



Clarinet & Saxophone

Spring 2023 Volume 48, No 1

Qi gong and music

STÉPHANIE CARNE SHARES HOW THIS ANCIENT PRACTICE CAN HELP YOUR PLAYING

Stanley Drucker

TRIBUTE TO THE NY PHIL'S CLARINET STAR

Time to shine

CASSGB'S CLARINET COMPETITION FINAL

Unsung Heroine

PAMELA HARRISON

Newark at 50

HALF A DECADE OF INSTRUMENT MAKING

Bottom line

TIPS FOR BASS CLARINETISTS

PLUS: FREE SHEET MUSIC BY PAMELA HARRISON | NEW RECORDING OF HER WORKS
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Newark School of Musical Instrument Crafts



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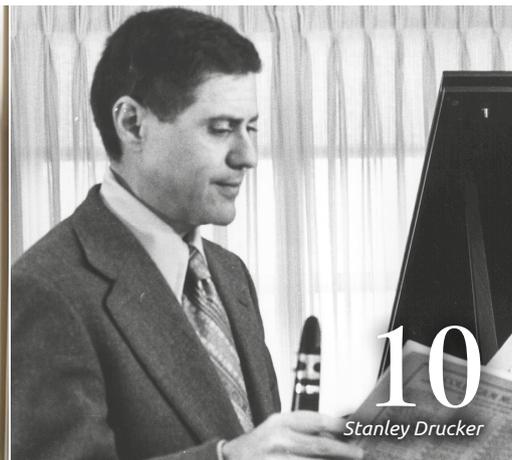
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Raj Bhaumik



Stanley Drucker



Hannah Shilcock

gear news



Goddess of sound

Theo Wanne's limited-edition Lakshmi tenor mouthpieces in a hard rubber finish

There are only 50 of these on the market so hurry if you think one has your name on it. Theo Wanne has designed a hard rubber version of his sought-after Lakshmi mouthpiece for tenor saxophone. The rubber produces a warm sound with a big projection and plenty of edge. Inspired by his admiration of Dexter Gordon, the key feature is Theo's Large-Stadium Chamber™, a technologically advanced version of a traditional large chamber, named for the shape, which mimics that of a sports stadium,

with rounded inner side-walls all the way to the tip. This gives incredible focus and core while maintaining a full, rich sound. Also included are a beautiful leatherette case, Enlightened ligature, a patented reed replacer cap and replaceable bite pads.

£659

Available from sax.co.uk

Fine Print

Ultra-soft cleaning cloths for wiping, polishing or wrapping your instrument

The fashion-forward print on these cloths is reminiscent of a designer famed for his printed items, but unlike Louis Vuitton they are a lot more practical. Rulon Brown's sleek, modern design features gold edge sewing, an octagonal pattern and a reverse side of either solid black or gold. The super soft fabric is safe for polishing all instrument finishes, and at 30cm x 40 cm it's large enough to swaddle accessories or delicate items.

£11 each or £29 for a set of three

KeyLeaves.com/Rulon



Turn of the screw

RULON releases a new travel screwdriver for quick fixes on the go

This handy device is well worth the moderate investment so that you can sort out a loose clarinet key rod or saxophone guard screw in moments. It has a magnetic mount so that it can be easily stored – and, crucially, found – in your case, even if you're backstage in dim lighting. The gadget includes a large flat-head and small thin flat-tip screwdriver. It isn't made for high torque work but will easily tighten up a screw when needed, saving your sanity – and your manicure.

£5.00

KeyLeaves.com/Rulon



Happy birthday to NEWARK



The School of Musical Instrument Crafts is turning 50. Lecturer and alumnus Patrick Abbott delves into its rich history and explains why the craft of making and mending instruments is as in-demand as ever

There's an air of concentration and the only sound is a gentle scraping and tapping as students focus on the task at hand. It's a typical day at the School of Musical Instrument Crafts at Newark School, but in this first term of the 2022/2023 academic year, there is a subtle difference: the college is celebrating its fiftieth birthday.

Back in 1972, the Newark School of Violin Making, as it was then known, first opened its doors, under Principal Eric Ashton. Violin maker Maurice Bouette founded the school and became its director, establishing courses in Woodwind Repairs and Restoration (led by Louis Rousseau), Piano Maintenance, Repairs and Tuning led by David Taylor, and Violin Repairs and Construction led by Maurice himself. Students initially studied all three disciplines in one

course. After a few years the courses separated, forming their own specialisms, with a Guitar Making and Repair course added later on.

The content of the Woodwind Making and Repair course today remains faithful to the original, with a substantial focus being placed upon practical work at the bench.

Students are trained in repair techniques and have the opportunity to manufacture their own instruments from scratch. The course continues to evolve in order to ensure its relevance to the very latest industry requirements. The making of specialist tools has been an important part of the course since the early days and is now fully integrated in years one and two – allowing students to create specialist tools that are often not available or costly to purchase.

Composer Pamela Harrison is not as well known as she deserves to be. Robert Plane, who has made the world premiere recordings of her clarinet chamber pieces, explains how they were inspired by her friendship with Jack Brymer – and why they have been undeservedly obscure until now

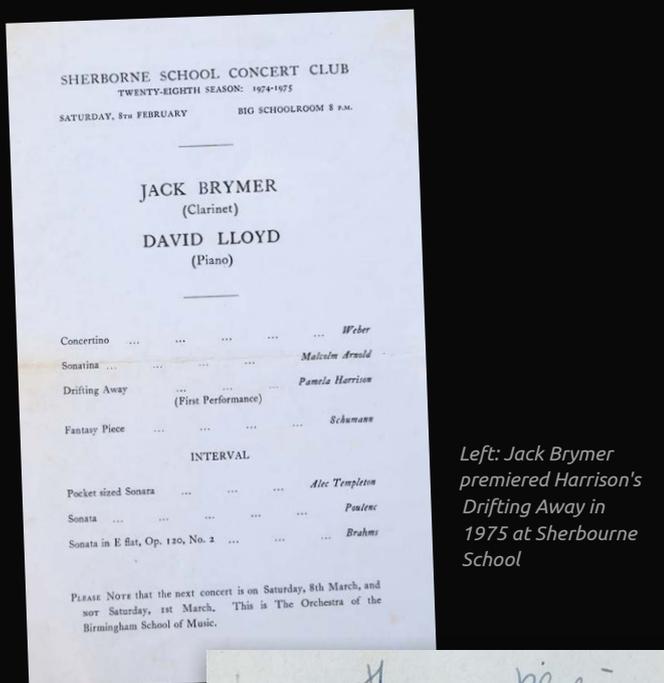
Pamela Harrison belongs to a generation of women composers who enjoyed success at the outset of their careers in the aftermath of the second world war, but faded into obscurity as the establishment turned towards the European avant-garde. Like Ruth Gipps, six years her junior and whose clarinet music was explored in an article in the Spring 2021 edition of this magazine, Harrison struggled to be regarded as an equal in the male-dominated world of composition.

Pamela Harrison was born in Orpington, Kent, on 25 November 1915 and went on to study composition and piano at the Royal College of Music with Gordon Jacob and Arthur Benjamin respectively. She regularly performed her own piano compositions whilst a student, as well as partnering string colleagues in sonatas by Fauré and Delius, composers who exerted a strong influence on her early writing. Jacob was hugely supportive of Harrison's creative talents, and remained so beyond her student years. He wrote enthusiastically, "I want to tell you how beautiful your viola sonata is. This is not a biased judgement, but the plain truth. There is a beauty of sound about it all which is enthralling. You have, as I have told you before, real genius." Harrison's husband Harvey Phillips, the eminent cellist of the Hirsch and Grinke Quartets, supported her career and gave many high-profile performances of her work, in particular with his own Harvey Phillips String Orchestra. Many musicians I've spoken to fondly remember Phillips conducting them as students at the Royal College of Music, not least my own teacher, Angela Malsbury, in a performance of the Finzi Clarinet Concerto.

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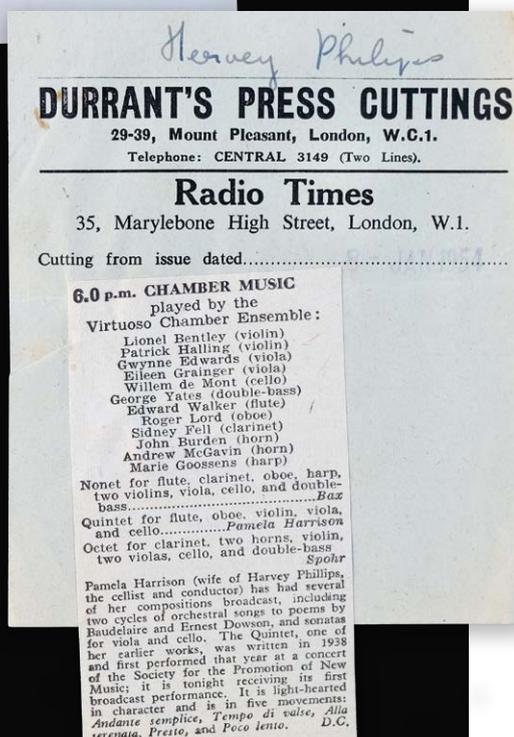
Gordon Jacob

Close musical and personal friendships were always central to Harrison's inspiration, and hers with clarinetist Jack Brymer was particularly fruitful, resulting in three works. Considering the illustrious career that Jack Brymer enjoyed, it has always seemed surprising to me that so few composers wrote works especially for him. Cecil Armstrong Gibbs, Alan Richardson and Guy Woolfenden did produce pieces for Brymer, but this is dwarfed by the number of new works that Gervase de Peyer, for example, commissioned and premiered in the same era. But it turns out that there ➡



Left: Jack Brymer premiered Harrison's *Drifting Away* in 1975 at Sherbourne School

Right: Press cutting from the *Radio Times*, 8th January 1954



gear

GEAR REVIEWS



CLARIMATE

\$425

Available from www.buffet-crampon.com

Back in 2019 I wrote an article for *Clarinet & Saxophone's* Winter issue about a revolutionary new digital clarinet mute created by two British inventors that I came across thanks to a series of happy coincidences. At the time I had an early prototype and was hugely excited by the possibilities the technology had to offer. I became involved with testing the device and have been following its progress ever since. I'm delighted that following a huge amount of development the final version of the device, the ClariMate, was launched by Buffet Crampon in the USA in December 2022, and will be available in the UK and Europe from Spring 2023. It has been fascinating watching the launch of the ClariMate and seeing the huge excitement of clarinetists at the possibility of being able to practise silently. There has also been a lot of speculation as to how the device might work. Let's have a look at some of the big questions surrounding the device; what the ClariMate does; how it works; who it is for and what other features it has.

What does the ClariMate do?

The ClariMate's main functionality is as a digital practice mute. If you insert the ClariMate between your mouthpiece and barrel it allows you to practise almost silently by connecting headphones. The ClariMate stops the acoustic sound of the instrument, and by detecting the keys you are pressing, it then generates a digital (MIDI) clarinet sound that you can hear through the headphones.

How does it work?

The technology behind the ClariMate is ingenious! (When I took my MEng at Cambridge my project was on Audio Signal Processing and I'm still amazed by the technology behind the ClariMate.) In simple terms, the ClariMate sends a very quiet audio signal (a "chirp") down the instrument and listens for resonances coming back. By doing this it detects which keys are being pressed and therefore which note is being played. The ClariMate also has a breath sensor which allows you to control the volume as you would in normal playing. A really clever feature of the ClariMate is the special reed that it comes with. This reed has a small mirror attached to it, which the ClariMate tracks. Thanks to this you can produce bends and vibrato with your lower lip as you would in normal playing. Having tried many wind synths (EWI, Aerophone, YDS etc) I believe the ClariMate has the most sophisticated breath/embouchure control yet, and it is all done using a standard clarinet mouthpiece.

The ClariMate can be used in standalone mode where you simply plug in headphones, or it can be connected to a computer or phone/tablet via USB or Bluetooth, opening up more features through the ClariMate App.

