

Clarinet & Saxophone



Summer 2016 Volume 41, No 2



HERE COMES JESS

New star of the sax

ALL ABOUT THE BASS

The bass
clarinet
in jazz

DOUBLING

Be a multi-instrumentalist

INSPIRATIONS

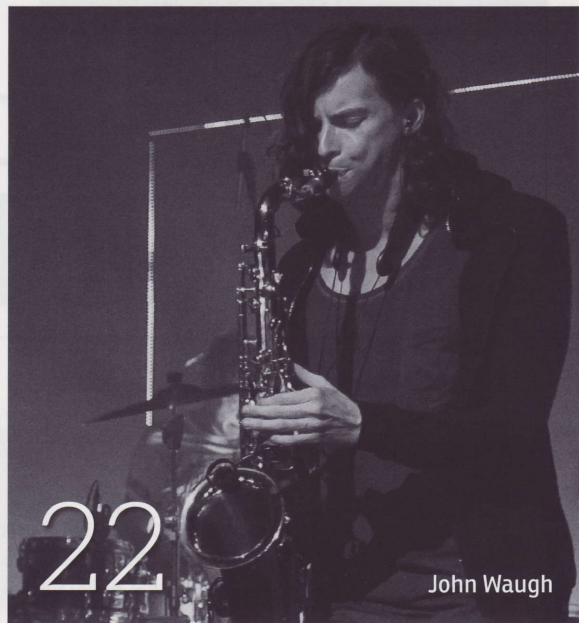
Jazz host Ronnie Scott

40
years of
**Clarinet
& Saxophone**
SOCIETY OF GREAT BRITAIN
1976 - 2016
see page 4



Jess Gillam

14



John Waugh

Inside

Features

14 Here comes Jess
We meet BBC Young Musician Finalist and emerging star of the saxophone Jess Gillam

19 All about the bass
Kenneth Morris is your guide on a journey through the history of the bass clarinet in jazz

22 Young Blood
Introducing saxophonist John Waugh, collaborator with rock band The 1975 and composer of his own original material

25 Trinity Grade 4
A run-down of what's on offer at Grade 4 for clarinet and sax in Trinity College London's current syllabus

28 Out and about
Two reports from two very different events: a Bedford-based sax workshop day and Poland's 'Clarimania'

32 Woodwind doubling
Paul Saunders on the myths and misconceptions surrounding this demanding discipline

56 Inspirations: Ronnie Scott
Remembering the tenor saxophonist and peerless club host

Regulars

4 News
12 Letters
36 Reviews
36 Concerts
38 CDs
40 Sheet music

43 Diary
43 Concerts
47 Courses
51 Playdays

52 Where can I play?
54 Membership update
55 Library update
55 Classifieds



19

All about the bass

Tanzanian conservationist wins award for sustainable blackwood production

Makala Jasper, director of the Mpingo Conservation Development Initiative, has been presented with a Whitley Award, an international conservation prize worth £35,000 in project funding. Featured in the Spring issue of *Clarinet & Saxophone*, the Mpingo Conservation Development Initiative in southern Tanzania empowers communities to conserve coastal forests and their wildlife through the sustainable production of African blackwood, also known as mpingo, from which clarinets are made.

Jasper's initiative has so far assisted 35 communities to protect over 3,000 square km of forest. The project is Africa's only Forest Stewardship Council (FSC) certified programme for community-managed natural forests. Since the programme was established in 2006, prices per log have increased 100-fold, providing vital income to people earning less than one dollar a day. The Whitley Award will allow Jasper to bring over 5,000 square km of coastal forest under community protection, benefitting 2,500 Tanzanians.

Edward Whitley, founder of the Whitley Fund for Nature (WFN), said: 'WFN focuses on conservation success stories – winning those small battles which cumulatively add up to significant change at the national level. In addition to the financial benefit of winning an award, our winners receive professional communications training to turn scientists into ambassadors, so they're able to communicate what they're doing to the public and to policy makers.'

www.mpingoconservation.org
whitleyawards.com

Makala Jasper,
director of the
Mpingo Conservation
Development Initiative
and Whitley Award
winner

Sax player reaches BBC Young Musician final

Saxophonist Jess Gillam reached the concerto final of this year's BBC Young Musician competition, held on 15 May at London's Barbican, after winning the woodwind category final and subsequent semi-final. Despite giving an accomplished performance of Michael Nyman's *Where the Bee Dances* with the BBC Symphony Orchestra, Gillam ultimately lost out to cellist Sheku Kanneh-Mason who performed Shostakovich's *Cello Concerto no 1*. Turn to page 14 for a feature-length report.

Saxophone Shop opens in Glasgow

A new Saxophone Shop opened on 7 May in Glasgow's West End with a day of musical entertainment, refreshments and special offers. The shop is staffed by professional players and teachers, stocking products from manufacturers including Yanagisawa, Selmer, Yamaha, Trevor James, Conn-Selmer, Mauriat and many more, ranging from inexpensive student instruments to the high end models.

Other services include repairs (including servicing and overhauls), a school/student rental scheme, free insurance, upgrades and trade-ins. The shop can be found at 6 Blackie Street, G3 8TN.

www.saxophoneshop.co.uk



Clarinetist Emma Johnson MBE has become the first woman to have her portrait unveiled at Pembroke College, Cambridge, in the college's 650-year history. Johnson previously became the first woman to be made an Honorary Fellow of the college, in 1999. One of Cambridge's oldest colleges, Pembroke was founded by a woman in 1347 and first opened its doors to female students in 1984. The portrait of Emma, by Isabella Watling, will take its place on the college walls alongside the other exclusively male alumni.

'I am honoured that Pembroke College has chosen to celebrate my achievements with this portrait,' said Johnson. 'Isabella Watling is a great young artist and I am so grateful that her powerful work will make me a part of the University's history.'

Johnson is part way through releasing a number of new albums: *Schubert Octet* by Emma Johnson and Friends (March 2016, SOMM Recordings); *An English Fantasy* (July 2016, Nimbus); and *Clarinet Goes to Town* (October 2016, Nimbus). An interview with Johnson discussing these albums will appear in the Autumn issue of *Clarinet & Saxophone*.

www.emmajohnson.co.uk

Jess Gillam is a sax soloist of unique commitment and energy, combining technical assurance with true daring and a natural ability to communicate. And thanks to BBC Young Musician, she is now well on the way to becoming a household name. She talks to **Stephanie Reeve**

HERE COMES JESS

Just two years after CASSGB was formed, another institution was founded: the BBC's Young Musician competition. Hundreds of young musicians apply and perform in the competition's preliminary rounds, hoping to reach the televised category finals, semi-final and concerto final, before one is ultimately crowned BBC Young Musician. Only three woodwind players have ever won the overall competition, and a saxophonist had never won the woodwind section before this year. It took Jess Gillam to make the latter a reality, winning the woodwind final and then the semi-final to reach the concerto final, held on 15 May at London's Barbican. And although she didn't quite clinch the overall title, losing out to cellist Sheku Kanneh-Mason, her memorable contribution to the competition should see her take a well-deserved place on the solo circuit.

Those who saw Jess's performances, either live or televised on BBC Four, will have been captivated by her energy and dynamism on stage. She appears completely at home there and plays with such technical assurance and imagination that audiences are left spellbound. Her list of achievements to date includes a guest spot with Jools Holland and his Rhythm and Blues Orchestra, performances with Snake Davis and his band, a concerto with the Worthing Symphony Orchestra and appearances at numerous festivals including the World Saxophone Congress in Strasbourg, where she was the youngest ever solo performer. She is also a Young Ambassador for the Ulverston International Music Festival, and for the past five years has been inviting international names including Courtney Pine, Tommy Smith, John Harle and the Apollo Saxophone Quartet to perform in her home



town of Ulverston. At the age of 13 she became the youngest ever endorsee for Yanagisawa saxophones and is also a Vandoren UK artist.

Despite her hectic schedule, Jess found time to speak to *Clarinet & Saxophone* not long before her performance at the BBC Young Musician concerto final. 'I started playing saxophone 10 years ago, when I was seven, at the Barracudas Carnival Arts Centre in Barrow,' she explains when asked where her love of the saxophone came from. 'My dad taught drums there twice a week, and there were also dance and stilts workshops. I went along with him and saxophone workshops were on offer, so I thought I would give it a try. I picked it up, made a sound, and have absolutely loved it ever since!'

Now studying at the Royal Northern College of Music Junior Department, Jess learns with Rob Buckland and Ruth Bourn while also having lessons with John Harle. Jess first met Rob at the Harrogate Saxophone Summer School around five years ago, helped in no small way by her CASSGB membership. 'For me, CASS set off a chain of events. I became a member and saw an advert for the Harrogate Saxophone Summer School. When I

Stephanie Reeve offers the latest instalment of her review of Trinity College London's woodwind syllabus, this time focusing on clarinet Grade 4 repertoire

Trinity clarinet syllabus: GRADE 4

As the current Trinity woodwind syllabus runs until the end of 2016, this issue's review looks at repertoire on the current Grade 4 clarinet list, with the intention of providing up-to-date repertoire guides for all exam boards on the CASSGB website later on, for both clarinet and saxophone. There will therefore be changes to the material covered here, although the syllabus overlap period means that this repertoire will be valid for exams until the end of 2017. Syllabus aside, much of the material is worth using for repertoire and to introduce students to new music.

Teachers who use Trinity regularly may already be aware that the aural and improvisation tests will be changing, and that this will apply to all exams taken after 1 January 2017 with no exceptions. Full requirements, sample materials and the new woodwind syllabus should now be available on Trinity's website (www.trinitycollege.com). We have been told that changes to aural are relatively small while improvising has had a more substantial update, so be sure to look at these changes, especially if you use the improvising test.

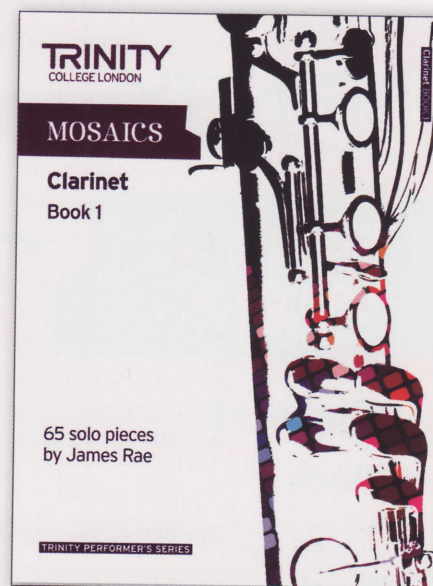
As well as trying out all the pieces on the syllabus I have also selected some highlights, either to choose for an exam performance or to use to introduce something more unusual to a pupil. Many things can be considered when choosing a highlight, so mine are based on enjoyment, historical interest and technical and musical challenges.

Group A

Trinity's *Musical Moments* is the flagship publication on the list, and the pieces from this book already provide varied options before even looking at the rest. The book includes some of the more technically demanding works, but a clear favourite is Grieg's 'In the Hall of the Mountain King'. The BBC Ten Pieces

project has no doubt helped bring this work to the attention of many pupils, as well as an advert for a well-known theme park. Most of my Grade 4 pupils opt for this despite its technical challenges. Well known and with an extremely characterful content which is consistent throughout, the crossing of the break and top B flats are soon overcome. Lots of staccato playing is needed, and the increase in tempo needs a good drive. Burgmüller's 'Rondo alla Turca' is similar in technical level, perhaps even slightly trickier, with fast semiquavers in D minor incorporating C sharp diminished 7th arpeggios, D minor scales and little space to breathe. This is a good technical study with the central B section in D major, offering some respite from the relentless momentum of the outer sections. The Strauss 'Tritsch-Tratsch Polka' is also technically demanding with arpeggios up to D above the staff and fast and lively sections. This has been popular, but building up the speed has proved a

A clear favourite is Grieg's 'In the Hall of the Mountain King' – the BBC Ten Pieces project has no doubt helped bring this work to the attention of many pupils



challenge for some. The trio provides a great opportunity for sudden dynamic changes. Cui's 'Orientale' will ensure that the forked F sharp key is known. The use of the harmonic minor scale gives this piece a distinctly eastern feel.

The two slower options should not be viewed as easier options. Brahms's 'Andantino grazioso' looks tame enough, especially when compared to the previous options, but it is more demanding where phrasing is concerned. Longer passages need players to think much further into the shape, so some maturity is needed. The shorter passages should be related to the accompaniment, and even in this arrangement the piano part looks like Brahms and will need a more competent pianist to play well. Chris Gumbley's 'Waltz About That' is a gentle waltz in A minor where long notes are a focus for counting. The melody moves around arpeggio figures.

Moving on to other publications, among the older repertoire that will no doubt be familiar to teachers when they did their own exams is Mozart's 'Voi che sapete', one of the two Mozart arias arranged for clarinet and published together by OUP. This is a lovely vocal melody from the *Marriage of Figaro*, perfectly suited to the clarinet. In C major and remaining mainly within a comfortable middle range,

Playing more than one instrument well can only enhance your employability as a professional musician. Why, then, have music colleges been so slow to take woodwind doubling and trebling seriously? And why are there still so many misconceptions around the issue? Clarinettist and multi-instrumentalist **Paul Saunders** offers a personal view

WOODWIND DOUBLING: WHY NOT?



For those of us not destined to become international soloists (myself included), and for those of us who wish to perform, the skill of woodwind doubling is well worth considering. It is how I have made my living since leaving music college, and for those new to the concept, this article will serve as an introduction to what it entails – and perhaps provide an opportunity for me to dispel a few myths.

Although multi-instrumentalists have largely been regarded as also-rans in the eyes of many classical musicians, the fact is, like it or not, they are now utterly indispensable. West End and touring shows are heavily reliant on woodwind players who can cover not just one instrument but certainly a second and most probably a third. The doubling requirement also translates to touring opera groups that use reduced orchestrations, and of course for teaching purposes, where the ability to teach more than one instrument increases one's hours.

Music colleges are beginning to realise that this subject can no longer be ignored, and it is fast becoming a specialty in its own right. Employability is the key, with the simple premise being the more you can do, the more useful or employable you become.

My own story started in my youth orchestra (the London Schools Symphony Orchestra) which provided me with ample opportunity to get to grips with bass and E flat clarinets. I heartily recommend that

all clarinettists do the same as soon as possible! I'm continually surprised when I talk to a professional clarinettist who tells me something along the lines of 'the bass is fine but the E flat just isn't my thing'. I know they are different but they are not chalk and cheese.

The opportunity to play played alto and tenor saxes (very badly) also arose and I thoroughly enjoyed myself making terrible noises that frightened the string section. I suppose that 'having a go' and having to perform on these other instruments was the greatest gift that the LSSO and the Centre for Young Musicians gave me (aside from ridiculously good lessons that have never been forgotten from the late Colin Courtney). When these instruments reared their heads again, I was not frightened by the prospect of playing them.

Fast forward to college and I was regarded as a bit of an oddball as the orchestral office found it strange that in response to the question 'do I go up or down' (referring to E flat or bass clarinet) I responded 'both'. As for doubling, it was very much misunderstood, and the saxophone course was in its infancy. Trebling was just about unheard of, and I was under the impression that it was just not done. After all, we had no role models.

Before going any further, I'd like to offer up some of the excuses I've heard from musicians for not learning another instrument. Firstly, 'my embouchure will suffer'. Well, consider this. The first time

Today, expectations of what a multi-instrumentalist can conceivably cover seem to know no limits

you try a new food, especially a strongly flavoured one, you might not like it, but in the end you may come to love it, albeit in small doses. Then imagine taking a two-week holiday to a place with only this food. Your embouchure may well suffer, although I doubt anyone is going to turn down a two-week holiday – or a two-week piece of work!

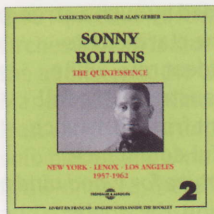
Secondly, 'I can't play jazz'. Rubbish. It's a style of music much like any other, deserving respect and time to master. Give up immediately and it will never get any better. You can very quickly pick up enough knowledge to get by – no one is asking you to change the world with your tenor solos!

And the last: snobbery. There remains among some musicians an almost poisonous attitude towards people who

CD REVIEWS

THE QUINTESSENCE

**Sonny Rollins (tenor sax)
with supporting groups
Two-CD set, Fremaux FA 3064**



Before reviewing this second collection of re-issued Rollins material from Fremaux of Paris (available through Amazon) I must declare a dis-

interest. I have never liked Sonny's work, although I respect his pivotal role in modern jazz development between Charlie Parker and John Coltrane. Nearly all of Alain Tercinet's selections, originally from the Riverside, Verve and RCA-Victor catalogues, garner four or five stars from hugely respected critics like Scott Yanow (in the *All Music* guide). Whereas I, admittedly more than 50 years after the recording dates, find Sonny original but often tasteless, energetic but not always exciting, fluent but often too angular, and truly inventive but rarely lyrical.

For anyone wanting to sample Sonny's oeuvre, the 18 tracks lasting 141 minutes cover a selection from 'big sellers' between 1957 and 1962. Five of the 10 tracks on CD 1 are quite splendid ('Body and soul' taken as an unaccompanied solo, followed by 'Manhattan' with bass and drums, 'You are too beautiful', 'Doxy' and 'I'll follow my secret heart'). I found 'Old devil moon', 'Pathetic theme',

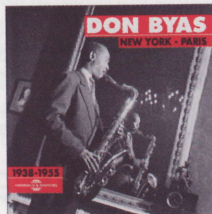
'Grand Street', 'Who cares' and the much acclaimed 20-minute 'Freedom suite' far too self-indulgent – but perhaps that is what any progressive musician is?

CD 2 has eight tracks selected from the original LPs: *Contemporary Leaders*, *The Bridge*, *What's New* and *Our Man in Jazz*. These are: 'In the chapel in the moonlight', 'How high the moon', 'The bridge', 'God bless the child', 'Don't stop the carnival', 'The night has a thousand eyes', 'Jungoso' and 'Doxy' (again!). Jim Hall (guitar) adds his tasteful input to three of the numbers.

Kenneth Morris

DON BYAS IN NYC AND PARIS

**Don Byas (tenor sax)
with supporting groups
Two-CD set, Fremaux FA 5622**



Four out of five of my principal jazz reference books rate Don (born 1912; died 1972) as one of the greatest of all tenor players. The fact that he never got the public

credits given to, say, Coleman Hawkins, Lester Young or Stan Getz is put down to his 1946 migration to Europe. This 132-minute compilation of his work from the period 1938-55 demonstrates how much he was influenced by the 'Hawk' and how superbly fluent an improviser he had become by the age of 33, having served an

early apprenticeship with such bands as Lionel Hampton, Buck Clayton, Don Redman, Lucky Millinder and, from 1941-43, Count Basie.

Each CD has 21 tracks – not quite each with a different combo! Impossible to review in detail in the space available but I will attempt a 'word picture' of content highlights (which, as usual with Fremaux products, includes a bi-lingual booklet of biographical/discographical detail).

The entire CD 1 and the first 12 tracks of CD 2 are taken from NYC studio session 78rpm discs, only three of which exceed the typical three-minute capacity. Thus there is little opportunity for (any) soloist to stretch out. Every track has a solo by Don – the best with Basie ('Harvard Blues', 'Royal Garden Blues', 'Sugar Blues') and Don's own groups ('Riffin' and 'Jivin', 'Pennies from Heaven', 'Should I', 'Out of Nowhere' and 'Slammin' Around'). Also on CD 1 we find Don with a Dizzy Gillespie group in 1945 playing Bebop but resolutely sticking to his swing style.

The two absolutely outstanding tracks in the collection are 'Indiana', played by just Don and Slam Stewart (the double bassist who simultaneously plays arco and vocalises an octave up) at a NY Town Hall concert in 1945, and 'Cherokee' from 1946 played with a backing trio. Both exhibit Don's talent for ultra-fast improvisation over the changes.

On CD 2 I was hoping to sense Don's stylistic morphing from swing to bop – sadly this comes a little later than the final nine tracks, recorded in Paris twixt 1946 and 1955. Nevertheless, every track

BOOK REVIEW

ADOLPHE SAX

Jean Pierre Rorive
Gerard Klopp, ISBN 9782911992865

This is an important book for any saxophonist. It is encyclopaedic in its information and full of diagrams, pictures and photos. It gives an excellent historical background to the world that Adolphe Sax was born into, giving the reader a sense of context to his life and work. The English is a bit awkward at times, making me assume that it has been translated, or that the author had elocution lessons (like me) to try to speak the Queen's English. However, this doesn't detract from the book's relevance.

If I wanted to sit down and read from cover to cover a book on the saxophone I would chose Michael Segell's

The Devil's Horn. Adolphe Sax is an exhausting read, such is the amount of information you are hit with. I feel that it is something to read over time and use as a reference book also. For that reason I consider both the Segell and the Rorive essential reading for anyone who wants a more in-depth understanding of the saxophone and its inventor.

Gerard McChrystal

