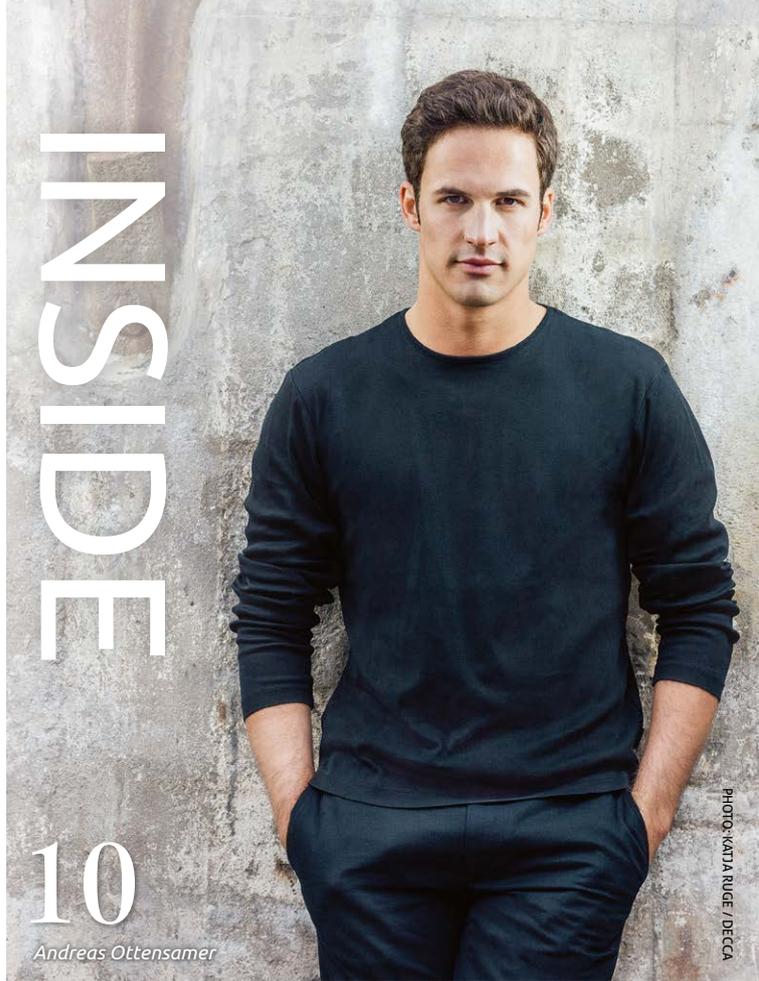
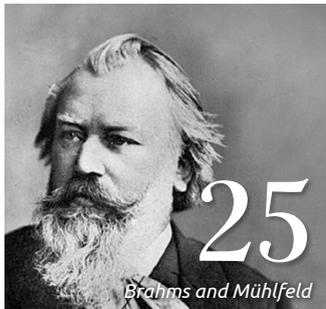
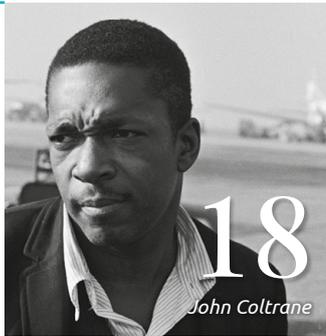


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Yanagisawa launches new WO soprano series

Barnes & Mullins has announced the launch of new Yanagisawa WO soprano saxophones in the UK. Designed as replacements for Yanagisawa's older S901 and S902 range, the new models offer features that are designed to improve tone and increase playability. The series comprises 'Professional' and 'Elite' models, aimed at advanced students and accomplished players. They are available in lacquered and unlacquered brass, bronze and silver options.

The new instruments feature improved compound materials, a redesigned taper, new tone hole positioning and relocated right 'pinky' keys. The angle of the left palm keys has been modified for smoother fingering, and each model features a nickel silver G rod for added strength.

WO 'Professional' models are light, one-piece, free-blowing instruments 'with a resonant tone and ergonomic key design,' according to Yanagisawa. Meanwhile, the 'Elite' sopranos 'represent the pinnacle of saxophone craftsmanship, delivering a moderate level of resistance, allowing experienced players to discover effortless tone with unrivalled depth and flexibility.' They feature straight and curved neck options, with a new neck plate design 'offering a tighter overall sound.'

www.yanagisawasaxophones.co.uk



The new Yanagisawa WO soprano series



Andrew Roberts performs

Special report

ONE CONCERT, TWO CONCERTOS

18 November 2017

Princes Road Synagogue in Liverpool

Andrew Roberts, clarinet

Adam Kornas, conductor

Liverpool Mozart Orchestra

by Emma Haughton

It's rare that audiences are treated to a full orchestral concert at Princes Road Synagogue in Liverpool. When they are, the grand building provides a thrilling backdrop for musicians and concertgoers alike. The space allows for a clear and resonant acoustic; no musical idea is lost.

Liverpool Mozart Orchestra (LMO), masterfully and gracefully conducted by Adam Kornas, presented a programme of Handel's *Concerto Grosso* Op 6, Mozart's *Symphony No 41 ('Jupiter')*, Weber's *Clarinet Concertino* in E Flat and Guy Woolfenden's *Clarinet Concerto*. The concert was dedicated to the memory of the composer Guy Woolfenden, who held the position of principal conductor of the LMO for over 20 years.

The juxtaposition of Weber's *Concertino*, completed in 1811, and Woolfenden's *Concerto*, completed in 1985, worked well. The two compositions provide alternative interpretations of the three-movement structure typical of concertos. Alongside this, both were written for established players of their time (Woolfenden writing for

Jack Brymer and Weber for Heinrich Bärmann) and require high levels of virtuosity, effortlessly met by this evening's soloist, Andrew Roberts.

Weber's *concertino* is a short work and an audience favourite, with its jovial *allegro* and sombre slow passages. Roberts presented these contrasting moods with conviction, grace and style; the virtuosic lines soared through the synagogue.

Woolfenden condenses 12 variations into two movements. Roberts' impressive flexibility and clear portrayal of character brought the work to life. The composer spent the majority of his career writing music for the Royal Shakespeare Company and other large-scale European theatre companies. This is evident in the score; the lush harmonies and dramatic nuances echo a composer with a love and interest in theatre. Roberts' magnificently direct, sonorous and rich tone allowed this thick score to soar.

Roberts concluded the concert with an exciting and rapturous performance of Béla Kovács' *Sholem Alekhem Rov Feidman* as an encore. This was welcomed by the audience. How refreshing to see a piece so apt for the backdrop of the synagogue!

Above all, the wit, humour and depth that make the chosen pieces so endearing were presented magnificently. This, combined with the aesthetically pleasing surroundings, allowed for an enjoyable, magical and moving musical experience. ■

Credited as the birthplace of the modern orchestra, it was the Mannheim orchestra's leader, the violinist Johann Stamitz, who composed one of the earliest concertos for clarinet in the 1750s. When Mozart visited the south-west German city in 1777, he wrote to his father, 'Ah, if only we had clarinets in the orchestra! You wouldn't believe what marvellous effects flutes, oboes and clarinets produce in a symphony.' Had the young composer not visited Mannheim, who knows if many of his later clarinet works would have materialised.

Although performing on a modern instrument, Andreas tells me he still tries to adhere to the stylistic practices of the period as much as possible. 'The fun, and also the true stylistic approach to these pieces, only starts when you really go back in time and try to find out the habits and stylistic attitudes towards what's written on the page – although of course, much of this was not written down. You see for example in one Stamitz concerto he writes two horns 'ad libitum' and doesn't even write a part. But it would have been clear what they should play and the same is true for the solo part. Of course we have to ornament, and you have to be aware of certain articulation, phrasing and the character of the time – so that's also where the challenge really starts.'

To complement the Stamitz concerti, Andreas is joined on the CD by fellow Berlin principals Emmanuel Pahud (flute) and Albrecht Meyer (cor anglais) in arrangements of works by Mozart and Danzi, both of whom were influenced by the radical music-making in Mannheim. When programming recitals and recordings, Andreas says that he likes to surround core pieces of repertoire with shorter works or arrangements. This is aimed at helping the listener to better understand the thematic, stylistic or historical context behind his own personal interpretations.

'My main focus is to try and present a certain piece in my own personal light and how I connect with that piece,' he says. 'So for example, if you take the Brahms album I did [*Brahms: the Hungarian Connection*], for me this piece is very much connected with Hungarian music, so that's why I didn't choose to pair it with the Brahms Trio or Mozart Quintet, but I went into the Hungarian side of it. So if you listen to these pieces together you will probably listen to the Brahms Quintet more in a way that I do.'

A family of clarinetists

As a child, Andreas grew up surrounded by music. Besides his clarinet-playing father, his mother is also a successful cellist and teacher at the Vienna Konservatorium. After first studying piano and cello, he switched to clarinet aged 13, studying under Johann Hindlerin at Vienna's University of Performing Arts.

With his father and older brother already playing the instrument, I ask Andreas if there was an inevitability about making the switch to clarinet. 'Not really,' he replies. 'The inevitability was that the instrument was at home, so just to be surrounded by it was inevitable, but in a positive way.' ➡

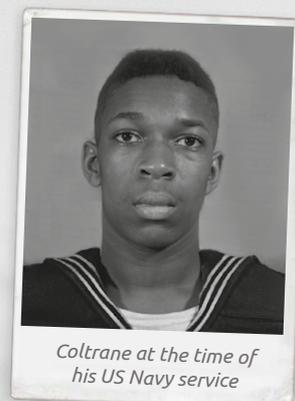
I wasn't thinking about the career side of it for a very long time. I was just doing it because I thought it was fun and as a teenager I had the feeling I was quite good at it

Jazz pioneer

Kenneth Morris reviews the life and recording legacy of the legendary jazz saxophonist John Coltrane

John William Coltrane was only 40 years old when he died in the Huntington Hospital (Long Island, New York, USA) of liver cancer on 17 July 1967. But in the last decade-and-a-half of his musically active life, he managed to:

- appear as a major soloist on *Kind of Blue*, the biggest-selling jazz record of all time and considered by many critics as also the best, made by the Miles Davis Sextet in 1959;
- make an enormous contribution to the development of three subgenres of modern jazz: hard-bop, modal and avant-garde/free jazz;
- influence vast numbers of both professional and amateur saxophonists worldwide through his prolific legacy of stylistically unique recordings and compositions;
- seriously disturb a significant number of jazz critics, fans and commentators with the stylistic excesses manifest in some of his late period work;



Coltrane at the time of his US Navy service

- posthumously secure some sort of canonisation from an African Orthodox Church based in San Francisco;
- deliver such highly rated performances and compositions to secure, again posthumously, a 1982 Grammy Award (for Best Jazz Solo Performance on his *Bye Bye Blackbird* album), a special Pulitzer Prize (in 2007 for 'his masterful improvisation, supreme musicianship and iconic centrality to the history of jazz'), and a US Postal Service commemorative stamp issued in his honour;
- meet sales volumes in excess of 500,000 copies for two of his own albums: *Love Supreme* (in Japan) and *My Favorite Things* (in the US);
- and secure, hopefully for his heirs and successors, a strong demand for his huge back catalogue (see www.johncoltrane.com, discography section). ➡

Coltrane made over 50 albums in his career. This article cannot hope to cover them all but will endeavour to include the best

A good READ

The CASSGB library contains a wide range of books, free for members to borrow. Stephanie Reeve introduces some of the most inviting volumes

As well as sheet music, CASSGB has a considerable collection of books available to borrow. Titles cover a range of specialisms including instrument history, technique, biographies and orchestration, across various styles from early classical to jazz and modern music. Many of the instrument histories and biographies are written by players, and these are variously honest, frank, humorous and light hearted, offering specific advice and insight into various aspects of the single-reed world. While some of the older titles may appear to be somewhat dated now that information is constantly at our fingertips, they are still useful references. This article looks at titles covering the history and technical development of the clarinet and saxophone.

When I started at college, my teacher recommended I get a book on the clarinet, and the names Geoffrey Rendall and Oscar Kroll were given as starting points. I didn't track these down but I did find Thurston (*Clarinet Technique*, 1964) in a second-hand bookshop, and got Brymer (*Clarinet*, first published 1976) for Christmas, so that at least gave me something to get going with. I read Paul Harvey's *Saxophone* the following December. While the authors may be musicians first and writers second, they all write with authoritative voices.

I found Brymer serious and instructive, covering the basic history of the clarinet and offering useful repertoire lists complete with comments on each piece, while the Thurston, small enough to fit in a side pocket, included clear, no-nonsense advice on clarinet technique.

Since then I have read Kroll (*The Clarinet*), written in 1944 before his death in the second world war and published some years later, and Rendall (also *The Clarinet*, 1971). Both include useful histories of the clarinet, with Rendall covering much more on the mechanics of the instrument and acoustics. By this time I was familiar with the basic history of the clarinet, but both had something new to add.

The earliest book on the saxophone is by Ben Davis, published by Selmer in 1935 (*The Saxophone*). Designed as a tutor it is also a reference, although it shows its age when Davies writes in the introduction: 'The history of the saxophone can be summed up in one line: "Invented 1847, by Adolphe Sax, Belgian instrument maker."'

David Pino's *The Clarinet and Clarinet Playing* (1980) offers an American view with plenty of advice and tips on technique.

Clarinet and Saxophone Experience, by Stanley Richmond, is aimed at both clarinet and saxophone players and is very much a manual on the set-up and technical aspects of both instruments.

New publications come out every few decades, exploring the history in even more detail or presenting new ideas. Cambridge published its *Companion to the Clarinet*, edited by Colin Lawson (1995), and its *Companion to the Saxophone*, edited by Richard Ingham (1998), both of which are clear and comprehensive references with each chapter written by a specialist.

The books by Anthony Baines, *Musical Instruments Through the Ages* and *Woodwind Instruments and their History*, are both excellent generalist books. John Newhill's two books on the basset horn are worth investigating, and there is even an

Alto Clarinet Companion by John Pear and Glyn Brown-Evans. If you want to specialise even further, try Kalmen Opperman's *Making and Adjusting Single*

While the authors may be musicians first and writers second, they all write with authoritative voices

Reeds from 1956. Even if you don't want to make your own reeds it contains useful tips on adjusting them.

If you are more interested in the characters behind the instruments, *Clarinet Virtuosi of the Past* by Pamela Weston follows the history and development of the clarinet through accounts of its exponents, exploring among others the lives of Stadler, Baermann, Mühlfeld and Thurston. Weston's follow-up title, *More Clarinet Virtuosi of the Past*, is an index with information on many more players not covered by the first volume.

As a younger instrument, the origins of the saxophone are well documented and its inventor's life has been charted by Wally Horwood in *Adolphe Sax: His Life and Legacy*. Eugene Rousseau looks at the life of an early saxophonist in *Marcel Mule: His Life and the Saxophone*.

All of the above titles are available for members to borrow free of charge from the CASSGB library, so why not make the most of your membership and get in touch via the website or by email (librarian@cassgb.org). ■

CD

CD REVIEWS

Clarinet

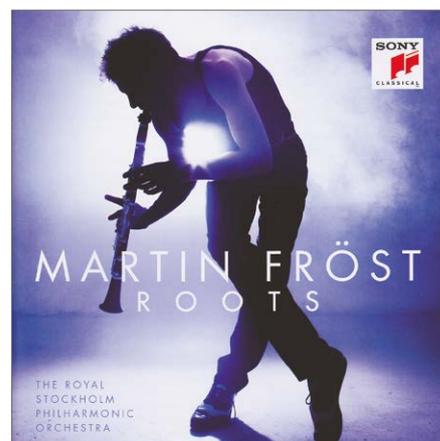
This is an 'encore style' CD by Martin Fröst and a showcase for his wizardry on the clarinet. There is a mixture of everything on here, from Klezmer to Telemann. This is the second CD that Fröst has released of this nature, following on from his *Fröst & friends* recording of 2010.

While the playing is undoubtedly polished, I find listening to the rapid juxtaposition of styles rather odd. Kari Kriikku's *Bizarre Bazaar*, like *Roots*, was also a popularised CD, but it had more of a theme running throughout. Fröst writes

that the inspiration for the recording came from the earliest 'roots' of music – music inspired by dance and folk.

While some of the music is well known – Bartók's *Romanian Dances* and Piazzolla's 'La Muerte del Ángel' – there are several pieces which will be unknown to most listeners. All tracks are accompanied by the Royal Stockholm Philharmonic Orchestra in a rather resonant and ambient sound mix.

Andrew Smith



ROOTS
Martin Fröst
Sony Music

MUSIC FOR FIVE WINDS

Atéa Quintet
Coviello Classics

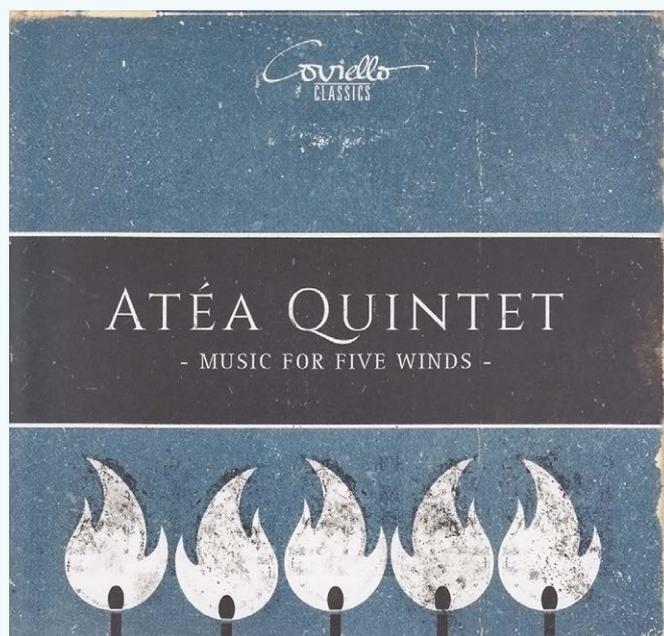


This is a sparkling selection of pieces played by an absolutely sparkling group. Their playful, youthful exuberance almost defies their actual time together, as the group was formed in 2009. Readers will no doubt know Anna Hashimoto on clarinet, who is joined by Alena Lugovkina (flute), Philip Haworth (oboe), Christopher Beagles (horn) and Ashley Myall (bassoon). Together they have a number of competition successes under their belts and have held residencies at the Purcell School and Birmingham Conservatoire. At the time of listening they had just completed a tour of Japan and were beginning another year at Birmingham.

Their social media profiles and photos seem to show them having a huge amount of fun. No surprise then that the five pieces here abound with energy and life, and the group's enthusiasm for their chosen repertoire really shines through. Three French pieces sit alongside a Zemlinsky gem and a new commission in the form of Mike Mower's *Jazz Suite*, although all the works sound like they were composed with Atéa in mind, such is the affinity shown throughout.

Paul Taffanel's *Quintette* opens the disc, and here there is light, clear, assured playing, full of the varying characters. Zemlinsky's *Humoreske* is a delight despite coming from one of the dark periods of his life.

Many clarinet and sax players will have come across works by Mike Mower and this, I'd say, is a 'serious' piece, although it is hugely entertaining to listen to and, no doubt, play. Dating from 2013, it was written for Atéa with each movement representing a different style: 'Dixieland', 'Bebop', 'Monkish Ballad', 'Coltrane Ballad' and 'Bossa Nova'. Mower himself acknowledges the 'alien' instruments of the jazz world – oboe, horn and bassoon – but the colours, particularly in the lyrical ballad movements, are effective in this combination. Each instrument gets a crack at a solo, and while I enjoyed it on the recording I do feel seeing it live would be a bonus.



Eugene Bozza's *Trois pièces pour une musique de nuit* offer a contrast, with much more gentle and sombre tones, and the performance of Françaix's Quintet No 2 is superb. I have long known Françaix to be a favourite of Anna's, but it seems the quintet are also huge fans, and this joyous, bubbling music brings the recording to a delightful close.

The accompanying booklet contains detailed programme notes on the pieces and composers with a longer feature on *Jazz Suite* (one tiny typo: Mower was born in 1958, not 1982). Alongside the lively photos, each player has contributed a personal note about one of the pieces. Anna's is saved for the Françaix: 'His music always brings a smile to my face...' Thanks to the Atéa Quintet for bringing a smile to my face!

Stephanie Reeve