

Rajhans Rapid Deployment Consort

Hans Vermeersch: violin, dilruba & narrator
& Stephan Vermeersch: clarinets & saxophone

A multicultural musical evening on

RABINDRANATH TAGORE

March 17th 2005, 18.00h.



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CHARITY CONCERT:

India's Silent Tsunami

Gayathri Mudikonda &
Nadine Kirschon
Bombay Dreams (Sweden)

Hans & Stephan Vermeersch
Raj Hans Orchestra: Violin, Clarinet
(Belgium)

Anup Kumar Biswas &
Pirisanna Thevarajan
Cello & South Indian Percussion (UK)



Proceeds raised from this concert will be directed towards promoting HIV/AIDS awareness, in India & abroad, through music performed by Indian orphans instructed by the Mathieson Music Trust in Calcutta, as well as providing structured relief to Tsunami Victims in India.

Sat. March 19, Konserthuset

Tickets: www.konserthuset.se (08-506677 88) or www.ticnet.se (077-1707070) Event Keyword: INDIA

Organizer: Noaks Ark-Red Cross Foundation: Anu Bhardwaj, ASIA Project Initiative
Partners: INDISKA, American Women's Club of Stockholm, Stockholm International Rotary Club, Wenner-Gren Center Foundation, Stockholm International School, Swedish-India Business Council, Universitetservice Tryck & Media US-AB, Brussels Airlines, Scandic S rgels Plaza Hotel

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When East meets West

PIONEER 18/09/95



ALAAP

Jitendra Pratap

Fusion music

by Rajhans Orchestra

The recent performance by Indian and Flemish artistes of the Rajhans Orchestra was a delightful exercise in fusion music. The programme was presented jointly by the ICCR and the Belgian embassy.

The predominating factor was Carnatic music. This was provided adequate accompaniment by the Western players on the strings, clarinet and the keyboard, with well arranged scores for counter-melodies, chords and harmonic support.

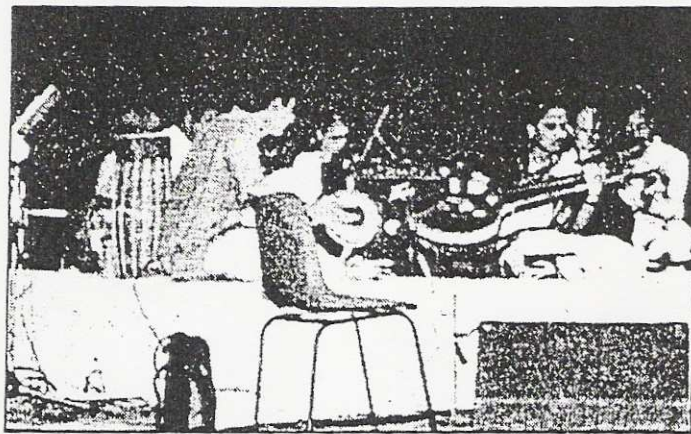
Whereas previous joint exercises like those between Pandit Ravi Shankar and Zubin Mehta's orchestra or L Subramaniam and Western musicians, had distinct shades of the two systems merging only at places, the presentation by the Rajhans Orchestra was a perfect blend of the two different systems.

Hans Vermeersch, the composer and the director of the orchestra met Satyajit Ray at Calcutta in 1988 and discussed with him the setting up of a mixed Indian and European orchestra. The final outcome was the Rajhans Orchestra which is the nucleus for a much larger orchestral ensemble. Vermeersch has obviously studied the historical, and cultural background of the Hindustani and the Carnatic systems. This was very much in evidence in the way he provided the Western accompaniment to some of the very chaste ragas deployed in the evening's fare.

The opening item was the Madras-Concerto played by A K Devi on the veena together with the orchestra. Composed by Vermeersch, the first movement in raga Mohanam was an impressive piece performed in the theatrical style and was

more by way of an overture. A K Devi with her deft handling of the veena released a good number of phrasings both by way of the *thanam* and *swarprasthars* with many a complex note permutations. She performed with utmost clarity and a seasoned musicianship.

The next movement *Shanta* was indeed soothing. It was followed with Brindavani in raga Brindavan Sarang of the North. It expresses a feeling of relaxation. The concluding movement Sri Ganapatini was done with verve and was thus a befitting finale to the concerto for the veena and the orchestra. One particularly relished a soothingly released strain in the Carnatic raga Madhyamavathi with matching orchestral support by the Western and the Indian players.



A meaningful performance by Indian and Flemish artistes

Equally delightful were the lively pizzicato accompaniment by the string quartet comprising of violinists Cathy D'haenen and Gwen Vandelerijdt, Korneel Taekens on the viola and Chirs Vandenbossche on the violincello. Stephen Vermeersch was on the bass clarinet and Alain Reubens on the keyboards. The Indian group of instrumentalists comprised of B V Raghavendra Rao (violin), Saroja Ganapathy (diliruba and taarsehnai), Subramaniam Divakar (mridangam and kanjira) and S Karthick (ghatam).

The next piece based on some episodes from the Ramayana opened with the Western group depicting the kingdom of Ayodhya. This was followed with the combined orchestra depicting the entry of Sita for her *swayamvar* and later as a captive in Ravan's

Lanka. The declaration of war by Rama and the final invasion of Lanka too were done with good orchestral effects. Haunting melodic strains in Carnatic ragas Kirwani and Charukesi were inserted by the Indian group and supported by the Western musicians.

Finally it was the Kacheri with a concerto for the bass clarinet with Stephen Vermeersch as soloist. The opening movement was *Deepak* in the Hindustani raga of the same name derived from the Poorvi *thaat*. This was followed with *Arati* depicting the waving of incense and lamps before the deity. The third movement, *Nayika* was a tribute to the female spirit of sacrifice. *Nibaddha*, the concluding movement was a lively dialogue between the ghatam and the mri-

dangam players by way of *laya vinyas* and between the soloist and the percussionists in the manner of *sawal-jawab*.

There were some highly soothing and colourful passages with the deployment of the Hindustani ragas of Khamaj-Tilang and the Suddha Bilawal, the latter seldom heard on the Indian concert platforms.

While each of the instrumentalists in the two groups performed with superb techniques and artistic insight, the ones to impress more are the dilruba and taarsehnai player Saroja Ganapathy and the ~~keyboard~~ ^{bass clarinet} player Stephan Vermeersch. Saroja's teaming up with the Western string quartet was highly commendable.

A unique and rewarding experience, it was sad to see the poor audience turnover at the performance.



THE RAJHANS ORCHESTRA
A concert to celebrate the United Nations 50th Anniversary
Thursday, 6 July 1995 - 6:30 pm
The United Nations Dag Hammarskjöld Library Auditorium

The Director of the "Rajhans" orchestra, Hans Vermeersch, visited India from 1988 onwards and discussed there with the famous Indian composer and filmdirector, Satyajit Ray, the setting up of a musical research project (Indian Music Project) with the aim of creating a mixed European/Indian orchestra. This led to the creation of the actual "Rajhans" orchestra which is the nucleus of such a larger musical ensemble. In the meantime, the Indian Music Project is alive and well and provides for the necessary historical, musical-technical and cultural background information necessary for creating an original repertory for such a mixed orchestra.

PROGRAMME

Two concertos with different tone colorations in which the composer tries to convey a message of mixed occidental-oriental musical traditions. In the first concerto the emphasis is on occidental musical techniques (use of the bass-clarinet) while in the second concerto the more relaxed Indian music atmosphere prevails.

KACHERI (Hindi for "musical evening")

Concerto for bass clarinet and orchestra (composer Hans Vermeersch).

Solist: Stephan Vermeersch, bass clarinet.

- Part 1 : Deepak = Hindi for "flames and lights"
Deepak Raga (mischra), Drut, Adi Tala.
- Part 2 : Aarati = Hindi, moving incense in circles in order to worship the deity.
- Part 3 : Nayika = Hindi, a female hero, a tribute to the female spirit of sacrificing.
- Part 4 : Nibaddha = Hindi, dialogue between the percussionist and the solist.

MADRASCONCERTO

Concerto for Veena and orchestra (composer Hans Vermeersch).

Solist: A.K. Devi, veena (Madras, India).

- Part 1 : Mohanam (mischra), a piece in theatrical style.
- Part 2 : Shanta (peaceful, peace in mind).
- Part 3 : Brindavani (mischra), a piece that recalls the atmosphere of a lazy late afternoon.
- Part 4 : Sri Ganapatini (the elephant god), a strong and fierce piece.

(No Intermission)

Rajhans Orchestra Musicians

Conductor : Hans Vermeersch

Bass clarinet : Stephan Vermeersch
Violin : Cathy D'Haenen
Violin : Gwen Vandelangerijt
Viola : Korneel Taekens
Violoncello : Chris Vandenbossche
Keyboards : Alain Reubens

Karnatic violin (India) : Rao BV Raghavendra
Dilruba/Tarshehnai (India) : Saroja Ganapathy
Mridangam (India) : Subramaniam Divakar
Ghatam (India) : S. Karthick
Veena (India) : A.K. Devi

It is obvious that a "stream" of music is available for the bass clarinet player. Concertos for the bass clarinet, however, are rather rarely presented.

Belgian musician/composer Hans Vermeersch (b.1957) wrote a four-part concerto for bass clarinet and fusion-orchestra entitled *Kacheri*¹ with a duration of half an hour. All parts are based on Indian ragas² and talas³ and therefore is programmatic. The orchestra includes five-part strings, keyboards and Indian instruments, such as bamboo-flute, tarshehnai⁴, Carnatic violin⁵, kanjeera⁶, mrdangam⁷ and ghatam⁸. For the record: the western and Indian instruments are respectively played by Belgian and Indian musicians. The cooperation between western and Indian musicians required a great deal of preparation in order to gain insight into Indian and western musical technics and emotions. An extraordinary melodiousness and high technical skill were demanded from the bass clarinetist in order to approximate the singing aspect of Indian music, such as a tonal range of four octaves, the use of variable vibrato, flutter-tonguing, double staccato, embellishments, microintervals (sruti's in Tamil), glissandi, unusual dynamics and articulations. But, on the whole, the technicality serves the music and vice versa as in many bass clarinet compositions. A very close and long cooperation was really necessary between composer and soloist. A particular task was the interaction with the two percussionists. Their continuous stream of rhythmical permutations demanded a strong feeling of tempo control and rhythmic stability.

The first movement, "Deepak"⁹ (*Allegro con brio*), is based upon the north-Indian raga Deepak and is set to a mathematical cycle of eight beats (Adi talam¹⁰). The mythical power ascribed to this raga, if rendered faultlessly, is the creation of fire. Old



Example 1

The first solo of the bass clarinet demonstrates the melodic, singing aspect of Indian music.

Kacheri

The Bass Clarinet Concerto That Unites Cultures

by Stephan Vermeersch and Hans Vermeersch

orthodox Indian musicians are seldom willing to perform Deepak because the ancient belief in its magical power is still alive, if not openly admitted.

A 60-bar-long introduction tells us the story of the 16th-century musician Tansen who, ordered by emperor Akhbar, by singing this Deepak raga nearly got burned.

leading to a concluding adagio blended with a Khayal¹¹-flavor (see Example 1).

The second movement, "Aarati"¹² (*moderato*), is based upon the north-Indian raga Khamaj and is set to a mathematical cycle of six beats (Dadra tala¹³). This raga is mostly used in a light and popular context. It is equally popular with Hindus and Mus-



Example 2

The third solo where the soloist interacts with the percussionists.

The bass clarinet solos are ordered in four sections separated by orchestra-interventions. The music is developed from focusing on the raga's two important sounds' (A and E) establishment of a typical motif, and the insertion of rock-feelings to a short cadenza

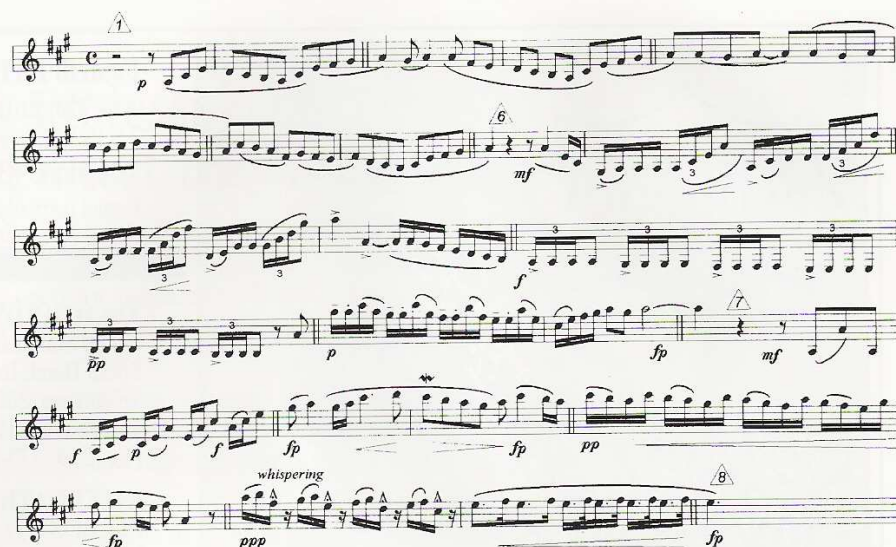
lims and considered to be a "flirtatious" raga. This movement is composed in a ghazal¹⁴ mood which is basically music with a very strong interaction with the (love) poem. Quite special is the third solo where the soloist interacts with the percussionists. Again, typical for Indian music is the concluding phrase where the soloist liberates himself from the tempo and rhythmical bonds (see Example 2).

The third movement, "Nayika"¹⁵ (*Adagio*), is based upon the north-Indian raga Tilang and is not defined to any mathematical cycle being more focused on a western sense of romantic feeling. This raga is also considered to be light and is usually performed at night. After a wailing introduction by the tarshehnai the bass clarinet hovers over a quiet flow of sounds imitating and cooperating with a tanpura¹⁶

(this on the raga's two prominent sounds, the F and C). In a kind and gentle imitation of feminine nature, different sound and moods are represented.

The last movement, "Nibaddha"¹⁷ (*Allegro e eroica*), is based upon the Shuddha bilawal raga and is set to Adi talam. This part stages a simple rondo theme. The soloist is making his way through a lot of rhythmical and melodic motifs, each supported by its own kind of accompaniment. Remarkable is the period from bar 119 onward where the bass clarinet is almost entangled between mridangam and ghatam solos. Here the bass clarinet is inserting a theme and variations based upon an old Bengali folksong, "The little girl I left behind." For the soloist this part is particularly deceitful because the percussionists are doing their utmost to impress in creating a web of difficult rhythmic permutations. To a less-than-well-prepared and technically informed player, this would be a bass clarinet's "Waterloo." From the tihai¹⁸ onwards the concerto ends in a true whirlwind of sounds (see Example 3).

The concerto was premiered at the United Nations in New York on July 6, 1995, by the Belgian bass clarinetist Stephan Vermeersch and the mixed Belgian/Indian "Rajhans-orchestra" under the baton of composer Hans Vermeersch. This was made possible because the whole concept of making a fusion-music and fusion-orchestra won a Second Prize (out of 12,000 projects) in KLM's 1995 international contest "Bridging the World." The project was continued in an Indian concert tour with enormous success and with the recording of the bass clarinet concerto and



Example 3

The theme and variations based upon the Bengali folksong where the percussionists are creating a web of difficult rhythmic permutations.

a veena concert on the New York label Oriental Records. This label deals only with Indian musicians of name (Ravi Shankar, Joshi Bhimsen, etc.). The CD is entitled *Crosswinds* (ORI CD 235: Oriental Records, Inc., P.O. Box 387, Williston Park, New York 11596).

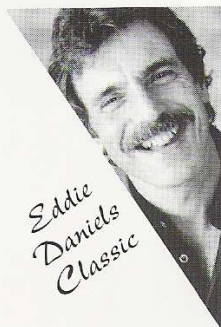
FOOTNOTES...

1. Kacheri: the Tamil word for a musical event or any other musical entertainment
2. Raga: constitutes the basis of the music of India: It has a definite sequence of notes in ascending and descending order, with the tonic being the immovable basis of all melodic sustenance.
3. Tala: time measure, it is an order and sophistication of rhythms to the point where it can exist on its own and lend itself to aesthetic fulfillment, even without melodic support.
4. Tarshehnai: a North-Indian bowed instrument, played on one string only.
5. Carnatic violin: a western violin, using an alternative tuning and playing technic. Used in South-Indian music.

6. Kanjeera: a variant of the European gypsy tambourine without jingles and covered with crocodile or iguana skin.
7. Mridangam: the classical drum used as percussion in Carnatic (south-Indian) music.
8. Ghatam: a large round pitcher made of clay, used to keep the tempo in Carnatic music.
9. Deepak: the Hindu-word for light, lamp. A north-Indian raga
10. Adi tala: a cycle of eight beats in the Carnatic system of music.
11. Khayal: an imaginative style of north-Indian singing
12. Aarati: a Hindu religious custom of moving lamps or incense, in a rotary manner, in front of an idol, guru or any person.
13. Dadra tala: a cycle of six beats in the Hindusthani (north-Indian) system of music.
14. Ghazal: a form of Urdu (language of Pakistan and a part of North-India) poetry set to music, mostly with love themes.
15. Nayika: a beautiful woman; a feminine hero.
16. Tanpura: a long-necked lute with four, five or six open strings, used as a drone.
17. Nibaddha: a form of music bound by tala.
18. Tihai: a traditional three-fold repeating of a rhythmic motive.



(l-r): composer Hans Vermeersch and bass clarinetist Stephan Vermeersch



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VI international festival of modern music



МИНТИМЕР ШАЙМИЕВ
ПРЕЗИДЕНТ
РЕСПУБЛИКИ
ТАТАРСТАН

MINTIMER SHAIMIEV
PRESIDENT OF THE
REPUBLIC OF
TATARSTAN

Сердечно приветствую участников и гостей VI Международного фестиваля современной музыки "Европа-Азия".

Проведение крупного музыкального форума на земле Татарстана - знак доброй воли и открытости миру, толерантности и духовного единения, которые демонстрирует мировому сообществу наша республика. Объединяя традиции и национальные школы Европы и Азии, музыка композиторов Татарстана становится неотъемлемой частью мировых художественных процессов.

Я желаю всем участникам фестиваля значительных открытий и незабываемого творческого общения на земле Татарстана.

I greet heartily all the participants and guests of the 6th International Festival of Contemporary Music "Europe-Asia".

The prominent musical forum held on the soil of Tatarstan is the sign of a kind will and benevolence, tolerance and spiritual unity which our Republic demonstrates to the world community. Music of Tatarstan's composers unites traditional and national schools of Europe and Asia; thus, it becomes an inseparable part of world artistic processes.

I wish all the participants of the Festival significant discoveries and unforgettable creative communication on the soil of Tatarstan.

УЧРЕДИТЕЛИ

*Министерство культуры Республики Татарстан
Союз композиторов Республики Татарстан
Центр современной музыки Софии Губайдулиной*

FOUNDERS

*Ministry of Culture of the Republic of Tatarstan
The Union of Composers of the Republic of Tatarstan
The Centre of Contemporary Music of Sofiya
Gubaidulina*

THE FESTIVAL PROGRAM

KAZAN

April 2d, Friday

- 11.00 The excursion about the city
- 15.00 Concert of the students -composers of Kazan Conservatoire
Kazan State Conservatoire Small Hall
- 18.30 Opening of the Festival
S.Saidashev State Large Concert Hall of the Republic of Tatarstan

April 3d, Saturday

- 11.30 The lecture by V.S Tsenova "Avantgarde- postavantgarde postpostavantgarde: about music of Moscow composers of the last ten years".
Kazan State Conservatoire Small Hall
- 14.00 "Panorama of Styles". Concert
National Concert Hall "Kazan"
- 16.00 "Panorama of Styles". Concert
National Concert Hall "Kazan"
- 18.00 "Panorama of Styles". Concert
National Concert Hall "Kazan"
- 20.00 "Panorama of Styles". Concert of electrono-acoustic music
National Concert Hall "Kazan"

April 4th, Sunday

- 12.00 Concert "Europe-Asia 2004"
Gorky Cultural Centre Zelenodolsk
- 17.00 Gala-concert. Closing of the Festival
S. Saidashev State Large Concert Hall of the Republic of Tatarstan

Concert of the students-composers of Kazan State Conservatoire

April 2d 15.00 Kazan State Conservatoire Small Hall

In the program:

Sofya Ahmadullina, Alsu Sungatullina, Yury Fedorov, Yelena Anisimova, Elmira Galimova, Nail Garipov, Marat Muhin, Oleg Senkov

April 4th, Sunday ZELENODOLSK Gorky Cultural Centre

The performers

Switzerland	The ensemble "Orion"	
Tatarstan	The Ensemble of New music u/m Anna Volchenko	
Denmark	Agnethe Christensen	voice
Germany	Werner Barho	piano
Austria-Japan	Maki Itoi	violin
Japan	Asami Hattori	voice
Belgium	Stephan Vermeersch	clarinet
India	Anil Dikshit	tabla
Russia	Rustem Kudoyarov	piano
	Rustam Komachkov	cello

The composers

Luciano Berio (Italy), Astor Piazzolla (Argentina), Jean-Luc Darbellay (Switzerland), Henri Pousseur (Belgium), Yukimasa Morimoto (Austria-Japan), Gustavo Beccera Schmidt (Germany), Anatoly Luppov, Rashid Kalimullin (Tatarstan)

Gala-performance

April 4th 17.00

The State Large Concert Hall of the Republic of Tatarstan I

Performers

Switzerland	The ensemble "Orion" Jean-Luc Darbellay Noelle-Anne Darbellay Elsbeth Darbellay, Francisco Sierra
Denmark	Agnethe Christensen
Germany	Werner Barho
Austria - Japan	Maki Itoi Yukimasa Morimoto
Japan	Asami Hattori
Belgium	Stephan Vermeersch
India	Anil Dikshit
Russia	Rustem Kudoyarov Rustam Komachkov Dmitry Kalinin Georgy Mnatsakanov

Tatarstan The Ensemble of New music u/m Anna Volchenko
Vitaly Harisov
Sergei Krylov
Elena Ryadchenko
Marat Guilyazov
Rodion Guilmanov
Michail Krasnichkin

Composers Luciano Berio (Italy), Astor Piazzolla (Argentina), Jean-Luc Darbellay (Switzerland), Chin Kyu Yung (Korea), Libby Larsen (USA), Gustavo Beccera Schmidt (Germany), Boguslav Martinu (Romania), Rezeda Ahiyarova, Leonid Lyubovsky, Shamil Timerbulatov (Tatarstan)

II

Russia Alexander Bakshi " From the Red book ". Game of imagination for the Pianist and six characters.
Soloist – Alexei Lyubimov
Elena Sergeeva
Irina Evdokimova
Sergei Jirkov
Yaroslav Sudzilovsky
Ilya Eppelbaum
Anatoly Arkhipov

Stage and video-line Ilya Eppelbaum
The musical chief Ludmila Bakshi

6.04.2004
Республика Татарстан

ФЕСТИВАЛЬ



Максим ШЕРБАКОВ.

Гости фестиваля - Анил Дикшит (Индия) и Стефан Вермеерш (Бельгия).

“Европа-Азия” - это и бренд, и просто музыка

В минувшее воскресенье в Казани завершился VI Международный фестиваль современной музыки “Европа-Азия”.

Первое, что бросилось в глаза, вернее, донеслось до уха: европейской, западной музыки звучало несравненно больше, чем восточной. И дело даже не в том, что авторов и исполнителей из Европы приехало больше. Судя по лицам и именам участников фестиваля, Азия и Европа были представлены, пожалуй, поровну. И вместе с тем фестиваль “Европа-Азия” европеизируется, это факт. Вот, к примеру, представляют японского композитора Юкимаса Моримото и скрипачку Маки Итои, приехавших на фестиваль из Австрии. Приготовившись услышать нечто традиционно японское, вместо этого слышу... обычную музыку. Прошу разъяснить это самого композитора. Кроме родного японского Юки бегло говорит на английском и немецком. Оказывается, он уже

двадцать лет живет в Европе, из них шесть - в Австрии.

- Сама посуде, - улыбаясь, сказал он, - я ношу джинсы, европейскую одежду, а не кимоно. Разве не естественно для меня сочинять европейскую музыку? И даже если японский музыкант играет японскую музыку на европейских инструментах, то музыка уже перестает быть чисто японской. Другое дело - качество музыки. Она может быть либо хорошей, либо плохой - и в Австрии, и в Японии, и в России. Когда я впервые услышал сочинения Софии Губайдулиной, то и предположить не мог, что она родом из Татарстана. Ее музыка не принадлежит какой-то одной нации, это просто музыка - и все.

Моримото на этом фестивале оказался не единственным, кто синтезирует в своей музыке различные стили и культурные традиции. Например, произведения корейских композиторов Чунг Сун До и Ким Джин

Су тоже не имеют привычных восточных мотивов, в отличие, скажем, от музыки Косаку Ямада и Асами Хаттори. Традиционно звучали турецкая музыка в исполнении инструментального ансамбля из Анкары, индийская музыка для табла в исполнении артистичного и обаятельного Анила Дикшита. Кстати говоря, она не имеет ничего общего с той, которую мы привыкли слышать в индийских фильмах. При всей своей традиционности она имеет современное звучание, рассчитанное на восприятие современной публики. Именно эта тенденция, на мой взгляд, и преобладала на прошедшем фестивале. Ее иллюстрацией также стали “Сак-Сок” Ильфата Давлетшина, “Гимны и песни Даларны” на мотив шведских народных песен в исполнении Агнетты Кристинсен (Дания) и другие произведения.

На концертах цикла “Панорама стилей” казанский зритель имел возможность познако-

миться почти со всем, что есть нового и интересного сейчас в евразийской музыке. В этом году впервые состоялся концерт электроакустической и интерактивной музыки. Пожалуй, он вызвал наибольший интерес специалистов и слушателей. Хотя интерактивная музыка прочно вошла в нашу жизнь, ее “прикладной” характер - в сочетании со свето- и цветоэффектами, видеорядом и т.д. - пока воспринимается как чистый авангард и вызывает неоднозначное отношение - от восторга до скепсиса. К примеру, мультимедийные проекты молодого казанского композитора Радика Салимова (Татарстан и здесь не отстают!) пока больше востребованы за рубежом, их покупают американские, индийские студии.

Впрочем, интересно узнать впечатления о фестивале самих его участников и организаторов.

Зульфья РАУПОВА, член Союза композиторов РТ (на фестивале состоялась премьера ее сочинения для двух валторн, литавр и фортепиано):

- Казанская композиторская школа - одна из самых сильных в России, после Москвы и Питера. И фестиваль еще раз это подтвердил. И мне тем более приятно, что в его концертах

родными фестивалями, то никакой разницы - уровень довольно высокий. Единственное, было заметно, что европейской музыки звучало больше.

Анил ДИКШИТ, композитор и исполнитель на табла (Индия):

- Мне нравится атмосфера фестиваля, много участников из разных стран. Когда встречаются представители западной и восточной культуры - это прекрасно, значит, мы вместе, мы дружим. Эти связи очень важны.

Флера БИЧУРИНА, музыковед (Казань):

- Из тех произведений, что прозвучали на фестивале, все несут элемент главного - музыки. Очень интересна народная музыка: индийская, японская, корейская, татарская... Большое разнообразие стилей, и это радует. Из наших композиторов понравились Фарид Фаизова, Светлана Зорюкова. В их музыке чувствуются новизна, и традиция. Ильфат Давлетшин, Виталий Харисов тоже представили интересную музыку. Очень хорошие впечатления остались от ансамбля Новой музыки под руководством Анны Волченко. Этот ансамбль, хотя и создан недавно, подает большие надежды.

Рашид КАЛИМУЛЛИН, председатель правления Союза композиторов РТ, директор фестиваля “Европа-Азия”:

- Раньше, при советском строе, увлечение современной, авангардной музыкой не поощрялось. Но людей это не останавливало, ее привозили с Запада и слушали подпольно. А теперь мы имеем возможность познакомиться наших слушателей со всем разнообразием современных музыкальных тенденций. На фестивале только Татарстан представляли 17 композиторов! И эту музыку не стыдно играть на любой европейской сцене. И в целом на нынешнем фестивале была представлена очень достойная музыка. Со многими произведениями мы познакомились заранее. Так, спектакль Александра Бахши “Из Красной книги” я видел в Москве. Один из главных его участников - пианист Алексей Любимов - сегодня очень востребованный и высокооплачиваемый музыкант, разъезжает с гастролью по всей Европе. Тем не менее он любезно согласился приехать в Казань, потому что у нашего фестиваля есть имя, есть международный авторитет. Сегодня фестиваль “Европа-Азия” - это бренд. Разумеется, во время организации такого масштабного мероприятия приходится сталкиваться с немалыми трудностями, но они забываются, когда слышишь такую музыку, видишь радостные, открытые лица участников и зрителей.

Рузия САФИУЛЛИНА.

new music connoisseur

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"

Europe Asia" Festival in Kazan

April 2-4, 2004, Kazan, Zelenodolsk, Republic of Tatarstan, Russia.

by Anton Rovner

From April 2 to April 4, 2004 the Sixth International Contemporary Music Festival "Europe-Asia" took place in Kazan the capital of the Republic of Tatarstan in Russia. Established in 1992 and organized by the well-known composer Rashid Kalimoullin, the festival was successful in creating a creative atmosphere and a meeting place for composers and performers from Europe, Russia, Asia and the United States, among other places. This year's festival has once again been successful in creating a festive atmosphere for the arts.

The festival included two large concerts at the newly built Big Concert Hall, featuring larger compositions for large instrumental ensembles and choral groups as well as pieces for smaller ensembles and solo pieces. A few other concerts took place in the Concert Center "Kazan", featuring smaller ensemble pieces, but also some extravagant theatrical pieces including dancers and actors. One concert was dedicated to electronic music. There was also a trip to the nearby town Zelenodolsk, where the musicians repeated for an enthusiastic Zelenodolsk audience some of the compositions, previously played in Kazan.

.....This was contrasted by a very vibrant, virtuosic composition by Henri Pousseur "Madrigal" for solo clarinet, performed in a dynamic, masterly manner by Belgian clarinetist Stephane Vermeersch.

..... Belgian composer Petra Vermote's "Erosion" for solo bass clarinet was an extravagant piece for a very unusually sounding instrument, featuring virtuosic passages and some outlandish sound effects, produced by a vast assortment of extended techniques. It was given a brilliant rendition by clarinetist Stephan Vermeersch.

..... Especially impressive was the Swiss "Orion" ensemble, consisting of composer Jean-Luc Darbellay, violinists Noelle Darbellay and Francisco Rafael Sierra and basset horn player Elisabeth Darbellay playing Darbellay's music, Agnethe Christensen's tasteful epic performances of Danish and Swedish folk music, Anil Deeksheet's masterful rendition of Indian traditional folk music on the tabla, Stephane Vermeersch's virtuosic performance of Berio's Sequenza for clarinet, Werner Barho's impressive performance of Gustavo Bessera-Schmidt's piano music, Asami Hatori's singing of Yamada's art songs with Maki Sekia at the piano and vibrant performances by Kazan's Ensemble for New Music of intriguing chamber pieces by Kazan composers Rezeda Akhiyarova, Leonid Lubovsky and Shamil Timerbulatov.

THE TENTH INTERNATIONAL FESTIVAL OF MODERN ART

+10x

10x



10 days & nights of new music

April 23-25, 2004, Odessa, Ukraine

Julia Gornetskaya *Diadem* for violin and cello
Hanna Havrylets *Expressions*. String Quartet No.3 (world premiere)

performed by
Ensemble **THE HARMONIES OF THE WORLD**
Natalia Lytegnova violin Leonid Piskun violin
Ilya Komarova viola Sergey Scholz cello, artistic director
Gennadiy Komarov accordion

22.00 Solo-Solissimo I
STEPHAN VERMEERSCH clarinet/bass clarinet

Programme
Petra Vermote *Erosion* for bass clarinet
Henri Pousser *Madrigal I* for clarinet
Volodymyr Runchak *v.runchak.b.clar@onet* for clarinet (world premiere of version)
(Lubby Larsen *Dancing Solo* for clarinet)
Levko Kolodub *Ukrainian Mosaic* for clarinet **Polk**
Violeta Dinescu *Lichtweilen* for bass clarinet

22.30 Solo-Momento **WERNER BARHO** piano
PORTRAITS OF WOMEN COMPOSERS in miniatures
Margaret Lucy Wilkins *Study in Black and White*
Ruth Schonthal *Gestures*
Violeta Dinescu *Torre di Si*
Karmella Tsepkoenko *Solo-Momento No.1*
Barbara Heller *Piano music for W.B.* (world premiere)

23.00 *Entrac'te-Fantasy II*
Aliona Tomlionova *Three Poems* by Rainer Maria Rilke
for soprano, corno and piano (world premiere)

performed by
Natalia Yutesh soprano Anatoliy Pastukhov corno
Aliona Tomlionova piano

23.30 *Duel-Duo II*
ELENA CASOLI guitar
JÜRGEN RUCK guitar

Programme
Bruno Dozza *Ballata* Musica immaginata per un quadro di Sandro Botticelli
(4) Vadim Larchikov *Tristia* for guitar solo (world premiere)
Maurizio Pisati *Poema della luce*.

Grande elena da concerto for guitar solo
Klaus Ospald *El Sol No Nos Recuerde* (world premiere of version)

00.30 KONZERT-SZENE 2
SYMPHONY 2

I PART
Video-dance performance
Ute-Victoria Klier *Knee*. Dedicated to all surgeons.
Performed by **LEAGUE LEVEL 14**
Ute-Victoria Klier
and others

THE FIRST NIGHT
April 24

3 Jahre später
20.04.04 Ute Kiltner

"Дуэль-дуо" Вернера Барро и Стефана Вермеерша

(при участии для провокации Уты Кильтер)



Вернер Барро и Стефан Вермеерш

Ута Кильтер: Когда вы играете, что происходит с вами, с аудиторией? Что значит играть музыку?

Стефан Вермеерш: В процессе игры я работаю со звуком: чувствую интенцию звука, между звуком и в самом звуке. Создаю различие, распознавание, отличие, особенность, оригинальность, определенность того, что хочется с ним сделать. Начинаю вводить интерпретацию. Могу позволить себе пойти тем или иным путем. Иногда приходит решение философское, иногда прагматичное. Звук всеобъемлющ.

У.К.: Когда ты внутри, ты кто?

Стефан: Стараюсь быть самим собой.

У.К.: Ты музыка?

Стефан: Да, я музыка. Когда исполняю, я музыка.

У.К.: Как инструмент? Что он передает?

Стефан: Мысль композитора. Новая ли музыка, классика, рок, поп неважно! Главное схватить (уловить) и верно передать идею автора. Выставить ее, выявить.

Вернер Барро: Я играю для публики. Наслаждение и удовольствие получаю от исполнения. Интерпретация и материал находятся в моих руках. Конечно же, стараюсь передать идею композитора, но не забывая и о собственной.

У.К.: Думаете ли вы об аудитории?

Вернер: Композитор, исполнитель и аудитория — своеобразный "треугольник" восприятия и передачи музыки.

Стефан (прерывая): Мы своего рода фильтр. Владея идеей композитора, мы передаем ее аудитории. (**Вернер:** Да, да!) Но любой фильтр, пропуская через себя звук, несколько (насколько?) изменяет звучание. Игра каждого индивидуальна и отлична.

У.К.: Экстранивный вопрос: верите ли вы, что с помощью музыки можно если и не изменить человека, то оказать на него определенное (облагораживающее) влияние?

Стефан: Однозначно. Музыка имеет огромное влияние. Не всегда идея композитора доходит до слушающих в неизменном виде. Но звучание! К примеру, доказано, что слушание Моцарта в течение 10 минут способствует концентрации внимания и снятию напряжения. Человека можно эквивализировать ею.

Вернер: Она работает "от сердца к сердцу" слова Бетховена. И я разделяю его точку зрения.

У.К.: Не ощущаете ли вы, что являетесь неким "добавочным" составным в обществе, нечто экстра, не необходимое.

Вернер: Экстра?

У.К.: Как добавка, как десерт.

Стефан: Если честно, я не очень-то обеспокоен своим социальным положением, потому как мне нравится играть музыку. Она дело моей жизни. Хотя многое делаю и для других людей.

Вернер: Музыка — особый род занятий, которому я всецело принадлежу. Музыкант — уникальная профессия. Я знаю, что произвожу уникальный, особый эффект на людей. Хочу подчеркнуть: музыка не

обыденное дело, но уникальное, в чем мы прекрасно отдаем себе отчет. Я выполняю коммуникативные функции.

Стефан: Взаимодействие. Как сказал Вернер, здорово находить нечто новое в музыке, которую исполняешь. А потому можно со всей очевидностью говорить об ее уникальности. Меня не волнуют люди, не слушающие музыку. Но когда я воспроизвожу звуки, меня волнуют люди, которые пришли на концерт.

Вернер: Любопытно другое. Каждый контакт со слушателем всегда другая ситуация, что неимоверно прекрасно.

У.К.: Ощущаете ли вы хотя бы время от времени, что со-творяете нечто, например пресловутую атмосферу; что вы даруете людям что-то особое?

Стефан: Конечно, подобное случается не каждый раз, но иногда неимоверное ощущение дарения очень ярко присутствует.

Вернер: А порой создается впечатление, словно играешь в дыру, а зрители сидят, как картонные бутафорские персонажи в длинных рядах.

Стефан: Иногда между музыкантом и слушателями возникает магия, а иногда негатив, как заклон. Но тогда раззадориваешься...

У.К.: Об атмосфере на "2Д2Н" я не спрашиваю. Стефан, ты жертва и герой...

Стефан: Когда отключилось электричество, естественно, я потерял концентрацию. Но какой-то человек посветил мне малюсеньким карманным фонариком... И я почувствовал, КАК аудитория еще больше открылась и начала впитывать малейшее дуновение моего кларнета! Если честно, я утратил ощущение формы (целостности произведения)... Но не потерял настроения. Реакция людей была столь энтузиастична просто незабываемо! Им бы понравилось все, что бы я ни играл и как бы ни играл, хотя я и постарался выйти с честью из сложившейся ситуации! Появилось желание взять реванш!

У.К.: Знаешь, ощущалось как искусство акционизма! Выйти из ситуации, обыграть ее...



Вернер: На "2Д2Н" специфическая атмосфера, что замечательно. Хотя и очевидно, что не все присутствующие понимают новую музыку,

У.К.: И все же мой основной вопрос касается социальной позиции музыканта в ваших странах.

Стефан: Я прекрасно отдаю себе отчет, что не зарабатываю много денег исполнением. Но музыка мое кредо, я живу ею.

Вернер: Могу сказать, что в интеллектуальном плане статус пианистов в Германии довольно высок. Мы являемся объектом интереса. Мы публичные люди.

Стефан: В Бельгии также сформировано особое отношение к музыкантам. Их статус иногда вы-



ше, чем у профессора, и серьезнее, чем у актеров театра или кино. Во многом мы оправдываем сложившееся мнение.

У.К.: Иными словами, если говорить о социальной стратификации, ваши позиции высоки.

Стефан: Мы примерно "средний высший класс" (upper middle class).

У.К.: А кто в Бельгии и Германии числится в "высших высших"?

Совместно: Кархайнц Стокгаузен, Карел Хойвэртс, Люк Брэвейс, Хельмут Лахенманн, Вольфганг Риим. Имидж интеллектуалов, имеющих право на высказывания и отстаивание собственной жизненной позиции. Они цитируемы. На них ссылаются. К ним прислушиваются.

У.К.: Можно сказать, вы удовлетворены тем, что состоялись как личности и как творцы.

Едва ли не хором: О, да!

У.К.: Вы самореализовались и являетесь полезными и важными членами общества! Так что же вы производите? Радость бытия?

Вернер: Культуру. Ибо жизнь вне культуры не является жизнью по большому счету, но имитацией ее.

Стефан: Что-то важное и весьма специфичное, уникальное. К примеру, я могу испытывать счастье, глядя на облака, деревья, детей, щенков, потому как мой мир даже на сентиментальном уровне обогащен опытом тысячелетних знаний. Я имею экстра как некое запасное измерение... Я могу подталкивать людей к переживанию простого как усложненного насыщенного. Знаешь, за деньги можно приобрести все, что угодно, кроме культуры. В культуру можно войти только сложным, наполненным усилиями путем. Но и наслаждение даруется несоизмеримое. Ведь благородство удовольствий не приобрести за сотни тысяч долларов одномоментной платы. Как фантастично прекрасна утонченность, даруемая настоящей музыкой.

Вернер: Потребности становятся качественно другими.

Стефан: Культура природна человеческому естеству. Вне ее вы недочеловек, неосуществившийся. А одаренные люди, люди подлинной культуры творцы и полезные члены общества. Это же просто и очевидно!

*Провоцировала, переводила и воспроизвела
Ута Кильтер*



Mongolia



Belgium



China



France



Great Britain



Germany



Italy



Japan



Korea



Latvia



Netherlands



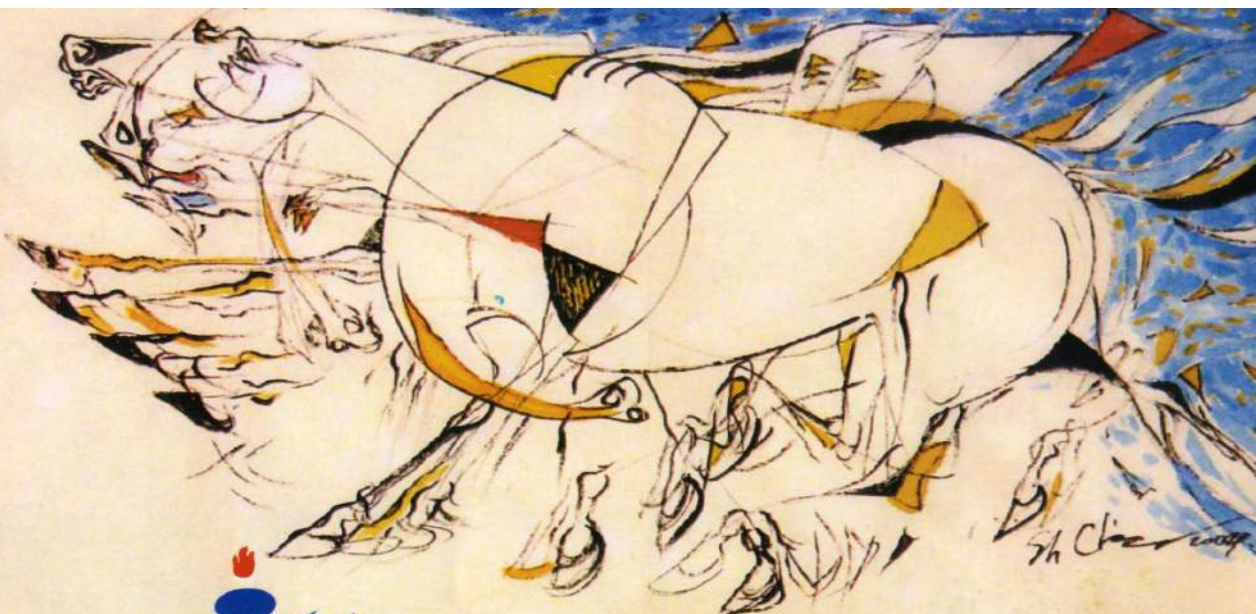
Norway



Switzerland



USA



Roaring Hooves-VI

International Festival of Actual Music

Gobi Summer Academy

Booklet



JULY 14-19



Mongolia



Belgium



China



France



Great Britain



Germany



Italy



Japan



Korea



Latvia



Netherlands



Norway



Switzerland



USA

Friday 18th

2nd Monastery concert at the Erdene
Khamba Monastery in the Khugnu
Khun Mountains

Welcome

Freiburg Percussion Ensemble
Steve Reich -Music for pieces of
Wood

Thomas Bauer, voice

Ivan Moody (*1964) John Tuder
(*ca.1450)

The rose of the world

Mongolian Urtiin Du
Mongolian Morin Khuur

Ebony Quartett

Stephan Vermeersch

Henri Pousseur (BE): Madrigal I
(1958) clarinet solo (5 minutes)

Wind ensemble

John Cage 5

Freiburger Perc Ensemble

Max Riefer, Johannes Fischer,

Manuel Rettich, Domonico Melchiorre

Steve Reich Drumming Part 1

Silvia Buol dance

Kurt Widmer Switzerland voice

Klaus Huber Traumgesicht 4

Red Earth

Installation/Performance

Simon Pascoe

Urtiin Duu

Friday 1st

Ger concert - 3

Blowing in the wind

Winds

Ensemble Integrales

Hans-Joachim Hespos "IKAS"
(1980)

Burkhard Friedrich Altsaxophon solo

Christoph Boesch, flute

Wang LU flute solo

Ensemble Continuum USA

Egidius Streiff violine

J.S.Bach Chromatische Fantasie und

Isang Yun k nigliches Thema 12r

Wolfgang Stryi

G.Kurtag Solo Bass Clarinet

damjanich- emlekkj 5'

Ensemble Asamisimasa

James Saunders (UK) - unassigned

roaring hooves 2003 (UA)

(optionally including Mongolian fiddle,
throat singer, tape and radio), dur. 8-
10'

Haakon Stene

Rolf Borch (klar.),

Anders F rrisdal (git),

Kent Olofsson (SE)- "The Emerald

Windstrings" cl- guit

Rolf Borch (klar.),

Anders F rrisdal (git),

Ebony Quartet Belgium

Stephan Vermeersch

V.Runchak.B.CLARI@NET clarinet

Solo (2003) (6 minutes)

Stephan Vermeersch

Dieter Vandekerckhove

Joos Creteur

Geert Acke

Rudi Tas: Diaspora (1991) Quadrofonic

positioning of the players (Belgium)

duration:11'53"

2004 LAPKRIČIO 12-17 d.

LAPKRIČIO 14 d., sekmadienis, 17 val.
Kauno filharmonijos salė

HANS VAN KOOLWIJK
VIDMANTAS BARTULIS

Bambuso Sonoro / Garso sulpiūtos ir performansai
Alliance - 2004 (2004, premjera)

Atlieka:

Hans van Koolwijk, Hans van Eck, Petras Vyšniauskas, Vidmantas Bartulis

LAPKRIČIO 15 d., pirmadienis, 19 val.

Kauno filharmonijos salė

EBONY - KWARTET (Belgija)

Dieter Vandekerckhove (klarnetas in Es)
Joos Creteur (klarnetas)
Geert Aelke (altinis klarnetas)
Stephan Vermeersch (bosinis klarnetas)

VOLODYMYR RUNCHAK
YVES BONDUE
HANS EKUND
STEVE REICH
ZITA BRUŽAITĖ
The Art of Mute Sounds (1997)
Zabava (2002)
Quattro Temperamenti (1965)
New York Counterpoint (1985)
Cobra Cappella (2004, premjera)

LAPKRIČIO 16 d., antradienis, 18 val.

Vilnius, Lietuvos muzikos ir teatro akademijos koncertų salė

ŠIUOLAIKINĖ KLARNETO MUZIKA

Stephan Vermeersch (Belgija)

VIOLETA DINESCU
VOLODYMYR RUNCHAK V.
HENRI POUSSIEUR
VALENTINAS BAGDONAS
FELIKSAS BAJORAS
RUDI TAS
STEVE REICH
ANDRÉ LAPORTE
JOS KLUNST
Lichtwellen
Runchak.B.C.LARI@NET
Madrigal I
Groteskas
Trys interliudai
Solas
New York Counterpoint
Sequenza
Any Two

Dalyvauja Joos Creteur (Belgija)
Koncerto rengėjai: festivalis „Iš arti“ ir LMTA pučiamųjų instrumentų katedra

ŠIUOLAIKINĖS MUZIKOS FESTIVALIS
CONTEMPORARY MUSIC FESTIVAL

Dieter Vandekerckhove (klarnetas in Es / clarinet in Es)
Joos Creteur (klarnetas / clarinet)
Geert Acke (altinis klarnetas / alto clarinet)
Stephan Vermeersch (bosinis klarnetas / bass clarinet)

VOLODYMYR RUNCHAK *The Art of Mute Sounds* (1997)
YVES BONDUE *Zabava* (2002)
HANS EKLUND *Quattro Temperamenti* (1965)
STEVE REICH *New York Counterpoint* (1985)
ZITA BRUŽAITĖ *Cobra – Cappella* (2004, premjera / 2004, premiere)

Ebony kvartetas susibūrė 1993 m. Tarpautinį pripažinimą pelnė ypatingu dėmesiu šandienos kompozitorių kūrybai ir virtuozišku naujosios muzikos atlikimu. Daugelis kvarteto interpretuojamų kūrinių yra parašyti specialiai šiam kolektyvui. Ebony kvartetas koncertavo visose Beneliukso šalyse, dalyvavo tarpautiniuose klarneto muzikos festivaluose Belgijoje (1999) ir Švedijoje (2002), šiuolaikinės muzikos festivaluose Olandijoje, Ukrainoje, Mongolijoje.



Kvarteto lyderis S t e p h a n s Vermeersch (g. 1965) – belgų klarnetininkas ir pedagogas. Griežė solo Belgijoje, O l a n d i j o j e, P r a n c ū z i j o j e, Vokietijoje, Rusijoje, Mongolijoje, kaip solistas su *Kajhans* orkestru – IAV, Indijoje, Pakistane, Belgijoje, Prancūzijoje ir Olandijoje. Stephanas Vermeerschas dėsto klarnetą, bosinį klarnetą ir saksofoną Knokke – Heisto menų akademijoje (Belgija) bei *Zeeuwse Muziekschool* Olandijoje.

Volodymyras Runchakas (g. 1960) studijavo Kijevo valstybinėje konservatorijoje akordeoną, dirgaviną ir kompoziciją. Jo kūryboje ryškios paralelės su ukrainiečių muzikiniu folkloru. Runchako kūriniui pameigta šandienintus stereotipus apie tai, kad šiuolaikinę muziką sunku klausyti ir kad jos beveik neįmanoma atlikti. Kompozitoriaus naudojamos raškos priemonės labai šiuolaikiškos (nuo egzotiškų,

Ebony Kwartet was established in 1993. For immense dedication to the contemporary music and its masterful interpretations the quartet gained international acclaim. Many of the works constituting its repertoire have been specially composed for the quartet. Ebony Kwartet performed throughout the Benelux, participated in international clarinet festivals in Belgium (1999) and Sweden (2002), contemporary music festivals in the Netherlands, Ukraine and Mongolia.

The leader of the quartet **Stephan Vermeersch** (b.1965) is a Belgian clarinetist and pedagogue. He has given solo recitals in Belgium, the Netherlands, France, Germany, Russia, Mongolia, as a soloist with *Kajhans* orchestra appeared in the USA, India, Pakistan, Belgium, France and the Netherlands. Stephan Vermeersch teaches clarinet, bass clarinet and saxophone at the Knokke Heist Art Academy (Belgium) and *Zeeuwse Muziekschool* (the Netherlands).

Volodymyr Runchak (b.1960) studied accordion, conducting and composition at the Kiev State Conservatoire. His works exhibit obvious parallels with Ukrainian music folklore. Runchak's compositions negate prevailing stereotypic notion that contemporary music is difficult to listen to and almost impossible to perform. Even though the composer employs the very modern expression means (from exotic ensembles involving incongruous instrumental to strange and often comical titles of the works), his music puts the listeners into contemplative mood. Very popular among performers, Runchak's compositions are regularly performed in concerts and various festivals.

Violeta Dinescu (Rumunija)
Lichtwellen
(„Šviesos bangos“)
bosiniam klarnetui

Volodymyr Runchak (Ukraina)
V.Runchak.B.CLAR@NET
klarnetui

Henri Pousseur (Belgija)
Madrigal I klarnetui

Valentinas Bagdonas (Lietuva)
Groteskas klarnetui

Feliksas Bajoras (Lietuva)
Three Interludes
(Trys Interliudai) klarnetui ir trikampui

Rudi Tas (Belgija)
Solas bosiniam klarnetui

Steve Reich (JAV)
New York Counterpoint
klarnetui ir įrašyti klarnetų grupei

André Laporte (Belgija)
Sequenza klarnetui

atl. Joos Creteur

Jos Kunst (Olandija)
Any Two duetas
atl. Stephan Vermeersch ir Joos Creteur

FESTIVALIS „IŠ ARTI“

LIETUVOS MUZIKOS IR TEATR
AKADEMIJA

Mažoji salė

2004 m. lapkričio 16 d. 18 va

Šiuolaikinė muzika
klarnetui

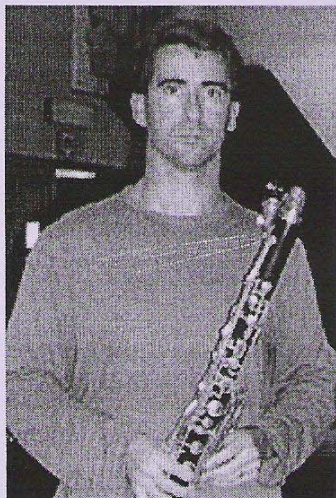
Stephan
VERMEERSCH
(Belgija)



Dalyvauja
Joos CRETEUR
(Belgija)

FESTIVALIS „IŠ ARTI“

LIETUVOS MUZIKOS IR TEATRO AKADEMIJA



Stephan VERMEERSCH

(klarnetas, Belgija)

2004 m. lapkričio 16 d. 15 val.

II (Kongresų) rūmų, 302 aud.

SEMINARAS-SUSITIKIMAS

su įžymiu klarnetininku

2004 m. lapkričio 16 d. 18 val.

I (Centrinių) rūmų Mažoji salė

Stephano Vermeerscho

KONCERTAS

Dalyvauja **Joos CRETEUR** (klarnetas, Belgija)

Programoje:

V. Dinescu, V. Runchak, H. Pousseur, R. Tas,
S. Reich, A. Laporte, J. Kunst, V. Bagdonas, F. Bajoras

GUIDEBOOK

2005国際クラリネットフェストTAMA東京
公式ガイドブック

7/17 sun. pre-event day

7/18 mon. & 17 days 24 sun.

PARTHENON TAMA

パルテノン多摩

ClarinetFest 2005
TAMA, TOKYO



平成17年度文化庁国際芸術交流支援事業



2005年日本国際音楽交流事業



Parnassos TAMA Schubert Hall

13:00

Matinée Recital

24-116

Recital with Clarinet and Bass Clarinet

Stephan Vermeersch, B $\flat$ clarinet and bass clarinet [Belgium]

Henri Pousseur [Belgium]: Madrigal (clarinet solo)

Levko Kolodub [Ukraine]: "Ukraine Mosaic" (clarinet solo)

Violeta Dinescu [Romania]: Lichthellen (bass clarinet solo)

Jos Kunst [The Netherlands]: Solo Identity (bass clarinet solo)

Rudi Tias [Belgium]: Solas (bass clarinet solo)



シュエファン・フェルメーシュ

1965年生まれ。クラリネット、バスクラリネット、サクソフォーンと室内楽を、ベルギーのルーベンのレム音楽学校及び王立音楽院で学び、優秀な成績を得る。主に現代音楽をベネルクス各国で演奏しており、ウクライナやリトアニア、モンゴルなどの現代音楽祭にも招かれている。現在、ラジハン交響楽団の独奏者として、インドのデリー、ボンベイ、マドラス、パキスタンのイスラマバードやカラチ、またニューヨークやロンドン、オランダ、フランスなど幅広く演奏活動を展開。また現代音楽を得意とするクラリネットカルテット、エボニーカルテットのメンバーでもあり、北ヨーロッパ、モンゴル、リトアニアなどでも演奏している。

24-116

7/24 sat. 13:00

パルテノン多摩・シェーベルトホール

Sunday, July 24, 13:00

Parnassos TAMA Schubert Hall

Stephan Vermeersch

Studied the clarinet, bass clarinet, saxophone and chamber music with great distinction at the Lem-Music Institute, Leuven; Belgium and the Royal Conservatory. As a soloist he performs regularly contemporary pieces in the Benelux and was invited to perform at contemporary festivals in Ukraine, Russia, Mongolia and Lithuania. He is soloist with the Rajhans Orchestra (worldwide orchestra) performances in India (Delhi, Bombay, Bangalore, Madras), Pakistan (Islamabad, Lahore, Karachi), USA (New York), UK (London), the Netherlands, Belgium and France. He is a member of the contemporary clarinet quartet, Ebony Quartet, performing in the Benelux, Sweden, Ukraine, Mongolia and Lithuania.

PROGRAM

Garden Party
on the occasion of the 175th year of independence of Belgium
July 21 2005
Royal Belgian Embassy in Tokyo

All guests are invited to enjoy the buffet and the drinks. During the evening several Japanese and Belgian musicians or artists will perform either in the main entrance hall of the embassy or in the back of the garden, at the stone bridge. Mrs. Rosemary Donck will do the presentation of the evening. The indicative program for this evening is as follows:

in the hall of the residence

18.30 h

Ryoko Nakata (piano):
Clair de lune (Debussy)

18.40 h

Florian Heyerick (harpsichord)
and Goedele Heidbüchel (soprano):
What can we poor females do? and *Music for a while (Oedipus)* (Henry Purcell, from Orpheus Britannicus)

20.00 h

Ryoko Nakata (piano), with Mariko Araki
(violoncello) and Eriko Iso (violin):
Trio op. 49, first movement in D-moll
(Mendelssohn)

20.10 h

Florian Heyerick (harpsichord)
and Goedele Heidbüchel (soprano):
Dido's Lament ("Dido and Aeneas") and
Nymphs and shepherds ("Orpheus
Britannicus"), both by Henry Purcell

20.20 h

Erika Colon Miki (soprano) and Megumi
Gotohda (piano):
Ave Maria (Eric Colon)

20.25 h

Mr. Sennari and group (5 viola da gamba):
Pavans (The Cradle) & *Galliard* (The New-
year's gift); *Alamin* (The night watch) &
Alamin (The Honie-suckle) by A. Horborne
(16th C.)

in the garden

18.30 h

Stephan Vermeersch (clarinet):
Nine short raga's (John Mayer)

18.40 h

Claire Ghyselen reads fragments from *Faire
l'amour* by Jean-Philippe Toussaint
(in French and Japanese)

18.50 h

Christian Plouvier (flute):
Syrinx (Claude Debussy),
Tango (Astor Piazzolla)

19.00 h

Mr. Sennari and group (5 viola da gamba):
Pavans (The Cradle) & *Galliard* (The New-
year's gift); *Alamin* (The night watch) &
Alamin (The Honie-suckle) by A. Horborne
(16th C.)

20.10 h

Stephan Vermeersch (bass clarinet):
Solas bass clarinet solo (Rudi Tas)

20.15 h

Mia Vanassche reads fragments from *Pallieter*
by Felix Timmermans (in Dutch and Japanese)

20.20 h

Christian Plouvier (flute):
Walpurgis-Fantasie for Alto flute (Fr.
Goettsche-Niessner)



ROARING HOOVES 2006

9th and 10th international music festival
and Gobi Summer Academy

Ulaanbaatar-Elsentasarkhai-Kharkhorin
Khugnu Khan-Murun-Khatgal-Khuvsugul lake

June, 5th - 18th 2006



PARTICIPANTS

...summing up!

Australia:	Tobias Wulff
Tanya	Switzerland:
Belgium:	JOPO
Stephan Vermeersch	Ingeborg Poffet
Hans Vermeersch	Mats Scheidegger
China:	Ruth Glatt
Narantuya	Markus Glatt
Soyolt	Maria Zehnder
Hong kong	Sakura Hofmann
Sabrina Ma	Maria Guigon
France:	Japan:
Guenther Wulff	Airi Yoshioka
Germany:	Etsuko Watanabe
Mani Neumeier	Korea:
Karlheinz Osche	Bo Chang
Werner Reisenbüchler	Netherlands:
Jürgen Hoeren	Jan van Baarle
Veronika Schäfer	Norway:
Silvia Wendt	Pal Granum
Hilfrud Jung	Andreas Karlsen
Peer Kaliss	Spain:
Helen Arnot	Iris Schulz, Spain television
Christiane Grünwald	Fabian Meyer, Spain television
Franziska Stasik	Taiwan:
Willy Rellecke	Lee Weng Cheng
Andrea Steffen	
Ernestine Stadler	
Helmut Pelzer	
Prof. Bernhard Wulff	
Sonja Wulff	
Sansarchimeg Vanchinjav-Wulff	



The Clarinet

Volume 35 Number 1
December 2007

Hôtel du Palais

HOTEL du PALAIS





Soyombo,
symbol of
Mongolia

Ever Buree: the Mongolian Clarinet

by Stephan Vermeersch,
David Gresham & Khishgee Nordog



Ever Buree



Ts Ulzii

fact there is a cylindrical pipe inside with the keywork ingeniously mounted on the conical horn. Its origin was as a military horn made of wood and cow horn dating back to the time of Djenghis Khan (13th century). Between 1940 and 1950 Mr. Sambalkhudev modified the military in-



Ever Buree bore

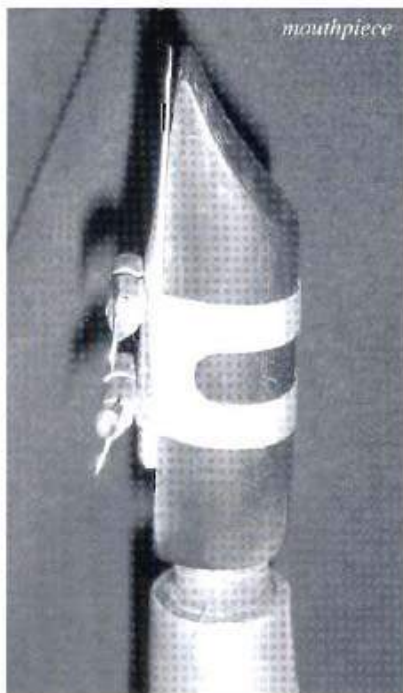
strument and added metal keywork and a mouthpiece (alto saxophone size) with a single reed. One can speak of a young member of the clarinet family. Today the Ever Buree is used in traditional and modern music.

The dimensions of the Ever Buree: length: ± 26.5 inches (67 cm); bore of cylindrical pipe: ± 0.78 inch (2 cm); (some instruments had 22 tone holes, others 25)



keywork

The keywork and spring system are a combination of bassoon (many thumb keys) and clarinet/saxophone. The well functioning keywork allows for chromatic



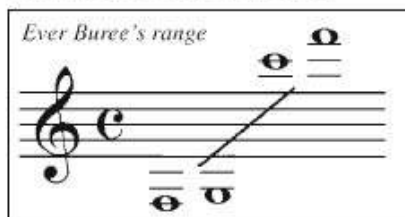
mouthpiece

Since 1999 the Roaring Hooves Festival has taken place in Mongolia. This international festival offers a meeting of different cultures of our time with contemporary music from many countries that meet with the powerful and traditional Mongolian music. The venues of these concerts are the Gobi Desert, lakes, monasteries, mountains, concert halls, opera, museum and traditional nomadic *ger* tents.

Participants/clarinetists Stephan Vermeersch (Belgium) and David Gresham (USA) took part several times in this unique festival where they met O. Chinbaa (Ulan Baator), Ts Ulzii (Hviski) who performed on the Ever Buree: the Mongolian clarinet.

The instrument has a horn shape, with a bell at the end that looks conical but in

playing and is made of a brass-like metal called guuli. The pads are made of leather and of leather-covered felt. The mouthpiece is an alto saxophone type with a classical chamber and lay. Tuning is possible like a saxophone. The reeds are Vandoren 2½ alto saxophone and the sound is between alto clarinet and tarogato and very expressive. The intonation (A=440 Hz) is acceptable and correctable.



The range is 2½–3 octaves depending on the key-work of different instruments. The notation is in treble clef, not transposed.

The price is 750 USD or 550€.



In a music shop in Ulaan Baator we found a CD titled **Forgotten Melody** with 17 tracks of Mongolian music with the Ever Buree.

CD cover

It is very well performed with nice phrasing, good staccato and very lyrical. We also got in contact with the excellent Ever Buree player on this CD, Khishgee Nordog.

Khishgee was born on October 23, 1976, in Omnogovi (south Mongolia), and his musical life relates with his father, because he was a talented musician. When he was in the first grade of secondary school, he started playing the tambourine and also took up the clarinet. At the age of 16, his teacher suggested that he study the Ever Buree and to work at the theater as a musician. After three years he went to Ulaanbaatar to study the Ever Buree at the University of Culture & Art with professor Sambalkhudev, L. He is not only a very famous Ever Buree player and teacher but also the inventor of the Ever Buree. Khishgee is the first graduated Ever Buree player in Mongolia. He is active at the Mongolian National Song and Dance Academic Ensemble as a horn soloist, and at the private National Song and dance group, named "Tenger Ayalguu" (Heavenly Melody) as a horn player and throat singer. They have performed in China, Russia, Korea, Japan, North Korea, U.S.A.

On the Internet you can find soundtracks and movies (YouTube) of Tenger Ayalguu. Those interested in the CD can contact Khishgee Nordog at <n_khishgee9@yahoo.com>.



Roaring Hooves logo

The Roaring Hooves Festival (<www.roaringhooves.com>) was established by the German percussionist, composer and conductor Bernhard Wulff, professor at the Freiburg Music Academy. Bernhard felt the urge to create a festival for a new

audience far from the western middle-class public who frequent contemporary music festivals in Europe. Roaring Hooves presents music and musicians from all over the world, as well as a multitude of genres. Wulff's governing idea is that musicians are to present their music traditions for each other, and for a Mongolian audience that, to a certain degree, has not experienced Western music previously.

Stephan Vermeersch and David Gresham performed at the 2006 Roaring Hooves Festival as soloists with contemporary solo repertoire and improvisation as well as with the ensembles Rajhans Ensemble (Belgium) and Continuum Ensemble (U.S.A.). Several joint ventures also took place with nearly all the participants performing together.

Prof. Bernhard Wulff
(president and artistic adviser)

Lexenstr.3 • D-79110 Freiburg

Phone: +49 761 87548

Fax: +49 761 894 490

E-mail: <info@roaringhooves.com>

New Music Association of Mongolia
Ulaanbaatar • S.Badamkhorol

(director)

Phone: +976 99 19 53 83

E-mail: <newmusic@magicnet.mn>

ABOUT THE WRITERS...

Stephan Vermeersch (Belgium) studied clarinet, bass clarinet, saxophone and chamber music at the Lemmensinstituut, Leuven, Belgium, and the Royal Conservatory, Gent, Belgium. As a soloist he performs contemporary music and was invited to perform at contemporary festivals in Europe, U.S.A., Canada, Ukraine, Russia, Mongolia, Lithuania and Japan. He is the soloist with the Rajhans Ensemble — India inspired music — with performances in India, Pakistan, U.S.A., Europe,

Mongolia is the world's second-largest landlocked country after Kazakhstan. It is typically classified as being a part of East Asia, although sometimes it is considered part of Central Asia. It is bordered by Russia to the north and China to the south. Mongolia's political system is parliamentary democracy. Its capital and largest city is Ulaanbaatar.

Mongolia was the center of the Mongol Empire in the 13th century and was later ruled by the Manchu Qing Dynasty from the end of the 17th century until 1911, when an independent government was formed with Russian assistance.

The Mongolian People's Republic was proclaimed in 1924, leading to the adoption of communist policies and a close alignment to the Soviet Union. After the fall of communism in Mongolia in 1990, Mongolia adopted a new, democratic constitution which was ratified in 1992. This officially marked the transition of Mongolia to a democratic country, making it one of the world's youngest democracies.

At 1,564,116 square kilometers, Mongolia is the 19th largest country in the world, but it's also the least densely populated. The country contains very little arable land as much of its area is covered by arid and unproductive steppes with mountains to the north and west and the Gobi Desert to the south. Approximately 30 percent of the country's 2.8 million people are nomadic or semi-nomadic.

The predominant religion in Mongolia is Tibetan Buddhism, and the majority of the state's citizens are of the Mongol ethnicity, though Buriats, Kazakhs and Tuvans also live in the country, especially in the west. About one-third of the population lives in Ulaanbaatar.



David Gresham & Stephan Vermeersch
in Mongolia

Egypt, Russia and Mongolia. (CD: **Crosswinds** ORI-CD 235; Bass clarinet concerto Kacheri by Hans Vermeersch). He was a member of the contemporary clarinet quartet Ebony-kwartet (performances in Europe, Ukraine, Mongolia and Lithuania). Recently he started the Duo Phoenix with soprano Françoise Vanhecke with repertoire by composers worldwide. Stephan has built an international reputation as a dynamic and charismatic performer. He also teaches in Belgium and the Netherlands. <www.stephan-vermeersch.be>; <stephan@stephan-vermeersch.be>

David Gresham is in his fifth year teaching clarinet at Illinois State University in Normal, Illinois. In addition to his

activities there he keeps busy giving recitals, chamber concerts and master classes around the U.S. and abroad. Recent solo and chamber tours have taken him to quite disparate places: colleges all around the Mid-West, New York City, London, Kiev, Tokyo, Osaka, Almaty (Kazakhstan), Dushanbe (Tajikistan) and Ulaan Baator (Mongolia). For 14 years Dr. Gresham performed with the New York-based modern chamber music ensemble *Continuum*. In addition to his solo activity he performs frequently with flutist Kim Risinger in their chamber group, *Difference Tones*, or-

ganizes other chamber concerts, and performs on clarinet and bass clarinet in the Peoria and Illinois symphony orchestras. His recording of the Mozart *Clarinet Concerto* with the Kieve Camerata is available through TNC Records, and this fall his premiere recording of David Maslanka's *Desert Roads* for clarinet and wind ensemble will be available through Albany Records. David earned his doctoral degree from The Juilliard School. <dsgresh@ilstu.edu>

Khishgee Nordog was born on October 23, 1976, in Omnogovi (south Mongolia). E-mail: <n_khishgee9@yahoo.com>

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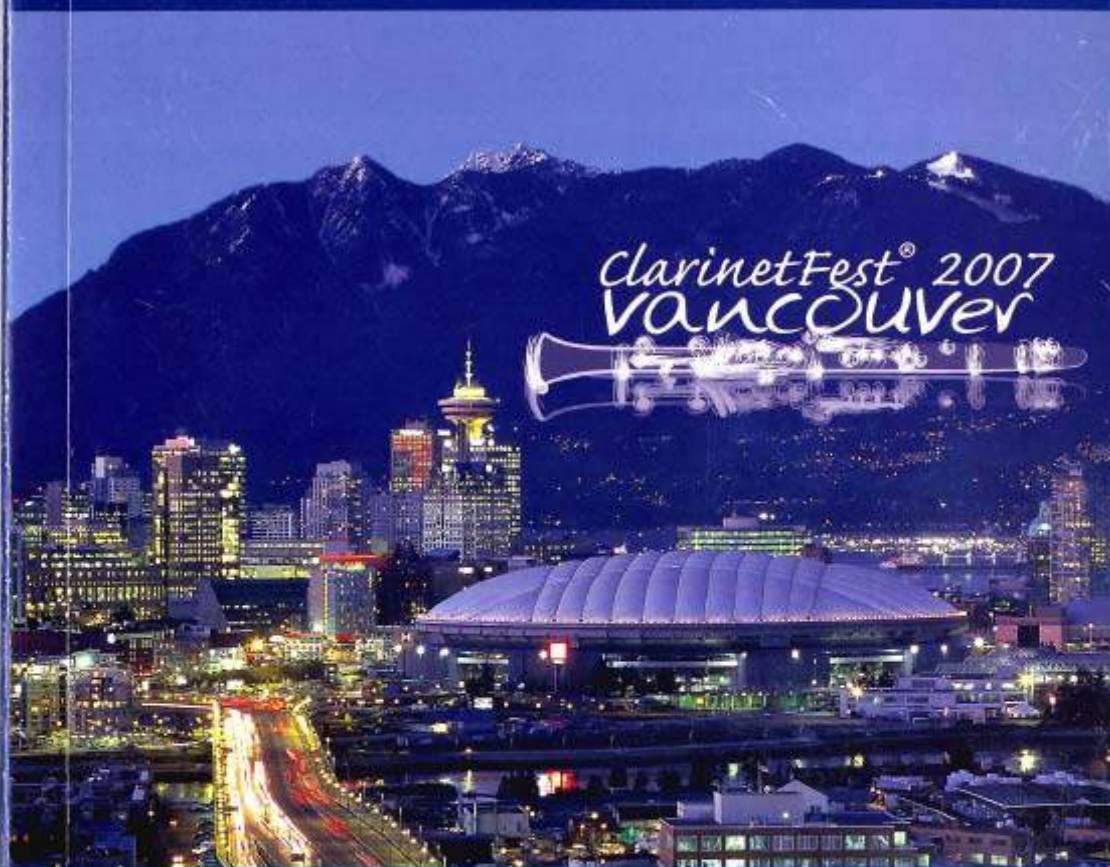


PHOTO: TOURISM VANCOUVER

JULY 4 TO 8
VANCOUVER • CANADA



www.clarinet.org

11:00 AM

School of Music – Recital Hall

James Gillespie, clarinet

Stephan Vermeersch, clarinet

Allison Storchuk, clarinet / Schwab Trio

Tamara Cuyper, clarinet

United States Coast Guard Band Woodwind Trio

Trio in A Minor for clarinet, violoncello and piano, Op. 40

Carl Frühling

Massig schnell

Anmutig bewegt

Andante

Allegro vivace

James Gillespie, clarinet

Carol Harlos, violoncello

Steven Harlos, piano

Sonata benniana

Benny's Dream (Allegro moderato)

Blues Nocturne

Jazz Rondo

Steven Harlos

James Gillespie, clarinet

Steven Harlos, piano

Leblanc

Mr. Gillespie's appearance is supported in part by Leblanc.

Reflections (inner-space music) for Bb Clarinet solo (1971)

André Laporte

Canzone for Bb Clarinet solo (1990)

Tristan Keuris

Sonate for Bb Clarinet solo (1973)

Edison Denisow

Stephan Vermeersch, clarinet



BIOGRAPHIES

Lausanne, Ljubljana,...), North and South America (Chicago, New York, Lima, Caracas, Mexico, Buenos Aires, Santiago,...) as well as in Asia (Singapore, Beijing,...) and he makes numerous recordings on radio, television and CD. He performs with important orchestras (I Pomeriggi Musicali/Milano, Lithuanian Chamber Orchestra, Shanghai Symphony, Lisbon Symphony, Flemish Radio Orchestra,...), String Quartet (Vinius quartet, Simon Bolivar Quartet, Daniel Quartet, Chilli Quartet,...), and some of the highest renowned musicians (Pay, Kugel, Samoshko,...), conductors (Levi, Oundjian, Soudakis, Laethem Koenig,...) and composers (Corigliano, Messiaen, Reed, Brossé,...). He is the clarinet professor at the Royal Conservatory of Music Gent (Hogeschule Gent) and a guest professor at the Lemmensinstituut in Leuven (Hogeschule voor Wetenschappen en Kunst). He is also the principal clarinet of the Flemish Radio Orchestra (Brussels). In 1992 he was invited for the World Philharmonic Orchestra, in 1998 for the Sinfonietta Europae. For 2007-2008 concerts are planned in Europe, USA, Canada, China, Japan, Holland, Chile, Venezuela.) The Dutch editor 'Gobelin Music Productions' asked him to start a new collection with masterpieces for clarinet. The 'Eddy Vanootthuyse Clarinet Collection' was presented in July 2004 in Washington. Vanootthuyse plays exclusively the Buffet Crampon 'TOSCANA' Clarinets and the Vandoren mouthpieces and reeds.

www.eddyvanootthuyse.be



Stephan Vermeersch (30 08 1965 Belgium) clarinet, bass clarinet, saxophone and chamber music. As soloist, he performs contemporary and improvisation music and has been

invited to perform at contemporary festivals in Europe, USA, Ukraine, Russia, Mongolia, Lithuania and Japan. He is a member of the Rajhans Ensemble—India inspired music—with performances in Europe, India, Pakistan, USA, Egypt, Russia and Mongolia. Recently he started the Duo Phoenix with Belgian soprano Françoise Vanhecke

with marvelous repertoire from composers worldwide. Stephan has built an international reputation as a dynamic and charismatic performer.

www.stephan-vermeersch.be



Vermilion – Based in Chicago, Vermilion has performed on the acclaimed Dame Myra Hess Memorial Concert series, live on WFMT radio, and in other venues since its inception

in 2001. Believing in the power of the arts to touch the human spirit and allow it to soar, the ensemble's mission is to promote connections among peoples. To this end, the group seeks to presents programs featuring music of diverse cultures and styles, sometimes in conjunction with other arts, and often centering on a common theme.

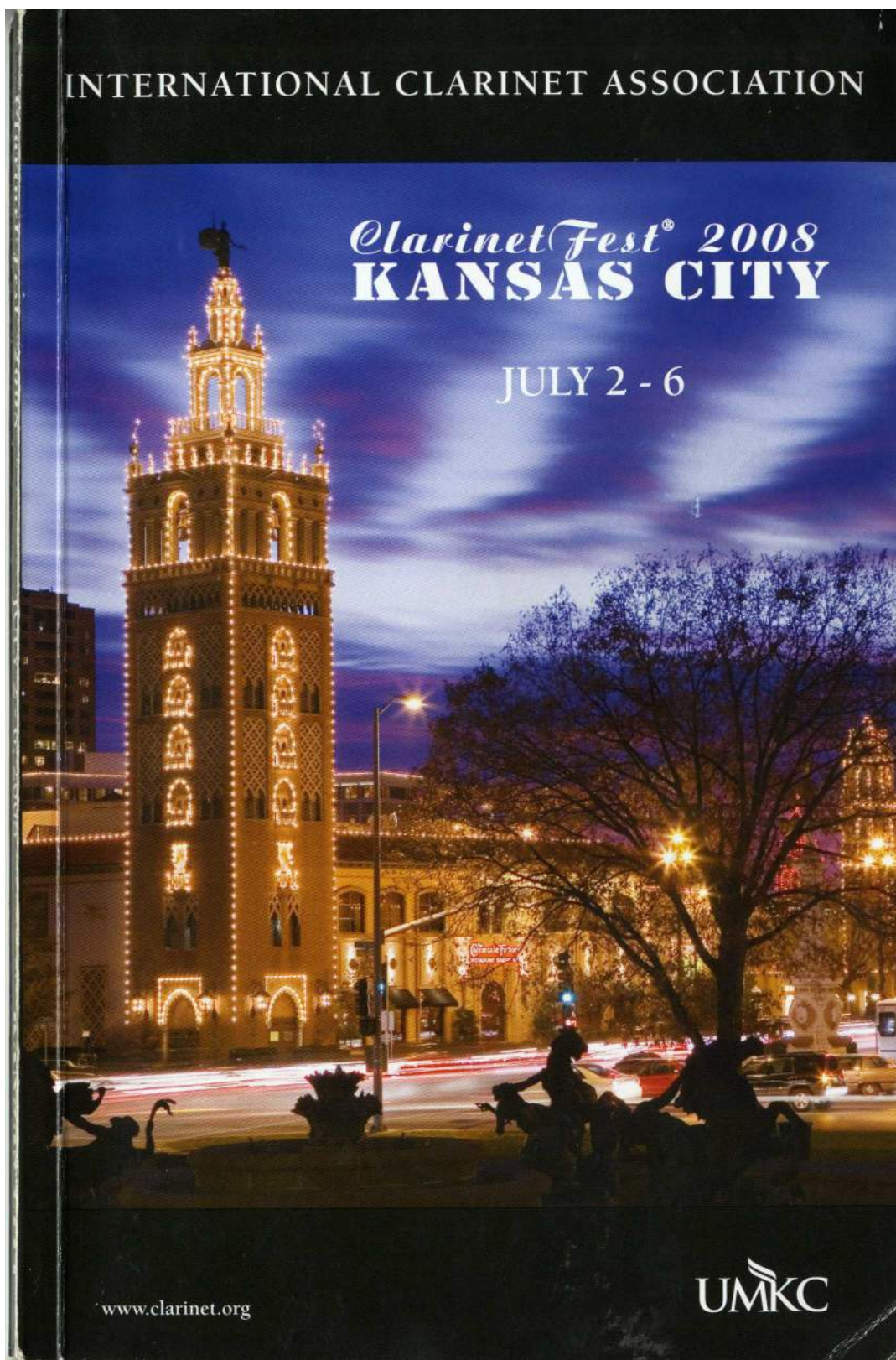
Bonnie Campbell (Clarinet) received a Doctor of Music degree in Music Literature and Clarinet Performance from Indiana University and also holds degrees from Yale University and Roberts Wesleyan College. She has also attended The Banff Centre. Her teachers include James Campbell, Alan Hacker, Margaret Quackenbush, and Keith Wilson. Dr. Campbell has been heard as a recitalist and in chamber and orchestral settings across the U. S., Canada, Europe, and South Africa, where she was a visiting scholar. She has appeared at Lincoln Center and Merkin Hall in New York, at the Evian Festival in France, and at the opening ceremonies of the Bastille Opera in Paris. She has also been a member of the South Bend Symphony and the Camerata Chamber Orchestra of Bloomington. In Chicago, she performs regularly at the Cultural Center and has also been heard on WFMT's Live from Studio One. In addition to Vermilion, Bonnie is part of several other chamber groups including the Daedalus Duo (with pianist Diana Schmuck) and Winds of the New Millennium. She currently serves on the faculty of the Merit School of Music.

Diana Schmuck (Piano) – Described in the Chicago Sun-Times as "one of the fir-

INTERNATIONAL CLARINET ASSOCIATION

ClarinetFest® 2008
KANSAS CITY

JULY 2 - 6



www.clarinet.org

UMKC

3:00 PM

White Hall, Performing Arts Center

Greg Raden, clarinet

Cipriani String Quartet:

Kia-Hui Tan and James McCullough, violin

Mary Harris, viola

William Conable, cello

Clarinet Quintet, K. 581

Allegro

Larghetto

Menuetto and Trio

Allegretto con Variazioni

Clarinet Quintet (1977)

Adagio – Allegro

Scherzando

Grave

Rondo



Mr. Raden's appearance is supported in part by
Buffet Crampon and Vandoren.



W.A. Mozart
(1756-1791)

Jean Françaix
(1912-1997)



3:30 PM

Spencer Theater, Performing Arts Center

Recent Works for Clarinet

Dancing in the Snake Pit

Maria Grenfell
(b. 1969)

Tasman Suite

Cradle Mountain

Huon Valley

Freyinet (Wineglass Bay)

Eric Ewazen
(b. 1954)

Heather Monkhouse, clarinet

Melissa Rose, Piano

Clarinet Sonata (2005)

Bernard Scherr
(b. 1963)

Thomas Josephans, clarinet
Natalia Rivera, piano

Reversing Fields (1996)

Viola Dinescu
(b. 1953)

Trojborg (2007)

Svilana Azarova
(b. 1976)

Madrigal I (1956)

Henri Pousseur
(b. 1929)

vrmuchak.b.clarinet (2004)

Volodymyr Runchak
(b. 1960)

Labyrinthes (1997)

Michael Lysight
(b. 1958)

Stephan Vermeersch, clarinet

Sonata

Slow and somber

Exuberantly, but not too fast

Quietly flowing

Bright and merry

Leo Sowerby
(1895-1968)

Aphorisms

Pensively

Litlingly

Furiously

Very Slow and Reflective

Smithville/July (Boisterously)

Robert Jager
(b. 1939)

Garry Evans, clarinet
Gabriel Bita, piano



4:30 PM

White Hall, Performing Arts Center

New Repertoire for Flute and Clarinet Duo

Presented by Ensemble Members of the Flute-Clarinet Duos Consortium

Wildflowers (world premiere)

Dense Blazing Star

Missouri Primrose

Mexican Hat

Eric Ewazen
(b. 1954)

Jan Gippo, piccolo
Jane Carl, clarinet
Patricia Higdon, piano

Clarinet Cache



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www.flickr.com

SATURDAY, JULY 5, 2008

Kansas City: Day 4

Getting off to a late start this morning, we arrived at the "Lesser-Known Works for Clarinet" recital in time to hear Eric Mandat's *Folk Songs*. Gregory Oakes pulled off the extended techniques with ease, including the difficult movement in which the performer must blow across the upper joint to produce a flute-like sound.

Next we were off to the ICA business meeting, where we were invited to formally introduce the Clarinet Cache column and blog to the board and members in attendance. At the meeting, we had the pleasure of hearing from Antonio Saiote about ClarinetFest 2009, which he will host in Porto, Portugal. Also discussed were the recent election results of ICA officers for the upcoming year, and much thanks were given to Jane Carl for her work organizing the festival, and to the current officers for their contributions to the organization.

The afternoon concert of recent works for clarinet, clocking in at over two hours long(!), had an assortment of styles and performers represented. One highlight was Belgian clarinetist Stephan Vermeersch playing *v.runchak.b.clari@net* (2004), a work by Volodymyr Runchak which depicted the life of an e-mail message. Following Vermeersch was Garry Evans (pictured below), with the Sowerby *Sonata* and Robert Jager's playful new work *Aphorisms*. Kathleen Jones ended the recital with a premiere of *Divertimento Caribeno 2* by Sonia Morales (sister of Ricardo Morales).



The last concert to be held at the Unity Temple was an evening of jazz with Stephane Chausse and Paquito D'Rivera. The mellow, delicate playing of Chausse was sometimes obscured by the drums, but this was probably due to the church acoustics rather than any fault of the performers.



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(MARCH 2011)



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More in
Clarinet
Cache
pool

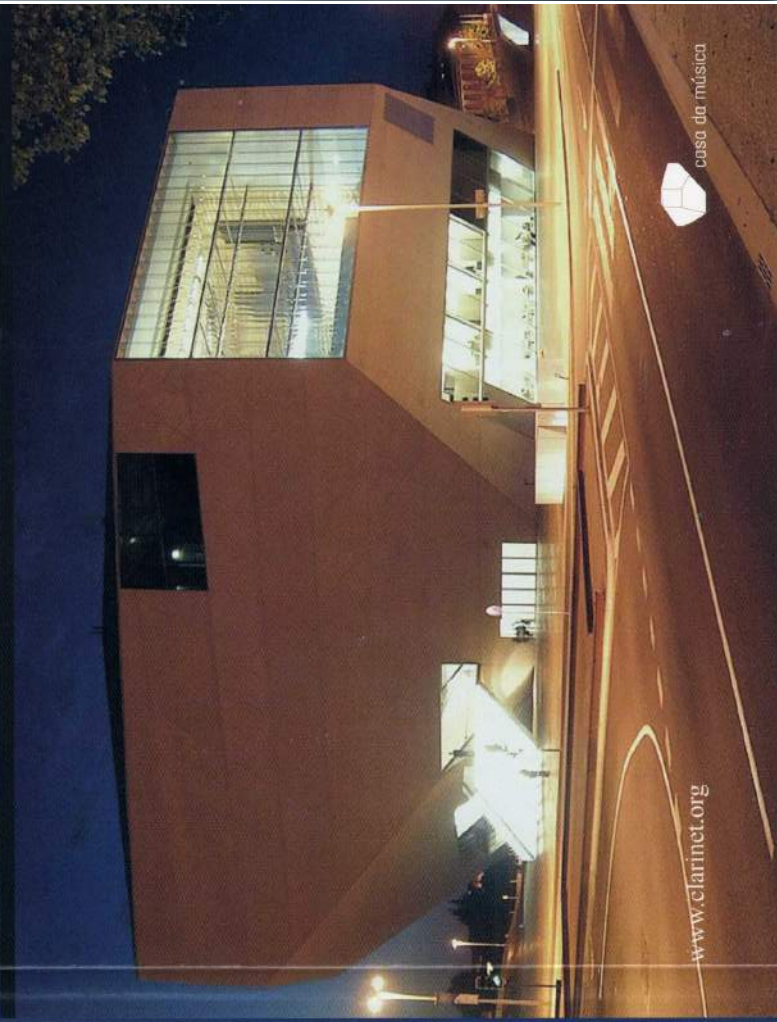


Clarinet FesT® 2009

Porto, Portugal



AUGUST 10 TO 14



Clarinet FesT® 2009
Porto, Portugal

11th August 17.30h
Sala Suggia

Concert for two clarinets, op. 35 in E flat F. Krommer/arr. B. Crussell
Clarinets: *Nathan Williams and Richard McDowell*

Concertino for Eddy Willy Soenen

Clarinet: *Henk Soenen*

Concerto for Clarinet and Wind Ensemble Jeff Beal

1- Riches to Rags
2- Famines to Feasts

Clarinet: *John Masserini*

Concerto for Clarinet

Arties Shaw/arr. D. Heushen

Clarinet: *Stephen Vermeersch*

Di Rota in Rota*

Nino Rota/arr. Sergio Brusca

Stark Clarinet Quartet

Clarinet: *Antonio Fraioli*
Clarinet: *Vinibaldo Baccari*
Clarinet: *Simone Saccoccio*
Clarinet: *Sergio Brusca*

Banda Sinfónica da Bairrada
Direction: Carlos Pires marques

* commissioned by Stark Quartet to be performed at clarinetfest2009



XVIII tarptautinis jaunųjų muzikų festivalis

The Eighteenth International Festival of Young Musicians

Kaunas 2009

Skirtas Lietuvos vardo paminėjimo tūkstantmečiui

Dedicated to the Millennium of Lithuania's Name

Balandžio 15–19 d.

April 15–19

LIETUVOS RESPUBLIKOS KULTŪROS MINISTERIJA
MINISTRY OF CULTURE OF THE REPUBLIC OF LITHUANIA

KAUNO VALSTYBINĖ FILHARMONIJĄ
KAUNAS STATE PHILHARMONIC SOCIETY

Festivalio koncertų programa / Programme of the Festival

Balandžio 15 d., trečiadienį, 18 val. / April 15, Wednesday, 6 pm

PRADEDAMASIS KONCERTAS / OPENING CONCERT

KAUNO MIESTO SIMFONINIS ORKESTRAS

Vyr. dirigentas Modestas Pitrenas

Solistai

VSEVOLOD DVORKIN (fortepijonas, Rusija)

Meistriškumo kursų dėstytojas

STEPHAN VEERMERSCH (klarnetas, Belgija)

Meistriškumo kursų dėstytojas

TEODORA MORTA AJAUSKAITE (smuikas, Lietuva)

SKAISTE DIKŠAITYTĖ (smuikas, Lietuva)

ALEKSANDR STRELIAJEV (saksofonas, Lietuva/Rusija)

DIANA IŠMAKOVA (smuikas, Rusija)

NORAYR ALTUNYAN (fortepijonas, Armėnija)

Dirigentas

MODESTAS PITRĖNAS



I. Mikuličiūtės dailės studija
LIGITA KLUPŠAITĖ 14 m.

PROGRAMA.

- | | |
|-----------------------|--|
| S. Prokofjev | Koncertas fortelijonui ir orkestrui Nr. 1, Des-dur, op. 10 |
| C. Debussy | Pirmoji rapsodija klarnetui ir orkestrui |
| W. A. Mozart | Koncertas smuikui ir orkestrui Nr. 3, G-dur, K216, I dalis |
| F. Mendelssohn | Koncertas smuikui ir orkestrui e-moll, op. 64, I dalis |
| A. Glazunov | Koncertas saksofonui ir orkestrui |
| E. Lalo | „Ispaniška simfonija“ smuikui ir orkestrui op. 21, I dalis |
| J. S. Bach | Koncertas klavyriui ir orkestrui Nr. 1, d-moll, BWV1052, I dalis |

Meistriškumo kursai / Master Classes

VSEVOLOD DVORKIN

fortepijonas / piano
Rusija / Russia

KAUNO VALSTYBINĖ FILHARMONIJOJE /
KAUNAS STATE PHILHARMONIC HALL

- Balandžio 15 d. / April 15
10.00–14.00. Kursai / Classes
18.00. Festivalio pradedamasis koncertas / Opening Concert
- Balandžio 16 d. / April 16
9.00–14.00. Kursai / Classes
18.00. Festivalio dalyvių koncertas / A concert by Festival participants
- Balandžio 17 d. / April 17
9.00–14.00. Kursai / Classes

BEATA VASILIAUSKAITĖ-ŠMIDTIENĖ

smuikas / violin
Lietuva / Lithuania

KAUNO MENININKŲ NAMUOSE / KAUNAS ARTISTS HOUSE
V. Putvinskio g. 56

- Balandžio 15 d. / April 15
10.00–14.00. Kursai / Classes
18.00. Festivalio pradedamasis koncertas / Opening Concert

Balandžio 16 d. / April 16

9.00–14.00. Kursai / Classes
18.00. Festivalio dalyvių koncertas / A concert by Festival participants

Balandžio 17 d. / April 17

9.00–14.00. Kursai / Classes

STEPHAN VERMEERSCH

klarnetas, saksofonas / clarinet, saxophone
Belgija / Belgium

KAUNO JUOZO NAUJALIO MUZIKOS GIMNAZIJOJE /
KAUNAS JUOZAS NAUJALIS GYMNASIUM OF MUSIC
Kęstučio g. 85

Balandžio 15 d. / April 15

10.00–14.00. Kursai / Classes
18.00. Festivalio pradedamasis koncertas / Opening Concert

Balandžio 16 d. / April 16

9.00–14.00. Kursai / Classes
18.00. Festivalio dalyvių koncertas / A concert by Festival participants



STEPHAN VERMEERSCH

klarneto pedagogas / clarinet teacher
Belgija / Belgium

Stephanas Vermeerschas pelnė platų tarptautinį pripažinimą kaip charizmatiškas ir dinamiškas atlikėjas. Studijavo klarnetą, bosinį klarnetą, saksofoną ir kamerinę muziką Lioveno „Lemmensinstitute“ o taip pat Gento karališkoje konservatorijoje (Belgija). Koncertuoja kaip solistas, griežia daug šiuolaikinės muzikos, yra dažnai kviečiamas į naujosios muzikos festivalius Belgijoje, Olandijoje, Prancūzijoje, Vokietijoje, Didžiojoje Britanijoje, JAV, Ukrainoje, Rusijoje, Mongolijoje, Lietuvoje, Japonijoje. Stephanas Vermeerschas groja indiškos muzikos kolektyve „Rajhans Ensemble“ 1993–2006 m. buvo šiuolaikinės muzikos ansamblio „Ebonykwartet“ nariu ir meno vadovu. Prieš keletą metų kartu su kompozitore ir dainininke Françoise Vanhecke sukūrė šiuolaikinės muzikos ansamblį „Duo Phoenix“, kurio programose siekia muzikos, vaidybos ir šokio sintezės. Menininkas dėsto klarnetą Belgijos ir Olandijos aukštosios muzikos mokyklose, veda meistriškumo kursus šiose šalyse, o taip pat Didžiojoje Britanijoje, Egipte, Italijoje, JAV, Mongolijoje, Olandijoje, Rusijoje.

Stephan Vermeersch has been internationally acclaimed as a charismatic and dynamic performer. He studied the clarinet, bass clarinet, saxophone and chamber music at the Lemmensinstitute in Leuven and the Royal Conservatory in Ghent, Belgium. As a soloist, he plays a lot of contemporary music and is often invited to appear at new music festivals in Belgium, Holland, France, Germany, Great Britain, the United States, Ukraine, Russia, Mongolia, Lithuania and Japan. Vermeersch is a soloist with the Rajhans Ensemble, which plays India-inspired music, and from 1993 to 2006 was a member and artistic director of the Ebony-Kwartet. Several years ago, together with the composer and singer Françoise Vanhecke he founded the Duo Phoenix, an ensemble of modern music that aims to achieve a synthesis of music, acting and dance. Vermeersch teaches clarinet at high schools of music in Belgium and Holland and has given master classes in Belgium, the Netherlands, Russia, the UK, Lithuania, Mongolia, Egypt, Italy and the USA.

pp IANISSIMO 2010

13. МЕЖДУНАРОДЕН ФЕСТИВАЛ ЗА СЪВРЕМЕННА КЛАВИРНА МУЗИКА
13TH INTERNATIONAL FESTIVAL OF CONTEMPORARY PIANO MUSIC

MARCH 18-21 MART

БЪЛГАРСКО НАЦИОНАЛНО РАДИО, СТУДИО 1
BULGARIAN NATIONAL RADIO'S CONCERT STUDIO

18 март
19.30 ч.

Концерт на ДУО ФЕНИКС (Белгия)
Françoise Vanhecke (soprano, piano),
Stephan Vermeersch (violin)
Музика от Кармела Цепколенко, Франсоазе Фанхек,
Мейер Купферман, Витаутас Германавичус,
Ирма Билбао, Володимир Рунчак, Иля Зеленка,
Кристиан Хенкинг и Петра Вермоте

18th March
7.30 pm

Concert of DUO PHOENIX (Belgium):
Françoise Vanhecke (soprano, piano),
Stephan Vermeersch (violin)
Works of Carmela Tsepkoienko, Françoise
Vanhecke, Meyer Kupferman, Vytautas
Germanavicius, Irma Bilbao, Volodymyr Runchak,
Ilya Zelyenka, Christian Henking, Petra Vermote

19 март
19.30 ч.

Съвременният композитор-пианист-импровизатор:
ВЯЧЕСЛАВ ГАНЕЛИН (Израел)

19th March
7.30 pm

Contemporary composer-pianist-improviser:
VYACHESLAV GANELIN (Israel)

20 март
11.30 ч.

Акустично-електронни контрасти
Музика от Георги Арнаудов, Емил Мирчев и
Мирослав Данев
изп. Александрия Радулоска, Иван Павлов,
Виктория Василенко, Маргарита Илиева,
Десислава Щерова и Евгения Симеонова

20th March
11.30 am

Acoustic-electronic contrasts
Works of Gheorgi Arnaudov, Emil Mirchev
and Miroslav Danev
performed by Alexandria Radulova, Ivan Pavlov,
Victoria Vassilenko, Margarita Ilieva,
Dessislava Shtereva and Evgenia Simeonova

Импровизации на АНДРИАН ПЕРВАЗОВ и
АТАНАС ГУНОВ с електроника наживо.

Improvisations of ANDRIAN PERVAZOV &
ATHANAS GOUNOV with live electronic

20 март
17.30 ч.

ВАСИЛ КАЗАНДЖИЕВ НА 75 Г.
Изпълнения на Маргарита Илиева,
Надежда Цанова, Савелина Канчева,
Евгения-Мария Попова,
Стефа Домитрова-Майсторова

20th March
5.30 pm

VASSIL KAZANDJIEV at 75
Performers include Margarita Ilieva,
Nadejda Tzanova, Savelina Kancheva,
Evgenia-Maria Popova &
Stela Dimitrova-Maistrova

21 март
11.30

Рецитал на ПЛАМЕНА МАНГОВА
Музика от: Крис Дефорт, Бенямин Юсупов и
Дмитрий Шостакович

21st March
11.30 am

Solo Recital of PLAMENA MANGOVA
Works of Kris Defoort, Benjamin Yusupov &
Dmitry Shostakovich

ВХОД СВОБОДЕН

С ПОКАНИ ОТ ПРОПУСКА НА БНР

ОРГАНИЗАТОР:

ФОНДАЦИЯ pp IANISSIMO

СЪОРГАНИЗАТОР:

BNR
BULGARIAN NATIONAL RADIO



Министерство на
Културата



Посолство на Израел
Embassy of Israel



CLASSICFM

1:30 PM

McCullough Theater

**Sauro Berti, bass clarinet and basset horn
Naomi Fujiya, piano**

Introduzione, Tema con Variazioni
for basset horn and piano

Walk, for bass clarinet solo (2002)

Girolamo Salieri
(1796-1867)

Carlo Boccadoro
(b. 1963)

Teresa Procaccini
(b. 1931)

Trois Pièces, for bass clarinet and piano, Op. 30 (2008)

Presto

Andante

Allegro

2:00 PM

McCullough Theater

Stephan Vermeersch

A Tribute to Henry Pousseur (1929-2009)

**A Contemporary Solo Recital on
E-flat, B-flat, and Bass Clarinets**

Sonata for Clarinet Solo (1963)

Tiberiu Olah
(Romania)
(1928-2002)

Madrigal I for Solo Clarinet (1958)

Henry Pousseur
(Belgium)
(1929-2009)

Canzone for Solo Clarinet (1990)

Tristan Keuris
(Netherlands)
(1946-1996)

Stèle (2008) for Bass Clarinet Solo

Henry Pousseur

World Premiere Performance

v.runchak.es-clarinet (2004)
for solo E-flat clarinet

Volodymyr Runchak
(Ukraine)
(b. 1960)

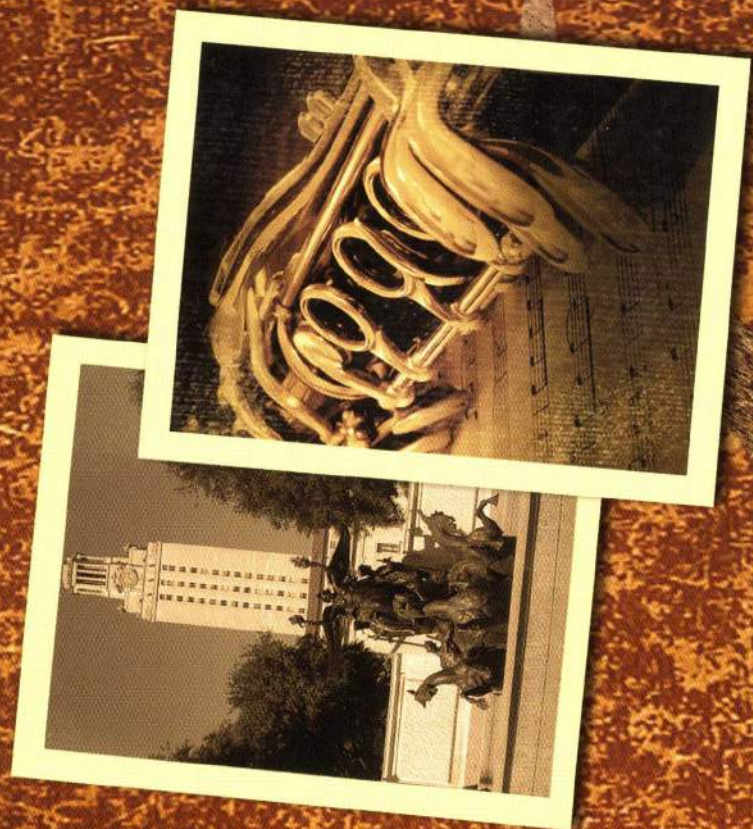
USA Premiere

The Butler School of Music at
The University of Texas at Austin

International Clarinet Association

CLARINETFEST® 2010

July 21-25, 2010
Austin, Texas



Recital Program



Stephan Vermeersch

McCullough Theater
Saturday, July 24, 2010
2:00 PM

TRIBUTE TO HENRY POUSSEUR* (1929-2009)

A Contemporary Solo recital on E-flat, B-flat, and Bass Clarinet

Sonate for solo clarinet (1962, Salabert)

Tiberiu Olah
(Romania)

Madrigal I for solo clarinet (1958, Universal Edition)

Henri Pousseur
(Belgium)

Canzone for solo clarinet (1990, Novello)

Tristan Keuris
(Netherlands)

Stèle for solo bass clarinet (2008, Edizioni Suvini Zerboni)

Henry Pousseur

USA Premiere

v.runchak.es-clari@net for solo E-flat clarinet (2004, manuscript)

Volodymyr Runchak
(Ukraine)

USA Premiere

*Henry Pousseur is recognized as one of Belgium's finest contemporary composers in the 20th and 21st centuries.

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RICO REEDS.COM

Mr Vermeersch's recital today is sponsored in part by Rico Reeds
and the John Kasander Foundation.

The Clarinet

Volume 38 Number 1
December 2010



Clarinetists of the Taipei Symphony Orchestra

International Clarinet Association

CLARINETFEST®

REVIEW 2010

by Denise Gainey

ClarinetFest® 2010 was held on the campus of the University of Texas at Austin in the beautiful Butler School of Music, and proved to be a spectacular gathering of many of the world's greatest clarinetists. Attendance was excellent, and the event was well-planned and organized – Kudos to the co-hosts of the event, Richard McDowell and Nathan Williams!

ClarinetFest® is always a wonderful opportunity for clarinet players. We gather together to be inspired by exceptional players encompassing every style, taking the stage from the beginning of the conference until the last notes of the final concert. It is also a chance to hear old favorites played with fresh interpretations, along with newer works that challenge us.

Clarinets of all sizes came out to play as Stephan Vermeersch presented “A Tribute to Henry Pousseur (1929–2009): A Contemporary Solo Recital on E-flat, B-flat, and Bass Clarinets.” With works by Tiberiu Olah, Tristant Keuris, and Pousseur himself, Vermeersch demonstrated his command of the instruments in all things technical and extended. The star of the show was Volodymyr Runchak's v.runchak.es-clari@net for solo E-flat clarinet which created an atmosphere of computer-like noises, accompanied by rhythmic stomping. The little clarinet exuded extreme range, slap tonguing, and timbre variation, while forcing its operator to circular breathe, while still remaining bubbly and exuberant.

1. Bass Clarinet Symposium



February 3 - 4, 2011

ZHdK Zurich University of the Arts / Music Department
Florhofgasse 6, 8001 Zurich
Kleiner Saal

Friday, February 4, 2011

9.30 Lecture 5
 Alex Sramek

Alex Sramek: Blarineteaku (premiere)
Presentation of bass clarinet amplification for very loud environments.

10.30 Discussion 3 – Padagogic aspects
 Lukas Vogelsang, Heiri Baumgartner, Nadia Löffel, Loïc Charrière
 Moderator: Maria Rapp

11.30 Lecture Recital 6
 Stephan Vermeersch

Reinhard Karger	KadenzTanz (bass clarinet solo) Improvisation Hommage à Louis Sclavis (bass clarinet solo)
Stephan Vermeersch	Samplix for bass clarinet and samples
Stephan Vermeersch	FX Bass Clarinet.
Volker Hemken	
Daniel Smutny	„Partita sopra diverse Sonate“ For bass clarinet solo (premiere) From: „Auf den Flügeln des Gesangs“
Jochen Neurath	Hippothoros

14.30 Lecture Recital 7
 Eric Mandat
 “Micro Worlds Made Macro: Timbral Enhancement Potential of Sensors on non-conventional Playing Techniques”

Eric P. Mandat	Chips Off the Ol' Block (1999)
Zack Browning (1953)	Pure Sweat (1995) for bass clarinet and computer-generated tape
	Improvisations

15.30 Discussion 4 – Composition and Live Electronics
 Cathy van Eck, Katharina Rosenberger, Bruno Spoerri
 Moderator: Germán Toro Pérez

17.30 Lecture Recital 8
 Alain Billard

Luis Naon	Capriccio nr. 3 / 4 From: Urbana 11 - Dyptich for bass clarinet and electronics
-----------	---

19.30 **Final concert**

Michel Lysight (1958)	De Part et d'Autre (1975)
Petra Stump/Heinz-Peter Linshalm	(T)raum - Ze(n)it (2008) Dialogue for 2 bass clarinets, 4:00
Johannes Harneit	XIII (premiere)
Alex Sramek	Polkatron (for 8 Bassclarinets) (premiere)

And works of David Philip Hefti, Jochen Neurath, Michael Löwenstern

Improvisations

The first SABRe symposium was held in Zurich, Switzerland on 3rd and 4th February 2011.

SABRe - (Sensor Augmented Bass Clarinet research) is a project that aims to build an electroacoustic bass clarinet that hopefully in the future will be manufactured and available to all bass clarinetists around the world.

Hosted by the swiss bass clarinetist Matthias Müller, the symposium consisted of lecture recitals and discussions on the development and future of SABRe by selected and invited bass clarinetists from around the world and composers and technical experts in the field of electroacoustic music and specialist instrument makers and repairers. This was an exciting gathering of many of the world's top bass clarinet specialists. It offered a rare opportunity to catch up with friends, meet other players to discuss what's happening in the solo bass clarinet world, as well as to offer opinions on the SABRe project.

The symposium started with a presentation of a prototype of the new sensed bass clarinet, brief demonstrations as to how it will work and the technology involved in creating it. The concept of the project is to extend the possibilities of an acoustic bass clarinet by adding various types of sensors to the instrument, thus allowing the performer to control external electronic devices.

One could make a loose comparison to an EWI (Electronic Wind Instrument) which has been around for some years and now widely available around the world. In the case of SABRe, existing knowledge of augmenting instruments has been used in the development of the project and we saw how magnetic key sensors, switches and movement sensors have been attached to the instrument. AirMEMS technology is also being developed and will be built into the mouthpiece as an additional sensor meaning the mouthpiece can be used as an acoustic mouthpiece or as a wind controller by the performer controlling air pressure levels.

This is a truly exciting venture and caused much excitement and future visions to all that witnessed this introduction.

There was a programme of lecture recitals throughout the two days in which a varied selection of music covering a range of musical genres was given. There were many highlights and fantastic performances as expected starting with a very interesting talk from Netherlands based Laura Carmichael on how dance influences have helped her to form a career using music, electroacoustics and movement as an integral part of her performances. Other highlights for me were the Austrian bass clarinet duo of Petra Stump and Heinz-Peter Linshalm, Henri Bok (Netherlands) who performed an exquisite set of short pieces and a performance of music using audio visuals and sampled effects by Stephan Vermeersch (Belgium). Alain Billard (France), Rocco Parisi (Italy), Ernesto Molinari (Switzerland) presented works that used an array of pedals, computers, processing and samples - some pieces more successful and easy to listen to than others, but all demonstrating and giving ideas about how SABRe could influence composers in the future. Volker Hemken (Germany), Eric Mandat (USA) and Alex Sramek (USA) gave much needed lighter relief to the schedule - I will never forget Eric's unique X files introduction to his first piece and Alex's research into how loud he can amplify a bass clarinet in order to play in a heavy metal band was true entertainment and very loud! The first evening ended with improvisation in Club Voltaire by Ogyz Büyükberber (Turkey) followed by a fantastic set by Michael Lowenstern (USA) who always raises the roof with his own compositions.

The interesting aspect of the symposium for me was the electroacoustic and technology side of things. The team of engineers at ICST are doing a fantastic job creating the software to enable SABRe to develop and work and there was a lot of support for all the performing musicians during the event. One question that arose for me over the past two days is how can we as performing musicians using computers in performance be encouraged to become more independent with regards to using and setting up computers/mics/sound systems etc ... Funding issues and logistics often make it hard for performers to travel with their own sound engineer and whilst performers are proficient with their instruments not all are equally as confident with the technology needed to perform certain compositions. A few presentations had minor technical hitches at the Symposium, but we are all sympathetic to the odd gremlin and it in no way affected the success of the event. I do think that with SABRe being so reliant on computing and technology the whole topic of how musician's deal with and learn how to operate and understand computers is very important and should be considered during the development of not only this project - but electroacoustic performances in general.

Ironically given the nature of the symposium - looking at the development of an electroacoustic instrument - the one theme that ran through the two days was how insecure technology can often be. We have all been in the situation where a computer crashes, MAX/MSP fails, pedals and microphones don't work or a backing track won't play and in spectacular style the technology gremlins gatecrashed this event throughout the two days. One question that arose in my mind throughout and after the event is are we expecting too much sometimes from technology and how can we work to decrease the risk of such failures in performance in the future? I think these issues are important to address, as well as considering all the discussion points that arose during the symposium about the next phase of development with SABRe.

I am personally very excited about the future of SABRe and am interested to see the next stages of development and attending the second SABRe symposium. One question asked was could it become a Frankenstein of an instrument with the huge amount of possibilities it has to play with? I think the answer is potentially yes - but I am also very confident with Matthias Müller influencing and heading the project that every area and potential issue will be very carefully considered and resolved, resulting in a very satisfying end product at some point in the future.

Sarah Watts, Nottingham

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European

Clarinet Festival

1st

International

Clarinet Competition

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CONCERTSTUDIO/MUZIEKCENTRUM**SATURDAY NOVEMBER, 6****15.30 18.00 CONCERTFESTIVAL****15.30 STEPHAN VERMEERSCH/Belgium**Stephan Vermeersch is sponsored by 'John Kassander Foundation' & **RICO**RAGA MUSIC, composed by John Mayer
Clarinet BbV.RUNCHAK.EB CLARI@NET, composed by Volodymyr Runchak
Clarinet EbSONATE FOR CLARINET BB, composed by Tiberius Olah
Clarinet BbSOLO IDENTITY I FOR BASS CLARINET, composed by Jos Kunst
Bass clarinetHERMES I, COMPOSED BY HENRI POUSSEUR
Clarinet Bb**16.00 TORUN TRIO/Germany**

"HUMORESKE" FROM FANTASY PIECES OP 88, composed by Robert Schumann

TRIO IN G MINOR OP 45, composed by Robert Kahn
1. ALLEGRO
2. ALLEGRETTO QUASI ANDANTINO
3. PRESTO**16.30 ERIC MANDAT/USA**

RROWZER!, composed by Eric P Mandat

THE JUNGLE, composed by Eric P Mandat
Call to Arms
Lament
ApotheosisDOUBLE LIFE, composed by Eric P Mandat
1. Double Life
2. Deep Thoughts
3. To Be Continued...**17.00 BÜYÜKBERBER OGUZ/Turkey, CARMICHAEL LAURA/USA/The Netherlands**TELL, composed by Tamar Diesendruck
for bass clarinet with speaking part and ankle bells
sound-track version of piece for four bass clarinets
'world premiere'FORTY STREAMS OF JU-JITSU, composed by Oğuz Büyükberber
for solo clarinet
Performed by Oğuz Büyükberber360° composed by Laura Carmichael and Oğuz Büyükberber
for two bass clarinets
Performed by Laura Carmichael and Oğuz Büyükberber

IŠ Arti

XII Šiuolaikinės muzikos festivalis
Contemporary music festival
2007 Lapkričio 13-18 d.

Lapkričio 14 d., trečiadienį, 18 val.
MYKOLO ŽILINSKO DAILĖS GALERIJOJE

DUO PHOENIX (Belgija):

FRANÇOISE VANHECKE (sopranas)

STEPHAN VERMEERSCH (klarnetai)

ELECTROSHOCKED!

Bilieto kaina 12 Lt; pensininkams taikoma nuolaida; moksleiviams ir studentams 5 Lt

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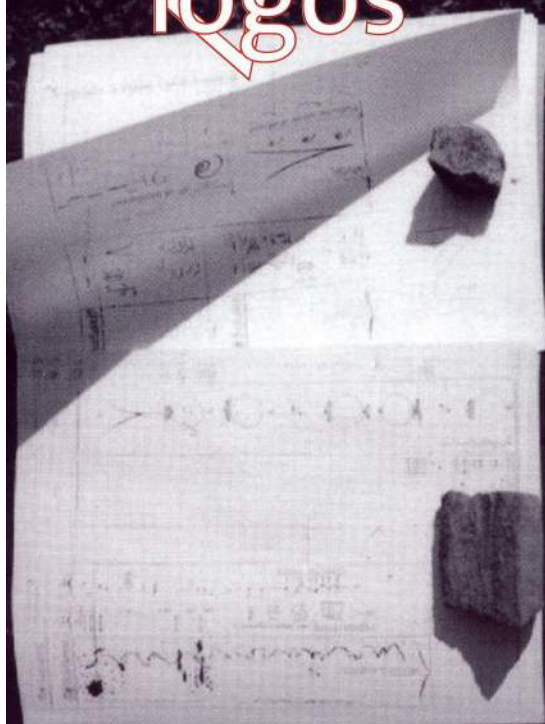
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Kauno diena



centrum voor experimentele muziek en geluidskunst

Januari 2008



10.01

Levka Ori

soundscapes van Moniek Darge en Barbara Buchowiec. Video, tekst en fotografie over Kreta door de kunstenaarsgroep Levka Ori

16.01

<M&M> robotorkest **"Robots"**

performances en komposities voor muziekrrobots van Warren Burt, Conlon Nancarrow, Moniek Darge, Godfried-Willem Raes, Kristof Lauwers, Sebastian Bradt, e.a.

31.01

Phoenix Duo

Stephan Vermeersch (klarinet) en Françoise Vanhecke (zang) brengen werk van Svitlana Azarova, Vytautas Germanavicius, Christian Henking en Volodymyr Runchak.



Logos Tetraëder
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info@logosfoundation.org tel. 09/223.80.89

<http://logosfoundation.org>



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A.M.U.S.

Associazione Musicale Sonus - Siracusa

3° Millennium Sonus Festival

PROGRAMMA

Omaggio a Bellini*

18 marzo - ore 18,30

Arte, successi e passioni

Parole e musica a cura dell' A.M.U.S.

Quartetto "Stravinskij"

22 marzo - ore 20,30

Quartetto di clarinetti

Felicioni - Di Fulvio*

24 marzo - ore 19,30

Duo flauto e chitarra

Ragni - Pelli

29 marzo - ore 20,30

Duo pianistico a quattro mani

Vanhecke - Vermeersch*

1 aprile - ore 18,30

Voce, pianoforte e clarinetto

Sonus Trio*

12 aprile - ore 20,30

Flauto, chitarra e pianoforte

Angelo Martelli

14 aprile - ore 19,30

Chitarra

Salone Istituto Musicale Comunale "G. Privitera"

Viale Regina Margherita, 9 - Siracusa

Ingresso libero

* Concerti offerti dalla
Provincia Regionale di Siracusa

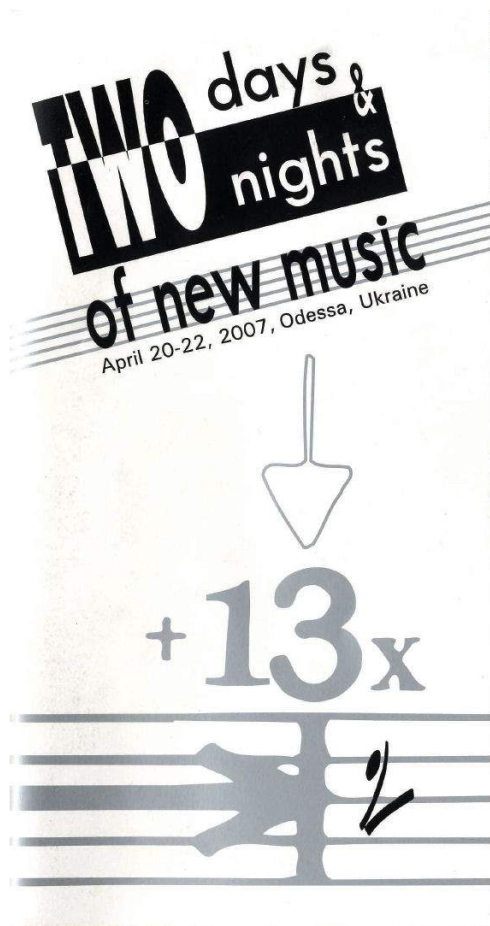
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18.00 | **Duel-Duo I**
DUO PHOENIX (BE)
Stephan Vermeersch clarinet &
Françoise Vanhecke soprano

programme
Volodymyr Runchak (UA) *Ave Maria* (2006) 7"
Violeta Dinescu (RO/DE) *Euraculos I* 9"
Henri Pousseur (BE) *Rossignolade* 7"
Julia Gomelskaya (UA) *the hint only...*
for clarinet solo (2007) (world premiere) 3"
Tzvi Avni (IL) *Swan* 9"

18.30 | Ensemble **NEW MUSIC IN UKRAINE**

Esa-Pekka Salonen (FI) *Memoria*
for woodwind quintet (2003) (world premiere) 12"
Magnus Lindberg (FI) *Arabesques* for woodwind quintet (1978) 12"
Lasse Eerola (FI) *Four colours* for woodwind quintet (1999) 12"

performed by
Vyacheslav Basov flute
Volodymyr Koval oboe
Yuriy Nabutovych clarinet
Oleksiy Yemel'yanov bassoon
Kostyantyn Sokol horn
Volodymyr Runchak conductor and artistic director
The Concert is realised thanks to financial support of the Finnish
Embassy in Ukraine

Part III **Françoise Vanhecke (BE)**
ELECTROSHOCKED 40"
Performance conception by Françoise Vanhecke and
Harold David (FR)

programme
Serhiy Pilyutikov (UA)
Sonnet for voice and tape
(technical assistant Alla Zagaykevych) (world premiere) 5"
Moniek Darge (BE) and mini-robot James *
Chiel Meijering (NL) *Nichts mehr* 2"
Georges Aperghis (GR/FR) *Désir, Récitation #9* 3"
Sophie Lacaze (FR) *Archélogos I*
for voice, CD and DVD (DVD the Guy Bompais) 3"
The Errorz (BE) *Crack* 1"
Maria de Alvear (DE/ES) *Del Viento* for voice, CD and DVD 4"
Irma Bilbao (BE) *Oceandrumsession* from club Médée 1"
Chiel Meijering (NL) *Karibu* 3"
Laurent Chassain (FR) *i-pod* from
Eight pièces en forme d'arche au-dessus du temps *
Luciano Berio (IT) *Sequenza 3* 7"
Dimitri Terzakis (GR/DE) *Geschwätz* aus *Lieder Ohne Worte* 1"
Annette Vande Gorne (BE) *Yawar Fiesta* from *Choeur des Femmes*
(part of the newest opera) with live vocal improvisation 5"
Laurent Chassain (FR) *e.scratsch* from *Eight pièces en forme d'arche*
au-dessus du temps 1"
Sophie Lacaze (FR) *Duo* for voice and CD 3"
Chiel Meijering (NL) *Bossy* 3"

(* all these pieces are composed especially for Electroshocked in 2005)
With support of the Flemish Government

programme 9

programme 17



18.00 | **Duel-Duo III**
DUO PHOENIX (BE)
STEPHAN VERMEERSCH clarinet
FRANÇOISE VANHECKE soprano

programme
Vytautas Germanavičius (LT) *Le Désir* (2007) 5"
Volodymyr Runchak (UA) *The Prayer*
for voice and tape (2002) world premiere 5"
Christian Henking (SH) *Dash* (2007) 7"
Svitlana Azarova (UA/NL) *Trojaborg* for clarinet solo (2007) 5"
Meyer Kupferman (USA) *Three Blake Songs*
(*The Fly, The Sick Rose, Eternity*) half-improvisation (1971) 6"
Petra Vermote (BE) New composition (2009) world premiere 12"
Irma Bilbao (BE) *SMEK* (2007) 5"



STICHTING KUNSTKRING SINT- ANNA TER MUIDEN

DUO PHOENIX

Françoise van Hecke – sopraan

Stephan Vermeersch – klarinet, saxofoon



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entree 10 euro

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Programma St-Anna Ter Muiden, The Netherlands

1. Lori Laitman (USA): I never saw another Butterfly (3')
2. Izvi Avrii (Israel): Leda and the Swan (8'10)
3. William Vollinger (USA): Some thing that Haydn said (6')
4. Volodymyr Runchak (Ukraine): Ave Maria (6'30")
5. Matthias Seiber (Hungary): Drei Morgenstermlieder (4'30")
6. Improvisatie door Stephan Vermeersch (6')

Pauze

1. Volodymyr Runchak (Ukraine): The Prayer (4') voor Soprano and tape
2. Petra Vermote (BE): The Tell Tale Heart (10')
3. Irma Bilbao (BE): Jong Bloed (2'30") voor sopraan
4. Irma Bilbao (BE): Smek (4')
5. Vytautas Germanavicius (Litouwen): Le Désir (4'40")
6. Improvisatie door Duo Phoenix (6')

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CONCERTSTUDIO/MUZIEKCENTRUM**SATURDAY NOVEMBER, 6****15.30 18.00 CONCERTFESTIVAL****15.30 STEPHAN VERMEERSCH/Belgium**Stephan Vermeersch is sponsored by 'John Kassander Foundation' & **RICO**RAGA MUSIC, composed by John Mayer
Clarinet BbV.RUNCHAK.EB CLARI@NET, composed by Volodymyr Runchak
Clarinet EbSONATE FOR CLARINET BB, composed by Tiberius Olah
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Lament
ApotheosisDOUBLE LIFE, composed by Eric P Mandat
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for bass clarinet with speaking part and ankle bells
sound-track version of piece for four bass clarinets
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for solo clarinet
Performed by Oğuz Büyükberber360° composed by Laura Carmichael and Oğuz Büyükberber
for two bass clarinets
Performed by Laura Carmichael and Oğuz Büyükberber



The 17h International Festival of Modern Art
April, 22-24, 2011, Odessa, Ukraine

The International Public Organization Association New Music

To: Stephan Vermeersch

48, Bazarnaya str., apt. 1
Odessa, 65011, Ukraine

Ph/fax: 380 (48) 7 22 52 83
Ph./fax: 380 (48) 726 16 89

E-mail:
new_music@irf.odessa.ua
karmella@ukr.net

Home page:
<http://members.xoom.com/2d2n>

President
Bernhard Wulff

Artistic Director
Karmella Tsepikolenko

Director
Oleksandr Perepelytsya

Invitation

Dear Mr **Stephan Vermeersch**,

The International Public Organization Association New Music and Organizing Committee would like to invite you to participate in the **17th** International Festival of Modern Art «Two Days and Two Nights of New Music», which will take place in April, 21- 24, 2011, in Odessa, Ukraine.

The Festival is a non-profit charitable elucidative action aimed at the development of contemporary art in Ukraine. The Festival exists on charitable donations. The Organizing Committee covers accommodation expenses only, but doesn't provide travel expenses and honorarium.

We recommend you to apply to Charity Foundations for financial support.

The program consists of new music: chamber music, performances, solo-solissimo, concert-scene etc. It will also include the elements of new art: exhibitions, live performances, video etc.

Please, send all information concerning the Festival participation by fax, e-mail or regular mail (video, CD etc.).

We are looking forward to see you in Odessa.

Sincerely yours,

Artistic Director

Karmella Tsepikolenko

Director

Oleksandr Perepelytsya





Mr. Stephan Vermeersch
Pastuurdijk 13
8301 Knokke-Heist
Belgium

Dear Mr. Stephan Vermeersch,

as Artistic Director of the International Festival of Young Musicians in NKR (Armenia) to be held 2 - 7 Jul 2011 I am happy that you accepted the invitation to lead the masterclasses woodwinds, to perform a solo recital and to perform at the opening concert and closing concert of the Festival with Armenian Philharmonic Orchestra under Eduard Topchjan.

The Festival will be organized for the the second time in NKR (more information about the country you can find on the website <http://karabakh.travel/news.phtml>) and we expect representatives of Armenia, Belarus, Germany, Kazakhstan, Lithuania, NKR, Norway, Russia, Singapore and of course Belgium!

The first one took place last summer and has attracted participants from 9 countries (Armenia, Austria, Belarus, Finland, Latvia, Lithuania, the Netherlands, Russia, NKR itself). It was a very successful beginning which comprised of solo and chamber music performances, masterclasses, workshops, a concert with chamber orchestra, sightseeing tours, etc.

The organizers will reimburse your travel costs, provide local transport, hotel, meals and of course your fee.

The planned schedule is as follows:

Jul 2 - arrival of the participants to Stepanakert

Jul 2 or 3 - opening

Jul 4, 5, 6 - masterclasses in the first half of the day, concerts of the participants in the evening

Jul 7 - closing concert

Jul 8 - departure

Violin will be taught by Liudmila Esenina (Moscow)

Cello as well as chamber ensemble - by Mikayel Hakhnazaryan (Armenian by nationality, a member of Kuss Quartet (Germany)),

Trumpet - by Igor Kramarev (the first trumpet of the Lithuanian National Symphony Orchestra)

Piano - by Avedis Kouyoumdjian (Vienna)

Klarinet/Saxophone: Stephan Vermeersch (Knokke-Heist, Belgium)- eminent international soloist

Sincerely,

Mrs. Olga Arzumanyan
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0056 Yerevan
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Tel. 00 374 77 649003
E-mail vagana@gmail.com

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PARTICIPANT PERFORMERS

• S. Badamshorol (MN) voice • G. Borzina (RU) piano • A. Brubatz-Vaiselauksiene (LT) zankler • Y. Fozul (UA) piano • D. Remik (UA) piano • M. Riefer (DE) percussion • T. Kravchenko (UA) piano • S. Mayboroda (UA) viola • H. Linsky (UA) piano • O. Shurko (UA) violin • O. Shurko (UA) cello • S. Vermeersch (BE) bass clarinet • B. Sol'mashenko (UA) flute • D. Villa (ES) english horn • B. Wolff (DE) conductor • I. Shvach (UA) conductor and others.

PARTICIPANT ENSEMBLES

• Duo Ego (SE): M. Danielson voice & P. Sjogren percussion • Duo (CH): F. Welt square & M. Miltenbach cello • Duo (CH): M. Scheidegger guitar & G. Berger electronic • Innovation Duo (PL): A. Sorytska & J. Dziak violas • Duo Ton-Tango (UA): J. Kuz'mina oboe & N. Gontselkaya piano • Karina-Trio (CH): L. Bachmann tuba, M. Bachof contrabass flute, T. K. J. Meier contrabass saxophone • Malyy Bandura Trio (UA): N. Morozovych, R. Subynskyi, L. Hurnyenko • The Haimanies Of The World Quartet (UA): N. Lyubymova violin, L. Piskun violin, I. Komarov viola, S. Scholz cello • Percussion Ensemble of Odessa A.V. Nezhdanov State Music Academy (UA): M. Duvak, T. Zhong (CN), G. Sosnovsky, A. Cherkashin • C. Drozko (EC) • Percussion Ensemble of Freiburg Music University (DE): D. Melchior (ST/CH), N. Pfend (GB), S. Yasul (JP) • Ensemble Senza Storazzi (UA): P. Tordis (CH) oboe, V. Glin oblique, O. Pespelytsia junior piano, V. Dobrovolsky viola, Y. Dovtysh cello • Chamber Orchestra of Odessa Regional Philharmony (UA) and others.

FINANCIAL SUPPORT

• Ministry of Culture of Ukraine (Ukraine) • Odessa Regional State Administration (Ukraine) • Odessa Regional Council (Ukraine) • European Union National Institutes for Culture (Ukraine) • General Consulate of the Russian Federation in Odessa (Ukraine) • Goethe-Institut Kiev - Deutsches Kultur-Institut (Germany) • German Cultural Centre "Bavarian House Odessa" (Germany) • Embassy of the State of Israel in Ukraine (Israel) • Embassy of Sweden in Ukraine (Sweden) • Embassy of Spain in Ukraine (Spain) • Polish Institute in Kiev (Poland) • Austrian Cultural Forum - Kiev in (Austria) • Andriy Azarov Charitable Foundation (Odessa, Ukraine) • Charity Foundation Clacan (Odessa, Ukraine) • TM Gulyevs Winos (Odessa, Ukraine) • TM Francois by Boulevard (Odessa, Ukraine)

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the first night | **April 24**

KONZERT – FOYER SZENE 2 (down)

“...WATER AND BREAD”: Le cru et le cuit (The Raw and the Cooked)

00.00 | Solo-Solissimo 1 **STEPHAN VERMEERSCH** (BE) bass clarinet

Reinhard Karger (DE) *Kadenz Tanz* for bass clarinet (1984) ~4`

Svitlana Azarova (UA/NL) *outvoice, outstep and outwalk* for solo bass clarinet (2004) ~5`

Stephan Vermeersch (BE) *Hommage à Louis Sclavis* for bass clarinet and electronic (2008) ~5`

Patrick van Deurzen (NL) *Four Solos* for solo bass clarinet: no. 4 “A” (2001) ~5`

Stephan Vermeersch (BE) *Samplix* for bass clarinet, electronic and sound visualiser (2011) ~5`

00.30 | Entr’acte – Fantasy

Arash Mehdi Seyfipoor
(IR) *As old wine...* for violin
(2011) ~10` WP

performed by
Sergiy Maiboroda (UA) violin

Wladimir Rosinskij (RU/AT/ES)
Laugh and Water. Stream of consciousness 1 for electro-ooboe, electro-violola and live electronic (2011) ~15` WP

performed by
David Villa (ES) electro-ooboe
Wladimir Rosinskij (RU/AT/ES)
electro-violola

Giorgio Batistelli (IT)
Il libro celibe (Bachelor book)
for a magic book (1978) ~5`

performed by
Domenico Melchiorre (IT/CH)
solo percussion



01.00 | Duel-Duo 4 (part 2)

MATS SCHEIDEGGER (CH) electric guitar
GARY BERGER (CH) electronic

Gary Berger (CH)
Dauerwelle for guitar, tape and live electronic (2004) ~8`

Hugues Dufourt (FR)
La cité des saules for electric guitar and live electronic (1997) ~10`

Tiziano Manca (IT)
Stur for solo guitar (2010) ~6`

Gary Berger / Mats Scheidegger (CH)
Photonic construction
for electric guitar, light sensor and live electronic (2011) ~8` WP

02.00 | INTERVAL

Two Days & Two Nights Festival 2011 in Odessa: here are some press comments

КОРОЛЬ БАС-КЛАРНЕТА

Бельгийский музыкант Стефан Вермейрш в Одессе на фестивале не впервые, но, конечно, чаще его видят и слышат на концертных площадках в Бенилюксе, Франции, Германии. Выпускник Гентской Королевской консерватории, он в совершенстве владеет кларнетом, бас-кларнетом и саксофоном, сам пишет пьесы. Музыкальным приветом землякам от ныне живущей в Нидерландах одесситки Светланы Азаровой оказалась ее пьеса для бас-кларнета соло "Перекричать, переступить и перегнуть", которую с необыкновенной выразительностью исполнил на фестивале Стефан Вермейрш.

http://porto-fr.odessa.ua/index.php?art_num=art017&year=2011&numb=18

Музыкальная кулинария

В рамках фестиваля в этом году традиционное соло-солиссимо получило название "...Вода и хлеб": сырое и готовое". Бельгийский солист Стефан Вермейрш продемонстрировал разные грани своего исполнительского метода. Соло для бас-кларнета "Перекричать, переступить и перегнуть", написанное Светланой Азаровой, рассказывает историю современного Сизифа. Исполнитель, герой и композитор объединяются в одном инстинктивно-волевом порыве. Хаотичные и замысловатые мелодические орнаменты прерываются криком, более подходящим дикому зверю, чем успешно гастрوليрующему выпускнику Гентской королевской консерватории. Что ж, есть мнение, что для современного авангарда такие ходы стали привычными. Страсть бас-кларнетиста к музыке достигает апогея в его собственном "Подношении Луису Склавису для бас-кларнета и электроники". В пятиминутной "галантной сцене XXI в." сюжетообразующими являются пылкие поцелуи, которыми музыкант пытается "оживить" инструмент, но в конце концов теряет надежду, и тогда на первый план выходит электроника. В обоих произведениях мистерия преодоления в искусстве подается со странным, по сути несколько юродствующим юмором. Клоунада преуменьшения возможностей, попытки сокрытия исполнительского мастерства за игрой на элементарных бессознательных реакциях публики, не обусловленных её предполагаемым высоким интеллектуальным уровнем - вот одна из черт музыкального постмодерна. "Разогрев" таким образом публику, Вермейрш наконец наносит ей сокрушительный удар. Под сопровождение вибрирующих красок аудиовизуалайзера начинается проникновенная исповедь. В новейшем "Семпликсе" Стефана есть душа... Вечная, разноцветная, пульсирующая, странствующая, пронизанная морским воздухом, она говорит, мечтает, рассыпая перед аудиторией крупы мудрости. И эта искренность находит отклик даже у искушённых музыкальными изысками одесситов - всё фойе Филармонии, не сговариваясь, обрушивает на зарубежного гостя девятый вал апплодисментов.

<http://tchianova.files.wordpress.com/2011/06/d0b8d0bdd182d183d0b8d182d0b8d0b2d0bdd18bd0b9-d0b8d0bdd182d0b5d180d184d0b5d0b9d181-d0bdd0bed0b2d0bed0b9-d0bcd183d0b7d18bd0bad0b0d0bb2.pdf>

Такие формы исполнительства, как «Дуэль-Дуэт», «Соло-Солиссимо» родились и являются уже традиционными на одесском фестивале. Впервые на фестивале выступил молодой украинский «Дуэль-Дуэт» — Остап Шутко (скрипка) и Ольга Шутко (виолончель). А «Соло-Солиссимо» бас-кларнетиста и композитора Стефана Вермейрша (Бельгия) скорее напоминало человека-оркестр: виртуозно владея своим инструментом, музыкант добавлял к нему звучание электроники, визуалайзера и собственного голоса, в то же время отбивая пальцами сложные ритмы по корпусу кларнета и топчась ногами.

<http://www.day.kiev.ua/290619?idsource=209126&mainlang=rus>

II International Festival of Classical Music “TNJRE” in Artsakh or Armenia/Nagorno Karabakh Republic



Gala concert July 7th 2011 with Armenia Philharmonic Orchestra



President of the Artsakh Republic Bako Sahakyan received a group of participants and organizers of the "Tnjre" Second International Music Festival of Young Performers on July 7.



ԼԵՈՆՆԱՅԻՆ ԴԱՐԱԲԱԴԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ
ՄՇԱԿՈՒՅԹԻ ԵՎ ԵՐԻՏԱՍԱՐԴՈՒԹՅԱՆ ՀԱՐՑԵՐԻ ՆԱԽԱՐԱՐՈՒԹՅՈՒՆ
Ministry of Culture and Youth Affairs of Nagorno-Karabakh Republic



ՊԱՏՎՈԳԻՐ DIPLOMA

Տրվում է ՍՏԵՖԱՆ ՎՐԱԵԵՐՍԻՆ
«ՏՆՋՐԵ» պատանի նրաժիշտների 2-րդ
միջազգային փառատոնին մասնակցելու համար:

Is awarded to
STEPHAN MARTIN VERMEERSCH
for participation in the 2nd International Festival
of Young Musicians "TNJRE".

ՆԱԽԱՐԱՐ
MINISTER



N. Aghabalyan
N. AGHABALYAN

Արցախ 2011թ.
Artsakh 2011

ՊԱՏԱՆԻ ԵՐԱԺԻՇՏՆԵՐԻ II ՄԻՋԱԶԳԱՅԻՆ ՓԱՌԱՏՈՆ

ԱՌՅԱԽ

Հուլիս 02-08, 2011



II INTERNATIONAL FESTIVAL OF YOUNG MUSICIANS

ARTSAKH

July 02-08, 2011

ԿՈՆՏԱԿՏԱՅԻՆ ՏՎՅԱԼՆԵՐ

ԼՂՀ վչակույթի եւ երիտասարդության հարցերի նախարարություն
Ք. Ստեփանակերտ, Թումանյան 63
Հեռ. (374) 47 94 42 88
Ֆաքս (374) 47 97 11 38
Էլ. հասցե՝ monkr@yahoo.com
ՀՎՀՀ 900054604

CONTACTS

Ministry of Culture and Youth Affairs of NKR
63 Tumanyan str., Stepanakert
Tel.: (374) 47 94 42 88
Fax (374) 47 97 11 38
e-mail: monkr@yahoo.com
Tax registration number 900054604



Պիպան եւ Էջարուն՝ «Օլի կարին» ՍՊԸ
ԼՂՀ, Ք. Ստեփանակերտ Ալեք Մանուկյան 8 փ.,
Հեռ.՝ (374 79) 4 88 61
Design and paging by "Tsr katin" LTD
8, Alex Manougian str., Stepanakert, NKR
Tel. (37479) 4 88 61

Հունիսի 7/July 7

Gala concert with the Armenian Philharmonic Orchestra

Concert beginning – 19:00

Conductor Ernest Hoerzl

Mozart "Le nozze di Figaro" /Ouverture/

Beate Matvejeva /flute, Latvia/

J. S. Bach: Suite h-moll BWV 1067 (Polonaise, Double, Menuet, Badinerie)

David Hachobyan /violin, Artsakh/

H. Wieniawski: Concert for violin d-moll, op. 22 (first mov.)

Marija Truhanova /piano, Latvia/

R. Schumann: Concert for piano with orchestra a-moll, op. 54 (first mov.)

Stephan Vermeersch /clarinet, Belgium/

C. M. von Weber: Concertino for clarinet with orchestra Es-dur, op. 26

Jonas Kubickas /guitar, Lithuania/

M. Castelnuovo-Tedesco: Concert for guitar with orchestra D-dur, op. 99 (2nd, 3rd mov.)

Žilvinas Brazauskas /clarinet, Lithuania/

A. Copland: Concert for clarinet with orchestra (first mov.)

Mikayel Hakhnazaryan /cello, Armenia/

M. Bruch: Kol Nidrei

Abigail Sin /piano, Singapore/

D. Schostakovitch: Concert for piano with orchestra Nr. 1 c-moll (Moderato Allegro con brio)

Igor Kramarev /trumpet, Lithuania, RF/

D. Schostakovitch: Concert for trumpet with orchestra

Closing ceremony of the Festival

ԿԼԱՐՆԵՏԻ ԵՎ ՍԱՔՍՓՈՆԻ ՎԱՐՊԵՏՈՒԹՅԱՆ ԴԱՍՏԼՐԱԶՑ TIMETABLE OF CLARINET AND SAXOPHONE MASTER CLASSES

4-5 շաբաթ, ժամ
10.00-14.00/July 4-5
10.00-14.00
6 շաբաթ,
ժամ 09:00-12:00
July 6, 09:00-12:00

Վայք

Միսթրալստի,
Հարլ Լեմմենս

Վաշտ
Ստեֆան Վերմերս

Վաշտ/
Culture center

after

Charles Aznavour

ՍՏԵՖԱՆ ՎԵՐՄԵՐՍԽ
STEFAN VERMEERSCH
Կլարնետ, սաքսոֆոն, Բելգիա
clarinet, saxophone, Belgium



1989թ. դարձել է Լեմենի ինստիտուտի կլարնետի դասնիկը: 1990թ. Լեմենի ինստիտուտի բաս կլարնետի, իսկ 1991թ. Գլենտի կոնսերվատորիայի կամերային երաժշտության առաջին սիմպոնիկային է:

1996թ. Լեմենի ինստիտուտի սաքսոֆոնի վարպետ է:

Հանդես է գալիս դասական և ժամանակակից իմպրովիզացիոն և էլեկտրա-ակուստիկա-կան երաժշտության ոճերում: Հանաչված է փոփոխական, վիդյուոլոզ և իսթրիգմանտիկ ներկայացումներով:

1993-2006թթ. եղել է Էբոնի կլարնետի ժամանակակից քաղաքի անդամ և գեղարվեստա-կան դիկալար:

1990թ-ից Արդիտուի Ակադեմիայում դասավանդել է կլարնետի /սաքսոֆոնի/ կամերային երաժշտություն:

Միշտ 1990թ-ից դասավանդում է Զիլանդի Զմութ երաժշտական դպրոցում:

1989 թ. դարձել է Լեմենի ինստիտուտի կլարնետի դասնիկը: 1990 թ. Լեմենի ինստիտուտի բաս կլարնետի, իսկ 1991 թ. Գլենտի կոնսերվատորիայի կամերային երաժշտության առաջին սիմպոնիկային է:

1996 թ. Լեմենի ինստիտուտի սաքսոֆոնի վարպետ է:

Հանդես է գալիս դասական և ժամանակակից իմպրովիզացիոն և էլեկտրա-ակուստիկա-կան երաժշտության ոճերում: Հանաչված է փոփոխական, վիդյուոլոզ և իսթրիգմանտիկ ներկայացումներով:

1993-2006թթ. եղել է Էբոնի կլարնետի ժամանակակից քաղաքի անդամ և գեղարվեստա-կան դիկալար:

1990թ-ից Արդիտուի Ակադեմիայում դասավանդել է կլարնետի /սաքսոֆոնի/ կամերային երաժշտություն:

Միշտ 1990թ-ից դասավանդում է Զիլանդի Զմութ երաժշտական դպրոցում:

1989 թ. դարձել է Լեմենի ինստիտուտի կլարնետի դասնիկը: 1990 թ. Լեմենի ինստիտուտի բաս կլարնետի, իսկ 1991 թ. Գլենտի կոնսերվատորիայի կամերային երաժշտության առաջին սիմպոնիկային է:

ClarinetFest® 2011 - Los Angeles, California

Rico Concert

2nd Bass Clarinet Blow-Out

August 4-7, 2011

Alcides Rodriguez (USA), Henri Bok (Holland), Matthias Müller (Switzerland), Mary Schani (USA), Pedro Rubio (Spain), Richard Nunemaker (USA), Rocco Parisi (Italy), Timothy Bonenfant (USA), Tim Zavadill (USA), Stephan Vermeersch (BE)

***R is for Rhythm* (7')**

Henri Bok

The Rico Bass Clarinet Ensemble

***Sonatine* (8'30'')**

Alexander Tansman

(transcription: Alcides Rodriguez)

Alcides Rodriguez, xxxxxxxx piano

***At North Farm* For Bass Clarinet and Mezzo Soprano (5')**

Lee Hyla

Tim Zavadil, Tracey Zavadil, (mezzo-soprano)

***Solo* (From the opera *Emma d'Antiochia*)(3')**

Saverio Mercadante

Rocco Parisi, XXXXXX, piano

Improvisation on "Lines Where Beauty Begins"

for solo bass clarinet (9')

M. William Karlins

Richard Nunemaker

***FX Bass Clarinet* (6')**

(Bass Clarinet, electronics and Sound Visualiser) (*World premiere*)

Stephan Vermeersch

Stephan Vermeersch

XXXXXXXXXX

Virko Baley

Timothy Bonenfant (Bb contra bass)

***BassclaRICO* (5')**

(World Premiere Performance)

Matthias Müller

Henri Bok, Rocco Parisi, Stephan Vermeersch, Matthias Müller

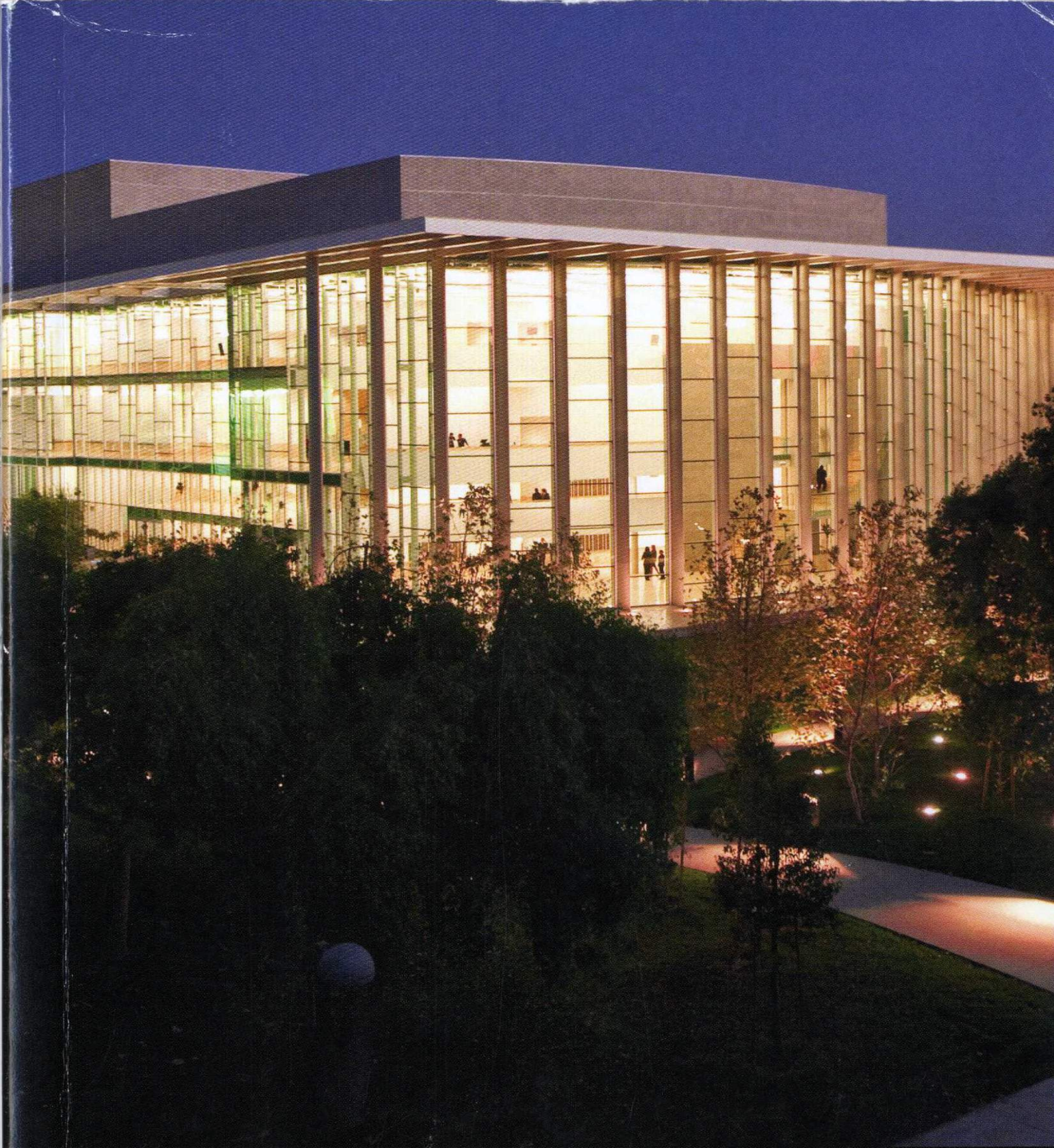
***Vinho do Porto Brasileiro* (2')**

Henri Bok

Henri Bok

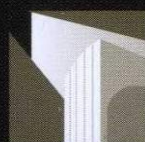
***Boogaloo* (9') (*World premiere commissioned by RICO*)** **Arthur Gottschalk**

The Rico Bass Clarinet Ensemble



INTERNATIONAL CLARINET ASSOCIATION

ClarinetFest.[®]
2011



VALLEY
PERFORMING
ARTS CENTER

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

AUGUST 3 - 7 • LOS ANGELES, CALIFORNIA



2:30 PM
Grand Salon

Bass Clarinet Blowout

Henri Bok (Holland)
Timothy Bonenfant (U.S.A.)
Matthias Müller (Switzerland)
Michael Norsworthy (U.S.A.)
Richard Nunemaker (U.S.A.)
Rocco Parisi (Italy)
Pedro Rubio (Spain)
Mary Schani (U.S.A.)
Stephan Vermeersch (Belgium)
Timothy Zavadil (U.S.A.)

R is for Rhythm

Henri Bok
(b. 1950)

The Rico Bass Clarinet Ensemble

Chips off the Ol' Block

Eric Mandat
(b. 1957)

Michael Norsworthy, bass clarinet

Michael Norsworthy is sponsored in part by Buffet Crampon U.S.A. and Rico.

At North Farm for Bass Clarinet and Mezzo Soprano

Lee Hyla
(b. 1952)

Tracey Zavadil, mezzo-soprano
Timothy Zavadil, bass clarinet

Solo (from the opera *Emma d'Antiochia*)

Saverio Mercadante
(1795-1870)

Rocco Parisi, bass clarinet
Richard Valitutto, piano

Improvisations on *Lines Where Beauty Begins*
for Solo Bass Clarinet

M. William Karlins
(1932-2005)

Richard Nunemaker, bass clarinet

Treny-Laments I (1996)

Virko Baley
(b. 1938)

Timothy Bonenfant, B-flat contrabass clarinet

BassclaRICO Performance

Matthias Müller
(b. 1966)

The Rico Bass Clarinet Quartet:
Henri Bok, Rocco Parisi, Stephan Vermeersch, Matthias Müller

World Premiere

Vinho do Porto Brasileiro

Henri Bok

Henri Bok, bass clarinet

The Kaleidoscopic Pocket Hockets Boogaloo

Arthur Gottschalk

(b. 1952)

The Rico Bass Clarinet Ensemble
Robert Zelickman, conductor

World Premiere, commissioned by Rico

*The Bass Clarinet Blowout program is sponsored in part by Rico.
Special thanks to David Shea and the music department of
Texas Tech University for the use of their contrabass clarinet.*



3:00 PM

Plaza del Sol

Joseph Howell, clarinet
Brian Walsh, clarinet and bass clarinet
Kevin Su Fukagawa, piano
Colin Burgess, bass
Trevor Anderies, drums

Which Way?	Joseph D. Howell
The Pot Melts	Joseph D. Howell
A Line of Mine	Joseph D. Howell
	Joseph Howell, clarinet
Folly	Brian Walsh
The Madness of Hans Pedder Bonden	Brian Walsh
Urgent Ape	Brian Walsh
	Brian Walsh, clarinet and bass clarinet
Noone Samba	Joseph D. Howell
Blues for a Sicilian Friend	Joseph D. Howell
	Joseph Howell, clarinet
	Brian Walsh, clarinet and bass clarinet



3:00 PM

VPAC Room 181

Robert DiLutis Lecture
Adjusting Clarinet Reeds

Tired of throwing all of your reeds away? In this class you will learn how to balance, adjust, and care for commercial reeds; and make every reed more responsive and longer lasting.



11:00 AM

VPAC Room 181

I.C.A. National Chairs Meeting



11:30 AM

Plaza del Sol

Diane Barger, clarinet

Albie Micklich, bassoon

Gail Novak, piano

Jana Starling, accordion

Four Preludes on Playthings of the Wind

q = 50

q = 110

q = 120

e = 50

Scott McAllister

(b. 1969)

Concerto Polango,
for clarinet, bassoon, piano, and accordion

Scott McAllister

World Premiere

Diane Barger is sponsored in part by Buffet Crampon U.S.A.



12:00 PM

Grand Salon

Richard MacDowell, clarinet

Robert DiLutis, E-flat clarinet

Bryan Pezzone, piano

Liquid Ebony

Call

Prayer

Dance of Not Pretending

Dana Wilson

(b. 1946)

Gran Duetto on Motives from *La Sonnambula*

Luigi Bassi

(1833-1871)



12:00 PM

Plaza del Sol

Stephan Vermeersch, clarinet

Hommage à Louis Scelavis,
for bass clarinet with amplification

Stephan Vermeersch

(b. 1965)

Four Solos, for bass clarinet solo

Patrick van Deurzen
(b. 1964)

Apreciar, for E-flat clarinet

Stephan Vermeersch

World Premiere

Samplix,
for bass clarinet, electronics, and sound visualizer

Stephan Vermeersch

*Stephan Vermeersch is sponsored in part by Rico,
the John Kasander Foundation, and the Flemish Government.*



12:30 PM

Plaza del Sol

Suzanne Tirk, clarinet
Catherine Consiglio, viola
Julie Bees, piano

Scarlattiana
for Alla
for Paul
for Mary
for Julie
for Andy

Walter Mays
(b. 1941)

Bright Angel
Lookout
Phantom
Kiva
Hermit's Rest
Bright Angel

Roshanne Etezady
(b. 1973)



12:30 PM

VPAC Room 181

Pedagogy Panel Discussion
Teaching High School Clarinetists

Deborah Chodacki, John Cipolla, Paula Corley, and Larry Guy will discuss some of the most frequently-asked questions about teaching high school clarinetists. Audience participation is encouraged.

Paula Corley is sponsored in part by Vandoren.



1:00 PM

Statico, ma espressivo
Energico, più mosso

Iris Malkin, mezzo-soprano
Jenni Olson, flute
Virginia Figueiredo, clarinet
Fureya Unal, piano
T.J. Troy, percussion
Linda-Rose Hembreiker, harp
Stephen Karr, conductor

Shadow Boxing for Clarinet
and Computer-Controlled Electronics
Adam Ballif, clarinet

Glenn Hackbarth
(b. 1949)

Adam Ballif is sponsored in part by Mesa State College.



9:00 AM

VPAC Room 181

**Larry Guy Pedagogy Lecture
Teaching the Rose 40 Studies and 32 Etudes**

A discussion of the value of these great etudes, including the fundamental concepts they address, some suggestions for teaching them, and applications to the wider performance repertoire. Mr. Guy will coach selected high school players in various etudes.



9:00 AM

VPAC Courtyard Theater

High School Competition

Dekel Homossany—Herzeliya, Israel
Paul Chang—New York, NY, U.S.A.
Claudia Ng—Hong Kong
Junkai Lai—Wichita, KS, U.S.A.
Rodrigo Orviz—Oviedo, Spain
Alessandro Tenorio-Bucci—LaGrange, IL, U.S.A.



9:30 AM

Grand Salon

Matthias Müller and Friends

**John Cipolla, clarinet
Philippe Cuper, clarinet
F. Gerard Errante, clarinet
D. Gause, clarinet**

Yi He, clarinet
Robert Spring, clarinet
Eddy Vanoosthuyse, clarinet
Stephan Vermeersch, clarinet
Henri Bok, bass clarinet
Michael Norsworthy, bass clarinet
Rocco Parisi, bass clarinet

with special guest
Eddie Daniels, clarinet

tutti 1, for clarinet ensemble	Matthias Müller (b. 1966)
L'histoire de la clarinette	Matthias Müller
4 Etudes improvisé	Matthias Müller

2 World Premieres

tutti 2, for clarinet ensemble	Matthias Müller
Matthias Müller, clarinet	

Matthias Müller is sponsored in part by Selmer and Rico.
Philippe Cuper is sponsored in part by Vandoren.
Eddy Vanoosthuyse is sponsored in part by Vandoren.
Eddie Daniels is sponsored in part by Vandoren,
Backun Musical Services, and Morrie Backun.



10:00 AM
Grand Salon

Eric Mandat, clarinet
Edmund Welles: the bass clarinet quartet
Cornelius Boots, bass clarinet
Jeff Anderle, bass clarinet
Jonathan Russell, bass clarinet
Aaron Novik, bass clarinet

(T.B.A.)	Eric Mandat (b. 1957)
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World Premiere

Eric Mandat is sponsored in part by Buffet Crampon U.S.A.
Cornelius Boots is sponsored in part by Vandoren.



10:00 AM
Cypress Recital Hall



UNION OF COMPOSERS OF TATARSTAN REPUBLIC

August 21, 2011

Dear Mr Vermeersch!

From 21 to 23 October, 2011 in Kazan (Russia) there will take place regular X International New Music Festival "Europe-Asia" The founders of the festival are the Ministry of Culture and the Union of Composer's of the Republic of Tatarstan.

International New Music Festival "Europe-Asia" is a large music forum, which won a wide recognition in Russia and abroad. This is the first festival, which was held in post-Soviet Russia and made itself known from the first appearance. During the 17-year history of the festival concerts there sounded the best works by composers from more than 25 countries.

Today the festival "Europe - Asia" is well known by musicians from different countries. The performance of the festival is regularly covered in major newspapers and on major TV channels in Russia. Festival "Europe-Asia" is the only Russian Contemporary Music Festival, which was awarded the Russian Federation Government Prize (2005).

Dear Mr Vermeersch, we invite you to attend the X International New Music Festival "Europe-Asia" as an artist in terms of cultural communication between the peoples of the world. Your works are included in the Gala concert of the festival, which will take place on 23 October, 2011. We want you to take part in a chamber concert which will be held on 22 October, 2011.

Dear Mr Vermeersch! The festival organizers provide accommodation, meals and transfers in Tatarstan.

Sincerely,
Festival Director, People's Artist of Russia
R.F. Kalimullin

X International Festival Europe-Asia
10, Lobachevsky street
Kazan and in Elabuga
tel. 7 (843) 236-00-01
e-mail: info@muscentre.org
www.rashidkalimullin.ru
www.jamesarts.com

Евразия

Х МЕЖДУНАРОДНЫЙ ФЕСТИВАЛЬ НОВОЙ МУЗЫКИ

«ЕВРОПА-АЗИЯ»

21-23

ОКтября

2011г.



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КАЗАНЬ



РУСТАМ МИННИХАНОВ
ПРЕЗИДЕНТ РЕСПУБЛИКИ ТАТАРСТАН

Дорогие друзья!

Сердечно приветствую на гостеприимной земле Татарстана участников столь яркого и представительного музыкального праздника.

История фестивалей «Европа Азия» насчитывает уже восемнадцать лет. За это время он превратился в одно из знаковых событий в культурной жизни Татарстана, получив заслуженное признание как в самой республике, так и далеко за ее пределами.

Фестиваль, объединивший в себе богатейшие музыкальные традиции европейской и азиатской цивилизации, является свидетельством огромного творческого потенциала нашего многонационального народа, его неисчерпаемого духовного богатства и открытости современным тенденциям. Подтверждением этого является тот факт, что он был удостоен премии Правительства Российской Федерации в области культуры. Сегодня фестиваль «Европа Азия» хорошо знают музыканты самых разных стран.

Отрадно, что, благодаря фестивалю, с лучшими произведениями современного музыкального искусства имеют возможность познакомиться жители многих городов и районов республики. Он служит широкой пропаганде музыки композиторов Татарстана, привлечению внимания мировой музыкальной общественности к культурным достижениям нашей республики, повышает её культурный престиж.

Международный фестиваль новой музыки «Европа – Азия» – это крупный, развивающийся проект, направленный на укрепление меж- дународных, международных контактов и нацеленный на будущее.

От всей души желаю участникам юбилейного фестиваля вдохновения и новых удивительных открытий, а всем почитателям музыкального творчества истинного наслаждения от общения с прекрасным!

РУСТАМ МИННИХАНОВ
PRESIDENT OF THE REPUBLIC OF TATARSTAN

Dear friends!

I cordially welcome on a hospitable land of Tatarstan the participants of such impressive and representative musical festival.

Festival "Europe Asia" has 18-years history. During this time it became one of the most significant events in the cultural life of Tatarstan, it won recognition in the Republic and far beyond its borders.

The festival combining the rich musical traditions of European and Asian civilizations is the evidence of tremendous creative potential of our multicultural nation, its inexhaustible spiritual wealth and openness for modern tendencies. This is confirmed by the fact that it was awarded the Russian Federation Government Prize in the field of culture. Nowadays festival "Europe Asia" is well known by musicians from different countries.

It is encouraging that owing to the festival inhabitants of many cities and districts of the Republic have the opportunity to listen to the best works of contemporary music. Festival serves to the promotion of music by composers of Tatarstan, it attracts the attention of world music community to the cultural achievements of our country and increases its cultural prestige.

International New Music Festival "Europe Asia" is a large, developing project, aimed at strengthening the international, inter-ethnic contacts and pointed at the future.

I sincerely wish the participants of the festival inspiration and surprising new discoveries, and I wish all fans of musical creativity true pleasure from communicating with the beautiful!



АЙРАТ СИБАГАТУЛЛИН
МИНИСТР КУЛЬТУРЫ РЕСПУБЛИКИ ТАТАРСТАН

Дорогие друзья!

Сердечно приветствую на многонациональной земле Татарстана участников и гостей юбилейного X Международного фестиваля новой музыки «Европа Азия».

Этот фестиваль получил признание далеко за пределами Татарстана. Престиж нашей республики во многом определяется высоким уровнем, который задают талантливые представители творческой интеллигенции композиторы, исполнители, художники, литераторы.

С момента создания «Европы-Азии» в 1993 году на мероприятиях фестиваля концертах, встречах, мастер-классах прозвучала музыка композиторов более чем из 25 стран. Среди наиболее известных участников исполнитель на альтийском роге Аркадий Шилклопер, перкуссионист Мирсеа Арделиану, исполнитель на традиционных индийских ударных инструментах Раджа Шам-Шарма, скрипачка Итои Мака, гитарист Энвер Измайлов, кларнетист Мишель Маранг, ансамбль «ZIGGURAT», вокальный ансамбль «VOX», квартет «LUMINA» и многие другие музыканты с мировым именем.

Безусловно, каждое проведение фестиваля поднимает творческую планку казанской композиторской школы и придает ей новый импульс для развития.

Верью, что фестиваль «Европа Азия» станет важным культурным событием нынешнего года и новым шагом в развитии музыкального искусства.

Желаю всем участникам фестиваля успехов у публики, признания у музыкантов, а слушателям — новых музыкальных открытий.

АЙРАТ СИБАГАТУЛЛИН
MINISTER OF CULTURE OF THE REPUBLIC OF TATARSTAN

Dear friends!

I cordially welcome the participants and guests of the jubilee X International Festival of New Music "Europe Asia" on the land of multinational Tatarstan.

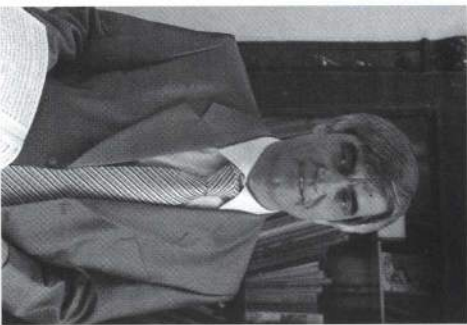
This festival has gained recognition far beyond the borders of Tatarstan. Our country's prestige is largely determined by a high level, which is set by talented intellectuals composers, performers, artists and writers.

Since the establishment of "Europe-Asia" in 1993 at the festival events concerts, meetings, workshops there sounded music by composers from more than 25 countries. Among the most prominent participants performer on alphon Arkady Shilkloper, percussionist Mircea Ardelianu, performer on traditional Indian percussion instruments Raja Sham Sharma, violinist Maki Itoi, guitarist Enver Izmailov, clarinetist Michel Marang, ensemble «ZIGGURAT», vocal ensemble «VOX», quartet «LUMINA» and many other musicians of world renown.

It goes without saying that each holding of the festival raises the creative standart for Kazan composition school, and gives it a new impulse for development.

I believe that the festival "Europe Asia" will become an important cultural event of the year and a new step in the development of musical art.

I wish all participants of the festival the best of success with the public and the recognition of the musicians. I wish audience new musical discoveries.



**РАШИД КАЛИМУЛЛИН
ЗАМЕСТИТЕЛЬ ПРЕДСЕДАТЕЛЯ
СОЮЗА КОМПОЗИТОРОВ РОССИИ,
ПРЕДСЕДАТЕЛЬ СОЮЗА КОМПОЗИТОРОВ
РЕСПУБЛИКИ ТАТАРСТАН**

Сегодня мы проводим юбилейный X Международный фестиваль новой музыки «Европа-Азия».

Зарождение фестиваля 18 лет назад в Казани стало, с одной стороны, ярким и значительным событием не только для нашей республики, но и для России в целом, а с другой стороны, закономерным ходом развития культурного процесса. Казань всегда была центром притяжения традиций Востока и Запада, Азии и Европы.

Одной из главных задач фестиваля «Европа-Азия» было и есть содействие в расширении культурного присутствия Татарстана в мире. Музыка композиторов Татарстана стала достойной составляющей мирового художественного ресурса. Казань стала

одним из центров современной музыки России.

Я всех поздравляю с юбилеем и желаю нашим гостям и участникам приятных впечатлений и фееричек позитивных эмоций!

**RASHID KALIMULLIN
DEPUTY CHAIRMAN OF THE COMPOSERS' UNION OF RUSSIA
CHAIRMAN OF THE COMPOSERS' UNION OF TATARSTAN**

Today we are holding jubilee X International New Music Festival "Europe-Asia"

The festival originated 18 years ago in Kazan, on the one hand, it was an impressive and significant event not only for our republic but for Russia in whole, on the other hand, it was the natural course of development of the cultural process. Kazan has always been the center of the attraction of Eastern and Western, Asian and European traditions.

One of the main objectives of the Festival "Europe-Asia" has been and still is the assistance for strengthening the cultural presence of Tatarstan in the world. Music of Tatarstan has become a worthy part of global art resources. Kazan has become a center of contemporary music in Russia.

I congratulate all of you on this anniversary and I wish our guests and participants pleasant impressions and firework of positive emotions!

УЧРЕДИТЕЛИ

Министерство культуры Республики Татарстан
Союз композиторов Республики Татарстан

БЛАГОДАРИМ ЗА ПОДДЕРЖКУ

Союз композиторов России
Полномочное представительство
Республики Татарстан в Российской Федерации
Марино Казани
Фламандское правительство
Немецкий культурный
центр им. Гете в России
Государственный Большой концертный зал им. С.Сайдашева
Центр современной музыки Софии Губайдуллиной
Музей-заповедник «Казанский Кремль»
Национальный Музей Республики Татарстан
Гостиничный комплекс «Татарстан»
Ebb & Flow Arts (USA)
Издательство Richardgall MusikBuchVerlag GmbH (Германия)

Информационные партнеры:

«Музыка России»,
Радио «Эхо-Москвы» в Казани,
«ТРК Татарстан»,
Татарстан «Новый Век»,
ТРК «Эфир»,
«Время и деньги»,
«БИЗНЕС Online»,
«Выбирай»,
Казанский портал: E-KAZAN.RU

FOUNDERS

Ministry of Culture of the Republic of Tatarstan
The Union of Composers of the Republic of Tatarstan

WE THANK FOR SUPPORT OUR PARTNERS:

The Union of Russian Composers
Kazan Municipality
The Flemish government
Goethe German Cultural Center in Russia
Saydashiev State Big Concert Hall
Sofia Gubaidulina's Center of Contemporary Music
The museum-reserve "The Kazan Kremlin"
National Museum of the Republic of Tatarstan
"Tatarstan" hotel complex
Ebb & Flow Arts (USA)
Publisher Richardgall MusikBuchVerlag GmbH (Germany)

MEDIA PARTNERS:

"Music of Russia"
Radio "Echo of Moscow" in Kazan
GTRK "Tatarstan"
"Tatarstan New Century"
TRK "Efr"
"Time and Money"
"Business Online"
"Vybiray"
Kazan portal: E-KAZAN.RU

22 октября, суббота, 15:00
Экспозиционный зал Национального Музея РТ

Концерт камерной музыки «Точки, линии, зигзаги»

Леонид Любовский (Татарстан)	Фортепианное трио для скрипки, виолончели и фортепиано
Дмитрий Останкович (Казахстан)	Хорал для баяна
Юлия Бекбулатова (Татарстан)	«91» для скрипки и фортепиано
Антон Ровнер (Москва)	«Анте Лусет» для соло флейты
София Губайдулина (Германия)	«Точки, линии, зигзаги» для бас-кларнета и фортепиано
Елена Анисимова (Татарстан)	«Tuba-boom» для соло трубы
Роберт Полок (США)	«Мапа» для виолончели и фортепиано
Луиза Хайрутдинова (Татарстан)	«Фантастический вальс» для скрипки и фортепиано
Такаши Йошимацу (Япония)	3 прессы для фортепиано: Romance from the Past (Романс из прошлого) Interlude with a Hymn (Интерлюдия и Гимн) Dance toward West (Танец к Западу)
Лантуат (Вьетнам)	«Молитва» для струнного квартета

Исполнители:

Стефан Вермеерш, бас-кларнет
Шамиль Монасыпов, скрипка
Луиза Хайрутдинова, фортепиано
Зульфья Асадуллина, виолончель
Юлия Бекбулатова, фортепиано
Анастасия Лаптева, скрипка
Артем Абашев, фортепиано
Ирина Такама, фортепиано
Сергей Пономарев, виолончель
Азат Хамидуллин, баян
Рафаэль Кашапов, туба
Анна Гулишамбарова, скрипка
Альвина Утей, скрипка
Мария Максимова, альт
Альбина Елькина, виолончель

October 22, Saturday, 15:00
Exhibit Hall of the National Museum of the Republic of Tatarstan

Chamber music concert "Points, lines, zigzags"

Leonid Lyubovskiy (Tatarstan)	Trio for violin, cello and piano
Dmitry Ostanekovich (Kazakhstan)	Chorale for accordion (Kazakhstan)
Yuliya Bekbulatova (Tatarstan)	"91" for violin and piano
Anton Rovner (Moscow)	"Ante Lucem" for solo flute
Sofia Gubaidulina (Germany)	"Points, lines, zigzags" for bass clarinet and piano
Yelena Anisimova (Tatarstan)	"Tuba-boom" for solo trumpet
Luiza Khairutdinova (Tatarstan)	Waltz "Memories" for violin and piano
Takashi Yoshimatsu (Japan)	3 Pieces for Piano: Romance from the Past Interlude with a Hymn Dance toward West
Lantuat (Vietnam)	"Prayer" for string quartet

Performers:

Stephan Vermeersch, bass clarinet
Shamil Monasypov, violin
Luiza Khairutdinova, piano
Yulia Bekbulatova, piano
Anastasia Lapteva, violin
Artem Abashev, piano
Irina Takama, piano
Sergey Ponomarev, cello
Azat Khamidullin, accordion
Rafael Kashapov, tuba
Anna Gulishambardova, violin
Alvina Utei, violin
Maria Maksimova, viola
Albina Elkina, cello

12 Nov

Гала-концерт

Родион Шедрин (Россия-Германия)	«Посвящение Альбенису» «Птица дивная» народная песня
Морис Оана (Франция)	«Тиенто» для гитары
Стефан Вермеерш (Бельгия)	«Samplix» для бас-кларнета, электроники и видеоряда «Apreciar» для кларнета
Юрий Каспаров (Москва)	«Пейзаж, уходящий в бесконечность» для кларнета, скрипки, виолончели и фортепиано
Риса Мория (Япония)	«Open the door!» для струнного квартета в 4-х частях: I. The white room II. The yellow room III. The black room IV. The red room
Адель Сабирьянов (Москва)	«Разговор с барабанами»
Гульжан Аманжол (Казахстан)	«Пробуждение» кюй для кобыза-примы соло
Бахтияр Аманжол (Казахстан)	«Жайык асу» (Переход через Яик) для прима- кобыза и фортепиано на мотивы кюй Махамбета «Ой толгау» обработка народного кюй для жетгыена, сазсырнай, шанкобыза (варган) и ударного
Томми Эммануэль (Австралия)	«Охота» для гитары и струнного оркестра
Радик Салимов (Татарстан)	Два экспромта «Фольклорника»
Исполнители:	
Стефан Вермеерш, кларнет, бас-кларнет Гульжан Аманжол, кобыз-прима, жетыген, шанкобыз Бахтияр Аманжол, фортепиано, сазсырнай Адель Сабирьянов, ударные Марлена Мош, вокал Александр Малкус, фортепиано Айнур Бегутов, гитара Камерный оркестр «Возрождение», художественный руководитель А. Илюшкина Данис Шербаков, гитара Зульфия Асадуллина, виолончель Нелли Кадраева, фортепиано Найля Батталова, скрипка	

Gala-concert

Rodion Shchedrin (Russia-Germany)	«Dedication to Albeniz» «Wonderful Bird» folk song
Maurice Oana (France)	«Tiento» for guitar
Sterhan Vermeersch (Belgium)	«Samplix» for bass clarinet, electronics and sound visualiser «Apreciar» for clarinet
Yuri Kasparov (Moscow)	«Landscape, stretching into infinity» for clarinet, violin, cello and piano
Risa Moriya (Japan)	«Open the door!» for string quartet in 4 parts: I. The white room II. The yellow room III. The black room IV. The red room
Adel Sabiryanov (Moscow)	«Conversation with the drums»
Gulzhan Amanzhol (Kazakhstan)	«Awakening» kui for kobyz-prima solo
Bakhtiar Amanzhol (Kazakhstan)	«Zhaiyk asu» (Crossing the Yaik) for prima kobyz and piano based on kui by Makhambet «Oy tolgau» variation of national kui for zhetugen, sazynau, shankobyz (jew's harp) and percussion
Tommy Emmanuel (Australia)	«Hunting» for guitar and string orchestra
Radik Salimov (Tatarstan)	Two impromptus «Folktronika»
Performers:	
Sterhan Vermeersch, clarinet, bass clarinet Gulzhan Amanzhol, kobyz-prima, zhetugen, shankobyz Bakhtiar Amanzhol, piano, sazynau Adel Sabiryanov, percussion Marlena Mosch, vocals Alexander Malkus, piano Aynur Begutov, guitar Chamber Orchestra "Renaissance" Artistic director A. Ilyushkina Danis Shcherbakov, guitar Zulfiya Asadullina, cello Nelly Kadraeva, piano Nailya Battalova, violin	



**HULST
CULTUREEL**

**PROGRAMMA
2011 / 2012**

SCHRIJVERS



TOM LANOYE

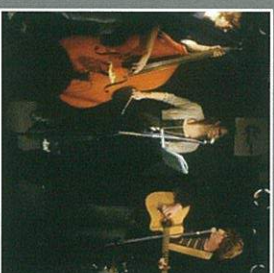
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WO 9 NOV - 20.00U

DE JONKHEER

Tom Lanoye is één van de meest gelezen en gelauwerde schrijvers van zijn taalgebied. Hij heeft zich bekwamd in bijna alle literaire genres, van poëzie tot korte verhalen, van satirische columns tot romans en toneel. Schrijver van het bekroonde boek "Sprakeloos". Voor 2012 maakt hij het Boekenweekgeschenk. Humor, satire, engagement.

MUZIEK



JONG ZEEUWS TALENT

.....

ZA 12 NOV - 22.00U

DE JONKHEER

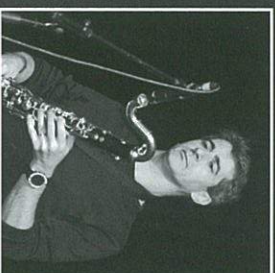
JAY MINOR & MARSHA

Jay Minor wisselt mooie, rustige liedjes af met folk-achtige nummers die doen denken aan Neil Young, Leonard Cohen en Damien Rice. Marsha (halve finaliste Grote Prijs van Nederland) brengt een combinatie van soul en country/folk, vol passie, melancholie en weemoed.

Afterparty met DJ

gratis entree

MUZIEK



STEPHAN VERMEERSCH

.....

ZO 27 NOV - 15.00U

BAUDELOO

& HANS VERMEERSCH & RAJHANS ENSEMBLE

Programma met een randje, steeds toegankelijk maar verrassend, hedendaags, wereldmuziek, klassiek in een etnisch kledje, electronics, klankvisualisatie, humor...



V Congreso Nacional de Clarinete

Real Conservatorio Superior
de Música de Madrid

Del 8 al 11 de diciembre
de 2011



II Congreso Europeo

I ECA Concurso Internacional de Clarinete



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Desarrollo del Clarinete (ADEC)



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RCSNM
Real Conservatorio Superior
de Música de Madrid



I Concurso ECA de Clarinete Masterclass ECA



MIEMBROS DEL JURADO



CÉLESTE ZE WALD (Holanda)

She is a clarinetist whose versatility encompasses a broad range of musical styles.

Célas been a member of the Brabant Orchestra since 2002, while also pursuing her passionate commitment to chamber music. As a member of numerous chamber ensembles, she has performed throughout the Netherlands and around the world. She took first prize in the 2001 'Viendekrans' competition (organized by the Concertgebouw and Concertgebouw orchestra), along with numerous other awards, including the Press Award, the Audience Award and the Eduard van Beinum Award. The following year, she won the prestigious Philip Morris Art Prize. She was selected to perform in the 'Rising Stars' international concert series for the 2003-2004 season, an extended tour that took her to all the great concert halls of Europe, and marked her debut at Carnegie Hall in New York. She has recorded numerous CDs with her various chamber ensembles. As a featured soloist, she has made frequent appearances with many orchestras. She is a professor at the Utrecht Conservatory and the Prins Claus Conservatory in Groningen.



STÉPHANE VERMEERSCH (Bélgica)

Versatile performer/composer/improviser of classical, contemporary and world music.

Participated at concerts and festivals in Belgium, the Netherlands, France, Portugal, Spain, Germany, Sweden, Switzerland, Italy, U.K., USA, Canada, Egypt, Japan, Lithuania, Ukraine, Bulgaria, Armenia, Russia, Mongolia, Lithuania, Pakistan and India. Master classes and workshops (classical and contemporary repertoire, extended techniques, reeds) in Belgium, the Netherlands, Russia, UK, Ukraine, Armenia, Lithuania, Mongolia, Egypt, Italy and USA. He is praised for his versatility in a multitude of musical genres as soloist and chamber musician.

II ECA RESEARCH COMPETITION "ROHRBLAT"

9 de Diciembre de 2011 de 15:00 - 19:00h.
Auditorio de la Primera Planta

HORA	PONENTE	TÍTULO
15:00	Stephaan Vermeersch, Bélgica	Reeds: The mystery revealed!
15:30	Carlos Javier Fernández Cobo, España	The German Clarinet School in the first third of the XIX Century: Backofen, Müller, and Blatt
16:00	Fernando José Silveira, Brasil	The good musician should be able to play at any pitch level!": Concerns about clarinet pitch
16:30	Descanso	
17:00	Peter Geisler, Alemania	"To Play Or Not To Play?" Approaches to research on historic clarinets on base of the Kanderndorf findings 2008-2009
17:30	Cristo Barrios, España	Stravinsky and his clarinet writing
18:00	Antonio Galindo Agundez, Masterstudent at Goeteborg University, Sweden	Conflicts in contemporary music interpretation. Brunner-Lachenmann: A case approach

PONENCIA INVITADA DEL V CONGRESO ADEC

18:30 Daniel Martínez Babiloni El Quinteto para clarinete y cuerdas en el cosmos musical de Jesús Villa-Rojo

MIEMBROS DEL JURADO

Dr. Andrés Zarzo
Wolfgang Lohff
Dr. Heike Fricke

rohrblatt

Die Zeitschrift für Oboe, Klarinette, Fagott und Saxophon

1

März 2012
27. Jahrgang

Neuerkenntnisse zur
Wiener Musikerfamilie
Grießbacher

Konflikte in der
Interpretation
zeitgenössischer Musik

Das Rohrblatt – ein
Mythos wird aufgedeckt

Interview mit der
Saxophonistin
Angelika Niescier

Fagott – Instrument des
Jahres 2012 unter der
Schirmherrschaft von
Klaus Thunemann



Finkenkruger Musikverlag

Stephan Vermeersch

ROHRBLÄTTER: EIN MYTHOS WIRD AUFGEDECKT

Der Klang eines Rohrbläfers besteht aus einer Kombination von vielen physischen und psychischen Variablen: dem Blatt, der Ligatur, dem Mundstück, dem Instrument, dem Ansatz (Mundhöhle, Zähne, Muskulatur, Lippen, Zunge, vokaler Trakt, Zwerchfell), der musikalischen Entwicklung, dem Geschmack und der Wahrnehmung. Wenn man anfängt sein Instrument zu lernen, trifft man Entscheidungen für das Setup, mit dem man den gewünschten Klang erhält. Letzten Endes misst man dabei dem Blatt aufgrund seiner organischen Herkunft am meisten Aufmerksamkeit bei. Das Rohrblatt hält nur eine gewisse Zeit lang (hauptsächlich wegen der Wirkung des Speichels), und es ist anfällig für Schwankungen der Luftfeuchtigkeit, der Temperatur und des atmosphärischen Drucks. Nichtsdestotrotz hat dieses kleine, in Form geschnittene und aus dem *Arundo Donax* hergestellte Blatt beeindruckende Kapazitäten, was Schwingungen angeht. Anders als Blasinstrumente mit einer freischwingenden Zunge für jeden einzelnen Ton,

wie Mundharmonika, Akkordeon oder Orgel, muss das Blatt des Klarinettenisten oder Saxophonisten mehrere Schwingungsmuster für konische oder zylindrische Luftsäulen erzeugen können, die das ganze Klangspektrum abdecken.

Heutzutage wird die äußere Form der Blätter, die nur aus ausgewähltem Schilfrohr hergestellt werden, durch maschinelle Bearbeitung so perfekt wie möglich gestaltet, so dass optimale Schwingungsmuster erreicht werden können. Sobald man anfängt, auf einem neuen Blatt zu spielen, bilden sich kleine Deformationen durch die Feuchtigkeit mit denen man umgehen muss. Das Resultat der vielen Forschungen der letzten Jahrzehnte ist ein vollständiges und klares Verständnis des Pflzenaufbaus sowie der äußeren wie inneren Struktur des Blatts, das uns viel über die Schwingungsmuster, den Prozess des Einspielens, das Ausbeulen, das Ausbalancieren, die Justierung, die Aufbewahrung und die Abnutzung der Rohrblätter lehrt.

Klarinettenakustik komprimiert

Der Klarinettenist erzeugt einen Luftstrom mit einem Druck, der höher ist als der der Atmosphäre (vgl. Abb. 1). Das ist die Quelle der dem Instrument zugeführten Energie, aber dieser Luftstrom ist eher eine Quelle kontinuierlicher als vibrierender Energie. Beim Spielen eines Rohrblattsinstruments öffnet und schließt das vibrierende Blatt einen kleinen Spalt und erlaubt so einer gewissen Menge oszillierender Luft in das Resonanzrohr einzudringen, welche dort eine stehende Welle hervorbringt. Der oszillierende Druck am Ende des Rohres unter dem Blatt treibt seinerseits die Vibrationen des Blatts an.

Bewegungen des Rohrblatts

Das Rohrblatt ist elastisch und biegsam. Es kann sogar, wie eine Feder, von selbst schwingen und so das berühmte Quietschen erzeugen. Die Vibration des Blattes wird durch Resonanzen der Luft innerhalb der Klarinette kontrolliert, aber die Vibration des Blattes bestimmt den Luftstrom der in die Klarinette fließt: diese beiden sind miteinander verbunden (vgl. Abb. 2). Das Rohrblatt kontrolliert nicht nur den Zufluss der Luft, sondern erhält darüber hinaus eine passive Rolle in der Akustik der Klarinette. Wenn sich der Druck im Mundstück erhöht, wird das Blatt nach außen gedrückt. Umgekehrt wird das Blatt durch den Sog zur Bohrung hin-

gezogen. So vergrößert oder verkleinert das Blatt den Rauminhalt des Mundstücks durch hohen oder niedrigen Druck. Tatsächlich verhält es sich ein bisschen wie ein extra Luftvolumen, das genauso gut durch Änderungen des Drucks im Mundstück komprimiert oder expandiert werden könnte. Das bewirkt eine kleine Senkung der Frequenzen. Weiche Blätter bewegen sich indes mehr als schwere Blätter, also senken die weichen Blätter die Frequenz stärker als die schweren. Weiterhin ist dieser Effekt stärker bei hohen als bei niedrigen Tönen ausgeprägt, was dazu führt, dass leichte Blätter die Intervalle enger ziehen, während schwere oder harte Blätter zu breiteren Intervallen führen. Das ist gut zu wissen, wenn man Probleme mit der Intonation hat.

Material: *Arundo Donax*

Rohrblätter werden aus getrockneten Halmen von *Arundo donax* hergestellt: eine hohe, aufrechte, mehrjährige Pflanze. *Arundo donax* hat in der westlichen Welt eine wichtige Rolle in der Entwicklung der Musik gespielt. Blätter für Holzblasinstrumente werden immer noch aus seinen Halmen hergestellt und anderen Alternativen zumeist vorgezogen. Aus diesem Gras wurde unter anderem auch Zellstoff für Kunstseide und Papier gewonnen. Die Nutzung des *Arundo donax* für die Musik kann 5000 Jahre in die Vergangenheit zurückverfolgt werden.

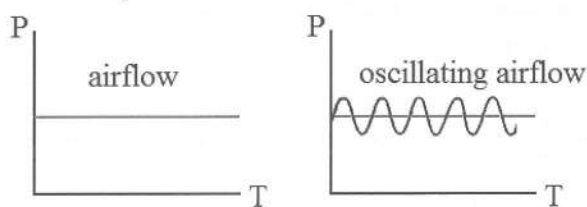


Abb. 1: Statischer und oszillierender Luftstrom.

Flexural Modes



Torsional Modes



Generic Modes



Abb. 2: Komplexe Schwingungsmuster.
(Quelle: Taillard, Laloe, Gross)

Botanik

Lateinischer Name:

Arundo donax Linnaeus

Weitere Namen:

Riesenschilf, Spanisches Rohr

Ordnung: Süßgrasartige

Familie: Süßgräser

Unterfamilie: Arundineae

Gattung: *Arundo*

Art: Pfahlrohr

Obwohl oft als Bambus bezeichnet, gehört der *Arundo donax* zu einer anderen, mit dem Bambus nicht verwandten Familie der Gräser. Er wird zwei bis acht Meter hoch, ist gerade und mehrjährig. Er gehört zu den größten der Süßgräser. Die fleischigen, fast schon knolligen, kriechenden Wurzelstöcke – Rhizome – bilden eine kompakte Masse aus der robuste, fasrige Wurzeln sprießen, die tief in die Erde wachsen. Die hohlen Halme haben eine Wanddicke von zwei bis sieben mm Durchmesser und sind in mehrere Knoten geteilt. Der Abstand der Knoten variiert zwischen 12 und 30 cm. Die Blätter liegen einander gegenüber, werden an ihrem Ursprung fünf bis acht cm breit und laufen spitz zu. Sie sind herzförmig und mehr oder weniger mit feinen Haarbüscheln bedeckt, die noch lange nachdem die Blattspreite abfällt vorhanden sind (vgl. Abb. 3 und 4). Es kann Unterschiede bei den Dimensionen der Blätter und Rohre geben, möglicherweise in Abhängigkeit der Verfügbarkeit von Wasser. Erstjährige Rohre sind nicht ver-

zweigt, im zweiten Jahr kann es zu einem oder mehreren Abzweigungen von den Knoten kommen. Die Zweige haben einen kleineren Durchmesser als das Hauptrohr. Bei Pflanzen, die zwei Jahre alt oder älter sind, kommt es in den Zweigen zu signifikanten Blattgrößen. Diese sekundären Zweige können wiederum selber tertiäre oder quartäre Zweige ausbilden, was jedoch seltener vorkommt (vgl. Abb.5). Wenn die Pflanze einmal Zweige ausgebildet hat, werden diese zur bevorzugten Stelle neuen Wachstums, während ein kontinuierlicher Wuchs des Hauptstamms langsam bis gar nicht fortschreitet. *Arundo* Blüten werden auf großen (30 bis 60 cm langen), federartigen Rispen getragen, und blühen normalerweise zwischen März und September. Dennoch scheinen einige Pflanzen niemals zu blühen, oder wenigstens nicht in jedem Jahr (Else, 1996). Die Ährchen sind vielblütig, mit Röschen schätzungsweise 12 mm lang, und werden sukzessiv kleiner. Die Pflanzen ruhen normalerweise während der kalten Monate, was sich durch eine Braun- oder Gelbfärbung der Blätter und das Verblässen des Stammgrüns äußert. Im Frühling, wenn die Temperatur wieder steigt und die Tage länger werden, färben sich die Blätter und der Stamm wieder grün. In Arealen, in denen es zu starkem Frost kommt, zieht sich der *Arundo* normalerweise wieder in den Boden zurück und



Abb. 3 (oben): *Arundo donax*.
Abb. 4 (unten): Rhizome mit Spross.

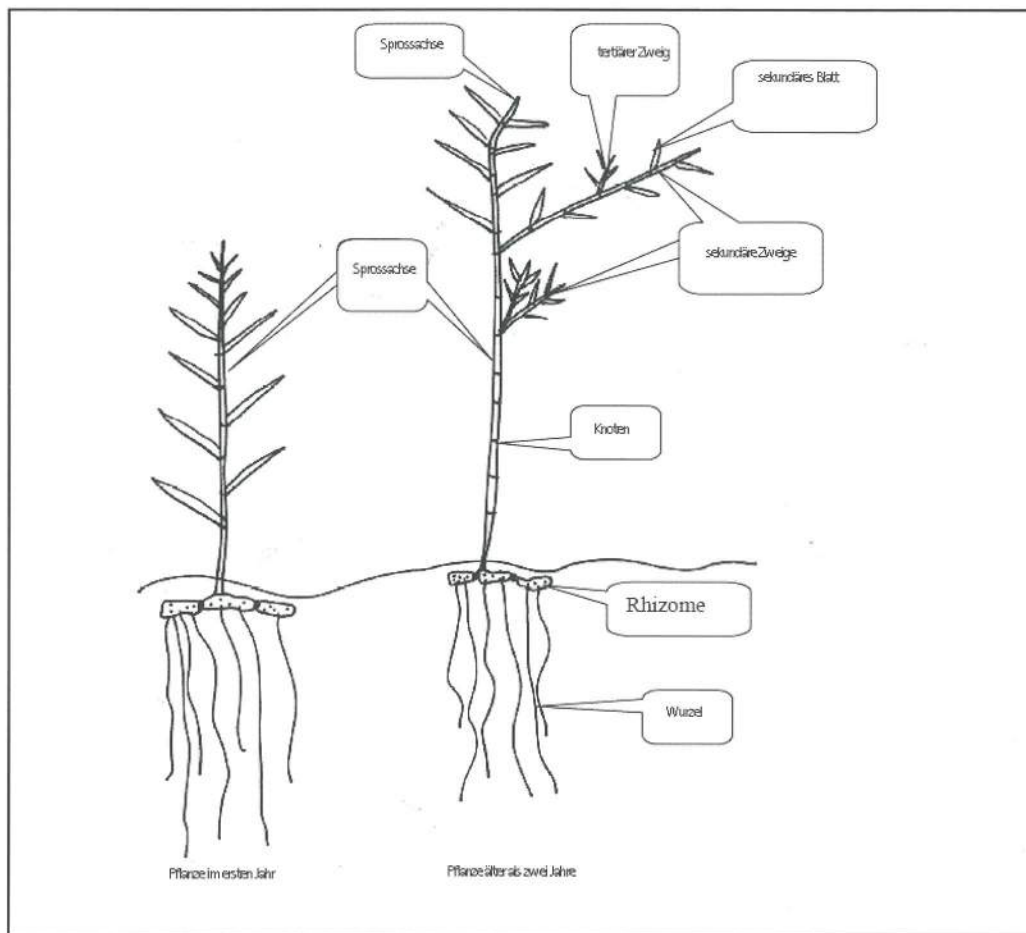
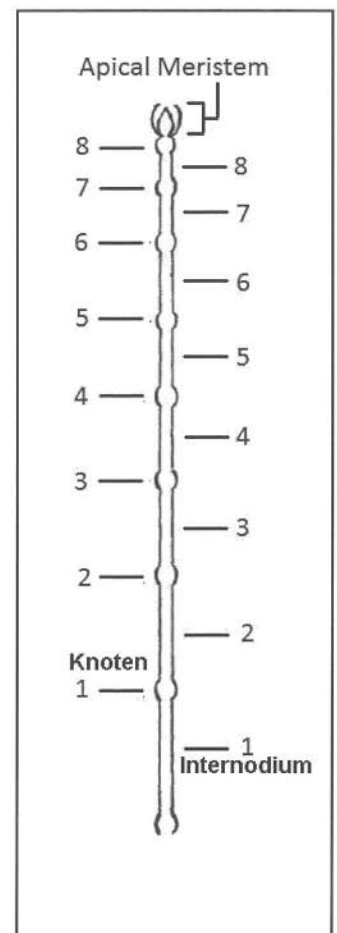
Abb. 5: Ein und zweijähriger *Arundo donax*.

Abb. 6: Apikales Meristem.

keimt im nächsten Frühling erneut. Bodenfrost kann die Pflanze töten, wahrscheinlich weil das Rhizomsystem zerstört wird.

Die Anatomie dieses Riesenschilfs lässt sich, wie bei vielen Gräsern, grob in drei funktionelle/strukturelle Systeme unterteilen:

- 1.) Das Wurzelsystem, das für die unterirdische Stabilität, die Versorgung und die Reproduktion der Pflanze verantwortlich ist.
- 2.) Das Stammsystem, das für die überirdische Stabilität und das Leiten von Wasser, Glucose und anderen Nährstoffen verantwortlich ist.
- 3.) Das Blattsystem, das für die Photosynthese, die Transpiration und einige hydrophile Phänomene verantwortlich ist.

Obwohl der *Arundo* am Ende der Wachstumsphase Blüten bildet

(nicht alle Pflanzen), werden keine nutzbaren Samen gebildet, was ein positiver Zug ist, da die Produkte der Photosynthese in Ethanol aus der Lignozellulose und nicht in die Samenproduktion geleitet werden. Da es der Pflanze an sexueller Reproduktion fehlt, verbreitet sie sich durch klonale Taktiken: Teile der Rhizome/Stämme ziehen genauso leicht wie eine gewöhnliche Saat. Dennoch senkt asexuelle und klonale Fortpflanzung die genetische Variabilität drastisch.

Morphologie und organische Chemie

Biotaxonomische Klassifizierung

Reich: Pflanzen (Domäne: Eukaryoten; Mehrzeller, Fähigkeit zur Photosynthese, Umwandlung von einfachen zu komplexen Molekülen durch Licht)

Phylum: *Tracheophyta* (vaskuläre Pflanzen)

Subphylum: *Pteropsida* (vaskuläre Pflanzen mit großen Blättern, oft mit einem stark verzweigten vaskulären System und Blattstämmen, die dort eine Lücke hinterlassen, wo sie vom Leitbündel abgehen)

Klasse: *Angiospermae* (Blütenpflanze)

Ordnung: *Monocotyledoneae* (Samenpflanzen, die einen Embryo mit einem einzelnen Cotyledon und parallelädrige Blätter erzeugen)

Familie: *Gramineae* oder *Poaceae* (Große und beinahe allgegenwärtige Blütenpflanzen. Angehörige dieser Familie werden gemeinhin als Gräser bezeichnet.)

Unterfamilie: *Arundinoideae* (Gräser, die hauptsächlich in tropischen Regionen oder der südlichen Hemisphäre wachsen)

Stamm: *Festuceae* (Ährchen haben mehr als eine Blüte, normalerweise vielblütig, in offenen, schmalen oder ährenartigen Rispen (selten in Trauben))

Genus: *Arundo*

Spezies: *donax*

Das Wachstumsschema des *Arundo donax*: Ein apikales Meristem an der Spitze des Pflanzensprosses oder der Wurzel bringt die Wurzel oder den Pflanzenspross dazu, seine Länge zu erhöhen (Zone der Zellteilung) und neues (junges) Gewebe auf das bereits vorhandene (ältere) zu schichten (Vgl. Abb. 6).

Anatomie

Die Zusammensetzung der Sprossachse des *Arundo donax* umfasst drei konzentrische Ringe: (1) E: eine harte, wachsartige Epidermis und KP: kortikales



Abb. 7: Querschnitt durch einen Arundo-Halm.
(Quelle: Rüggeberg, Burgert, Speck 2009).

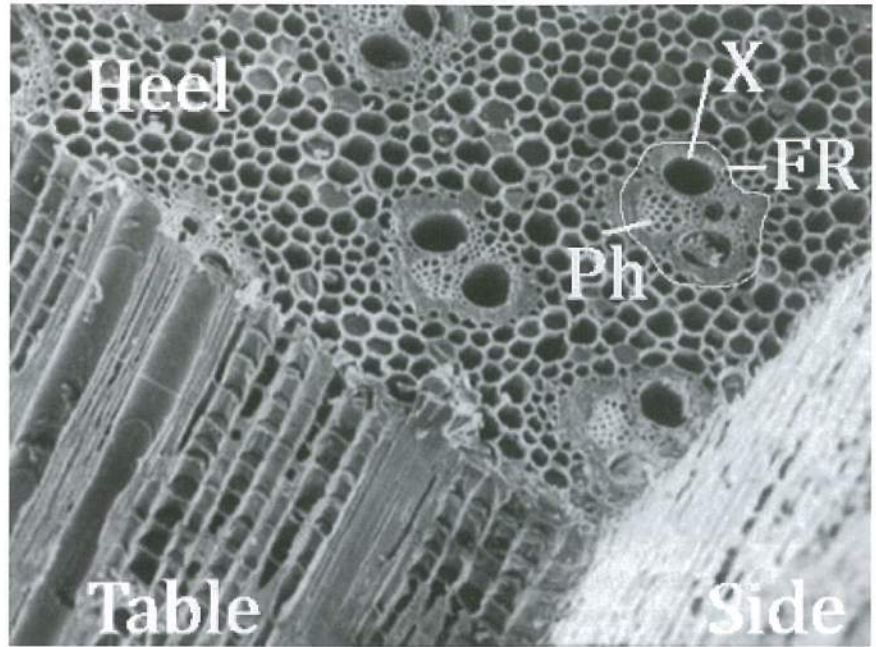


Abb. 9: Mikroskopische Aufnahme von unterer Kante (Heel), Tisch und Seite.

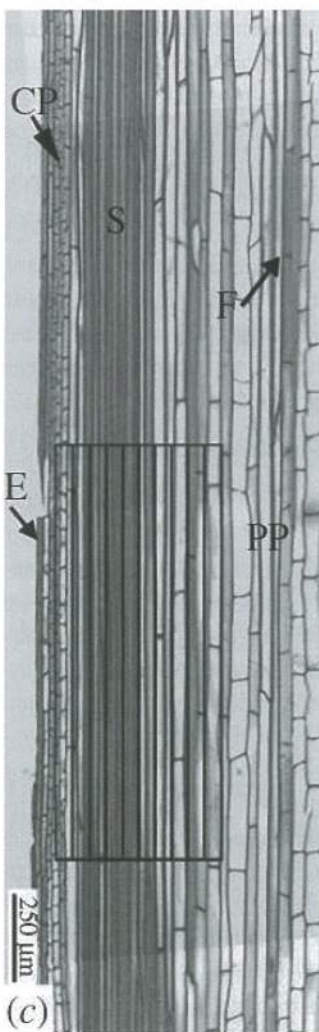


Abb. 8: Radial-longitudinaler Schnitt.

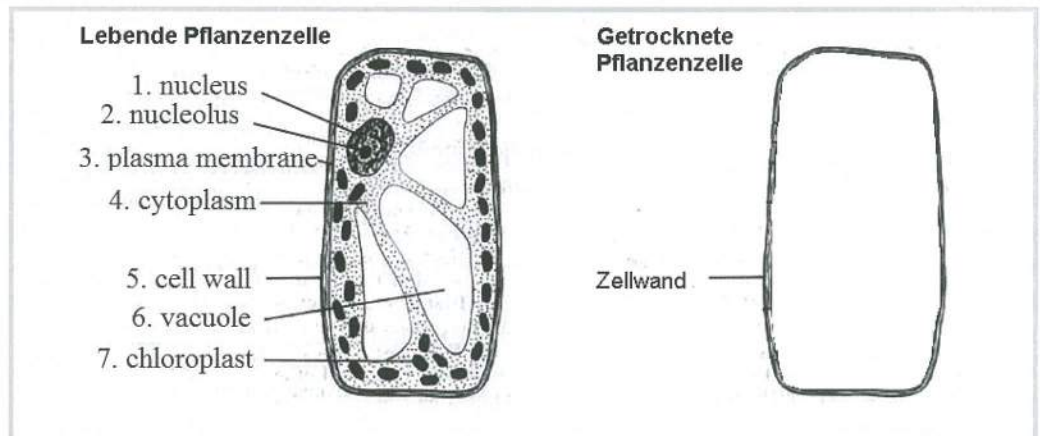


Abb. 10: Lebende (links) und getrocknete Pflanzenzelle (rechts).

Parenchym. (2) S: sklerenchymatischer Ring und (3) ein dicker innerer Kortex MP: Mark Parenchym und VB: das vaskuläre Bündel (Nährstoff und Wasser System) (Vgl. Abb.7). Rohrbläser bezeichnen die erste dieser Schichten häufig als »Rinde« oder »Borke« und die dritte als »Mark«. Dazwischen ist die zweite Schicht, die Fasergruppe, häufig nur als dünner, bräunlicher Ring zu erkennen. (In der botanischen Fachsprache bedeutet Sklerenchym, dass die Zellen verhärtet sind, auch »Steinzellen« genannt. Parenchym bezeichnet weiches Gewebe.)

Die mittleren und inneren Lagen beinhalten Gefäßbündel, die Nährstoffe und Wasser von den Wurzeln durch die Sprossachse transportieren (vgl. Abb. 8). Jede lebende Zelle des Arundo donax ist mit einer komplexen Flüssigkeit, die aus verschiedenen Elementen besteht, gefüllt (vgl. Abb. 9). Ein Klarinettenblatt wird aber aus einem getrockneten Stück eines Arundo-Halms hergestellt: nichts weiter als die Schale oder ein Rest von Zellwänden in einer relative festen Form (vgl. Abb. 10).

Zellwandchemie

Zellulose 42-50%
Hemizellulose 20-24%
Lignin 10-20%
Asche 4% (Silikate 1-2%)

Der erste und wichtigste Bestandteil der Zellwände des Arundo donax ist die Zellulose (ein Carbohydrat). Zellulose ist die strukturelle Komponente der ersten Zellwand und ist der am meisten vorkommende organische Bestandteil auf der Erde. Sie ist ein Polysaccharid, das aus geraden Ketten von mehreren hundert bis über zehntausenden miteinander verbundenen D-Glukose Einheiten

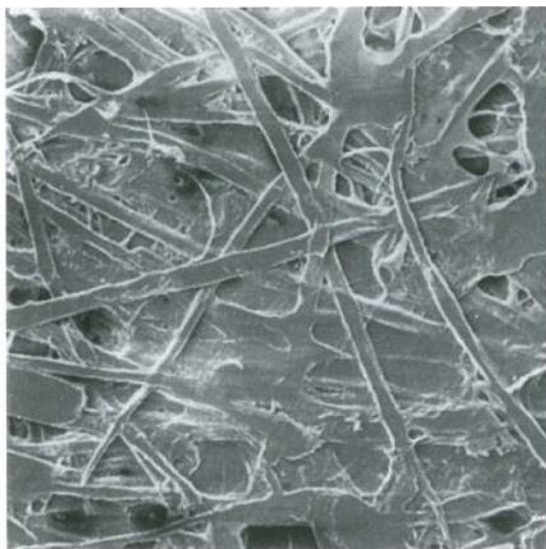


Abb. 11: Mikroskopie einer Zellwand:
Mikrofaser der Zellulose.

besteht (vgl. Abb. 11). Die andere Klasse der Carbohydratbestandteile, die man bei Klarinettenblättern findet, ist die Hemizellulose. Diese besonders gewöhnliche Hemizellulose, die man im Klarinettenblatt vorfindet, ist die selbe, die in vielen Weichhölzern gefunden werden kann (Arabino-4-O-Methyl Glucuronoxylan, abgekürzt als AMGX). Der Zweck der Hemizellulose im *Arundo donax* und anderen Hölzern besteht generell darin, die Absorption von Wasser zu unterstützen. Hemizellulose zeigt von Natur aus hydrophile Neigungen und erlaubt die Absorption von Wassermolekülen in die Freiräume zwischen den Zellulose-Kristallin-Gittern. Diese sind in fast allen Pflanzenzellwänden präsent. Während Zellulose aus Kristallin besteht, und damit fest und resistent gegenüber Hydrolyse ist, hat die Hemizellulose eine zufällige, amorphe Struktur mit wenig Festigkeit. Die letzte größere chemische Komponente des *Arundo donax* ist Lignin (lat: Holz). Diese hochkomplexe, gummiartige Füllsubstanz wird aus toten Pflanzenzellen hergestellt und taucht als eine Nebenerscheinung des Alterungsprozesses der Pflanzen auf. Lignin schützt ältere Pflanzen vor

Krankheitserregern und Wasser, stabilisiert die Zellwandmatrix und bringt einen Erschütterungsschutz, etwas Verformbarkeit, in die Pflanze. Die Faserzellen bestehen hauptsächlich aus Lignin.

Einige essentielle Tugenden des *Arundo donax*

Die »mittelmäßige Dichte kombiniert mit einem hohen Modul machen den *Arundo donax* zu einem einzigartigen Material für Rohrblätter.« Das »Modul« ist eine physikalische Maßeinheit der Steifheit von festen Materialien; ein höheres Modul indiziert größere Steifheit. Im Fall des *Arundo donax* resultiert die Steifheit aus dem hohen Anteil der enthaltenen Fasern. Bambus ist viel zu steif, als dass man ihn als Rohrblatt verwenden könnte.

Diese bemerkenswerte Flexibilität (in jeder Verformung) ist nur dadurch möglich, dass der Großteil der Fasern aus Lignin besteht. Lignin weist viskose Charakteristika der Vibration auf; das bedeutet, es vibriert mehr wie eine Flüssigkeit, als wie ein Feststoff. Das mag überraschen, denn Lignin ist unter anderem auch dafür verantwortlich, dass Zellwände mit der Zeit verhärten und zu Steinzellen werden. *Arundo donax* hat

außerdem die bemerkenswerte physische Eigenschaft viskoelastisch zu sein; das heißt, es hat Eigenschaften der Vibration, die sowohl für Flüssigkeiten, als auch für Feststoffe typisch sind. Während Lignin zähe Charakteristika aufweist, zeigen die Wände der Parenchymzellen elastische Charakteristika, und die vaskulären Zellen selbst zeigen Charakteristika die irgendwo zwischen viskos und elastisch liegen.

Agrikultur

Das Klima, der Boden, der Pflanzort, die Bewässerung, die Düngung, das Alter der Stängel während der Ernte (zwei Jahre) sowie die Wahl des richtigen Zeitpunkts der Ernte (während eines passenden kalten Monats) sind bedeutsam für die Pflanze. Es gibt zwei Gründe, weshalb das Schilfrohr eine bestimmte Stufe der Entwicklung erreichen muss, bevor es geerntet wird. Einer ist, dass Lignin, welches dem Rohr die gewünschte Steifheit für die Vibration verleiht, sich nur nach einer bestimmten Zeit entwickelt. Selbst bei einer einzelnen Pflanze haben die älteren Abschnitte einen drastisch höheren Anteil an Lignin als die jüngeren Teile. Ein weiterer Faktor, der vom Alter ab-

hängt, ist die Konzentration der Hemizellulose, welche das Wasser einlagert sobald die Pflanze vollgesogen ist. Für die Firmen ist der Schutz und die Überwachung des Wachstumsprozesses der Pflanzen essentiell, da die moderne Nutzung des *Arundo donax* für die Biomasseproduktion künstlich die Wuchsgeschwindigkeit erhöht, und die veränderte Pflanze aufgrund ihrer Qualität unnütz für die Herstellung von Blättern ist, wie sie in der Musik verwendet werden.

Platzierung des Gewebes

Parenchymzellen werden nach außen hin kleiner, die Dicke der Zellwand erhöht sich. Dieses Gefäßgewebe enthält vaskuläre Bündel, deren Anzahl nach außen hin ihre steigt, während ihre (physische) Größe abnimmt. Unsere Blätter werden aus einem längslaufenden Stück Rohr geschnitten, das eine symmetrische Struktur haben muss, um die richtigen Vibrationen erzeugen zu können. Um ein gutes Blatt zu bekommen ist es von größter Wichtigkeit, dass das Rohr von der richtigen Position des Halms aus geschnitten wird, und dass das Gewebe tangential, radial und längslaufend symmetrisch

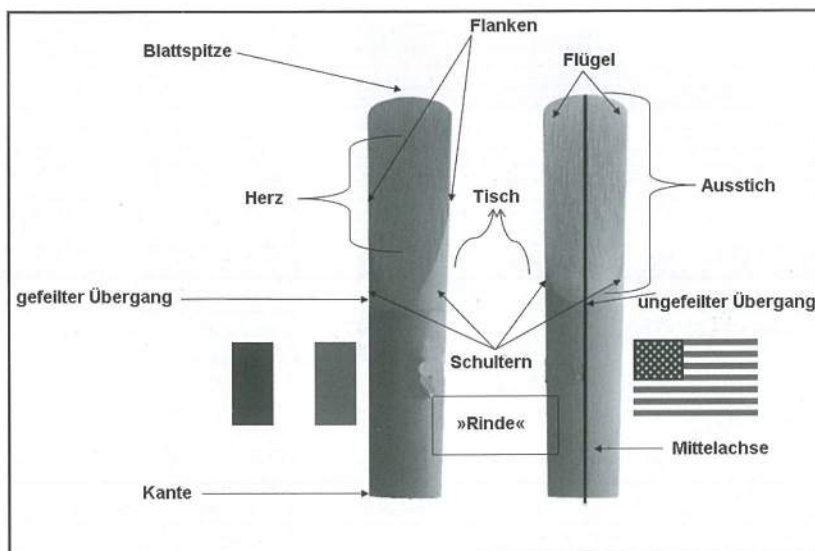


Abb. 12: Struktur des Blattes.

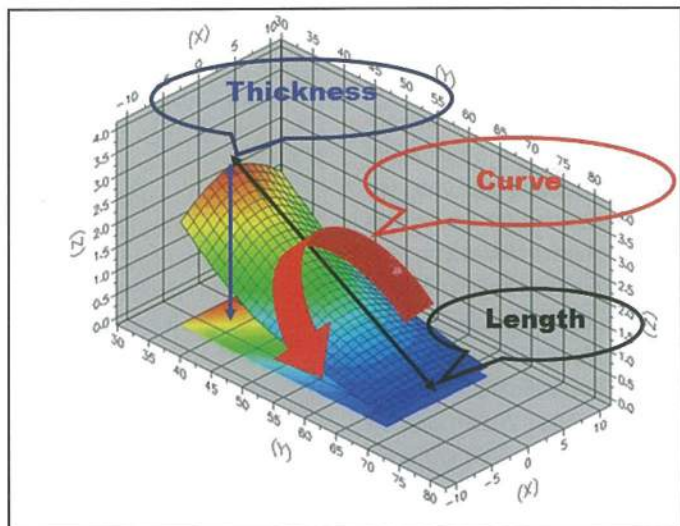


Abb. 13: Räumliche Struktur des Blattes.

ist. Selbst wenn das Rohr perfekt geformt ist, gibt es immer noch die Möglichkeit von ungleich verteiltem Gewebe, was letzten Endes die Qualität des Blattes bestimmt (vgl. Abb.16).

Wasser Absorption des Arundo donax führt letzten Endes zu Verzerrungen

Wenn ein Klarinettenblatt hydriert, wird »freies« Wasser in den zellulären Aushöhlungen und den Kapillaren des vaskulären Gewebes gespeichert. Der Grad der Schwellung in einem neuen Klarinettenblatt (von innen nach außen) ist am größten in der radialen Dimension: 16,8%. Das Blatt schwillt darüber hinaus 7,5% in der tangentialen Dimension (von links nach rechts) und 4,5% in der longitudinalen Dimension (Anfang bis Ende). Der Gewichts Zuwachs liegt bei bis zu 3,75%

Einspielen, Ausbalancieren, Einstellung, Lagerung

Durch die ungleiche Anordnung des Gewebes und durch Verzerrungen können Diskrepanzen in der Flexibilität, Elastizität und Steifheit auftreten. Man muss das hinnehmen und lernen, seine Fähigkeiten im Umgang mit Blättern zu verbessern. Man soll-

te die Blätter so flach wie möglich lagern, und je nach dem, wo man sich befindet, ein System zur Kontrolle der Luftfeuchtigkeit verwenden.

Der Lebenszyklus eines Rohrblattes

Alle Blätter verändern sich mit der Zeit, von der Jugend über das mittlere Alter zum hohen Alter. Welche chemischen und physischen Änderungen arbeiten bei diesem Alterungsprozess? Etwa 20 bis 24% des Arundo-donax-Gewebes ist Hemizellulose, deren Ziel es ist, die Wasserabsorption der lebenden Pflanze zu unterstützen. Selbst wenn das Gewebe des Rohrs stirbt, hört diese Funktion nicht auf. Beim Einspielen der Klarinette wird die Hemizellulose – die einen leicht süßlichen Geschmack hat – durch die wiederholte Benutzung des Blattes stark ausgelaugt.

Wenn das Blatt altert, schreitet der Verlust von Hemizellulose fort. Es folgt weiterer chemischer Zusammenbruch: Speichel enthält Ammoniak und andere Alkali, und diese regen die Plastifizierung (»Weichmachung«) des Holzes an. Daraus folgt, dass das Modul des Materials sinkt (das Blatt wird weicher) und die Dämpfung

- R:** Beständigkeitspunkt
- H:** hoch
- M:** mittel
- L:** niedrig
- F:** Auflagezone

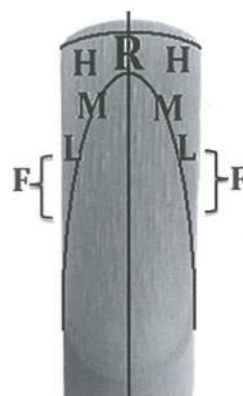


Abb. 14: Funktionen der Blattregionen.

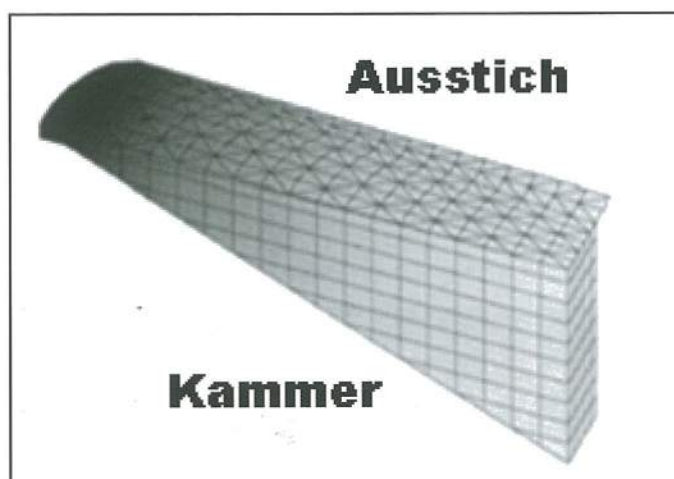


Abb. 15: Die Form des Blattes steht in Beziehung zur Form der Mundstückkammer.

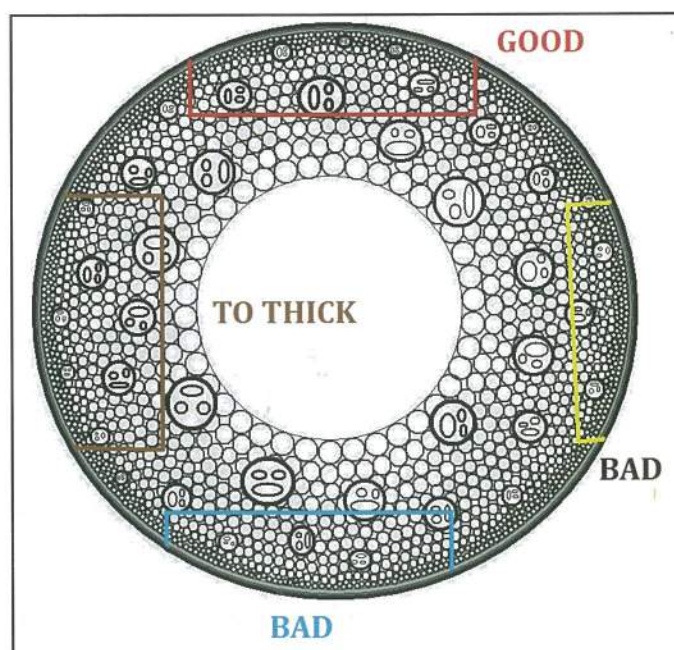


Abb. 16: Gute und schlechte Schnitte, basierend auf der Anordnung des Gewebes.

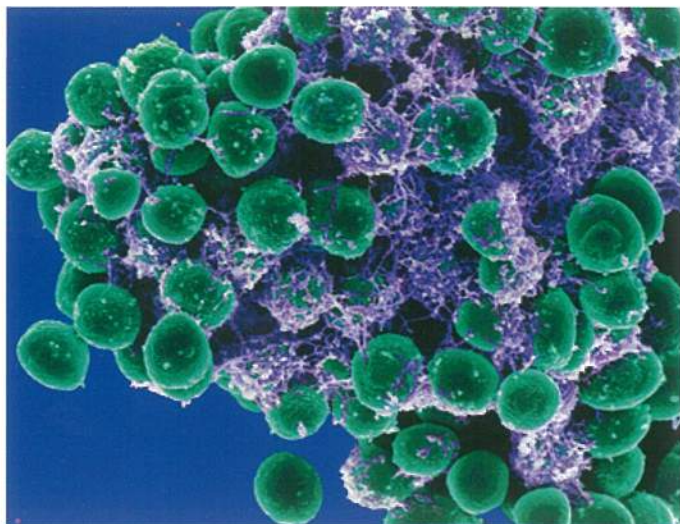


Abb. 17: *Staphylococcus Epidermidis*.

sich erhöht (es ist schwerer einen Ton mit dem Blatt zu halten). *Staphylococcus Epidermidis* – eine häufig auftretende Bakterienart, die quasi bei jedem im Mund oder auf den Händen auftritt,

fügt Masse zur Spitze des Klarinettenblattes hinzu, dadurch wird dessen Form verändert und schließlich die Bewegungsreichweite vermindert (vgl. Abb. 17).

Fazit

Ein gründliches und klares Verständnis des An- und Aufbaus von *Arundo donax* und der äußeren wie inneren Struktur des Blattes offenbart viel über seine Vibrationsmuster, den Prozess des Einspiels, Verziehens, Ausbalancierens und Angleichens sowie über eine optimale Lagerung und die Abnutzung des Blattes. Jeder (Einzel-)Rohrbläser sollte sich das nötige Wissen und die wichtigen Fähigkeiten aneignen, um so gut mit Blättern arbeiten zu können, wie die Kollegen mit Doppelrohrblattinstrumenten.

Übersetzung: *Tim Fricke*

Der Autor

Stephan Vermeersch ist ein belgischer Musiker, Komponist, Improvisations-Künstler und Lehrer für Klarinette und Saxophon. Über die Grenzen seiner Heimat hinaus ist er als vielseitiger Interpret klassischer, zeitgenössischer sowie Weltmusik bekannt. Konzerte und Festivals führten ihn in die Niederlande, nach Frankreich, Großbritannien, Portugal, Spanien, Italien, Deutschland, Schweden, Kanada, Ägypten, Japan, Bulgarien, Armenien, Russland, Litauen, Pakistan, Indien und in die Schweiz, die USA, die Mongolei und die Ukraine. Stephan ist ein »Rico Artist«.





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Alexander Doll

DEL CLARINETE BAJO AL REQUINTO

Zweiter internationaler Klarinettenkongress der European Clarinet Association in Madrid vom 8.–11. Dezember 2011

Ausflug in die Königsstadt: Die Schwarzwurzelfamilie residierte in diesem Jahr in Madrid und stellte auf einem gemeinsam von europäischer und spanischer Klarinettengesellschaft (ADEC) veranstalteten, viertägigen Kongress ihr breites Klangspektrum einem Fachpublikum vor. Zum zweiten Mal mit der European Clarinet Association als Veranstalter präsentierten Klarinetistinnen und Klarinetten auf zwei Bühnen die große musikalische Bandbreite des vielseitigen und vielgestaltigen Holzblasinstruments in direkter Programmfolge: Wieder tönte und trillerte es aus diversen Seminarräumen, Auditorien und Bühnensälen, in denen sich Wohlklang und gewagt Dissonantes abwechselnd ausbreitete. Der Autor setzte sich wieder einmal ein üppiges Konzert- und Veranstaltungsprogramm auf den Tagesplan und pendelte mit dem Stift in der Hand zwischen Konzertsaal und Treppenhaus, um von klassischer Klarinettenkunst, verwegenen Klangexperimenten und interessanten Einblicken in die aktuelle Forschungsarbeit rund um Klappe, Birne und Blatt zu berichten.

7. Dezember

Madrid begrüßt uns schon im Landeanflug mit einem Leuchten im Gesicht: Lichtpunkte auf einer schwarzen Fläche verwandeln sich langsam in flimmernde Zufahrtsstraßen, Kreisverkehre und Hauptverkehrsadern, die wie flüssiger Bernstein auf die Hauptstadt hinsteuern.



Das Real Conservatorio Superior De Música in Madrid.

Am Flughafen angekommen wird es prosaischer. Es sind die üblichen langgestreckten Gänge, die uns in Empfang nehmen und uns, ohne mit auffälligem Kuppelglasbau oder kathedralenhaften Durchgangshallen zu beeindrucken, sicher zu unserem ersten Ziel geleiten: die Metro. Nicht selten lernt man heutzutage die Metropolen dieser Welt nach Höhlenmenschenart kennen. Ein plötzliches Ausschlüpfen aus den urbanen Katakomben, in die man nach Ankunft gesteckt wurde und ehe man sich versieht, umgibt einen die Weitläufigkeit einer Weltstadt. Auch hier soll es nicht anders sein und nach mehrmaligem Umsteigen bis zum ersten Ausstieg gelangen wir aus

der Tiefe unvermittelt in das Herz der spanischen Hauptstadt. Der erste Eindruck hinterlässt einen Geschmack von moderner Großstadtatmosphäre mit alteuropäischer Fassade, davor ein fast karnevalhafter Publikumsverkehr auf der Gran Vía, der mit Polizeiaufgebot geregelt wird. In Madrid sind Feiertage und das liegt nicht nur an dem bevorstehenden Congreso Nacional de Clarinete, dem zweiten internationalen Klarinettenkongress der ECA.

8. Dezember

11:00

Das hiesige Konservatorium, der Austragungsort der diesjährigen Klarinettenmeisterschaften, liegt auf dem Plaza des los Mostenses

in unmittelbarer Nähe zu einem anderen Kulturschwergewicht vis-à-vis, dem Museo Nacional Centro Arte Reina Sofía. Die 1830 von Königin Maria Christina gegründete Madrider Musikhochschule, die auf den Namen Real Conservatorio Superior de Música hört, ist jedoch erst seit 1990 in dem durchaus unbescheidenen Repräsentativgebäude in direkter Nachbarschaft von Picasso, Dalí und Buñuel beheimatet.

Die gusseisernen Portale des Haupteingangs bleiben uns allerdings verschlossen, so dass wir ganz bescheiden durch einen Seiteneingang Zugang zur ersten Spielstätte finden, dem Sala Manuel De Falla, einem tonnenförmigen, holzvertäfelten Kon-

zertsaal im ersten Stock, dessen erster Eindruck zwischen Schiffsrumpf und Kapelle changiert. Die nun beginnende, unvermeidliche Inauguralveranstaltung bietet außer dem geselligen Zusammentreffen der honorigen Mitglieder von ADEC und ECA und einer kurzen Vorstellungsrunde nichts wirklich Überraschendes. Das Auftaktkonzert mit dem Klarinettenisten José Franch Ballesster hingegen ist inspirierend und wartet mit einem fulminanten Gershwin-Medley auf, gefolgt von einem Arrangement zweier bekannter Piazzolla-Tangos des virtuos begleitenden Pianisten Pablo Zinger. Nach zwei weiteren Kompositionen von Luigi Bassi und John Novacek, zu dem auch Miguel Civera an der requinto, der Es-Klarinette, auf die Bühne kommt, werden wir nach viel expressivem Spiel in die Mittagspause entlassen.

16:00

Es ist Nachmittag, wir befinden uns jetzt in der obersten Etage des Konservatoriums im Sala Tomás Luis de Victoria, einem ovalen Konzertraum, dessen Bühnenbereich wie in einer kleinen Arena in der Mitte des Saales angeordnet ist. Die erste Konzertstrecke steht bevor. Die eben noch ausgelassene Stimmung im Publikum wird kontrastiert durch den Programmauftakt des Quartet Llevant. Vorgetragen wird *Immagini da Auschwitz*, eine Komposition von Guido Arbonelli, die das Unsägliche für Augenblicke fassbar zu machen scheint, indem sie auf Formeinheit in der künstlerischen Darstellung gerade verzichtet und sich »unfassbar« macht, um sich so dem einordnenden Blick des Zuschauers zu verschließen. Als würde der Zivilisationsbruch ästhetisch noch einmal vollzogen, wird die Grundform, das Element des Trauermarsches immer wieder gebrochen durch unvermittelt aufblitzende Kontrast-



Jury und Teilnehmer des ECA-Wettbewerbs, bei welchem die Juroren sehr intensiv mit den Kandidaten musizierten.

mittel, die wie absurde Zirkusreminiszenzen, Schreckmomente und andere Stilmittel des Grotesken von einem widersprüchlichen Ganzen zeugen. So gelingt es Arbonelli mit seinem Stück, das Geschehene und dessen historische Unhintergebarkeit auf beklemmende Weise beredt werden zu lassen, ohne der Kunst jene affirmative Funktion zuzuweisen, die Unbegreifbarkeit der Ereignisse durch ihr Formprinzip doch noch auf einen einheitlichen Nenner zu bringen, wo es den anderen Diskursen schon längst die Sprache verschlagen hat. Nach diesem Auftakt folgen noch Stücke von Fraioli und Brusca sowie ein kurzer Freilach von Gilman, die thematisch aber nicht an das erste Werk anknüpfen.

Wechsel und Übergang bleiben das Leitmotiv dieses Konzertabschnittes. Nach Daniel Gilaberts »3 canciones corrientes en clave de swing« geht es klassisch und gemessenen Schrittes weiter mit Bassetthorn und Piano durch das Duo Berti Fujiya.

Der Matador des Nachmittags ist

jedoch der Klarinetrist Julio Javier Sanz Ortiz, der beim Vortrag des Czardas fast sportlichen Einsatz zeigt und das Stück des anwesenden Komponisten Pedro Itturalde zusammen mit der Pianistin Isabel Hernández Alamo mit viel Virtuosität und Freude an schnellen Läufen zum Besten gibt. Der ungebremste Schwung von Ortiz' Klarinettenspiel führt dann auch unmittelbar nach Ende des Stückes zu einer erstaunlichen Begegnung mit dem Komponisten, die so wirkt, als sei sie noch Teil des musikalischen Vortrags, als hielte die Musik nur kurz inne für ein Arbeitsgespräch zwischen Interpret und Autor. Und genau das scheint es wohl gewesen zu sein: Kaum ist der letzte Ton verhallt, nimmt Ortiz das Notenblatt vom Pult und hält es Itturalde unter die Nase mit dem Gestus »Was hast du hier geschrieben, soll ich es noch schneller spielen?«, was er dann auch prompt tut, indem er den letzten Teil mit Bravour wiederholt.

Abgerundet wird die zweite Konzertstrecke bis zur Pause mit

Kompositionen von Helmut Hödl, die von den Barcelona Clarinet Players, einem fünfköpfigen Ensemble, gekonnt vorgetragen werden.

Eine dicht gedrängte Konzertfolge war wohl wieder zu erwarten, denkt sich jetzt der Autor beim obligatorischen Gang zur Cafeteria, aber hier wird auf ausreichend Pausen Wert gelegt, und entdeckt das geheime Strukturprinzip des diesjährigen Kongresses: In Madrid wird das Klarinettenkonzertspektakel nach dem Motto »drei Gruppen, eine Pause« auf die Bühne gebracht und das passt zu der insgesamt entspannten Atmosphäre am Konservatorium. Pausen verleiten jedoch ebenso zum Ausstieg aus dem Programmkartell und so widmet der Autor die restliche Zeit des Abends vielmehr den Geheimnissen der umliegenden Stadt.

9. Dezember

9:30

Der Morgen beginnt früh, aber erfrischend: Auf der Agenda steht »English Clarinet School with Re-

ference to Charles Draper and Frederick Thurston«, ein Vortrag über Leben, Wirkungs- und Rezeptionsgeschichte englischer Klarinettenisten, der unverständlich-erwartungsgemäß nicht im offiziellen Programmheft Erwähnung findet, so dass sich der Autor aufgrund einer persönlichen Empfehlung auf den Weg macht und sich unversehens im Auditorio planta 1a, einem größeren Penälerstübchen für fortgeschrittene Seminaristen im ersten Stock wiederfindet, um an vollgekratzten Schultischen Platz zu nehmen und aufmerksam zu lauschen. Das Schulbankdrücken lohnt sich, denn die von Nicholas Cox inspiriert vorgetragenen und plastisch dargestellten Biografien von Charles Draper, Frederick Thurston und Reginald Kell geben interessante Einblicke in die britische Klarinettenhistorie, deren Rezeption außerhalb der Insel häufig auf Jack Brymer verengt ist. Anhand der berechtigten Frage nach einer sogenannten englischen Klarinettenschule zeichnet Cox, ausgehend von Charles Draper, »the father of english clarinet players«, die Entwicklungslinien, Traditionen und Übergänge einer solchen Schule von Thurston und Kell bis zu Brymer und Walton in der Gegenwart nach, indem mit Hilfe von historischen und aktuellen Hörbeispielen zumindest dem geschulten Hörer auch ganz unmittelbar der direkte Vergleich gestattet wird. Am Ende konstatiert Cox dann lakonisch: »The younger generation no longer a school.«

10:30

Der Wiedereinstieg in die Konzertschiene findet mit großer Bühnenbesetzung statt. In der »Arena« Tomás Luis de Victoria residiert der Madrider Klarinettenchor, ein vielköpfiges Ensemble unter Carlos Javier Fernández Cobo und präsentiert in Zusammenarbeit mit dem Conservatorio Pro-

fesional de Danza zunächst einen von Cobo selbst arrangierten Filmtitel von John Williams und im Anschluss zwei Stücke von Albéniz, bei denen die auf der Bühne vorgeführte Tanzchoreografie den musikalischen Vortrag eindrucksvoll unterstützt, ohne zur bloßen Zurschaustellung zu geraten. Insbesondere *Cordoba* von Albéniz überzeugt sowohl musikalisch als auch durch die eleganten darstellerischen Fähigkeiten der ausdrucksstarken Tänzerin Aitana del Río.

Darstellerisch überzeugend ist ebenso der Klarinetrist Ben Redwine, der anschließend das nun plötzlich freigewordene Raumvolumen, das die in Chorstärke auftretende Madrider Grupo de Clarinetes noch eben besetzt hielt, mühelos alleine ausfüllen kann und sowohl als Interpret als auch als Entertainer glänzt. Redwine, der fast ausschließlich Solostücke, zum Teil aus eigener Feder, spielt und lediglich bei Gershwins *Promenade* und der *Habana* von Ravel von der Pianistin Ana Benavides begleitet wird, verbindet ungezwungen vorgetragene Virtuosität mit Spielfreude und viel Showtalent. Die Lockerheit, mit der er interagiert, formvollendet den Bogen, den er zwischen den Stücken spannt und in den Pausen schon mal ins Plaudern gerät, gibt seinem Programm eine gelungene Eigenmoderation und unterstreicht noch einmal die Auswahl der vorgetragenen Titel.

Nach fünfzehnminütiger Pause geht es dann mit dem Klarinetristen Kyrill Ribakov zeitgenössischer, aber keinesfalls mit weniger Bühnenpräsenz weiter. Zwei Solostücke von Constant und Kupfermann werden auswendig vorgetragen, und Ribakovs ausdrucksstarker, schöner Ton wie auch sein starkes, körperliches Ausdrucksvermögen geben der Abstraktheit der Werke viel von der Unmittelbarkeit seiner Per-

sönlichkeit als Künstler und einer Natürlichkeit in der gestalterischen Umsetzung. Wenn Kyrill Ribakov die Stücke nicht nur virtuos spielt, sondern auch »tanzt«, geraten die üblichen modernen Spieltechniken wie Frullato und Zirkularatmung zu ganz natürlichen Gestaltungsmitteln und das Formal-Technische erreicht einen Grad der Verkörperlichung, der von intensiver Auseinandersetzung mit dem Material zeugt.

Eine Auseinandersetzung mit technischen Mitteln in ganz anderer Hinsicht bietet jetzt ein weiterer Solokünstler, der durch den Aufbau des Bühnenequipments schon die Richtung der Präsentation vorgibt. Der Bassklarinetrist Stephan Vermeersch bringt nicht nur die *clarinete bajo*, sondern ebenso Laptop, Beamer, Projektionsleinwand und Mikrofonierungsequipment auf die Bühne, und es entbehrt nicht einer gewissen Ironie, dass inmitten des tadellos funktionierenden Hi-Tech-Surroundings diesmal das banale Problem, das Bühnenlicht herunterzufahren und die Suche nach dem passenden Lichtschalter zur üblichen Zeitverzögerung multimedialer Konzertpräsentationen führt. Nachdem auch dieses Hindernis überwunden ist, geht es, fast wie im Kino, mit heruntergedimmten Scheinwerfern dann aber los, und Vermeersch führt Möglichkeiten multimedialer Darstellungsweisen des Klarinettenspiels vor. Das Experimentieren an der Schnittstelle zwischen klanglicher Interpretation mit modernen instrumentaltechnischen Mitteln wie Zirkularatmung und slap tongue und einer zweiten, visuellen Interpretation des musikalischen Vortrags durch einen Computer wechselt aus der Zuschauerperspektive ständig zwischen Entsprechung und Beliebigkeit, mal wähnt man beide Ebenen in einem sinnvollen Zusammenhang und im nächsten Augenblick verpufft die gelunge-

ne Abbildung in zufällig und belanglos wirkenden Farbeffekten. Auch kann von einer echten Interpretation des Klanglichen im Bildlichen keine Rede sein, denn es ist bloß ein Rechner, der die Klangsignale nach einem vorgegebenen Algorithmus in Bildsignale umwandelt. Ebenso dürfte der Überraschungseffekt dieser computertechnischen Darstellung nicht mehr allzu groß sein, denn das Prinzip der Klangvisualisierung kann mittlerweile jeder, der sich einen handelsüblichen Rechner mit vorinstalliertem Windows-Betriebssystem kauft, erleben. So gerät die interessante und stellenweise verblüffende Multimediashow zuweilen auch an die Grenze der Spielerei und die ausschließlich eigenkomponierten Stücke, darunter auch ein für das Festival geschriebenes Werk, stünden möglicherweise auch ohne ihre visuelle Darstellung auf musikalisch eigenen Füßen. Zum Schluss richtet Vermeersch zusammen mit dem Bassklarinetristen Rocco Parisi den Fokus dann auch wieder ganz auf den akustischen Instrumentalvortrag. Beinahe wie eine Kommentierung des bisher Gehörten verwandelt sich in dem Bassklarinettenduett von Marc Mellits das Zuspieldband in einen lebendigen Mitspieler, der mit einem rhythmisch komplizierten Ostinato anhebt und dann in vielen Wiederholungsschleifen das Zusammenspiel in beachtliche instrumentaltechnische Höhen schraubt. Nach einem halbstündigen Programm mit Rohrblatt, Klangprozessor und visueller Animationstechnik wird ein angemessener Schlusspunkt gesetzt, der keinesfalls ernüchternd wirkt.

Kurz vor der Mittagspause wird nach dieser doch etwas distanzierten Variante des experimentellen Klarinettenvortrags unerwartet noch ein echter Vortragsleckerbissen serviert, der bei



Manchester, 15th November 2011

Dear Mr. Stephan Vermeersch,

The Royal Northern College of Music is informed of your participation at the SABRe Symposium by Dr. Sarah Watts of Keele University in Staffordshire and would like to take advantage of this opportunity to invite you to present a recital, masterclass and a workshop on reeds on Thursday 9th February. Dr. Sarah Watts told me about the many exciting performance projects you have been involved with, and I'm sure these would be of interest to our students!

Dr. Paul Goodey

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Mr. Stephan Vermeersch
Pastoordijk 13
8301 Knokke-Heist
Belgium

Keele, Staffordshire ST5 5BG, UK

November 8th 2011

Dear Mr. Vermeersch

The Music Technology Team of Keele University invites you to take part as composer/performer of the 2nd SABRe-Symposium that will take part on Friday 10th February 2012.

Matthias Muller (Switzerland) will be presenting the sensor enhanced SABRe bass clarinet for the first time in the UK.

In addition to the showing of SABRe there will be performances by superb bass clarinettists including Lucy Downer (UK), David Jean-Baptiste (UK), Ian Mitchell, Rocco Parisi (Italy), Alex Sramek (USA), Sarah Watts (UK) and SCAW (UK) as well as talks and discussions on the use of sensors within performance and composition. Each invited party is invited to present a 30 minutes Lecture-Recital and participate at the evening closing concert

Composers from Keele University and composer and sensor expert Patrick Nunn from the Royal Academy of Music will be on hand to offer composer input on the day.

A rare chance for the bass clarinet community and composers to get together in the UK! An event for all who are interested in the bass clarinet.

Artistic Directors
Dr. Sarah Watts
Dr. Patrick Nunn

Keele University
Keele
Staffordshire ST5 5BG
UK

KEELE UNIVERSITY PRESENTS
UK SABRE BASS CLARINET DAY
FRIDAY 10TH FEB 2012: 10AM - 10PM



FIRST UK SHOWING OF THE SENSOR ENHANCED SABRE BASS CLARINET & PRESENTATIONS FROM BASS CLARINETTISTS FROM THE UK AND ABROAD INCLUDING:

MATTHIAS MÜLLER - SWITZERLAND SARAH WATTS AND SCAW - UK
IAN MITCHELL - UK LUCY DOWNER - UK
STEPHAN VERMEERSCH - BELGIUM
DAVID JEAN-BAPTISTE - UK ALEX SRAMEK - USA

+ THE SABRE DAY BASS CLARINET CHOIR - A CHANCE FOR ALL TO PLAY

THIS EVENT IS FREE FOR ALL PLEASE CONTACT info@sarahwatts.co.uk TO REGISTER
FOR TRAVEL ADVICE TO KEELE UNIVERSITY - PLEASE VISIT www.keele.ac.uk

UK SABRE BASS CLARINET DAY
FRIDAY 10th February 2012
Lindsay Hall, Keele University

09:30
 Arrival and registration

10:00 - 11:15
 Matthias Müller introduces the SABRE to the UK
 Question and Answer + Informal discussion about issues with live instruments/sensors/
 electroacoustic performance issues...

11:15 - 11:30
 BREAK

11:30 - 12:00
 SCAW - Sarah Watts and Antony Clare with Patrick Nunn (sensors)

Paredolia for bass clarinet and sensors! (World Premiere) Patrick Nunn

The Digestive Palate of Slugs for bass clarinet, piano and Electroacoustics (English Premiere) Karen Power

Looking Ears for bass clarinet, grand piano and soundtrack Ton Bruynel

12:00 - 12:20
 Lucy Downer (UK)

"Voyage" for bass clarinet & CD Akiko Ogawa

Spanish Rhapsody for solo bass clarinet Nick Pinaras

12:20 - 1pm
 Alex Sramek
 America's loudest bass clarinet player! How loud will he go?

13:00 - 14:00
 LUNCH BREAK

14:00
 Stephan Vermeersch (Belgium)

Madrigal I (1958) Henry Rousseur

Homage à Louis Sclavis (2008) Wayne Siegel

Samplix (2011) Stephan Vermeersch

14:45
 Yuxiaposiciones (2009) Roderik de Man

Jason Alder (Netherlands/USA) Francisco C. Trigueros

Mondolgo Fantastico (2007) Thomas Chrysakis

Into the Distance (2006, world premiere)

15:15 - 15:45
BREAK

15:45 - 16:15
Ian Mitchell (UK)

With

Alison Wells mezzo-soprano, Duncan MacLeod sound
(All three musicians are staff and tutors at Trinity Laban Conservatoire of Music & Dance,
London)

Pirate Songs
Cronan an Dain (world premiere)
Remembrance Songs

Andrew Keeling
Duncan MacLeod
James Stephenson

16:30 - 17:30

SABRe bass clarinet choir!

ALL and everybody invited to play.

THOR - conducted by Antony Clare

17.30 - 6.45 - BREAK

19:00 - Final Concert

Matthias Müller and the SABRe

Nodes for SABRe and live electronics (UK Premiere)
Puzzle for SABRe and computer (UK Premiere)

Katharina Rosenberger
Martin Schlumpf

Ian Mitchell (UK)

Off-peak Single from Syms

Dave Smith

Stephan Vermeersch (Belgium)

Evening: Introspection (2012)
for bass clarinet & electronics (World Premiere)
Points, Lines and Zig Zags
for Bass Clarinets Piano (Antony Clare)

Stephan Vermeersch

Sofia Gubaidulina

Alex Sramek (USA)
to be announced

Sarah Watts - bass clarinet and Antony Clare - Harpsichord

He was a good man and loved baseball
for bass clarinet, harpsichord and
pre recorded bass clarinet and harpsichords

Chiel Meijering

**Sarah Watts, Matthias Müller, Alex Sramek, Ian Mitchell, Jason Alder, Lucy Downer, Isai
Angst Stephan Vermeersch**
Song of Aquarius (for 8 bass clarinets – UK Premiere)

Karel Goeyvaerts

SABRe Day Bass Clarinet Ensemble
THOR for bass clarinet ensemble

Antony Clare



**Visiting Professor Bass Clarinet
Stephan Vermeersch (Belgium)**



February 9th 2012 Lecture Theatre

1:00 P.M. Workshop Reeds: The Mystery Revealed!

2:30 P.M. Masterclass

6:30 P.M. Recital

PROGRAM

Reinhard Karger: Kadenz Tanz (1985) bass clarinet solo

Henry Pousseur: Madrigal I (1958) bass clarinet solo

Wayne Siegel: Jackdaw (1995) bass clarinet and tape

Gianfranco Gioia: Mirrors (2008) bass clarinet and prerecorded electronics

Stephan Vermeersch: Hommage à Louis Sclavis (2008) amplified bass clarinet

Roderik de Man: Yuxtaposiciones (2009) bass clarinet and Max/msp

Sofia Gubaidulina: Points, Lines and Zig Zags (1970) bass clarinet and piano

Stephan Vermeersch: Samplix (2011) bass clarinet, electronics and sound visualizer

Clarinet & Saxophone

Spring 2012 Volume 37, Number 1

Clarinet Realities

A fresh look at the fundamentals
of clarinet technique



CASS, Single Reed Day 2012
Haileybury College, Hertford
Sunday, 25th November

1st UK SAB

In February 2011 Sarah Watts travelled to Zurich to attend the first SABRe Symposium, a project instigated by Swiss clarinettist Matthias Müller. Sarah wrote about the event in the Summer 2011 issue of *Clarinet & Saxophone* and, noticing that there were only two British bass clarinettists at the event, invited Müller to present the SABRe in the UK.

SABRe stands for Sensor Augmented Bass clarinet Research and aims to create an electroacoustic bass clarinet by attaching various sensors which will give the player control over external electronic devices. Matthias Müller started the day with a demonstration of the latest prototype SABRe bass and an explanation of his thinking and ambitions for the instrument. Music with electronics used to mean working with pre-recorded material which lacked spontaneity and involved lugging a great deal of equipment around, not to mention paying your sound engineer. He noticed that the Fine Arts Department of his university seemed to use computers all the time for artwork and saw a gap in contemporary music where music involving electronics needed to come alive. The use of sensors on an instrument opens up a vast range of possibilities for both composition and improvisation.

There are four types of sensor on the SABRe bass; sensors attached to the keys, sensors sensitive to the position of the instrument, sensors in the mouthpiece measuring the air pressure (AirMEMS), and a switch by the right hand thumb. An example would be to tilt the bass one way and notes an octave below the notes being fingered would sound, and tilt the other way and notes a third above would sound. Another demonstration which captured the imagination of the audience was a little toy train on the grand piano, its speed and direction being controlled by the music being played.

Sarah Watts had assembled an interesting and varied range of recitals for the day, all given by bass clarinetists who work with electronics or who are at the forefront of contemporary music. I have listed the programmes performed separately and will pick out some favourites from the day here.

First up was SCAW, the bass clarinet and piano duo of Sarah Watts and Antony Clare.



Bass clarinet choir



Matthias Müller



Stephan Vermeersch

Re Day



Stephan Vermeersch and Patrick Nunn

I enjoyed the rather wistful piece, *Pareidolia*, by Patrick Nunn which used four sensors attached to Sarah's bass. Lucy Downer, from the UK, gave a virtuoso performance of Nick Planas's *Spanish Rhapsody* and her recital was followed by Alex Sramek, fresh off the plane from Los Angeles and still jet-lagged. Alex was billed as "America's loudest bass clarinet player! How loud will he go?" which I found slightly worrying. However, Alex's search for "loud" is so that he can make himself heard in the noise and metal bands he plays with back in L.A. One of his ideas has been to take the functions of a guitar pedal and adapt it for the bass.

After lunch, Stephan Vermeersch from Belgium played three pieces. I particularly liked *Mirros* by Gianfranco Gioia with its busy harp-like accompaniment, legato bass clarinet lines, becoming increasingly funky, and occasional percussion interjections. After two unaccompanied pieces from Jason Alder, an American now based in Amsterdam, Ian Mitchell (UK) performed a group of pieces with mezzo-soprano Alison Wells which brought a welcome change of colour to the afternoon. *Pirate Songs* by Andrew Keeling was very colourful and descriptive of various slightly undesirable plants. As an intensive day of listening I found the programmes varied enough to maintain concentration and the constantly changing sounds were always engaging.

After the recitals it was time for everyone to join in the bass clarinet ensemble with a two-movement piece called THOR by Antony Clare. Already you can guess what it sounded like! Valda (wielding) had unmeasured bars of long notes or short motifs which changed on a percussion signal, and Mjollnir (hammer) was indeed thunderous (ffff) and



The bass clarinet choir performing THOR

mostly in rhythmic unison.

The day finished with a concert of more contemporary music given by some of the recital artists and we finally heard what Matthias Müller's SABRe bass clarinet was capable of as he performed two works written for him. Earlier in the day Müller had described the computer as a challenge and a danger to mankind but in the world of music, he and his team in Zurich are

absolutely rising to the challenge with this exciting project. One day he hopes that the SABRe bass clarinet will be commercially available to all bass clarinetists willing to take the plunge and embrace the technology.

Thanks are due to Sarah Watts and the Music Department of Keele University for hosting this fascinating and well attended day. ■

THE RECITALS

SCAW	Pareidolia for bass clarinet and sensors The Colourful Digestive Palette of Slugs Looking Ears	Patrick Nunn Karen Power Ton Bruynel
Lucy Downer	Spanish Rhapsody Voyage for bass clarinet and CD	Nick Planas Akiko Ogawa
Alex Sramek	America's loudest bass clarinet player!	
Stephan Vermeersch	Madrigal 1 Mirros Jackdaw	Henry Pousseur Gianfranco Gioia Wayne Siegel
Jason Alder	Monólogo Fantástico Into the Distance	Francisco Castillo Trigueros Thanos Chrysakis
Ian Mitchell & Alison Wells	Pirate Songs Cronan an Dain Remembrance Songs	Andrew Keeling Duncan MacLeod James Stephenson

THE CONCERT

Matthias Müller and the SABRe	<i>nodes für SABRe and live electronics</i> <i>Puzzle for SABRe and computer</i>	Katharina Rosenberger Martin Schlumpf
Ian Mitchell	Off-peak Single from Symi	Dave Smith
Stephan Vermeersch	Evening: Introspection	Stephan Vermeersch
Alex Sramek	(Alex demonstrated his contrabass clarinet with electronics)	
Sarah Watts & Antony Clare	<i>He was a good man and loved baseball</i> for bass clarinet, harpsichord and pre-recorded bass clarinet and harpsichords	Chiel Meijering
SABRe Day Bass Clarinet Ensemble	THOR	Antony Clare

MADRID

FIFTH SPANISH CLARINET CONGRESS

FIRST EUROPEAN CLARINET ASSOCIATION INTERNATIONAL CLARINET COMPETITION December 2011

The Fifth Spanish National Clarinet Congress (organised by the Asociación para el Estudio y Desarrollo del Clarinete - ADEC) took place at the Royal Conservatory of Music in Madrid from 8-11 December 2011. This was co-ordinated with the European Clarinet Association (ECA) to include the first ECA International Clarinet Competition. The jury members were Guy Dangain (France, President of the Jury), Matthias Müller (Switzerland, President of ECA), Arkadiusz (Arek) Adamski (Poland), Nicholas Cox (UK), Antonio Fraioli (Italy), Céleste Zewald (Holland), Nuño Pinto (Portugal), Stéphane Vermeersch (Belgium), Kyrill Rybakov (Russia) and Javier Balaguer (Spain).

As a member of the jury, I arrived in time for the second round of the competition on Tuesday 6th where 20 candidates (chosen from previously submitted recordings) performed the Weber *Variations* Op.33 and the *Study for Clarinet* by Miguel Wirtz, a Spanish 19th century composer (published by Bassus Ediciones). The Wirtz is a rather tricky clarinet study similar to the Donizetti and calls for real stamina and technical control.

From the second round, nine candidates passed into the semi-final - a 30 minute recital (four Polish, one Spaniard, one Swiss, one Turkish, one Taiwanese and one Israeli). Of these, three qualified for the final, Francisco José Gil (Spain), Zamir Hila (Israel) and Szymon Fortunata (Poland). Unfortunately Zamir Hila withdrew as she had not prepared the repertoire for the final which involved movements one and two of the Brahms Quintet and movements one, two and four of the recent Clarinet Concerto by Matthias Müller (published in 2010 by Metropolis Music) with the Quartetto Breton. Whilst the standard of performance was very high for a first competition by the ECA, the repertoire for the final was certainly challenging, not just the tricky Müller Concerto, but also the Brahms which showed

both finalists lacked experience in chamber music.

The jury decided not to award a first prize and placed Francisco Gil second and Szymon Fortunata third. Combining with ADEC's Congress gave the competition much more of a festival atmosphere, indeed at the prize-giving several of the participants joined together with members of the jury to play some entertaining chamber music. Several special prizes went to semi-finalists who had impressed in many ways. Swiss player

Livio Russi won the Selmer Prize (a trip to the Selmer factory and lesson from Philippe Berrod) after his impressively accurate account of Denisov's Clarinet Sonata and would probably have made the final had his Brahms Sonata not suffered from intonation problems from the start. Pole David Jarzynski won the Vandoren prize of €250 and

certainly would have made the final too, had the jury been evaluating overall artistic achievement. Not only did he play Franco Donatoni's *Clair* with panache from memory but he had proceeded to sit down at the piano to play his own work for prepared piano, clarinet and bass drum playing all three parts simultaneously! Poland's answer to the UK's Mark Simpson, perhaps? It was certainly an incredible achievement of coordination as well as musical ability.

**Isn't it
time he felt able to
shed the 'cute little
kid who plays like a
madman in front of
the Queen'
image?**

FESTIVAL CONGRESS

Turning to the main activities of the Asociación para el Estudio y Desarrollo del Clarinete (ADEC) and European Clarinet Association (ECA) festivals, between sessions sitting on the jury and other commitments, including a recital masterclass and lecture, I managed to attend several of the events.

For the opening concert of the ADEC festival the Spanish soloist José Franch-Ballester was accompanied by Pablo Zinger and by the excellent *requinto* (E flat) player Miguel Civera Ortiz for Bassi's *Grand Duetto de Concerto sopra motivi dell'opera 'La Sonnambula' de Bellini*. One of Spain's many very fine clarinetists, Ballester started out in Valencia and then studied with Donald Montanaro and Ricardo Morales at the Curtis Institute. Photogenic enough to be dubbed the 'Hugh Grant' of the clarinet, he is now resident in the USA, where he is the clarinetist in the Chamber Music Society of the Lincoln Center and in the Camerata Pacifica in California. Making a career as a soloist and chamber musician, he won the Young Concert Artists International Auditions in 2004 and has since played concertos with many orchestras in Spain and the US. Check out his Google images and Copland Concerto on YouTube. Not content just to look good, Ballester charmed, excited and convinced on his stunning brand new Backun clarinets made of unstained cocobolo wood with 24 carat gold keywork in a programme that set out to entertain. Three Stolzman and Bennett transcriptions of Gershwin's *Fascinatin' Rhythm*, *Embraceable You* and *I Got Rhythm* kicked off, followed by two suave Piazzolla arrangements by Pablo Zinger (who himself worked with Piazzolla) of *Oblivion* and *Adios Nonino*. After the excellent Bassi *Grand Duetto*, he completed his Madrid recital with *Four Rags for Two Jons* by John Novacek (1964).

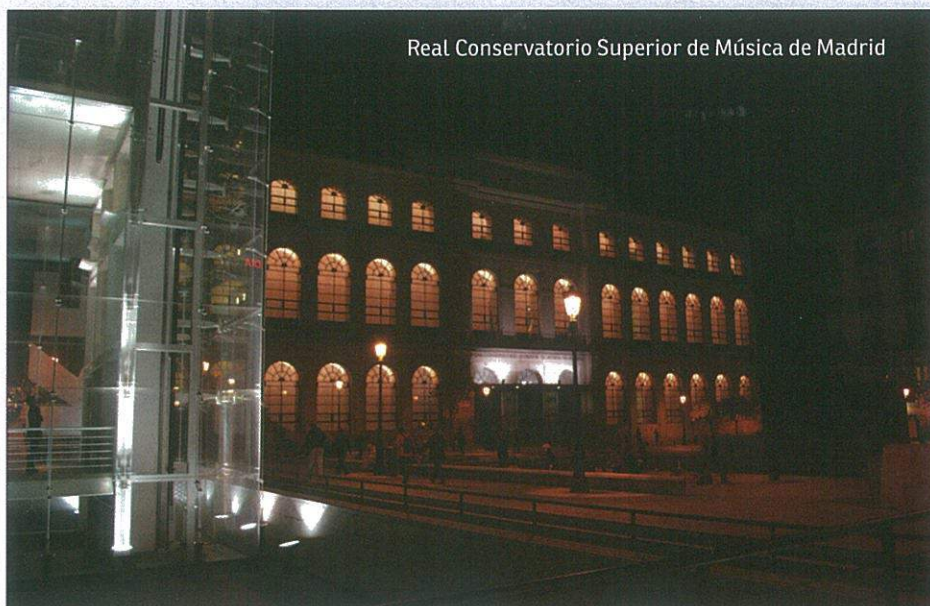
The Rags are Novacek's clarinet and piano answer to Gershwin's *American in Paris* complete with the sounds of downtown New York. I am now itching to get hold of this

entertaining and original four movement work. The first movement 'Schenectady' is a witty and offbeat take on a rag. 'Fourth Street Drag' takes us downtown, replete with finger clicks and foot stomps. 'Recuperation' is a real Joplinesque rag finishing with a duck noise! In the fourth movement the piano writing is anything but Joplin plinky-plonk. 'Full Stride Ahead' is a very active workout for both instruments - sophisticated and offbeat in manner and highly entertaining with its street cries of 'Hot Dog!' Throughout his recital Franch-Ballester made use of a Musicreader screen turning pages with a footpedal.

On Thursday evening, I was lucky enough to catch the recital by Camillo Irizo, a Spanish Yamaha artist and his accompanist Isabel Hernandez. Together they gave an animated account of Poulenc's Sonata. Standing in for his more famous compatriot Vincente Alberola, Irizo made a big bright-toned sound and his performance was well presented and dramatic. He followed the Poulenc with a brave choice reasoning that a specialist clarinet audience was the ideal opportunity for a challenging unaccompanied piece. Pascal Dusapin's *Ipsò* a full 15 minutes long presents a very cogent and persuasive musical argument in spite of its forbidding notation. From the Berio-like opening the work charms and mesmerizes the audience. Unfortunately when he turned his last page you could hear the audience start to switch off for the slow and long peroration of 1/4 tone effects and *bisbigliando*. A shame - perhaps Dusapin's five minute 1984 piece *If* might have made a better choice. (Check out Armand Angster's fabulous performance of *If* on YouTube.)

The next recital I heard was by Pedro Rubio currently Professor of Clarinet at the Madrid Conservatory. Pedro studied at the Royal College in London and in Rotterdam and has played at several International Clarinet Association ClarinetFests, recorded a few excellent CDs and in the last few years set up a publishing house Bassus Ediciones to unearth and publish some of the undiscovered Spanish music that exists for clarinet. Pedro is a real artist making one of the most beautiful sounds I have heard. Unfortunately, for all of the interest in hearing works unfamiliar to me, I sat there wishing to hear him play something of significance. The works in question were Enrique Fischer's *Introducción y polonesa* (1857), Hilarion Eslava, *Dos Piezas Andante y Bolero* (1854) and *Allegretto* (1864), Jesus de Monasterio, *Melodia* (1861) and Enrique Calvís's *Fantasia* (ca. 1880). All were relatively simple unpretentious works which will make useful intermediate repertoire pieces. Although certainly repetitive and harmonically naive, the last work was a pretty display piece with a fetching minor melody. Pedro's work in reviving Spanish Romantic music for the clarinet is of immense value to the clarinet world and certainly worth a click or two. Have a look at his excellent website in Spanish and English at www.bassusediciones.com.

In the course of the week the ECA had presented various lectures and recitals to fit in



Real Conservatorio Superior de Música de Madrid

with and complement the ADEC's events. Usefully these seemed to prioritise the creative performer and performer/composers rather than mere star performers - great as it is to hear these. So, for example, we heard a masterclass on Debussy's *Rhapsody* by the chairman of the jury Guy Dangain, which reminded us of the maritime links in the *Rhapsody* to *La Mer*, written only five years before. Apparently Debussy wrote above the opening in the score, 'La mer: cinq heures du matin', a clear indication of the calmness this opening requires. Some of the upward runs he likened to 'écume', the froth, spume or sea-horses on the waves. Maître Dangain clarified several of the longstanding textual questions in the solo part mentioning that the manuscript can be viewed online now. Have a look at <http://web.mac.com/harrimaki/Sivusto/Manuscripts.html> from page 26. He



Josep Fuster and Isabel Hernandez (piano) - Josep is Professor at the Escuela Superior de Música de Catalunya and Principal Clarinet in the Orquesta Sinfónica de Barcelona.



Left to Right, Top Row: Maxim Senkov (Russia), Dmitri Lupachev (Russia), Claudia Reyes Segovia (Spain), Prof. Nicholas Cox (UK), Pei-Jung Wu (Taiwan), Prof. Arek Adamski (Poland), David Jarzynski (Poland), Igor Urichi Salsas (Spain), Marcin Domagala (Poland), Hsin-Ju Chang (Taiwan), Piotr Wybraniec (Poland), Maître Guy Dangain (Chairman of Jury, France), Szymon Fortunata (Poland 3rd Prize), Oya Karabey (Turkey), Hila Zamir (Israel),
Bottom Row: David Jud (Switzerland), Prof. Javier Balaguer (Spain), Lee Gwoon (South Korea), Prof. Antonio Fraioli (Italy), Livio Russi (Switzerland), Prof. Nuño Pinto (Portugal), Prof. Céleste Zewald (Holland), Prof. Kyrill Rybakov (Russia), Prof. Matthias Müller (Switzerland), Selin Gural (Turkey), Melanie Wong (USA), Francisco José Gil (Spain 2nd Prize), Lu Meyhung (Taiwan), Prof. Stephan Vermeersch (Belgium)

also referred to the 'blue' of Debussy's Rhapsody, not just the major-minor elements present throughout, but he thought that there was a definite pictorial Monet-link in this piece with the colour 'blue' associated with the sea and central to the atmosphere of the work.

Among other contributions, Arek Adamski's mainly addressed breathing techniques and exercises and the acoustics of the embouchure. If Adamski's students are anything to go by, with four of them qualifying for the semi-final and one a prize-winner, he certainly has some secrets to share. Arek is currently Principal Clarinet in the National Polish Radio Symphony Orchestra in Katowice and Sinfonietta Cracovia and Head of the Clarinet Department at the Music Academy in Katowice.

This was followed by Nuño Pinto who gave a historical perspective on the development of contemporary music in Portugal. In particular he drew attention to the fact that those interested can download pieces from the MIC.pt website, the Portuguese Music Information centre. Backed up by his superlative playing of this repertoire in recital, this was a complete revelation.

I also managed to catch Stephan Vermeersch's lecture entitled 'Reeds: the mystery revealed'. This was a fascinating 30 minute lecture with PowerPoint presentation delving into the chemical constituents of reeds and why they can be such fickle things. Drawing on years of painstaking research, Stephan succeeded into putting together a most successful examination of a subject still a mystery for many clarinetists.

On Friday, I was seemingly busy from dawn till dusk starting off at 9.30am with a lecture I had entitled the 'English Clarinet School with Reference to Draper, Thurston and Kell' and then a masterclass. So I am grateful to Harry Sparnaay for the following observations about Stephan Vermeersch's recital of his own works, *Samplix* for bass clarinet electronica and sound visualiser, *Apresiasi* for E flat clarinet and *Clarinete y Campanas* for clarinet and desk bells and a work by Marc Mellits (2008) entitled *Black*. Harry writes: 'I was really happy to hear Stephan live at the Clarinet Congress in Madrid. Besides excellent playing and tone and fluent presentation, he also appears to be a composer, with compositions that sound really good. The reaction of the audience was correspondingly high. With such players of the bass clarinet, the future of our great instrument, the emperor of instruments, is all right!'

I am also indebted to Eric Mandat for providing the following review of the Italian clarinetist Piero Vincenti 'who gave a recital of Italian works by Cavallini, Magnani and Bucchi with Marsida Koni, as well as Bela Kovacs' *Cholem-alekhem*, *rov Feidman* performed on clarinet in G. The Cavallini (*Canzone popolare napoletana con tarantella*

for piccolo clarinet and piano) and Magnani (*Mélodie originale romantique*) are recent discoveries by Vincenti, and they are gems of the Milanese *bel canto* style, and his performances were artfully tender and understated. The Bucchi concerto for solo clarinet is a witty romp in four movements, and is one of the earliest Italian works for solo clarinet to use multiphonics.'

Antonio Fraioli has also provided this report about Céleste Zewald's recital of Bernstein and Reger. Céleste has been a member of the Brabant Orkest in Holland for 10 years and teaches in Utrecht Conservatory and Groningen. 'Céleste played with a wonderful sound, elegance and personality. She gave a fine performance of the Bernstein and a rare performance of Rudolf Escher's classy Sonata for solo clarinet which she has recorded - a very fine chamber music performance.'

Having to follow on after Harry Sparnaay's recital for bass clarinet and computer was one of the more difficult things I have ever done. This larger than life bass clarinet king has commissioned over the years about 650 new works and worked with such composers as Berio, Xenakis, Ferneyhough and Lachenmann on new works. Harry's recital, presented with wit and showing the bass clarinet in all its possibilities, included Argentinean composer Sergio Fidemraizer's captivating work for bass clarinet and electro acoustic music entitled *Viento Sur*, rather a diffuse piece *Juxtapositions* by Dutch composer Roderick de Man, Luigi Ceccarelli's work *Birds* and Hans Otte's work *Text* which from the warm-up room sounded like a piece of solo music theatre. Attempting to follow Harry, I then rounded off the day with a recital of Roger Fiske's Sonata (1941) and the *Three Nocturnes* by Iain Hamilton (1951) which Eric Mandat was very complimentary about, but I'm far too modest to repeat his kind words here. However you can hear these great pieces on my new CD available from the British Music Society Website no. BMS440. Both of these works were dedicated to Thurston but little known. Fiske's Sonata I have re-edited for a new edition for Rosewood Publications. Roger Fiske was a pupil of Herbert Howells and his Sonata predates Howells' own Clarinet Sonata by five years. The Bax Sonata version on the CD also returns to Bax's manuscript to iron out and clean up what he wrote and Thurston edited.

On Saturday I was free to attend more events.

Eric Mandat is well known for his marvellously crafted contemporary music for clarinet(s) which never fails to charm or captivate an audience. He was introducing/coordinating his new piece *Shadows from Flames* to the European public for the first time. This stonking heavy-metal

influenced work for solo clarinet accompanied by four riffing bass clarinets was given the finest performance by Eric with Rocco Parisi (Italy), Nuño Pinto (Portugal), Pedro Rubio (Spain), and Stephan Vermeersch (Belgium) on basses. This extensive five movement piece is one of the longest of Mandat's works to date and it sustains the listener well through its 25 minutes. The opening movement is an energetic workout in true rock style for the basses. This gives way to a slow section with Rocco Parisi's altissimo bass vying for tessitura with the clarinet line in an intensely beautiful passage before the clarinet takes up a long sad melody. In the third

**If
imitation is the
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flattery, isn't top
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art form
in itself?**

movement the basses are turned up to full power for a rising vamp while the clarinet hyperactively careers through the space above, almost a mission impossible with four basses to compete with. If Lalo Shifrin seemed not to have been far away, the fourth

showed Mandat in reflective mood in a more static sad lullaby theme, with Eric playing as beautifully as ever and employing key clicks with more effect and expression than any 'contemporary' composer I have ever heard. In the fifth movement the rock bass clarinet superstars turned on the 4/4 grunge with incessant repeated notes while the clarinet solo keened over the top in a middle-eastern mode. In the final apotheosis the basses played a simple chorale-like hymn, shades of Kurt Weill here, while the clarinet's progressively crazier interjections ruffled the surface. What a brilliant piece and so wonderfully played by an all-star international cast!

Following this was the Berlin Klarinettenchor playing works by British composers Paul Harvey, Gordon Jacob and Gordon Lewin and the American, Howard Buss. This amateur group of eight women and two men is well drilled in spite of only being formed last year. They are based in Berlin and rehearse once a week and their members include music teachers and students, as well as Heike Fricke and her husband Harald. Heike will be well-known to many as the author of the *Catalogue of the Sir Nicholas Shackleton Collection* of clarinets at the University of Edinburgh and currently the editor of the German *Rohrblatt* (Reed) magazine. Her husband Harald is a fine clarinetist and a director of a music school in Berlin-Tegel. It was great to meet up with this group and to socialise with them and even improve my German! In Paul Harvey's effective little Respighi-like suite it was the beautiful German clarinet playing of Angela Müller-Velte which really impressed. Although the choir didn't quite find a good balance in the Gordon Jacob, in Gordon Lewin's *Calle de Flores* Andalusian dances the Berliners found an authentic zarzuela-



The European Clarinet Association Competition Jury, Madrid, December 2011:
 Nuño Pinto, Nicholas Cox, Céleste Zewald, Arek Adamski, Stephan Vermeersch, Antonio Fraioli, Kyrill Rybakov, Matthias Müller, Guy Dangain (President of the Jury), Javier Balaguer

feel, with some terrific playing from the E flat player. For Howard Buss's *Prelude and Dance* the choir were joined by Rafael Herrero requinto (E flat) and Pedro Rubio clarinet. The Berliners' concentration was never in doubt in this minimalist piece which, while great fun to play, requires real rhythmic focus from the choir.

So to the main fare of the Saturday evening which was a trio of recitals by the British soloist Julian Bliss accompanied by Isabel Hernandez. Julian began with a thoroughly slick and polished performance of the Poulenc Sonata, not quite finding Poulenc's wit in the outer movements (what about all those strange dynamics and commas?) and not really pushing his sound to a single *forte*. Smallish sounds should find the opening of Debussy's *Rhapsody* a breeze, but Bliss's approach here seemed less understated than disengaged. The end of the famous central solo conspicuously missed any tingle factor and the final *Animé/Plus Animé* sections were so fast, they seemed dismissive rather than cumulative. If I seem to have been underwhelmed by this show of technique, the Messenger rather confirmed the impression, his opening lacking the necessary French swagger or 'hauteur' whilst his fingers glided through the semiquavers like a moped through Parisian traffic. A brilliantly executed cadenza behind him, Bliss blistered through the semiquavers on the final page double-tonguing and circular breathing for all his worth. And his encore, an unaccompanied *Flight of the Bumblebee* as a circular breathing *étude manquée* left no doubt for the audience. As a technician he has few competitors, but as a musician he has rather less to offer. But perhaps this is the result of limited agency expectations rather than his musical instincts? Isn't it time he felt able to shed the 'cute little kid who plays like a madman in front of the Queen' image and invested his time and creativity in new works and the future of his art? Deciding what to play for a clarinet audience is an issue and it was unfortunate that this reviewer also

happened to hear at least 10 performances of the Poulenc Sonata and Debussy *Rhapsody* that week, three of which were more interesting. I do feel that clarinet audiences are itching for Julian to win them over with edgier, more imaginative programming, lasting musical impressions and communication, rather than the fizzle of pyrotechnic wizardry.

Follow that, Nuño Pinto! I have never felt such programme apprehension as I have for Nuño, playing three works for unaccompanied clarinet by three Portuguese compatriots: Ricardo Ribeiro's *Intensités* (2001, rev. 2006), Clotilde Rosa's *Divertimento* (1987) and Alexandre Delgado's *Langará* (1992). Any worries I may have had were immediately dispelled. In the opening phrase, he showed more commitment, musical communication, a larger dynamic range and a richer sound than anything that Julian Bliss had managed in his whole recital. And it wasn't just the relief of hearing something other than Debussy and Poulenc. I can't understand how I have completely missed this great piece by a composer that Pinto has known since his study days in Paris. No empty pyrotechnics this, for *Intensités* is indeed a great piece, the composer leading the listener and performer through its jagged peaks and steeping troughs. Nuño Pinto was equal to all of its demands, his playing of the greatest distinction and accuracy: a full colourful sound, the musical material projected with real commitment, the technical demands dispatched with the right kind of ease. Brilliant! Clotilde Rosa's pretty piece is one of the first Portuguese pieces to use extended techniques. Here Nuño Pinto performed the multiphonics, partials, glissandi, squawks and real harmonics with such consummate skill, I can't think of anyone matching this perfection, except perhaps Eric Mandat. Earlier in the day the

audience had been treated to another performance of Delgado's *Langará* by a young Spanish player. Apparently this performance was not a patch on Pinto's. The title means 'conversation' and develops in dialogue form some of the phonetic and accentual traits of the Portuguese language. Another fine and well chosen work played by a clarinetist we should be hearing a great deal more from. He is peculiarly gifted at holding the audience spell-bound while delivering the music's intricate thematic gestures and meaning with complete mastery. Bravo Nuño - exceptional.

The next recital by Josep Fuster (Principal Clarinet in the Orquesta Sinfonica de Barcelona and Professor at ESMUC - the Catalan Conservatory) accompanied brilliantly by Isabel Hernandez had me similarly reaching for my superlatives. Fuster played a relatively traditional programme of Chausson *Andante and Allegro*, Paul Jeanjean *Clair Martin*, Idylle for clarinet and piano and Reinecke's tricky *Fantasy Pieces*. However there was nothing 'trad' about the sophisticated ensemble and communication he has with Hernandez, for this is a seasoned and genuine duo partnership. With his wonderfully generous and colourful sound with an ample dynamic range used with the utmost taste and skill, Fuster made a great advocate for the rarely played Chausson, communicative in every phrase and matched by Hernandez's supportive playing. He brought a wonderful singing style to the Jeanjean - a fabulous melodic miniature not heard often enough on these shores, his liquid legato and colourful sound gracing each phrase. The Reinecke on A and B flat always to me sound uneven, even problematic works. The final Canon often sounds lame after the quicksilver Mendelssohnian activity amid the interminable German Dance (No.3). However



Award ceremony

the Canon was so beautifully played as to almost convert me from my doubt, and the opening movement so utterly expressive, I thought I was listening to Schumann played by a master. This is surely the secret: the listener must be persuaded they are great works. Fuster was equal to all of the technical difficulties and articulation as well as the musical communication. He rewarded his audience with the finest playing of a moving Catalan miniature which we should all know, the *Meditacion* by Llopis. I'm on the trail of this as I write, as it should be in every serious player's repertoire. A real gem. This was a true pleasure to hear one of the finest of Spain's many fine players playing on the new Yamaha CSG III clarinets.

And so to the Sunday, the last day, where I managed to hear three fine players, Radovan Cavallin, Paolo de Gaspari and Matthias Müller before departure. Radovan Cavallin, the Croatian clarinetist, has been Principal Clarinet in the Orquesta Filarmonica de Gran Canaria and a Professor at the orchestra's academy for 22 years. I have known him for almost 30 years but we haven't met since 1989. He played a tribute to the aging Hungarian Bela Kovacs who we had hoped might make the journey from Budapest to Madrid. However Bela has had some health problems in the last 12 months and travels reluctantly now. We wish him well. Cavallin's *Hommages de Falla* and Kodaly were brought off with fluency, ease and a beautiful, large, warm and colourful sound. His Kovacs *Rossini Salute* had all the Italian style of a speeding Maserati and the Strauss waltz-king *Grüße* were both delicate and tasteful in the rubato and technically totally controlled. His Jewish style in the Feidman tribute was also impeccable and seemingly spontaneous in its klezmer graces, vibrato, swoops and glisses. He rewarded the audience with a stylish encore of Kovacs' brilliant *After You Mr Gershwin!* It occurred to me that Bela Kovacs has somehow mastered the art of pastiche so well, that he has rescued it from its lowly status of mere imitation. If imitation is the sincerest form of flattery, isn't top class pastiche an art form in itself? After all, which other clarinet studies would you feel happy putting in a recital?

Paolo de Gaspari's recital on bass clarinet included the rather diffuse *Fantasia* by Mauri (Italy) and the first part of Donatoni's *Soft* for

solo bass clarinet - surely now a classic of the solo bass clarinet repertoire which we in the UK would do well to know and play much more often. Rather as Berio did in his *Sequenzas*, Donatoni's *Soft* begins with wanderings, musings on little motifs, from which he grows the piece organically, the first movement eventually dissipating in a welter of lower notes and slap tongues. De Gaspari was equal to all of the challenges of this work and its intimate effects, and he has one of the most impressive bass sounds around. The final work in his programme was the late Wayne Siegel's *Jackdaw* for solo clarinet and computer a work written for Harry Sparnaay. This 10 minute work is a rather cool, sassy work much of it in 3/4+7/8 rhythm with computer or mp3 player. De Gaspari was clearly in his element here, even if he doesn't yet have Sparnaay's supreme rhythmic assurance.

The final course of my marathon Madrid clarinet tapas was Matthias Müller's original and intriguing recital. Müller is Professor of Clarinet at the Hochschule in Zürich and a seasoned soloist, composer and teacher as well as artistic director of various institutions. He has composed around 20 pieces for clarinet including his own concerto and six Etudes, which you would consider putting in a recital like Kovacs' *Hommages!* In this recital he played us two studies, the *Danza irregolare*, a rather offbeat dance and a *Tremolo* study which requires circular breathing and the use of quarter tone fingerings from start to finish and extreme agility in all forms of tremolando. With his mastery and skill, Matthias Müller made light of this very difficult study. As a composer he also has an ability to derive a effective musical experience for listener and

performer essentially out of a technical exercise. Next came his clever tongue-in-cheek send-up of audition technique *Audition for Fun*, a quick way of brushing up on all of your orchestral passages in no particular order at one time, which had us all smiling inwardly and wishing it was as simple as he made it seem! Finally he demonstrated a new instrument he has had for only a month, the sensor augmented bass clarinet. This amazing instrument, the result of considerable investment by instrument manufacturers and development by acoustic engineers and computer programmers, has electronic sensors on each key, on the body of the instrument picking up side to side and front to back movement of the player and a sensor in the mouthpiece which can pick up different pressures and reed vibration patterns. The information is fed in real time to a computer which can be programmed in various ways to respond to and accompany the notes the player is playing (for example it could be in similar, parallel or contrary motion). Or in fact not even playing, as in one mode, the player merely needs to move his fingers without blowing for the computer to respond. The possibilities of this instrument are limitless and therefore this introduction could only really scratch the surface and whet our appetites for the collaborations to come. Read Susan Moss's account of the SABRe conference in Keele in this magazine.

Müller demonstrated the instrument in *Three Steps* or improvisations representing quite basic interactions between instrument and computer, improvising with fantastic fluency and imagination whilst controlling the interactions from a control screen, often with one hand playing at the same time! The computer sounds, responses to the clarinet sounds, can range from disembodied sine wave sounds to intricate wave forms. Truly an instrument of the future and for me the final mind-broadening experience of a thoroughly stimulating week.

We hope of course at some stage to be able to team up a Clarinet and Saxophone Society Festival with the ECA in the UK. But wherever it takes place next time, I really hope there are some UK participants in the competition and more than two UK players in the festival! ■



Stark Quartet & AdZel Duo



[Click here to receive our newsletter](#)

News: Belgian Rico Artist Stephan Vermeersch to attend UK woodwind events

Rico Artist from Belgium, **Stephan Vermeersch**, will be visiting the UK next month to perform, lecture and hold a masterclass for bass clarinetists.

Stephan will be at the **Royal Northern College of Music** on the Thursday 9th February 2012 to give a lecture about reeds, a bass clarinet masterclass and a performance for the students.

The following day he will perform at the **UK SABRe bass clarinet day** at **Keele University** along with fellow Rico Artists **Matthias Mueller**, **David Jean-Baptiste** & **Rocco Parisi**. Matthias will be presenting the sensor enhanced SABRe bass clarinet for the first time in the UK at this event and there will also be a mass bass clarinet choir.



Stephan studied clarinet, bass clarinet, saxophone and chamber music at the Lemmensinstituut, Leuven, Belgium and the Royal Conservatory, Gent, Belgium.

Stephan has built an international reputation as a dynamic and charismatic performer. As a soloist he performs contemporary music and was invited to perform at contemporary festivals in Belgium, the Netherlands, France, Germany, U.K., USA, Canada, Ukraine, Russia, Mongolia, Egypt, Lithuania and Japan. He performs with the Rajhans Ensemble and in 2007 he started the Duo Phoenix with soprano Françoise Vanhecke.

[Click here](#) for more information about the **UK SABRe bass clarinet day** – which is **free to attend** or email Sarah Watts (info@sarahkwatts.co.uk).

To visit Stephan's website [click here](#).





Masterclass Clarinete - Concerto Clarinetes Stephan Vermeersch (Bélgica)

Sala Teresa Macedo



26 de Março de 2012

10.00-13.00 Masterclass

14.30-18.30 Masterclass

27 de Março de 2012

10.00-13.00 Masterclass

15.00-16.00 Workshop Reeds: The Mystery Revealed!

18:00 Recital



Concerto Clarinetes Stephan Vermeersch (Bélgica)

Sala Teresa Macedo



PROGRAMA

Reinhard Karger (Germany): Kodenz Tanz for bass clarinet solo

Jane Brockman (USA): Torgue Songs 3 & 4 for clarinet Bb and Tape

Vobodymyr Runchuk (UKR): vrunchuk_e Clarinet the travel of an email through the network

Stephan Vermeersch: Introspection for Bass Clarinet & Electronics

John Mayer (India/UK): Raja Music for Bb clarinet

Roderic de Mar: Vutapositiones (2009) for bass clarinet and Marqmap

Stephan Vermeersch: Hommage à Louis Schlovis for Bass Clarinet Solo (with some amplification)

Stephan Vermeersch: Claribells for Bb clarinet and deisbells

Stephan Vermeersch: Apreceder: rhapsodie for Eb clarinet

Stephan Vermeersch: Semplic for Bass Clarinet & Electronics & Sound visualizer

Marc Mellaes (USA): Block for two Bass Clarinets (professor Nuno Pinto)

4° BassClarinet Open Source



Farandola Associazione Culturale

Accademia Internazionale di Clarinetto Basso J. Horák
Collana "Clarinetto Basso" - Farandola Editrice

4° Bassclarinet Open Source may 5 & 6, 2012 Pordenone (Italy)

Il 5 e il 6 maggio 2012 l'[Accademia Internazionale di Clarinetto Basso "J. Horák"](#) organizza la quarta edizione del **"Bassclarinet Open Source"**

La proposta nasce dall'idea di sperimentare in modo interattivo le opportunità musicali offerte dal clarinetto, con aperture ad altre sonorità.

Nel corso delle due giornate si affronteranno gli aspetti di un brano sotto i diversi punti di vista, tecnico, formale ed interpretativo, nonché la possibilità di verificare timbriche diverse con altri strumenti. Inoltre si affronterà l'aspetto compositivo come esperienza di gruppo più che singolarmente sperimentata, per poi arrivare ad una realizzazione concertistica.

In questo senso invitiamo tutti gli amici clarinettisti che possano essere interessati alla kermesse, con la richiesta, se nella disponibilità, di portare anche altri strumenti dagli stessi usati.

L'iniziativa vedrà la presenza di: [Stephan Vermeersch](#), [Sergio Lasaponara](#) ed ovviamente [Paolo De Gaspari](#).

Il **"Bassclarinet open source"** si terrà presso la [sede di Farandola](#) a Pordenone

Orari:

- sabato 5: dalle ore 14.00 alle 19.00;
- domenica 6: dalle ore 10.00 alle 18.00 (con pausa pranzo)

Per gli esterni è prevista una quota di partecipazione:

- **individuale: € 50 per due giorni, € 30 per un giorno;**
- **gruppi: sconto del 20% sulla quota di adesione valida per due giornate di laboratorio.**

Termine iscrizioni: 28 aprile p.v.

The [Bass Clarinet International Academy "J.Horák"](#) will hold the fourth edition of **"Bassclarinet Open Source"** on May 5 and 6, 2012.

The project proposes interactive experimentation of the musical opportunities offered by the clarinet, with an eye to other sonorities.

During the two-day workshop, musicians will work on a piece from several aspects: technical, formal and interpretative, and they will have the opportunity to verify a variety of timbres with different instruments. The aspect of composition will be studied more as a group experience than an individual one; all aiming towards a final concert performance.

To achieve this, all our clarinettist friends interested in this kermesse are invited to bring, if possible, any other instruments that they play.

Participating: [Stephan Vermeersch](#), [Sergio Lasaponara](#) and - of course - [Paolo De Gaspari](#).

The **"Bassclarinet Open Source"** will be held on the [premises of the Associazione Farandola](#) of Pordenone.

Calendar:

- Saturday May 5, 2012: h. 2.00 p.m. - 7.00 p.m.;
- Sunday May 6, 2012: h. 10.00 a.m. - 6.00 p.m. (pause for lunch)

Cost for non-members:

- **individual: € 50 for two days, € 30 for one day**
- **groups: 20% discount valid for the two-day workshop**

Please apply before April 28, 2012.

INFORMAZIONI - INFORMATION:

scrivi@farandola.it

tel. +39 0434 363339



EUROPEAN CLARINET ASSOCIATION

Meeting: Klarinet Methodologie

Start zaterdag 23 juni 2012 om 14u00—Einde zondag 24 juni 2012 om 14u00

deKunstAcademie—Van Steenestraat 9— 8300 Knokke-Heist—BELGIE

Beste Klarinettist,

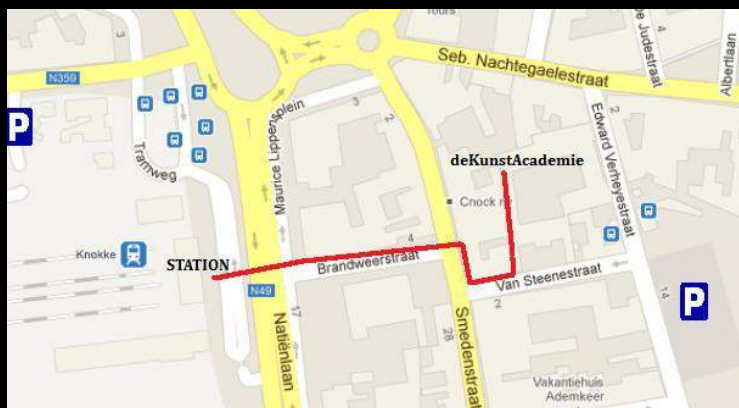
Van zaterdag 23 juni 14u00 tot zondag 24 juni 14u00 bent u uitgenodigd voor de ECA-meeting: Klarinet Methodologie in Knokke-Heist, België.

Het doel is om een Europees open debat te voeren over: "Klarinetmethodes in het algemeen, ademhaling, frasering, articulatie, 'vocal tract' en tongplaatsing, lichaamsbewegingen, neurologische processen en ontwikkeling, lesgeven aan 5- & 6-jarigen en andere pedagogische onderwerpen."

Sprekers: Matthias Müller (CH) - Stephan Vermeersch (BE) - John de Beer (NL) - Kyrill Rybakov (RU) - Heike Fricke (DE) - Thomas Sattler-Fujimoto (DE) - Thierry Wartelle (FR)

Iedereen is welkom op deze meeting.

Knokke-Heist is een aangename kustgemeente in België op twee uur afstand met de trein van Brussel Nationaal Luchthaven. Knokke-Heist heeft alles te maken met genieten, met ontspanning langs twaalf kilometer zuiver zand, winkelen in honderden aantrekkelijke boetiekjes, of zalig proeven in één van onze tweehonderdvijftig restaurants. En dan hadden we het nog niet eens over de tientallen galerieën. Knokke-Heist kan tellen als bestemming: exclusief voor wie bewust beleeft.



deKunstAcademie bevindt zich op slechts 300 meter van het treinstation in Knokke-Heist.

Wij kunnen niet tegemoet komen aan enige kosten, het is echt een uitwisseling onder mensen die geïnteresseerd zijn in klarinetpedagogie. Een voordelig accommodatietarief kan worden geregeld.

Met vriendelijke groet

Stephan Vermeersch - Vice-President

Matthias Müller - President





EUROPEAN CLARINET ASSOCIATION

Meeting: Klarinetmethodologie

Start zaterdag 23 juni 2012 om 14u00—Einde zondag 24 juni 2012 om 14u00

deKunstAcademie—Van Steenestraat 9— 8300 Knokke-Heist—BELGIE

PROGRAMMA

Zaterdag , 23 juni

13u00 – 13u45 Ontvangst

13u45 -14u00 Welkomstwoord

14u00 -14u30 Capriccio Clarinet Choir:

Aaron Copland: Clarinet Concerto

Solist: Stephan Vermeersch (BE)

Matthias Müller: Memories

Solisten: C. Zewald (NL)—M. Müller (CH)—St Vermeersch (BE)

Dirigent: John de Beer (NL)

14u30 -15u20 JOHN DE BEER (NL)

Functioneel lesgeven aan leerlingen van verschillend niveau en leeftijd (Capriccio)

15u20 -16u10 THOMAS SATTler-FUJIMOTO (DU)

Mentale structuren effectief gebruiken

16u10 -17u00 MATTHIAS MÜLLER (CH)

Een methode gebaseerd op de analyse van de handeling van het spelen van de klarinet en een leidende gids voor het opbouwen van een goede techniek stap voor stap.

17u30 – 18u20 THIERRY WARTELE (FR)

Succesvol lesgeven aan 5-6-jarigen op de chalumeau als voorbereiding op de klarinet.

18u20 – 19u10 HEIKE FRICKE (DU)

Xavier Lefèvre's "Méthode pour la clarinette" van 1802 is een mijlpaal in de ontwikkeling van de klarinetpedagogie.

19u10 – 20u00 STEPHAN VERMEERSCH (BE)

De neurologische processen en neurologische ontwikkelingen in het muziekonderricht.

20u15-21u00 Klein concert

**TWEE GRATIS CONCERTEN
MET INTERNATIONALE SOLISTEN**

Zondag , 24juni

09u00 – 09u40 Ontvangst (koffie, thee)

09u40 – 10u10 STEPHAN VERMEERSCH (BE)

Rieten: enkele verduidelijkingen. Agricultuur, externe en interne structuur, scheikundige samenstelling, inspelen, slijtageproces....

10u10 – 11u00 KYRILL RYBAKOV (RU)

Altissimo techniek (Obertönen-Technik) voor jonge klarinettenisten

11u00 -11u50 DAVID JEAN-BAPTISTE (UK) Clarinet

Wellness: balans tussen geest en muziek.

12u30-14u00 Open debat en afsluiting van de 1ste ECA-Meeting: Klarinetmethodologie





International Clarinet Association

Mr. Stephan Vermeersch
Pasturdijk 13
8301 Knokke-Heist
Belgium

November 2011

Dear Stephan,

On behalf of the Artistic Leadership Team, I wish to thank you for your proposal to present at the International Clarinet Association's ClarinetFest® 2012 in Lincoln, Nebraska. The selection process was made very difficult by the many worthwhile and interesting proposals that were submitted.

I am pleased to inform you that you have been selected to present your lecture *Reeds: The Mystery Revealed!* at ClarinetFest® this coming August. I know that our 2012 participants will be excited to hear this valuable lecture presentation. I have your lecture scheduled for *Saturday, August 4, 2012, 10:00-11:00am, Westbrook Music Building #130.*

I am also pleased to note that you have been selected to perform in one of our "Horizon Highlights" concerts in a performance of Jane Brockman's *Tagore Song nr. 3* and *Tagore Song nr. 4*, Roderik de Man's *Yuxtaposiciones* and your's *Introspection* on *Friday, August 3, 2012, 8:30-10:00am, Kimball Recital Hall.*

I am also pleased to note that you have been selected to perform in the concert "David Krakauer, Corrado Giuffredi, Ricarldo Morales and friends" on *Thursday August 2, 2012 8.30 PM Lied Center for the Performing Arts*

Congratulations on this great accomplishment.

We look forward to seeing you in Lincoln, Nebraska in August 2012.

Kindest regards,

Diane Barger
Artistic Director, ICA ClarinetFest® 2012
Cc: Denise Gainey and John Masserini
Artistic Leadership Team, ICA ClarinetFest® 2012

International ClarinetFest 2012 Lincoln Nebraska, USA 1-5 August 2012

Concert op donderdag 2 augustus: Het concert David Krakauer and friends (Rico Bass Clarinet group) was een schot in de roos: de 2 wereldpremières lokten de zaal vol met een 10 minuten staande ovaties als resultaat. Topklarinetist David Krakauer komt eind oktober naar België en heeft mij toegezegd enkele masterclasses te geven op diverse conservatoria.



Ik

ben aangesteld als coördinator van een avondconcert met een groep van ruim 20 internationale topklarinetten op het International ClarinetFest 2013 in Assisi, Italië waarbij diverse wereldcreaties (1 stuk van mij) zullen uitgevoerd worden. Op het Europees Clarinet Festival in Gent (jan 2013) speel ik ook en kamermuziekverband met enkele van die spelers.

Concert op vrijdag 3 augustus: Het brengen van hedendaagse klarinetmuziek met ondermeer eigen composities op het International ClarinetFest 2012 beantwoordt zeker aan de doelstellingen. Het concert werd goed bijgewoond met diverse nieuwe contacten en nieuwe uitnodigingen als gevolg: in oktober 2012 breng ik ondermeer dezelfde werken op een toernee door China. In januari nogmaals op het European Clarinet Festival 2012 in Gent, Bass Clarinet Meeting in Leipzig, Duitsland, in april in Odessa, Clarimania festival in Polen (2015) enz...

Lezing op zaterdag 4 augustus: Reeds: The Mistery Revealed! Ruim 150 toehoorders woonden mijn lezing bij. Een artikel werd reeds gepubliceerd in Rohrblatt (Duitsland) en binnenkort volgt de publicatie in The Clarinet (USA), CASS (UK) en De Klarinet (NL). Deze lezing gaf ik al in België, Nederland, Spanje, Portugal, Italië, Rusland en binnenkort volgen China, Duitsland en Oekraïne.



GAO's Royal Musical Collection

**GAO's Royal Musical Collection
7 Nickerson Road
Bedford, MA 01730
USA**

**Mr Stephan Vermeersch
Pastuurdijk 13
8301 Knokke-Heist
Belgium**

June 2014

Dear Mr. Stephan Vermeersch

You have been recommended to us by the International Clarinet Association as a superb multi clarinet player and pedagogue with a special interest in contemporary music. We should like to invite you as artist on a musical tour in China from 10-24 October 2012.

All expenses will be covered, hotel, food, local transportation, due to limites of our budget , we can not cover the international flight and hope you can apply for fundings in your country.

Schedule:

Oct. 10th, arrival in Shanghai ,

Oct 11--14 , Recitals at 2012 Shanghai International Musical expo (very large exposition)
Recitals and Masterclass Shanghai Conservatory

Oct 15--16, Recitals and Masterclass at Wuhan Conservatory or Nanjing conservatory.

Oct 17--19, flight to Shenyang city, Recitals and Masterclass at Shenyang Conservatory ,

Oct 20--21, Recital and Masterclass at Dalian Conservatory

Oct 21--22, flight to Beijing, Recitals and Masterclass at China conservatory with Professor Yi-HE ,

Oct 23--24, Cultural visit in Beijing and return to Brussels.

We are looking forward to your visit to China.

Best Regards,

Yuan Gao

Owner Designer Gao's Royal Music Collection
7 Nickerson Road
Bedford, MA 01730
USA
Phone: +1 (617) 872-5706
Fax: +1 (501) 423-6716
info@royal-musical.com

China Tour Stephan Vermeersch 10-24/10/2012

Masterclass / Recital Shanghai Conservatory of Music

12/10/2012



**With Professor He YI from China Conservatory of Music, Beijing,
Stephan Vermeersch, Professor Zengmao ZHAO, Shanghai Conservatory
of Music and assistant**

Masterclass / Recital / Workshop / Lecture

at Jinan Conservatory of Music with professors Tiemin ZANG en Lei Xu

17/10/2012



主办：山东艺术学院音乐学院
时间：2012年10月17日 晚7：30
地点：山东艺术学院艺术剧场一楼音乐厅
中方指导教师、统筹艺术策划：郑铁民

米什·史蒂芬单簧管师生音乐会



·史蒂芬单簧管师生音乐



弗尔米什·史蒂芬单簧管师生音



芬单簧管师生音乐



·史蒂芬单簧管师生



尔米什·史蒂芬单簧管师生音乐



Masterclass / Recital / Workshop / Lecture

at Shenyang Conservatory of Music: Professor Denjun DONG, teachers Jianan WU and Yaguang ZHANG

20/10/2012







**Masterclass / Recital at Dalian Conservatory of Music
(Shenyang Branche): Professor Jiangshuai GUO and Peng YU**

23/10/2012



3th *European*
2nd *International*

Clarinet Festival
Clarinet Competition

GEN T

2013

MENGAL HALL**SUNDAY JANUARY, 20****9.15 EBANO QUARTET/Belgium & ANTONIO TINELLI/Italy**

KLARINETKWARTET, composed by J. Andriessen

CHARANGA DI XIOMARA REYES, composed by P. Hiketick

9.45 STEPHANE VERMEERSCH/BelgiumSHOVELHEAD, composed by Steve Snowden
for Bass Clarinet and Max MSP (live electronics)HOMMAGE À LOUIS SCLAVIS, composed by Stephan Vermeersch
for Bass Clarinet and AmplificationYUXTAPOSICIONES, composed by Roderik de Man
for Bass Clarinet and Computer**10.15 SARAH WATTS/UK**

Lecture & Recital

AIRWAY, composed by G. Churchill

QUARTER-SOUNDS, composed by M. Yeats

SCREAPADAL, composed by S. Watts

11.00 ROCCO PARISI'S BASS CLARINET QUARTET/Italy

LONG ISLAND EXPRESS WAY, composed by B. Hoffer

IL CONVEGNO, composed by A. Ponchielli

LA LUMINOSA, composed by A. Basevi

OUVERTURE SURPRISE, composed by R. Cognazzo

11.30 TORUN TRIO/Luxembourg

TRIO IN FORM VON VARIATIONEN IN A-MOLL OP.90, composed by H. Zilcher

TRIO "A FRIDAY NIGHT IN AUGUST, composed by D. Schnyder

12.00 STEFAN HARG/Sweden

THE PEACOCK MOMENT FOR CLARINET AND PIANO, composed by A. Hillborg

QUELQ'UN APPREND À VOLER FOR SOLOCLARINET, composed by M. Samuelsson

WOOSH FOR CLARINET AND PIANO, composed by K. Opperman

AMICIZIA, composed by I. Lidholm

PREMIÈRE RHAPSODIE, composed by C. Debussy

15.00 ENSEMBLE BORÉE/France

FOUR SEASONS - SPRING, composed by A. Vivaldi
Solist: Didier Leleu

MAURERISCHE TRAUERMUSIK IN C, composed by W.A. Mozart

KONZERTSTUCK NR 2, composed by F. Mendelsohn
Soloists: Ronald van Spaendonck, Pascal Moragues

TANGO, composed by M. Jense

15.30 MC CLARINETENSEMBLE/Conducted by Nathalie Lefevre

FURUSATO, Japanese traditional song

MINUET, composed by L. Boccherini

LA DONNA E MOBILE, composed by G. Verdi

ANATOLE, composed by M. Pellegrino

LE JAZZ ET LA JAVA, composed by C. Nougaro, arr. C. Crousier

BOHEMIAN RHAPSODY, composed by F. Mercury, arr. T. Kenny

BABY ELEPHANT WALK, composed by H. Mancini, arr. F.J. Halferty

AMBIANCE DIXIE, composed by A. Wagnien

16.15 HARRY SPARNAAY/Netherlands

BASS CLARINET SOLITUDE, FOR BASS CLARINET, composed by Joji Yuasa
Solo Harry Sparnaay, bass clarinet

THREE FOR TWO, FOR CLARINET/BASS CLARINET AND BASS CLARINET, composed by R. de Man
Midori Mori, clarinet/bass clarinet - Harry Sparnaay, bass clarinet

VIENTO SUR, FOR BASS CLARINET AND TAPE, composed by S. Fidemaizer
Harry Sparnaay, bass clarinet

NEW COMPOSITION for 2 bass clarinets, electronics and video, composed by S.Vermeersch
Stephan Vermeersch and Harry Sparnaay, bass clarinets

16.45 HARRY SPARNAAY/Netherlands
PRESENTATION BOOK

17.15 PAOLO DE GASPARI/Italy

DEBBKE IN DECEMBER, composed by M. Duijves

PRESS RELEASE, composed by D. Lang

JACKDAW (FOR BASS CLARINET AND COMPUTER), composed by W. Siegel

17.45 QUARTET OF THE EARLY CLARINET - Class of the Royal Conservatory/Belgium

CLARINET DUO, composed by J. Haydn
Allegro
Adagio
Vivace

CLARINET QUARTETT, composed by I. Rossi

HIGHLIGHTS FROM MOZART OPERAS, in an original transcription, by Johan Simon Hermstedt
for clarinet quartet

MENGAL HALL**SATURDAY JANUARY, 19****10.15 SYNTHIA DOGGET / THOMAS DOGGET / STEFANOS SPANOPOULOS**

"MAD RUSH TO THE END..."

Synthia Dogget, clarinet - Thomas Dogget, tenor saxophone

"GRYPHON", composed by Theresa Martin

"SONATA FOR CLARINET AND PIANO", composed by N. Resanovic

III. Three to Get Ready

IV. Go Cat, Go!

"AFTER YOU, MR. GERSHWIN", composed by B. Kovacs

10.45 PHASE IV CLARINETQUARTET

SHICHIFUKUJIN (THE 7 GODS OF LUCK), composed by M. Tajino

ULLA IN ÁFRICA, composed by H. Wibernv

11.15 JAVIER VINASCO/Colombia

CANTILENA FROM BACHIANA BRASILEIRA NO. 5, composed by Heitor Villa-Lobos

DE LUNA NUEVA (dedicated to Javier Vinasco), composed by Itziar Fadrique

HISTOIRE DU TANGO, composed by Astor Piazzolla

Bordel 1900

Cafe 1930

Nightclub 1960

Concert D'aujourd'hui

12.00 ALEX SIMU/Romania – BALKAN & ORIENTAL MUSIC

CLARINETOPIA, composed by A.Simu

Alto & Tenor clarinets & live laptop

MESSIAENISME, composed by A.Simu

Tenor clarinet solo

QUEEN OF CARTHAGE, composed by A.Simu

Alto clarinet solo

ANATOLIAN ALCHEMY, composed by A.Simu

Alto clarinet and live laptop

DACIAN INTERACTIVITY, composed by A.Simu

Tenor clarinet and Wiiremots

12.45 ERIC MANDAT/USA

Bb Clarinet: Eric Mandat/USA

Bass Clarinet: Stephan Vermeersch/Belgium, Rocco Parisi/Italy, Harry Sparnaay/Netherlands, Pedro Rubio/Spain

SHADOWS FROM FLAMES

Intensity

Longing

Cauldron

Oracle

Assault

14.15 URVAL ENSEMBLE/Spain

EUSKAL KANTAK (BASQUE PRELUDES), composed by A. Donostia, arr. M. Emezabal
 Eresia (Poem)
 Aitonaren ele zaharrak (Grandfather's Old Tales)
 Artzai gaztearen oiuk (Young Shepherd's Tales)
 Oñazez (Pain)
 Zozo Dantza (Blackbird's Dance)
 Ilargitan, emazte-gayanerontz (About fiancée, under moonlight)
 Aurdantza (Child Dance)

15.00 ANTONIO FRAIOLI & FRIENDS/Italy

PARTITA S.48 IN E FLAT MAJOR: Allegro con spirito octet, composed by J.N. Hummel, arr. J. Berrocal
 Antonio Fraioli and Vinibaldo Baccari, clarinets,
 Sergio Brusca, bass clarinet

SONATA VIII FOR HARPSICHORD: ALLEGRO, composed by D. Scarlatti/ arr. G. Setaccioli
 Antonio Fraioli and Vinibaldo Baccari, clarinets,
 Sergio Brusca, bass clarinet

QUATTRO PEZZI, composed by A. Fraioli
 Allegro
 Andante con libertà
 Vivace
 Vigoroso

MY FUNNY PAOLA, composed by A. Fraioli
 Antonio Fraioli, solo clarinet
 Vinnibaldo Baccari, Piero Vincenti, Stephan Vermeersch, Sergio Brusca

15.45 LECTURE FRANCOISE VANHECKE WITH DUO PHOENIX

LE DÉsir, composed by V. Germanavicius

AVE MARIA, composed by Runchak

SMEK, composed by I. Bilbao

DASH, composed by C. Henking

THREE BLAKE SONGS, composed by Meyer Kupferman

Françoise Vanhecke Soprano, Stephan Vermeersch Clarinets

16.30 STEFANO CARDO/Italy

SUITE NR 4 (CELLO), composed by J.S Bach, trans. Stefano Cardo
 Prelude
 Allemande
 Courante
 Sarabande
 Bourée I en II
 Gigue

17.00 TRIO INTRIGHENT/Belgium

TRIO PATHÉTIQUE, composed by Mikhail Glinka

17.30 DANNY CORSTJENS & RIK DE GEYTER/Belgium

KONZERTSTÜCK OP.114, composed by Mendelssohn
for 2 Clarinets and Piano

SONATA, composed by Poulenc
for 2 Clarinets

HIYOKU, composed by E. Carter

GRAN DUETTO SOPRA LA SONNAMBULA
per clarinetto piccolo, clarinetto e piano di Luigi Bassi

18.15 KEITH KOONS/USA & JEFF MOORE/USA

FIVE BAGATELLES, composed by Philip Parker
Intrada
Nocturne
Waltz
Song
Reel

SEASONS: FANTASY ON A CHINESE POEM, composed by Á. Másson

PASSAGE TO PETRA, composed by M. Daugherty

18.45 JULIA HEINEN/USA & ROBERT SPRING/USA

MEDITACIÓ, composed by Josep M. Ruera

TONADA Y CUECA, composed by Carlos Guastavino

LASONNAMBULA, composed by Luigi Bassi

19.30 EUROPEAN CLARINET ASSOCIATION/conducted by Hedwig Swimberghe

**MATTHIAS MÜLLER/Switzerland, SEVERINE SIERENS/Belgium,
MARC KERCKHOF/Belgium, STEPHAN VERMEERSCH/Belgium,
HARRY SPARNAAY/Netherlands, SARAH WATTS/UK, PEDRO RUBIO/Spain,
PIERO VINCENTI/Italy, AREK ADAMSKY/Poland, SAURO BERTI/Italy,
SIMONE WEBER/Luxembourg, ROCCO PARISI/Italy, ANTONIO FRAIOLI/Italy,
VINIBALDO BACCARI/Italy, SERGIO BRUSCA/Italy, ANTONIO TINELLI/Italy,
ANDRIJA BLEGOJEVIC/Serbia, MILOS MIJATOVIC/Serbia,
KAREL DOHNAL/ Czech Republic, PAULO DE GASPARI/Italy**

ULET, composed by Ales Pavlorek
clarinet ensemble

KLEZMERTANGO, composed by Matthias Müller
clarinet ensemble

Concertino in Stile Jazz, composed by Antonio Fraioli
Antonio Fraioli, clarinet solo

21.45 JAZZ CAFÉ

15.00 ENSEMBLE BORÉE/France

FOUR SEASONS - SPRING, composed by A. Vivaldi
Solist: Didier Leleu

MAURERISCHE TRAUERMUSIK IN C, composed by W.A. Mozart

KONZERTSTUCK NR 2, composed by F. Mendelsohn
Soloists: Ronald van Spaendonck, Pascal Moragues

TANGO, composed by M. Jense

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HIGHLIGHTS FROM MOZART OPERAS, in an original transcription, by Johan Simon Hermstedt
for clarinet quartet



KIWANIS KNOKKE-ZOUTE

PAASCONCERT

Zaterdag 20 april 2013 - 20 u.
Dominicanenkerk Sparrendreef Knokke

Solisten

**BENJAMIN BAKER, ALIX LAGASSE
STEPHAN VERMEERSCH**

L'Orchestre Royal de Chambre de Wallonie
o.l.v. Jean-François Chamberlan

Werken van o.a. Barber, de Sarasate,
Paganini, Grieg en J.S. Bach



Gevolgd door receptie

Deuren om 19.30 uur - Aanvang om 20.00 uur - Toegangskaarten aan € 25 - Verkrijgbaar bij CC Scharpoord



Benjamin Baker



Alix Lagasse



Stephan Vermeersch



INFO@KIWANISKNOKKEZOUTE.BE

De opbrengst gaat naar de sociale projecten van Kiwanis Knokke-Zoute v.z.w.



ХАРЬКОВСКАЯ
ФИЛАРМОНИЯ
Харків филармонія

ул. Рымарская, 21

18:30
22
АПРЕЛЯ 2013



ПЕРВЫЙ МЕЖДУНАРОДНЫЙ ФЕСТИВАЛЬ
СОВРЕМЕННОЙ МУЗЫКИ
«Kharkiv contemporary»



Стефан
Вермееш

/clarinet, bass-clarinet,
электроника, Бельгия/

11:00 - 13:00 мастер-класс
по адресу пл. Конституции, 11/13
Харьковский национальный университет искусств
им. И.П. Котляревского, малый зал

В программе:
де Ман, Вермееш, Брокман, Сновден, Койрис

Касса работает с 12.00 до 19.30
705-08-47
750-64-32
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ХАРЬКОВСКАЯ
ФИЛАРМОНИЯ
Харків филармонія

Rymarskaya str., 21

18:30
22
Monday,
APRIL 2013



FIRST INTERNATIONAL FESTIVAL
«Kharkiv contemporary»



Stephan
Vermeersch

/clarinet, bass-clarinet,
electronics, Belgium/

11:00 - 13:00 Master Class
at Constitution Square, 11/13
Kharkov National University of the Arts
named after I.P. Kotlyarevsky small hall

Program:
de Man, Vermeersch, Brockman Snowden, Koyris

Cash desk open from 12.00 till 19.30
705-08-47
750-64-32
www.filarmonia.kharkov.ua

Программа фестиваля:

21 апреля, воскресенье
ОТКРЫТИЕ ФЕСТИВАЛЯ

АКАДЕМИЧЕСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР

Харьковской областной филармонии

дирижер – **ЮРИЙ ЯНКО.**

Солисты: **ВЯЧЕСЛАВ ШЛЯХОВ** /скрипка/,

ВЛАДИМИР СОЛДАНИКОВ /фортепиано/

Программы: Губаренко, Бирик, Алжнев, Соляников, Малый.

— ❖ ❖ ❖ ❖ ❖ —

22 апреля, понедельник

СТЕФАН ВЕРМЕЕШ /кларнет, бас-кларнет, электроника, Бельгия/.

Программы: де Ман, Вермееш, Брокман, Сновден, Койрис.

— ❖ ❖ ❖ ❖ ❖ —

24 апреля, среда

НОСТИТТИМУАТЕТ /Харьков/.

Программа: Кошув, Бачевич, Мийо, Лукашеви.

— ❖ ❖ ❖ ❖ ❖ —

25 апреля, четверг

Ensemble Reconsil Wien:

АЛЕКСАНДР ВАГЕНДРИСТЕЛЬ /флейта, бас флейта/,

ТОМАС ШВОН /бас кларнет/, **КАОРИ НИШИИ** /фортепиано/.

Программы: Кюр, Фрайзипер, Кейл, Вагендристель,

Гайниш, Ф. Караев.

— ❖ ❖ ❖ ❖ ❖ —

26 апреля, пятница

АКАДЕМИЧЕСКИЙ ХОР ИМ. В. ПАЛКИНА

/худ. руководитель – Андрей Сиротенко/.

Программы: Джакометти, Миани, Вайтакр, Степурко,

Мужчицль, Рунчак.

— ❖ ❖ ❖ ❖ ❖ —

27 апреля, суббота

ЗАКРЫТИЕ ФЕСТИВАЛЯ

АКАДЕМИЧЕСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР

Харьковской областной филармонии

Дирижер – **ВЛАДИМИР РУНЧАК** /Киев/.

Солистка – **ЛИДИЯ ФУТОРСКАЯ** /скрипка, Львов/.

Программы: Лютославский – MI-PAKTI для симфонического

оркестра, Лансуч II для скрипки и симфонического оркестра,

Станкович – Поэма скорби для симфонического оркестра.

Стефан Вермееш

/кларнеты, Бельгия/

Изучал кларнет, бас-кларнет, саксофон и камер-

ную музыку в Лувенском Лемменса-Институте и в

Лентской Королевской консерватории (Бельгия).

Как солист он концертирует с программой совре-

менных произведений в Бельгии, Нидерландах,

Люксембурге, Франции и Германии. Как свобод-

ный музыкант выступает с Champ d'Action (концерты в Бельгии,

Нидерландах, Германии и Португалии). Он является солистом Рад-

жанс-оркестра, который имел туры в Индии (Дели, Бомбей, Банга-

лор и Мадрас), Пакистане (Исламабад, Лагос и Карачи), США

(Нью-Йорк), Великобритании (Лондон), Нидерландах, Бельгии и

Франции. Он является участником современного кларнетового квар-

тета Ebonu-Kwattet.

Спонсор приезда Стефана Вермееша на фестиваль: Foundation

John Kasander.

— ❖ ❖ ❖ ❖ ❖ —

«NostitthiQuartet»

— ❖ ❖ ❖ ❖ ❖ —

струнный квартет

Струнный квартет в составе: Маргарита Гайдук (первая скрипка),

Ксения Косарева (вторая скрипка), Екатерина Захарова (алт),

Виктор Рекало (виолончель) - коллектив единомышленников, лауре-

атов и дипломантов международных и национальных конкурсов сту-

дентов и выпускников Харьковского Национального университета

искусств им. И. П. Котляревского, был создан в 2011 году.

Квартет является дипломантом Первого международного конкур-

са струнных квартетов в г. Радом (Польша) и лауреатом Второй

премии Третьего международного конкурса инструментальных

ансамблей им. Д. Бортнянского (Киев), концертирует на сценах

Украины, участвует в международных фестивалях, музыкальных

акциях и театральных постановках. Любювь к музыке и высокий

исполнительский профессионализм - основные составляющие твор-

чества молодых музыкантов. Репертуар «NostitthiQuartet» широ-

кий и необычный - от эпохи барокко до музыки XX века и творче-

ства современных композиторов.

— ❖ ❖ ❖ ❖ ❖ —

— ❖ ❖ ❖ ❖ ❖ —

— ❖ ❖ ❖ ❖ ❖ —



Ensemble Reconsil Wien:

Александр Вагендристель
/флейта, бас флейта/,
Томас Шьон /бас кларнет/,
Каори Нишии /фортепиано/
Ensemble Reconsil Wien был основан

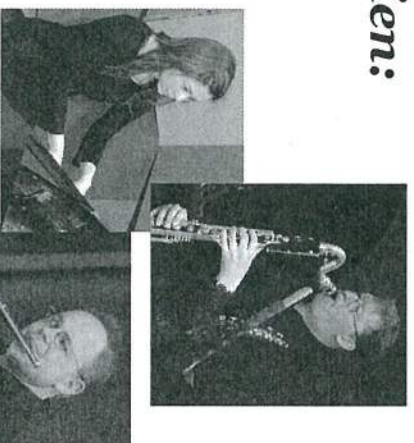
в 2002 году и в настоящее время признан одним из ведущих ансамблей Австрии, исполняющих современную музыку.

Александр Вагендристель родился в 1965г. в Вене. Изучал флейту и композицию в Венском университете

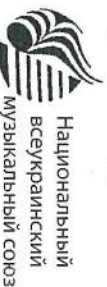
музыки. Лауреат многочисленных международных конкурсов и фестивалей. Выступал в Австрии, Германии, Швейцарии, Чехии, Венгрии, Словении, Македонии, Италии, России, Украине, Азербайджане, Египте, США и др.

Каори Нишии родилась в Токио. Изучала игру на фортепиано и камерную музыку в Университете музыки и исполнительского искусства в Вене. Обладатель многочисленных премий и стипендий. Регулярно дает концерты как солист в Европе и Японии. Сотрудничает с многими современными композиторами. Имеет многочисленные записи радио-и компакт-дисков.

Томас Шьон родился и вырос в Вене. Еще во время учебы начал интенсивно выступать как кларнетист в Австрии и за рубежом. Лауреат многочисленных конкурсов и фестивалей. С 1988г. выступает и в качестве саксофониста.



Наши партнеры:



Концертная серия «Новая музыка в Украине», «Украинская музыкальная газета»,
Foundation John Kasander, Polskie Wydawnictwo Muzyczne,
Харьковский национальный университет искусств им. И.П. Котляревского,
Национальная радиоккомпания Украины,
Национальный союз композиторов Украины



21-27 начало в 18:30
апреля



**1 Международный фестиваль
современной музыки
«Kharkiv contemporary»**



Неделя современной академической музыки, в исполнении лучших артистов Харькова и гастролирующих европейских музыкантов – это попытка приобщить культурную жизнь нашего города к общей мировой тенденции «за авангард».

С 21 по 27 апреля в стенах Харьковской филармонии не найдется места строготой классике, даже романтическая музыка XIX века останется «за бортом» концертной программы, ибо главной героиней станет музыка новая, написанная нашими современниками из разных уголков планеты. Международный фестиваль современной музыки «Kharkiv contemporary» открывает творческие горизонты, знакомы нас как с выдающимися личностями композиторов, творивших «здесь и сейчас», так и с последними тенденциями музыкального искусства. По инициативе одного из активных пропагандистов Новой музыки в Украине – Владимира Рунчака, мы на неделю перенесемся в мир музыкальных реалий, в актуальное искусство, отражающее близкую нам проблематику.

Музыка современных композиторов – это живой организм нашей действительности, остро реагирующий на все происходящее. Поэтому, каждый слушатель найдет близкое своим ощущениям, чувствованиям, которые отыграются благодаря проведению Первого Международного фестиваля современной музыки «Kharkiv contemporary».



MASTERCLASS KHARKIV CONSERVATORY 22 APRIL 2013
WITH PROFESSOR ALTUKHOV VALERY NIKOLAJEVITSJ



Clarinet and... a microwave oven

Week of discoveries and experiments at “Kharkiv contemporary”

Tetiana Polishchuk

24 April, 2013 - 16:43



ONE OF THE ORGANIZERS OF “KHARKIV CONTEMPORARY” IS THE CHIEF CONDUCTOR AND DIRECTOR OF THE KHARKIV PHILHARMONIC SOCIETY YURII YANKO / Photo by Serhii ONYSHCHENKO

Forum of contemporary academic music performed by the best Ukrainian and European musicians will take place in Kharkiv Philharmonic Society from April 21 to 27. The first international festival “Kharkiv contemporary” is an attempt to engage the cultural life of the city in the world’s avant-garde trends. The focus of the festival will be music written by our contemporaries from around the world. The audience will be taken to a world of music reality and contemporary art (this will be possible thanks to the initiative of one of the most active advocates of the “New Music in Ukraine” – Volodymyr Runchak). One of the organizers of

“Kharkiv contemporary” is the chief conductor and director of the Kharkiv Philharmonic Society Yuriy YANKO: “I feel sorry for Kharkiv composers because we have tradition and a great school. Volodymyr Runchak and I decided to organize a festival of contemporary music. It can absolutely be avant-garde, featuring all possible music trends, even those unusual for Ukrainian audience. Runchak picked a list of composers, music compositions, and musicians. You know, it is hard to surprise the audience nowadays – clarinet can be played with nearly anything... even a microwave! And I would even agree to show it on stage. Kharkiv audiences have already seen performances of Andrii Zholdak with his experiments. Even though I prefer strict classic myself, but the *festival allows people to understand on their own what is good and what is bad, what they like and what they dislike!*”

According to the reports of x32.in.ua, the festival will open with a program of music by Kharkiv composers: from the older generation to the youngest ones. Bright and original symphonic compositions will represent a variety of facets of the Kharkiv school of composition. The program includes the dramatic symphony-ballet Zeleni Sviatky (Green Yuletide) by Vitalii Hubarenko that will be performed for the first time in Kharkiv, conceptual music by Valentyn Bibik – Plach i Molytva (Lament and Prayer) for orchestra, Shushun Symphony of sacred stone by Yuriy Alzhniev inspired by folk images of Kurhal, and rondo-performance Bih (Race) for piano with orchestra by a young composer Dmytro Maly.

April 22 – the second day of the festival will be presented with clarinet concert of Belgian musician Stephan Vermeersch, who specializes in contemporary music and uses three different instruments – clarinet, small clarinet, and bass clarinet. The program of the concert includes solo compositions by contemporary composers in which clarinet will reveal its unusual and new facets and at times it might seem that it’s not a wind instrument playing on the stage. The clarinetist will also play in a duet in avant-garde key, since his partner will be not a real instrument but electronics!

On April 24 the audience will get acquainted with quartet music of composers from the 20th and 21st centuries performed by Kharkiv ensemble NocturnumQuartet. Musicians have chosen a fairly risky task of performing music of contemporary composers. However, thanks to their professional skills and desire to play new things that are rarely performed, NocturnumQuartet became a frequent guest at international festivals in Europe. During the festival the ensemble will perform string quartets by A. Koshuv, Darius Milhaud, Grazyna Bacewicz, and Dmytro Klebanov.

The next meeting with the new music will take place on April 25 – another chamber concert will be held then. Guest of the festival – Ensemble Reconsil Wien from Austria consisting of flute and bass flute, bass clarinet, and piano. They will perform original and in some ways shocking pieces that attract attention even with their names – Teriolog, Go Around x 3, Fur, No Response and one of the controversial compositions by Faradzh Karaev – Messieur Bee Line: Eccentric Or Are You Alive Yet, Herr Minister?!

Night of choral avant-garde will open on April 26. Renowned Academic Choir named after Viacheslav Palkin has long been recognized as a leading professional group that performs new music. They will perform Night and Gold by American composer Eric Whitacre. Besides, the program of the night will feature music by European and Ukrainian composers, including R. Miani, Paolo Giacometti, Viktor Muzhchyl, Viktor Stepurko, and Volodymyr Runchak.

Closing of the festival will be marked by large-scale symphonic compositions that entered the golden fund of contemporary music of the 20th century: MI-PARTI for symphony orchestra, Lancuch II for violin and orchestra by Polish composer Witold Lutoslawski, and Poema Skorboty (Poem of Sorrow) by Kyiv composer Yevhen Stankovych. Philharmonic Orchestra under the direction of artistic director of the festival Runchak with amazing soloist Lidia Futorska will perform compositions that reflect the vicissitudes of modern life, sometimes dramatic, and sometimes very sensual and expressive.

By Tetiana POLISHCHUK, The Day



Perugia, 17 mei 2013

Mr. Stephan Vermeersch
Pastoordijk 13
8301 Knokke-Heist
Belgium

Dear Mr. Stephan Vermeersch,

On behalf of the Artistic Leadership Team, I wish to thank you for your proposal to present at the International Clarinet Association's ClarinetFest® 2013 in Assisi, Italy. The selection process was made very difficult by the many worthwhile and interesting proposals that were submitted.

I am pleased to note that you have been selected to perform a solo recital: Bass Clarinet and Electronics with performance of Roderik De Man: Yuxtaposiciones for Bass Clarinet & Electronics (2009), Steve Snowden: Shovelhead for Bass Clarinet & Max/MSP (2011) and Stephan Vermeersch: Hommage à Louis Sclavis for Bass Clarinet and PA (2008).

For reed producer RICO you are appointed to organize the RICO evening concert. Further details will follow.

Congratulations on this great accomplishment.

We look forward to seeing you in Assisi, Italy—24-28 August 2013.

Kindest regards

Prof. Piero Vincenti, Artistic Director
ClarinetFest® 2013
Accademia Italiana del Clarinetto
Str. Pian della Genna Fontanella n.23
06132 Perugia, Italy
dir.artistico@accademiaitalianaclarinetto.com

МИНИСТЕРСТВО
КУЛЬТУРЫ
АСТРАХАНСКОЙ ОБЛАСТИ

Н. Качуевской ул., д. 7-9, лит. «А», г. Астрахань, 414000
Телефон, факс: (8512) 51-26-38
E-mail: minkult@astrobl.ru

Композитору и
концертному
исполнителю
Stephan Vermeersch

от 503.2013 № 326/01-19/0002

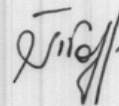
на № _____ от _____

Уважаемый Stephan Vermeersch!

С 28 по 2 ноября 2013 года в г. Астрахани состоится XI
Международный фестиваль «Дни современной музыки в Астрахани».

Министерство культуры Астраханской области приглашает Вас
принять участие в XI Международном фестивале «Дни современной музыки
в Астрахани». Ваш приезд – 26 октября, отъезд – 3 ноября.

Первый заместитель министра



Т.И. Бондарева

Медведева Е.В.
8(8512)63-34-60

*

000868

To mr. Stephan Vermeersch

Dear mr. Vermeersch!

On 28 of October till 2 of November in Astrakhan (Russian Federation) will held XI International festival «The days of modern music in Astrakhan».

Astrakhan State ministry of culture has a honer to invite you to take a part in XI International festival «The days of modern music in Astrakhan». Arrival – 26 of October. Depature – 3 of November.

Sincerely yours

Tatyana Bondareva

Національна Спілка композиторів України
ДОНЕЦЬКА ОРГАНІЗАЦІЯ

Донецьк, 830086, вул. Артема, 44

Телефон, факс: голова - 305-28-97
відповідальний секретар - 305-28-97

№ 39

«19» листопада 2013 р.

Donetsk, November 19, 2013

OFFICIAL INVITATION

Hereby the Direction of Donbas Modern Music Art Festival & Competition (DMMA) is honoured to invite **Mr Stephan Vermeersch** to take part in our festival.

We will be happy to hear Mr. Vermeersch in his solo program that will include pieces by contemporary Ukrainian and Belgian authors. Mr. Vermeersch is also asked to give the masterclass in the framework of the Festival.

The direction of Donbas Modern Music Art Festival & Competition is going to provide you with accommodation (hotel, single room) and half-board (breakfast, dinner) during the period of your stay. Unfortunately, our limited financial resources do not allow to reimburse your travel expenses or to pay you some fees; we hope you would be able to raise some financing for that from other sources.

We are looking forward to meet you.

Best regards,

Yevgeniy Petrichenko, the Director of DMMA

dmma@i.ua

cell. ph. +380-66-9133195



З повагою,
голова Донецької організації
Національної Спілки композиторів України,
заслужений діяч мистецтв України,
професор, заступник голови Органітету



С.О.Мамонтов

XI МЕЖДУНАРОДНЫЙ ФЕСТИВАЛЬ «ДНИ СОВРЕМЕННОЙ МУЗЫКИ В АСТРАХАНИ»

28 ОКТЯБРЯ – 2 НОЯБРЯ 2013 ГОДА

**1 ноября
14-00**



1 ноября Малый зал Астраханского государственного театра оперы и балета 14-00

Мастер-класс лауреата международных конкурсов

Стефана Вермейрша

(кларнет, бас-кларнет, Бельгия)

*В программе – сочинения Стефана Вермейрша
(российские и мировые премьеры)*

Вход свободный

IX International Festival "The Days of Modern Music"

Astrakhan, Rusland 28 okt - 2 nov 2013



МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ
МИНИСТЕРСТВО КУЛЬТУРЫ АСТРАХАНСКОЙ ОБЛАСТИ
ОБЪЕДИНЕНИЕ КОМПОЗИТОРОВ РОССИИ
АСТРАХАНСКАЯ РЕГИОНАЛЬНАЯ ОБЩЕСТВЕННАЯ ОРГАНИЗАЦИЯ «СОЮЗ КОМПОЗИТОРОВ»
АСТРАХАНСКАЯ ГОСУДАРСТВЕННАЯ ФЕЛДАРМОНИЯ
АСТРАХАНСКАЯ ГОСУДАРСТВЕННАЯ КОНСЕРВАТОРИЯ (АКАДЕМИЯ)
АСТРАХАНСКИЙ МУЗЫКАЛЬНЫЙ КОЛЛЕДЖ ИМ. М. П. МУСОРГСКОГО
АСТРАХАНСКИЙ ГОСУДАРСТВЕННЫЙ ТЕАТР ОПЕРЫ И БАЛЕТА

**XI МЕЖДУНАРОДНЫЙ ФЕСТИВАЛЬ
«ДНИ СОВРЕМЕННОЙ МУЗЫКИ В АСТРАХАНИ»**

28 ОКТЯБРЯ – 2 НОЯБРЯ 2013 ГОДА

**1 ноября
14-00**

1 ноября Малый зал Астраханского государственного театра оперы и балета 14-00

**Мастер-класс лауреата международных конкурсов
Стефана Вермейрша**
(кларнет, бас-кларнет, Бельгия)

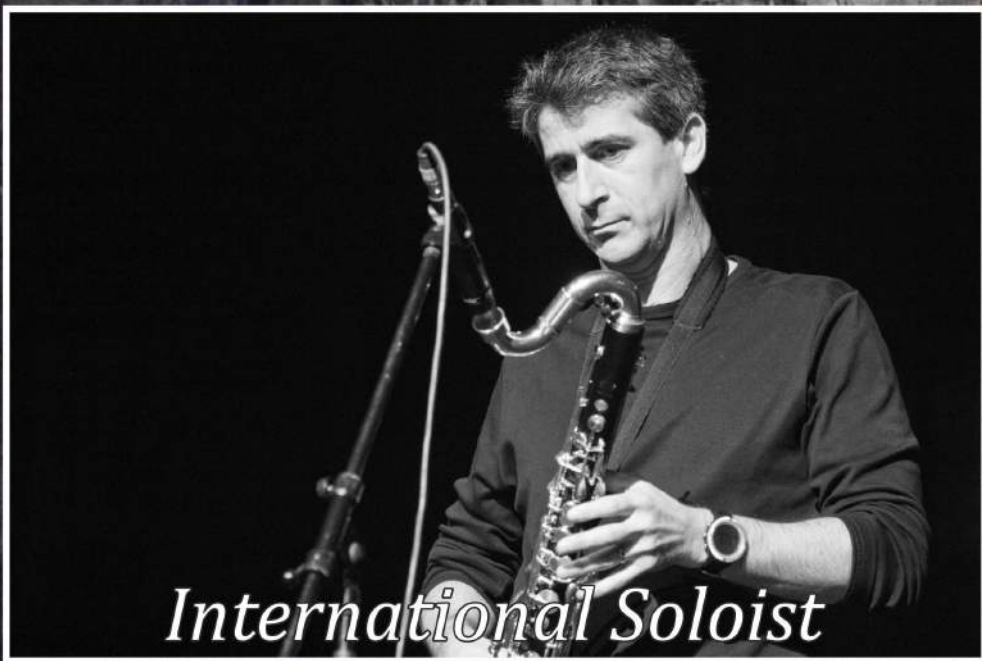
*В программе – сочинения Стефана Вермейрша
(российские и мировые премьеры)*





ФАКУЛТЕТ УМЕТНОСТИ
УНИВЕРЗИТЕТА У ПРИШТИНИ
Звечан - Косовска Митровица

koncert *za klarinet i elektroniku*



STEPHAN VERMEERSCH

Galerija Fakulteta umetnosti
Kosovska Mitrovica, 30. 05. 2014. u 19 časova



EUROPEAN
CLARINET
ASSOCIATION



International Clarinet Association





FAKULTY OF ARTS
UNIVERSITY OF PRISTINA
Zvečan - Kosovska Mitrovica

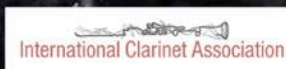
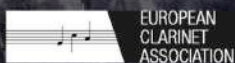
master class



International Soloist

Stephan Vermeersch

Gallery of the Faculty of Arts
Kosovska Mitrovica, 30. 05. 2014





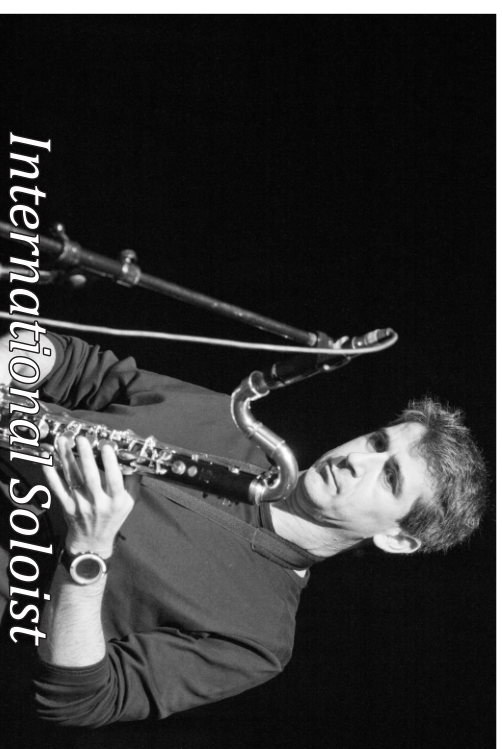
ФАКУЛТЕТ УМЕТНОСТИ

УНИВЕРЗИТЕТА У ПРИШТИНИ

Звечан - Косовска Митровица

koncert

za klarinet i elektroniku



International Soloist

STEPHAN VERMEERSCH



ФАКУЛТЕТ УМЕТНОСТИ

УНИВЕРЗИТЕТА У ПРИШТИНИ

Звечан - Косовска Митровица

Краља Петра Првог 117, 38227 Звечан

Студ. служба: 028/497 923

Централа: 028/497 924

Тел/факс: 028/497 925

www.art.pr.ac.rs

info@art.pr.ac.rs



International Clarinet Association



Cornellius Boots

Invisible Orthodoxy for clarinet and tape (2013)

(Ova kompozicija je nagrađena na konkursu Međunarodne klarinetističke asocijacije. Stephan Vermeersch ju je premijerno izveo na *Klarinfestu* u Italiji 2013. godine.)

Violeta Dinescu

Lichtwellen for Clarinet solo (1991)

Stephan Vermeersch

Appreciar for Clarinet Eb or Bb (2011)

Stephan Vermeersch

ClariBells for Clarinet and 6 DeskBells (2011)

Stephan Vermeersch

Samplix for Clarinet, Soundvisualizer and computer (2011)

Stephan Vermeersch je studirao klarinet, bas-klarinet, saksofon i kameru muziku na *Lemmens* institutu u Levenu i Kraljevskom konzervatorijumu u Gentu (Belgija). Najznačajniji profesori bili su mu klarinetista Greet Severens (nekadašnji student Waltera Boeykensa) i saksofonista Ed Bogaard.

Stephan je stekao međunarodnu reputaciju kao svestrani izvođač, improvizator i kompozitor klasične, etno i elektroakustične muzike. Često sarađuje sa umetnicima iz drugih kultura i drugih grana umetnosti: likovnih umetnosti, baleta i modernog plesa, filma, arhitekture, književnosti i pozorišta.

Kao solista i kamerni muzičar svirao je na klarinetu i saksofonu muziku različitih žanrova, na koncertima i festivalima u preko trideset zemalja Evrope, Srednjeg Istoka, Rusiji, SAD-u, Kanadi, Jermeniji, Pakistanu, Indiji, Japanu, Kini i Mongoliji.

Komponuje uglavnom za klarinet i saksofon. Njegov moto kao kompozitora i improvizatora glasi: "What lies beyond the border, a quest for new captivating music for a wide public, far reaching and enriching!"

Predaje klarinet, saksofon i kameru muziku na Akademiji umetnosti u Noke-Hajstu, u Belgiji, kao i u Holandiji. Širom sveta drži seminare i radionice.

Stephan je predsednik Evropske klarinetističke asocijacije (European Clarinet Association, www.europeanclarinetassociation.org), koja teži da okupi evropske klarinetiste i prevaziđe geografske, kulturne, socijalne i jezičke barijere i sarađuje sa drugim klarinetističkim asocijacijama širom sveta. Takođe je član Borda direktora Međunarodne klarinetističke asocijacije (International Representative Board Director of the International Clarinet Association, www.clarinet.org)

Umetnički je predstavnik firmi *Buffet Crampon* i *D'Addario Woodwinds*.

www.stephan-vermeersch.be

ClarinetFest® 2014

"The Clarinetist as Entrepreneur"

July 30 - August 3, 2014
Baton Rouge, LA

LSU

College of Music & Dramatic Arts
School of Music

April 2014

Dear Mr. Vermeersch,

On behalf of the Artistic Leadership Team, I wish to invite you to participate at the International Clarinet Association's ClarinetFest® 2014 – **"The Clarinetist as Entrepreneur"** in Baton Rouge, Louisiana, USA. The selection process was made very difficult by the many worthwhile and interesting proposals that were submitted.

I am pleased to inform you that your 1st performance: ICA Board Recital is scheduled on July 30 - 1 P.M. in the School of Music, your 2nd performance: Stephan Vermeersch - Contemporary Soloist is scheduled on August 2 - 4 P.M. in Shaver Theater.

As International Representative Board Director of the ICA you will be provided with accommodations and meals in the Cook Hotel Baton Rouge. We recommend you to apply to your Cultural Foundations for financial support for the airfare.

Please be aware that visa requirements will take several months to complete. I strongly recommend that you begin securing your visa for the trip immediately. It is the Invited Artist's responsibility to secure a visa, not the International Clarinet Association. However, if you need supporting documents please contact me at your earliest convenience. If additional materials are required for a visa, please supply me with language or key phrases you would like in your letter. I will accommodate your requests as quickly as possible.

Congratulations on your acceptance. I am looking forward to seeing you in Baton Rouge, Louisiana.

Regards,

Robert DiLutis

Artistic Director, ICA ClarinetFest® 2014

尊敬的 Stephan Vermeersch 先生,

我们诚挚的邀请您参加于 2014 年 8 月 9 日至 13 日 (8 月 10 日开幕, 13 日闭幕) 在中国北京举办的“中国音乐家协会单簧管学会 2014 北京天淇知美国国际单簧管艺术节”。请您于 8 月 9 日或之前到达中国北京国际机场, 当您到达后, 所有的交通、食宿及一切招待费用都有我方组委会负责。

期待并感谢您的光临!

中国音乐家协会单簧管学会

2014 北京天淇知美国国际单簧管艺术节组委会

二零壹肆年四月二十六日



Organizing Committee

2014 Beijing Tianqi Art International Clarinet Festival
Clarinet Society of Chinese Musician Association

April 26, 2014



Dear Sir Stephan Vermeersch,

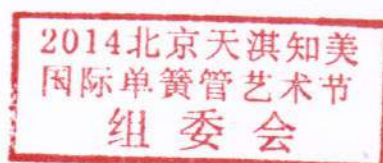
We sincerely invite to participate in the 2014 Beijing Tian Qi Art International Clarinet Festival sponsored by the Clarinet Society of Chinese Musician Association. The Festival will be held in Beijing, China from August 9th, 2014 through August 13th, 2014 with the Opening Ceremony on August 10th and the Closing Ceremony on August 13th.

Please kindly arrange your travelling schedule to arrive at Beijing International Airport on or before August 9th. After your arrival in Beijing, the lodge and accommodation, and local transportation during the festival will be all at our expenses.

Your participation will be highly appreciated and we are looking forward to meeting you in Beijing.

Sincerely yours,

Organizing Committee



Deelname aan het International ClarinetFest 2014 in Baton Rouge, LA, USA 30 juli - 3 augustus 2014.

Meer dan 1400 toeschouwers woonden het International ClarinetFest in Baton Rouge, Louisiana, USA bij. Ruim 200 solisten en een 25-tal klarinetgroepen met 25 nationaliteiten concernerden in 3 concertzalen in Baton Rouge. Alle aspecten van de klarinet kwamen aan bod: klassiek, jazz, etnisch, lezingen, workshops.... HET forum voor de professionele klarinettist. Sinds 2014 is Stephan Vermeersch International Board Director van de International Clarinet Association en heeft hij mee sturing gegeven zodat het ClarinetFest 2018 in Oostende (voorgesteld door Guido Six) zal plaatsvinden.

Stephan trad op als solist maar deelde ook het podium met diverse toppers. Hij kreeg excellente commentaren op zijn hedendaagse maar publieksvriendelijke recitals:

I.C.A. Board Recital: 30 July 2014



Left to Right: Stephan Vermeersch, Tod Kerstetter, Keith Koons, Caroline Hartig, Maxine Ramey, John Cipolla, Lisa Canning.

I.C.A. President John Cipolla opened the board recital with repose and respect, honoring the young performers injured and lost in an accident the previous evening. In one accord the room was silent and reflective, lifting the victims and their families up in prayer and meditation.

The recital ended with the Bagatelle for Solo Clarinet (2004) by Alexei Pavlyuchuk performed by Stephan Vermeersch. The frenetic work was full of excitement and fire, making the percussive and punctuated slap tongue of the final note seem misplaced, yet strikingly satisfying in the textural juxtaposition. The necessity of a new music recital with various types of ensembles and contrasting instrumentations cannot be overlooked for an entrepreneurial conference, and this recital unabashedly embraced the diversity.

—Notes by Melissa Morales

Shared Recital: Stephan Vermeersch and Jacques Merrer: 2 August 2014



It appears bass clarinet is the new black when it comes to new music. Stephan Vermeersch performed four very different yet very new and exciting works featuring the instrument during his shared recital at 4:00 p.m. in Shaver Theatre, Saturday. The first, Eric Honour's Quirk for Bass Clarinet and Computer, made audiences want to get up and dance, wondering if DJs would soon begin lugging basses to their gigs, along with turntables and other electronica.

Vermeersch played along with a click track, executing slap tonguing passages and other extended techniques as the piece jived through a catchy prerecorded hip hop beat, along with a bevy of distortions and computer-generated sound effects. Audience members recognized the sound of a record scratching on the prerecorded track, whereas the distorted bass clarinet sound was reminiscent of the Mario Brothers Nintendo game circa 1992 or alien-esque sounds à la The X-Files. At other times, it was hard to tell which sounds were acoustic, which were distortions and which were prerecorded. Vermeersch was truly in his element, executing a flawless rendition.

When introducing the next two pieces, Vermeersch charmed the audience by divulging that the two men to be performing with him were his soul mates. He played Dan Becker's Better Late for Two Bass Clarinets with Richard Nunemaker, which started out in perfect unison, gradually broke apart into a telegraphing, minimalist riff resembling a skipping record, and culminated in a warmhearted high five and hug between the two friends. Rocco Parisi joined Vermeersch for Marc Mellits's bluesy Black for Two Bass Clarinets next.

Vermeersch ended with the U.S. premier of his own composition, WE for Bass Clarinet and 5 Desk Bells, published just this year. Flying through harmonics, slap tonguing and other extended techniques with circular breathing to keep up the momentum, Vermeersch tapped the five desk bells—each one a different color, like a child's glockenspiel—with his left foot. A true test of coordination on top of the skill it took to simply play the bass clarinet the way Vermeersch did, WE held the audience captivated.

—Notes by Alaina Pritz



Deelname aan het 2014 Beijing “TianQiZhiMei” International Clarinet Festival” 9- 13 augustus 2014.



Meer dan duizend Chinese deelnemers namen hieraan deel samen met een internationale cast van 7 Honored Guests uit Hongarije, Spanje, USA, Duitsland, Ecuador, Brazilië en België.

Er was een kamermuziekcompetitie en diverse solistencompetities, daarnaast gaven de Honored Guests Masterclasses aan de winnaars van de competities. In de namiddag verzorgden de topspelers van China diverse concerten en de Honored Guests brachten op 3 avonden een recital. Het afsluitend Gala concert met optredens van de internationale cast vond plaats in de Zhongshan Park Music Hall – in de Verboden Stad. Het Gala concert werd bijgewoond door ruim 1800 bezoekers en Stephan Vermeersch die zijn solostuk ClariBells als bisnummer bracht kreeg een minutenlang applaus en gejuich.







Egr. Mr. Stephan VEERMESCH

Perugia, lì 20 august 2014

OGGETTO: Official Invitation for the 8° International Clarinet Festival” - Todi (Italy) 2-5 october 2014

Dear Mr. Vermeersch

The committee of the 2014 International Clarinet Festival – Il Mondo del Clarinetto” would like to invite you to perform a recital and give a masterclass and workshop on reeds.

We can accommodate you but we hope you can find support for your travelling in your country of residence and meals. Date is 2-5 October and the venue is Todi, Italy.

After last year's great success of the Clarinet Fest we are now organizing a new event, THE INTERNATIONAL CLARINET FESTIVAL 2014, “Il mondo del clarinetto”, that will be held in Todi (Italy) from 2nd to 5th October 2014.

This event is part of a bigger plan concerning the sixth European Clarinet Fest, 2016.

Exhibitors and renowned clarinetists from all over the world will take part in the International Clarinet Fest, which has now reached its eighth edition. These are just some of the names of the top players that will participate in the festival: J. Cipolla, A. Saiote, E. Vanoosthuyse, C. Giuffredi, Yi He, L. Jovanovic, M.A. Mazzini and many others.

Festival include: 12th International Clarinet Competition "Ciro Scarponi", Masterclass, Exhibition, Lectures, Youth Concerts and more other..

We are looking forward to your participation.

Kind Regards,

The PRESIDENT
M° Piero Vincenti



School of Music

110 Weigel Hall
1866 College Road
Columbus, OH 43210

Tel: (614) 292-6571
Fax: (614) 292-1102
music.osu.edu

To: Professor Stephan Vermeersch

August 12, 2014

Dear Professor Vermeersch,

I am pleased to invite you to be a guest artist/clinician at the International Clarinet Association Mid-America Festival to be held at The Ohio State University, November 14-16, 2014. During your visit, we would be delighted for you to perform a solo recital as well as a chamber concert with other guest artists including Richard Stoltzman. We would also like for you to give a master class to the students in my studio at The Ohio State University as well as the Mid-America Festival participants. In particular, it would be wonderful for them to hear your class on contemporary techniques on the clarinet and bass clarinet as your artistry is truly world-class. Having had the pleasure of hearing you perform, I know all of the participants will be thrilled to hear your virtuosity and artistry.

We look forward to welcoming you to Columbus and The Ohio State University and International Clarinet Association Mid-America Festival. In the meantime, I wish you a wonderful remaining summer.

Sincerely yours,

Dr. Caroline A. Hartig

A handwritten signature in black ink that reads "Caroline A. Hartig". The signature is written in a cursive, flowing style.

Professor of Clarinet
School of Music
The Ohio State University
Hartig.15@osu.edu



**International Clarinet Association Mid-America Festival
at The Ohio State University
in conjunction with the Ohio State Clarinet Spectacular
Artistic Director, Caroline Hartig**

FESTIVAL ARTISTS

Special Guest Artist

Richard Stoltzman

International Guests

Nicola Bulfone, Udine, Italy

Luca Saracca, Perugia, Italy

Stephan Vermeersch, Brussels, Belgium

Piero Vincenti, Italy

I.C.A. Selected Artists/Presenters

Adam Ballif, Brigham Young University-Idaho

Gregory Barrett, Northern Illinois University

Lori Baruth, Morehead State University

Beaujardin Trio, Michigan State University

Liz Felsted

Sarah Hardaker

Lauren Patterson

Jane Carl, University of Missouri-Kansas City

Chicago Clarinet Ensemble, Chicago

Gail Crosson

Christie Miller

Konrad Pawelek

Rose Sperrazza

David Tuttle

Elizabeth Crawford, Ball State University

Jane Ellsworth, Eastern Washington University

Mitchell Estrin, University of Florida

Wesley Ferreira, Colorado State University

Kip Edward Franklin, Saginaw Valley State Univ.

Christopher Gibson, Northwest Missouri State Univ.

Jessica Harrie, Michigan State University

Colleen Hartung, Susquehanna University

Jennifer Hublin, ProMusica Chamber Orchestra

Matt Johnston, Alry Publishing, Seattle

Kristina Jones, University of Akron

Thomas Josenhans, University of Evansville

Tod Kerstetter, Kansas State University

Jacob Lee, The Ohio State University

Amy McCann, West Virginia University

Jackie McIlwain, University of Southern Mississippi

Matthew Nelson, University of Louisville

ONYX Quartet

Laurie Dobmeier

Terryann Gerber

Alan Woy

Roxanne Woy

Jeff Pelischek, Hutchinson Community College

Melanie Richards, Columbus, Ohio

Sheri Rolf, University of Montana

Sunshine Simmons, University of North Florida

Pei-Lun Tsai, Taipei, Taiwan

Catherine Wood, Brandon University, CA



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

SCHOOL OF MUSIC

25 August 2014

Dear Professor St. Vermeersch

I have been informed about your participation at the International Clarinet Association Mid-America Festival to be held at The Ohio State University, Columbus, November 14-16, 2014.

I would like to use this opportunity to invite you to come visit Kansas State University to perform a recital and to present a master class to my clarinet students on November 11-13, 2014.

It has been my pleasure to get to know Stephan through my involvement with the International Clarinet Association.

Stephan has been a featured artist at many of our recent international "ClarinetFest" conventions, and is now serving on the I.C.A.'s Executive Board as our International Representative. Stephan is foremost a clarinet virtuoso of the very highest caliber.

I can also vouch for the fact that he is a person with a lot of integrity, a very friendly and outgoing personality, and a terrific sense of humor.

I can think of no better musical ambassador from the country of Belgium than Stephan Vermeersch.

It would be my pleasure to be his host.

Sincerely

Dr. K. Tod Kerstetter
Professor of Music (Clarinet)

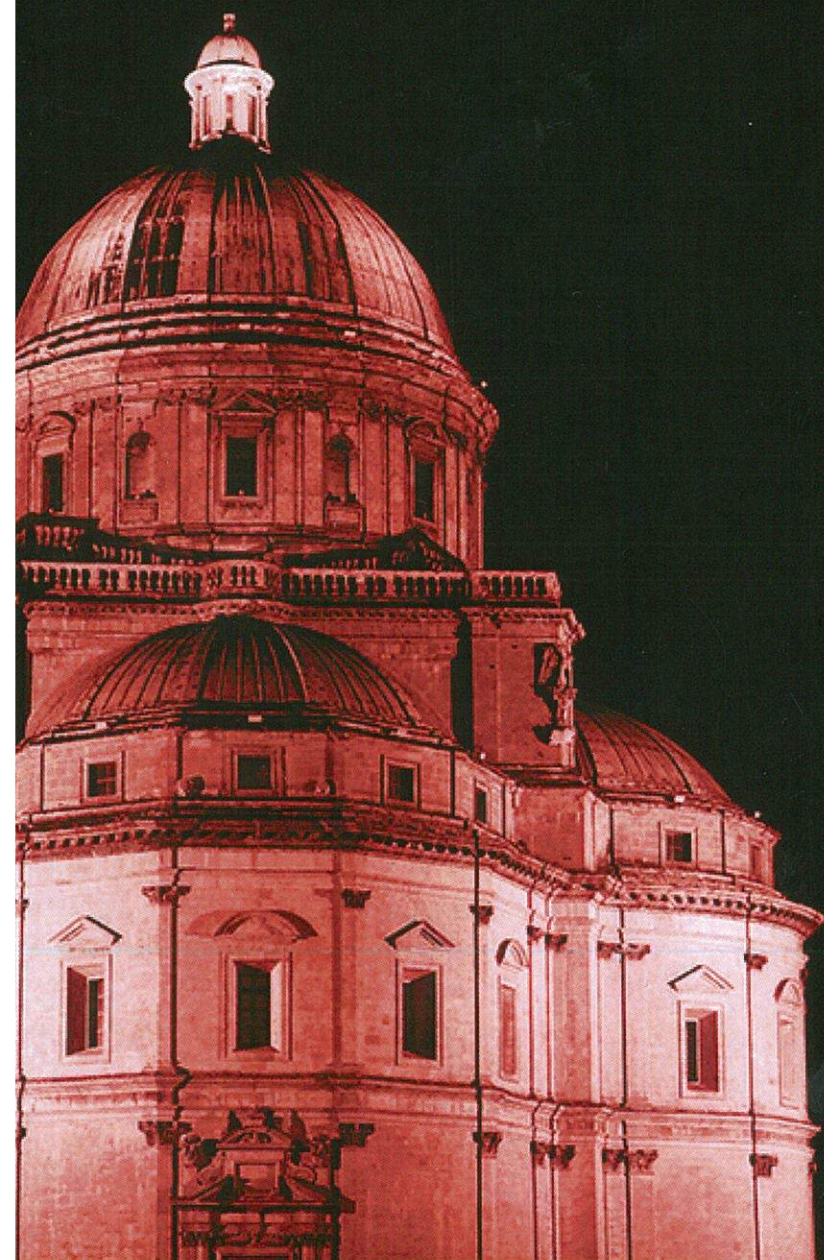


K-State Department of Music
109 Mc Cain Auditorium
Manhattan, KS 66506, USA

ACCADEMIA ITALIANA DEL CLARINETTO
COMUNE DI TODI

2014 INTERNATIONAL
CLARINET FESTIVAL
MONDO DEL CLARINETTO
1st EDITION

TODI (Italy)
- 5 october



MASTERCLASSES

8° International Clarinet Festival 2014
PALAZZO VIGNOLA – Todi (Italy), 2 - 4 october 2014

Paolo BELTRAMINI

1° clarinet Italian Switzerland Orchestra

Sergio BOSI

G.Rossini Music Conservatory of Pesaro

Giammarco CASANI

1° clarinet Symphonic Orchestra of Roma

Antonio FRAIOLI

Concertista, docente al Conservatorio di Musica di Salerno

Caroline HARTIG

Ohio State University

Lorenzo Antonio IOSCO

Principal Bass Clarinet London Symphony Orchestra

Laura MAGISTRELLI

G.Verdi Music Conservatory of Milano

Luigi MAGISTRELLI

G.Verdi Music Conservatory of Milano

Rocco PARISI

G.Verdi Music Conservatory of Alessandria

Valeria SERANGELI

1° clarinet Teatro Carlo Felice of Genova Orchestra

Stephan VEERMESCH

President European Clarinet Association

International Clarinet Festival – Friday, October 3, 2014

"I cavalli di battaglia di Henghel Gualdi" curated by Vincenzo Correnti

E. Hagen	HARLEM NOTTURNO
Vincenzo Correnti	MEETING
Vincenzo Correnti	PICCOLO ANGELO
Henghel Gualdi	PASSEGGIANDO PER BROOKLYN



5:00 PM

Sala delle Pietre

Remo Pieri, clarinet

Louis Cahuzac	ARLEQUIN
Antonio Galanti	OSTINATI
Janos Komives	FLAMMES
Salvatore Sciarrino	LET ME DIE BEFORE I WAKE



6:00 PM

Palazzo Vignola, Sala multimediale

Stephan Vermeersch, clarinet and bass clarinet

Cornelius Boots	INVISIBLE ORTHODOXY (2013) for clarinet and tape (Winner of the ICA-composition competition 2013 in Assisi)
Stephan Vermeersch	CLARIBELLS (2013) for clarinet solo and 6 desk bells
Eric Honour	QUIRK (2010) for bass clarinet and computer



6:30 PM

Palazzo Vignola, Sala multimediale

Paolo Beltramini, clarinet

Barbara Rettagliati	CHALLENGE (2014) for clarinet solo
Carlo Alessandro Landini	ELEGY (2005) for clarinet solo
Flavio Testi	JUBILUS for clarinet solo



9:00 PM

Cinema Jacopone

***Viola* (2014)**

A short film written and directed by Antonio Fraioli, starring Francesca Pica

HOMAGE TO ARTIE SHAW

***Second Chorus* (1940)**

American movie in English Language with Italian Subtitles

It's a Hollywood musical comedy film starring Paulette Goddard and Fred Astaire, featuring clarinetist Artie Shaw and his Orchestra, Burgess Meredith and Charles Butterworth, with music by Artie Shaw, Bernie Hanighen, Hal Borne and lyrics by Johnny Mercer. The film was directed by Henry Codman Potter and produced independently for Paramount Pictures by Boris Morros.

Introduction by Antonio Fraioli

Deelname aan het 2014 International Clarinet Festival: Il Mondo del Clarinetto 2 - 5 oktober 2014, Tody, Italy

Stephan gaf masterclasses, een lezing en trad op als solist maar deelde ook het podium met diverse toppers.

Het 2014 International Clarinet Festival: Il Mondo del Clarinetto 2 - 5 oktober 2014: een klarinetevenement met een 30-tal internationale spelers en diverse ensembles die hun eigen specialiteiten lieten horen. Daarnaast diverse lezingen, workshops en masterclasses, exhibitie en een competitie voor verschillende leeftijdscategorieën. Alle activiteiten werden goed bijgewoond. Tijdens deze concertreis heb ik boeiend nieuw repertoire en solisten leren kennen.



Recital, Workshop, Masterclass 12 november 2014, Kansas State University, Manhattan, Kansas, USA



Professor Klarinet Tod Kerstetter nodigde mij uit voor Recital, Workshop en Masterclass aan zijn studenten op Kansas State University, Manhattan, Kansas, USA. Dit in aanvulling van mijn uitnodiging voor deelnamen aan het International Clarinet Association Mid-America Festival in Columbus, Ohio 14-16 november 2014.

Het is steeds boeiend met aankomend jonge talenten te werken, het is sowieso leerrijk voor beide partijen.



KANSAS STATE UNIVERSITY
SCHOOL OF MUSIC, THEATRE, AND DANCE

presents
GUEST ARTIST RECITAL

Stephan Vermeersch, *Clarinet and Bass Clarinet*

Assisted by:
Tod Kerstetter, *Bass Clarinet*

PROGRAM

Press Release	David Lang (b. 1957)
Quirk	Eric Honour (b. 1970)
ClariBells	Stephan Vermeersch (b. 1965)
Hommage à Louis Sclavis	Stephan Vermeersch
Black, for 2 bass clarinets	Marc Mellits (b. 1966)
Tod Kerstetter, bass clarinet	

Wednesday, November 12, 2014
7:30 PM
All-Faiths Chapel Auditorium



www.k-state.edu/mtd



International Clarinet Association

MID-AMERICA FESTIVAL

in conjunction with the Ohio State Clarinet Spectacular

NOVEMBER 14-16, 2014
COLUMBUS, OHIO

Special Guest Artist Richard Stoltzman
Caroline Hartig, artistic director

INTERNATIONAL GUESTS

Nicola Bulfone, Luca Saracca, Stephan Vermeersch, Piero Vincenti
and Selected Artists/Presenters



THE OHIO STATE UNIVERSITY



SCHOOL OF MUSIC

3:30-5:00

NICOLA BULFONE AND LUCA SARACCA MASTER CLASS [H]

Jiung Yoon, *piano*

Clarinet Concerto No. 1 in F minor, op. 73
Allegro

Melody Baker

Carl Maria von Weber (1786-1826)

Première Rhapsodie
Ann Reither

Claude Debussy (1862-1918)

Three Pieces for Clarinet Solo
Etude #16
Lizzie Rodeck

Igor Stravinsky (1882-1971)
Ernesto Cavallini (1807-1874)

Adagio e Tarantella
Grace Hobbs

Ernesto Cavallini (1807-1874)

Soaring
Scott Cupito

James Niblock (b. 1917)

Clarinet Concerto No. 2, op. 57
I. Allegro
David Robinson

Louis Spohr (1784-1859)

Nicola Bulfone and Luca Saracca appearance is sponsored by Herbert Wurlitzer Instruments – Neustadt a. d. Aisch

4:00

Sunshine Simmons Lecture, "The Bass Clarinet Recital" [H109]

Sonata for Bassoon

Paul Hindemith (1895-1963)

Dots, Lines, and Zigzag

Sofia Gubaidulina (b. 1931)

Valachica

Milos Stedron (b. 1942)

Suite for Bass Clarinet and Piano, op. 100

Alois Haba (1893-1973)

Scherzi Pastoralì

Jan Novak (1914-1984)

Maria Staeblein, *piano*

4:30

STEPHAN VERMEERSCH RECITAL [W]

Stephan Vermeersch, *clarinet and bass clarinet*

Press Release for Bass Clarinet Solo

David Lang

Quirk for Bass Clarinet + Electronics

Eric Honour

ClariBells 5' for Bb clarinet and 6 Desk Bells

Stephan Vermeersch

Hommage à Louis Sclavis
for Bass Clarinet and PA

Stephan Vermeersch

Stephan Vermeersch's appearance is sponsored in part by D'Addario Woodwinds, Buffet Crampon, and the Flemish Government

4:30

Jacob Lee Lecture, "An Analysis of François Devienne's Sonatas for Clarinet and Their Editorial History" [H109]

Zachary Dierickx is currently pursuing a Master of Music degree in clarinet performance from The Ohio State University. He performs with the OSU Symphony Orchestra and Wind Symphony and has performed with the Greater Grand Forks Symphony Orchestra and Fargo Moorhead Symphony. Dierickx received his Bachelor of Music degree in Music Education from Concordia College (Moorhead, Minnesota) where in 2012 he was chosen as senior soloist for the Concordia Band. In spring 2014 Dierickx was a winner of the OSU Symphony Orchestra Concerto Competition, performing the Clarinet Concerto by Alexander Manevich. His principal teachers include Caroline Hartig, Leigh Wakefield, and his mother, Elizabeth Dierickx.

Prior to his studies at The Ohio State University with Caroline Hartig, Jacob Lee was an active clarinetist in the Northwest Arkansas area and a member of the Arkansas Philharmonic Orchestra. Previously, he studied under Dr. Nopachai Chothichanta at the University of Arkansas, from which he graduated *summa cum laude* with a Bachelor of Music. As an Honors College Fellow with the Fulbright College, Lee frequently performed in orchestral and chamber ensembles. He recently presented his research on Devienne at the 2014 American Musical Instrument Society Conference.

Dylan Lloyd is a graduate of the University of Louisville where he earned his Bachelor's and Master's degrees. He is an active chamber musician, winning competitions in MTNA and McCauley with groups such as Ethnic Explosion and That Trill Trio. His wind quintet *The Mint Julep Quintet* was invited to the Imani Music Festival. In 2014 Lloyd performed *Electronics* at the Society of Electro-Acoustic Music in the United States (SEAMUS) conference. Past teachers include Angela Soren, Marilyn Nije, Dr. Scott Wright, and Prof. Dallas Tidwell. Dylan is currently pursuing his Doctorate in Musical Arts at The Ohio State University, studying with Dr. Caroline Hartig.

Evan Lynch has performed as a soloist nationally and internationally, including performances in Belgium, China, and Israel. He is currently pursuing a Doctor of Musical Arts degree at The Ohio State University as a teaching assistant with the clarinet studio. Previously, he has played in the Montgomery Symphony Orchestra (AL), Columbus Symphony Orchestra (GA) and was a finalist for the International Clarinet Association Orchestral Audition Competition in 2014. Mr. Lynch holds degrees from Arizona State University (BM) and Auburn University (MEd). His principal teachers include Caroline Hartig, Robert Spring, and David Odom.

SCHOOL OF MUSIC

CONCERTS AT OHIO STATE PRESENTS

International Clarinet Association

Mid-America Festival Gala Concert

with special guest artist and alumnus

Richard Stoltzman
and Guests

Edward Bak piano

Saturday, November 15, 2014
8 PM

WEIGEL AUDITORIUM | 1866 COLLEGE ROAD | COLUMBUS, OH

For details about all upcoming events visit music.osu.edu or call 614-292-6571

Richard Stoltzman clarinet

Edward Bak piano
Gala Concert presented as part of the International Clarinet Association
Mid-America Festival at The Ohio State University

SATURDAY, NOVEMBER 15, 2014 | 8 PM | WEIGEL AUDITORIUM

PROGRAM

Songs of Sea and Sky

Peter Sculthorpe (1929-2014)

Sonata

Leonard Bernstein (1918-1990)

Grazioso

Andantino-Vivace

Porgy and Bess Suite

George Gershwin (1898-1937)

My Man's Gone Now

arr. Richard Stoltzman

Summertime

It Ain't Necessarily So

INTERMISSION

Concertstücke No. 1 for Two Clarinets

Felix Mendelssohn (1809-1847)

in F minor, op. 113

With Caroline Hartig, *clarinet*

Edward Bak, *piano*

New York Counterpoint

Steve Reich (b. 1936)

Jeff Pelischek, *conductor*

Clarinet Ensemble

Melody Baker

Jacob Lee

Nicola Bulfone

Evan Lynch

Zachary Dientckx

Luca Saracca

Tod Kerstetter

Stephan Vermeersch

Dylan Lloyd

Piero Vincenti

ABOUT THE ARTIST

Richard Stoltzman's virtuosity, musicianship and sheer personal magnetism have made him one of today's most sought-after concert artists. As soloist with more than a hundred orchestras, as a captivating recitalist and chamber music performer, as an innovative jazz artist, and as a prolific recording artist, two-time GRAMMY® Award winner Stoltzman has defied categorization, dazzling critics and audiences alike throughout many musical genres.

Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned his Master of Music degree at Yale University while studying with Keith Wilson, and later worked toward a doctoral degree with Kalmen Opperman at Columbia University. As a ten-year participant in the Marlboro Music Festival, Stoltzman gained extensive chamber music experience, and subsequently became a founding member of the noted ensemble TASHI, which made its debut in 1973.

Since then, Stoltzman's unique style of playing the clarinet has earned him an international reputation as he has opened up possibilities for the instrument that no one could have predicted. He gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and he became the first wind player to be awarded the Avery Fisher Prize. He was featured in the International EMMY® Award-winning series "Concerto!" with Dudley Moore and Michael Tilson Thomas, and was awarded the prestigious Sanford Medal by the Yale School of Music. His talents as a jazz performer as well as a classical artist have been heard far beyond his annual tours. He has performed or recorded with such jazz and pop greats as Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Steve Gadd, Eddie Gomez, Keith Jarrett, the King's Singers, Mike Manieri, George Shearing, Wayne Shorter, Mel Tormé, Spyro Gyra founder Jeremy Wall and Kazumi Watanabe. His commitment to new music has resulted in the commissioning and premiere of numerous new works for the clarinet, including

"Fantasma/Cantos" by Toru Takemitsu, the 1994 winner of Grawemeyer Award for Music Composition, "Landscapes with Blues" by Stephen Hartke, a concerto by Einojuhani Rautavaara which premiered with conductor Leonard Slatkin and the National Symphony at the Kennedy Center and Carnegie Hall, "TRIO 2009" written for him, cellist Lynn Harrell and pianist Robert Levin by Pulitzer Prize-winning composer, Yehudi Wyner and most recently, "Marika Groove" by Chick Corea, written for him and marimbist, Mika Yoshida, which premiered with Eddie Gomez and Steve Gadd at Carnegie Hall in April 2012.

Richard Stoltzman has a discography numbering over 60 releases on BMG/RCA, SONY Classical, MMC, BIS, Albany and other labels, including a GRAMMY®-winning recording of Brahms Sonatas with Richard Goode. Among Stoltzman's most beloved releases are "Amber Waves", a CD of American works, and the Trios of Beethoven, Brahms and Mozart with Emanuel Ax and Yo-Yo Ma, which won Stoltzman his second GRAMMY® Award. Acclaimed recordings include Hartke's "Landscapes with

Blues" with IRIIS, conducted by Michael Stern (Naxos), a *New York Times* "Best of 2003", Rautavaara's Clarinet Concerto recorded with Leif Segerstam and the Helsinki Philharmonic, released on Ondine, an All-Bach recording, "Vibrations and Fantasies" (BMG Japan, 2008), as well as works of Debussy, Tchaikovsky and Weber (Navona Records, 2008), among others. Recent recordings range from William Bolcom's "Concerto for Clarinet and Orchestra" and Clare Fischer's "The Duke, Swee'pea and Me" (Marquis Classics, 2009) to Chick Corea's "Marika Groove" (Big Round Records, 2012).

Richard Stoltzman continues to be a trailblazer for his instrument and his arrangement and performance of Debussy's "Maid with the Flaxen Hair" (Navona Records, 2009) was chosen as one of only three tracks to be pre-loaded on the new Microsoft's Windows® System 7 release. Bach's "Chromatic Fantasy in D minor," "performed so persuasively and exquisitely" (*Baltimore Sun*), as well as his reflections on the composer, that appear in the Michael Lawrence's Documentary Film, "Bach & friends" have been singled out as "brilliant" (*Huffington Post*). Live performances accompanied screenings at the official launch at the January 2010 EGG conference in Carmel, CA and World Premiere at Symphony Space in New York City (May 2010).

The 2012-13 Season includes collaborative performances with the American and Linden string quartets, pianists Menahem Pressler, David Devreau, and Peter John Stoltzman, and the Youth Orchestra of San Antonio. Returns to the Norfolk (CT) and Rockport Music (MA) Festivals and residencies at the Stanford Jazz Institute and, in addition to tours of Italy and Japan, where he will perform the Skowaczewski Concerto. A premiere performance at the Smithsonian Institute and subsequent recording of the Imbrie Clarinet Quintet with the Borromeo Quartet is planned for Spring 2013. Throughout the season, Stoltzman will also continue his commitment to help bring music to children of all ages as an active Board Member of Young Audiences.

Recent seasons have included an eclectic mix of performances: several tours with the New York Chamber Soloists, a partnership with the Klezmatiks at the University of Texas, Austin, a residency and tour with the University of Northern Florida Jazz Ensemble, duo recitals with guitarist Eliot Fisk as well as Bach and Brahms in recital with pianist Simone Dinnerstein. Orchestral performances include works of Copland, Corigliano, Debussy, Mozart, and Rossini.

Additional highlights have featured Stoltzman's performances of Toru Takemitsu's *Fantasma Cantos* with Michael Tilson Thomas and the San Francisco Symphony, as well as at the composers official 75th birthday memorial tribute in Japan, Mozart Concerto performances with the Chicago Symphony Orchestra at Ravinia and at New York's Mostly Mozart Festival, marking Stoltzman's 25th appearance at the Lincoln Center festival. Duo recitals with pianists Lukas Foss and Emanuel Ax, with whom he premiered Yehudi Wyner's "Commedia". Extended residencies have taken Stoltzman to numerous orchestras including and major universities throughout the U.S. and Canada. Especially memorable are concerts of jazz and classics with

his son, pianist Peter John Stoltzman; Father and Son perform together around the globe and were recently featured on NPR's "Performance Today" and "Weekend Edition" as well as "Voice of America" radio. For their extraordinary talent on the stage, in the classroom, and throughout the community, WGBH radio in Boston called the Stoltzmans "New England's First Family of Classical Music."

Over the years, Stoltzman has received numerous requests for the music to the enchanting arrangements and original works that can be heard on his recordings and in live performance. Amateur and professional clarinetists alike are now in luck as they can finally enjoy this music published in a variety of volumes. The "Richard Stoltzman 21st Century Series for Clarinet" is published by Lauren Kaiser Music and features sheet music and accompanying CDs. *Brahms Intermezzo, Op. 118, No. 2, Bach Chromatic Fantasia & Fugue in D minor, BWV 903, Schubert 2 Sonatinas for Clarinet, Op. Post. 137* are among the works available. "ARLA," featuring music from the BMG recording of the same name, and "The Richard Stoltzman Songbook," a collection of jazz and classics, are both published by Carl Fischer.

Richard Stoltzman resides in Massachusetts and is a passionate Boston Red Sox baseball fan. He is also a Cordon Bleu trained pastry chef.

Pianist **Edward Bak** is an assistant professor in the voice area at The Ohio State University School of Music. He recently was appointed to the full-time tenure-track position as of autumn 2014. Following ten years' service as a vocal coach and collaborative pianist in the school. He is highly sought after as a collaborator and appears regularly in concert with established artists and emerging talents, and has been heard in such venues as the Teatro Colón, The Monnaie, The Festival Lanaudiere, The Philips Collection, and Kolarac Hall. He is active as a chamber musician and as such has shared the stage with members of the Boston Symphony Orchestra, The Philadelphia Orchestra, The Cleveland Orchestra, and the Chicago Symphony. He has also worked with great artist teachers like Renata Scottò, Ellen Faull, Shirlee Emmons, Renee Fleming, and John Shirley Quirk.

SPECIAL GUESTS

Nicola Buřone was born in Hälsjöholm, Sweden in 1963. He won first prize at the international music competition in Stresa. He has played in the orchestra of the Teatro alla Scala in Milan and other leading Italian orchestras, and has participated in various music festivals and concert seasons with distinguished chamber music ensembles. As a soloist he has appeared with the Slovak Philharmonic Orchestra, the Orquesta Sinfónica del Estado de México, the Orquestra do Norte (Portugal), the Sofia Philharmonic Orchestra, the Bjalistok Philharmonia (Poland), the Rijecka Chamber Orchestra, the Vogtland Philharmonie, the Krasnoyarsk Symphony Orchestra (Russia), and the Minsk Orchestra. He has recorded for SWR, RAI, ORF, BR and many renowned composers have written solo pieces for him. He has taught in international master classes in Italy, the Czech

Republic, Latvia, Russia and China, and has been a member of the jury at the Jeunesses Musicales International Clarinet Competition in Belgrade and at the Saverio Mercadante International Clarinet Competition. He is clarinet professor at the Udine Conservatory and plays Herbert Wurlitzer Reform Boehm Clarinets.

Luca Saracca was born in Perugia (Italy) in 1963. He studied clarinet at the Conservatory of music and graduated very young under the guidance of Professor Ciro Scarpioni. In 1990 and 1991 he studied at the Salzburg Mozarteum Akademie under Alfred Prinz (Wiener Philharmoniker). He played in duo with the pianist Corrado de Bernart and with different chamber music ensemble as well with several orchestras. He also attended master classes as assistant professor of Ciro Scarpioni and he has been teacher of clarinet and basset horn in seminars and master classes in Perugia, Pesaro, Visso and San Marino Republic. He has participated in various music festivals: Spoleto 2 World Festival, Festival Pontino, Biennale in Venice, Tribina Compositora di Beograd ... and concert seasons in Italy, Europe, Istanbul (Turkey) and USA (San Francisco and Los Angeles). Saracca has been on the jury at the International Competition in Stresa, and Capri. His teaching career began at the Conservatory of Music in Potenza, after which he was professor at the Gioachino Rossini in Pesaro for 23 years and since 2006 has been professor of clarinet at the Conservatory of Music Francesco Moriacchi in Perugia.

Stephan Vermeersch (Belgium) has gained an international reputation as a versatile performer-improviser-composer of classical, contemporary, world and electro-acoustical music, and he frequently collaborates with other cultures and art forms, including visual arts, dance, film, architecture, literature and theater. He performed in over 30 countries in Eastern and Western Europe, the Middle East, Russia, USA, Canada and Asia. As composer/improviser his motto is "What lies beyond the border: a quest for new music for a wide public." Mr. Vermeersch is President of The European Clarinet Association and International Representative: International Clarinet Association. Mr. Vermeersch is a Buffet Crampon Artist, D'Addario Woodwinds Artist, Royal Music Collection Artist and Silverstein Artist.

Piero Vincenti has been described by critics as "... one of the greatest clarinetists of his generation who is a performing genius with outstanding talent...". Piero Vincenti was educated in the Italian school of Ciro Scarpioni. Vincenti has played as a soloist and chamber musician and has presented master classes in the most important theaters and festivals in Europe, USA, South America and Asia. He has collaborated with world-renowned composers including L. Berio, S. Bussotti, F. Donatoni, J. Francaix, G. Petrassi, S. Sciarrino. He founded the Maderna Clarinet Consort and is heard on numerous radio and television programs and recordings. He is currently Professor at the National Conservatory of Music "B. Maderna" of Cesena (Italy) and has performed as a guest artist in many ClarinetFests and performs in a duo with pianist Marsida Koni with a recent premiere recording of "The complete works for clarinet and piano" of A. Magrari and "Ernesto Cavallini, the Prince of the clarinet." Mr. Vincenti is President of the

Accademia Italiana del Clarinetto and was Artistic Director of the ClarinetFest2013 in Assisi (Italy). Maestro Vincenti plays Patricola clarinets, Ripamonti G clarinet and Vandoren mouthpieces and reeds.

Tod Kerstetter has served since 1999 as professor of clarinet at Kansas State University in Manhattan, Kansas. He also currently serves as ICA Treasurer and ICA Chair for the state of Kansas. Tod is a graduate of Furman University (BM), Indiana University (MM), and the University of Georgia (DMA). He enjoys performing new music for clarinet and has been involved in commissioning projects for new works by David Maslanka, Mauricio Murcia, Kevin Walczyk, and Craig Weston. Tod enjoys traveling and has performed in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, the Netherlands, New Zealand, Norway, Russia, Slovenia, and Sweden.

Jeff Pelischek has been the Director of Bands and Woodwind Specialist at Hutchinson Community College since 1987. He holds a Bachelor of Music degree from Fort Hays State University, and a Master of Music in clarinet performance from the University of Michigan. He is a student of David Shifrin, Victor Sisk, Hal Palmer, and W. James Jones. In 2000, Pelischek was honored as the Kansas "Performer of the Year" by the Kansas Federation of Music Clubs. An active clarinet soloist, he has performed at two conventions of the International Clarinet Association convention, the Kansas Music Educators Association Convention, the Kansas Bandmasters Association Convention, the Wichita Jazz Festival, and the Hutchinson Community College Jazz Festival.

OHIO STATE FACULTY AND STUDENTS

Caroline Hartig is professor of clarinet at The Ohio State University. An acclaimed international soloist and recording artist, she has appeared with orchestras and contemporary-music ensembles in major concert halls throughout the United States, Canada, Europe, Israel and Asia. She has premiered works by leading composers such as William Bolcom and Donald Martino, and can be heard on the compact disc *Dancing Solo* (Innova 512) featuring the clarinet works of Libby Larsen. Hartig may also be heard on the *Clarinet Brilliante* series (Centaur Records, 2808, 2572), honored as a Critics' Choice by the American Record Guide, and *Chalumneau* (Centaur 2965). Her latest compact disc, *CaraClarina: Caroline Hartig plays Classical to Klezmer*, Vol. 1 is available on Bremen Radio Hall Records. Hartig currently serves on the International Clarinet Association Board of Directors and is President-Elect.

Melody Baker is currently pursuing her DMA degree in clarinet performance at The Ohio State University under Dr. Caroline Hartig. She received her MM in clarinet performance under Prof. Mitchell Estrin at the University of Florida, and her BM under Prof. Clarence Padilla at Drake University in her home state of Iowa. Other notable teachers with whom Baker has studied include Dr. Joseph Messenger, Jackie Glazier, Joyce Wheeler, and Dr. Gregory Oakes.

Deelname aan het International Clarinet Association Mid-America Festival in Columbus, Ohio 14-16 november 2014.

Een festival waaraan een 50-tal topspelers en diverse ensembles hebben deelgenomen. Absolute topper was Richard Stoltzman (meervoudige winnaar van Grammy-award en en Amy Fisher-award) met wie we New York Counterpoint van Steve Reich uitvoerden. Een heel mooi aanbod van mainstream repertoire maar ook van veel nieuw repertoire. Daarnaast een mooie exhibitie, masterclasses en workshops. Alle activiteiten werden goed bijgewoond en het slotconcert kon rekenen op 1000 toehoorders.



To Stephan Vermeersch
BRAVO! Great making music!

Johann Sebastian BACH
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J. S. BACH, BWV 903
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**4TH EUROPEAN
CLARINET
CONGRESS**

Katowice - Poland





GABOR VARGA was born in 1974, Hungary. He has received his diploma from the Liszt Academy of Music of Budapest in 1998. Since 1997 he is serving as a principal clarinet in the Hungarian Radio Symphony. Between 2005-2007 he was engaged with the Singapore Symphony Orchestra. He has won several national and international prizes and performed recitals and concerts worldwide in such concert halls like Musikverein and Gewandhaus. He is giving master classes regularly in Europe, Asia, North America, South America and taking part of various music festivals. Since 2014 he is Professor of Clarinet at Varga Tibor Faculty of Musical Arts, Győr and Professor of Clarinet at the University of Debrecen.



STEPHAN VERMEERSCH (Belgium) has gained an international reputation as a versatile performer-improviser-composer of classical, contemporary, world and electro-acoustical music, and he frequently collaborates with other cultures and art forms, including visual arts, dance, film, architecture, literature and theater. He has participated as a soloist and chamber musician in a multitude of genres, playing clarinets and saxophones at concerts and festivals in over 35 countries in East- & West-Europe, Middle-East, Russia, USA, Canada and Asia. As composer/ improviser his motto is: "What lies beyond the border: a quest for new music for a wide public". He is worldwide in demand to present master classes and clinics and is an active teacher in clarinets, saxophones and chamber music in Belgium and the Netherlands

President: European Clarinet Association.

International Representative: International Clarinet Association

Buffet Crampon Artist

D'Addario Woodwind Artist



PIERO VINCENTI

"...one of the greatest clarinetist, concert generous, outstanding talent..." so the critical speaks about Piero Vincenti. Was educated at the Italian school of Ciro Scarponi. Appeared in public very young with very challenging recitals, showing a lot of first performances, many dedicated to himself.

Played as a soloist and in chamber music in the most important theaters and Festivals in Europe, USA, South America, Asia.

Welcomed everywhere with enthusiastic support of public and critical was marked by his innate instrumental ductility. Plays all the clarinet family: from the piccolo E-flat, to the G clarinet and basset horn, until bass clarinet and contrabass, also all in the same concert.

Many important his cooperations with composers of size as: L.Berio, S.Bussotti, F.Donatoni, J.Francaix, G.Petrassi, S.Sciarrino, who situated among the most refined interpreters of the modern and contemporary music repertoire, and not only, also in international concert view.

Founded Maderna Clarinet Consort, natural evolution of Clarinet Ensemble of Ciro Scarponi, born in 1980, where participated like piccolo E-flat and clarinet soloist, aged a thirty years of experience in the clarinet choir. Collaborated like a soloist with many orchestras, in Italy, Europe and South America. Realized radio-television recordings and records. Is member of jury in National and International Competitions.

Leads Masterclasses in Italy, Europe, USA, South America, Asia and Professor at the National Conservatory of Music "B. Maderna" of Cesena (Italy).

In July 2014 in the "Principe de Asturias" International Summer School in Oviedo the Spanish Queen Lady Letizia met him during his course of clarinet.

Participated in many ClarinetFest, (2011-Los Angeles, 2012-Lincoln, 2014-Baton Rouge) performing pieces by E.Cavallini, and A.Magnani in duo with the pianist Marsida Koni and being part of the jury of the International Competition for young clarinetists ICA. Recording with Marsida Koni 2 world premiere: "The complete works for clarinet and piano" of A.Magnani and "Ernesto Cavallini, the Prince of the clarinet".

President of the Accademia Italiana del Clarinetto was Artistic Director of the ClarinetFest2013 (40th edition) in Assisi (Italy).

Piero Vincenti plays Patricola clarinets, Ripamonti G clarinet and Vandoren set.

4th European Clarinet Congress Katowice, Polen 11-14 december 2014

door Stephan Vermeersch

Al wie erbij was is het helemaal eens: Wow! Zonder twijfel één van de beste klarinetevenementen ooit: een model voor toekomstige evenementen.

Voor de eerste maal werd er een Europees klarinetevenement georganiseerd in Polen met Arek Adamski als organisator. De European Clarinet Association (ECA) steunde de organisatie met public relation en was met vele leden aanwezig: 27 spelers met 14 nationaliteiten. Alle aanwezigen waren het zonder meer eens: dit was zonder twijfel één van de beste klarinetevenementen ooit. Bovendien was er een hartverwarmende sfeer van vriendschap.

Een quote van David Krakauer: 'Dear Arek and Stephan, it was so great to be together last night (this morning, until the very end!). It was a lot of fun. I just wanted to thank you both again for all the amazing work you did to make this Congress a fantastic (and magical) event. Plus I was really happy to be able to spend some time together and have a chance to get to know each other better. Take good care. Till the next time!'

Alle aspecten

Meer dan 90 klarinettisten met wereldklasse brachten een waai-er aan concerten, lezingen, masterclasses, exposities en presentaties in de aangename ruime voorzieningen van de Karol Szymanovsky Academy of Music. Een fantastische avond met

traditionele muziek en klezmermuziek met sterspeler David Krakauer, een grandioos galaconcert in de gloednieuwe Concertzaal (full house met 1800 bezoekers) van de Polish National Radio Symphony Orchestra met topklarinetiste Sharon Kam en als afronding een grensverleggende Jazz Evening met Antonio Fraioli en Alex Simu. Alle aspecten van de klarinet kwamen aan bod: klassiek, etnisch, hedendaags, elektroakoestisch, kamermuziek, theater, klezmer, jazz, historisch, masterclasses, competitie, lezingen, educatie, guiness record attempt, perstoelichting enzovoort... Even enkele namen naast de hierboven al genoemde: Shirley Brill, Wenzel Fuchs, Les Bons Becs, Arifa, Céleste Zewald, Fie Schouten. Topspelers uit 14 verschillende landen lieten elk hun specialiteit horen. Veel nieuwe muziek in diverse stijlen en genres kwam aan bod.

Meer dan 50 evenementen waren verspreid over 3 dagen: de concerten overlaptten elkaar niet, er waren voldoende pauzes voorzien om de exhibities te bezoeken en om sociale contacten te onderhouden. De Karol Szymanovsky Academy of Music is een volledige gerenoveerd gebouw met de nieuwste voorzieningen: zeer ruimtelijke en luchtig met een concertzaal met een capaciteit van 480 bezoekers en daarnaast ruime locaties voor de 14 masterclasses.



01



02



03



04



06



07



05

Foto's:

- | | |
|--------------------|--|
| 01 David Krakauer | 07 Portugal Clarinet Choir met solisten |
| 02 Karel Dohnal | Roman Widaszek en Arek Adamski |
| 03 Sharon Kam | 08 Klarinetkwartet Dance of Fire |
| 04 Jochen Seggelke | 09 Arek Adamski (organisator van het festival) |
| 05 Les Bon Becs | 10 Klarinetkwartet Nevski |
| 06 Shirley Brill | 11 Stephan Vermeersch |

Competitie

Aan het Congress was ook een competitie gekoppeld: The Competition for Young Clarinetists (tot 20 jaar). De jury bestond uit: Stephan Vermeersch, Jean-Marc Fessard, Marcel Chyrzyński, António Saiote en Igor Františák. Het resultaat: 1e prijs: Víctor Díaz (Spanje) / 2e prijs: Agata Piątek (Polen) / 3e prijs: Karolina Bober (Polen) / speciale prijs voor de beste interpretatie van Dance of Death (van Marcel Chyrzyński): Kamil Janas (Polen). De prijzen werden beschikbaar gesteld door Buffet Crampon Europe, Viotto, Ipium Silesia, Patricola, D'Addario Woodwinds, Smietana Service en PWM Edition.

09



10



11



EuroConcours Klarinet in Nederland: 22 maart 2015

Welke jonge klarinettenisten gaan Nederland en België vertegenwoordigen?

Sinds 2000 vindt jaarlijks een concours plaats van de Lionsorganisatie in Europa, waarbij steeds een ander instrument centraal staat, in 2015 gaat het om de klarinet. Per land wordt één kandidaat – van maximaal 23 jaar oud – uitgenodigd voor het de Europese Finale van het concours. De prijzen zijn € 3500, € 2000 en € 1000, toegekend door het Europees Lions Forum. Daaraan vooraf gaan de jaarlijkse nationale selecties voor de landsvertegenwoordiger in de deelnemende landen. De Nederlandse Selectie voor het Euroconcours klarinet vindt plaats op zondag 22 maart 2015 in 's-Hertogenbosch in Theater aan de Parade. De organisatie is in handen van Lionsclub Bolduc.

Eisen

- De deelnemer (student of pas afgestudeerde) mag op 1 januari 2015 niet ouder zijn dan 23 jaar;
- De deelnemer moet de afgelopen 5 jaar in Nederland woonachtig zijn geweest;
- De deelnemer moet beschikken over een aanbeveling van het conservatorium en/of een docent;
- De deelnemers moeten 3 werken spelen: Mozarts Klarinetconcert (deel 2 en 3) en 2 werken die gekozen kunnen worden uit een lijst;

Selectie en jury

De selectie op 22 maart in Den Bosch betreft:

- Eén Nederlandse vertegenwoordiger voor het Euroconcours in Augsburg, najaar 2015.
- Drie finalisten voor Masterclass en Publieksprijsfinale, maandag 11 mei 2015 in Kasteel Maurick in Vught.

De jury voor de Nederlandse selectie bestaat uit: George Pieterse, Lars Wouters van den Oudenweijer, Lucas Vis en Céleste Zewald.

Deelnemen aan de Nationale Selectie kan door het invullen en inzenden van het deelnameformulier, dat onder andere op de www.lions.nl staat. Hierop is ook nog aanvullende informatie te vinden.

Jörg Widmann Klarinetist en komponist Jörg Widmann zal een werk componeren voor de wedstrijd van Augsburg (Duitsland). Alle deelnemers aan de wedstrijd in Augsburg zal gevraagd worden dit werk in te studeren. Het zal met orkest, in wereldpremière, tijdens de sluitingsceremonie van het Europaforum op 11 oktober 2015 te Augsburg gebracht worden door één van de drie prijswinnaars. Eén van hen zal ook Mozarts klarinetconcert vertolken.

België De Belgische nationale selectieproef en de finale vinden plaats in het Koninklijk Conservatorium van Brussel op zondag 12 april 2015. Onmiddellijk na de schifting worden de drie kandidaten voor de finale – op 27 april te Oostende – bekend gemaakt. Jury-leden zijn: Nele Delafontaine, Nestor Janssens, Ronald Van Spaendonck en Jean-Luc Votano. Kijk op www.lions.be voor alle informatie (tip: typ in het zoekvenster: klarinet).



Voor zowel de Belgische als Nederlandse selecties geldt dat deelnemen gratis is; maar wacht niet te lang met aanmelden.

Katowice, Poland 11th -14th December 2014

Fourth European Clarinet Congress

Sarah Watts, Stephan Vermeersch

All those who attended the Fourth European Clarinet Congress in Katowice, Poland agreed that the event was a massive success with a wow factor.

This was the first time a European Clarinet Congress had taken place in Poland. It was hosted and organised by the clarinetist Arek Adamski. The event was supported by the European Clarinet Association (ECA) and its president Stephan Vermeersch, who helped to promote the event and ensure that 27 solo performers from 14 nations were present. All participants and delegates agreed that this was one of the best clarinet events ever and that the icing on the cake was provided by a heart-warming atmosphere of friendship.

The Karol Szymanowski Academy of Music has recently been renovated with up-to-date facilities. Complete with a concert hall, the whole building is very spacious and more than capable of housing the 480 Congress visitors and venues for the 14 masterclasses.

The convention featured 90 renowned clarinet players with a myriad of concerts, lectures, masterclasses and presentations. There was a fantastic evening of klezmer and traditional music with guest American player David Krakauer. Other events included a dazzling gala concert in the marvellous new concert hall of the Polish National Radio Symphony Orchestra with another top soloist Sharon Kam from Israel, a

ground-breaking jazz evening with Antonio Fraioli (Italy) and Alex Simu (Romania), and to end with a memorable jam session in the *Klub Arcada*.

All genres of music and playing were present: classical, ethnic, contemporary, electro-acoustic, chamber music, theatre, klezmer, jazz and period. Performers of note included Shirley Brill (Israel), Wenzel Fuchs (Austria), Les Bons Becs (France), Gabor Varga (Hungary) and Jonathan Cohler (USA).

There were more than 50 events spread over three days. Everybody had the opportunity to attend everything if they wished as the concerts didn't overlap. Time was made in the schedule for breaks in which there were plenty of opportunities to visit the trade exhibitions and to forge social contacts.

The Congress was also linked to the Competition for Young Clarinetists (aged up to 20 years). The jury members chaired by Stephan Vermeersch (Belgium) were Jean-Marc Fessard (France), Marcel Chyrzyński (Poland), António Saiote (Portugal) and Igor Františák (Czech Republic).

The winner was Victor Díaz from Spain - a name to look out for in the future.

The guest clarinetist David Krakauer summed up this event perfectly: "Thank you Katowice, Poland; thank you Arek Adamski and your tireless team for the very successful organisation of the Fourth European Clarinet Congress - a real model for future Congresses".

Future events are currently being planned by the ECA so for information visit:

www.europeanclarinetassociation.org ■



Clarinet Quartet Nevsk



Bari Symphonic Orchestra
conducted by Marcello Rota
with clarinetist Antonio
Tinelli

Junior Soloists (under 18) the extraordinary talent from Portugal of Vítor Trindade won the first prize while Alexander Escrivá Grau (Spain) and Lorenzo De Virgiliis (Italy) won the second and third prizes. In the Chamber Music category, the Trio Trindade-Erlich-Pires (violin, clarinet and piano) won the first prize. For the first time in 10 years, the Italian Clarinet School won the entire *Solisti Senior* category: the first prize was awarded to Edoardo Di Cicco, the second to Lorenzo Baldoni and the third to Matteo Mastromarino. On the whole, more than €5,000 in prizes was given.

For details of the 2015 competition to be held 15th - 18th October visit www.associazioneaulos.com. ■

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Photos: Giulia Mariotti

PROGRAMMA UFFICIALE INAUGURAZIONE PALAZZO DELLA MUSICA DI CAMERINO

24 - 26 APRILE 2015



24 Aprile

- ore 15,00 - **Master Class di Ricardo MORALES** (a cura di Backun Musical Services)
- ore 17,30 - Inaugurazione ufficiale Palazzo della Musica. Saluti delle autorità.
Partecipa la Banda Musicale "Città di Camerino"
- ore 18,15 - Concerto aperitivo "ALEA Saxophone Quartet"
Gianpaolo Antongirolami; Roberto Micarelli; Luca Mora; Gabriele Giampaolotti
- ore 21,15 - **CONCERTO di GALA**
Ricardo MORALES clarinetto - Marsida KONI pianoforte

25 Aprile

- ore 11 - Prove aperte Italian Clarinet Consort
- ore 15,30 - MasterClass e Concerto di Stephan VERMEERSCH
- ore 21,15 - Concerto ITALIAN CLARINET CONSORT, Piero VINCENTI direttore
solisti *Giorgio Babbini; Vincenzo Correnti; Giulio Cuseri; Antonio Fraioli*

26 Aprile

- ore 10,30 - Open Day (Concerti, Incontri con docenti e allievi dell'Istituto Musicale Biondi)
- ore 15,30 - Open Day (Concerti, Incontri con docenti e allievi dell'Istituto Musicale Biondi)
- ore 17,30 - Presentazione del libro "Carl Filtsch" a cura di PianoAcademy di Marsida Koni
- ore 18,30 - Concerto Banda Musicale Città di Camerino

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