



# Clarinet Fusion

presents

## *International Classics and Pops*

Under the direction of Dr. Lawrence E. Anderson

1:00PM

Sunday, July 01, 2012

Blackhawk Auto Museum  
3700 Blackhawk Plaza Circle  
Danville California



**Clarinet Fusion** (kler-ə-'net 'fyü-zh'n) *n.* 1. The process of the sound of single-reed, tubular woodwind instruments merging diverse, distinct, or separate elements into a unified whole.

• PROGRAM •

1. Baby Elephant Walk.....Henry Mancini/arr. F. Halferty
2. Bourree..... J.S. Bach/arr. P. Yoder
3. The Marriage of Figaro Overture..... W.A. Mozart/arr. L. Cailliet
4. Puttin' On The Ritz ..... Irving Berlin/arr. A. Frackenpohl
5. Divertimento I..... Joseph Haydn/arr. R. Hindsley  
1. *Allegro con Spirito*; 2. *Chorale St. Antoni*; 3. *Minuetto*; 4. *Rondo Allegretto*
6. Irish Tune from County Derry ..... Percy Grainger/arr. Johnston
7. Eine Kleine Nacht Musik (*1st Mvt. Allegro*) ..... W.A. Mozart/arr. F. Sacci
8. Lady of Spain.....Tolchard Evans/arr. D. Jarcho
9. Hungarian Dance #5 ..... Johannes Brahms/arr. F. Halferty
10. Wedding Dance No.1 ..... Bock & Harnick/arr. J.Tompkins-MacLaine  
from *Fiddler on the Roof*
11. Tico Tico ..... Zequinha Abreu/arr. S. van der Veen
12. Yesterday.....Lennon & McCartney/arr. G. Brady
13. Offenbach Ballet Suite..... Jacques Offenbach/arr. P. Hall  
1. "*La Vie Parisienne*" Overture; 2. *Valse from "La Perichole"*; 3. *Finale from "Orpheus"*
14. Stars & Stripes ..... J.P. Sousa/arr. B. Holcombe



• PERSONNEL •

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|--------------------------|---|
| <b>Ed Chow</b>           | (San Ramon)..... Clarinet   |
| <b>John Toyama</b>       | (Pittsburg)..... Clarinet   |
| <b>Dave Sandusky</b>     | (Danville)..... Clarinet  |
| <b>David Rausch</b>      | (Martinez)..... Clarinet  |
| <b>Danielle Napoleon</b> | (Martinez)..... Clarinet  |
| <b>George March</b>      | (Martinez)..... Clarinet, Eb Clarinet                               |
| <b>Tom Berkelman</b>     | (Oakland)..... Clarinet, Eb Clarinet, Ab Clarinet, Alto Clarinet    |
| <b>Mark Horne</b>        | (Brentwood)..... EEb Contra Alto Clarinet, BBb Contra Bass Clarinet |
| <b>Phillip Pollard</b>   | (San Jose)..... Bass Clarinet, Clarinet                             |
| <b>Karyn Weber</b>       | (Pleasant Hill)..... Alto Clarinet, Bass Clarinet                   |

**Dr. Lawrence E. Anderson** (Danville) is a lifelong music educator and band director. He was Director of Bands and Supervisor of Teacher Education in Music, at the University of California, Davis. He is a graduate of Acalanes High School, Lafayette, CA and the University of California, Berkeley where he was a member of the California Marching Band and the University Concert Band. He earned a B.A. at the University of California, Berkeley, an M.A. at San Francisco State University, and a Ph.D. at the University of California, Berkeley. Director of Music at Miramonte High School in Orinda, he then served as a counselor at Ygnacio Valley High School in Concord and later as Supervisor of Music Education at Sonoma State University. He is the founding director of the Danville Community Band (in 2001,) and plays clarinet.



The members of **Clarinet Fusion**, collectively, boast more than 350 years of clarinet-playing experience. In addition to the clarinets being played today, various members also have experience playing other instruments too, such as: A clarinet, flute, oboe, sarrusophone, french horn, trumpet, baritone horn, tuba, electric bass, and the saxophone family: soprano, alto, Bb tenor, C melody tenor, and baritone.

These musicians also play for a number of other music and performing groups, including:

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|--------------------------------------|--|
| Danville Community Band              | Brentwood Concert Band                 |
| Walnut Creek Concert Band            | West County Winds                      |
| Diablo Valley College Symphonic Band | Star Struck Theater (Fremont)          |
| Quintaire Woodwind Quintet           | Willows Theatre (Concord)              |
| Ohlone Community Band                | California Repercussions Marching Band |
| Ohlone Wind Orchestra                | Contra Costa Wind Symphony             |
| Livermore-Amador Symphony            | Oakland Civic Orchestra                |

• CLARINET •



When talking about “the clarinet” you generally mean the **Bb (soprano) Clarinet**. It is one of the younger woodwind instruments, having been invented around 1700. A German instrument maker developed it based on a very simple shepherd’s instrument, known as the chalumeau. Today we still call the lovely low register the “chalumeau.” All clarinets have a bore which is basically the same diameter along the body of the instrument. This cylindrical bore differs from the saxophone’s conical bore and gives the clarinet its characteristic tone. Vivaldi and Handel were the first of the great composers to write music for the clarinet, but Romantic Era composers like Carl Maria von Weber, Schumann, and Brahms were the ones who really showed the full potential of the clarinet as a solo instrument. It wasn’t until the start of this Romantic period, that the reed was turned around to be played with the bottom lip. Prior to 1820, the reed went on the top lip. Both in sound and playing techniques the clarinet is one of the most flexible of all instruments. It is the instrument most like the human voice. You can also play virtually all forms of articulation with a clarinet - which is one reason why the clarinet is often substituted for violins in band arrangements of orchestral works. A typical Bb soprano clarinet is 26 inches long.

The **Eb Clarinet** is the smallest of the standard clarinets and is only 19 inches long. Although the Eb is somewhat of a rarity in middle and high school bands, it is a staple instrument in college and other wind ensembles. The Eb sounds very bright - almost as bright as the piccolo flute. Originally created to replace the high trumpet, it was used in concert and military bands towards the end of the eighteenth century. The famous orchestral solo in Berlioz’s symphony fantastic was written in 1830.

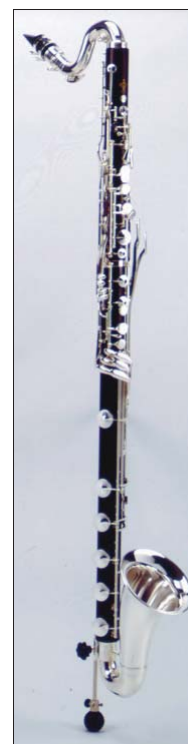
The smallest clarinet is the **Ab Piccolo Clarinet** checking in at 14 inches long. It is called the Ab sopranino and is the only surviving member of the piccolo group. It’s not quite an octave higher than the Bb, but is the highest pitched clarinet produced. Clarinets pitched in Ab are very rare outside of European wind bands, more used in Spain and Italy. They are called-for in the pit orchestra for several operas by Verdi, and used in Austrian military bands as it is often found in Viennese folk music.

The **Eb Alto Clarinet**, at 43 inches long, is said to be the modern form of the basset horn. They first appeared around 1770. You find alto clarinets in wind or symphonic bands, but rarely in classical symphony orchestras, especially in light of Adolphe Sax’s technical improvements to the bass clarinet. Although Berlioz said about the alto clarinet, “it is a very beautiful instrument which ought to take its place in all well established orchestras,” he never wrote music for it. Many outstanding composers



Alto Clarinet

• CLARINET •



Bass Clarinet

of the band repertoire, such as Grainger, Dello Joio, Copland, etc., have written significant parts for the alto clarinet.

The **Bb Bass Clarinet** competed for development beginning in the mid 1700s, some 60 years after the ‘clarinet.’ A wind instrument of this size, 4.5 feet long, requires a perfect key system. It was not until the 1830s, about 10 years before the invention that bears his name, that Adolphe Sax developed a bass clarinet with significant acoustical improvements that became the basis for all bass clarinet design since. (the first saxophone was invented in 1846.) The bass clarinet’s tone range is wider than any other wind instrument. With the addition of a few keys, it can play as low as a bassoon and as high up as a soprano clarinet.

The **EEb Contra Alto Clarinet** development began in the first half of the nineteenth century; these were usually pitched in F and were called contrabasset horns, being an octave lower than the basset horn. Today’s EEb contra alto clarinet sounds an octave below the Eb alto, and 2 octaves below the Eb clarinet. It is used mostly in concert bands and clarinet choirs where it usually, but not always, plays the bass line of a piece of music. At 7 feet long, it is the second-largest member of the clarinet family in regular use, larger than the more common bass clarinet but not as large as the BBb contra bass clarinet.

The **BBb Contra Bass Clarinet** is the largest of all clarinets in regular use - about 9 feet in length - and not very common. Composers usually only use this instrument for special effects. It’s extremely deep tone is comparable to that of a string bass, and it often plays that part in orchestral transcriptions. It is one octave lower than the bass clarinet, 2 octaves lower than the “regular” clarinet, and almost 3 octaves lower than the Ab piccolo clarinet.

Both the EEb contra alto and BBb contra bass clarinets are built in two configurations: a ‘straight’ clarinet style, looking much like a longer version of the bass clarinet (made of wood and metal; or all metal); and an all metal version known as a “paperclip” due to its folded shape.

Two even-larger types of clarinets have been built on an experimental basis by the G. Leblanc Corporation: EEEb Octocontra Alto — An octave below the contra alto clarinet. Only three have been built; and the BBBb Octocontra Bass — An octave below the contra bass clarinet. Only one was ever built.



Contra Bass Clarinet  
‘Paperclip’