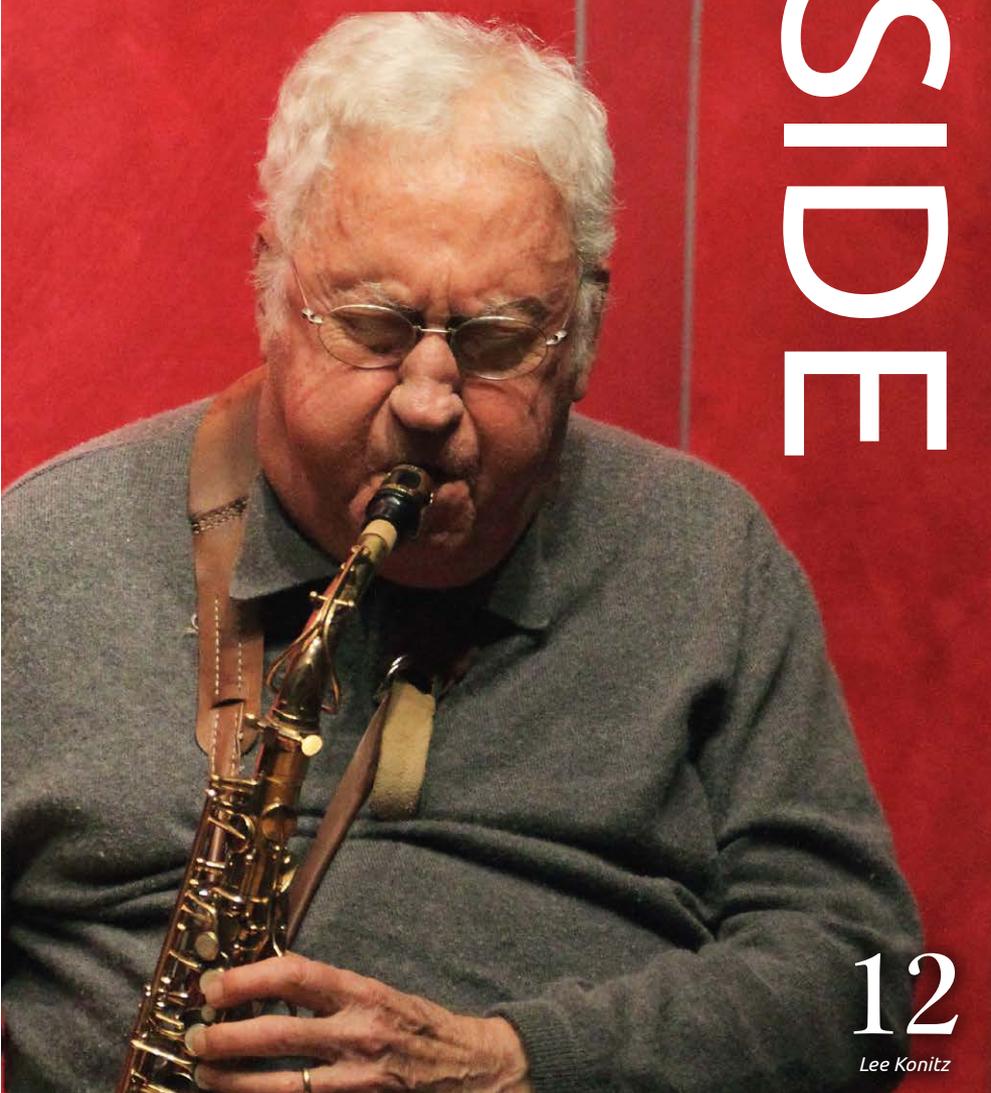


INSIDE

12
Lee Konitz

Features

- 12 **Lee Konitz: 1927-2020**
Kenneth Morris pays tribute to a most influential master saxophonist
- 16 **Vivaldi reimagined**
The latest project from the Swedish clarinettist Martin Fröst introduces three new clarinet concertos drawn from opera and oratorio arias by Antonio Vivaldi. Michael Pearce finds out more

PHOTO: JONAS HOLTHAUS

16
Martin Fröst

- 19 **Lost works**
Peter Cigleris writes about the process of discovering a range of forgotten 20th-century British works for clarinet and orchestra
- 22 **Shining a light**
Dr Angela Elizabeth Slater introduces her project Illuminate Women's Music and its current focus on the saxophone
- 25 **Free sheet music**
Blip for solo tenor saxophone by Chris Jolly
- 29 **Advanced clarinet techniques**
Paul Saunders offers advice on glissando technique and circular breathing for clarinettists
- 30 **Air control**
Clarinettist, technician and teacher Andrew Roberts introduces his personal approach to sound generation and the ideas that underpin it
- 34 **Book of Deer**
CASSGB president Richard Ingham tells us about his *Music for the Book of Deer* suite – a new 12-movement work for mixed ensemble commemorating the Book of Deer, one of the earliest examples of Gaelic literature
- 52 **Lessons in Lockdown**
Woodwind teacher Catherine Freeman reflects on the experience of adapting to online lessons while the world waits for coronavirus to abate

Regulars

- 4 **News**
- 8 **Tributes**
- 10 **Single Reed Doctor**
- 38 **Reviews**
38 Concerts
39 CDs
42 Sheet music
- 48 **Diary**
- 49 **Letters**
- 50 **Classifieds**
- 51 **Membership update**

22
Angela Slater



COVID-19: Help and advice for musicians

The charity Help Musicians UK has launched a website – coronamusicians.info – to serve as a central source of support and advice for musicians on issues related to coronavirus. The site features plentiful links to information about funding, financial hardship, contractual issues, online teaching and more. The guidance and links are often updated, so check the website regularly for the latest developments.



Music for All launches #444 initiative

The charity Music for All has launched its #444 initiative to raise funds to support those with financial or access difficulties in making music. The initiative asks musicians to donate £4 and to encourage four friends to do the same.

Those looking to get involved are asked to record themselves playing at least one minute of a favourite piece of music and post this on social media, tagging @musicforallcharity and including #MusicforAll and #444challenge. The £4 donation can then be made online (via www.justgiving.com/campaign/444).

Paul McManus, chief executive of Music for All, said: 'Those already playing music know the enjoyment and life-affirming qualities it can bring to our lives especially during these isolating and scary times. Even those who don't play will undoubtedly have been listening to and enjoying music more.'

Money raised from the #444 initiative will be spent on instruments and tuition for disadvantaged individuals of all ages in the UK, as well as supporting community music groups and educational organisations in the UK.



JESS GILLAM

VIRTUAL
SCRATCH
ORCHESTRA

Jess Gillam Virtual Scratch Orchestra reunites

Following a successful first outing of the Jess Gillam Virtual Scratch Orchestra, saxophonist Jess Gillam has again invited singers and instrumentalists of any standard to perform together virtually. As *Clarinet & Saxophone* was going to press, the orchestra was preparing for a 6 June upload of 'Let it Be' by the Beatles. This follows its debut performance of David Bowie's "Where Are We Now?" which was made up of 934 musicians playing a variety of different instruments. The players came from 26 countries, with an age range of six to 81. Both performances can be viewed on YouTube.

Gillam commented: 'I'd like to say a huge thank you to all of those who participated in the 'Where are We Now' project. I was extremely moved to see so many entries and overwhelmed by the performances and messages of unity.'

Musicians took part by downloading parts from Gillam's website and recording them with a click track before uploading them for editing. Keep an eye on the website (www.jessgillamsax.co.uk) for future projects.



Mike Frankton

Darlington Clarinet Ensemble pays tribute to Mike Frankton

Darlington Clarinet Ensemble has announced the death of its longest serving ensemble member, Mike Frankton. A founder of the group, Frankton also provided musical

arrangements and performed across instruments, with contrabass clarinet his primary instrument in this ensemble.

A statement on Facebook said: 'Mike was full of quiet enthusiasm and it didn't matter if we were performing in the summer sun or a bitter winter's day, he could always be relied upon to be there.'

'We hope that when we're able, we and all the other ensembles who played with Mike can join together in a joyous musical celebration to give Mike the send-off he fully deserves.'

LEE KONITZ: 1927-2020

Kenneth Morris pays tribute to a most influential master saxophonist

Considered by many players and critics as an equal of Charlie Parker in terms of influence, Lee Konitz became a victim of the Covid-19 viral epidemic on 15 April after more than 70 years of professional activity as a modern jazz alto saxophonist.

Lee's first professional job was in 1945 with Teddy Powell's band as a replacement for Charlie Ventura. Between 1945 and 1947 he worked on-and-off with Jerry Wald, and during the late 40s he conducted his initial sessions with Lennie Tristano in New York City. In 1947, aged just 20, his first improvised and documented solos were with the then-modernistic Claude Thornhill Band ('Thrivin on a Riff'/'Yardbird Suite' – the latter a Gil Evans arrangement) where he met future disciples of the up-coming 'cool school': Gerry Mulligan (baritone/composer) and Gil. Lee went on to stamp his mark on the careers of Miles Davis, Tristano, Stan Kenton, the entire 'west coast movement' and much else.

But we're moving a little ahead of things. Lee (Leon) was the third of three brothers, born in Chicago on 13 October 1927 to essentially non-musical Jewish parents of Austrian and Russian descent. His first instrument, aged 11, was the clarinet; Gary Giddins (in his masterful tome *Weather Bird*, Oxford University Press, 2004) advises that this was taught by a member of the Chicago Symphony – possibly a Lou Honig. Aged 12 he dropped the clarinet in favour of tenor saxophone under teacher Santy Runyon, but by the mid-40s he settled principally on the alto with occasional excursions on soprano and one remarkable recorded episode on tenor sax ('Tenorlee' from 1978).

Concert of Lee Konitz and Florian Weber in the 'Red Saloon' of the Deutschordensschloss Bad Mergentheim.

PHOTO: SCHORLE

LOST WORKS

Peter Cigleris writes about the process of discovering a range of forgotten 20th-century British works for clarinet and orchestra

In the late summer of 2014, the search for Charles Villiers Stanford's Clarinet Concerto manuscript was to take me on a journey that would shed light on some rather forgotten voices from the first part of the 20th century in Great Britain.

The Stanford manuscript was located at the Royal Academy of Music in London, but I made a discovery in the process of a previously unknown concerto by the Victorian composer Ebenezer Prout. This got me thinking – what else was out there? As it turns out, quite a lot. Unknown works that are now starting to come to light range from chamber works – duos through to quintets – to major concertante works with orchestra. The volume of music was eye opening, but what was even more striking was the balance between the sexes of the composers, suggesting that Britain between the Great War and the Second World War was beginning to widen its musical outlook.

The Second World War had a significant impact on compositional styles in Great Britain. Pre 1939, the two predominant styles within British music were post-romanticism and nationalism. It can be argued that the post-romantics came out of the Royal Academy of Music, led by Fredrick Corder, a Wagnerian, while the nationalists came out of the Royal College of Music under the influence of Parry and Stanford. Post 1945, and with the influence of the BBC, modernism became the dominant style.

Four works particularly stood out to me on this journey, and they happen to bookend the Second World War. These works would become the focus of my recent recording project with the BBC National Orchestra of Wales. Susan Spain-Dunk and Rudolph Dolmetsch composed their concerti in the 1930s, while Elizabeth Maconchy and Peter Whishart composed theirs in the 1940s. Two prominent British clarinetists tie these four works together: Fredrick Thurston and Reginald Kell.

Cantilena for clarinet and orchestra – Susan Spain-Dunk

The first performance of this work took place on 12 July 1930 at a private concert in Folkestone, which also included the Phantasy Quartet by Imogen Holst. The soloist for this premier performance, in a version with piano, was Reginald Kell. No mention is made of the pianist, though it is safe to assume that it was the composer. A *Folkestone Herald* review from 26 July remarks that 'Susan Spain-Dunk's work was far ahead of all the others, both musically and technically'.

It wasn't until later in December 1931 that *Cantilena* was to be heard as Susan had intended. The concert took place on 5 December at the Queens Hall in London and was conducted by John Barbirolli. The concert was organised by Trinity College of

What was striking was the balance between the sexes of the composers, suggesting that Britain between the Great War and the Second World War was beginning to widen its musical outlook

Music, then situated on Marylebone High Street. The orchestra was formed of Trinity students, and the clarinet soloist was no exception – a Mr H New, studying with Mr Charles Draper. According to N Porteous of the *Folkestone Herald*, 'Miss Spain-Dunk's concerto for clarinet and orchestra was warmly received by a large audience'.

Earlier in 1931 Susan was invited to submit two works for the BBC Selection Committee to be played through by the BBC Orchestra: *Cantilena* and an orchestral tone poem *Stonehenge*. They were both chosen for broadcast after being played through with Susan conducting. The recordings/broadcasts took place in the BBC's London studios, with *Stonehenge* coming first in January 1932. Interestingly, the play-through for *Stonehenge* nearly didn't happen due to the score being



Peter Cigleris

stolen from the director of programmes' car. Luckily the BBC was able to construct a score from parts that had been copied a week earlier.

We know that *Cantilena* was broadcast from London in early April of 1932 with Thurston as soloist, and the work received many 'repeats' with the final broadcast in 1957 being heard by Susan's son, Revd Alan Henry Gibson, while posted in Malaya.

Concerto for Clarinet, Harp and Orchestra – Rudolph Dolmetsch

Rudolph was the eldest son of Arnold Dolmetsch. When able, he was drafted into the fold as a member of the family ensemble on harpsichord. He went on to establish himself as the foremost harpsichordist of his time. We are lucky ➡

Advanced clarinet techniques

Paul Saunders offers advice on glissando technique and circular breathing for clarinetists

Glissando

Although 'gliss-ing' is tricky to master, it is a technique that is not only effective but almost synonymous with the clarinet and well worth spending time to learn. It is usually utilised from all-fingers-down C (just over the break) to thumb C an octave higher, although it shouldn't be too much of a stretch to take it up another octave to 'super C' at the top of the instrument.

It all hinges on this – to achieve the effect, imagine 'catching' your sound at the back of your throat using your larynx, in the same way a thumb might go over a water tap to make a jet.

It's a knack and when done correctly it will strangle the sound. It doesn't sound pleasant, but it's not supposed to!

Try to achieve this 'strangled' sound on all-fingers-down C. It may help to try to drop the rear portion of your tongue. When you hear the change in sound, the next step is to make a break in the sound by raising a finger.

Imagine 'catching' your sound at the back of your throat using your larynx, in the same way a thumb might go over a water tap to make a jet

Under normal circumstances this would cause a massive detrimental effect on the note, but because you have 'caught' the sound at the back of the throat you should begin to gain control of the beginning of a gliss.

Initially, lift the right-hand fourth (ring) finger while playing the C and see if that works. If it doesn't, you haven't successfully 'caught' the sound. If you have, congratulations!

Then experiment with lifting the middle and then the index finger. Once the 'break' in the sound has been made, you should be able to gliss anywhere within the two-octave range, providing your embouchure can already find those notes.

I demonstrate here how to follow the steps above and gliss up to super C:

tinyurl.com/ya6xutnr

Best of luck!

Circular breathing

The purpose of circular breathing is to avoid the natural break in sound that taking normal breaths requires, theoretically enabling the player to play for an (almost) indefinite length of time.

It's easy to get bogged down with the idea of inhaling through your nose while exhaling from your lungs, as this is impossible – or is it?

I'd like you to imagine that you are in the middle of a stressful situation. For the purposes of this exercise, concentrate on your breathing as opposed to any tension that such a situation would present.

Cue stress! Take a deep, fast breath and hold it. Now, puff your cheeks out with air. Situation wise, you would now be in the 'fight or flight' mode with various options to you, none of which apply here.

I'm now picturing you full of air, with cheeks puffed out, looking stressed. Begin to push the air out of your cheeks as if you are slowly releasing tension. This is not affecting your lung capacity, but while

exhaling through your cheeks (perhaps after a few attempts) you should be able to sniff a little air through your nose.

You are now circular breathing, expelling air and inhaling at the same time. Congratulations! Practise this with less air in your lungs until you are comfortable with the process and then 'plug in' your clarinet or saxophone.

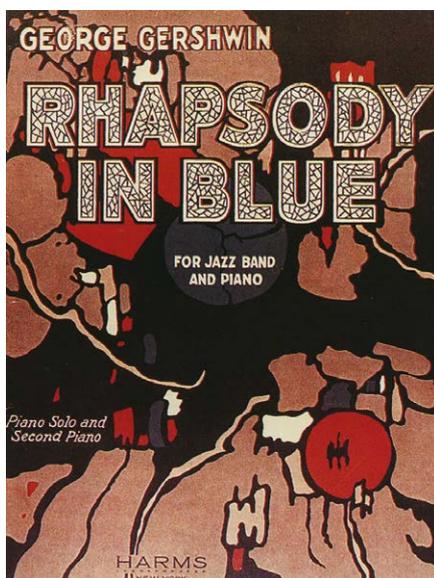
Clearly the challenge will increase as soon as the instrument becomes involved, so don't expect instant success. The embouchure will need a bit of training to prevent the sound collapsing, and you will find that some notes lend themselves better to this technique than others.

Think of the breath through the nose as a power source that is separate from your lungs. Taking normal breaths, your lungs may take in gallons at a time. However, the sniff of the circular breathing should be regarded as nothing more than a 'top up' breath. The sound that you are able to generate using the cheeks will not last long and anything up to a crotchet is sufficient to make your sniff, refuelling the lungs.

It won't have gone unnoticed that the player has to break the golden rule regarding embouchure and learn to puff out one's cheeks while maintaining a credible sound. There is, however, a marked difference. Rather than consistently play with a terrible embouchure, you will need to consciously inflate your cheeks on top of a stable embouchure for this to be achieved without any depreciation of sound quality.

Happy practising! ■

Paul Saunders is a multi-instrumentalist who holds the clarinet chair on the West End show *Wicked*. He is offering video lessons throughout the coronavirus pandemic for £25 for a 30-minute lesson. Find out more at www.paulsaundersclarinet.co.uk



Rhapsody in Blue: the most famous clarinet glissando



VIVALDI
Martin Fröst (clarinet)
Concerto Köln
Sony Classical

'What might Vivaldi have composed for the clarinet if it had been more fully developed and if he had had at his disposal a musician and a virtuoso as talented as Martin Fröst?' Printed on the back cover of the CD, this new recording from the talented Swede attempts to provide an answer, but perhaps one that you might not expect.

Vivaldi was a pioneer in his use of single-reed instruments, writing for both the recorder-like chalumeau and newly invented two-key clarinet in five of his works. His famous oratorio aria 'Veni, veni, me sequere fida' from *Juditha Triumphans* includes an obbligato part for soprano chalumeau, performed on this recording in an arrangement for solo cello (taking the vocal line) and modern clarinet.

However, this is the only original single-reed music by Vivaldi on the disc. The real raison d'être of this project is the debut of three 'new' clarinet concertos, fashioned out of Vivaldi opera and oratorio arias by the skilful German arranger, Andreas N Tarkmann.

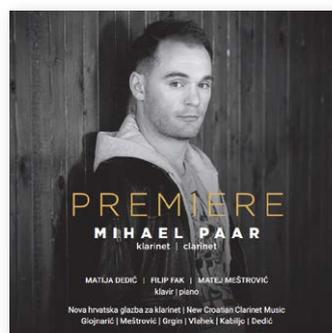
Recorded with the period-instrument orchestra Concerto Köln, the slow movements are the real highlight. Moments where Fröst's tender yet full-bodied tone emerges from complete silence show his impeccable control of the instrument – perhaps a more subtle side to his virtuosity than the high-octane displays many associate him with.

By design, Tarkmann keeps the clarinet writing within the limited range and register of the chalumeau, centred awkwardly on the throat notes of a modern clarinet. There are few moments where the clarinet line ventures outside these limits, including the occasional double-tongued run, but Fröst himself admits this came from him, not Tarkmann (see interview on page 16).

Overall, this recording sits somewhere between historically informed performance and a radically fresh, modern interpretation. The instrument Fröst uses is a case in point: a prototype Buffet clarinet made from old-style boxwood but with modern keywork and mouthpiece.

Historical politics aside, this is a thought-provoking project that will satisfy many clarinet players' thirst to perform baroque music that is not just a straight transcription. Sheet music will be available soon.

Michael Pearce



PREMIERE
Mihael Paar (clarinet)
Filip Fak/Matija Dedić/Matej Meštrović (piano)
Cantus

The Croatian clarinetist Mihael Paar has released an album consisting of first performances of works for clarinet and piano by contemporary Croatian composers, few of whose names will be known outside Croatia. With funding from the ministry of culture of the Republic of Croatia, this disc provides exposure for six composers.

With the geographical juxtaposition of Croatia being between western European traditions and the more folk-oriented musical traditions of eastern Europe, this melting pot of musical cultures is reflected in some of the pieces, notably *Stars Over Budapest* by Matej Meštrović. However, on balance, most of the music on the CD is firmly rooted in tonal western traditions; there is very little that is 'modernist' to be found here.

Two of the pieces on the album are for unaccompanied clarinet. One is Ante Grgin's *Capriccio No 6* which contains elements of jazz, Balkan melodies and free form. The other is *Silver Bird* by Alif Kabiljo. Bruno Vlahek's Sonata is one of the more substantial pieces on the album, its general style and quirky rhythms combined with lyricism making it reminiscent of Malcolm Arnold's *Sonatina*. The last piece on the album is the *Rhapsodietta* by Matija Dedić, providing a suitably boisterous finale.

Mihael Paar, a graduate of the Music Academy in Zagreb, is a multiple prize-winning clarinetist. His playing on this album is excellent, with admirable control and tight ensemble with his pianist. On this CD he has shown great enterprise in providing a showcase for music for clarinet and piano from his country.

Andrew Smith

Clarinet

CD REVIEWS