcast perfs given on television (Wisconsin Public Television, WTTW, WFLD, etc.) and radio. Faculty member: Northwestern Univ (1993-). Plays on: Buffet R-13 clarinets (B-flat/A/E-flat); Frank Wells mouthpiece; BONADE inverted ligature; Vandoren #3 reeds; Bob Mario E-flat mouthpiece; Selmer Low E-flat bass clarinet; Selmer C* bass mouthpiece; Vandoren #3 bass reeds. Students include: Andrea DiOrio, Barbara Drapcho, Ann Lavin, Anna Najoom, Timothy Sutfin, ELENA LENCE TALLEY, Daniel Williams, Andrew Zimmerman (her son).

Charlene Zimmerman commented:

I am a no nonsense person who feels that all facets of the technique should be developed and used. My focus, of course, is opera music, but I play symphonic and chamber music as well, so all areas, including extended techniques, are fair game. (Zimmerman/Paddock 1998)


Ziporyn, Evan. B. 1959. Piano studies begun at age 3 (after an unenthusiastic trial with violin); clarinet studies begun in 4th grade; began composing at age 13. Advanced studies in composition at Eastman SOM (with J. Schwantner); advanced studies in composition (with D. Lewin and M. Bresnick), clarinet (with KEITH WILSON), and piano (with Christopher Oldfeather) at Yale Univ; also studied

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Clarinetist: Steve Reich Ensemble (current); Bang on a Can; Bang on a Can All-Stars (Founding Memb; 1992-). Active as a clarinetist/bass clarinetist specializing in new music and cross-cultural music, soloist (incl perf's with the American Composers Orch, Boston Modern Orch Project, and MIT Wind Ensemble), festival artist (incl perf's at the 1985 Bali Arts Festival and the Bang on a Can Marathons), and recording artist (appears on the Cantaloupe, CRI, Innova, Koch, New Albion, New World, Nonesuch Records, and Sony Classical labels; incl *This Is Not A Clarinet* and the definitive recording of Steve Reich’s *New York Counterpoint*). Collaborations and/or recordings incl those with Louis Andriessen, Don Byron, Ornette Coleman, Brian Eno, Philip Glass, Wu Man, Terry Riley, and Paul Simon, et al.

Faculty member: Massachusetts Instit of Tech (Prof: 1990-).

Other positions/activities: Music Dir, Sekar Jaya (gamelan;1989-); Founder/Artistic Dir, Gamelan Galak Tika (perfs new music for Balinese gamelan); active as a composer (incl cross-cultural works using gamelan, electronic instruments, and various African, Chinese and Western instruments; his compositions have been heard on film soundtracks and at the Sydney Olympics, and have been commissioned by the American Composers Orch, American Repertory Theater, Boston Modern Orch Project, and Kronos Quartet), and scholar on the subject of Balinese gamelan.

Hon: Yale Murray Fellowship (1981) and Fulbright Grant (1987), both to study Balinese gamelan in Bali; Grammy Award (1998), with the Steve Reich Ensemble for *Music for 18 Musicians*.

It is no surprise that composer/clarinetist Evan Ziporyn’s musical output came to involve elements of different cultures and unique instrumental combinations, as he described his childhood home as a commingling of the sounds of “his father's violin, his grandmother's Yiddish Socialist chorus, his mother's extensive folk & jazz collection, and the sounds of top 40 & Motown on AM radio.” (Ziporyn 2011) Although Ziporyn engaged in mainstream studies in composition and clarinet at such schools as Eastman, Yale, and the University of California-Berkeley, he was also active in the performance of free jazz, and became enthralled with the gamelan, which in itself includes some level of improvisation and a sense of the music growing and evolving with each performance. Ziporyn brings elements of Eastern music to his original works, and brings elements of Western music to his gamelan works. As a clarinetist, Ziporyn himself continues to evolve, developing new techniques as well as new music for clarinet and bass clarinet.


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Zoeter, Garrick. Native of Alexandria, VA. Early clarinet studies with Kenneth Lee and WILLIAM WRIGHT. BM: Juilliard with CHARLES NEIDICH; MM: Yale Univ with DAVID SHIFRIN. Additional clarinet studies with JEAN KOPPERUD. Clarinetist: Elm City Ensemble (formerly); Antares (Founding memb; current); also perf's with The Ensemble for the Romantic Century and Paragon Ragtime Orch. Active as an int'l soloist (incl debut with the Natl Symph at the Kennedy Center and perf's with Shenandoah Conserv’s Symph Orch), chamber musician (incl perf's with above ensembles, with Trio Soloisti and Van Buren Wind Quintet, and with his wife, soprano Mariana Mihai-Zoeter), festival artist (incl chamber music perf's at the Aspen Music Festival, the Great Lakes and Norfolk Chamber Music Festivals, the Intl Festival of Arts and Ideas, and the Norfolk Contemporary Music Session, and with the Cincinnati and La Jolla Chamber Music Societies), and recording artist (on the Bridge, CRI, Elm City Innova CD, and Newport Classics labels). Faculty memb: Festival Eleazar de Carvalho-Brazil (formerly, 1997-2000+); Wesleyan Univ (formerly); Shenandoah Conserv (current). Hon: Winner, ICA Intl Clarinet Compt (1991); Grand Prize (with Elm City Ensemble), 1997 Fischoff Natl Chamber Music Compt; 1st Prize (with Elm City Ensemble), 1997 Chamber Music Yellow Springs Chamber Music Compt; Coleman-Barstow Award (with Elm City Ensemble), 1997 Coleman Chamber Music Compt; AT&T Pro-Am Youth Award (with Elm City Ensemble), 1997 Carmel Chamber Music Compt; favorable reviews of perf's/recordings appear in *The Boston Globe*, *Chicago Tribune*, *The Clarinet*, *Los Angeles Times*, *South Bend Tribune*, and *Washington Post*. Bib: “Garrick Zoeter.” http://www.su.edu/cf/faculty/_faculty_profiles1.cfm?uid=gzoeter (accessed March 15, 2011); Nichols, William. “Audio Notes.” *The Clarinet* 27 (June 2000): 18.

Zoloto, Amy. B. Aug. 23, 1971 (Chicago, IL). BM(summa cum laude): DePaul Univ with LARRY COMBS and JOHN BRUCE YEH; grad studies begun at Florida State Univ with FRANK KOWALSKY. Clarinetist: Civic Orch of Chicago (formerly); South Bend Symph (1994-95); Jacksonville
Symph (formerly, 1997-2000+); Sylvan Winds (current); has also performed with the Chicago Symph, Metropolitan Opera Orch, New York Phil, NYC Opera Orch, and Philadelphia Orch. Active as a NYC freelance clarinetist, chamber musician (incl perf with Sylvan Winds and the St. Luke’s Chamber Players), festival artist (incl participation at the Bard, Colorado, and Pacific Music Festivals) and recording artist (incl the premiere perf/recording of Stella Sung’s *Night Bloom* and recordings with Sylvan Winds); broadcast perf given on WXQR-NY. Faculty member: Univ of Florida (Adj Prof: 1998). Other positions/activities: Buffet Crampon USA Perf Artist. Hon: Farwell Award; Semi-Finalist, Fischoff and Coleman Chamber Music Compts; Downbeat Magazine Award for Outstanding Chamber Ensemble; Winner, FSU Concerto Compt. Plays on: Buffet R-13 Prestige clarinets; RICHARD HAWKINS mouthpiece; Vandoren V-12 reeds. Bib: “Sylvan Winds.” Sylvan Winds. http://www.sylvanwinds.com/about.html (accessed March 15, 2011); Zoloto, Amy to Tracey Paddock, Tallahassee, FL, September 1, 1998.

**Zonn, Paul Martin.** B. 1938 (Boston, MA); d. 2000. BM: Univ of Miami (1958); MA/MFA (Comp): Univ of Iowa (1995/1996). Was active as a multi-faceted clarinet recitalist/soloist (incl perf with country singer Vince Gill, with the Miami Phil, the Nashville Jug Band, and the New Orleans Eagle Band, and at Carnegie Hall), chamber musician (incl perf with the Lennox String Quartet), specialist in contemporary music/extended clarinet perf, festival artist (incl participation at Ravinia and Tanglewood), recording artist, saxophonist (incl perf/recordings as an avant garde and traditional jazz musician), and mandolin player (incl perf at the Lincoln Center and the Library of Congress). Former faculty member: SUNY-Buffalo (Fellow: 1966-67); Grinnell Coll (Composer-in-Res/Conductor of Symph: 1967-70); Univ of Illinois (Prof of Comp: 1970s-95, +/-). Author, *Some Sound Ideas for the Clarinet*. Other positions/activities: was very active as a composer (incl several works for clarinet amongst his 120+ compositions), and active as a conductor and gourmet chef. Hon: Tennessee MTA’s Composer of the Year (1992); Univ of Miami Distinguished Alumnus (1998); Fromm Fellow; Rockefeller Fellow; recip of additional fellowships from the Ford Foundation and the Berkshire Music Center; recip of awards from the NEA, the Univ of IL Research Board, and an ACA/CRI recording award; favorable reviews of perf/compositions appear in *The Chicago Tribune*, *The Clarinet*, *Colorado Journal*, *Las Vegas Sun*, *Musical America*, *The New Record*, and *Woodwind-Brass-Percussion World*. Students include: NORMAN FOSTER. Although Paul Zonn’s university appointments focused on composition, he was always active as a performing clarinetist, tackling adventurous new works (some of which he composed), and pushing boundaries. As a musician – composer, clarinetist, saxophonist, conductor, or mandolin player – Zonn did not confine himself to any one style or genre, and was enthusiastic about any musical direction in which life pointed him.


**Zukovsky, Michelle.** B. Dec. 2, 1942 (Los Angeles, CA). Primary clarinet studies with her father, KALMAN BLOCH; additional clarinet studies with MITCHELL LURIE and LEON RUSSIANOFF. Undergrad studies: Univ of Southern California. Clarinetist: Los Angeles Phil (Asst Principal: 1961-70; Assoc Principal: 1970-80; Principal: 1980-); Casals Festival (Principal: formerly). Active as an intl recitalist (incl perf at ICA conferences), soloist (incl numerous perf with the Los Angeles Phil, a perf with the Boston Pops, and perf with orchs from around the world), chamber musician (incl perf with Gidon Kremer and Pinchas Zukerman, and with the Angeles and St. Petersburg String Quartets, the LA Phil and Lincoln Center Chamber Music Societies, the LA Phil New Music Group, and the Bohemian Ensemble of Los Angeles), festival artist (incl participation at the Casals Festival), and recording artist (on the Avant Records, London/Decca, Nonesuch, Philips, and Summit labels). Premiere perf incl John Williams’ Clarinet Concerto (written for Zukovsky). Faculty member: Univ of Southern California (1993-); Los Angeles Phil Orch Training Program. Other positions/activities: active as a clinician/lecturer (incl appearances at ICA conferences). Extra-musical activities incl gardening, hiking,
and ping-pong. Memb: ICA. Hon: favorable reviews of recordings appear in The Clarinet (see Bib below). Plays on: Wurlitzer (German system) clarinets; string ligature; hand-made reeds. Students include: Rob Chavez, Bradley Cohen, Donald Foster, Helen Goode-Castro, CAROLINE HARTIG, ANDREW LAMY, Im Soo Lee, Keith Lipson, David Ocker, JOAQUIN VALDEPENAS, Enriqez Peres, Robert Ramsey, Jeremy Reynolds, Levi Tracy, JOHN BRUCE YEH, ROBERT ZELICKMAN.

Currently Principal Clarinetist of the Los Angeles Philharmonic Orchestra, MICHELE ZUKOVSKY is the daughter of the late Kalman Bloch, former Principal Clarinetist of the same orchestra for several decades. Bloch began Zukovsky’s clarinet instruction on the E-flat clarinet at age seven.

Zukovsky is unique in her playing for many reasons, one of which is her use of the German-system Wurlitzer clarinets, used in conjunction with a string ligature and hand-made reeds. Zukovsky explains that although her father preferred the French system clarinets, she followed instead in the path of her father’s teacher Simeon Bellison, who played on the German (Oehler) system. Zukovsky considers herself to be a link in the Russian-American school of clarinet playing.

In teaching, Zukovsky tries to pass on the sense of musicality instilled in her by her father, who believed in using music (repertoire) rather than technical studies as learning material. Her focus, as in the tradition of Bloch and Bellison, is on the music: phrasing, tone, style, nuance, subtlety. (Averett, 23) Janet Averett’s interview with Zukovsky, listed in Bib below, is highly recommended.


Zukovsky, Peter. D. 1970. Clarinet studies with ROBERT LINDEMANN. Clarinetist: Chicago Symph Orch (Clarinet/Bass/Sax: 1945-46); also performed on sax. Students include: Neal Sulmeyer.

Peter Zukovsky was MICHELLE ZUKOVSKY’s father-in-law.


Zwick, Martin. B. Nov. 22, 1920 (Brooklyn, NY); d. 2005. BFA: Univ of Utah; Grad: Manhattan SOM with LEON RUSSIANOFF and SIMEON BELLISON; additional studies at the Ecole Normale de Musique-Paris with Andre Vacellier. Additional clarinet studies with DANIEL BONADE. Former clarinetist: All-American Youth Orch (2 seasons, under Stokowski); Hollywood Bowl Orch (2 seasons); Army Signal Corps Band (Solo Clarinet: for 5 years during WWII); Utah Symph (Principal: 1949-77); also performed with the Los Angeles Phil. Was active as a festival artist (incl 4 seasons at the Ojai Music Festival), studio musician (incl work on several motion picture soundtracks), recording artist (appears on recordings with the Utah Symph). Author, The French Concept of Tone (Leblanc Corp). Articles published in The Clarinet. Former faculty member: Univ of Utah; Westminster Coll (late 1990s+); Granite and Murray School Districts, UT. Other positions/activities: was active as a composer (incl Adventures in the Low Register for clarinet/piano, published by Belwin), and mandolin player (incl recording on the LMS label). Extra-musical activities included photography, world travel, and enjoying good food. Played on: Buffet R-13 clarinets; Vandoren 5RV mouthpiece with slightly modified tip opening; hand-made and Vandoren V-12 #4 ½ reeds. Students include: Susan Fo, Martin Gardner, SCOTT HARRIS, Burke Sorenson, M. Eugene Williams, DOW YOUNG JR.

Clarinetist Martin Zwick noted that he was one of LEON RUSSIANOFF’s first students, having been assigned to Russianoff when he auditioned for SIMEON BELLISON for a place in his famous Clarinet Ensemble. Zwick went on to say that Bellison never played for students during lessons, while Russianoff and BONADE both played during lessons, but very little. In contrast, Andre Vacellier (former Principal Clarinetist of the Paris Opera Comique), with whom Zwick studied at the Ecole Normale de Musique, “illustrated everything with his playing.” (Zwick/Paddock 1998)

Zwick’s national sound of preference was the Belgian sound, which he considered to be the perfect and beautiful blend of the best of the French and German sounds. This sound, as best exemplified
by GUSTAVE LANGENUS, he described as “a dark bright sound with a penetrating resonance that maintained its core throughout the total dynamic range.” (Ibid.)

CONCLUSION

One might argue that a document such as this will already be outdated by the time it is released, an argument which has some truth at first glance; in fact, a fair amount of information changed during the process of writing this document. It must be remembered, however, that the true intent of the dictionary was to capture the twentieth century as a snapshot in time. There may be further volumes, or perhaps an on-line database to update the information in the future, but in one hundred years, when someone wants to know about American clarinetists of the twentieth century, they will be able to turn to this resource at least as a jumping off point for further research. Music students desiring to know more about the clarinet teachers at the institutions they are researching for their next degree may also find it useful, not only to learn about their future teacher, but also to discover from which branch(es) of the family tree of American clarinetists the teacher has descended.

In the researching and writing of this dictionary, several recurring themes presented themselves which deserve further research. As an example, it would be interesting to learn more about the many foreign-born clarinetists, considered to be American, who were “imported” from Europe by such conductors as Toscanini, Stokowski, and Damrosch (e.g. Luigi Cancellieri, Simeon Bellison, Gustave Langenus, et al.), or other foreign-born clarinetists who were “adopted” by American clarinetists as one of their own (e.g. Gervase De Peyer, John Denman, James Campbell, Reginald Kell, et al.). Further to this topic, the effects of various wars upon foreign-born American clarinetists could be explored. For example, after the United States entered World War I, anti-German sentiment was widespread, and many German-born musicians, and even some born in America but with German-sounding names, were dismissed from American orchestras (refer to Karl Stumpf’s entry for a particularly tragic story). Even for American-born clarinetists, war has played a role in the careers of many. Consider some of our finest orchestral clarinetists and pedagogues whose careers seem to have been interrupted by service in the military, most serving as members of military bands (e.g. Rufus Arey, Earl Bates, Ignatius Gennusa, Anthony Gigliotti, David Glazer, David Hite, Robert Luyben, Robert Marcellus, Robert McGinnis, Ronald Phillips, Walter Wollwage, Martin Zwick, et al.).

As noted in the introduction, thousands of outstanding American clarinetists have served and continue to serve in the premiere American military bands. A whole volume could be devoted to these fine, talented clarinetists, which might be placed nicely on the library shelf next to Jesse Krebs’s fascinating treatise, “The Clarinetists of the John Philip Sousa Band: 1892-1931,” which discusses the clarinetists of the famous band Sousa founded and directed after leaving “The President’s Own” United States Marine Band. Many fine American clarinetists were members of the Sousa Band and/or American military bands before embarking on orchestral and/or teaching careers, including the professor supervising this treatise, Dr. Frank Kowalsky, who was a member of the Marine Band from 1969-73. A survey of clarinetists, like Dr. Kowalsky, who have served in military bands and then gone on to other performance or teaching opportunities, would be an interesting read.

Another recurring theme worthy of exploration is the question of why American clarinetists, for the most part, have not had success in obtaining employment in Europe. Perhaps, there simply is not enough reason to leave the United States, with all of its musical outlets during good economic times, to pursue employment in Europe. Scattered throughout the dictionary are perhaps a dozen American clarinetists (e.g. Lee Morgan, Roger Salander, Suzanne Stephens, Marina Sturm, Allan Ware) who have attained orchestral and/or teaching positions in Europe. It would be interesting to interview them and determine what qualities they have which were found to be desirable by Europeans.

While research exists on the history and role of women musicians in America, it would be interesting to learn more about the earliest female orchestral clarinetists and teachers, such as Lillian Poenisich, Emily Wolf, and Jeannette Scheerer, and how the role of female clarinetists evolved in America. It will surely be found that clarinetists such as Elsa Ludewig-Verdehr, Michelle Zukovsky, Suzanne Stephens, and British clarinetist Thea King played a major role in demonstrating that women are more than able to master the art of clarinetistry.

Another topic of interest would be a discussion of whether national schools of clarinet playing still exist. In recent decades, it certainly seems that this sense of national delineation has become less distinct, but surely there are still traits present in each nation’s performance practice, even if they are only echoes.
Similarly, if it is decided that national schools of playing do still exist, have there been and are there still American regional schools of playing (i.e., East Coast vs. Midwest vs. West Coast)?

Finally, it is hoped that, even though this document is a snapshot of the last century, readers will delve into the lists of students at the end of the entries to look toward the future of the American clarinet tradition. It is a bright future.
APPENDIX A

HUMAN SUBJECTS APPROVAL
MEMORANDUM

Office of the Vice President
for Research
Tallahassee, Florida 32306-2811
(850) 644-5260 • FAX (850) 644-4392

APPROVAL MEMORANDUM
from the Human Subjects Committee

Date: February 18, 1998
From: Jack Brigham, Chair
To: Tracey L. Paddock

Dept: Music
Re: Use of Human subjects in Research
Project entitled: A Biographical Dictionary of Twentieth-Century American Clarinetists

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR § 46.101(b)2 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by February 18, 1999 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is M1339.

cc: F. Kowalsky
human/newapp.doc
APPLICATION NO. 98.043
APPENDIX B

EXAMPLE OF SURVEY SENT TO SELECTED ENTRANTS

January 1998

Dear Fellow Clarinetist,

Greetings. I am currently researching my treatise topic for the Doctor of Music degree in clarinet performance at Florida State University, under the supervision of Dr. Frank Kowalsky, and could use your assistance.

My treatise will be “A Biographical Dictionary of Twentieth-Century Clarinetists,” and in addition to research I have done through various periodicals and Pamela Weston’s Virtuosi books, I would appreciate some information from you, as your name has been suggested to appear as an entry in this treatise. The information you provide will be very useful to me and to others, and I thought you might care to personally provide the information you would like to have highlighted in your entry. This will also guarantee the accuracy of each entry and give future generations a more firsthand and personal account of the lives of prominent clarinetists in twentieth-century America.

The treatise will begin with a brief history of the clarinet in America, which will be followed by the biographical entries, appendices, an extensive bibliography, and possibly a rough “family tree” of the American clarinet “family.” I hope that it will clarify the history of the clarinet in the United States and that it will be a useful starting point for research. Although the entries will be brief, the bibliography will provide ample resources for further, more in-depth study.

I have enclosed a form for you to complete, or you may write in list, outline, or biographical form on separate paper. Please include your birth date and location as these are seldom included in bio’s or periodical articles. It would be most helpful if you could return the survey as soon as possible, but preferably no later than the beginning of March. A stamped, addressed envelope is enclosed for your convenience.

My sincere thanks,

Tracey Paddock
Biographical Information Survey for
“A Biographical Dictionary of Twentieth-Century American Clarinetists”
Tracey Paddock

Name:

1. Birth date and location:

2. Education/Degrees/Teachers:

3. Professional positions held (performing and/or teaching) and dates of employment:

4. Awards/Honors/Etc.:

5. Recordings/Articles/Books/Etc.:

6. Clarinet Ideals/Principles/Philosophies/Focuses:

7. Equipment used:

8. Professional affiliations or group memberships:

9. And other information you would like to add about yourself:

10. Any information you would like to add on your major clarinet teachers and/or predecessors:

11. Comments:
SELECTED BIBLIOGRAPHY

In light of the Bibliographies appearing at the end of most entries, the below reference list does not contain every resource used in the author’s research. The below resources were found to be especially useful, not only in researching biographical information, but also for their discussions of the American clarinet tradition. They are highly recommended as supplements to the information contained within the dictionary and for more in-depth research on the American clarinet tradition.

In addition, all volumes of ClariNetwork and The Clarinet (both the early Symphony quarterly version and the current ICA version, through the year 2000), and orchestral programs for numerous major U.S. orchestras were studied extensively for the biographical information within. Also surveyed for eligible entrants were the College Music Society’s Directory of Music Faculties in College and Universities, United States and Canada, Musical America’s International Directory of the Performing Arts, and Who’s Who in American Music (Classical) 1985 edition.


______. “French Clarinetists in America, Part III.” The Clarinet 9 (Fall 1981): 17-19;


_____. “Clarinetists of Paris.” *The Clarinet* 16 (Fall 1954): 4-5.


BIOGRAPHICAL SKETCH

Born in Silver Spring, Maryland, Tracey Paddock grew up primarily in Alexandria, Virginia, where she began clarinet studies at the age of 8 with United States Air Force Band clarinetist and soloist Wayne Titerence. She received a B.M. in Music Performance as a recipient of the Herriman Clarinet Scholarship at Indiana University, where she studied with James Campbell. While at Indiana University, she also had lessons with Howard Klug and Avrahm Galper, and performed in a master class given by Eli Eban. Ms. Paddock received the M.M. (Clarinet Performance) and L.R.A.M. teaching certificate from the Royal Academy of Music in London as a Fulbright Scholar. Her primary teachers in London were Angela Malsbury, Keith Puddy, and Richard Addison. While in London, she also had lessons with Thea King and Andrew Marriner, and performed in master classes given by Gervase de Peyer and Karl Leister. Ms. Paddock received the D.M. in Clarinet Performance from Florida State University where she studied with Frank Kowalsky. While at Florida State University, Ms. Paddock was a University Fellow and a recipient of a Dissertation Research Grant. Ms. Paddock has also studied with Sidney Forrest and Loren Kitt.

Ms. Paddock is currently a member of “The President’s Own” United States Marine Band, where she has served since 1998, performing frequently as a soloist and chamber musician, and participating in numerous educational and community outreach programs. She has also performed with the Albany (Georgia) and Tallahassee Symphonies.

Ms. Paddock has taught at Florida State University, and has served as a private clarinet instructor in Leon County, Florida and Thomas County, Georgia public schools. Currently, Ms. Paddock is active as a private clarinet instructor, adjudicator, and clinician in the Northern Virginia area.

The information presented in this publication has been prepared solely by the author and neither “The President’s Own” United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government has endorsed this material.