



Clarinet *Saxophone*

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LET'S DANCE

Inside a Goodman solo

Cannonball Adderley

PROFILING A SAX GREAT

40
years of

**Clarinet
*Saxophone***

SOCIETY OF GREAT BRITAIN

1976 - 2016

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Benny Goodman

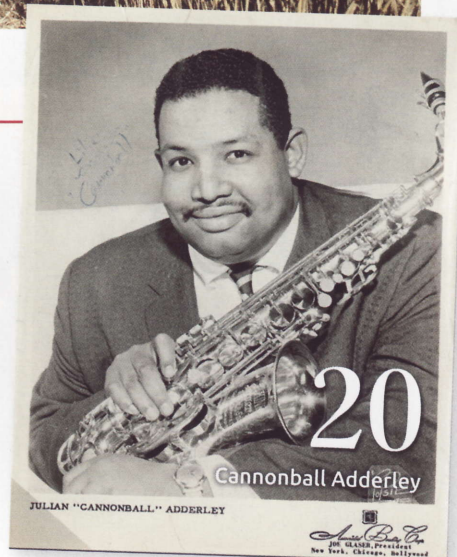


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Andy Scott's sax tour winner announced

Eleven-year-old saxophonist Jake Dodd has won a Selmer saxophone as part of saxophonist and composer Andy Scott's Lucky Prize Draw Tour. This involved a series of performances and workshops hosted by organisations including music hubs, schools and courses.

The first prize of a new Selmer Seles Alto Saxophone was donated by Selmer Paris. Before receiving it, winner Jake did not own his own saxophone. Additional prizes were donated by Vandoren and Astute Music.

'Andy's 2016 tour was an excellent way to reach an important number of devoted saxophone players all over the country,' said Erik Claeys, Selmer's sales and promotion manager. 'Congratulations to Jake and many thanks to all the other participating saxophonists.'

www.andyscott.org.uk



Andy Scott with winner Jake Dodd

CASSGB supports Kenyan water charity

CASSGB has supported the charity Water is Life Kenya by donating surplus copies of *Clarinet & Saxophone* magazine. These are transformed by the charity into beaded jewellery which can then be sold to raise funds.

Water is Life Kenya is based outside the Kenyan capital, Nairobi, and primarily works to bring clean water to Maasai communities in southern Kenya. It employs a small workshop of craftspeople who manufacture paper beads through a process of rolling and gluing strips of paper which are then varnished. The paper beads are then made into necklaces and bracelets. The necklace shown here was created from an advert for Vandoren products.

www.waterislifekenya.com



Special report

BERLIN PHILHARMONIC WIND QUINTET AT THE RNCM

17 October 2016, Carol Nash Recital Room,
Royal Northern College of Music, Manchester

by Omar Sattaur

Since its formation 28 years ago, the Berlin Philharmonic Wind Quintet has thrilled audiences with its technical mastery, perfect ensemble and adventurous programming. This occasion was no exception, with the Carol Nash Recital Room at Manchester's Royal Northern College of Music filled to capacity with rapt music students and visitors as the Berliners gave us a taste of their repertoire.

They played one movement from each of three works: the first from Kalevi Aho's Wind Quintet No 2 which is to receive its London premiere shortly; one of Tomasi's *Cinq Danses Profanes et Sacrées*; and the third from the Taffanel Wind Quintet. I knew none of the pieces but aim to put that right as soon as I can. It was the Finnish composer, Aho, whose music I found completely mesmerising, though. In introducing this piece, commissioned by the quintet, Fergus McWilliam (horn)

assured us that we will hear more and more of this composer's strangely wonderful and unique sound world. McWilliam had no reservations in calling him 'the next Sibelius'.


Describing music is hard at the best of times. When it sounds like nothing else it stretches the skills of the best writers, and it certainly defeats me. Suffice to say that I was aware of totally new sounds made from dissonant combinations of instruments, at one time horn and flute, at other times oboe and clarinet. I was aware of how the music continually surprised, and there was not much in it that you could predict. There were large leaps in intervals that one might think would destroy a melodic line, yet when delivered seemed to make perfect sense.

No small part of this was down to the expertise of this remarkable ensemble. Blending the timbres of flute, oboe, clarinet, bassoon and horn is never easy,

but these players excelled. We were given glimpses into their thinking and approach after the performance, which was a prelude to a masterclass given by the quintet on wind ensemble performance. Following a rendition of the Françaix wind quartet given by RNCM students, Walter Seyfarth (clarinet) asked the quartet's clarinettist to 'find his way into the sound of the oboe's trill' so that the trill could be seamless in its transition from oboe to clarinet. At another point the E flat player in a clarinet quartet was instructed to 'forget about forte or fortissimo' and told 'you are simply a colour in the texture'.

It was a fascinating insight into the fine details of good music making. All this after a day during which each member of the quintet had already given a separate masterclass on his or her own instrument.

www.rncm.ac.uk



'Let's Dance' is one of the most successful tunes ever performed by Benny Goodman's Orchestra. His one-chorus solo on the tune is a noteworthy lesson in swing, and is also very useful for practising traditional jazz language on basic melodic material (feasible for clarinetists from an intermediate level upwards). For the purposes of this article, I have transcribed the solo from recordings originally released by Sony BMG Entertainment in 1939 (transcription on page 16).

It would be futile to try to sum up Goodman's improvisational practice in a few simple elements. The variety of his practice includes performances with chamber ensembles (exploiting more intimate and darker tones) through to medium-sized bands, big bands and jazz orchestras, where more often than not he clearly has to push, often playing in the register of the clarion at a time when amplification wasn't really an option. Recordings of him range from well-rehearsed studio sessions to more 'indulging' live performances.

One should not be surprised by the variety of improvisational approaches that an experienced player like Goodman applied in different contexts. As well as demonstrating his experience and knowledge, this variety also embodies the development of improvisational jazz practice itself – from variations of the original melody and personalised renditions of it, to 'playing off the melody' and creating original lines using the notes of the chords and/or scales built around the chord progression. One of the reasons for looking at the solo from 'Let's Dance' is that it is a great example of 'playing off the melody' and improvisation built on the notes of the melody itself, something that Goodman often did in big band and jazz orchestra arrangements.

LET'S DANCE

2016 is the 30th anniversary of the death of the King of Swing, Benny Goodman. By way of tribute, Luca Luciano takes an in-depth look at Goodman's famous solo from 'Let's Dance' to discover the seemingly simple techniques behind his uniquely personal style

The MIGHTY Cannonball

Kenneth Morris continues his series paying tribute to the greats of jazz sax with a look at the life and times of Julian 'Cannonball' Adderley



While Cannonball was quite capable of playing in big bands or with strings, his preference from the early years right up to his death was for a quintet or sextet outfit

Julian 'Cannonball' Adderley was born on 15 September 1928 in Tampa, Florida. He died at the rather young age of 46 in Gary, Indiana on 8 August 1975. It is a fair indication of musical originality for an artist to be continuously feted with tribute bands, a splendid biography and a buoyant catalogue of recorded material some 40-odd years after his demise. This article will attempt to demonstrate why.

For a very detailed and well-written biography, Cary Ginell has authored *Walk Tall: The Music and Life of Julian 'Cannonball' Adderley* in the Hal Leonard Jazz Biography series, and even Wikipedia delivers a useful four-page entry. In summary, Julian became a world-class jazz improviser on alto saxophone (supplemented with some work on soprano), an excellent small-group leader (much with his gifted cornet playing brother Nat), a prime innovator of the 'soul-jazz' genre (with its significant influence on 'pop' music at the time), and finally, a key member of the Miles Davis group at the moment 'modal jazz' was conceived.

The 'Cannonball' appellation apparently came from a phonetic corruption of an even earlier schoolboy nickname of Cannibal, associated with his voracious appetite – sadly it was a combination of diabetes and stroke which led to his premature death.

For those born with a natural talent for music which then develops into professional activity, it is often possible to identify important musical milestones. Julian started early. At three he was well aware of both familial music makers (father and uncle) and jazz on the radio. Ginell tells us that



both Julian and Nat probably learned to sing before they could read. At five Julian was taken by his father to hear the Fletcher Henderson band in concert – Coleman Hawkins was the tenor soloist that evening, leaving a lasting impression on the youngster. Aged eight he started his own jazz record collection which led initially to piano lessons (not pursued) and the purchase of a trumpet.

CD REVIEWS

Clarinet



AMERICAN WEBSTER

The Webster Trio: Leone Buyse (Flute) Michael Webster (Clarinet) and Robert Moeling (piano)
Crystal Records

Former orchestral principals of the Boston Symphony and San Francisco Symphony Orchestras Leone Buyse and Michael Webster team up with pianist Robert Moeling to present a disc of new compositions for flute, clarinet and piano trio by American composers. Libby Larsen's *Barn Dances* provide a new slant on a familiar style. The opening 'Forward Six and Fall Back Eight' is based on a hoedown, 'Divide the Ring' is boogie-woogie style, 'Varsouvianna (a simple dream waltz)' is a slow waltz reminiscent of Copland, and 'Rattlesnake Twist' does indeed provide an energetic twist on the Tarantella.

Robert Sirota's *Birds of Paradise* is a longer track (15 minutes), opening with some stylish overlapping birdcall mimicking between all three instruments. The central slower section grows in intensity with a Messiaen-like figure. Following the birdsong, *Round Top Trio* by Anthony Brandt feels much more coarse, jolting the listener into angular patterns and intense moments.

Another change in character comes with Richard Toensing's *Children of Light* which is atmospheric and reflective. Two movements are under two minutes while the longest is seven minutes, each creating a sound world with lots of colour for the three instruments.

At first glance, the movement titles 'Charleston', 'Rag' and 'Jig' suggest that the *Sonatina* by Paul Schoenfeld will bring us full circle and back to the spirit of the opening piece, especially after learning that it was written to celebrate a 50th wedding anniversary. However, the minor-keyed 'Charleston' begins slowly and develops into an almost macabre scenario. The 'Rag' and 'Jig' are also darker than these traditional movements tend to be, but they are actually very entertaining and given life by the highly polished playing. The performance is assured and clear throughout, and as well as being entertaining to listen to, this CD offers new repertoire to add to the limited repertoire for this effective combination. The liner notes give complete information on the composers, their own words about pieces, and publisher details.

Stephanie Reeve



Editor's
choice

KLEZMER-ISH

Thomas Verity, Rob Shepley, Concettina Del Vecchio and Marcel Becker
www.klezmerish.com

This disc features some superb and subtle playing from Thomas Verity, moonlighting here from his day job in the clarinet section of the Royal Liverpool Philharmonic Orchestra. He is joined by RLPO colleagues Rob Shepley (guitar, violin, vocals), Concettina Del Vecchio (piano accordion, violin) and Marcel Becker (double bass), the resultant quartet a delicate balance of everyone's talents, with a clear emphasis on collaboration and blend.

The CD is subtitled 'music of the travellers', and the blurb tells us that 'Klezmer-ish is what happens when four classically trained musicians let down their hair, explore a wide range of music from travelling people across the world and fuse it all together into their own unique sound.' This is a pretty accurate description, to which I would add that the quality of playing is sensitive and compelling from everybody. Clarinet fans will note Verity's skill at eliciting Klezmer inflections from not only the clarinet but also the bass clarinet. I'm sure there are many other examples of this (do write in and tell me) but nevertheless it really made me sit up and listen.

After the first three Klezmer-style tracks, we travel through the musical world of Piazzolla (spelled wrongly on the liner notes, sorry guys) to end on an Irish trad number featuring Verity on the penny-whistle. The complete CD does feel a little short at 28 minutes, but for what appears to be a self-produced effort together with Liverpool's Tonewood Studios, it is impressively engineered and attractively presented. In summary, this album is an expressive, sophisticated take on nomadic folk music by four open-minded and versatile classical musicians.

Chris Walters