



# Clarinet & Saxophone

Spring 2017 Volume 42, No 1

## HARLE AT 60

A career in  
full flow

**From the factory floor**

A HISTORY OF BOOSEY & HAWKES

**Rediscovering Franz Tausch**

CLASSICAL CLARINETTIST AND COMPOSER





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David Campbell

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# Special report

## NEW 'SHORTER' NAME FOR SAXASSAULT

By Kenneth Morris

Why the quotation marks around 'shorter'? Because it was the saxophonist Wayne Shorter who suggested the new name 'Group S' to SaxAssault's creator Andy Scott. Formed 22 years ago, SaxAssault/Group S has always featured a group of 10 or 11 top professional saxophonists, all equally at home with classical, pop or rock genres, backed by a three- or four-piece rhythm section. If you haven't yet heard what Group S can do, hasten now to your computer or tablet, go to YouTube and enter 'SaxAssault'. Then search for a 2007 performance (posted in 2012) of Andy's composition *Ruby and All Things Purple*, which took place at the World Saxophone Congress in Slovenia. The audience reaction at the end says it all – masterful writing, magnificent solos and a mesmerising groove.

All this can only be achieved with the employment of such stalwarts as Rob Buckland, Mike Hall, John Helliwell, Chris Caldwell and Jim Fieldhouse, the first three of which, along with Andy, have appeared on all three of SaxAssault/Group S's CDs: *Bang* (1995-6), *Sax of Gold* (2007) and the new Basho Records album *Ruby and All Things Purple* (due out in March 2017). The group's first two CD releases are classifiable as jazz-rock fusion, underscored by the appearances of Iain Ballamy, Jim Muirhead, Simon Willecroft and others.

For *Ruby and All Things Purple*, the ensemble was joined by Barbara Thompson (tenor sax) and Jon Hiseman (percussion), who suggested that Group S should make its first proper studio recording in their south London facility. Contemplating this opportunity to create a sonically superior album and update the

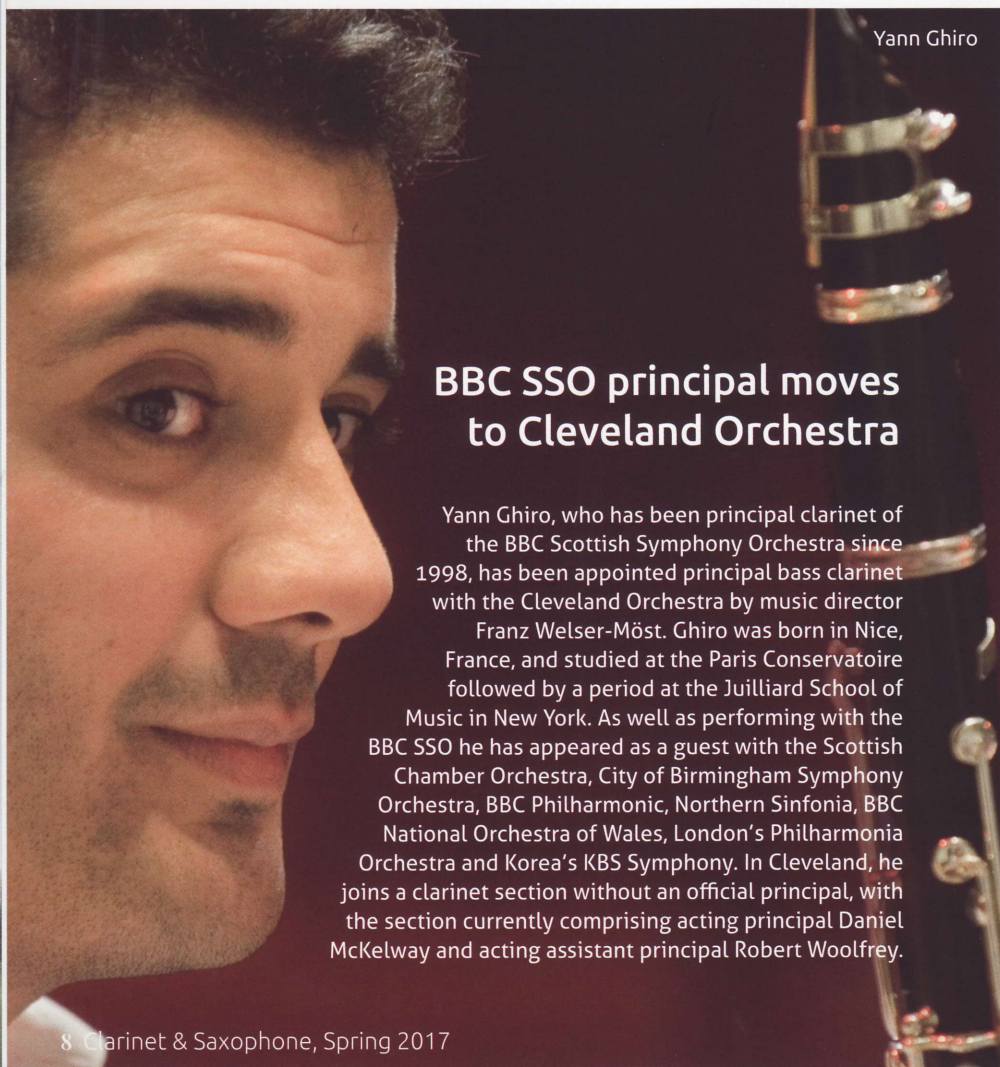
group in both name and ambition, Andy decided to re-score some of his previous compositions and involve a few guest composer-arrangers. He planned to pay particular attention to ensemble voicings and provide appropriate musical 'elbow room' for soloists to express themselves. The results were due to be released into the world just as *Clarinet & Saxophone* was going to press, and will be reviewed in a future issue.

There are not many saxophone groups that have lasted as long as SaxAssault/Group S, and certainly very few with such a plethora of talent on board. Their success has to be down to the interest of the performers in the material proffered, which, in turn, is accounted for by the musical gifts and standards of its creator and leader, Andy Scott.

[www.andyscott.org.uk](http://www.andyscott.org.uk)



Group S



Yann Ghiro

## BBC SSO principal moves to Cleveland Orchestra

Yann Ghiro, who has been principal clarinet of the BBC Scottish Symphony Orchestra since 1998, has been appointed principal bass clarinet with the Cleveland Orchestra by music director Franz Welser-Möst. Ghiro was born in Nice, France, and studied at the Paris Conservatoire followed by a period at the Juilliard School of Music in New York. As well as performing with the BBC SSO he has appeared as a guest with the Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic, Northern Sinfonia, BBC National Orchestra of Wales, London's Philharmonia Orchestra and Korea's KBS Symphony. In Cleveland, he joins a clarinet section without an official principal, with the section currently comprising acting principal Daniel McKelway and acting assistant principal Robert Woolfrey.

## REMINDER: 2017 Cardiff Clarinet Convention

The Cardiff Clarinet Convention, featured in last issue's news section, is set to go ahead on 30 April 2017. The convention is for players of Grade 3 and up, and tickets cost £35 with various discounts available. Masterclasses will be led by Leslie Craven (Welsh National Opera) with support from Philippe Cuper (Paris Opera) and others. Email [chris@craven.fs2.com](mailto:chris@craven.fs2.com) to book a place.

[www.lesliecraven.co.uk](http://www.lesliecraven.co.uk)



Cardiff University  
School of Music



# Rise AND Fall

*Jocelyn Howell tells the fascinating story of Boosey & Hawkes, the much-admired British instrument manufacturer that grew to become the third largest company of its kind in the world – before sadly becoming a victim of its own success*



## Photographs:

- 1 – Billet and blanks for making clarinet joints in various stages of completion. Dalbergia melanoxylon (African blackwood, grenadilla). London, circa 1950
- 2 – Boosey & Hawkes c.1935 catalogue (private collection)
- 3 – Matched pair of B&H Emperor clarinets in A and B flat, in case, made in 1962
- 4 – The Boosey & Hawkes company logo after the merger in 1930
- 5 – The Boosey & Hawkes Bulletin, March 1932. Supplement to The Melody Maker (private collection)
- 6 – Emperor clarinet barrel
- 7 and 8 – Bass clarinet in B flat, made in 1892 by Boosey and Co
- 9 – Hawkes & Son, Denman Street reed instrument and flute workshop c.1908 (private collection)
- 10 – Some of the B&Co. workforce in front of the Frederick Mews factory. B&Co. 1894 and 1902 catalogues (private collection)
- 11 – Boosey & Hawkes factory, further details unavailable

The name of Boosey & Hawkes has been familiar to me ever since my earliest childhood and, unknowingly, in those early years I became well acquainted with the sounds of their instruments. At home, wireless broadcasts of British bands and orchestras were often playing in the background, inspiring my play and compelling me to dance. Little did I know that half a century later, I would find myself delving into every detail I could find of their history and the instruments they made.

At primary school, music lessons centred around Boosey & Hawkes classroom instruments and, aged 12, I started learning the clarinet – a second-hand Boosey & Hawkes Regent model. (My brothers played a Regent trumpet and a Regent flute.) Recordings of Jack Brymer and Gervase de Peyer fired me with enthusiasm for the clarinet, and I longed to be able to produce a wonderful, rich, flexible and sonorous tone like them. Consequently, for years I aspired to owning the same Boosey & Hawkes model, the intriguingly named '1010'.

As the decades passed, Boosey & Hawkes remained in my consciousness, and I remember the shock of hearing about the sudden demise of the highly successful British company that had for so long been a household name, exporting instruments and sheet music to a global market. However, it was in 2008 that serendipity, curiosity and perhaps nostalgia led me to accept an opportunity to discover more about it, and soon I found myself immersed in a whole new historic 'world' of differently keyed woodwind and strangely named brass instruments, manufacturing and commerce.



*Tracy Heavner, professor of saxophone at the University of South Alabama, considers the fundamentals of good tone on the sax and how to achieve it*

# A question of tone

Developing a great tone is perhaps one of the most important aspects in learning to play the saxophone. In addition to a properly formed embouchure, there are several other factors that play an important role in tone production. Proper breathing technique, optimal tongue position, playing with an open, flexible throat and the ability to play overtones are skills that are all essential in producing an excellent saxophone sound. By becoming aware of these factors and practising exercises that improve their mastery, saxophonists should be able to greatly improve their tone quality.

## PROPER BREATHING TECHNIQUE

Proper breath support is one of the most important aspects of playing a wind instrument. However, some saxophonists ignore this, since other factors occurring simultaneously also require their attention. If saxophonists do not play with the proper breath support, numerous performance problems are likely to result.

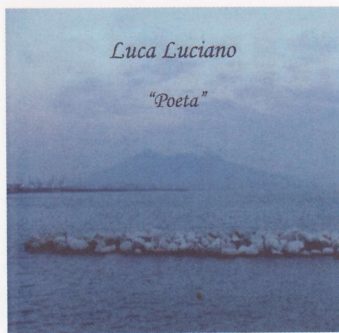
To avoid these, diaphragmic breathing should be used to establish proper breath support, allowing the embouchure and instrument to correctly work together. Although this method is sometimes not an instinctive habit for many players, it can be mastered and will greatly enhance a saxophonist's performance ability.

### Inhalation

The first factor in developing breath support is proper air intake. The saxophonist should breathe air in through the corners of the mouth while keeping the rest of the embouchure in place on the mouthpiece. An alternative to this method is to drop the lower jaw, keeping the lower lip in place over the lower teeth, and breathe in through the centre of the mouth. Either method is acceptable and should be determined by the individual performer.

When breathing in, air should be inhaled quickly and deeply in one large breath. As the diaphragm drops downward, it forces the waist area to expand outward in all directions, even on the sides and back. The shoulders should not rise but instead remain motionless. Saxophonists should think of filling up the body with air, starting with the area around the belt buckle and moving up to the head. Imagine pouring water into a container, filling it up from the bottom. ➔





## POETA

Luca Luciano, clarinet  
www.lucaluciano.com

This CD of works for mainly solo clarinet has come out of considerable research into extended techniques and exploration of the full range of sounds that can be produced on a clarinet – along with a desire to bring music to audiences that is new but still accessible. The title *Poeta* in this sense means creator, and much of the work Luciano creates is influenced by styles as diverse as Italian *bel canto*, 20th-century composers, jazz and Latin. Effects on the album include vocalising while playing, multiphonics, microtones and demi-clarinets. Aided by his accomplished technique, these explorations are audience friendly.

All but one of the works are by Luciano. The exception is Berio's *Lied*, presented in a thoughtful and well controlled performance. Two 'homages' to Puccini and Poulenc use familiar melodic material from these composers' works to explore new ideas, while the *Impromptu Variations on Stravinsky's Three Pieces* was developed as an improvisation played in the recording studio.

The latter is the longest item on the disc at just over five minutes, and involves the original material explored, reworked and explored again, rather like watching an artist at work. Other pieces are short, very much like the fragments they are created from, but there is an incredible amount of discovery to be made within each piece.

The ensemble pieces include *Divertimento #13 for Clarinet Trio*, which features a melodic idea developed by one part while another riffs and uses slap tongue effects and the third explores

popping effects. *Divertimento #11* has Latin influences, and *Divertimento #12* uses recorded instruments sustaining long multiphonics. There are jazzy elements in each, inspired by Luciano's experiences as a jazz clarinetist.

The *Study on Quarter-Tones* and *Study on Microtonal Trills and Tremolos* are short at around one minute and 15 seconds each, and could be considered light-hearted studies to introduce listeners to new soundscapes, as well as being technical exercises for players. *Mosquito* for solo clarinet and tape is an amusing minute of buzzing and popping, with one clarinet (minus the mouthpiece) on tape representing the buzzing insect, while the arrhythmic slap-tonguing of the live clarinet easily conjures up images of dealing with pesky creatures! The disc finishes unusually with a work for piano and guitar, recorded in Brazil by Daniela Lucatelle and Fabio Bartoloni. It is an unexpected way to end, but the sounds from the guitar and piano give two further miniature impressions of Luciano's sound world.

This is a highly entertaining disc and important for any student or player interested in exploring modern and accessible techniques and styles. Luciano's range of dynamics and colours certainly explores the complete range of the instrument. He continues to tour works from the CD alongside other works from his vast repertoire. See the diary section for details of upcoming performances.

Stephanie Reeve



## FRENCH CLARINET EXPORTS

Béatrice Berne and Jean-Marc Fessard, clarinets  
Clarinet Classics

I cheer up every time a Clarinet & Saxophone Classics puts out a new release. The label's output is unashamedly specialised, and it's reassuring that such niche pursuits are still going on.

Here is a CD that takes niche to a new level – and I love it. It's a collection of contemporary clarinet duets, all by French composers, featuring the E flat and bass as well as the standard B flat. We're not talking educational material here. Many of the pieces are fairly off the wall, while others are poignant and lyrical, and it's delightful to discover that such range and experimentation exists within the subcategory of the French contemporary clarinet duet. Even better, none of the pieces predates 2012.

Clarinetists Berne and Fessard, who must be responsible for commissioning much of this material, are very evenly matched as players – smooth-toned and technically immaculate, including extended techniques – and it is impossible to tell who is playing

when. This doesn't matter. What we are listening to is a strange, exotic, two-headed animal, not two separate performers. The eight featured works comprise 27 movements, from Philippe Hersant's *10 Duos* to three single-movement efforts.

Highlights include Christine Menneson's *Infinite Breathing 5*, a three-movement piece that begins on slow, monumental bass clarinets before shifting to slithering, chromatic clarinets for the second movement. Its third movement uses one bass and one B flat, tying up the strands of the other two. Guillaume Connesson's *Scenes de la Vie* is also very enjoyable, with movements entitled 'Shopping', 'Au musée', 'Remise en forme', 'Diner amoureux' and 'Le cauchemar du DJ'. The music evokes jazz buskers, chanson, reverie and even the pulsating beats of the nightclub – extremely charming. Elsewhere, look out for some nifty E flat playing in Lucien Guerninel's *Humeurs* and a lovely title: Bernard Cavanna's *Parking Schubert*. Someone should write a memoir called that. All told, this is a beautiful new instalment of the Clarinet & Saxophone Classics catalogue and highly recommended.

Chris Walters