

Vandoren® magazine



CHOOSING THE RIGHT MOUTHPIECE

(1ST PART: CLARINET)

INTERVIEWS: G. DEPLUS, L. KONITZ, K. LEISTER, D. MONTANARO, F. MORETTI

VANDOREN AND CONTEMPORARY CREATION

NEW PRODUCTS: COLLECTIONS OF SHEET MUSIC

N°2

Espace Vandoren Paris

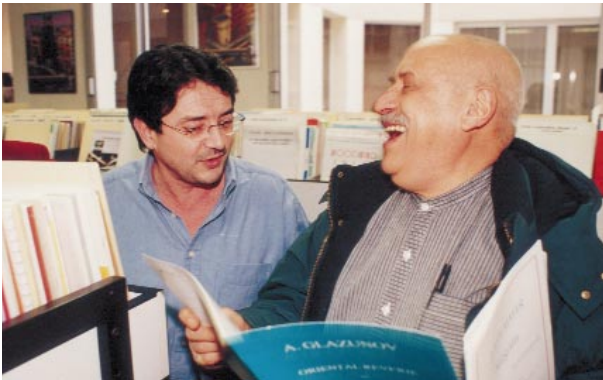
Taking advantage of the visit of Nicolas ROUX,
our photographer, we asked him to take
a few on-the-spot shots.



Claude CROUSIER presenting
his new method for the clarinet.



Jacques DI DONATO
at a master class.



Jean-Paul GAUVIN with
Giora FEIDMAN.



Gervase DE PEYER presenting to Jean-Marie PAUL
his new records.



Sylvie HUE with Roger BOUTRY (piano)
and the composer Joseph HOROVITZ.



Before the 56 rue Lepic, the day Karl LEISTER
gave his masterclass.



Vandoren listens to you: the results of the survey of issue N° 1

Dear Musicians,

Here is the second issue of your Vandoren magazine. I say “your” magazine because if it has been published, it is thanks to you. Hundred of readers returned the small form inserted in the first issue. Sifting through the answers produced a rather interesting panorama of the expectations of musicians: the number of requests from instrumentalists was so high that we are unable to provide all the answers in one issue!

Your requests for articles

Mouthpieces and reeds: how they are made, advice on the choice of material, differences between the models ...

Sheet music and CDs: What's new? (consult the Internet site www.vandoren.com).

Interviews with eminent instrumentalists of classical music and jazz.

Information on musicians: concerts, training courses and master classes, competitions, congresses ...

You also asked for general articles about instruments (history, manufacture, developments, etc). We will soon present you with the rare books devoted to such topics. You can subscribe to specialized journals, the addresses of which are listed in the first issue of this magazine. Other sources of information are magazines published by instrument-makers and reviews about music in general.

You will also find information about the internal life of the firm, and an introduction to its services. For Vandoren, which was founded under the sign of passion, flourishes thanks to the people who form it. We function rather like a great restaurant, with public dining areas and a kitchen. In Paris, the showcase of the firm, you will have had the opportunity of meeting (or speaking over the telephone) with experts who are there to advise you on how to choose your reeds, mouthpieces, ligatures, sheet music, etc. In the factory, we work at the ovens, controlling production and testing new products.

94% of your replies indicated an interest in the first issue of the Vandoren Magazine. This positive response encourages us to continue: the life of the clarinet and the saxophone is very rich and varied today. Obviously, we cannot discuss every aspect but you will probably find it useful to consult our Internet site, as it will contain an increasing amount of information about musicians and music in general.

We hope you enjoy reading this second issue.

Bernard VAN DOREN

Mouthpieces: the keys to

The parameters of a mouthpiece

First of all, it is important to define the main parts of a mouthpiece, illustrated in the diagram below:

- **Facing:** this is the part of the mouthpiece on which the reed is placed. It is composed of two parts, the **flat part** of the facing (up to a closing point) and the **curved part** of the facing.

- **Tip Opening:** the space at the end of the mouthpiece, between the reed and the facing.

- **Chamber:** the part in which the sound is formed and which receives the pressure of air directly from the mouth, the bore channelling the air to send it into the instrument.

- **Baffle:** when the mouthpiece is placed in the mouth, it is the upper part of the chamber (the part which has the most effect on the sound).

- **Throat** (called “trapeze” in clarinet mouthpieces): the surface that separates the bore chamber. In the V5 series for saxophone, there is a very distinct narrowing. In the Java, Jumbo and V16 series, there is no difference of level between the chamber and the bore.

Interaction between these parameters*

The mouthpiece should respect the accuracy of the instrument, for accuracy is vital although the pitch may vary from one country to another, or from one orchestra to another. A wider bore lowers the pitch of the instrument and can avoid having to resort to another barrel. The shape of the facing curve (the relationship between the tip opening and length of the facing) influences the sensation in the mouth of the musician.

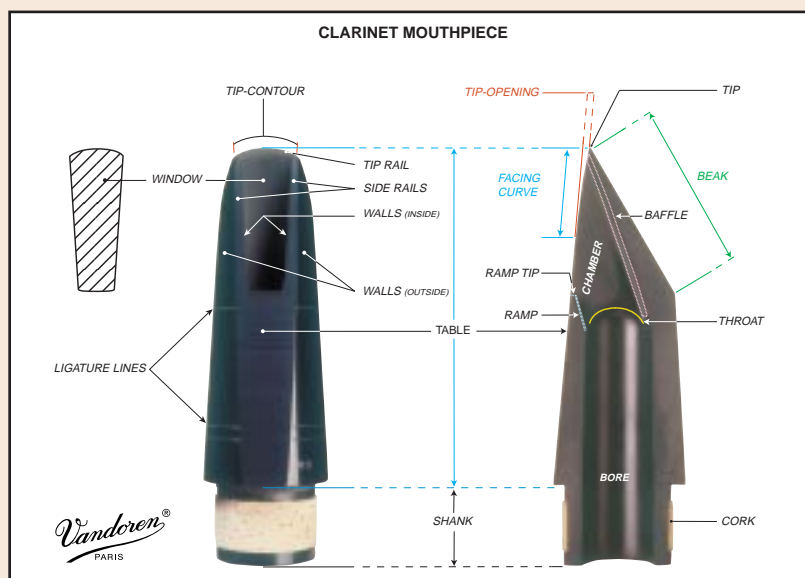
The relationship between the mouthpiece and reed is also of paramount importance:

- With the same tip opening:
long facing = stronger reed,
short facing = softer reed.

- With the same facing:
open mouthpiece = softer reed,
closed mouthpiece = stronger reed.

A harmonious alchemy between these components, which varies according to the morphology of the instrumentalist and the style of the music played, leads to the right choice.

The mouthpiece is the motor of an instrument, which gives it its overall timbre and pitch. The quality of the mouthpiece is vital for it allows artists to display the full range of their expressiveness. Ulysse Delécluse, a clarinet teacher at the Conservatoire de Paris from 1949 to 1978, was fond of saying that whatever the level of musicians, they could not afford to play with a second-rate mouthpiece. This is why the 5RV has been so popular for over half a century among professionals as well as beginners. Since then, other mouthpieces have considerably broadened the Vandoren range.



Music, beyond words

Below are descriptions of mouthpieces. Although they answer frequently asked questions, they should be taken for what they are: descriptions in musical terms, and general considerations based on experience and discussions with a number of musicians.

** I would like to advise young clarinet players not to break the hard-and-fast rule about carefully adapting a reed on a mouthpiece facing, i.e. “a medium closed mouthpiece requires a strong reed and a fairly open mouthpiece requires a soft reed”. U. Delécluse in “La Clarinette”, an article published in the “Journal de la Confédération Musicale de France” at the end of the seventies.*

choosing

1st part: Clarinet Mouthpieces

The objective of the instrument-maker is to turn into reality part of a dream that we all nurture. A passion for music, the link between the instrument-maker and musician, is expressed both in technical and musical terms, the latter having an element of subjectivity (brilliant, clear, etc).

*Most musicians talk in terms of the **tip opening** because it is the most visible criterion (the distance between the reed and the mouthpiece). But what is even more important is the length of the **facing curve**, and its shape. A 1/100 mm difference from the beginning of the facing already implies a different universe. Thousands of choices are possible between two points of the curve, and the art of the instrument-maker lies in finding the curve that offers the best choice of sound; like the soul of a Stradivarius, a clarinet mouthpiece has its own particularities.*

*In the architecture of a mouthpiece, the **facing represents the foundation**. The part that is in permanent contact with the reed should be perfectly **flat**.*

Constant use of a mouthpiece leads to:
- corrosion or clogging up by saliva,
- friction between the reed and ligature,
- wear-and-tear, even distortions that are sometimes invisible to the eye, caused by pressure from the mouth.

If the mouthpiece is not changed in time, the inconveniences multiply, creating:
- difficulties in finding suitable reeds,
- difficulties in adapting to a new mouthpiece (the mouthpiece should not be "fixed" at any cost!).

*Hence the importance of having a **GOOD MOUTHPIECE** - the result of a perfect equilibrium between instrument craftsmanship and technological rigour – that is in a good condition.*



The 5RV - 5RV Lyre

5RV : In the early thirties, Robert Van Doren gave his initials to a mouthpiece that was to become an international standard of comparison.

The first **5RV Lyre** was made by Robert Van Doren for Jacques Lancelot who wanted a mouthpiece that was a bit more open at the end and a facing that was slightly longer. A **longer facing** makes it possible to play stronger reeds, to obtain a richer tonal quality (darker in certain cases), more volume and, above all, greater ease and comfort.

Many teachers recommend the 5RV or 5RV Lyre for their students as it is easy to control. However, these mouthpieces are used by many professionals in certain countries. This type of mouthpiece has also been chosen in France by a number of concert players, from Louis Cahuzac (5RV) to Paul Meyer (5RV Lyre).

The B45 and B40

The **B45**, created in 1968 by Bernard Van Doren, came as a revelation for many clarinetists. It was rapidly adopted by the leading clarinet players of the time. This mouthpiece became another standard of professional comparison, thanks to its innovative features:

- A wider tip opening than the 5RV
- A medium length facing

Result: great evenness, with a smooth and pure tone and easy articulation.

The **B45 •** and then the B40 were based on the B45, with similar features for the tip opening and length of the facing;

- The **B45 •** is characterized by a "trapeze" configuration (widening of the passage from the bore to the chamber). It produces rich harmonics in the entire sound spectrum.
- The **B40**, with a wide tip rail, was designed in collaboration with Jean-Paul Gauvin. It can be used with softer reeds while retaining a velvety sound in all registers. This is why the B40 is becoming increasingly popular among clarinet players.

The **B45 Lyre** has a more open mouthpiece than the B45, and a tip rail half way between the B45 and B40. It produces a compact and centred tone like the B45, provided it is played with softer reeds to preserve the purity of sound.

*To live up to the expectations of musicians, Vandoren is constantly broadening its **large family of mouthpieces** in order to provide **everyone** with a solution to their needs:*

- The **B44** is a mouthpiece with a short facing and small opening, ideal for softer reeds. More open than the 5RV, it was designed for musicians wanting a greater flow of air in the instrument. It is suitable for all styles thanks to its evenness and perfectly balanced projection, its roundness and resistance.

- The **11.1** (opening: 1.11 mm) is a mouthpiece designed for musicians who play, for example, a 5RV Lyre but want to obtain a warmer sound: it is a mouthpiece with a certain roundness. Some musicians, who play the Boehm system and like the sound produced by German clarinets, use this mouthpiece because of these qualities.

- The **11.6** (opening: 1.16 mm) is a mouthpiece with an opening half way between that of the B45 and the 5RV. A fairly edgy mouthpiece for use with reeds of medium strength.

- The **B46**, a little less open than the B45, is a relatively universal mouthpiece: it can be used for playing both classical and variety music. Above all, it is ideal for double players (clarinet and saxophone). It is also suitable for symphonic clarinetists who want more tip opening.

- **5JB: the JAZZ mouthpiece.** The most open mouthpiece in the Vandoren range, and the jazz mouthpiece par excellence. This great classic was used by Benny Goodman, Mezz Mezzrow and many others. Today, it has also been adopted by clarinetists such as Kenny

Davern. The 5JB produces a formidable volume of sound that can hold its own with more powerful instruments.

• The 13 Series

The concept of the 13 series (pitch 440) was elaborated in 1994:

- to have a mouthpiece with the Vandoren quality and the dark and centered sound of the legendary Chédeville mouthpieces;
- to suit the American pitch (440 Hz) and the R13 Buffet clarinet, widely used in the United States.

The 13 Series is available in several models, up to the M15 which will come out in the autumn of 2000 (*see box*).

The **M13** is the first mouthpiece to be produced in collaboration with Donald Montanaro, associate principal clarinet, Philadelphia Orchestra (*see interview in this issue*). This mouthpiece has the narrowest tip opening in the Vandoren range, a slightly bigger chamber (a more hollow baffle) and a wider bore. In terms of sound, the M13 is the most brilliant, it has a small tip opening, a long facing and a fine tip rail, for easy blowing, staccato and high-pitched harmonics.

The **M13 Lyre** is slightly more open and is also suitable for playing with stronger reeds (3.5/4, and even 4.5 for the V.12). It is ideal for a darker sound and supple intervals.

The **V13**, a perfect compromise between the 5RV Lyre 13 and the B45 13, produces a rich and centered sound.

In view of the success of the 13 Series mouthpieces, Vandoren has adapted certain existing facings to the American pitch; for instance the **5RV 13**, **5RV Lyre 13**, **B40 13** and **B45 13**.

It is clear that the choice of model depends to a certain extent on the "schools" and the teachers. In some countries, there is a certain preference for small openings, not more than a 5RV Lyre 13, while in others the favourite is the B40 13.

A lower pitch (440 Hz) makes the mouthpiece resonate in a different way, in terms of sound colour. It is also important to take into consideration the accuracy of the instrument itself, and to have the appropriate barrel.

M15 (the new Summer 2000 product)

The M15 is played with strong reeds. It is a fairly closed mouthpiece with a long facing. It produces a deep sound, rich in harmonics, and allows the musician even greater expressiveness. It is easy to match with the appropriate reeds.

This mouthpiece, available with a Profile 88 beak, is the first to be designed in **two pitches**:

- "M15": a traditional mouthpiece (pitch **442 Hz**)
- "M15 13": an optimized bore for the 13 series (American pitch **440 Hz**)

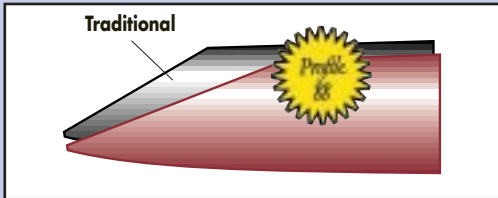
Musicians with both mouthpieces have the advantage of being able to play with the most consistent accuracy in any kind of situation, without having to resort to another barrel or to "pull" the instrument. This is the first mouthpiece produced by Vandoren in the 21st century, and its enthusiastic reception as soon as it was released promises to make it another legendary mouthpiece.

See interview with Donald MONTANARO in this magazine.



The Choice

Traditional Beak and "Profile 88"



The shape of the beak has an effect on the comfort of playing; changing the angle of the beak also means changing the position of the embouchure, with the musician holding the mouthpiece more or less in his mouth. By designing a more closed angle for the beak (*see diagram*), Vandoren has once again improved the comfort of the musician, since it is better adapted to his morphology.

Combined with the variety of models proposed (tip openings, facings and chambers), this selection of mouthpieces enables a clarinetist to give full expression to his talent.

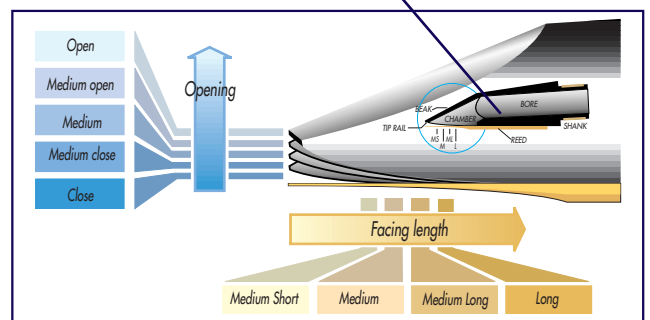
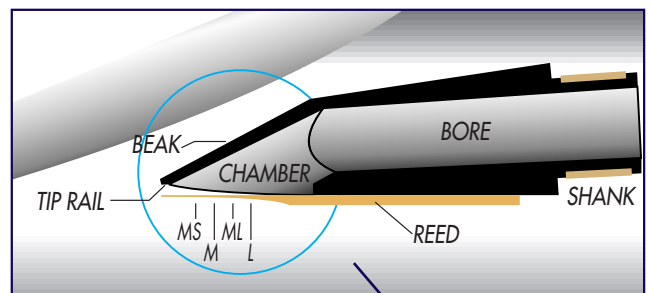


In the next issue:

Saxophone Mouthpieces

Mouthpiece		Opening 1/100 mm	Facing length
Jazz	5JB	147	L
	B45	127	ML
	B40	119,5	ML
	B45	119,5	ML
	B45•	119,5	ML
	B46	117+	M
	V13	116,5	L
	11•6	116	MS
	11•1	111	M
	B44	110,5	MS
	5RV	109+	M
	5RV	106,5	MS
NEW	M15	103,5	L
	M13	102-	ML
	M13	100,5	L

MS = Medium short - M = Medium
ML = Medium long - L = Long



With the same tip opening: long facing = stronger reed
short facing = softer reed

With the same facing: open mouthpiece = softer reed
closed mouthpiece = stronger reed



The Experience of a Tester

by **Jean-Louis René**
1st Prize of the Paris Conservatory
Artistic Adviser at Vandoren

“The mouthpiece is an extension of one’s own voice. It is the key component. It is better to play with a good mouthpiece and an average instrument than the other way round. In fact, a good mouthpiece facilitates the choice of reeds. All our facings are carefully studied from this angle. I do not want to tire myself unnecessarily on the clarinet. I am not interested in struggling with the material so I look for greater comfort and ease. I appreciate fluidity, supple playing and purity of sound. I like to compare it to the smooth gliding of an artistic skater.

At present, I play an M15, the latest from the Vandoren range. With this mouthpiece it is possible to play strong reeds, and it also makes it easier to choose them. What is there to say about the colour of the sound? Well, it makes it possible to play all colours and all kinds of expression... I have my own definition: clear, dark, concentrated, compact, etc. But is this view shared and appreciated? We musicians do not have the same language. We do not have the same voice, the same energy to give, or the same experiences. This also applies to choosing a model of mouthpiece.

But if you want to know about my own experience, I started out as a professional

with a B45 : I also played with a B45• and the B40 when it came out (I was at the Paris Conservatory at that time). During my successive travels, especially to the United States where I met Donald Montanaro, David Weber and his students, I had the impression of being back at the French school, with that sound I love so much. I therefore turned to the 13 series, and this gave me a lot of satisfaction. A musician should be curious and try out everything that exists. The Vandoren range alone offers an extraordinary selection!

What helped me enormously was the possibility of playing the entire range of clarinets and saxophones, to be able to try all strengths of reed, from 1 to 5. The fact of playing with all types of mouthpieces opens the mind considerably, especially the most malleable embouchure possible, with great possibilities for adjustment, reaction and anticipation, a capacity to react very quickly to the pitch, the timbre, the sound, and to adapt to a piano or other instruments. Furthermore, if one wishes to vary the sound when playing Poulenc, Debussy and Brahms in the same concert, it is important to know how to adjust one’s embouchure. This work must be started as early as possible.

It can happen that a musician does not want to try out a new mouthpiece because it is too different from his own, on the sole criteria of the tip opening, and when he says, “No, I don’t want to try that”, I feel like answering, “Make an effort, blow into it!”

I have often set myself small personal challenges. I was already working with Vandoren when I joined the Paris Conservatory. In class, some students would tell me, “Of course you have the sound, because you have the opportunity to choose your reeds!” As a challenge, I would often take the reeds rejected by friends during trials and play them at rehearsals. I also picked up the habit of playing different mouthpieces depending on the reeds. I was influenced by the experience of German clarinet players; it’s true that when they play with wooden mouthpieces, it is a material

that tends to vary more than ebonite. The design of models is our passion. In addition to offering such a wide selection proposed, it should be pointed out that there is an exemplary regularity in the way the models are made.” ◆



How to describe sound?

by **Jean-Paul GAUVIN**
Artistic Adviser at Vandoren

“Sound conveys the expression of the instrument, along with the temperament of the instrumentalist...”

What is a luminous, brilliant, warm, round, centered, compact sound, etc...? This vocabulary does not have the same meaning for everyone. It is for this reason that I am over simplifying by using the image of the sun and the moon. The V16 alto mouthpiece, for example, has a resonant sound. The image of the sun suits it perfectly, its warmth and its luminous aspect release all the energy needed to define the power and brilliance of sound. Another example is the B40 clarinet mouthpiece. The full moon, compact and dense, provides light for a soothing universe. Whether it is the sun or the moon, it is a complete and uniform circle generating a luminosity, and therefore timbre, through its rays.

What is more beautiful than a sunset reflected in the water? Sound, too, is the reflection of an instrumentalist. Why do musicians want to identify with an idol? Playing the same mouthpiece as X or Y does not mean producing the same sound.

The reason for such a variety of models is, precisely, so that everyone can find something to suit them.

It is true that the mouthpiece-plus-musician alchemy expresses a type of sound that will be proportionally more determining than the model of instrument.

Playing a classical mouthpiece and playing a jazz mouthpiece are two different ways of blowing into the instrument. Even if certain mouthpieces are easier to handle, such as the V16 alto, an embouchure technique and phrasing is required to add something different in the playing. The jazz mouthpiece will help the musician to give a timbre to his playing, but that is all. If he does not swing, the mouthpiece cannot correct anything. On the other hand, there are jazz saxophonists who play with classical mouthpieces although what they produce does not sound "classical" in this musical context. It is necessary, in fact, to have an aesthetic sense of phrasing.

The musician expresses himself in terms of "feelings". He will talk of a feeling for the tip opening, and too rarely about the length of the facing. If he tries a mouthpiece with a short facing, he will probably say "this mouthpiece is open" and if he tries a mouthpiece with a long facing, he will claim that "this mouthpiece is closed" (for mouthpieces with the same tip opening, of course). For musicians, the notion of facility is frequently associated with the opening of the mouthpiece, which is only one parameter among many others.

One of the attractions of our profession is to be able to translate every musical and technical language, thanks to contacts with musicians from all backgrounds." ♦



Donald Montanaro

CURTIS INSTITUTE OF MUSIC, PHILADELPHIA ORCHESTRA

BIOGRAPHY

D. Montanaro was graduated from The Curtis Institute of Music in 1954 and became a member of the New Orleans Symphony. In 1957, he joined the Philadelphia Orchestra and is currently associate principal clarinet. He has performed at the Marlboro and Casals festivals and toured Europe and Far East as soloist and in chamber music ensembles. He is a founder and the music director of the Philadelphia Chamber Ensemble. D. Montanaro joined the Curtis Institute of Music faculty in 1980.

Interview by Jean-Marie PAUL. Mr Montanaro gave a masterclass at Vandoren-Paris on June 15th, 2000.

When and how did your collaboration with Vandoren begin ?

I had established a friendship with Robert Van Doren about 40 years ago and then later with Bernard. One day, Bernard and I discussed the usefulness of having a model mouthpiece to tune at A 440, primarily for the United States. We also wanted the characteristics of the old Chedeville mouthpieces, a deeper baffle and larger bore with the centered and darker tone that this design gives.

The object was not to copy the Chedeville, but to keep the features of the best ones, combined with the modern technology. Many Chedeville had different and uneven facings.

In terms of sounds, how do you describe the models of the 13 series ?

The M13 has the most compact centered sound of the group, M13 Lyre plays a little more flexibly. In the M15 we now have a facing length which is as long as many German facings and a tip which is more open than any of the previous M facings. Mouthpiece facings can have any number of variations. You can start with a German one which is very long and very heavy reed, you can have short and close, open and short and any number of variations. The thing that we have been trying to do is to make a facing which combines the best aspects of all these variations. Since then I have spent the last two years experimenting with the M14 mouthpiece to arrive to what is now the M15.



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INTERVIEWS

The M15 mouthpiece is slightly longer and the tip is more open than the M14. Because of this I believe that the appeal is greater, even amongst people currently playing a more open mouthpiece should be sure not to try the M15 with the reed they play on their present facing. My suggestion is to try the M15 with a #4 (or 3,5) reed, either V•12, classic or something in that area. It is not designed to play with too soft a reed.

The 13 series mouthpieces were designed with a deeper baffle and a larger bore in order to produce a more mellow tone quality. They also slightly lower the pitch. I know that many players in France and other parts of Europe are now playing the 13 series mouthpieces. I believe that the slightly



lower pitch is beneficial because the basic tendency of the clarinet to become sharp, particularly in warm temperatures. For those players that have not yet tried the 13 series mouthpieces, I think that, aside from benefiting from the slightly lower pitch, they will enjoy the dark, rich, responsive sound, particularly with the M15 facing.

The transition to play on a slightly closer mouthpiece with a heavier reed from the more open mouthpiece with a softer reed is not difficult to make. I believe that you will be surprised to find that you can actually have a better projection of sound with more volume using this combination.

In the U.S.A., is there actually a school of playing or just individual players ?

The United States is a very large country, so you naturally find many different ways of playing. Some I agree with and many I don't. Much of my schooling has been of the very Old French School. Daniel Bonade, who studied at the Paris Conservatoire, was the first clarinet professor at the Curtis Institute of Music, where I

studied and now teach. Many of our finest players were either students of Bonade or students of students of Bonade.

The great clarinetist Ralph MacLane, who was a student of Gaston Hamelin, also had a great influence on me. I studied chamber music with the great French oboist Marcel Tabuteau and Marcel Moysé, the famous French flutist. As you can see my schooling was primarily French, but I also cultivated other ideas from hearing many fine players who came from Italy, Germany, Russia and many other countries to the United States. Naturally, it is always necessary to adapt the needs of today in a large orchestra. I started to teach at the Music Institute of Music in 1980 and have passed on my concepts to my students, many of whom now occupy principal positions in many of our finest orchestras.

Do you think there are more or less differences between the countries in their way of playing today ?

That is difficult to say. But I think that a gradual homogenization is taking place. Let us take the Curtis Institute of Music. It is a small school in which you can only enter by scholarship, you can not pay to go there. In the coming semester I have four students, an Argentine, an Ukrainian, a Spaniard and an American. As you can see natural boundaries are disappearing. I expect this trend to continue to the point, where sometimes in the near future, the differences between players will be more on an individual basis rather than a national one.

Would you please describe your method of teaching ?

In the first year, with my students at the Curtis Institute, I start with the Rose 40 Studies, then the Rose 32 Studies, in order to work on the basics that I consider good tone, control, legato playing and staccato. I then follow with Rode, Polatschek, Jeanjean and various technical studies. I want my students to play from the low to the high register and from piano to forte with a focused, beautiful and even tone, to be able to make soft, gentle attacks in all registers and to master the control of the clarinet. Technique should be played with an ease whereby you are not aware of the difficulties. When we arrive to this point, we move unto the chamber, orchestral and solo repertoire. However, from the very beginning I try and cultivate a style of

playing that is very expressive and musically thoughtful.

What is a good sound for you ?

When a player plays a wrong note or is out of tune, it is not a matter of opinion. Tone quality, however, is more subjective. We can nevertheless set some perimeters. When a player has a wide sound in the low register and a bright, thin sound in the high register or when the player has a hollow, unfocused tone in piano that spreads when increasing to forte. By achieving this, the player becomes free to express his musicality and artistry, which I find is impossible to achieve if you have not mastered these aspects of playing the clarinet.

Do you think that your sound has changed in 43 years of having played in the Philadelphia Orchestra ?

Slightly, yes. My sound is now a little bigger and heavier, since when I entered the orchestra I was accustomed to playing in small ballet and opera orchestras.

Do you use several mouthpieces at the same time ?

I use the same one all the time. On the Bb clarinet, I have tried many mouthpieces for a few days, but in 46 years I have used regularly 6 mouthpieces regularly. On the Eb clarinet, I have played a Vandoren Perfecta mouthpiece for my whole career.

Is it a problem for players who use modified mouthpieces, to find something similar to what they have when they want to change ?

That is a problem that I have tried to address. Between the M13, M13 Lyre, M14 and M15, there are not enormous differences. I switched progressively in the same series, to give sensitive players various options. To the sensitive player small differences are very significant. Now, with the new M15, we have added a facing with enough opening for many players who heretofore found the M facings to close. It has been a great pleasure to work with Bernard Van Doren on these projects. He has been very co-operative, and I feel that he is devoted to having the highest quality mouthpieces in order to satisfy the most discriminating players. Bernard has assembled a wonderful team, all outstanding at what they do and a pleasure to work with. ◆



Karl Leister

BIOGRAPHY

Born in 1937, he began the clarinet with his father, clarinetist at the Berlin Radio Symphony Orchestra, then he studied at the "Hochschule für Musik" of Berlin from 1953 to 1957. He was soloist of the Berlin Comic Opera (1957-59), then the Berlin Philharmonic (1959-1993). Professor at the "Hochschule für Musik Hanns Eisler" of Berlin from 1993. Member of the Wien-Berlin Ensemble. He gives concerts and masterclasses in the whole world.

Interview by Laurent Sultan. Karl Leister gave a masterclass at Vandoren-Paris in 1999.

Karl, your sonority is a model for many clarinetists. What is your secret?

I got the idea of sound from my father who was playing the bass clarinet. And you know bass clarinet has to do much with sound, not so much with technique. The sound is the most important thing for the bass clarinet. When I was young, I listened to the sound of the bass clarinet, of my father, and I didn't forget it. Then I built up my own idea of sonority with my own wishes. When you listen to my CDs of the 30 years ago, you can hear how my sound changed : this time, I'm looking for a round, warm, deep sound, and I want to be close to my dreams. The sound must not be heavy, it must be round like a wonderful red wine, the color of the bourgogne. This is the sound of my idea, the color I want. The clarinet has so wonderful colors !

We have also to find the sound when we play Brahms or the sound when we play Max Reger or Mozart or Weber, the timber is a little bit different.

You must find your own idea of sound, the sound is very personal, you can not copy my sound and I can not copy your sound. In the time I started, the sound for the clarinet players in France was very thin and light, it was the time of Delecluse. When I met him in 1957, when I got the price at the ARD competition in Munich, he talked to me and he said he was very impressed about how I played the clarinet, but he said something very interesting, "but you have a curious sound"

I answered "I love this curious sound". It was so far away from the idea of sound of the French clarinet players, but the biggest changing happened at the origin of French clarinet players and some of them have now a wonderful sound : darkness, velvet, warm sound, and they changed a lot since the last 40 years and this is something that gives me the impression that perhaps I also was one of the person who gave a new idea about sound, also for the French musician I am happy.

You can not say this sound will be the sound for the next 40 years. The sound changes through the generations.(...)

What kind of reeds do you play?

I play the Vandoren White Master and

Black Master reeds, even the E-flat reeds for a while, because it works on German mouthpieces very well, it depends on what facing you have.

But at this moment, I play White Master and Black Master. It depends on which music I play or on the condition I am. I use to play strength 3, sometimes 2,5.

What are your feelings when you open a Vandoren box?

In a same box, the reeds are different. I think it is also positive because sometimes we need hard reeds, and sometimes we need softer reeds. It also depends on the music you have to play. I often change my mouthpiece and some are a little closer, some are a little more open, so it's a good thing to have slight differences of strength in a box.

Either you play in orchestra or chamber music, you need different reeds and you find them in a same box.

What about students?

I think when you start your studies, you also start to be a professional and you have to start to think like this, that means to prepare ourselves is the most important question and so good you do this, so less problem you have.

We have to be good each day for the audience. Of course we are not machines, but we have to do our best everytimes to be the closest to our dream.

Do you have some tips about your reeds ?

I never changed something by reed. Perhaps people don't believe me. But what I do sometimes, I take a little piece of paper and I move slowly the flat part of the reed on it or on the piano !

Sometimes when a reed is a little too hard, I put a cigarette paper under the heel of the reed, so it comes closer to the mouthpiece's facing. And when it's closer, the sound gets more velvet, warmer, and that's speaks better.

To find your reeds, you have to wet them, and then you play for 10 minutes one reed, after another reed etc... to break them in.

INTERVIEWS

Do not play a new reed for 5 hours or you'll kill it!

After few days, you decide: this one is a bit light, this one is in the middle, this one a little bit heavy (I write L, M or S on the reed, S like "Schwer"). With this method, when I open a box I know this reed is light, this one is in the middle...

That's very easy. Some of these reeds are working extremely well, and some we use them for practice. Do not practice on a very good reeds. Prepare your reed for some of your music you have to play and the reeds you practice with must not be the most wonderful ones.

You have several reeds in one box : the reeds you need for the concert, the reeds you need to practice and so on.

What about mouthpieces?

The Vandoren company makes several different mouthpieces, and I think it's positive because sometimes you have a softer reed, then you need a mouthpiece a little more open, or a stronger reed, then you need a little more closed facing.

I play more open mouthpieces than 20 years ago, but also longer facings. ♦



Fabrice Moretti

BIOGRAPHY

Fabrice Moretti studied the saxophone at the Nancy Conservatory with Jean Ledieu, then at the Paris Conservatory with Daniel Deffayet, where he was unanimously awarded the First Prize in 1983, the first nominated by special vote of the jury. He was also awarded the First Prize for chamber music. He then followed postgraduate studies under Christian Lardé, winning the Third Prize in the International Chamber Music Competition in Paris in 1985. He won several competitions for the saxophone: First Prize in Aix les Bains (1986, National Competition), Second Prize in Fairfax (1990, International Competition, USA), First Prize in Gap (1991, European Competition), Third Prize in Dinant (1994, International Saxophone Competition). He has played in various orchestras, including the O.N.F. and the N.O.P. of Radio France in Paris, and the Symphonic Orchestra of Montreal, under the conductors L. Maazel, S. Ozawa, R. Chailly, M. Janowski, and others... He is at present a teacher at the Conservatory of Paris 10^e and a member of J. Ledieu's Quartet.

Discography - REM Records: Qigang Chen, P. Arma, P. Vellones, J. Ibert (J.L. Petit Chamber Orchestra); CD CALLIOPE: Dubois and Calmel (J. Ledieu Quartet, Janacek Philharmonic Orchestra), CD OPUS: Singelee, Pierné, Pascal, Absil (J. Ledieu Quartet; J. Ledieu, Ph. Portejoie, F. Moretti, D. Bardot); M. Carles (J. Ledieu Quartet).

JMP (Jean-Marie PAUL): What is your specific quality as a saxophonist?

FM (Fabrice MORETTI): To draw inspiration from the other woodwind instruments in an orchestra so that the saxophone blends in harmoniously, but without losing its specificity. If a saxophone is heard among other instruments, one should not have to say, "Oh, there is a saxophone!"

Even playing with a piano or a quartet, one should try to achieve the same level, through style, tone, and a concern for accuracy. For the general public, the sax is first and foremost a jazz instrument. I don't play jazz - for every musician has his own speciality - but I love listening to it. My ambition is for the saxophone to be (re)discovered as a classical instrument.

All instruments have evolved. For example, oboes and trumpets have adapted their tone to changes in vibrato. Nowadays, an orchestra does not have the same tone as fifty years ago. But in terms of style and interpretation, I firmly believe in a certain tradition, without merely copying but adding a personal touch.

JMP: What do you seek when it comes to tone?

FM: The tone depends on what I play. I adapt it according to the composers, the works, and even tastes (which change with time). What is so wonderful about music is its challenge, being confronted by new situations. There are sounds that I like very much, others less, in both

classical and jazz music in fact, because for me, all music is one.

JMP: You play Vandoren. What do you expect of the material?

JM: I play the S27, A27, T20 and B35 for the soprano, alto, tenor and baritone mouthpieces. I change mouthpieces every 4 or 5 years. It works well so I don't ask myself questions. When I have a mouthpiece, I don't try to test others. I simply have my mouthpiece checked by Jean-Paul Gauvin from time to time. I don't believe in changing a mouthpiece according to the type of music but using another type of reed instead.

There are certainties: I don't change a saxophone and a very good mouthpiece. The ligature (the traditional Vandoren

one) should hold the mouthpiece tightly, that is the way I see it.

And there are uncertainties: the player (physical and psychological condition), the reeds, the concert hall (temperature, acoustics). For the musician, it is a question of a healthy way of life, being well rested and in good shape before the concert. For the reeds, it also depends on the psyche of the musician. I have learned over time not to worry too much: one has to play, and it has just got to work. I have a selection of about twenty reeds. I look for a concert reed one hour before a performance, depending on the climatic and acoustic conditions of the concert hall. Sometimes, I make a preliminary selection the day before.

I have an anecdote to relate about reeds. During the first five years with the Jean Ledieu Quartet, I used the same reed for concerts. However, one day I thought to myself that I should find something better to replace it. And I really had great difficulty in changing because I had become too accustomed to it. The moral of the story, I now go on tour with a variety of reeds. With the tenor, it was the same previously, when I played with the Ars Gallica Quartet. In fact, we won several chamber music competitions together.

JMP: What do you think of the current French saxophone school?

FM: The French school is exploding today, both in quantity and in quality.

There are many French saxophonists of a very high standard. We play differently, and this diversity is a tremendous asset. I do not want to be drawn into an argument over this issue, but as a jury member, I do not necessarily give preference to people who play the way I do. I try to find what the candidates are trying to express. In certain competitions, there is unfortunately a tendency to select musicians who come from a certain "mould". Whether it is in terms of artistic performance or the choice of material, one must accept that people make different choices. Musicians, who are often a little egocentric, should not forget to listen to others, for the good of music. ♦

Lee Konitz

Interview made by Jean-Marie PAUL at Vandoren-Paris on October 21th, 1999.

You're playing the V16 mouthpiece now, how do you characterize this kind of sound compared to what you used to have ?

Years ago, I played a duo with Steve Lacy at the Radio ; I met Jean-Paul Gauvin who came with Vandoren reeds and mouthpieces ; a quarter of an hour later, I played with the Vandoren material !

I've played many types of Vandoren mouthpieces ; the V16 is very similar to the Meyer I used to play. I think I'm getting a more classical sound (in the Jazz point of view of course). I started my career with the clarinet and with a classical sound, and I think I have carried that embouchure over the saxophone. The **V16 A6** mouthpiece is comfortable and very close to what I like. Today, Jean-Paul Gauvin gave me a small chamber (S), I usually play the medium chamber (M) and I enjoyed playing it.

I've also been playing **different strengths of reeds**. I like to play the # 3 at home, the # 3,5 maybe with a duo. It gets a bit confusing, but the saxophone is a flexible instrument and I'm trying to find many diffe-

rent ways to flex it as much as possible. So, when I started to play in the 50's, I had a specific sound and I made a reputation for making that kind of sound over the years ; when I heard Paul Desmond playing the first time, I wanted to change my sound immediately, because he reminded me of me ! And I enjoy changing embouchures, lifting the teeth up, going to the sides, doing all the things ever possible to find a comfortable way of playing. So all over these years I looked forward to playing the saxophone every day, because it is an instrument full of surprises.

What are your criteria of choosing reeds ?

One of the reasons why I have associated myself to the Vandoren company is because I like the product and secondly because I am very fortunate to try different models of reeds and mouthpieces. I found that I like different reeds at different times, I don't know how many young musicians can do that...

Since I've been playing Vandoren reeds, I found them consistent, so I haven't tried other products. The **Java and V16 # 3,5** gets the closest to the quality of sound that I like on stage.



I have heard that you also play traditional Vandoren reeds (blue box) from time to time...

It's hard for me to tell you why. I see how the reed vibrates. But generally I use the V16, which is more flexible for me. I don't want to know all the details in the playing; in the final act of using these materials I have a mystery of what was involved in them.

Do you still play the soprano ?

Sometimes. I still play the Vandoren S35 mouthpiece.

There are concert halls with acoustics that you may know...

Everything is different every night... What helps very much is not use amplification most of the time. Last night at the "Petit Journal" jazz club, we played the tunes without a microphone ; in that room, they suggested me to play with a microphone and a little reverb, because the acoustics are rather flat, dead. But I did use monitors. The night before, I played in Lilles with Martial Solal, Toot Thielemans in a big, beautiful hall. It's different music, with different materials. If you expect to get what you got the night before, you are in trouble. If you are prepared, when I go out on stage when I go out I don't know

the first note and I love that kind of tension... I am very excited to maintain this spontaneous process, preserving the surprise, that's the magic of jazz ; but sometimes it doesn't work !

I don't try to remember solos, just to be there and improvise...

Planning your music before and playing it very well is quite legitimate; that's another form of playing and composing and doing it instrumentally. That's what I hear many people doing actually. My ambition tonight is to play something I never played before. That's another approach and that is the one I have chosen.

Do you have a subject you would like to share with the other saxophonists ? do you give masterclasses ?

Having played for 60 years (I started when I was 11) for me, it is essential to **enjoy the act of playing**. Education plays a great part in the joy of playing. When I give a masterclass, I never teach to prepare professionals, I try to teach to someone that enjoys the act of playing.

The other point, in terms of musical approach to play an instrument is knowing all about the pre-instrumental preparation, so called "warming up". Most of us don't have a sound-proof studio to practice in every day. Most of us must consider our

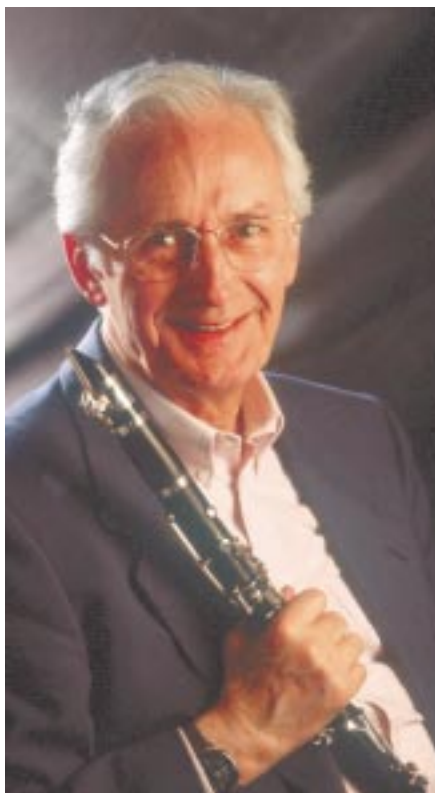
neighbors, I have been doing that my whole life and I found out one day that I never played the full volume until I got on the bandstand. I advise the students to put something in the bell and to play as full as and as softly as possible, for their own sake... and the neighbors. My big point is somehow playing the music without having to play the sound so much, just to be aware of the air function and get a minimal sound, even by controlling by stuffing the bell or by a mute.

Reed players are constantly changing and are demanding. By now, I am grateful to have picked up the saxophone. I don't think I would have made a personal sound as easily with another instrument like a piano or a guitar.

Pierre Boulez said one time when he heard my sound that he thought it could be a standard sound for symphony orchestras...

Did you have any experience with symphony orchestras ?

There is this new CD with the Metropole Orchestra. Years ago, Bill Holman wrote a piece for me, that was a combination of Bartok and traditional jazz. In November I play a piece written for me with the *Stadtorchester Frankfurt* in Germany (Potsdam). ♦



Guy Deplus

EMERITUS PROFESSOR AT THE PARIS CONSERVATORY

What kind of mouthpiece do you use?

I use the B45*. At present, I am testing a prototype, as I have often done before. One evolves, the ear too... When the **B45** was perfected, I immediately felt at ease. I had been using a more closed mouthpiece that did not give enough fullness of sound.

I have played most of the Vandoren mouthpieces, not only to test them but also to detect the good features in each one of them. I like to recommend the **5RV Lyre** to beginners because it is less closed than the 5RV but not too open to tire an embouchure that is not yet solid

enough. I also know more advanced students who continue to play it - and well - in Japan among other places.

How to choose a mouthpiece?

For each model of mouthpiece, it is a good idea to obtain help from someone who knows it well. If you do not have enough experience, take your time to choose.

I sometimes choose the **B40** for students, and I select relatively soft models.

For a student with too aggressive a sound, the B40 will soften it and provide a solution. Audible breathing was of no impor-

tance in the past, but these days there is always a microphone somewhere around.

A few years ago, did musicians seek a rounder tone without having the right material, or was an edgy sound more appreciated?

No, one looked for a very resonant sound. Tastes have changed although there is a slight reversal of trends because it has now been realized that a round, dark or muted tone does not go down so well. If one could split into two and listen to oneself, I am sure that one would change the sound, and perhaps the material too. It would be helpful to find a friend with the same taste to hear you in the concert hall... the verdict could be quite surprising! This applies for mouthpieces, reeds, ligatures, etc...). If the tone is too flat, it only gives pleasure to yourself and the people very close to you. If one wants a mouthpiece that is less “restrained”, the result will be something “clearer”, if such words have the same meaning for everyone.

What advice would you give to beginner students?

To use a mouthpiece that is not too open so as not to tire them unnecessarily. They would not achieve better results, quite the contrary. Students should find comfort and reliability, and they should look for the sound that is closest to their ideal. Later, when tackling a broader repertory, particularly that of contemporary music, they will need a lot of power. If they feel “constrained”, they can try a more open mouthpiece. Musicians who move directly from a mouthpiece that is somewhat closed to a mouthpiece that is open may encounter embouchure problems. This, however, is my own opinion. Playing a very open mouthpiece is not advisable either.

We all try it out one day or another when searching for a certain breadth of sound or power. The projection of sound is, above all, a question of timbre (in the positive sense of the term). We lost this notion of timbre at a certain point, when it was said that musicians who played with timbre produced an aggressive sound. This is not necessarily so because

timbre is colour. This is what happened during a certain period, and in fact I am partially responsible. I would ask my students to play less “aggressively” and they ended up by having a sound with no colour to it. One should find the happy medium.

Vandoren offers a wide variety of mouthpieces and tip openings. Many musicians make tests. As for the ones who do not have the mentality of a “researcher”, they follow blindly the precepts of their professor and come to a standstill; perhaps they are happy that way. But I don’t think that is a good solution. The musicians who experiment may at first incline towards the excessive but they will eventually find the happy medium.

Each individual has a different morphology. A musician with a wide and powerful jaw will not necessarily play with the same material as one with a more “relaxed” jaw, that is nature. It is up to the teacher to guide the students. A student who is small has a narrow ribcage and should therefore avoid playing an open mouthpiece. I am not in favour of imposing a mouthpiece on students, I just help them search for something that suits them. Personally, my ideal is a generous and full tone with colour, without being unpleasant to the ear.

What are your criteria for choosing a reed?

Choosing a reed is a very delicate matter. Taking a reed, barely wetting it and playing it immediately does not give an idea of what it will do later. Reeds act differently depending on the different types of saliva.

A reed must be very flat to be judged, it should not warp, and it must be well moistened. Some musicians are not in favour of wetting reeds, and yet they will be moistened in any case while being played. I often soften a reed with a nail at the tip, to give it the same aspect it will have after vibrating for a while.

As Mr. Robert Van Doren used to say, “a reed has to be run in, like a car, if one wants it to last long.” On returning home, I have sometimes made the same mistake

as many other musicians. Having found the right reed, I play it immediately. It needs to be left to dry for one or two days, and then picked up again and moistened. Robert Van Doren even said “wet it and don’t play it”. Then start playing. But not high pitched notes or staccato, because that tires the reed. If one always plays the same reed, it will no longer have a coloured timbre. I sometimes play old reeds that have not been used much.

What factors can have an effect on a reed?

Climatic conditions. If the weather is very damp, or on the contrary, very dry, the results will obviously be very different. A bamboo reed “moves”, it lives. When the weather is **very dry**, reeds vibrate less easily. **Very damp** weather tends to result in more muted reeds.

I advise students not to discard their reeds. **A new reed is sometimes judged inaccurately and too hastily.** A reed that is too muted may be of use another day, or in a place with different acoustics. This is why it is a **good idea to have a range of reeds**, especially when travelling, so as to have a supple embouchure to adapt to different situations. In certain circumstances, it can help to play a reed that was previously considered to be too soft or too strong... Apart from flattening the reed on the mouthpiece so that it does not curl, it should also be **well placed on the mouthpiece**. There is no secret; a reed that has equal resistance on both sides, what is referred to as a well-balanced reed, will be of superior quality. A reed must also be **well faced**. Variations in the humidity of the air can mist up a reed that is not kept flat.

Many factors influence the behaviour of reeds: the climate, the acoustics of the room, and air conditioning (very unfavourable, especially for a strong reed that dries up).

Reeds evolve, and so do we. We play more comfortably with a material we have selected ourselves. The important thing is to feel satisfied. ◆

Vandoren and the promotion of music and musicians:

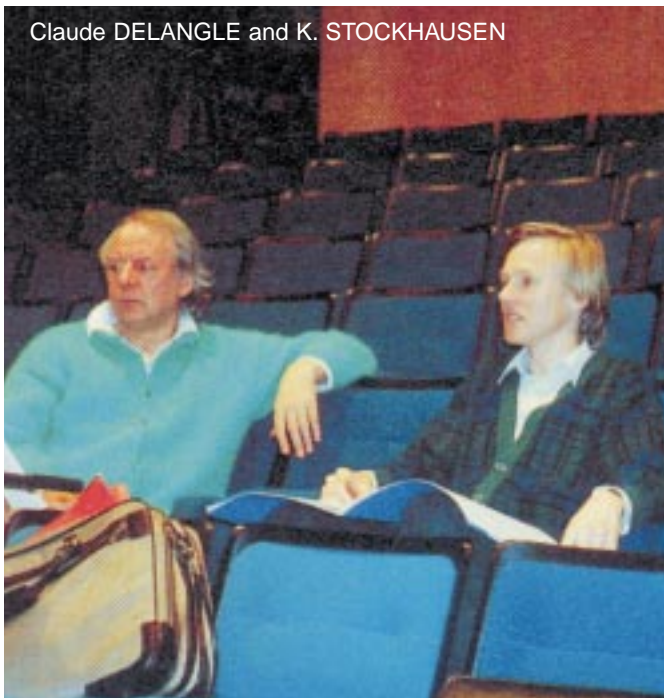
“ giving back to music what it has given to us ”

In the last few years, Vandoren has intensified its policy of musical patronage in order to give stronger support to instrumentalists in the practice of their art. It has fixed several objectives to achieve this.

First of all, Vandoren wishes to **contribute to the broadening of the repertory for the clarinet and saxophone**. Thus, in order to encourage composers to write music for these instruments, it organized two **composition competitions**. The first was for a wind orchestra in 1985 and the second, in collaboration with the A.P.E.S. (French association of saxophonists) in 1996, was a composition competition for teaching pieces for saxophone in areas where action was urgently needed, chamber music and saxophone ensembles.

With this concern to enrich the contemporary repertory in mind, Vandoren has for the last few years pursued a policy of **commissions for composers**. The first commission was given to **Karlheinz Stockhausen** who composed a work for an **ensemble of saxophones, percussion and synthesizer, Linker Augentanz, created in 1991 at the Paris Conservatory, then came “Pénombres VI” by Y. Taïra, released in 1999.**

Claude DELANGLE and K. STOCKHAUSEN



L. BERIO and Paul MEYER at the première in Amsterdam



For the clarinet, Vandoren turned to **Luciano Berio**. "**Alternatim**", a concerto for clarinet, viola and orchestra, was first performed in Amsterdam, in May 1966, with Paul Meyer and Christophe Desjardins as the interpreters, and conducted by Luciano Berio himself. Since then, this piece has been played all over the world (Salzburg, Berlin, Paris, New York, Tokyo, etc).

The **promotion of musicians and music** for the clarinet and/or saxophone is also the object of particular attention at Vandoren. This comes in different forms, from the organization of **master classes** to the distribution of **free catalogues of sheet music and records**. In addition, dissemination of information has been improved through the creation of a **Vandoren website** (www.vandoren.com) that contains lists of sheet music and records for the clarinet and saxophone, profiles of clarinet and saxophone players (there will soon be hundreds of biographies, discographies, music activities, etc) and, of course, information about mouthpieces and reeds. The website also offers a "chat" service to musicians. Finally, a Vandoren Foundation is under study to help talented clarinet and saxophone young players.



D.R.

In 1999, Philippe Cuper gave the first performance of a concerto by Nicolas Bacri, first in Versailles with a version for a string quartet, then at the International Congress of Ostend, for a string orchestra.

In addition to these efforts to broaden the repertory, Vandoren wishes to offer **services** specially adapted to musicians. **Testing studios** (mouthpieces, etc...) are placed at the disposal of musicians who wish to experiment with the material most suited to them. This also provides an opportunity to receive their opinions on the quality of the instruments, reeds or mouthpieces. Furthermore, at the request of many musicians, Vandoren set up a special department for **sheet music** in Paris in 1994 (which includes a mail-order facility), offering a wide choice of sheet music for the clarinet and saxophone (with over 15,000 titles available, it is probably unique in the world), as well as rare records (self recorded CD's, imported records, etc).

Vandoren is highly solicited by musicians who need individual assistance. It has, consequently, tried to take action to **serve the community of musicians** by providing a concrete and new solution to some of their artistic preoccupations. As a family firm, Vandoren has always tried to reconcile technological rigour with a feeling for human relations. Ever since the firm was founded by the clarinetist Eugène Van Doren in 1905, the friendly ties that have been forged with many French and foreign musicians, together with their needs, encourage the present team to make even greater efforts in the direction of innovation and music sponsorship. This **free magazine**, launched in 1999, is the latest example.



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saxophone



D.R.

The complete works of Rudy Wiedoeft

finally republished (10 volumes).

Excerpts from the preface by Paul WEHAGE, an American saxophonist residing in France and founder of "Musik Fabrik" publishing Company. He is considered to be one of the world specialists on the music of Rudy Wiedoeft.

"Looking upon Wiedoeft as a mere variety musician is to forget that it was he who organized the first concert entirely dedicated to the classical saxophone, on 17 April 1926 in the Aeolian Hall in New York, an event that was heard on radio by over one million people. (...)

In 1916, he had already participated in a series of recordings produced by Edison, a series that turned him into an international celebrity. Most of these recordings were pieces of the genre that Wiedoeft composed for himself in the post-ragtime style of the famous "Tin Pan Alley", so named for the sound created out-of-tune pianos played at the same time in New York in the twenties. These works, which were composed to enhance the warm sound, the absolute virtuosity and the very solid musical sense of Wiedoeft, used many effects, such as the slap, the "laugh", and false fingering, effects which were supposed to highlight the humorous qualities of the saxophone. It is probably this humorous aspect which is at the origin of the condescending amusement of musicians who wished to see their instrument earn a certain respectability. But the reality is quite different. A study of the works in question show that the pieces are solidly constructed, very well designed for the saxophone, and full of harmonic inventions. Seen from this angle, the effects are only ornaments which do not take away anything from the solid conception of the pieces. What is more, the numerous quotations from classical music, like the reference to Mendelssohn in the "Sax-o-Doodle" coda, point to a cultivated musician who amused himself with his own musical vocabulary. Let us not forget the entertaining side of these pieces and, therefore, their teaching value."

References at the Vandoren Sheet Music Store :

ISA4531 to ISA4540, price FRF.85 to FRF.150 the volume (waltzes, genre pieces, vaudeville transcriptions of classics and jazz: J. Dorsey, etc).

Some of these volumes are part of the programme for the International Saxophone competition, organized by Nicolas PROST in Limoges. (e-mail: nprost@club-internet.fr)

In Compact Disc: "Rudy Wiedoeft Works", Ref. 2SA134 (re-released in England, "Clarinet Classics").

clarinet



100 Opera arias: an initiation in 5 volumes

by J.F. VERDIER, soloist, Paris Opera.

Comments by the author for the *Vandoren magazine* on these "Initiation into Opera" notebooks, published by Billaudot in 1999.

"As a complement to the indispensable learning techniques contained in many notebooks, I wanted to offer a work based on the pleasure of music. The one hundred opera arias collected in these five volumes (they are not "virtuosic passages for orchestra") make it possible, while discovering a magnificent repertory, to work in fields as important as sound, consistency, supple embouchure, precise articulation, and of course, phrasing, through different styles.

The difficulties are presented in a gradual manner (Vol. 1: end of the first cycle; Vols. 2, 3 and 4: second cycle; Vol. 5: third cycle). In my view, even the "easy" notebooks can be helpful to advanced students.

- Discovering the pleasure of making your instrument SING is a fundamental step in the progress of a student. WEBER used to advise young instrumentalists to listen to "a few excellent singers ..."

- Since the publication of the first notebooks, many teachers have expressed their own satisfaction and the interest of their students in these volumes. I am, of course, delighted!"

J.F.V

New music scores

We do not have enough space here to mention all the new sheet music now available at Vandoren.

The next issue will present four new methods:

- A.CARBONARE, S. HUE (vol. 2) (clarinet)
- J.L. DELAGE, E. BARRET (saxophone)

At present, there are 2 general catalogues (clarinet, saxophone) of July 1996 and a 96/99 update (June 1999 + prices). A 1999-2000 update will be available on Internet (<http://www.vandoren.com>).

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"From the Bridge", Oil Painting on Canvas, made with the help of V•12 reeds used as a painting brush, sent to us by the clarinetist, Cynthia E. FIELD (USA)

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