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## **William Blayney - clarinetist and teacher, contributions and influences on clarinet playing in the twenty-first century**

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WILLIAM BLAYNEY – CLARINETIST AND TEACHER,  
CONTRIBUTIONS AND INFLUENCES ON CLARINET PLAYING IN THE TWENTY-  
FIRST CENTURY

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

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## **DEDICATION**

To my parents,  
Jadranka and Dobre

## **ACKNOWLEDGMENTS**

I would like to express gratitude to my major teacher, Prof. Robert DiLutis, for his invaluable insight and help during the writing of this document, as well as the understanding and support he has shown me throughout my doctoral studies. I am additionally thankful to the members of my doctoral committee Dr. Griffin Campbell, Dr. Sarah Bartolome, Prof. Carlos Riazuelo and Dr. Malcolm Richardson for their time and advice, especially to Dr. Griffin Campbell who was very helpful as a reader with his comments and suggestions. I also would like to express special gratitude to Mr. William Blayney for his willingness to donate his valuable time and his generosity in kindly providing me information, documents and photos and making this monograph possible. I would like to express my appreciation to all Blayney's students and colleagues, who were very kind in granting their time for the interviews. I would like to acknowledge the constant support and encouragement of my parents and my sister during these years of intensive study. Finally, I would like to extend my sincere thanks to my friends and colleagues for their enthusiastic support and help for this project Anthony Kniffen and Melanie McCall, Frank and Nancy Mulhern, Mikel Ledee, Melissa Morales, Vasil Cvetkov, Holiday Durham, Joel Ayau, John Coppa and Katie Young.

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## ABSTRACT

This study was undertaken to document the life and teaching of the American clarinetist William Blayney who was noted for the beauty of his tone and expressive playing. He is representative of the French clarinet school, and through his teaching he carries on this tradition of fine clarinet playing to another generation in the United States. Blayney's wide range of experience extends from playing with the Atlanta and Seattle symphonies, to opera and ballet companies in New York, Atlanta, Baltimore and Seattle, to playing on Broadway and on movie soundtracks such as *Die Hard III* and Disney Studio re-scorings of classical cartoons. Blayney has taught at the Peabody Conservatory Preparatory Department, Baltimore School for Performing Arts, and the University of Maryland Baltimore County (UMBC.)

The purpose of this study was to present Blayney's teaching approach to clarinet and his contribution to the dissemination of the French school's pedagogical ideas, as well as his influence on today's clarinetist throughout United States. This study can be useful to the clarinetist who wants to develop a good tone as a foundation on which he can build other aspects of his playing, such as legato, articulation, phrasing, and technical facility.

The monograph consists of six chapters. Chapter one presents a short history of the French school of clarinet playing and its influence in the United States. Chapter two provides biographical information about William Blayney concentrating on his education, performing and teaching career. Chapter three examines the significant influences of his teachers, Donald Blayney, Ignatius Genussa and David Weber. Chapter four researches his interest in historical recordings and the recorded legacy of the greatest clarinetists of the Twentieth-century. Chapter five summarizes the essentials of Blayney's teaching. The document concludes with a bibliography and appendices.

## CHAPTER ONE

### INTRODUCTION

William Blayney is highly regarded as a soloist, clinician, and clarinet pedagogue.<sup>1</sup> He is noted for the beauty of his tone and expressive musicality. Blayney is proving to be a beacon for the reinstatement of the French school of clarinet playing and teaching in the United States. In fact, he represents the “old French school” of clarinet playing, which was playing in the style of Henri Lefébvre, Louis Cahuzac, Gaston Hamelin and Daniel Bonade. Through his teachers David Weber and Ignatius Gennusa, both students of Bonade, Blayney has strong connections to the French school of clarinet playing. Bonade was the direct connection to the Paris Conservatory and the most famous representative of the French school of clarinet playing in the Americas in the twentieth century.

The invention of the Boehm system clarinet and the clarinet school promoted by the Paris Conservatory (Hyacinthe Klosé 1843) both contributed to establishing of French national school.<sup>2</sup> Hyacinthe Klosé devised the Boehm system clarinet (c. 1839-1843) with the instrument maker Louis-August Buffet incorporating the ring-key mechanism applied to the flute by Theobald Boehm.<sup>3</sup> Klosé and Buffet adapted the ring and axle key-work system to correct the intonation and added duplicate keys for the left and right little fingers to facilitate the fingering

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<sup>1</sup> Buffet Crampon S.A.S., “Buffet Crampon Artists: William Blayney,” <http://www.buffetcrampon.com/en/artists.php?mode=artistPresentation&aid=533> (accessed September 10, 2010).

<sup>2</sup> Jack Brymer, *The Clarinet*, (London: Kahn & Averill, 1990), 151.

<sup>3</sup> *Grove Music Online, Oxford Music Online*, s.v. “Klose, Hyacinthe Eleonor,” [http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/15164?q=klose+hyacinthe&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/15164?q=klose+hyacinthe&search=quick&pos=1&_start=1#firsthit) (accessed November 3, 2011); Jack Brymer, *The Clarinet*, (London: Kahn & Averill, 1990), 47.



on the instrument.<sup>4</sup> Klosé wrote a celebrated method for the Boehm clarinet that is still widely used today. Moreover, the clarinet repertoire was enriched by the Paris Conservatory's habit of commissioning *solo de concours* for its annual competitions.<sup>5</sup>

After Klosé, Cyrille Rose was one of the most important teachers in the lineage of the French school of clarinet playing in the 19<sup>th</sup> century. The term 'old French school' is identified with the influence and the pedagogy of Rose. Rose taught at the Paris Conservatory from 1876 to 1900 and initiated a pedagogical approach that became a tradition of clarinet playing.<sup>6</sup> Rose was renowned "especially for his insistence on careful phrasing"<sup>7</sup> and taught that the most important aspect of clarinet playing was communicating the music with a beautiful and flexible tone. In the article *Henri Lefébvre* Daniel Bonade wrote:

Before Rose's time, the clarinet was studied principally as an instrument necessary in military bands since there were so few positions available in orchestras. Rose who was a solo clarinetist of the Paris Opera, had a beautiful tone and phrased artistically and was the first to teach such phrasing.<sup>8</sup>

Rose was also an important composer of pedagogical material that is still extensively used, especially his *32 Etudes*. Rose trained many famous clarinetists and passed on this new approach of clarinet playing to his students at the Paris Conservatory, such as Henri Lefébvre, Louis Cahuzac, Paul Jean-Jean, Henri and Alexander Selmer, Henri Paradis and Paul Mimart.

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<sup>4</sup> Colin Lawson et al., "The Cambridge Companion to the Clarinet" (Cambridge: Cambridge University Press, 1995), 87; David Pino, *Clarinet and Clarinet Playing*, (New York: Dover Publications, 1998), 210; Jack Brymer, *The Clarinet*, (London: Kahn & Averill, 1990), 48.

<sup>5</sup> Colin Lawson et al., "The Cambridge Companion to the Clarinet" (Cambridge: Cambridge University Press, 1995), 87.

<sup>6</sup> Melvin Warne et al., "Cyrille Rose: 32 Etudes for Clarinet; Sean Osborn" Naxos Music Library, <http://lsu.naxosmusiclibrary.com.libezp.lib.lsu.edu/sharedfiles/booklets/ALY/booklet-TROY927.pdf> (accessed October 29, 2011).

<sup>7</sup> Ibid.

<sup>8</sup> Daniel Bonade, "Henri Lefébvre," *The Clarinet* 1, no. 4 (Winter 1950): 26.

The most significant successors of Rose's French school of clarinet playing were Lefébvre and Cahuzac who adhered to the tradition in their pedagogical careers. In the same article, *Henri Lefébvre*, Bonade wrote:

Rose had always considered Lefébvre his best and most promising pupil...He also left him the mission of continuing the tradition of beautiful phrasing on the clarinet that he created. Henri Lefébvre was imbued with his teacher's feeling and, possessed of an artistic temperament coupled with meticulous musicianship, equaled or perhaps excelled Rose in phrasing. However, the advent of better-made instruments was undoubtedly a factor. Both Rose and Lefébvre concentrated on tone and phrasing, regarding technique as secondary.<sup>9</sup>

Lefébvre was the solo clarinetist of the Paris Opera. Although Lefébvre never taught at the Paris Conservatory, he was a renowned teacher. It is important to note that Bonade labeled Lefébvre as the father of the French school of playing:

Lefebvre was really the father of the French school of clarinet playing as he had more opportunity to teach and produce a great many more pupils than his teacher, Rose. Thirty-five of his pupils won the first prize at the Paris Conservatory. Among them were George Bineau, Gaston Hamelin, Ferdinand Capelle, his new Pierre Lefebvre, this writer [Daniel Bonade] and many others well known in France.<sup>10</sup>

Bonade considered Lefébvre his foremost teacher and it was from him that Bonade learned meticulous musicianship.<sup>11</sup> Bonade in his article *The Clarinetist's Corner* stated:

Technique is everyone's playground. Phrasing however, belongs to those who can concentrate on the meaning of music, who are willing to work and who have achieved all the requirement of fine playing: that is, beauty and flexibility of tone, perfect control of finger action, comprehension of musical line and feeling for interpretation.<sup>12</sup>

Many French clarinetists came to the United States to play in orchestras in the early twentieth century, among the first being Alexander Selmer, Augustin Duques, Gaston Hamelin

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<sup>9</sup> Daniel Bonade, "Henri Lefebvre," *The Clarinet* 1, no. 4 (Winter 1950): 26.

<sup>10</sup> Ibid., 27.

<sup>11</sup> Jerry Peircy, "The Bonade Legacy," *The Clarinet* 4, no. 1 (Fall 1976), p. 8.

<sup>12</sup> Daniel Bonade, "The Clarinetist's Corner," *The Leblanc Bandsman* 4, no. 22 (January, 1957): 8.

and Daniel Bonade.<sup>13</sup> They brought the distinct style of French school clarinet playing and spread its influence widely as teachers. The influence of the old French school in the United States can be seen in the use of the Boehm clarinet system, a preoccupation with tone, a specific pedagogy as seen in Bonade's method and the use of specific repertoire. Carol Anne Kycia, clarinetist and author of the book, *Daniel Bonade: A Founder of The American style of Clarinet Playing*, wrote:

All of Bonade's students said that Bonade's playing and teaching had great influence on clarinet playing in North America. Most of the students thought that he brought influences from the 'old French school' of clarinet playing, which was playing in the style of Louis Cahuzac, Gaston Hamelin, and Henri Lefévre. Theirs was the sound that Bonade had learned and heard in Paris in the second decade of the 1900's. Although it is difficult to describe the tone in words, the 'old French school' tone was one that was ringing, full and vibrant, but not full and dark in the way that the typical German tone was. Old recordings of Bonade with the Philadelphia Orchestra or solo recordings of Cahuzac, Lefebvre and Hamelin convey this tone well."<sup>14</sup>

The characteristics of the old French school of clarinet playing can be found first and foremost in the beauty of a specific tone, an aesthetic ideal heard in its strength, clarity, color and fullness of sonority while remaining homogenous in all registers and dynamics. Cahuzac's tone is considered an epitome of the old French clarinet sound. Cahuzac was one of the best representatives of this school and one of the few who made his career as a soloist in the first half of the twentieth century. Other characteristics of this school demonstrated by these French clarinetists are utmost legato, flexibility and variety of articulation, and tremendous technical facility. In his review of the record *French Clarinet Solos* by Russel Landgrave, James Backas wrote:

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<sup>13</sup> Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing* (Captiva, Captiva Publishing, 1999), 5-6; Henri Selmer Paris, "Selmer History in Details, <http://www.selmer.com/content/history.php> (accessed October 29, 2011).

<sup>14</sup> Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing* (Captiva, Captiva Publishing, 1999), 9.

The French style, first of all, is light. It is also extremely flexible, and leans toward being fussy in such things as phrasing and dynamic shadings. The tone quality considered ideal by its adherents...is vibrant, easily adapted and controlled. The articulation is efficient, but should not call attention to itself...Everything must sound effortless or you lose points.<sup>15</sup>

In the 1950's there was a noticeable change in the sound and style of clarinet playing in France. Carol Anne Kycia in her book *Daniel Bonade: A Founder of The American style of Clarinet Playing*, noted, "In 1950's Paris, when Ulysse Delécluse was teaching, there was a noticeable change in the clarinet playing that no longer resembled the sound and the style of the old French school. The new French sound was thin, nasal, very bright and had vibrato. But they still had great technical facility at Delécluse's time."<sup>16</sup> David Pino, clarinetist and author of the book *Clarinet and Clarinet Playing* argued that "there have been two main French styles of clarinet playing, one that prevailed from early in the century until approximately the 1950's, and another that supplanted it at about that time."<sup>17</sup> David Weber went to France in 1954 for the Paris Conservatory competition. After hearing the young students at the competition, Weber explained why he thought the sound had changed and wrote in his article *Clarinetists of Paris*:

These players vividly portrayed two camps that exist among French clarinetists today. The younger players seem to concentrate entirely on technique and smaller tones liberally garnished with rapid throat vibrato. This school of playing appears to have originated chiefly with Perrier, whose studies are well known in the country. Delécluse is the foremost player of this style today in Paris, and his pupils quite naturally play the same way. The other camp is typified by Louis Cahuzac and a number of the older players. Beautiful phrasing and tone quality are the chief characteristics of this school. It seemed to me that almost every middle-aged or older player of consequence in France had at one or another time studied with either Cahuzac or the late G. Hamelin. Both of these players

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<sup>15</sup> James Backas, a review of the record *French Clarinet Solos*, by Russell Landgrave, clarinet, Coronet 4871, *The Star-News*, n.d. Landgrave was a solo clarinetist for the US Navy Band and student of Bonade.

<sup>16</sup> Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing* (Captiva, Captiva Publishing, 1999), 10.

<sup>17</sup> David Pino, *Clarinet and Clarinet Playing*, (New York: Dover Publications, 1998), 226.

had studied with Cyril Rose or Rose's pupil, Henri Lefèvre. It is quite easy to understand their style of playing.<sup>18</sup>

This old French school still continues to influence the current approach in the United States as a result mostly of the Bonade's pedagogy. Bonade taught at the Curtis Institute and Julliard School. Additionally he taught many private students and established himself as one of the great teachers of the past century. Bonade was credited with founding the French-American school with his students spanning several generations.<sup>19</sup> Many of them such as Robert Marcellus, Bernard Portnoy, Mitchell Lurie, Clark Brody, Ignatius Genussa, David Weber, and others held important playing and teaching positions. Throughout their teaching careers they spread the French clarinet school in North America.

The intention of this study was to reveal Blayney's distinctive style of clarinet playing, present his approach to clarinet teaching and to provide further insight into how the French school through the teaching of Blayney continues to influence modern day clarinet playing in the United States. This study has five main sections and six appendices. In Chapter Two of this document I present biographical information about William Blayney of greater scope and detail than currently available in other sources such as: family, early musical training, education, performing and teaching career. In Chapter Three I examine the significant influences of his teachers, including his father Donald Blayney, Ignatius Genussa and David Weber, all known for beauty of tone and expressive playing. In Chapter Four I research his interest in historical recordings and the recorded legacy of the greatest clarinetists of the Twentieth-century. Finally,

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<sup>18</sup> David Weber, "Clarinetists of Paris," *Clarinet*, 16 (Fall 1954): 5.

<sup>19</sup> Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing* (Captiva, Captiva Publishing, 1999), 12. Many people called Bonade the founder of the French-American school of clarinet playing, or after a while, the American school of clarinet playing. The Leblanc Company called Bonade "The Dean of the American Clarinetists."

in Chapter Five I summarize the essentials of Blayney's teaching and discuss his concepts and methods of teaching all aspects of clarinet playing. Appendix A contains some characteristic studies that Blayney uses most frequently with his students. Appendix B provides the reader with a complete list of recordings performed by William Blayney. Appendix C includes a list of Blayney's "*Great Clarinetists of the Twentieth-Century and Their Recorded Legacy*" lectures at international conventions and universities. Appendix D provides a list of his prominent students. Appendix E presents photo, concert reviews, programs, and other documents about Blayney's life and career.

The research for this study consisted of a series of interviews with William Blayney, his wife, colleagues and students of Blayney, the author's private lessons with Blayney and the author's observations of Blayney's teaching at the LSU School of Music. It also includes examination of available information about Blayney in books, Web sites, concert reviews and articles written about Blayney, as well as listening to the recordings by the artist.

## CHAPTER TWO

### BIOGRAPHICAL BACKGROUND

William E. Blayney was born on September 15, 1951 in Columbus, Ohio, to a musical family. His parents were amateur musicians and music lovers. His father, Donald R. Blayney (1923-1978), was a fine clarinetist and played principal clarinet in the Columbus Philharmonic, the predecessor of the Columbus Symphony, as well as the Columbus Civic Symphony.<sup>20</sup> He was also one of the best students of Fred Weaver, the first clarinetist of John Philip Sousa's Band and the most influential teacher in Columbus, Ohio.<sup>21</sup> William's mother, Patricia Ann Kaiser (1929-1989), was a string bass player in the Columbus Civic Symphony, which is where she met her husband.<sup>22</sup>

Donald was the only breadwinner of the family and he worked for the Pennsylvania Railroad. After World War II, which had affected the overall economy through the late 1950's in America, musicians had difficult times making a living in Columbus. Because of this there were no professional orchestras and it prevented Donald from ever being able to have a professional career as a clarinetist.<sup>23</sup>

Donald's clarinet playing, however, made a lasting impression on his son William. William was exposed to the clarinet at a very early age. When his father needed to practice he

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<sup>20</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>21</sup> Paul Edmund Beirley. *The Incredible Band of John Philip Sousa* (Urbana: Illinois University Press, 2006), 195; The Columbus Senior Musicians, Hall of Fame, (Inc. 2009 Induction Ceremony) <http://seniormusicians.homestead.com/2009.html> (accessed May 16, 2011).

<sup>22</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>23</sup> Ibid.

would go to a bedroom at the back of the house and shut the door. Little William, so attracted to the sounds his father was making, would crawl just outside the door and listen. He would sit outside for hours listening to his father playing the clarinet. William Blayney recalled:

One day I asked my father: “Would you show me how to do that?” I think I was five years old then. He said: “Well... You have your baby teeth. When they fall out, and you get your adult teeth in the front, if you still want to know ask me again.” A few years later my teeth fell out and my adult teeth came in. So, I went in and I reminded him what he said, and he said: “Sure”. So, we had our first lesson. I remember most everything that he said the first time. He told me about embouchure and that’s what I use with my students. He said: “Take your lower lip and stretch it out like a rubber band and place about half of it over your lower teeth. Then take the mouthpiece about half an inch in and then seal the corners. At that time he did not tell me about the tongue, he just said “and then blow.” And I did. I remember the surprised look on his face and he said: “That’s a good tone! That’s a good tone!” Then he showed me how to play an open G and a couple of notes. And that was it.<sup>24</sup>

Donald understood his son’s desire for the clarinet and as soon as William was old enough he began learning the instrument. He began studying when he was eleven years old in the fifth grade. His father was his first and most influential teacher. He established a foundation on which the other teachers had built. William Blayney recounted:

He was a great teacher. When I first started he sat down with me every day and we practiced together. He would come back from work, change, get cleaned up, and then we would sit down and have our lesson. This was good for me. The good thing was that I learned everything right...thanks to my father, I started with a good embouchure, good finger positions...I did everything right in the beginning, but later I developed bad habits and then broke them...

A few years later when I went to school at Peabody I could not get myself to practice, but if I started to practice, I practiced four to five hours... starting practice was really a problem and I could not do it. I eventually figured out what was happening. I had a complex. I could not make myself practice. I realized that when I was in high school, every time when I went to practice my clarinet at home, if my dad was in the front room,

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<sup>24</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010. William’s mother raised longhaired, *Silver Persian* cats. She would go around different parts of the country during the fifties and exhibit them at cat shows. Blayney remembered that he and his parents were at a cat show in Detroit. His father had brought his clarinet to practice and William had his first lesson in the motel where they were staying.



I started playing, after five or ten minutes, he would come in the room and say: “What a hell are you doing? Get up! Give me the clarinet.” He would then warm up a little bit and then he would play the etude, say “Here, here! And now, you do it!” and I would end up having a two hours lesson. That was fine, but if I wanted to practice a little and then go and play with my friends, that was not fine...The same thing would happen every day...so I would run home from school, get out my clarinet and practice before my father came back home from work...this was the source of my complex.<sup>25</sup>

William was in the eighth grade when his father took him, for the first time, to an American Legion Band rehearsal. Playing was exciting and stimulating for William. He started out as last chair third clarinetist. His ability on the clarinet allowed him to move up chair by chair through the thirds, then seconds and on up to solo clarinet. William remembered:

When we got there and before getting out of the car to go to the rehearsal he told me: “Now look, son. Some of the music we play is really hard. And I know you will not be able to play everything at sight. When you get to something you cannot play, look wise.” Look wise? I asked myself: What’s that mean? It meant do not take the clarinet out of your mouth and thereby announcing to everyone you cannot play it. Keep your clarinet up, keep your place and join back in when you can. So, I tell that to my students now. If you cannot handle it, look wise.<sup>26</sup>

When William was in high school, he began to rebel against his dad. He stopped regular lessons with his father and went out on his own. At that time, he was first chair in his school orchestra, in his band, and had achieved first prize at the Ohio State Solo and Ensemble Festival. He had developed a huge ego and thought that he no longer needed his father to teach him. In his second year of high school he found out differently. That year he chose *Italian Fantasy* by Marc Delmas for the Solo and Ensemble Contest. William Blayney recalled:

It is five pages. One of the requirements was to play from memory. During the performance everything was going fine, until a few lines into the fourth page. Something happened and my mind went blank. I could hear what I should be playing in my mind, but didn’t have a clue how to make it come out on the clarinet. I think at the bottom of

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<sup>25</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>26</sup> Ibid.

the fifth page a line or two from the end I managed to play a chromatic scale and went back to forgetting. It was pathetic. It was the worst musical experience in my life. It was horrible. If that wasn't bad enough, my high school was hosting that years' contest. So I got to do all that in front of all my friends at school.<sup>27</sup>

Blayney got a third prize. It was a failure; it was a sad and bitter experience for him.

After that, the next year he went back to his father and asked him for help. Blayney said, "So, I played the same solo the next year, Delma's *Fantasy*, and got first prize instead."<sup>28</sup> At that point they had resumed weekly lessons. When Blayney was playing a solo at school or advanced repertoire with the Columbus Youth Orchestra he would take it to his father and they would work on the interpretation together. His father was extremely dedicated to Blayney's development.

Blayney developed quickly during high school. When he was about to graduate he knew he wanted to be a clarinet player, but he did not know if he necessarily wanted to go to college.

Blayney remembered:

Everyone I knew who graduated from college could talk about Mahler and Bruckner; they knew all that stuff, but then I would listen to them playing and it was horrible, lousy. I did not want to turn out like that. I also did not want to study with someone who did not sound better than my Dad. There were professors at schools just like that...and I am not going to study with those guys...he is going to make me sound like that.<sup>29</sup>

Blayney wanted to study with someone who sounded beautiful and so he began a lifelong search for beautiful sounding clarinetists. This led to an event in the spring of 1969 that made a

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<sup>27</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

lasting impression on Blayney. He had the good fortune to hear and meet David Weber in Columbus, Ohio.<sup>30</sup> Blayney recalled:

It was in May and I was about to graduate. In Columbus, Van's Music stores brought David Weber to do a clinic. We knew Fritz Saenger, who ran the music store, Frank Pardy and all the guys. They sent us a brochure about Weber and we went up to hear the master class. Weber talked and played some things, and then he took a couple of questions and that was it. Afterward Saenger invited us to dinner with Weber and I got to sit next to him. I asked him if I could study with him and he said: "Well, in the summer the ballet goes up to Saratoga. I will be back in August." He gave me his card and said: "When I am back in August look me up. Come play for me and I will tell you if I accept you as a student."

So, we traveled to New York and I went to play for Weber. Unfortunately when we arrived he was not there. We went back home disappointed and called him. A couple of weeks later we called, set-up another lesson and we went there again. I played for him, it might have been some Rose etudes...he liked what he heard and he accepted me as a student. I still remember it was room 1103. He told me what music to get and we started.<sup>31</sup>

It was the beginning of a relationship that would shape his entire life. So, Blayney became Weber's student, and for four years he travelled over a thousand miles every other week from his home in Columbus, Ohio, to New York City for clarinet lessons. It was thanks to his father's job on the Pennsylvania Railroad that Blayney was able to make these trips. His father had pass rights on the railroad and he could travel for free anywhere East of the Mississippi River. After two years Blayney applied for and received his own pass so he could attend the David Weber School of Music at Carnegie Hall in New York City. Blayney remembered:

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<sup>30</sup> William Blayney, e-mail message to author, August 29, 2011. David Weber was former principal clarinetist with the Metropolitan Opera, New York Philharmonic, NBC Orchestra...At the moment when Blayney met him, Weber played principal clarinet in the New York City Ballet Orchestra. Blayney recalled: When I was in high school and playing first clarinet in the Columbus Youth Symphony one time we were playing Lalo Symphonie Espanole for violin and orchestra. I didn't know the piece, so I went out and bought J. Heifetz and RCA Symphony. The clarinet on the record was terrific. I asked my dad who it was. He told me they used a lot of guys, D. Cioffi, R. McGinnes etc. I was almost discouraged to think that here was a great player going unknown. He sure inspired me though, and I did my best to sound like whoever it was. About twenty years later, I found out it was David Weber.

<sup>31</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

It was 14 hours on the train. My dad would work, come back from work, get cleaned up and then we get down to the train station downtown to catch the train. Thirteen hours later we would be in New York City. We would go have breakfast and then at eleven I had my clarinet lesson. It was always at least two hours, and sometimes a three-hour lesson. Then my Dad and I would run around New York City...then go hear Weber in the Ballet that night, and then up on the train and go back to Columbus.<sup>32</sup>

At that time Blayney was playing his father's original clarinet. The clarinet was in very poor condition. He recalled:

All the playing my dad had done over about twenty years had worn through the keys and I and wore them the rest of the way out. The covered pads I wore through the metal, so you can see the top part of the pad in the pad cup; the part where the glue is. And all the rings were just paper-thin. One of the tone holes on the lower joint got so thin it crumbled. I took wax from a candle and rebuilt it. When Weber saw what condition the clarinet was in, one of the first things he did was to go out and pick a new R 13 clarinet for me, and also one for my dad. They are both great horns.<sup>33</sup>

During his studies with Weber, Blayney played in the American Legion Band alongside his father. Some of the most rewarding and happy musical experiences of his life were those years playing next to his Dad. When Blayney finally chose music as a career, his father hoped he would surpass his own musical achievements. He had given him wonderful musical experiences as a solo clarinetist, playing solos, cadenzas, and being a section leader. Blayney recounted:

Another thing that my father did ... in all the bands that he played he was always solo clarinet. One of the things I did not realize was that my Dad, when asked to come up on first chair, would always say: "Aww, let the kid do it. Let the kid do it." I did not realize until much later how valuable that was. Some of my best memories are playing in the band with my dad, playing hard things like Ponchielli's Dance of the Hours, Finale to Tchaikovsky's Fourth Symphony for band with all the violin parts on the clarinets. One time the band director, Charlie Mack, who conducted the Dance of the Hours, got on everyone for not playing their parts. I knew I had done a good job and I said, "I played my part!" And Charlie Mack told me "I know you did. I heard you, every note." There are a lot of notes in Dance of the Hours.<sup>34</sup>

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<sup>32</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>33</sup> Ibid.

<sup>34</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

After three years, the train stopped going to New York City through Columbus. For a while, Blayney flew to New York City, but that did not last long due to the exorbitant cost. With no means to get back to Weber, Blayney briefly took few lessons from Frank Pardy,<sup>35</sup> but he did not want to teach him because he felt intimidated knowing he had been studying with Weber. Weber was not teaching at any institution at that time, so he recommended Blayney go to college and pursue a degree at the Peabody Conservatory in Baltimore with his trusty friend Ignatius Gennusa.<sup>36</sup> Blayney recalled:

I asked him: “What should I do? Where should I go? Try Curtis, try.... Weber sent me down to Peabody to study with Gennusa. I had never heard of Gennusa before. He was one of those great players no one ever heard of back then. Weber recommended I go to school and get a degree because it’s just easier to get a job...you should have a degree... He was not teaching at any school then and that is why he sent me to the Peabody Conservatory of Music in Baltimore, Maryland. When I started Peabody Conservatory, I was on my own and supporting myself and as such qualified for low interest government loans for students. I also worked as a student guard in the evenings, checking student IDs at the back entrance to the conservatory at night when the building was closed to the public. By the time I was a senior I had enough scholarships and government grants I didn’t need any loans.”<sup>37</sup>

At the Peabody Conservatory Blayney practiced with determination and prepared full solo recitals every year though only one was required. This way, he covered a vast amount of clarinet literature. The high cost of tuition fees forced Blayney, who did not have much money, to work in the summer. James Dicky, oboist with the U.S. Marine Band, *The President’s Own*, and fellow student remembered some moments from their college days and said:

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<sup>35</sup> Ibid. Frank Pardy was a student of Fred Weaver. He was a fine clarinetist and a friend of Blayney’s father.

<sup>36</sup> Ibid. Ignatius Gennusa at that time was principal clarinetist of the Baltimore Symphony Orchestra.

<sup>37</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

Bill and I were students at the Peabody Conservatory from 1973 to 1977. I remember Bill not having money and really had to work hard to survive. He worked an entire summer on a Goodwill truck in the Baltimore heat and basically survived on canned foods. I remember Bill lived, ate, and breathed music, as well as art and drama. He turned me on to art museums in a way that survives to this day.<sup>38</sup>

In the summer Blayney studied with Weber again. Gennusa never came to Baltimore in the summer. He would stay up in Pennsylvania, out in the country near New Hope, PA. Blayney didn't have a car and couldn't get to see him, so he would take a train from Baltimore to study with Weber a few times a month. While they were students at Peabody Conservatory, Blayney met his future wife, Pat Takahashi, who is a professional clarinetist too. She was taking her ensemble placement audition and Blayney was observing the incoming freshmen. He said he was "equally attracted to her looks and her clarinet playing."<sup>39</sup> They began a friendship that lasted throughout college and after they finished school, they married.

Upon receipt of his Bachelor of Music Degree in Clarinet Performance from the Peabody Conservatory, Blayney was invited to teach in their Preparatory Division as a Professor of Clarinet. He would start a second career as a teacher and would never again separate teaching and performing. While in Baltimore from 1977 to 1987, he also taught at the Baltimore High School for the Performing Arts. The school opened in 1979 and was patterned after New York City School for Performing Arts. Former director of the Manhattan School of Music, David Simon, asked Blayney to teach at the school. Simon had taken the director's position and had no faculty for the school. When he began auditioning students for the school he heard a lot of great clarinet students. Many were Blayney's clarinet students and they were some of the best he had

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<sup>38</sup> James Dicky, interview by author, email questionnaire, Baton Rouge, LA, May 11, 2010.

<sup>39</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

heard during the auditions. Blayney was telephoned by Simon and asked to take the position as Professor of Clarinet at the school. During this same period, Blayney taught at the University of Maryland Baltimore County from 1978 to 1979.

In addition to his teaching, he performed as a freelance clarinetist throughout the Baltimore-Washington metropolitan area. His positions at this time included principal clarinet of Chesapeake Opera Company, Laurel Oratorio Society, Gettysburg Symphony, Gilman Theater, second and E-flat clarinet of the Annapolis Symphony, and hundreds of concerts with the Peabody Ragtime Ensemble. Blayney remembered:

The Peabody Ragtime Ensemble was a group formed of Peabody Graduate students, and I played in that for a number of years. We played Scott Joplin Rags and also Dixieland music...that was hard. You have to improvise. I had never improvised. I could hear things in my head, but did not know how to make them come out my clarinet...I learned to do it eventually. If it was written out, I could play anything. But when nothing is written down and you have to think and play, that makes me more nervous than anything I have done.<sup>40</sup>

Blayney moved to New York City in the 1980 but continued to teach at the Peabody Conservatory and the Baltimore High School of Performing Arts for four more years. There, he was busy as a freelance clarinetist and played principal clarinet for the Amato Opera, the Dobbs Ferry Opera, the Broadway musical “Show Boat,” Opera in the Parks, and the Bronx Symphony. Blayney recalled:

Down in Lower Manhattan there was a company called the Amato Opera and on Sundays they would play a different opera each week. It was very small, like a recital hall. The orchestra pit was even smaller and they did not have room for an orchestra. There was a piano to fill in for the violins, so we would sit along the wall, and the conductor would stand in front of us. We got him from the waist down. The stage got his head and shoulders. They had a few winds, flute, clarinet, oboe, and maybe a French horn, but all

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<sup>40</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

the singers...were on stage. It was a great experience, because I learned a lot of music that way.

I did some TV, some radio broadcasts, and I played on Broadway a couple of times. I got to sub as the first clarinet on *Showboat*...the personnel manager was the second clarinet. And the first time I sat in there, he told me he was bowled over. He said that I did not take a back seat to anyone. He said all the top players in NY had been subbing in that job, and then he named Bill Blount and some other guys...He said they did not have anything on me and that I was as good as any of these guys. I also did a lot of teaching. Worked in a music store on 48<sup>th</sup> Street in Manhattan....<sup>41</sup>

William Blayney has given many concerts and recitals during his performing career. One of his most notable concerts took place at the Kennedy Center in 1982. This concert meant a lot to Blayney, because his mother came from Ohio to hear him play. He recalled:

I dedicated this concert to my father. Always, when I play, I think of my father and Mr. Weber. I always try to do my best. My father had passed away. My mother got to go to that concert and got to hear me. I was very happy for her to go to the Kennedy Center and see my name on the marquee that I was one of the soloists there in the main concert hall.<sup>42</sup>

In 1984, Blayney and his wife moved to Atlanta, Georgia. His wife, in addition to being a very fine clarinetist, became a music copyist.<sup>43</sup> While they were in New York City a music librarian position came open for the Atlanta symphony and because she had experience as a copyist, she was hired. During this time Blayney continued his career as a freelance musician and played numerous performances with the Atlanta Symphony Orchestra. Blayney remembered:

When I arrived in Atlanta, the first-call sub for the Atlanta Symphony had just moved away and I picked up all the work. I played with the Atlanta Symphony anytime they

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<sup>41</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid. One of the people that she worked for was Lou Robbins who was Principal Music Librarian with the New York Philharmonic; she also copied music for Leonard Bernstein, William Schuman and copied music for Schirmer's Music Company.



needed a spare clarinet. The Atlanta Symphony is a very fine orchestra, and Robert Shaw was the music director at that time.

Once at a rehearsal, we were playing a piece by Messiaen...his requiem and there is one place - it is a big orchestra, I think 4 clarinets and bass clarinet and I was the third clarinet. In the middle of the piece there is this big mass of sound and it keeps coming down with instruments one by one dropping out, until it is just me holding my note. I held it and took it down to inaudible. After that the conductor said: "Bravo." At intermission many musicians were coming up and said: "Did you hear what he said?" He said: "Bravo." "Did you hear that?" He had never said that to anyone. But it was just one note. And I thought about my dad; he was passed away at that time. When I was a kid my dad told me, if you have enough good tone you could just play one note and it would be enough. I thought: "You were right." It is one note and if you do it beautifully enough, you will be rewarded and leave a good impression....<sup>44</sup>

Blayney also free-lanced with the Atlanta Ballet and became clarinetist of the Orpheus Woodwind Quintet. The Quintet played concerts in schools and gave little lectures with musical demonstrations through an organization called *Young Audiences*. They sponsored chamber music concerts in elementary schools for educational purposes to reach young audience.

After two seasons with the Atlanta Symphony, in 1987 the Blayneys decided to move to Seattle, Washington. The Seattle Symphony needed a librarian, and upon a recommendation from Lou Robins, librarian with the New York Philharmonic, his wife Pat was hired. When they first moved to Seattle, he was given many opportunities. One of the first was as principal clarinet of the Yakima Symphony Orchestra. On the program were Shostakovich's *First Symphony* and Nielsen's *Flute Concerto*....He found out later from the personnel manager that he had called all three Seattle Symphony clarinetists and asked each of them to play. After declining, they each said, "There is only one person I can recommend in town and that is William Blayney."<sup>45</sup> The manager called Blayney and he got the job. Since moving to Seattle, Blayney had performed as

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<sup>44</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

<sup>45</sup> Ibid.

principal clarinet in all of Seattle's major musical organizations, including the Seattle Symphony Orchestra, Seattle Opera, Northwest Chamber Orchestra, Fifth Avenue Theater, and the Pacific Northwest Ballet. Furthermore, Blayney's wide range of experience includes playing on commercials and various movie soundtracks such as *Die Hard III* and for Disney Studio's recordings of classic Disney cartoons for their show *Sing Me a Story*.

In Seattle, he was not a tenured member of the Seattle Symphony, but he was the first one they would call when they needed an extra player. He has played on eleven CDs of the Seattle Symphony Orchestra performing everything from principal clarinet to bass clarinet. In addition, he was the only clarinetist in Seattle that was permitted to substitute as principal. Gerard Schwarz, Conductor Laureate of the Seattle Symphony said:

I have had many opportunities to hear Bill play over the years. I remember his fabulous performance of the Bartok Contrasts at the Waterloo Festival and many fine concerts and recordings with The Seattle Symphony. Bill also conducted the Off Stage Orchestra on the world premiere of my composition, Rudolph and Jeanette, in Zagreb, Croatia in 2008.<sup>46</sup>

At present, Blayney is very active in his musical life in Seattle. He is principal clarinet of the Seattle Philharmonic and conductor of the Greenwood Concert Band. Blayney has conducted concerts with the Greenwood Concert Band featuring soloists, like John Cermonaro of the Los Angeles Philharmonic on French horn, Armando Ghitalla of the Boston Symphony Orchestra on trumpet, Mindy Kaufman of the New York Philharmonic on flute and many others. Mindy Kaufman said: "Blayney has also become a wonderful conductor. I played a concerto with the Greenwood Concert Band he conducts in Seattle. I was so impressed with how these kids sounded, especially the clarinets. It was such a treat to work with Bill. I saw a side to him that I

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<sup>46</sup> Gerald Schwarz, interview by author, e-mail questionnaire, Baton Rouge, LA, August 28, 2011.

hadn't seen as a clarinetist."<sup>47</sup> Blayney has also taught at the Washington Academy for Performing Arts and the Music Center of the Northwest and works as a clarinet teacher and ensemble coach with the Seattle Youth Symphony. In addition to his band conducting he is currently the conductor of the Northwest Clarinet Choir, All City Clarinets of Seattle, WA and his own ensemble, the Blayney Concert Band.

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<sup>47</sup> Mindy Kaufmann, interview by author, e-mail questionnaire, Baton Rouge, LA, May 11, 2010.

## CHAPTER THREE

### INFLUENCES

Blayney's three clarinet teachers were all noted for their beauty of tone and expressive musicality.<sup>48</sup> Taking the best of all his teachers while developing his unique personal style, Blayney has melded the qualities of Weber, Gennusa and his father into his own beautiful tone.

#### Donald Blayney

Donald was the first and biggest influence on William. William's undying love of the clarinet and skills were first instilled in him by his father. William considers him his foremost teacher. He gave Blayney a proper start, providing him with a very strong foundation in clarinet playing. He also profoundly influenced William in his concept of tone, musicality and overall beautiful playing. William Blayney recounted:

He is the one that first inspired me. The thing that attracted me the first time was my dad's tone. It was his tone at first that I was trying to imitate. I was also struck with his musicality. He was the strongest person I ever saw, but when he played it would be so delicate, so gentle, of course certain phrases...but if he had to play with muscle he could do that too. It was captivating.

I never knew when I was a kid how good of a player he was. To me he was my Dad. He worked at the railroad and came back home dirty every day...at that time he switched from day to night shifts so he could play in the orchestra. I never respected a lot of clarinet players I heard because they did not sound as good as my dad. I tell kids, "Yeah, he is a big genius, but even he does not sound like my dad." At the time I was wondering how this guy could be so famous when my dad sounded better and...was more musical. But my dad was the best I have ever heard. I figured that out later....<sup>49</sup>

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<sup>48</sup> Buffet Crampon, "Buffet Crampon Artists: William Blayney," Buffet Crampon S. A. S., <http://www.buffetcrampon.com/en/artists.php?mode=artistPresentation&aid=533> (accessed September 10, 2010).

<sup>49</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

When Blayney went to study with Weber, the great pedagogue changed almost none of his fundamental technique. This is a testimony to the very solid foundation he received from his father.

One thing my father never said...which he was very proud of was: When I went to study with Weber he did not change anything, except one thing. In Ohio everybody stopped the tone with breath. Weber taught me to start and stop the tone with the tongue.<sup>50</sup>

The emphasis on long tones practice and scales exercises can be traced back to his beginning. Blayney said:

One of the long tone exercises my dad had me do was overblowing in twelfths. I studied one method for clarinet by Paudert of running scales, exercises and etudes in all major and minor keys that you do not see anymore. Then, I did both books of Rose Etudes. We also worked on orchestral excerpts like Thomas' *Mignon Overture* cadenza, Dvorak's *Slavonic Rhapsody* cadenzas, *Fiesta for the End of the World* cadenza...<sup>51</sup>

Reis McCollough, a former student and soloist of the US Army Field Band said, "In his playing I hear Mr. Blayney's first teacher, his father, who was a fine clarinetist. I remember him playing a recording of his father playing with a quartet, and it was pristine. He was always referring to him in the lessons."<sup>52</sup> At that time musicians could not make a living in Columbus, because there was no orchestra. Therefore they had other jobs. James Dicky said, "Bill's dad was a fine clarinetist and Bill idolized him in many ways. His father worked for the railroad and was never able to have a career of his own. I think this fact really motivated Bill to succeed."<sup>53</sup>

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<sup>50</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>51</sup> Ibid.

<sup>52</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>53</sup> James Dicky, interview by author, email questionnaire, Baton Rouge, LA, May 11, 2010.

## Ignatius Gennusa

Gennusa was principal clarinet in the National Symphony in Washington DC, the Chicago Symphony Orchestra and the Baltimore Symphony. He was a renowned orchestral player “known for his glorious tone, which carried easily over a full orchestra, and even in his seventies, he had a dazzling technique.”<sup>54</sup> From learning about Gennusa’s teaching method, we can see the influences on Blayney’s own teaching. Blayney worked intensively with him for four years at the Peabody Conservatory and consistently refined his tone, phrasing, and orchestral excerpts. Blayney recalled:

Gennusa was a great musical coach and I learned a lot from him. He told me at one of our lessons, "Some people study every piece there is with a teacher. The better way to do it is to study phrasing and playing musically and then you can apply it to any piece you play." He had a way of drawing analogies between something in life applied to music and they were very useful in providing mental images to accompany what you are playing...<sup>55</sup>

The only things he would help you with was tone and phrasing...He was very good with orchestral excerpts, too. If you want to get a job in an orchestra you go and study orchestral excerpts with him. In addition to the Bonade's excerpt book and McGinnis Vol. 1 and 2, we went through anything I was playing at school or outside.<sup>56</sup>

The large and diverse repertoire they worked on together indicates the very broad musical education Blayney received during this period. Most notably, Gennusa worked on the Rose etudes with him, which would go on to become the foundation for Blayney’s own students.

Since I played a recital each year we went through a lot of music. I studied the Rose *Forty Studies*, Rose *32 Etudes* again...There was a lot of repertoire I went through with him: Debussy *Premiere Rhapsodie*, Brahms *Sonatas*, Ben Haim *Pastoral Variee*, Mozart *Quintet*, Rabaud *Solo de Concours*, Cahuzac *Arlequin* and *Cantelene* (I introduced these

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<sup>54</sup> Ken Shaw, “Ignatius Gennusa, 1920-2003,” The Clarinet BBoard May 27, 2003, <http://test.woodwind.org/clarinet/BBoard/read.html?f=1&i=115395&t=115395> (Accessed July 21, 2011).

<sup>55</sup> William Blayney, e-mail message to the author, Baton Rouge, LA, August 30, 2011.

<sup>56</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

two to him), Stravinski *Three Pieces*, Weber *Concertino* and the *Concerto in E-flat major*, Nielsen *Concerto* (although he only wanted to do the first two pages.)...<sup>57</sup>

On the other hand, Gennusa's lack of organization or cohesive direction in teaching was not something Blayney valued. Blayney noted that his teacher helped him to develop personal responsibility and regular practicing habits, but this was more through the absence of clear guidance, forcing him to rely on his own initiative in order to direct his study.

Another thing I got from Gennusa was personal responsibility. With both my father and Weber, they would tell me what scale studies, solos, excerpts, etc. to do next. Gennusa would just say, "Bring in something." If I didn't take responsibility and do it, it wouldn't get done. He was not very methodical and...one time I practiced a bunch of Baermann scales and etudes and brought it to my lesson. I had a bunch of it. He asked me: "What do you got?" And I answered: "I got Baermann." He said: "Eeah! I don't want to hear Baermann! What else you got?" I had not prepared anything else. And a lot of times he would say: "Well, see, we go and get a lunch. Let's go and have a lunch. I'll buy you a lunch." And, if I did not practice that week, yeah, that was OK.<sup>58</sup>

Another one of Genussa's character traits was his inclination to improvise music.

"Genussa would sit down and just improvise," noted Blayney. "Genussa called it 'preluding'. He was able to make up short phrases, cadenzas, and pieces."<sup>59</sup> James Dicky recounted a serendipitous occasion when Blayney happened to catch some of those improvisations on a recording:

He really looked up to his teacher, Mr. Gennusa, and took the trouble to record him 'riffing' during his lessons, so there would be some record of this unusual artist. He played this for me when I was in Seattle with the Marine Band a few years back, along with a recording of the Ponchielli *Quarteto* that he performed with me in 1978. I was glad for his efforts to save these performances.<sup>60</sup>

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<sup>57</sup> William Blayney, e-mail message to the author, Baton Rouge, LA, August 30, 2011.

<sup>58</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

<sup>59</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 28, 2011.

<sup>60</sup> James Dicky, interview by author, email questionnaire, Baton Rouge, LA, May 11, 2010.

Blayney used to hear Gennusa with the Baltimore Symphony and like many other people recalled: “When Gennusa played, no matter what he played, even if it was not a solo, you could not help but listen to it. It was so beautiful and it just drew your attention to what he was playing. That is what I try to do.”<sup>61</sup>

Blayney regarded Gennusa’s playing with admiration and respect. He remembered a concert with the York Symphony:

Gennusa was very inspiring. He was a very fine player. Gennusa had very beautiful tone and very good musicality. He was more a natural player and so talented, things just came out. I don’t think he necessarily knew why he did things. When he was playing principal clarinet in the York Symphony he got me to play second to him for a concert in which we played *Capriccio Espagnole*. I could not believe he was sitting right there next to me and I was trying hard not to look at him. It was just fabulous! Another time he played *Sheherazade* with the Baltimore Symphony and it was the greatest thing I have ever heard. He was just incredible.<sup>62</sup>

### **David Weber**

Weber was known for the beauty of his tone, inspiring playing and influential teaching of the clarinet.<sup>63</sup> During a career which stretched over fifty years (1930s–1980s) he was one of the busiest clarinetists in New York City working full time as a clarinetist in the radio studio, recording studio and concert hall. At one time or another Weber was principal clarinet of New

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<sup>61</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

<sup>62</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 28, 2011.

<sup>63</sup> Ray D. McClellan, David Weber: *Clarinetist and Teacher*, DMA diss., The Julliard School of Music, 1987, 12-18; David Goodman. “David Weber (Clarinet) Passed Away,” Sax on the Web Forum, January 24, 2006, <http://forum.saxontheweb.net/archive/index.php/t-33691.html> (accessed September 10, 2010).



York Philharmonic, Metropolitan Opera, CBS Symphony, NBC Symphony, and NYC Ballet Orchestra.<sup>64</sup>

Weber had tremendous influence on Blayney's playing and teaching. Blayney's first contact with Weber took place in 1969 when for the first time he heard Weber at a recital.

Blayney was completely taken with Weber's tone and at that moment he decided he must study with him. Blayney recalled:

We were walking up and he was in the back warming up. Before we met him he took out his clarinet and he played the most beautiful tone I have ever heard. Middle b, just started from nowhere and just filled up the room, kept getting bigger and bigger and then got down to nothing. It was just beautiful ring... And for me and my dad that was the most impressive thing. For someone else it is a lot of technique, but for me and my dad it was one note.<sup>65</sup>

Blayney still remembers his first lesson with Weber. It was Weber who introduced Blayney to the *Complete Method* by Eugene Gay, which Blayney still uses with some of his own students. He said: "The first lesson he had me get the Eugene Gay *Complete Method*. The first solo we did was Carl Maria von Weber *F-minor Concerto*. Later, I did both Rose *Forty Studies* and *Thirty-Two Etudes, Grand Etudes*...I also played Baermann, Steven Art and a ton of solos...."<sup>66</sup>

In addition to lessons, traveling to New York gave Blayney many opportunities to attend the NYC Ballet Orchestra concerts. Hearing Weber at these concerts gave him a concept of

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<sup>64</sup> Ray D. McClellan, David Weber: *Clarinetist and Teacher*, DMA diss., The Julliard School of Music, 1987, 12-18.

Daniel J. Wakin, "David Weber, 92, Clarinetist Known for Beauty of Tone, Dies," New York Times, January 26, 2006, [http://www.nytimes.com/2006/01/26/arts/26weber.html?\\_r=1](http://www.nytimes.com/2006/01/26/arts/26weber.html?_r=1) (accessed 09-10-2010).

<sup>65</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

<sup>66</sup> Ibid.

beautiful tone that he still considers the ideal. Weber's beautiful tone and distinctive style of phrasing became the standard by which Blayney measures good clarinet playing. Blayney recalled:

After each lesson I would go to the ballet that evening to hear Mr. Weber play. His playing was always incredible – he had the most beautiful tone and such musicality – it just thrilled me. Whether I heard *Firebird*, *Fairy's Kiss*, *Petrushka*, *Nutcracker*, I would leave the performance walking on air, transported by the magic of his playing. Having heard Mr. Weber play anything, I was never satisfied hearing anyone else play it.<sup>67</sup>

After graduating from the Peabody Conservatory Blayney went back and continued to study with Weber. His study with Weber continued to the last days of Weber's life. Blayney added:

My lessons with Mr. Weber...they went right up until a month or so before his death. Every time I saw him we always played. Either I played for him or we played duets. We also talked about life, music, clarinet players, etc....when I saw him in October he did not want to play, he was too weak...but when I saw him in December he was feeling better and he was healthier. I saw him two days in a row and one day he said: "Come back tomorrow. Bring your clarinet." So, I brought it back and he had me go get his clarinet and put it together and it was the first time he played in three months. He was 92 years old. He still had that beautiful tone and musicality...one of the pieces I studied with him was a nice piece by Cavallini called *Serenata*. Weber had never heard of it, but as soon I started to play it he knew how it should go and he immediately corrected my phrasing and interpretation. Then, I thought what Weber had said about his legacy, "I gave a good lesson."<sup>68</sup> Indeed, it was a good lesson. Also, one thing to me is very valuable. Always when I would go to see him for the last four or five years he would let me tape my lessons. Weber was very knowledgeable and would say so many things you could not take it all in. So, I have a lot of that preserved. Now I [can] still study with Mr. Weber, although he has been gone for some years.<sup>69</sup>

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<sup>67</sup> William Blayney, *A Portrait of David Weber, A Grand Master of the Clarinet, Historic Transfers (1946-1978)*, Clarinet Classics.

<sup>68</sup> Ray D. McClallen, *David Weber: Clarinetist and Teacher*, DMA diss., The Julliard School of Music, 1987, 19. David Goodman. "David Weber (Clarinet) Passed Away," Sax on the Web Forum, January 24, 2006, <http://forum.saxontheweb.net/archive/index.php/t-33691.html> (accessed August 28, 2010). I asked him recently what he felt his legacy has been. Weber considered it then said contentedly, "I gave a good lesson." Indeed. We will miss him. But his beautiful sound will outlive him, and be passed on to many generations of clarinet players.

<sup>69</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.

Weber possessed great reputation as a pedagogue, and became a strong influence and inspiration for Blayney. Reis McCollough said: “David Weber was the other main influence. There was no other clarinetist who Mr. Blayney thought more highly of, or respected more. There were other clarinetists who he often referred to during the lessons, including McLane, Bonade, Cahuzac, Hamelin, Genussa, and sometimes Marcellus and Leister.”<sup>70</sup>

Weber also had a deep and far-reaching influence on Blayney’s career and personal life. Robert DiLutis, the assistant principal and E-flat clarinetist of the Rochester Philharmonic who studied with Blayney and Weber said: “David Weber was Blayney’s teacher, colleague and friend; he was his role model. Weber was a dedicated teacher, knowledgeable, and was always learning. They are both great examples demonstrating that you should always remain a student of music and life. Always keep learning.”<sup>71</sup>

Ray McClellan, clarinetist and a disciple of Weber, in his dissertation *David Weber* wrote, “One of Weber’s primary teaching concerns was with the preservation of certain ideals that he had found to be common to all of the clarinetists who influenced him.”<sup>72</sup> The former associate principal clarinetist with the Philadelphia Orchestra and a longtime friend of Weber’s, Donald Montanaro said, “Dave was friendly and studied with the greatest clarinet players of the last era...Weber was the last link to people like Hamelin, Cahuzac, McLane, Bonade and Bellison.”<sup>73</sup> Clarinetist Lawrence Sobol said, “Weber kept alive the traditions of Cahuzac,

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<sup>70</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>71</sup> Robert DiLuits, interview by author, e-mail questionnaire, Baton Rouge, LA, July 18, 2010.

<sup>72</sup> Ray D. McClallen, *David Weber: Clarinetist and Teacher*, DMA diss., The Julliard School of Music, 1987, 31.

<sup>73</sup> Ray McClellan, “David Weber page,” Ray McClellan, <http://mccleldr.myweb.uga.edu/index.html> (accessed August 29, 2011)

Hamelin, McLane, Bonade, and Bellison, among others, through his dedicated teaching, and inspiring playing.”<sup>74</sup>

Weber’s teaching style has produced some of the finest clarinetists and teachers in the country today: Robert DiLutis, Jon Mannase, Daniel Gilbert, Todd Levy, Ray McClellan, Gregory Raden, and William Blayney to name a few. Weber has passed this tradition to Blayney and now he is passing along to his students all of the things that Weber advocated: a focused, clear, big, ringing and resonant, *bel canto* tone, ease of playing and performing with conviction and character. Todd Levy, the principal clarinetist of Milwaukee Symphony Orchestra said: “Bill is a wonderful clarinetist and human being. He is a sensitive musician with a wonderful approach to the instrument, and one that any student would want to emulate. I have known several of his students over the years, and it was obvious to me that he had very convincingly passed on the traditional of fine playing to them.”<sup>75</sup>

Weber left Blayney the mission of continuing this tradition of playing with a beautiful tone and artistic phrasing. More than many teachers today, Blayney like Weber is particularly concerned with preserving and passing on the principles of fine clarinet playing to future generations of clarinetists.

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<sup>74</sup> Lawrence Sobol, A Portrait of David Weber, A Grand Master of the Clarinet, Historic Transfers (1946-1978), Clarinet Classics.

<sup>75</sup> Todd Levy, “William Blayney,” letter of recommendation, Milwaukee, WI, n.d.

## CHAPTER FOUR

### HISTORICAL RECORDINGS

William Blayney is known as an expert in the field of historical clarinetists and their recorded legacy. He is a collector of historical recordings and possesses an impressive collection that spans more than a century of recorded sound with his earliest recordings on cylinders dating from the 1890s to the most recent CD releases. Blayney credits the influence of his father, who played 78rpm recordings of Ralph McLane, Gaston Hamelin, Gino Cioffi, Daniel Bonade and other great clarinetists for him when he was a boy. This opened his eyes and ears to the wonderful possibilities of the clarinet and offered the young William great inspiration. In recognition and appreciation of that fact, Blayney calls his collection “The Donald R. Blayney Recorded Sound Archives.” Blayney recalled, “My interest in historical recordings probably stems from my father. He introduced me to a lot of classical music when I was a kid by listening to the 78rpms. He also introduced me to a lot of clarinetists. In another words, I first heard Bonade by listening to his recordings with the Philadelphia Orchestra....”<sup>76</sup>

Blayney began to collect these historical recordings while studying at the Peabody Conservatory. Jeff Tomecek, clarinetist with the Marine Band in Washington, DC recounted:

I first met Bill when I was at Peabody. Even back in the early 70's, Bill was already compiling his library of clarinet recordings. The one thing we did on a somewhat occasional basis was get together on a Saturday night to drink beer and listen to recordings of clarinet players. Bill was never at a loss for flowing descriptions and adjectives for clarinetists who were of the highest caliber. It didn't make any difference if they were well known or unknown, if they had the sound and technique based in the French school of clarinet playing, and really did something to make you sit up and take notice, they were a real enjoyment to listen to. On the other hand, bad clarinet playing

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<sup>76</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

also received some flowing descriptions of a negative kind and not too much time was spent with players in that arena.<sup>77</sup>

Reis McCullough helped Blayney on one occasion find some new historical recordings.

He recalled an interesting event when he was still studying with Blayney:

I am proud of the fact that I helped him contribute to this collection. I was thumbing through some records one day in a used record shop, and met an older man whom I found out was an avid collector of 78rpm records. I told Mr. Blayney about him, and soon after we went to his house to look at his collection. We spent a good portion of the day thumbing through dusty records and the kind man offered to give us anything that he had multiple copies of. I know that Mr. Blayney found some things that day that he hadn't seen before. He was tremendously excited about it; he really was like a kid in a candy shop. I still have some of the records and a 78rpm record player from that day.<sup>78</sup>

Blayneys collection contains extremely rare and difficult to find recordings. There were so many talented clarinet players of yesteryear that were fabulous players who would never be heard today without Blayney researching and rediscovering them on Edison Discs and 78rpm recordings. He is currently transferring and archiving many of them to digital formats. Blayney said:

I have always loved the clarinet and the clarinet tone so much, so I have always pursued that. Another reason was that some of these players are some of the greatest clarinetists that ever lived and they are much better than most clarinetists that are around today. Many were fortunate to have been recorded. I am really only interested in documented clarinet recordings that sound good to me. I also spend most of my time discovering and researching unknown recordings of great clarinetists.<sup>79</sup>

Blayney recalled one event that has happened when he played with the Seattle Symphony.

One time I was talking with Ronald Philips, former principal clarinetist of Seattle Symphony from 1930 to 1980. We were talking about tone and I asked who had the best

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<sup>77</sup> Jeff Tomecek, interview by author, email questionnaire, Baton Rouge, LA, June 7, 2010.

<sup>78</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>79</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

tone of anyone he had heard. He told me Ackanomackas. Nicholas Ackanomackas used to play principal clarinet in the Seattle Symphony in the early 1900 until 1930. He had gone to the Paris Conservatory and studied with Cyril Rose. Philips said Ackanomackas had a more beautiful tone than anyone he had ever heard. And then he asked me: "Have you ever heard of Louis H. Christi?" No, I had not heard of him. The way he looked at me, I knew this is a good clarinet player. When Philips died, his family had an estate sale. He had a bunch of 78rpm records and I found my first Christi's recording. I took it home and listen to it... and he really had a beautiful sound, he was a great player. So, that's why I pursued it. I thought to myself that he must have made more recordings. I searched and found 14 recordings. It is one of the quests in my life, to find all of his recordings and others.<sup>80</sup>

The collection consists mostly of solo clarinet and orchestral recordings. The archive consists of many sections dedicated to specific clarinet artists. Sections include Henri Levèbvre, Paul Jean-Jean, Louis Cahuzac, Gaston Hamelin, David Weber and many rare and never heard clarinetists. Every wall of his teaching studio is taken up by hundreds, if not thousands of 78rpms, 33LPs, cassettes and CDs. Pat Takahashi-Blayney said the following, "I, as his wife, am pretty overwhelmed with all the recordings coming into our house though. They take up so much space and how many people do you know that have a Victor Victrola, Edison cylinder and disc player, LP Turntable, and CD player in their living room."<sup>81</sup> Vi Takahashi, his mother in law, speaks about her impression of the collection and said, "It is impressive. The length he has gone to find these old recordings and his choices is mind boggling and listening to them is even more so."<sup>82</sup>

Blayney has made a thorough study of the greatest clarinetists of the 20<sup>th</sup> century and has made it a goal to find as many examples (orchestral, chamber, and solo) of their playing as

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<sup>80</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

<sup>81</sup> Pat Takahashi-Blayney, interview by author, e-mail questionnaire, Baton Rouge, LA, June 4, 2010.

<sup>82</sup> Vi Takahashi, interview by author, email questionnaire, Baton Rouge, LA, May 31, 2010.

possible. Todd Levy said, “Once I was performing the Enesco 1st Rumanian Rhapsody for the first time, and I called up Bill knowing that he would certainly have a wonderful example in his record collection. His first response was: “How about Cahuzac playing clarinet and Enesco conducting?”<sup>83</sup>

The collection is a tremendous teaching aid for students, as it allows Blayney to play several recordings of a piece performed by the greatest clarinetists of the century. Reis McCullough continued, “I was listened to those recordings during my lessons. Since then I’m sure that he has amassed much more. When he had first played one of those thick, scratchy records for me during the lesson I was extremely fascinated. It was a piece of history, and part of a bygone era.”<sup>84</sup> Lawrence Gilliard Jr., another former student, who studied at Julliard School of Music recalled, “I do not know how he found all those recordings. I do know that his students benefited from them by hearing great clarinet players of old. I remember him playing recordings of Daniel Bonade for me; it made me want to practice more.”<sup>85</sup>

Blayney has given lectures and presentations at International Clarinet Conventions and at colleges and universities around the country on “*Great Clarinetists of the Early Twentieth-Century as Portrayed through Their Recordings*”. He displays an encyclopedic grasp of historical clarinet recordings and he is a world authority on the subject. Gerard Schwartz said the following, “Bill’s knowledge of historic recordings and clarinetists is quite extraordinary. He collects and studies the playing styles and artistry of clarinetists in orchestras and bands from old

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<sup>83</sup> Todd Levy, “William Blayney,” letter of recommendation, Milwaukee, WI.

<sup>84</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>85</sup> Lawrence Gilliard, interview by author, e-mail questionnaire, Baton Rouge, LA, July 26, 2010.



78 recordings and is a true expert in this field.”<sup>86</sup> Mead Crane, a pianist and Blayney’s fellow student from the Peabody Conservatory said:

His collection is enormous and his knowledge is full of facts, dates, associations, and collaborations which he can tap into any moment. His interest extends to early pianists as well, so I’m often learning of new things, which are relevant to my instrument in addition to any historical clarinet details or recordings. Since living on the West coast I’ve known several collectors or specialists, all in different fields of study, and all displayed an encyclopedic grasp of their subject. This is possible only from years of immersion and curiosity of that subject; it is clear that Bill is such a specialist.<sup>87</sup>

Today Blayney is preparing a series of historical recordings and when he finds the resources to fund the transfer of his collection into a high quality digital format this will be one of his legacies. Blayney will be preserving a piece of musical history for future generations.

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<sup>86</sup> Gerald Schwarz, interview by author, e-mail questionnaire, Baton Rouge, LA, August 28, 2011.

<sup>87</sup> Meade Crane, interview by author, e-mail questionnaire, Baton Rouge, LA, June 7, 2010.

## **CHAPTER FIVE**

### **THE TEACHING OF WILLIAM BLAYNEY**

#### **General Philosophy**

Blayney's teaching method is thorough, covering all the fundamentals of the instrument and music making, including lessons about the history of the clarinet to advice on how to become a professional musician. His teaching philosophy is built around the importance of tone. Tone is the basis of his teaching and the foundation on which other aspects of playing (legato, phrasing, articulation, and technique) are developed. Blayney said, "The most important thing is to have a beautiful tone. There isn't anything you do with your clarinet that doesn't involve tone. If you only play one note, it involves tone. Tone is the first thing people hear and the last impression they have of your playing. If you make your tone better, everything sounds better, even wrong notes." Blayney insists on making "every note sound beautiful and musical, especially if it is a tuning note, the one time when you are sure everyone is listening and paying attention to you."<sup>88</sup> Lawrence Gilliard said, "I know that his philosophy is built around the importance of the tone. One must establish a good tone then build from there. It is important to know what a clarinet is supposed to sound like. You can have all the technique in the world, but if your tone is bad, you are bad."<sup>89</sup>

Blayney bases his method solidly in the French Clarinet Tradition. Reis McCullough said, "His teaching is certainly centered around this old tradition. The tonal concept, 'bel canto' style, literature; were all part of it. He has ingrained the sounds of Bonade, McLane, Cahuzac,

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<sup>88</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

<sup>89</sup> Larry Gilliard, interview by author, email questionnaire, Baton Rouge, LA, May 7, 2010.

Weber and many other great French clarinetists in my ears as well as in other students, I am sure.”<sup>90</sup> Another former student Paul Beaumier said, “He greatly admires Cahuzac and Hamlin and certainly his teacher, Weber who all follow the French tradition perhaps originating with Cyril Rose. Like Weber, he uses a double lip embouchure. And of course, he is a Buffet artist.”<sup>91</sup>

Blayney’s teaching method stresses craftsmanship and artistry of clarinet playing. His teaching approach is also very logical and analytical. Blayney says that the students must develop technical skills in order to express their musical ideas with necessary facility. Robert DiLutis said, “In the early years of study with Blayney the students study to gain control of the instrument. Later they apply this control to the music.”<sup>92</sup> The philosophy and the materials Blayney uses throughout his pedagogy represent a basic approach to the fundamentals of clarinet playing. He introduces the fundamentals at the very beginning, expands and repeats them constantly. He stresses the extreme importance of fundamentals in the development of the embouchure, articulation, finger position and motion. Each fundamental is added step by step at appropriate time building a solid foundation for correct practice. “If you practice correctly,” Blayney said, “you will get better and better.”<sup>93</sup> Each fundamental must be continuously exercised alone during daily practice. David Drosinos who studied with Blayney remembered that he always told him, “You have to do the three T’s every day! You have to do something for your tone, tonguing and technique.”<sup>94</sup> Clarinetist William Stubbins in his book *The Art of*

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<sup>90</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>91</sup> Paul Beaumier, interview by author, e-mail questionnaire, Baton Rouge, LA, May 9, 2010.

<sup>92</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, April 29, 2011.

<sup>93</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

<sup>94</sup> David Drosinos, interview by author, e-mail questionnaire, Baton Rouge, LA, May 21, 2011.

*Clarinetistry* wrote, “They are easily remembered as the three “T’s.” The Tone being controlled by the embouchure and the breath, the Tonguing being concerned with the articulation, and the Technique.”<sup>95</sup>

Blayney has the knowledge and patience to help every student who seeks advice or a desire to learn to play the instrument. He applies remedial training with students if their playing habits are bad or their conceived ideas of how to play the instrument are faulty. The procedure of correcting long established bad habits is the same as for a beginner. In such a situation bad habits are extinguished by forming new ones. The old habits are broken and replaced by correct ones.

Reis McCullough mentioned:

His strengths are his creativity, imagination, and dedication to a particular way of clarinet playing. He is extremely patient with his students when learning a new skill or correcting bad habits. He takes the time to do things the right way, never doing anything in haste. His meticulous and well-thought-out manner of work was always very inspiring for me as a student... I played the Stravinsky *Three Pieces*, not too well. He was kind enough to take it easy on me that first lesson, but afterwards we put that music away and started right away working on the fundamentals of playing.<sup>96</sup>

Blayney’s characteristic teaching style is also based on the student emulating the playing of the teacher. He thinks that the most ideal learning situation is studying with a fine player who serves as a model. Blayney said:

I believe in playing along with the student. My father always played along with me, Weber always played along with me in my lessons. Genussa did not. It is helpful, because it gave me a model to listen to and what to sound like. I listened to their tone and then I tried to match that, then I listen to their phrasing and tried to imitate that.<sup>97</sup>

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<sup>95</sup> William Stubbins, *The Art of Clarinetistry*, Ann Arbor Publishers, Ann Arbor, MI, 1965, p. 193.

<sup>96</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>97</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

Therefore, his teaching includes a lot of demonstration. He always takes time to play for each student. The student is expected to match his tone, imitate his phrasing, produce the same staccato, or whatever is the point of demonstration. He is also very articulate and he explains concepts about fundamentals, principles of phrasing, and the interpretation of the pieces. Paul Beaumier says, “He sits next to you and plays everything you play then offers constructive criticism.”<sup>98</sup>

While teaching, Blayney works only on a limited number of ideas. He said, “The average student can only grasp and assimilate one idea at a time. You have to put only one thing in front of the student to work on. Since tone is the most important it comes first. When the tone and control would have been developed, then you start to work on technique.”<sup>99</sup> To acquire proficiency in playing, Blayney suggests the student should practice slowly, either to attain perfect technique or perfect phrasing. He also suggests separating each element of control during practice sessions. Once the student achieves some objective, he should move on to the next objective. It is a much more efficient procedure, and the student makes more rapid and steadier progress. Blayney said, “The more things the student tries to accomplish simultaneously, the less he will accomplish.”<sup>100</sup>

Blayney is very dedicated, patient and enthusiastic about his teaching. It is his warmth, kindness, positive nature and his deep knowledge of the clarinet that draws able students. Robert DiLutis remembered:

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<sup>98</sup> Paul Beaumier, interview by author, e-mail questionnaire, Baton Rouge, LA, May 9, 2010.

<sup>99</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

<sup>100</sup> Ibid.

As a 12 year old student at the Peabody Conservatory Pre-College I was asked to switch to his studio because my current teacher, Luan Muller, who I had had 4 lessons with, was pregnant and about to take maternity leave. I first met him in Clarinet Master Class. I thought he was very scary, but serious and demanding. His students were all the top students and much older than me. I did not want to switch to his studio, but my father convinced me it would be good. After my first lesson I was so excited I practiced all night.<sup>101</sup>

Gregory Raden, the principal clarinetist of the Dallas Symphony and Blayney's colleague, recalled some memories when he was a student at the Waterloo Music Festival:

I first met Bill ten years ago while I was a student at the Waterloo Music Festival. Although Bill was not the official teacher there, I learned a lot from him. He was always willing and happy to get together to talk about the clarinet, reeds, and music in general. His passion and never-ending interest in all aspects of the clarinet playing was so inspiring. He would stay up into the late hours of the night with me to work on reeds and listen to recordings of great clarinet playing. This is true dedication and the mark of a great teacher.<sup>102</sup>

Blayney teaches students of all ages and levels. He always tries to adapt his teaching and define the student's character and nature in order to help them develop their personality. His teaching ability is remarkable, working to bring out the best in each student and helping them to appreciate music. Unfortunately, some of the exceptionally talented students go on to pursue other areas of the arts. Lawrence Gilliard Jr. studied clarinet with Blayney at the Baltimore School for the Arts and with Weber at Julliard School, but decided to pursue acting instead, and became a professional actor. Gilliard recounted:

As a kid, I was impressed by his playing. As an adult, in retrospect, I'm impressed with his love for his instrument and the music, and his patience and understanding with his students. If I practiced, he'd reward me. If I didn't, he had a way of chastising me without turning me off from the horn. That's not easy to do when you're dealing with teenagers.<sup>103</sup>

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<sup>101</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, August 29, 2011.

<sup>102</sup> Gregory Raden, "William Blayney," letter of recommendation, Dallas, WI, March 21, 2001.

<sup>103</sup> Lawrence Gilliard, interview by author, e-mail questionnaire, Baton Rouge, LA, July 26, 2010.

Blayney, as a teacher and as a person, is incredibly generous with his knowledge and time. He always teaches individual lessons and sometimes he gives long lessons, two-three hours in duration. Reis McCullough said:

Without a doubt what impressed me the most about Blayney is his dedication and passion for teaching. Each lesson was an event, and I either went into them with great anticipation or trepidation, depending on how much I had practiced the week before. It was not uncommon for lessons to last for more than two hours even three hours long.<sup>104</sup>

In addition, lessons are very serious and methodical. The lesson is a progress check and each lesson reflects a week of hard work. The materials should be mostly improved over the previous week lesson. His teaching style includes playing through prepared material, followed by comments and suggestions. In general a lot of playing is done and little speaking.

Blayney says that every student is a different individual with unique needs and abilities, so each requires a specific program. When he is teaching he is absolutely focused on the students and their needs. Although some students need to emphasize different aspects of playing at different times, he always advocates an overall balanced practicing plan. Furthermore, Blayney suggests students use the same format for practice day that he uses in the lesson. Lessons always begin with long tone exercises, followed by scales, etudes, solos, duets or orchestral excerpts at the end. Reis McCollough said:

My lessons were always fairly predictable and methodical. We always started with either the five-note warm-up or long tones. These beginning sounds were always heavily scrutinized, paying close attention to proper emission of sound, smoothness of legato, and gradations of dynamics. We then moved on to scales, which in my case were the Baermann scales, part III. We'd tackle one key at a time, and play the scale, thirds, arpeggios, broken chords, dominant/diminished 7th, and other scale exercises with a variety of articulations. He would have me repeat the various scale patterns within an exercise one, two, or even three times. Finger position and movement was of primary importance with the scales. The fingers were always to be close to the keys, moving independently, and maintaining a natural curvature. Of equal importance was making

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<sup>104</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

sure there was always a shape and line even with the scales. After Baermann, we would move to the Kroepsch *416 Daily Studies*, playing the corresponding studies for that week's key. The Kroepsch was great because they were little pieces of music, really. Each one was a study in phrasing and line, not to mention a challenge technically. The last part of the lesson was usually devoted to solos, chamber music, and orchestra parts.<sup>105</sup>

During his active freelance career Blayney played a lot of E-flat and bass clarinet.

Therefore he encourages his advanced students to learn those instruments of the clarinet family, including the E-flat and the bass clarinets. They usually play A clarinet in their lessons when the works are specifically written for A clarinet. Blayney said:

The only time I play the A clarinet is if the students are working on some pieces or orchestral excerpts for A clarinet (Mozart *Clarinet Concerto*, Brahms *Clarinet Quintet*, the slow movement from Rachmaninoff's *Seconds Symphony*)... My older students that have B-flat and A clarinets, I tell them practice half an hour on Bb and half an hour on their A. If they are not playing in orchestra all the time they should do that to keep their flexibility. As far as E-flat and Bass I do not teach them specifically. When I have bass clarinet students and students that double on E-flat we cover them when they have something.<sup>106</sup>

One of Blayney's responsibilities as a teacher is to pass on the knowledge that he has to students and provide them with necessary musical tools to make music. The real goal is to make the music exciting, so that his students will share his love of music. Blayney said:

My challenge is to give a good lesson and my goal is to help students play the clarinet better. I always feel I would not be where I am, or you would not be where you are, without your teachers. It is my debt and gratitude to my teachers, and the way I repay them is by carrying on their traditions and doing for other people what they did for me.<sup>107</sup>

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<sup>105</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>106</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 28, 2011.

<sup>107</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.



## Clarinet Choir

Blayney's love of music and the art of clarinet playing led him to conduct music for ensembles consisting entirely of members of the clarinet family. These ensembles range from the piccolo E-flat clarinet to the largest member of the clarinet family, the Bb Contrabass clarinet. He is a conductor of the Northwest Clarinet Choir and All City Clarinets of Seattle. They play a vast repertoire of arrangements of well-known pieces and music specifically written for clarinet ensemble. Blayney has arranged over forty pieces for clarinet choir. Robert DiLutis has played with the clarinet choir and said:

I have performed many times with the Blayney Clarinet Choir in Seattle. The group is comprised of professionals, students and amateurs from the Washington State area. The choir is a high level group and performs a diverse repertoire of music from The Beatles to Sousa. As a group they have toured and performed around the state, but also travel to many events and conferences. Guest soloists have included David Gould, clarinetist and Vandoren Artist, and myself on 2006 while a member of the Rochester Philharmonic. Their most noted performance was at the Eastman School of Music during the 2005 Buffet International Clarinet Choir Festival. The group continues to be active and meets regularly. In 2009 they hosted the 3<sup>rd</sup> International Buffet Choir Festival in Seattle, WA.<sup>108</sup>

Blayney described his experience about conducting the clarinet choir and said:

I love the clarinet choir. It is like an organ, except it is better, because it is all clarinets and you have it from the bottom to the top. The clarinet choir is a concert ensemble and it is the basis of the modern concert band. Also, it is an excellent chamber-training group for improving the tone concept, good intonation and phrasing, careful listening and blending. These days there is a lot of music for the clarinet choir; original music...it is a great way to learn...if you need some kind of outlet for your playing. For most people that are not professionals they work jobs and they still play the clarinet, and clarinet choir and band are good ensembles to play in if you need an outlet. I do not necessarily use it to play, but it is an excellent ensemble to play in. If I was teaching at a university like LSU, all students would be on the same page as far as concepts, or what they are trying to do...But, like the clarinet choir I conduct out at Seattle, one or two people studied with me, but no one else did. They are all pretty good players. They come from different backgrounds and they sound different. One thing I have to do as a conductor is make myself not look at them as a clarinet teacher. If they have a bad embouchure or

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<sup>108</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, August 3, 2011.

something...when I am conducting I treat them like they are playing a trumpet. It is like I do not know anything about the clarinet. They play and I just deal with accuracy, is it in tune, is it musical, is it balanced, or are they doing their dynamics, articulation, and rhythm? There are plenty of things to work on that way. Now, that said, if they all studied with me it sounds better because if everyone sounds better, the whole thing sounds better.<sup>109</sup>

Larey McDaniel, the bass clarinetist of the Seattle Symphony said:

I am quite impressed by Bill's ability to lead and inspire, especially the young people he has worked with. His instructions are clear, concise, and evocative. His knowledge of the scores and of the men and women who wrote them helps create a lasting bond between the ensemble and its musical director.<sup>110</sup>

### **Recommended Course of Study**

Blayney teaches the French Method, so almost all of his literature is French. Blayney is a steward of the old French School of clarinet playing and he continues to pass on the knowledge and teachings of Weber and Gennusa, both being former pupils of Bonade. The basic literature Bonade used to teach his students staccato, legato technique, dynamics and academic phrasing were the Rose *Forty Studies* and *Thirty-Two Etudes*.<sup>111</sup> Blayney still uses these etudes with all of his students. I found the markings of Bonade in Blayney's handwriting in the Rose books of Robert DiLutis. Some of these etudes are included at the end in Appendix A. (See appendix A.)

Blayney's teaching style is based partially on Weber's method, but he has added addendums and made it his own. Weber was a recipient of a unique blend of advice; he studied with Daniel Bonade and Simeon Bellison among others.<sup>112</sup> Although Blayney puts emphasis on

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<sup>109</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, April 29, 2011.

<sup>110</sup> Larey McDaniel, William Blayney, letter of recommendation, Seattle, February 13, 2001.

<sup>111</sup> Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing* (Captiva, Captiva Publishing, 1999), 81.

<sup>112</sup> Ray D. McClallen, David Weber: *Clarinetist and Teacher*, DMA diss., The Julliard School of Music, 1987, 20.

tone and phrasing, he does not regard technique as less important. Therefore many of his students went through several etude books and played a myriad of technical exercises. They began either with Klosé *Scales and Exercises* and Rose *32 Etudes (40 Studies)* or Albert Scales and Kroepsch *416 Daily Studies*. Along with the scales and etudes they played solos and orchestral excerpts. Reis McCollough said that the fundamentals were acquired always within a musical context:

We worked through Rose *32 Etudes* (but not Rose *40 Studies*) not to address any particular technical issue. Rose was there purely for the music. I remember working through Perier *331 Exercises of Mechanism* to achieve finger independence, and using the Weber *5-note* for legato. He didn't say this etude is for this problem and that etude is for that problem. Also, most of my fundamentals were acquired through Baermann *Scales*, and Kroepsch *416 Progressive Daily Studies*. These two books alone covered all of the issues at hand. The Kroepsch in particular was great for learning basics in phrasing.<sup>113</sup>

Robert DiLutis remembered that beside scales and etudes he also played orchestral excerpts and clarinet duets:

I started with the 5-note warm-up that Weber had given Blayney. This was my warm-up for 6 years. I used the Lazarus *Method* and studied Kroepsh *416 Progressive Daily Studies* book 1, 2 and 3. Albert *24 Varied Scales and Exercises*. Later we moved to Klosé *Scales* and the Rose *32 Etudes* and *40 Studies* and Baermann *Scales and Exercises*. We also worked excerpts that I was playing in Youth Orchestra and worked from the Bonade excerpt book. We always read duets at the end of the lesson.<sup>114</sup>

Blayney described his experience about teaching clarinet duets and playing together with his students and said:

In the lesson I like to play duets, just because when you only work on etudes or scales we always play in unison. So hand in hand it should be with some kind of scales. When you play duets it is more enjoyable and it is real music making. It is like chamber music. You

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<sup>113</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, Aug 11, 2011.

<sup>114</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, April 29, 2011.

have melodies, harmony, you have balance, you have octaves...it makes you a more sensitive musician.<sup>115</sup>

David Drosinos who studied with Blayney for a short period of time furthermore did some sight-reading, memorizing and transposing music in his lessons. He said:

Beacuse I was only with him a short period of time, he needed to get me up to Conservatory level. Fast...So, in 2 years we worked on tone...long tones and five notes chromatic warm up...Albert scales, Kroepsch *416 Progressive Daily Studies*, selected studies, Rubank *Concert and Contest book* solos, Rabaud *Solo de Concours*, Bonade excerpts, and Weber *Concertino, Concerto No. 1, Concerto No. 2*. I also did sight-reading, memorized and transposed music in my lessons occasionally, but not every week.<sup>116</sup>

The following are some exercises and etudes, which are studied in addition to the solo literature:

Rose *32 Etudes*  
Rose *40 Studies*  
Rose *20 Grand Etudes*  
Jean-Jean *Vade Mecum*  
Jean-Jean *18 Etudes*  
Jean-Jean *Etudes Progressives et Melodiques*  
Perier *331 Exercises of Mechanism*  
Klosé *Celebrated Method*  
Gay *Method Progressive et Complete*  
Lazarus *Method for Clarinet*  
Labanchi *Clarinet Method*  
Pares *Scales*  
Albert *24 Varied Scales and Exercises*  
Baermann *Complete Method for Clarinet*  
Didier *Etude des Gammes*  
Kroepsch *416 Daily Studies*

Concerning repertoire, although Blayney remains mainly within the French tradition, he also teaches many pieces from the German, Italian, and other nationality composers such as Mozart, Weber, Spohr, Brahms, Ponchielli, Bassi, Vaughan-Williams, Finzi, and others. In

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<sup>115</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

<sup>116</sup> David Drosinoss, interview by author, e-mail questionnaire, Baton Rouge, LA, May 21, 2011.

general, Blayney does not do Mozart and Brahms until he thinks that his students are musically mature.

### **Reed and Mouthpiece**

Blayney says that the tone produced is influenced by the reed and mouthpiece choice in addition to tonal concept, embouchure and air support. He said, “The most important thing is your concept, but if you have a bad mouthpiece that does not get a good sound or bad reed, you are not going to sound good.”<sup>117</sup> Blayney also mentioned the following about the sound of the reed and his acoustic experience:

A good reed is responsive and produces a clear and resonant sound. The sound of the reed is the most important issue, followed by the response and ease of play. I carry 4-8 reeds with me and choose reeds that sound the best in the hall I am performing in. Many times I record myself or have someone in the hall listen to me.<sup>118</sup>

Blayney, like most people who play with double lip embouchure, uses strong, but not stiff reeds. He says that the reed must produce a tone full of vibrations, a tone that has a lot of ‘ring’ up close to the player, so it would project well to the last row of the concert hall. The suitable strength of reed creates a sensation that as the clarinetist blows the instrument pushes back in a way that feels comfortable. When Blayney speaks about reeds he often refers to what Bonade wrote in his article *Scoring for Woods*:

When one plays a heavy reed on any instrument, he may obtain a ‘heavy’ tone, but he loses vibrations and together with them carrying power. A heavy tone may sound well enough ten feet away, but from there on it rapidly dies out. A fine, freely vibrating tone can be heard to the last row of a concert hall without the player having to force the tone.<sup>119</sup>

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<sup>117</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

<sup>118</sup> William Blayney, interview by author, e-mail questionnaire, Baton Rouge, LA, August 3, 2011.

<sup>119</sup> Daniel Bonade, “Scoring for Woods,” *Symphony*, VII/8 (November 1953), p. 14.

Blayney uses Vandoren reeds and alternates between strength 4 and 5. He said:

When I was a kid Vandoren Reeds used to be soft, medium and hard. At that point I used to play the hard ones. Later when they made 1-5, when I was late high school I played 5s. When I was at Peabody I usually played 5s or I cut them down. These days they are making the reeds a little harder, so I use a heavy 4 or a lighter 5. And for a while they made the reeds too strong to play, the 5s, so, I would buy 5s and threat it like a reed blank. That's just at the finishing stages; you can take a little off and you could voice it. One thing Gennusa taught me was voicing the reed; you know different parts of the reed vibrate and different parts count for different overtones.<sup>120</sup>

When Blayney works on reeds he uses Bonade's reed adjusting chart from *The Clarinetist's Compendium* by Daniel Bonade. Reis McCollough recounted instances when Blayney made and adjusted his reeds:

When I was a student, Mr. Blayney was making some of his reeds from the DiLutis Reed Machine, and some came from some older Vandoren Blue Box #5 strength. He taught the basics of producing a blank from tube cane, proper curing of the blank, and use of the Reed Machine. He would go through cycles of wetting and drying and sanding to achieve flatness and stability before the blank was ready to be cut down. My best reeds in high school were homemade reeds that he had made for me. We spent only a small amount of time on reed adjustment in lessons, but I learned a lot from just watching him adjust his own reeds. He was always very conservative with the amount of wood he would take off from the reed with his reed knife. I remember him saying that he could spend hours taking the time to adjust a single reed. He would often hold his or my reeds up to a high-intensity light and talk about the proper shape of the heart of the reed and how to remove material using the reed knife without digging into the vamp. He would do the side-to-side 'tilt test' to determine which side of the reed needed adjustment, as well as moving the reed on the mouthpiece left and right to make further assessments. In general he had his students play on heavier reeds in order to produce a full and rich sound. The heavier reeds encouraged me and his other students to play with more air and use proper support.<sup>121</sup>

Robert DiLutis explained how Blayney taught him to check if the reed is warped and said:

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<sup>120</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

<sup>121</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, August 11, 2011.

He did show me how to check if a reed was warped. Place it on a piece of glass and walk your fingers up and down. He also taught me to polish the reed on a piece of glass on the back of sandpaper. Put one finger in the center of the reed, one on the heel and one on the tip. Rub the reed back and forth until the bottom was smooth.<sup>122</sup>

Regarding clarinetist's equipment Blayney tends to be fairly conservative. He plays Vandoren 5RV Lyre mouthpiece and Buffet Crampon R13 clarinets and says that it works the best with his approach to the clarinet playing. Blayney believes that the most essential part of the clarinetist's equipment is the mouthpiece. DiLutis remembered that Blayney helped his students in selection of a mouthpiece and equipment.

Blayney had me play the Vandoren 5RV mouthpiece and 3.5 reeds by Vandoren. I remember him helping me pick out my first mouthpiece. He brought 10 mouthpieces to the lesson and we tried them all. Together we narrowed it down to 3 and then to one searching for the mouthpiece with the best sound. I still have that mouthpiece in a box that I try on occasion. Blayney also encouraged us to get a Martin Ligature. These were older and made of German silver. You could find them in old music stores and in old clarinet cases. They gave the reed a warm sound, but the down side was they broke easily if they were tightened too much.<sup>123</sup>

### **Breathing and Breath Support**

Blayney teaches diaphragmatic breathing and says that it is the natural way of inhalation and exhalation. Both inhalation and exhalation are the result of expanding and contracting the abdominal muscles and all the muscles going completely around the body at the waist. At the same time the diaphragm flattens, the lungs fill with air from bottom to top then return to their normal state, expelling the air. The abdominal muscles also expel air when they are contracted slowly and steadily.

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<sup>122</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, April 29, 2011.

<sup>123</sup> Ibid.

Blayney teaches breathing by demonstration. He serves as an example for correct breathing showing the student how the diaphragm area as well as the lower ribs expand and contract. So, he would play and ask the student to put his hands on his stomach. Blayney said:

Sometimes I describe first the position and functions of the lungs and diaphragm. The diaphragm is the muscle that actuates that. When the stomach goes out it opens them up and when it comes in it is like old-fashioned bellows, it pushes in and it pushes the air out. Sometimes I have a student put their hand on their side and take a breath and they should feel it expands. Then I'll have them take the same hand to put it on my side. Then I take a breath and at the back you can feel it expand.<sup>124</sup>

Blayney says that the most natural way to move the diaphragm down is by pushing the abdomen forward and expanding the ribs outward. When the student takes a breath he should feel that air fills his lungs all the way to the bottom. He should not raise his shoulders and fill only the upper parts of the lungs. Blayney also teaches that the student must acquire a habit to play on a full breath. The student should take in a very deep breath and get maximum amount of air into the lungs in order to expel a large quantity of air. The other reason is that keeping the lungs filled would help him to exhale easier because the natural elasticity of the chest muscles will work for him. Blayney said:

The stomach muscle area is your breathing muscle. If you see someone when they are sleeping, the stomach moves rather than the chest. They are not breathing in the chest, but they are breathing down here, the abdomen. You have to watch when you take a breath you have to start low because when you start high you only fill the top half of your lungs. And once the upper part is filled, the lower part is empty and you cannot fill it. If you listen to the sound of your breathing when your chest is high, [an "ee" sound,] but when you breath down low is "oo." You can hear the depth of the lungs and you start from the bottom and you fill up. When you breathe at the top you feel like you have a full breath, but you have filled only half of your lungs, and when you only have half of the lungs, you only have half of the air pressure. You do not have the same body and it does not carry. So, if I am going to play a soft, short or one note I still have as much air as I can possibly take. In order to release a sufficient quantity of air you must take in a large quantity of air. The other reason why you want to breathe with as much air as you can is blowing is

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<sup>124</sup> William Balyney, interview by author, video recording, LSU School of Music, Baton Rouge, March 28, 2011.



easiest when the lungs are full. When the lungs are half full, to blow like that, you have to work hard. When I take a deep breath that is all I can take in, it is busting to come out. You know it is like a big full balloon...it is very easy to blow. I am blowing the easiest when the lungs are full...and bottom line its sounds better.<sup>125</sup>

Blayney says that good tone depends on consistent breath support. Inadequate breath support causes weak tone quality, a lack of dynamics, faulty intonation, etc. If the student wants to obtain a good tone and sustain beautiful legato he must keep the air moving and supported. At the point of initial release there is a high concentration of volume, pressure and velocity of the air, which decreases rapidly. Because the amount of air continually decreases the student must push in and up with the abdominal and intercostal muscles, so he will gradually exert more and more pressure on the diaphragm to maintain the same even flow of the air. The air must be fast and pressurized. Blayney said:

In terms of air speed and air pressure whether you play soft or whether you play loud the air is going the same speed; it's very fast and it is pressurized. The only difference for soft is you are using a little bit of air, but it is going really fast. For loud it is just as fast, but I am using a greater volume of air, or maybe I am pushing harder. So, the soft is still very fast; when you slow down the speed of air you lose body and the carrying power of the tone, so the air pressure always has to be the same. You put the air under pressure; that is what your diaphragm does.<sup>126</sup>

Air stream is traditionally connected to tone with long-tone exercises, starting *pp* making a big crescendo and then a diminuendo to *pp*. Basically, when soft tone is attained a minimum quantity of air and a maximum amount of breath support is needed. When the air quantity released through the clarinet decreases more muscular pressure should be applied. The embouchure firmness controls the pitch and quality of any tone, but the speed or pressure of the air column exerts the remaining control over the same tone.

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<sup>125</sup> William Balyney, interview by author, video recording, LSU School of Music, Baton Rouge, March 28, 2011.

<sup>126</sup> Ibid.

## Embouchure

The embouchure is the formation of the lips around the mouthpiece and surrounding facial muscles that control tone production. Blayney says that the embouchure is the first and primary concern, because it is the key to changes in tone quality and pitch, so that the air mainly affects the volume. He teaches that the clarinet requires a firm embouchure. A firm embouchure is a balance of muscular action between the cheek and chin muscles which are drawn along with circular lips muscle. The muscles that are drawn back ensure the required tension and the circular lip muscle prevents air leakage and provides the inward pressure against the reed to hold it firmly in a playing position. If these muscles are relaxed the embouchure becomes flabby and soft, consequently the tone gets spread and pitch flattens. Blayney said:

The embouchure must be firm and the chin must be flat and pointed. Avoid any leakage from around the sides of the lips as well. Keeping a firm position will allow production of a steady and focused tone.<sup>127</sup>

Blayney's first teacher, his father, taught him to play single lip embouchure. As a young player for quite a long period of time he played with single lip embouchure. Blayney recounted:

When I started my father played single lip embouchure and that is what he taught me. I remember from the very first lesson he said: Take your lower lip and stretch it out like a rubber band and place about half of it over your lower teeth. Then take the mouthpiece about half an inch in and then seal the corners. That is what I tell all my students.<sup>128</sup>

Now Blayney uses double lip embouchure. He changed to double lip when he was at Peabody Conservatory. Blayney said:

I knew Genussa and Cahuzac played double lip. I knew a lot of great players that I liked played double lip, but also I thought Weber played single lip. I always told myself: "He is the best I have ever heard, so if you could sound like that with single, I would not change

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<sup>127</sup> William Blayney, interview by author, e-mail questionnaire, Baton Rouge, LA, August 7, 2011.

<sup>128</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

it.” I found an article at Peabody that he wrote about tone in the late forties in which he said he played double lip; that’s why I changed to double lip.<sup>129</sup>

Weber preferred double lip embouchure and he believed that with double lip the clarinetist gets the best result because it utilizes all of the circular muscle called orbicularis oris. Weber referred, “Eugen Gay in his French clarinet method writes that he preferred double lip because the mouth is one muscle. Why use half a muscle? You purse both lips, not just one. The orbicularis oris is the Latin medical term for embouchure...If you use the single embouchure, lower lip only, you are taking advantage of only half the muscle....”<sup>130</sup> However, Weber did not insist that all his students use double lip embouchure. Blayney mentioned:

When I went to Weber I was playing single lip. He was satisfied with the kind of sound I was getting and did not advocate for me to change it to double lip. I asked him: “Why did you not tell me about double lip?” Weber answered: “You have a good tone. Don’t mess with it.” I changed it, and I think it is better.<sup>131</sup>

Blayney paid a lot of attention to Weber’s embouchure. Blayney takes a good healthy amount of reed in his mouth, about a half-inch, so in that way a large area of the reed is able to vibrate. It means this allows for a bigger sound and larger amplitude of vibration. Blayney said:

You should take a good healthy amount of mouthpiece. The more reed you have in your mouth, the bigger the tone. If you take a tiny little bit you get a small pinched tone, take a little bit more you get a bigger tone and then a little bit more... Sometimes I demonstrate to my students...and then I make the point to the student....<sup>132</sup>

Blayney usually plays sitting and rests the bell of the clarinet on top of his knee. He doesn’t like to rest the clarinet between his legs because he thinks it acts like a mute and absorbs

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<sup>129</sup> William Balyney, interview by author, video recording, Baton Rouge, March 28, 2011.

<sup>130</sup> Ray D. McClallen, David Weber: *Clarinetist and Teacher*, ( DMA diss., The Julliard School of Music, 1987), 34.

<sup>131</sup> William Blayney, interview by author, video recording, Baton Rouge, March 15, 2010.

<sup>132</sup> William Blayney, interview by author, video recording, Baton Rouge, March 17, 2010.

a lot of sound. He holds the clarinet at a 40-45 degree angle, similar to the way Weber did. This is, for him, the position where he gets the best possible sound and allows the air stream to follow the path of least resistance.

Blayney teaches both single and double methods depending on the student, but he does not teach one over the other. He said, “It is possible to get good tone with single or double lip embouchure.”<sup>133</sup> Blayney knows that all students are different, and do not have the same embouchure, so some can play double lip and some cannot. He is flexible and allows students to play the most comfortable way for them to achieve the best results. Blayney also says that the player’s embouchure and the angle of the clarinet go hand in hand. The shape of the bone structure of the face varies with each individual and different mouth and teeth characteristics affect the way the player holds the clarinet in the mouth. If the player has an under bite, it will increase the degree of the angle, and if the player has a huge overbite he will hold the clarinet far down in order to get the desired angle. Blayney advocates each student to find the best angle by holding out a note and moving the clarinet up and down. Reis McCollough said:

Mr. Blayney plays with a double lip embouchure, but he didn’t necessarily teach that the double lip embouchure is superior to a single lip embouchure. In fact, he would tell me and his other students to use whichever embouchure produces the best tone. He didn’t get into real detail about any of the above aspects of embouchure, other than saying things like, ‘keep the chin flat,’ and ‘keep the lips firm.’ He would also tell me to have an ‘open throat,’ and ‘support the sound.’ He was always trying to achieve the maximum vibrancy in the sound, but he didn’t talk much about lip pressure and “bite.” As far as the angle of the instrument, we would find the ‘sweet spot’ for maximum vibrancy by moving the instrument up and down until we found the angle that sounded the best. We always listened to recordings of beautiful clarinet sounds and he told me to try to emulate that sound.<sup>134</sup>

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<sup>133</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, March 18, 2010

<sup>134</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, August 11, 2011.

Blayney would notice established bad habits during the first couple of lessons and he would immediately tell the student to change something. Robert DiLutis said that Blayney noticed his faulty embouchure at his first lesson:

I came to Blayney playing single lip and with an embouchure in need of help. He worked with me and recommended the use of a mirror. I would sit in front of it for many hours repeating the simple but accurate embouchure he had described. It was a flat chin with the sides of the lips and mouth pulled forward.<sup>135</sup>

DiLutis also said that Blayney taught him about including the upper lip into the single lip embouchure. Using the upper lip down, while playing a single lip embouchure he simulates a double lip embouchure by exerting downward pressure on the mouthpiece with the muscles of the upper lip. DiLutis says that double lip opens the oral cavity, soft palette and throat instantly making a difference in the sound. Moreover, holding the mouthpiece with both lips prevents the player from biting the reed too hard. DiLutis said:

With a double lip embouchure I use equal parts of the upper and lower lip, but I try to create a feeling of equal pressure with either method. Working occasionally with double lip embouchure will give you a circular approach to holding the clarinet. This is what you want for the best and easiest sound production.<sup>136</sup>

In general, Blayney uses the long tone practice for embouchure building and training. He says that it takes time to build up a firm embouchure:

The embouchure should never hurt, even in the building years. Any sign of pain is bad and the student should stop to rest. If over worked you may notice a small irritation above the teeth, but this will be minor and go away in time. Beginner students should practice 30 minutes each day taking breaks every few minutes. This regiment should last for the first 3-6 months, then increase practice time.<sup>137</sup>

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<sup>135</sup> Robert DiLutis, interview by author, e-mailed questionnaire, Baton Rouge, LA, August 7, 2011.

<sup>136</sup> Ibid.

<sup>137</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, 15 March 2011.

Furthermore, Rudolph Dunbar, clarinetist, in his *Treatise on the Clarinet* wrote,

As a beginner or after a longer period of break in practice the execution of this exercise will fatigue the cheek muscle, thereby causing aching in the lower lip. In a few weeks the muscle will be hardened to resist the rigorous tension of playing long sustained tones. The aching in the lower lip is only local. On the other hand, it shows that the cushion of the embouchure is forming, and when it is sufficiently developed, the aching will disappear.<sup>138</sup>

Blayney says that the embouchure relies upon the lips alone and the lips must undertake the main part of the work. A correct embouchure involves the use of the lips (muscular poised lips) in producing a good tone quality instead of the habitual jaw pressure. The teeth actually support the lips in providing the correct amount of gripping pressure. He said, “The lips are the muscle that controls the tone. The way you squeeze your lips gives you more or less overtones. The ‘squeeze’ of the lips gives you the ring of the tone. It is not only jaw pressure and it is not enough to just bite.”<sup>139</sup> The lips and the jaw must apply the appropriate pressure to bend the reed slightly over and across the break in the mouthpiece lay, so that it vibrates properly. This pressure is variable for different parts of the range and each note might be flat or ‘hunky’ if the pressure is a little less than it should be, or sharp or pinched if the pressure is too great.

Blayney teaches that the embouchure needs to be set up prior to producing a tone and maintain during tone production. The lower lip should be tight against the front of the lower teeth and provide a firm platform on which the reed rests. The lips and the cheeks should be active in sense of pulling against the teeth. The chin should be flat and pointed. The embouchure position must be fully formed and firm before the start of each tone, and it must remain in

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<sup>138</sup> Rudolph Dunbar, *Treatis on the Clarinet*, (Glasgow: John E. Dallas & Sons LTD, 1939), p. 45.

<sup>139</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2011.

position until after the tone has ended. Otherwise there will be pitch and tone quality changes at the end of each tone. Also, the base of the tongue and the jaw should remain motionless at the moment of release (tonguing) because any movement will alter embouchure tension and affect reed control. The student should maintain the basic embouchure as much as possible, although he still needs to make small adjustments to it to compensate for variations in reed strength and issues of pitch, dynamics, range and timbre. Blayney emphasizes that the student must acquire a steady embouchure which is unmoving throughout the whole range and dynamics. He teaches that the lips should remain motionless while playing. Although in actual blowing, the lips are constantly adjusting, these adjustments are within a firm embouchure, and they are hardly perceptible by close observation in a mirror.

### **Tone**

Blayney teaches that in developing tone the clarinetist must first form an aural concept of the sound he wants to produce. He must hear in his mind's ear what he wants to sound like. The tone quality is basically a mental concept and the control exists in the mental image before the sound is produced. Tonal concept also dictates the selection of the clarinet equipment, as well as adjustment of the embouchure to attain the desired tone quality. Blayney says that careful listening and imitation plays an important part in developing a tonal concept. He primarily suggests listening to fine clarinetists. The student should select a fine clarinetist as a model and work towards his tone until the emulation of the desired tone becomes a subconscious part of his performance. Blayney said, "If you listen to lousy clarinetists, it will influence you and you become more like them. Your tone models should be people at the highest level, the very best

clarinetists. If you listen to them all the time, you get that in your ear, and it helps you sound that way.”<sup>140</sup>

Part of each student’s training is an acquaintance with the recordings of some of the finest clarinetists of the past, and today. All of Blayney’s students confirmed that he was playing recordings every lesson, concentrating on all aspects of the tone. Reis McCullough recalled, “He got me to appreciate early on and really discern what a fine tone really sounds like, by always playing along with me, and providing excellent examples from recordings”.<sup>141</sup> Robert DiLutis also mentioned that he always had the opportunity to listen to recordings when he had lessons. “One great thing was listening in lessons. I was always encouraged to listen to recordings during lessons and after them. He would always have cassettes with excerpts for listening while you were waiting to start the next lesson as well.”<sup>142</sup>

Blayney also thinks that students can gain much by listening to other instruments because the principles of tone quality are basically the same on all instruments. Reis McCullough continued, “He would play recordings during the lessons of some of the finest singers and instrumentalists of the early part of the twentieth century, including Caruso, Elman, Kreisler, Heifetz, and Josef Hoffman. These artists were known for their effortless emission of tone on their respective instruments.”<sup>143</sup>

Blayney always leads his students toward what he feels is a good concept of tone. He wants the tone to be homogenous and even in all registers; only the pitch should change. All of

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<sup>140</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, 15 March 2011.

<sup>141</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>142</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, July 18, 2010.

<sup>143</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.



the notes should have the same quality from the bottom to the top and from *pp* to *ff* dynamic.<sup>144</sup>

He is also very patient and dedicated when helping the student to attain a good tone. Robert

DiLutis remembered how Blayney worked with him on tone and said:

Blayney would consistently demonstrate tone. He would play a phrase or exercise and I would repeat it. I remember one lesson where he described a good tone like a church bell. He would say imagine the sound of a beautiful church bell ringing in your ear. Try to emulate this. Up close his tone is full and resonant and at a distance it projects and rings with clarity.<sup>145</sup>

Reis McCullough also recalled some interesting moments from his lessons with Blayney:

Mr. Blayney was always talking about getting a focused ringing sound that has a lot of body to it. He was also saying to ‘keep the throat open,’ to produce a tension-free, effortless, singing tone. He wanted you to always ‘blow through’ the clarinet as if you were playing for someone sitting at the back of the concert hall. Mr. Blayney would be meticulous in every aspect of the lesson, and we would often take breaks to rest our lips during which he would play some recording, or tell me an interesting story... Often he would leave the room to go upstairs to refill his cup of joe. I knew the main reason was to listen to my sound and see how it was projecting, sounding through the floorboards.<sup>146</sup>

Blayney says that the clarinet has its own characteristic tone quality and it does not depend on the particular school or the make of the instrument very much. He referred to what his teacher David Weber wrote and said, “Mr. Weber use to say that the good French clarinetist gets a good tone and the bad one a bad tone.”<sup>147</sup>

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<sup>144</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, 13 March 2011.

<sup>145</sup> Robert DiLuits, interview by author, e-mail questionnaire, Baton Rouge, LA, July 18, 2010.

<sup>146</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, June 20, 2010.

<sup>147</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010; David Weber, “The Clarinet Tone,” *Woodwind Magazine*, January 1950, p. 4.

Blayney's tone is straight and he does not use vibrato.<sup>148</sup> It is a focused tone with a lot of ring and a good core. Blayney said, "You want to have a compact and centered tone with a core to it. Not fuzzy, not diffused...The focus and the ring help the tone to project better. If the sound is focused, it carries. The air is very fast and pressurized. When you slow down the air speed you lose body and the carrying power of the tone."<sup>149</sup>

Blayney says that the clarinet produces a unique set of overtones. The cylindrical bore of the clarinet is closed on one end, thus making every other overtone absent.<sup>150</sup> From the acoustical aspect the number and the relative prominence of various overtones determines the characteristic timbre of each instrument or different types of tone on the same instrument. Moreover, the prominence of the high overtones introduces a ringing quality to the tone. Clarinetist Keith Stein in his book *The Art of Clarinet Playing* wrote, "Tonal ring is a particular spot within the sound, that when located responds with a lively, reedy and buzzing vibration. This tonal ring has a refined 'reediness' which the French, especially cultivate, as a necessary tonal ingredient...."<sup>151</sup>

Blayney refers to the presence of the high overtones in the clarinet tone as "ring." He says that the high overtones play an important part in improving the tone quality, and therefore the student should adjust his lips to bring them out. Blayney demonstrated and said:

There are three parts of the clarinet tone. We have the low and the middle overtones which give darkness and body to the tone. The high overtones which are the richest of

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<sup>148</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010. Blayney uses vibrato occasionally, only when the composer indicates he wants it. He referred to what his teacher David Weber wrote in the article *The Clarinet Tone*: "I myself feel that a good clarinet sound is clear and pleasant in its simplicity and does not require vibrato all the time."

<sup>149</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, March 28, 2011.

<sup>150</sup> Jack Brymer, *The Clarinet*, (London: Schirmer Books, 1976), 71.

<sup>151</sup> Keith Stein, *The Art of Clarinet Playing* (Evanston, IL: Summy-Birchard Company, 1958), 34.

any instrument, give the tone its ring - the characteristic color and prettiness of the clarinet tone. If the lips are a little relaxed, the ring goes away. The lips must be firm all the time. The middle of the lower lip should be flat and firm. When they are pulled back they create tension and produce support and power. Part of what we are doing is pulling the loose skin away from the reed. You want as little of the lip to touch the reed as possible. Too much lip over the teeth dampens the tone...As I soften up and loosen my lips, the pitch lowers and all that...to me its ring goes away. When that goes away you are left with the middle and some of the low partials, but all the shimmer, ring and brilliance disappears....<sup>152</sup>

This section contains some of the tone exercises Blayne uses most frequently in tone development with his students. Blayne recommends the student to start his daily practice either with “The five note exercise” or “Long sustained tones.” He said:

To make the quickest progress, you need a disciplined way to go about things. What is the most important is to start with your embouchure and your tone in place. That is why you do the five notes slow chromatic warm up. At the beginning you focus on your sound and air and right away you start to work with your tone. You could do anything for warm-up, but the principle stays the same, you must stay in the low register for 5 or 10 minutes.<sup>153</sup>

Example 1. David Weber, *Daily Studies for Clarinet*, five note slow chromatic exercise.

<sup>152</sup> William Blayne, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

<sup>153</sup> William Blayne, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

Blayney uses the “Five note exercise” at the beginning of every lesson. Its purpose is to warm up the embouchure and the lungs, build a homogenous tone from the low register and practice utmost legato. (“The five note exercise” is explained in the section Warm-up.)

Blayney says that one of the means to achieving good tone is long tone practice using the crescendo and decrescendo approach. The long tone practice is used for muscle building and training. Also, the student learns to control his embouchure. The practice of tone development must be done on a daily and consistent basis. Blayney advises, “If the student wants to have a good tone he must practice tone every day.”<sup>154</sup>

A student’s first exercises in long tones should be all at the same dynamic, until the student has a feeling for quality and control of the tone. The best beginning practice for long tones is a steadily maintained *forte* tone on one breath because this is the easiest one. This is the beginning of the development of the lip muscles. The student should sustain each long tone for 8 or more counts. This should be repeated many times to get acquainted with the right amount of lip, jaw and air pressure necessary to produce a controlled tone. The long tone study must be carried out every day before the scale practice.<sup>155</sup> At first, the student should stay in the low register to reduce lip fatigue. It requires time to build strong lip muscles to hold throughout the entire range of the instrument and to be capable of playing the high notes in pitch. Very little pressure is required to produce the low tones, because of the comparative ease of response. The lips tire more quickly when producing the required pressure for the high notes. By so doing, in a short time the student should be able to control the tone over the whole range of the instrument.

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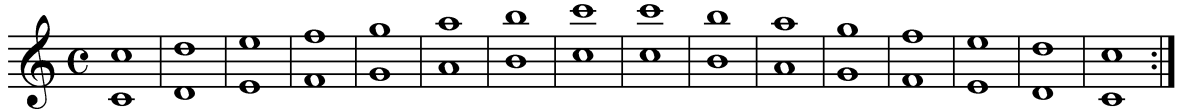
<sup>154</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2010.

<sup>155</sup> William Blayney, email message to the author, August 7, 2011.

The following long tone exercise is from the book *Pares Scales for Clarinet* by Gabriel

Parès and it is used to strengthen the lips. Blayney said:

I use *Pares Scales* method with my younger students. I have them hold each note of the scale for 8 to 16 counts. We set the metronome on quarter note = 60 and begin with a full sustained sound at *f*. When they have achieved this dynamic with a steady and focused sound, (resembling a beautiful church bell,) we move on to adding dynamics. First, crescendo 4 counts and diminuendo 4 counts. Then crescendo 8 counts and stop. These exercises are tedious for a young student, but with encouragement they will hear the improvement quickly as their air and embouchure develop. I also have my student listen to selected recordings before and after this exercise. It helps them develop a better concept of tone and reminds them of the sound they are trying to achieve.<sup>156</sup>



Example 2. Gabriel Parès, *Parès Scales for Clarinet*, long tone exercise.

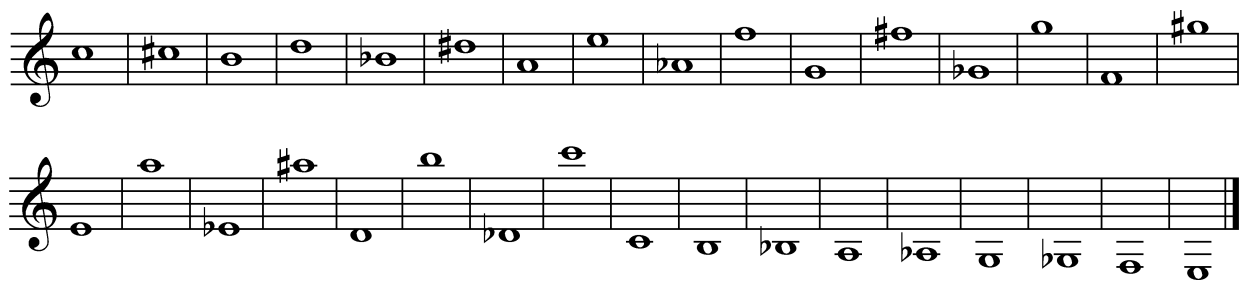
Blayney continued, “Many clarinetists from the past including my teacher Weber have used long tones as the basis for good tone production.” The following is a long tone exercise by Weber which Blayney uses with his more advanced students. The exercise should be attempted when the tonal concept is formed and the embouchure is well developed. Weber in his article *The Clarinet Tone* wrote:

It should be played on each note of the instrument starting in the clarion register, going chromatically up and down from the starting note c2, the middle of the scale. This way of practicing long tones keep the lips adjusted to all the registers. If the student plays high notes for any length of time and then immediately afterwards try to play in the low register, his tone will be raucous and harsh, since he teaches the lips to play only high notes. On the contrary, if he practices only in the low register, he will find the embouchure to be too relaxed for the high notes.<sup>157</sup>

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<sup>156</sup> William Blayney, interview by author, e-mail questionnaire, Baton Rouge, LA, August 7, 2011.

<sup>157</sup> David Weber, “The Clarinet Tone,” *Woodwind Magazine*, January 1950, p. 4.



Example 3. David Weber, *Daily Studies for Clarinet*, long tone chromatic exercise.

This long tone exercise should be practiced in the following manner: *f-decrescendo-pp*, *pp-crescendo-f*, *pp- crescendo-ff-decrescendo-pp*. The student should start the tone *forte* and gradually decrescendo to a vanishing point. There is a certain amount of sound produced by the air and the reed in every tone, which is fairly constant regardless of the volume of the tone itself. It is most perceptible in *pp*. The student should adjust the lips, oral cavity, and the air support to reduce noise in the tone and keep the tone focused. Whenever the quality is better, the student should try to keep the lips and throat formation for many long tones. This will make muscle position a habit. Each time the tone is repeated, the embouchures muscles adjust themselves more quickly and the tone will begin to focus sooner than it did the previous time. The tone will be clearer and more resonant.

As the tone improves, the student should gradually play louder, crescendo to *forte* keeping the quality of tone and pitch the same. The basic dynamic of beautiful sound is *piano dolce*; elements of a good tone quality can be realized in a soft, but present tone. To play louder, the student should just amplify that sound. While practicing this exercise he should never sacrifice the quality of the tone for volume. The student should firm up his embouchure as he crescendo and get more overtones. If he cannot hear an increase in overtones, the tone flattens in

intonation while increasing in volume and gets “spread.” This exercise is more difficult than the previous because the tone starts softly with a definite entrance. Also, problems generally appear beginning at the *mf* dynamic or above when the tone tends to distort and become vulgar.

The next exercise is practicing crescendos and decrescendos. This exercise is a combination of the previous two. Many fine clarinet players practice only this long tone exercise and use it for embouchure flexibility and tone control. The rate of change should be the same. The tendency is to make the crescendo and decrescendo too soon and start the sustained tone louder and finish it softer.

Clarinetist Paul Cherry in his article *Ten Seconds to a Terrific Tone* wrote, “The long-tone process is based on the fact that the embouchure muscles need time to respond to anything the clarinetist makes them do. Fortunately, embouchure muscles adjust themselves more quickly each time a pitch is repeated. A long tone will focus sooner and less forcefully until a point is reached when a well-focused tone is achieved at the moment the tone start.”<sup>158</sup>

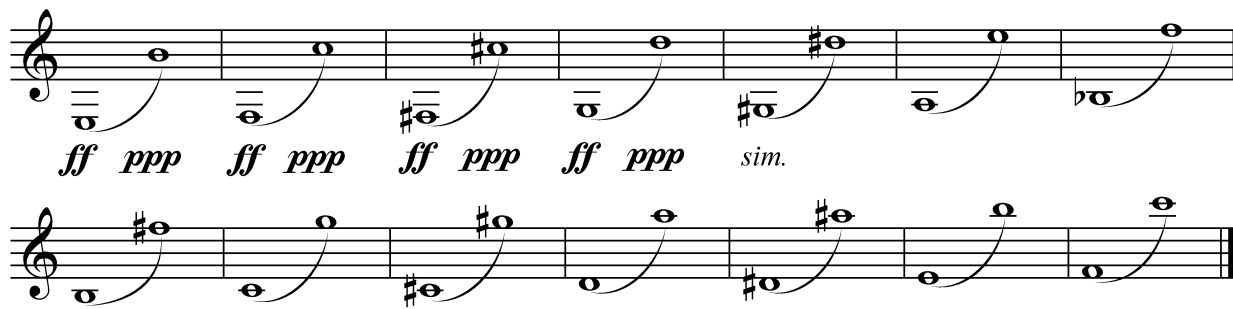
Below is a slow exercise in twelfths *ff-ppp* from the chalumeau E through to F from Blayney’s unpublished etude book *Some Useful Exercises*.<sup>159</sup> Blayney said, “This is a valuable exercise which strengthens the lips and develops the ability for immediate dynamic change without any preparation of the embouchure from very loud to very soft dynamics in all registers.”<sup>160</sup>

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<sup>158</sup> Paul Cherry, *Ten Seconds to a Terrific Tone*, In *The Woodwind Anthology*, (Northfield, IL: The Instrumentalist Publishing Company, 1989), 416.

<sup>159</sup> William Blayney, *Some Useful Exercises*, unpublished etude book.

<sup>160</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 13, 2010.



Example 4. William Blayney, *Some Useful Exercises*, long tone exercise in twelfths.

Blayney advises the student to maintain a firm embouchure for the low notes in the same manner expected for the high register. He says: “Squeeze with the lips on the low notes as on the high.”<sup>161</sup> He suggests the student set the embouchure the way he anticipates to play the twelfth in the clarion register and make no conscious changes or adjustments afterwards. The low notes should have good breath support and the air should be placed forward in the oral cavity. It is important for the student to play the twelfth without any changes in timbre, pitch or diminution of resonance. The student should keep on blowing during the moment of interval change and maintain a steady embouchure without flinching or tightening up the lips. Many students consciously loosen up the embouchure in the chalumeau register because they experience the ease of response compared to the clarion register.

After long tone exercises, Blayney recommends practicing slow intervals and arpeggios. Here is an exercise in thirds that is good for legato as well as tone development based on Klosé’s *Exercises on Scales in Thirds*.

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<sup>161</sup> William Blayney, telephone interview by author, Baton Rouge, LA, June 26, 2011.





Example 5. Hyacinthe Klosé, *Scales and Exercise*, exercise on scale in thirds.



Example 6. Long tone exercise in thirds.

Blayney said, “Hand-in-hand with good tone goes slow legato playing. A lot about legato is what you are doing with your air and your fingers. Blow between the notes. Smooth connections between the notes depend on solid breath support and the ‘legato fingers’ technique.”<sup>162</sup> *The Clarinetists Compendium*, by Daniel Bonade, provides a detailed explanation of the ‘legato fingers’ technique:

The practice to attain good finger motion in slow playing (phrasing) consists of training the fingers to come down on the instrument without any hammering effect, by raising the fingers very high above the holes and bringing them down “slowly” until the holes are covered or the keys pushed down. At the same time the tone should be well sustained, so as to produce an even slur, a curve from one note to another...When good slurring at a faster tempo is required, I recommend moving the fingers “toward” the next note, so as to be on one of the keys when the note is due. I call this anticipated action of the fingers, to get a perfect legato at a medium speed. Fingers should move in this fashion with a wavy motion not an angular motion.<sup>163</sup>

<sup>162</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 17, 2010.

<sup>163</sup> Daniel Bonade, *The Clarinetist's Compendium*, (Kenosha, WI: Leblanc Publications 1962), 6.

Robert DiLutis continued to speak about the ‘legato fingers’ concept that he learned from Blayney and said:

Blayney spent time with Rose No. 1 of the *Forty* working on the legato fingers. Unlike Bonade he was not a proponent at the time of the super high finger motion. He wanted smooth legato, but focused mainly on airflow from note to note. Blayney would say “connect the notes” or “blow between the notes”. These images would help me. With Rose No. 1 he wanted me to avoid swelling from note to note. He would demonstrate and then have me play the passage. We would usually work on this from time to time when my legato needed more fine-tuning. Pressing the fingers gently was a key factor in achieving the smooth legato. “Always press the fingers, never hit the clarinet.” Once after playing the solo in the Schubert *Unfinished Symphony* he had me go back to Etude No.1 to rework the legato. Blayney always said that you don’t learn to control the clarinet by playing solos and excerpts. You must first practice scales and etudes to master the instrument and its fine nuances.<sup>164</sup>

On page 90 in Appendix A is a copy of this study No. 1 from the Rose *Forties Studies* with Blayney’s handwriting, courtesy of Robert DiLutis.

Blayney doesn’t teach using different vowels to shape the tongue position and says the tongue should keep its natural resting position at the bottom of the oral cavity. If the tongue is raised when blowing, it affects the flow of the air in the same manner as the constricted throat. Blayney also says that the oral cavity, throat and lungs form a very important resonance chamber. He teaches the student to play with an open throat, a similar position for saying “ah.” He explains that a tight or constricted throat obstructs the tone because both the pressure of the air stream and the vibrations from the resonance chamber are choked. Blayney referred to his teachers Gennusa and Weber regarding this matter and said:

I do not teach different syllables for playing. You want your throat to be as open and relax as you can at all time, so you can get the most air. Weber always taught us to say “aa”. So that the throat is relax and more open so more air goes through. When you say “ee” it tightens up in the throat and collapses your oral cavity. Inside your mouth is like a resonating chamber and when you say “ee” you close it, and your tone gets more pinched

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<sup>164</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, August 27, 2011.

and tight. Some people say, but I disagree with that. Weber never did that. And Gennusa and my dad never said, “Say ‘ee.’” They said, “Do not say ‘ee.’”<sup>165</sup>

His teacher Gennusa had explained tongue position this way, “The tongue has to be free. The tip of the tongue is at the tip of the reed and then the tongue naturally drops down towards the throat creating the cavity. This is important to sound production. Some people arch their tongues up in the mouth and it ruins the oral cavity. The cavity is gone.”<sup>166</sup>

Norman Manoson, another clarinetist who studied with Bonade, said the same. “If you think of vowels in the mouth, you end up manipulating the lips and maybe the lower jaw in a way that makes them secondary to their primary job, which is the concept of the sound. The entire emphasis is the kind of air column, and how to increase and decrease that air column in such a way that supports the proper register and the proper quality of sound.”<sup>167</sup>

In conclusion, according to Blayney “everything about tone is breath and lips.”<sup>168</sup> Holding the concept of an ideal tone firmly in his ears, the student should adjust his embouchure to achieve the desired tone quality. The optimal tension created by the embouchure and the high-pressure air stream are combined in the production of a beautiful tone.

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<sup>165</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 28, 2011.

<sup>166</sup> Ignatius Genussa, interview by Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing*, Captiva, Captiva Publishing, 1999, 43.

<sup>167</sup> Norman Manoson, interview by Carol Anne Kycia, *Daniel Bonade: A Founder of The American Style of Clarinet Playing*, Captiva, Captiva Publishing, 1999, 43.

<sup>168</sup> William Blayney, telephone interview by author, Baton Rouge, LA, June 26, 2011.

## Tonguing

Blayney teaches the “tip to tip” tonguing method, because he says it produces the cleanest staccato. He said, “It is the top side of the tongue at almost its very tip that slightly touches the reed a tiny distance under its tip.”<sup>169</sup> Blayney says that if the student repeats the “ta-ta-ta” syllable rapidly, the topside of the tongue at the very tip touches the roof of the mouth. The reed substitutes the roof of the mouth and the student should transfer this tongue motion learned against the roof to the tip of the reed. French clarinetist and teacher, Eugene Gay in his *Methode Progressive et Complète* wrote that the tip is the most sensitive part of the reed and therefore the best results we get is if the tongue touches the tip of the reed.<sup>170</sup> Blayney says that if the student tongues too low on the reed he gets a ‘thuddy’ sound. Also, if he tongues too far back on the top of the tongue the staccato is sloppy. In this “tip-to-tip” method the contact is minimal, thus helping greatly to eliminate the extraneous sound. This is the most adaptable method for players with a large oral cavity and short tongue. Blayney says that the location where the tongue touches the reed varies and the tonguing method is determined by the shape and the size of the player’s tongue and oral cavity. Many clarinetists find that the best results are produced by touching the tip of the reed with the top of the tongue at a point slightly back from its tip.

Blayney says that much of the beauty of fine clarinet playing lies in the start of the tone. A beautiful tone is still affected by the release of the tongue, which must precede the tone. Therefore, the student should always seek to achieve “a clean start of the tone with no fuzz at the

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<sup>169</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

<sup>170</sup> Eugene Gay, *Methode Progressive et Complète pour l’étude de la clarinette du début à la virtuosité*, 1er Partie, (Paris: Édition Musicales Andreiu Frères, 1932), p. 11. Frederick Thurston, *Clarinet Technique*, (Oxford University Press, Oxford, 1985), 25.

beginning.”<sup>171</sup> Blayney teaches that the tone must start by the tongue acting as a valve to release the air and that it is the key factor in controlling the vibration of the reed. *The Clarinet and Clarinet Playing*, by Robert Willaman, provides a detailed explanation of the use of the tongue in starting a tone:

The tone must start by the tongue acting as a valve to release the air stream at the proper pressure to vibrate the reed instantly. This proper use of the tongue eliminates the disagreeable fuzzy sound of air noticeable before the actual tone begins. It is caused by the leakage of the air through the reed and mouthpiece before the pressure is built up sufficiently to vibrate the reed.<sup>172</sup>

Blayney teaches the following sequence of steps in starting the tone with the tongue release:

1. Insert the mouthpiece
2. Inhale
3. Form the embouchure for playing position
4. Touch the tip of the reed with tongue and keep it there
5. Bring the air stream to the point of the reed and build up the air pressure.
6. Release the tongue

As the mouthpiece is inserted in the mouth the tongue thrusts slightly forward and upward to make a contact with the tip of the reed. This contact is with the top part of the tongue at a point about ¼ inch behind the tip. The tongue seals the space between the reed and the mouthpiece. At this point the tongue is acting as a valve. When the air is applied from the diaphragm and the pressure is built up, no sound is produced and no air escapes through the opening of the mouthpiece because the tongue is making a seal. The tongue is preventing the vibration of the reed as well as stopping the air from escaping. The air remains enclosed in the mouth, throat and lungs. At this moment we have the tongue and air, both controlled. The

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<sup>171</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

<sup>172</sup> Robert Willaman, *The Clarinet and Clarinet Playing*, (Salt Point, NY: Robert Willaman, 1949), 61.

amount of air pressure is determined by the volume and articulation desired for the note about to be initiated. This is a matter of trial and error and it requires considerable practice. After the air and the tongue are prepared, the diaphragm must not move, and the start of the tone is produced by releasing the tongue from the reed only.

These steps must be accomplished rapidly and in proper order. Everything should be prepared before the tone is started and there should not be correctional adjustments afterwards. If the student neglects this sequence and sets up the embouchure simultaneously, it results in a faulty start with extraneous noises, grunts, explosive, and slap tongue effects.

The relationship between the tongue pressure and the air pressure against the reed allows the production of diversity in starting the tone. The amount of pressure of the tongue on the reed determines the hardness of the start (articulation), the amount of air pressure against the tongue determines the loudness of the start. The explosive start of the tone of the beginner happens because the tongue remains too long in contact with the reed and too big air pressure is built up. When we want to produce a soft start the air and the tongue come at the same time, so opposing simultaneous actions occur in a form of forward motion of the air and backward motion of the tongue.

Blayney says that some students can easily acquire the control of starting the tone with tongue release, but some have great difficulty until they grasp the concept of blowing without producing sound. He summarizes this procedure with the following statement to his students:

“Take breath, place the tongue on the reed, blow, and then release the tongue.”<sup>173</sup>

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<sup>173</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

Blayney says that daily practice of tonguing is necessary to keep the tongue in condition and for acquisition of rapid and short staccato.<sup>174</sup> He teaches Bonade's staccato technique of preparing fingers in advance before releasing the tongue. Bonade in his *Clarinetists Compendium* explained the 'fingers ahead' staccato technique and wrote:

Staccato is as an interruption of the tone by touching the tongue to the reed, and *not* by a hitting motion. When making a succession of staccato notes one should remember that the tongue should always be on the reed between the staccato notes, while the finger or fingers should move quickly, preparing the next note ahead...Staccato should be practiced very slow, playing with a fast motion of the fingers after each played note. Do not forget that the tempo (speed) at which you play, determines how short the staccato and the articulations should be made.<sup>175</sup>

DiLutis described some details about how Blayney taught him the staccato 'fingers ahead' technique:

In my lesson with Blayney we would spend many lessons repeating the same etudes or exercises until the technique he was trying to have me master was accomplished. I remember Rose *Forty Studies* No. 26. We were working it for the stop staccato that Bonade had used with his students and Blayney had used with Weber. First he had me read the section with him about this technique from the Bonade's *Clarinetist's Compendium*. Then we would listen to some recordings of Bonade playing excerpted solos with the Philly Orchestra. Finally we would get to play.

Blayney called it 'Quick Fingering.' Rose No. 26 was one of his favorites for this as well as the Kroepsh exercises. With No. 26 he would say "start with the tip of your tongue on the tip on the reed". Blow the air and release the tongue and return to the reed as quickly as possible. "Think of the sound of a church bell" he would say to help me achieve the ringing sound of each staccato note. "As soon as your tongue is back on the reed, prepare your fingers for the next note. Work very slowly and you will progress faster." Blayney explained to me that by doing this I would improve not only my staccato, but also my technique. It forced my fingers to move ahead, but my tongue to be accurate and clean.<sup>176</sup>

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<sup>174</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 18, 2010.

<sup>175</sup> Daniel Bonade, *The Clarinetist's Compendium*, (Kenosha, WI: Leblanc Publications 1962), 2.

<sup>176</sup> Robert DiLutis, interview by author, e-mail questionnaire, Baton Rouge, LA, August 27, 2011.

On page 91 in Appendix A is a copy of the Rose Study No. 26 from the *Forty Studies* with Blayney's actual markings from Robert DiLutis's etude book.

Blayney teaches that at the beginning the student should think of the tongue movement as a momentary interruption of a sustained tone. The tongue is used to prevent the vibration of the reed and shortness of the staccato notes is governed by the speed with which the tongue returns to the reed. He said:

With the very young student or someone at the beginning I do something even more elementary, where I have tip of the tongue on the reed, blow, pull the tongue off and then practice just the one note stopping, then pulling back off and then stopping. That way you control it. It is clean at the end and it is clean at the beginning, and that way you absolutely control their length. When you stop blowing it straggles at the end and it falls off.<sup>177</sup>

Blayney remarks that in the development of tonguing the speed should be attempted only after a controlled stroke of the tongue is attained. At the beginning it should be practiced at a slow tempo, gradually working into a moderate tempo, rather than forcing the speed of the tonguing before the controlled stroke is attained. This slow rhythmic approach allows the student to focus his attention on and to observe the tongue motion, the distance of the motion and the point at which the reed is touched. This motion should be practiced until it is uniform and clean staccato is achieved. Reis McCollough recalled how Blayney started him on staccato for the first time and said the following:

He was very much part of the Bonade school in regard to tonguing only being an 'interruption of legato,' and he promoted the starting and stopping of sound with the tongue as opposed to a breath attack or ending. For learning the basics of this technique, he had me play a sustained single note and then an equal amount of time silent but with air still behind the sound and tongue on the reed. The length of the note would progress from a whole note or longer all the way down to the shortest staccato possible. The key being that the air support never faltered and the tongue acted as sort of a valve to turn the

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<sup>177</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.



sound on and off. There was no specific instruction on those details of tongue motion, tonguing syllables, or tongue position. He did speak out against anchor tonguing and told me ‘tip of the tongue to the tip of the reed.’ If the music called for playing shorter and more staccato he would say to play it shorter and more staccato and vice versa. He was particular, though, on making sure the fingers were moving ahead after a staccato note in technical passages (the Bonade method). Other than that there were no specific exercises for tonguing other than all of the tongued variations in the Baermann book III and any articulation that occurred in Kroepsch and the literature.<sup>178</sup>

One of the best exercises for uniformity of the staccato is repeating rhythmic figures first on the same tone and then on scales. This way the tonguing motion goes into a rhythmic series that are repeated which move the same distance with the same touch on reed. The following are some exercises on one note of different rhythmical patterns, based on various articulations.

Blayney said:

I do these exercises with young kids for legato and staccato tonguing. These are basic tonguing patterns; we just work on the straight notes. They should be played at slow, moderate and fast tempos. I do 20 beats apart, e.g. quarter note = 80, 100, 120. Then increase the tempo and etc.<sup>179</sup>



Example 7. William Blayney, *Some Useful Exercises*, exercise for clarity of the staccato.

### 1. Legato tonguing

In this way of tonguing the tongue barely touches the reed to interrupt the vibration of the reed. There is no space between the notes. The airflow is continuous and there is a little

<sup>178</sup> Reis McCullough, interview by author, e-mail questionnaire, Baton Rouge, LA, August 11, 2011.

<sup>179</sup> Ibid.

indentation in the tone. The tongue is slightly denting the moving air stream without interfering with its flow. The following are some of the Blayney's instructions given spontaneously during a lesson:

Play these exercises with both long notes where the start of each note is the end of the preceding note.

Move only the tongue. Do not let throat, lips, or any other part of the body move.

Keep your breath support constant.<sup>180</sup>

## 2. Staccato tonguing

In staccato tonguing the tongue touches the reed lightly, only enough to stop the vibrations of the reed. It acts as a valve releasing and stopping the flow of the air through the instrument. The notes are short and separated with the space. These are some instructions given about this style of tonguing:

Before you start each exercise have the tongue touching the reed, and be blowing before you let the note sound.

Care must be taken that you keep the air pressure steady if the volume of the end of one note is to be the same as the start of the next.

Hold the tongue on the reed, embouchure in place and maintain air pressure during the rests.

Use the metronome to check the rhythm and the tempo. At first play at four until you get the technique, and then increase the tempo gradually.

Only after the tonguing action is under control, should endurance and speed be attempted.<sup>181</sup>

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<sup>180</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

<sup>181</sup> Ibid.

Blayney uses the following exercises from the *Method Progressive and Complete, Vol. I* by Eugène Gay, with more advanced students to obtain clean and even staccato.



Example 8. Eugène Gay, *Method Progressive and Complete*, exercise for clarity and uniformity of the staccato.

Various rhythmic patterns should be applied to this staccato exercise.



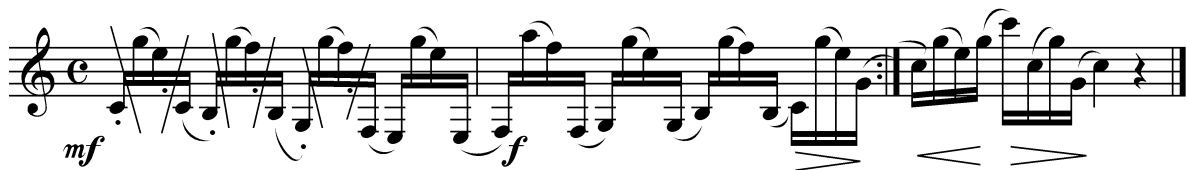
Example 9. Various rhythmic patterns for staccato practice.

Here is another exercise from the Gay's *Method Progressive and Complete* for clarity of the articulation. In the above figure it is very important for the uniformity and evenness of the staccato notes to be enunciated with the same syllable: "tat-tat," not "tat-dat." The student should maintain the same air support and steady embouchure during the rests.



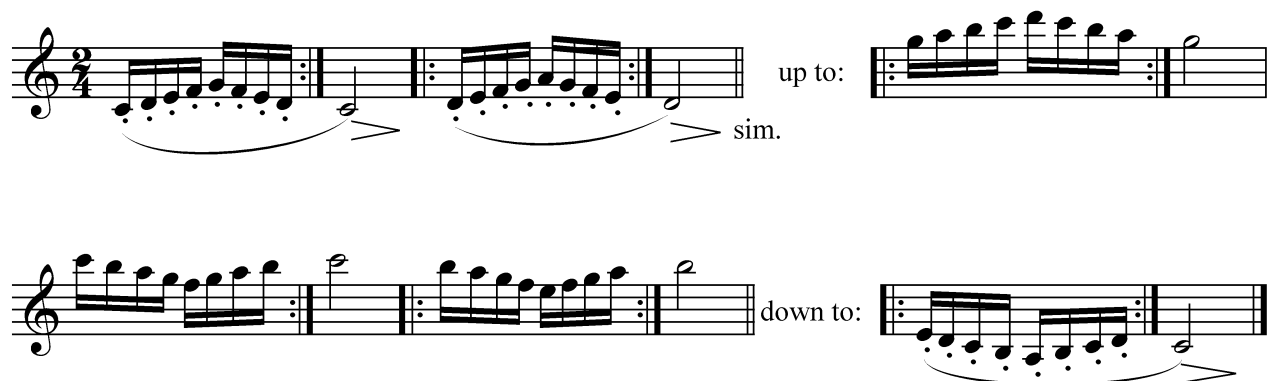
Example 10. E. Gay, *Method Progressive and Complete*, exercise for speeding up the tongue.

After the student would learn to play a basic staccato on a single note, Blayney teaches Bonade's concept of moving the "fingers ahead" of the tongue. For this purpose he uses select Rose etudes e.g. No 26 of the *Forty Studies* (this study is include in the appendix A.) Here is an exercise from *416 Daily Studies*, by Fritz Kroepsch, which Blayney often uses to teach his students the 'fingers ahead' technique.



Example 11: Fritz Kroepsch, *416 Daily Studies*, exercise for 'fingers ahead' technique.

The next stage of advancement is practicing rudimentary scale patterns and scales studies, alternating the legato with staccato. The student should hold tenaciously the same legato set up in lips, breath and finger at the moment of changing from slurring to tonguing. The embouchure remains in the same position as when the legato scale is played. The tongued notes must have the best possible tone quality at all times as when they are slurred, because of the fact that staccato notes need the maximum resonance to respond fast. Moving staccato scales patterns should be practice after the technique of the pattern is smooth and perfectly rhythmic. It is useless to tongue if the finger technique is not smooth and secure. This scale patterns exercise is adapted from the *Method Progressive and Complete* by Eugene Gay.



Example 12. Scale patterns for endurance tonguing and articulation coordination.

The following is an example from *Scales and Exercise* by Hyacinthe Klosé that is used for teaching different articulations.



Example 13. Hyacinthe Klosé, *Scales and Exercise*, exercise for practicing various articulation patterns.

Blayney keeps the tip of the tongue close to the tip of the reed and teaches that the tongue comes off, so that the reed just vibrates. He considers the position of the tongue against the reed as the default or ‘home base’ position. The tongue is placed in a forward position in the mouth, almost touching the reed and it stays in this position always, either in action or in rest. Blayney says that the motion of the tongue is vertical and only the front half-inch moves up and down. The distance in which the tongue tip moves is very small. When a correct tonguing stroke is attained the motion is isolated to the front portion of the tongue. The body of the tongue stays motionless and down when tonguing, so that it will not alter the shape and size of the oral cavity. This would distort the tone in addition to slowing down the tonguing motion. Blayney said:

Keep the tongue close to the reed and keep the airflow moving constantly. I found that on your tongue about an inch or an inch and a half of muscle comes up. It's the muscle you use when you say "ta" or "da." That's the natural part of the tongue when you saying "da-da", or "da-ga-da-ga," you are using a little bit back from the tip. I think when you tongue that's the part you should use.<sup>182</sup>

Reciting the syllable "ta-ta-ta" with the mouth open in a position similar to inserting the mouthpiece without moving the jaw and the throat muscles, will allow you to practice controlling the front portion of the tongue. If the student places his hand across the throat during this practice, any throat or jaw motion will be obvious. In good tonguing there should be very little to no apparent visible motion.

Blayney uses two principal syllables for tone separation: "ta" and "da." He says, "When something is shorter and more percussive then you might say "ta-ta," but if it is more legato then you say "da-da."<sup>183</sup> He says that there are many degrees of gradation between these different tonguing styles within various musical contexts. It is the student's job to master each tonguing style, and to adapt a style that is appropriate to the music as well as the acoustic environment in question. The "ta" syllable is used as a basic tonguing stroke for the normal and fast staccato. The "tat-tat-tat" when we play short staccato is to gain speed at the end of one note as it becomes the start of the next "ta-ta-ta." The "da" syllable is used to produce a more connected and smoother style of tonguing, legato tonguing. The legato style of tonguing is used in the phrasing of lyrical melodic passages, particularly when the passages have combinations of slurred and tongued notes. The "da" syllable gives a softer quality to the tongued notes and lightens the touch of the tongue on the reed. Sometimes for the lightest possible separation of the notes

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<sup>182</sup> William Blayney, interview by author, video recording, LSU School of Music, Baton Rouge, LA, March 15, 2011.

<sup>183</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.

Blayney uses the syllable “la” and says that then “the tongue merely brushes the tip of the reed.”<sup>184</sup>

### Warm-up

Blayney says that the daily practice should begin with a warm-up period and it should be done faithfully every day. Although he expects his students to do the warm-up on their own time, he usually hears this warm-up in his student’s lessons. The daily warm-up he uses has several purposes. These purposes include warming up, reviewing, and maintaining all aspects of playing clarinet. It is not easy and some of the exercises will take weeks to develop. Here is a warm-up that Blayney usually does with his students.

Tone - The five note warm-up slow exercises.

Object - Breath control, embouchure strength, increase and control of dynamic range, pitch awareness.

The image displays a musical exercise on a single staff in treble clef with a common time signature (C). A tempo marking at the beginning indicates a quarter note equals 60 beats per minute (♩ = 60). The exercise consists of two main phrases. The first phrase starts with a half note on G4, followed by a half note on F#4, then a half note on F4, and finally a half note on E4. The second phrase starts with a half note on D4, followed by a half note on C#4, then a half note on C4, and finally a half note on B3. The notes are connected by a slur, and the dynamics are marked as *pp* (pianissimo) at the beginning and *f* (forte) at the end of each phrase. The exercise is repeated twice. The second phrase is followed by a measure with a half note on B3, and the text "Continue upwards chrom." is written above it. The final measure of the exercise is a half note on A3, also marked with *pp* and *f* dynamics.

Example 14. David Weber, *Daily Studies for Clarinet*, five notes slow chromatic exercise.

<sup>184</sup> William Blayney, private clarinet lesson, video recording, LSU School of Music, Baton Rouge, LA, March 16, 2010.



Robert DiLutis provided a detailed explanation of the warm-up procedures:

Set the metronome at quarter note = 60. Using your tuner make sure you crescendo past the top note of the pattern to the last note. Remember to firm up your embouchure as you crescendo to avoid going flat. Mind your embouchure as you begin each of the patterns. Try to start as softly as possible and peak as loudly as possible. Be careful not to rush ahead of the metronome as you get louder. After you reach the bottom note make sure your decrescendo is even (each note is softer than the preceding one.) Also be careful to begin the next pattern as softly as you ended the previous one.<sup>185</sup>

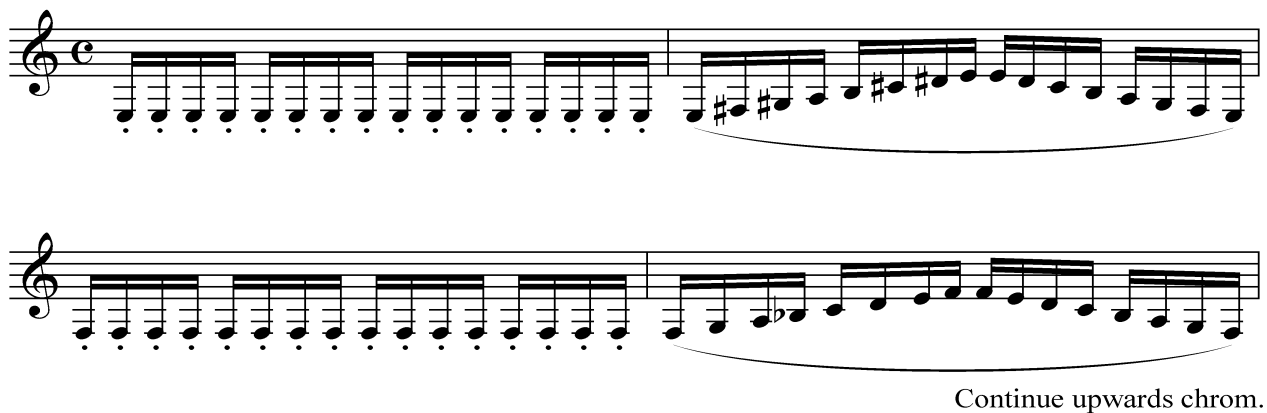
Fingers - The five notes warm-up fast exercise.

Object - Fingers dexterity, relaxing and maintaining good finger position (close fingers, just touch the keys.)

Using the 5-note pattern you used to warm-up your lungs, repeat each pattern 4 times holding the last note at the end. At first set the metronome at a comfortable enough pace which does not challenge you. Concentrate on keeping your fingers relaxed and curved. Use a mirror to watch the movement of your fingers. Once you feel comfortable with the pattern, increase the tempo until you master the goal tempo with ease.<sup>186</sup>

Tongue - Tonguing exercise,

Object - Tonguing speed, maintenance of major scales



Example 15. David Weber, *Daily Studies for Clarinet*, exercise for speeding up the tongue.

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<sup>185</sup> Robert DiLutis, *Clarinet Masterclass: Warm-ups*, Eastman School of Music, Rochester, NY, November 3, 2007.

<sup>186</sup> Ibid.

Once you become comfortable with this exercise as it is written, repeat the scale tongued a second time. If you cannot increase your tonguing speed without feeling tension below the chin, perform the exercise double lipped.<sup>187</sup>

### **Scales and Exercises**

Blayney considers scales to be a significant part of the everyday practice routine, and that all technical problems can be found in different patterns of scales. He asks his students to play scales for him every lesson until they could play them perfectly with technical facility. Blayney insists on *Scales and Exercises* from Klosé's *Celebrated Method*, although he uses various forms of them with his students. When the student executes his scales evenly, Blayney suggests new dynamics and articulations to practice them in. In addition to practicing scales Blayney strongly recommends Klosé thirds and arpeggios. He also uses Didier's *Games*, Albert's *24 Varied Scales and Exercises*, Gay's *Method Progressive and Complete*, Baermann's *Complete Method, Part III* and other books. On pages 92-95 in Appendix A there are copies of the Klosé *Scales and Exercises* with Blayney's actual markings, courtesy of Robert DiLutis' Klosé scales book.

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<sup>187</sup> Robert DiLutis, *Clarinet Masterclass: Warm-ups*, Eastman School of Music, Rochester, NY, November 3, 2007.

## **CHAPTER SIX**

### **CONCLUSION**

This study was undertaken to document the life and teaching of the American clarinetist William Blayney who was noted for the beauty of his tone and expressive playing. Blayney's contribution and influence to the clarinet community is seen in his pursuit of beautiful tone and his traditional way of teaching all aspects of clarinet playing. The examination of his pedagogy illustrates that Blayney carries on the same French school's approach to clarinet playing that he received from his teachers, Donald Blayney (his father), Ignatius Genussa and David Weber. Blayney holds the training he received in high regard, so he is concerned with preserving and passing these concepts on to another generation of clarinetists. The philosophy and the materials he uses throughout his pedagogy represent a basic approach to the fundamentals of clarinet playing. The main assumption has been that the careful examination of the Blayney's teaching will help clarinetist to improve their playing and will lead them to use tone development as the foundation for their playing and teaching, passing on these same principles of fine clarinet playing to future generations of clarinetists. Blayney also is known for his interest in and knowledge of historical clarinetists and their recorded legacy. Today he is preparing a series of historical recordings of the greatest clarinetists in the twentieth century and when he transfers his collection into a high quality digital format this will be one of his legacies.

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**APPENDIX A**  
**SELECTED STUDIES**



## BOOK 1.

## 40 STUDIES

for  
CLARINET.

arr. by C. ROSE.

*Allegretto cantabile.* ♩ = 76.

Nº 1. *dolce.*

*cresc.*

*poco a poco mf*

*dim. poco rit. Tempo f*

*mf*

*p*

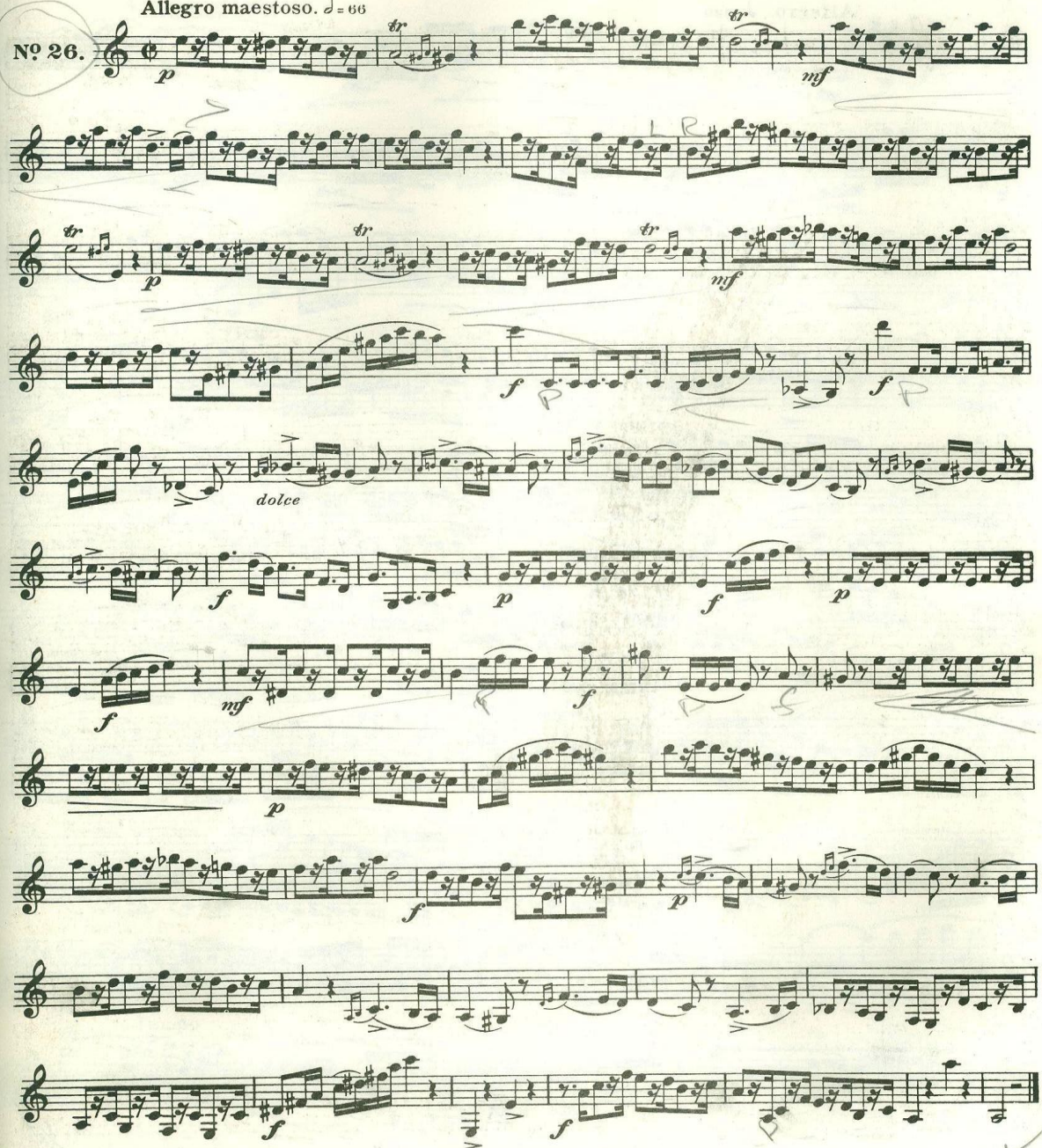
12964-22

Published MCMX by Carl Fischer, N.Y.

Cyrille Rose: *Forty Studies*, No. 1 with Blayney's handwriting<sup>188</sup><sup>188</sup> Cyrille Rose: *Forty Studies*, (New York: Carl Fisher, 1910), p. 1.



**Nº 26.**



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<sup>189</sup> Cyrille Rose: *Forty Studies*, No. 26, (New York: Carl Fisher, 1910), 30.



# MAJOR AND MINOR SCALES

1

Since music is comprised of scales and chords, perfect skill in playing all the fingerings of an instrument demands that one be able to execute every scale and chord combination without difficulty.

The scale and chord exercises that follow have been written without varying the key signature. This will make it easier for the pupil to memorize the studies, and also will help him achieve excellent progressive results.

$\text{♩} = 160$

$\text{♩} = 132$

H. KLOSE

Published by The Cundy-Bettoney Co., Inc.

Hyacinthe Klosé, *Scales and Exercises, Major and Minor Scales*<sup>190</sup>

<sup>190</sup> Hyacinthe Klosé, *Scales and Exercises: Major and Minor Scales* (New York: Cundy Bettoney n.d.), p. 1.



Handwritten musical score for Exercise 3, titled "EXERCISE ON SCALES IN THIRDS - MAJOR AND MINOR". The tempo is marked "♩ = 100". The score consists of 12 staves of music, each containing a scale in thirds. The scales are written in treble clef with a key signature of one flat (B-flat). The scales are labeled with Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII. The first staff is labeled "CM" (Common Time). The second staff is labeled "Am" (A minor). The third staff is labeled "FM" (F major). The scales are written in a continuous, flowing manner, with many slurs and ties. The notation includes various accidentals (sharps, flats, naturals) and fingerings (L, R, M, F, S, F2, Fz). The exercise is numbered "3." in a circle at the beginning of the first staff.

Hyacinthe Klosé, *Scales and Exercise: Exercises on Scales in Thirds - Major and Minor Scales*.<sup>191</sup>

<sup>191</sup> Hyacinthe Klosé, *Scales and Exercises: Major and Minor Scales* (New York: Cundy-Bettoney, n.d.), p. 4



5

up 1 note / 3rd

Hyacinthe Klosé, *Scales and Exercise: Exercises on Scales in Thirds - Major and Minor Scales*



6  $\text{♩} = 100$

EXERCISE ON MAJOR AND MINOR CHORDS

Hyacinthe Klosé, *Scales and Exercise: Exercises on Major and Minor Chords*<sup>192</sup>

<sup>192</sup> Hyacinthe Klosé, *Scales and Exercises: Major and Minor Scales* (New York: Cundy-Bettoney, n.d.), p. 6.

## **APPENDIX B**

### **DISCOGRAPHY**

Diamond, David, Symphony No. 11 Vol. IV, (Gerald Schwartz – conductor, Seattle Symphony, William Blayney playing Principal Clarinet) DELOS DE3189.

Diamond, David, Symphony No. 8 Vol. IV, (G. Schwartz, Seattle Symphony, Second Clarinet). DELOS DE3141.

Shostakovich, Dmitry, Symphony No. 11, (G. Schwartz, Seattle Symphony, Second Clarinet). KOCH SCHWANN 374-142.

Strauss, Richard, Symphonia Domestica, (G. Schwartz, Seattle Symphony, Second Clarinet). DELOS DE3082.

Copland, Aaron, Piano Concerto and Symphonic Ode, (G. Schwartz, Seattle Symphony, Second Clarinet). DELOS DE3154.

Creston, Paul, Orchestral Works Vol. II: Toccata, Op. 68 and Symphony No. 5 Op. 64, (G. Schwartz, Seattle Symphony, Second / Third Clarinet). DELOS DE3127.

Gould, Morton, The Music of Morton Gould Formations: Suite for Marching Band. (G. Schwartz, Seattle Symphony). DELOS DE3166.

Hollywood '94, Various tracks, (G. Schwartz, Seattle Symphony, Second Clarinet). VARÈSE SARABANDE VSD-5531.

Strauss, Richard, Suite Die Frau Ohne Schatten, (G. Schwartz, Seattle Symphony, Bass Clarinet). DELOS DE3109.

Harris, Roy, Portraits of Freedom - American Creed, (G. Schwartz, Seattle Symphony, E-flat Clarinet.) DELOS DE3140.

Blood and Thunder, Various tracks, (G. Schwartz, Seattle Symphony, Third Clarinet). VARÈSE SARABANDE VSD-5561.

Die Hard, With a Vengeance Original Motion Picture Soundtrack, (Principal Clarinet). RCA VICTOR 09026-68306-2.

Bruckner, Anton, Agnus Dei - 1000 Years of Great Music for Great Cathedrals, (Principal Clarinet). AMBASSADOR ARC 1018.

Disney's Princess Collection - Beauty and The World of Music, (Principal Clarinet). Walt Disney Home Video VHS 2515.

Disney's Princess Collection - Chapters of Enchantment, (Principal Clarinet). Walt Disney Home Video VHS 2516.



## **APPENDIX C**

### **LECTURES ON GREAT CLARINETISTS OF THE TWENTIETH-CENTURY AND THEIR RECORDED LEGACY**

“Great Clarinetists You Should Know,” Eastman School of Music, Rochester, NY, March 2002.

“David Weber, His Life and Work,” International Clarinet Association Clarinet Fest 2004, Washington, DC, August 2004.

“Great Clarinetists of the Early 20th Century, as Portrayed Through Their Recordings,”  
International Clarinet Association Clarinet Fest 2006, Atlanta, GA, August 2006.

“Great Clarinetists of the Early 20th Century, as Portrayed Through Their Recordings,”  
University of Florida, Gainesville, FL, December 2009.

“Great Clarinetists of the Early 20th Century, as Portrayed Through Their Recordings,”  
Louisiana State University, Baton Rouge, LA, March 2010.

“The Orchestra Recordings of Cahuzac, Hamelin, Lindemann and DeSantis,” International  
Clarinet Association Clarinet Fest 2011, Los Angeles, CA, August 2011.

## **APPENDIX D**

### **BLAYNEY'S PROMINENT STUDENTS**

**Robert DiLutis**

Principal Clarinetist: Baton Rouge Symphony Orchestra, Formerly Associate Principal Clarinet: Rochester Philharmonic Orchestra, Clarinet Instructor: Louisiana State University, Eastman School of Music

**Reis McCollough**

Principal Clarinetist: United States Army Field Band, Clarinet Instructor: Royal Arts Academy

**David Drosinoss**

Principal Clarinetist: Concert Artist of Baltimore Orchestra, Formerly Clarinetist: Key West Symphony Orchestra, Clarinet Instructor: Shepherd University

**Carmen Mike Monda**

Clarinet Instructor: Baltimore School for the Arts

**Lawrence Gilliard Jr.**

Julliard School of Music Student, Character Actor

**APPENDIX E**  
**PHOTO AND DOCUMENTS**



William Blayney, Seattle, WA, 1998.

## Clarinet Fest® 2006

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### Friday, August 11, 2006

9:00 AM

Grand Ballroom A

**Marguerite Baker-Levin, clarinet**

Jeffrey Chappell, piano

Duo Concertant

Darius Milhaud

Sonata

David Bak

Blues

Loneliness

Dance



9:00 AM

Maple Room

**William Blayney**

*Great Clarinetists of the early 20th Century*



9:00 AM

Pine Room

**Jean-Francois Rico**

*Le chant du roseau du Provence- a summary of cane growing and reed making*

**RICO**  
The World's Most Popular Reed

*Mr. Rico's appearance is supported in part by Rico.*



---

## SEATTLE SYMPHONY ORCHESTRA

### VIOLIN I

Maria Larionoff, Concertmaster  
John Weller  
Simon James  
Sue Davis  
Martin Friedmann  
Peter Kaman  
Leonid Keylin  
Corrinne Odegard  
Mikhail Shmidt  
Clark Story  
Jeanne Yablonsky

### VIOLIN II

Janet Baunton, Principal  
Kathleen Davis  
Gennady Filimonov  
Wesley Fisk  
Sande Gillette  
Kenneth Moore  
Eric Scott  
Susan Taylor  
Joan Woodard

### FLUTE

Zartouhi Dombourian-Eby, Principal  
Judy Kriewall

### OBOE

Dan Williams, Principal  
John DeJamatt

### CLARINET

Larua DeLuca, Principal  
William Blayney

### BASSOON

Seth Krinsky, Principal  
David Taylor

### TIMPANI

Ronald Johnson, Principal

### PERCUSSION

Matthew Kocmierski, Principal\*

### VIOLA

Dorothy Shapiro  
Richard Skerlong  
Timothy Hale  
Vincent Comer  
Norma Durst  
James T. Kilian  
Renate Stage

### CELLO

Ray Davis, Principal  
Bruce Bailey  
Vivian Gu  
Jackie Robbins\*  
David Sabee  
David Tonkonogui

### BASS

Michael G. Morgan, Principal  
Jon Green  
Nancy Page Griffin  
Bruce Lawrence

### HORN

John Cerminaro, Principal  
David Forbes  
Scott Wilson

### TRUMPET

Charles Butler, Principal  
Richard Werner\*

### TROMBONE

David Ritt, Principal  
Phillip Brown\*

### HARP

John Carrington, Principal

### KEYBOARD

Victoria Bogdashevskaya, Principal

---

### PERSONNEL MANAGER

Ronald Simon

---

### ASST PERSONNEL MANAGER

Sande Gillette

---

#### \*Extra Musicians

Members of the Seattle Symphony Orchestra are represented by the  
International Guild of Symphony, Opera and Ballet Musicians.

Blayney, second clarinet of the Seattle Symphony Orchestra.

---

Yakima Symphony Orchestra Roster May 25,26, 2000

<b><u>Violin I</u></b>	<b><u>Violin II</u></b>	<b><u>Viola</u></b>	<b><u>Cello</u></b>	<b><u>Bass</u></b>
1 Libby Pressley	1 Sarah Perlman	1 Mike Watson	1 Kara Hunnicutt	1 Leslie Stone
2 Mark Lotz	2 Cynthia Staruck	2 Jean Olson	2 Rebecca Evans	2 David Baldwin
3 Nathan Medina	3 Margaret Olson	3 Anna Aldrich	3 Christy Baisinger	3 Greg Youmans
4 Barbara Rood	4 Monica Boros	4 Richard Riggs	4 Jim Smith	4 Anna Jensen
5 Louanne Lotz	5 Beth Chandler	5 Brian Hillyard	5 Amy Windus	
6 Pat Freimuth	6 Lisa Rushton Smith	6 Jim Garrett	6 Jennifer Young	
7 Laura Schactler	7 Kirsten Hisatomi			
8 Karen Sensel	8 Miriam Brown			
<b><u>Flute</u></b>	<b><u>Oboe</u></b>	<b><u>Clarinet</u></b>	<b><u>Bassoon</u></b>	<b><u>Horn</u></b>
1 Hal Ott	1 Shawne Melvin	1 Bill Blayney	1 Brian rolette	1 Jeff Snedeker
2 Dianne Kinney	2 Alida Palmatier	2 Janni Holsclaw	2 Alan Futterman	2 Karyn Bjorge
				3 Harry Bell

Blayney, principal clarinet of the Yakima Symphony Orchestra.

# **Members of the Annapolis Symphony Orchestra**

## **FIRST VIOLIN**

Jose Cueto,  
Co-Concertmaster  
RoseAnn Markow (Lester)  
Co-Concertmistress  
Leonid Berkovich  
Farid Fardjad  
Anne Harrington  
Regina Morin  
Carol Patterson  
Peggy Peach  
Sally Stallings

## **SECOND VIOLIN**

Susan Benac  
Barbara Dreyfus  
Janet Fisher  
Anne Harrigan  
Paul Herman  
John P. C. McCarthy  
Kathy Page  
Ronald Smith

## **VIOLA**

Michael R. McClelland,  
Principal  
Charlotte Dunham  
Alice Kurs  
Michele La Course  
Timothy E. McKeithen  
Cindy Rayman  
Jennifer Rende  
Jennifer Smith  
Susan Taylor

## **CELLO**

Eric Edberg,  
Principal  
Carol Ackert  
Karen Blalack  
Alice Burt

Denise Dalton  
Semyon Fridman  
Paul Mahr  
Ruth Thomas

## **BASS**

Ephriam Wolfolk, Jr.,  
Principal  
Bryant Converse  
Vanessa Dixon  
Fred Geil  
Jeff Horton  
Romano Solano  
Laura Campbell

## **FLUTE**

Sara Landgren,  
Principal  
Mindy Rosenfeld  
Sharon McMichael

## **PICCOLO**

Mindy Rosenfeld

## **OBOE**

James A. Dale,  
Principal  
Ann Bilezekian

## **CLARINET**

David Duree,  
Principal  
William E. Blayney  
Patricia Marie Shands

## **E♭ CLARINET**

William E. Blayney

## **BASSOON**

Karen Smith  
Principal  
Richard Spittel

## **CONTRABASSOON**

Adam Burford

## **HORN**

Mary Welliver,  
Principal  
William Baker  
Diana Ogilvie  
Mark Robbins  
Sharon Tiebert

## **TRUMPET**

Charles Olsen,  
Principal  
Ken Raskin  
Tim Zimmerman

## **TROMBONE**

Philip Rusche,  
Principal  
Eric Landers  
Kadie Nichols

## **TUBA**

Donald Brown

## **PERCUSSION**

John Locke,  
Principal  
Richard Guastomacho  
Rob Murray  
Seth Wexler

## **TYMPANI**

Alphonso Pollard

## **HARP**

Richard Fleisher

## **PIANO**

Nelson Padgett

## **ASSISTANT CONDUCTOR**

Peter Bay

Blayney, second clarinet of the Annapolis Symphony Orchestra.



---

# Ballet Bellevue Orchestra

Alan Futterman, *Music Director*

Violin I

Evelyn Gottlieb\*  
Lisa Kim  
Marie Rossano  
Erika Burns  
Preston Mui

Violin II

Masha Futterman *Principal*  
Kevin Lee  
Carina Vincenti  
Gen Kim

Viola

Colin Todd *Principal*  
Koyo Kim

Cello

Royal Overman *Principal*  
Chris Coleman

Bass

Christopher Ammirati

Flute

Torrey Kaminski *Principal*  
Simon Berry

Oboe

Eric Brewster *Principal*  
Laura Goben

Clarinet

William Blayney *Principal*  
Bev Setzer  
Bassoon  
Brian Rolette

Horn

Paulette Altman *Principal*  
Blair Sordetto

Trumpet

Charles Butler *Principal*  
Trygve Butler

Trombone

David Westen *Principal*  
Bennett Hanson

Harp

Marian Sussman

Percussion

Jonathan Rush

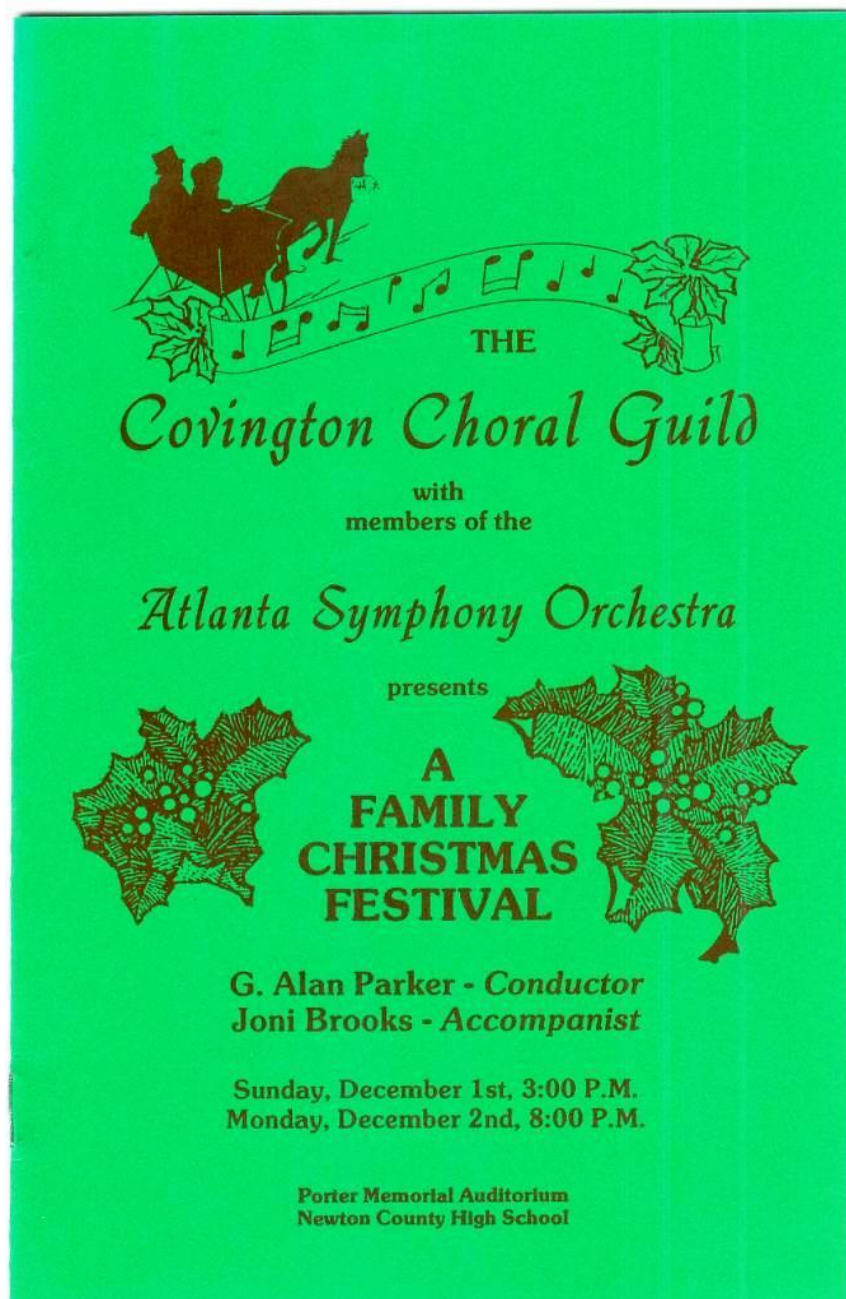
Timpani

Gordon Robbe

\**Concertmaster*

Ballet Bellevue Orchestra proudly presents distinguished professionals and award-winning students  
including musicians of  
Bellevue Philharmonic Orchestra and Academy Chamber Orchestra

Blayney, principal clarinet of the Ballet Bellevue Orchestra.



Blayney, principal clarinet of the Atlanta Symphony Orchestra.

*Covington Choral Guild*

**SOPRANO**

Jan Astin  
Gussie Baker  
Helen Ballenger  
Cathy Brooks  
Lois Brown  
Jo Callaway  
Lib Callaway  
Charlen M. Crenshaw  
Linda Gerry  
Patti Hamby  
Gerry Hammonds  
Beverly Hardegree  
Meri Hunter  
Charlotte Jarrell  
Elizabeth Kemp  
Cynthia Maloney  
Carol McCanless  
Teresa Miller  
Rhonda Mobley  
Wynette Morgan  
Annette Oliver  
Denise Parker  
Martha Pate  
Marilyn Perkins  
Sandra Ryan  
Poullain Sanford  
Deborah Skinner  
Darlene Thompson  
Vicki Towns  
Ruth Allen Townsend  
Betty Tuggle  
Teresa Vaughn  
Corra C. Williams  
Esther Williams

**VIOLIN**

Denise Berginson  
Ruth Ann Little  
Oscar Pereira  
Marie Yadzinski

**VIOLA**

Manuel Diaz  
Heidi Nitchie

**CELLO**

Jere Flint

**BASS**

Gloria Gibson

**FLUTE**

Arlene Woods  
Charles Woods

**OBOE**

Anne Stewart

**ALTO**

Beuna Baker  
Gretchen Buendia  
Gerry Chambers  
Edith H. Craig  
Davina Crawford  
Sharon Degonia  
Betty R. Isom  
Ruth Pratt  
Dolores Rowe  
Lynn Springston  
Carey Tuck  
Joan F. Tuck  
Hazel Vaughn  
Sandra Waters

**TENOR**

Christopher Bird  
Richard A. Hunter  
Lewis Mason  
Clyde Putnam  
Fred Rutledge

**BASS**

Robert Astin  
Cecil B. Brown  
Richard W. Brown  
Gary J. Chambers  
Ben Ewing  
R. F. Kirkpatrick  
Fred W. Lott  
Greg Ryan  
Goodwin G. Tuck  
George Verhey  
Roger Waters  
Bill Young

*Orchestra*

**CLARINET**

William Blaney  
Douglas Smith

**BASSOON**

Carl Nitchie

**HORN**

Jan Smith

**TRUMPET**

Chuck Kay  
Greg Smith

**TROMBONE**

Tim Adams

**TUBA**

Nat Harwell

**PIANO**

Joni Brooks

Blaney, principal clarinet of the Atlanta Symphony Orchestra.

# THE PRODUCTION

## CAST

(in order of appearance)

Imam of the Mosque ..... James K. Moore  
Muezzins ..... David Schier, Paul Gudas,  
Frank Kohel, Patrick Ryan Sullivan  
First Beggar ..... John Tucker\*  
Second Beggar ..... Kevin Hadley\*  
Third Beggar ..... Robert Mead  
Dervishes ..... Bob Richard,\* Dannul Dailey\*  
Omar Khayyam ..... Michael Hayward-Jones\*  
The Poet, later called Hajj ..... Walter Charles\*  
Marsinah, his daughter ..... Judy Blazer\*  
Fig Seller ..... Allan Michael Barlow\*  
Hassen Ben ..... James K. Moore  
Jawan ..... David Silverman\*  
Bangle Man ..... David Schier  
Silk Merchants ..... Frank Kohel,  
Jacinta MacLachlan-Koreski  
Pearl Merchant ..... Paul Gudas  
Chief Policeman ..... John Patrick Lowrie\*  
Wazir of Police ..... Robert Ousley\*  
Lalume ..... Patrice Munsel\*  
Slaves to Lalume ..... Matt Ellison, Tim Harvey,  
Ernie Lewis, Dennis Sam  
Princesses of Ababu ..... Nancy Ann Doorn\*,  
Lisa Ann Meade, Jean Robison\*  
Slave Merchant ..... Patrick Ryan Sullivan  
Slave Girls ..... Krystyn Colliander,  
Susan Trainor\*, Heather Peterson,  
Tanya Kay Perkins, Katie Cameron  
Orange Merchant ..... John Cooper  
Caliph ..... Stephen Lehw\*

## PLAYBILL CREDITS

**5<sup>TH</sup> AVENUE**  
PRESENTS

Inquiries regarding  
advertising in  
The 5th Avenue  
Musical Theatre Company's house program should be  
directed to Kathy Schrier, (206) 583-0508 at Globe  
Graphic Services, Inc. Our program is printed by Times  
Litho in Forest Grove, Oregon.  
Advertising Sales ... Kathy Schrier, Jane Lindsay  
Program Production ... Globe Graphic Services, Inc.  
Cover & Program Design ..... Mike Dunlap  
⊗ This program is printed on recycled paper.

## WARNING

The photographing or sound recording of any per-  
formance or the possession of any device for such  
photographing or sound recording inside this the-  
atre, without the written permission of the  
management, is prohibited by law. Violators may  
be punished by ejection and may render the offender  
liable for money damages. Please do not bring food,  
cameras or recording equipment into the theatre.

Spies ..... John Tucker\*, Kevin Hadley\*  
Widow Yusef's Servant Cheryl Massey-Peters\*  
Prosecutor ..... Allan Michael Barlow\*  
Widow Yusef ..... Ellen McLain\*  
Zubbediya ..... Laurie Clothier\*  
Ayah to Zubbediya ..... Susan Miller  
Samahris ..... Susan Trainor\*  
Ayah to Samahris ..... Karen Harp-Reed

## DANCING ENSEMBLE

Katie Cameron, Laurie Clothier\*, Krystyn  
Colliander, Marco Carrabba\*, Dannul Dailey\*,  
Robert Mead, Bob Richard\*, Susan Trainor\*

## SINGING ENSEMBLE

Allan Michael Barlow\*, John Cooper, Molly  
Davidson, Paul Gudas, Kevin Hadley\*, Karen  
Harp-Reed, Stephanie Klatsky, Frank Kohel,  
John Patrick Lowrie\*, Tanya Kay Perkins,  
Cheryl Massey-Peters\*, Heather Peterson, Jacinta  
MacLachlan-Koreski, Ellen McLain\*, Susan  
Miller, James K. Moore, David Schier, Patrick  
Ryan Sullivan, Diane Sweeney, John Tucker\*

Assistant Director/Choreographer: Gary Sla  
Production Stage Manager: ... Terry Cransh  
Assistant Stage Manager: ..... Mo Chap  
Production Assistant: ..... Michael B  
\*Member of Actors' Equity Association, the uni  
of professional actors and stage managers in the  
United States.

## ORCHESTRA

Orchestra Conductors ..... Frank M. Yo  
Evans R  
Orchestra Contractor ..... Mori St  
Violins: William Boyd - Concertmaster, K  
Sorenson, Barbara Solowan, Elizabeth P  
Michael Scott, Anne Sokol. Violas: K  
Solowan, Janai Fuller, Michael Watson. Ce  
Michael Matesky, Meg Brennand. Bass: K  
Brown. Harp: Pamela Vokolek. Flute/Pic  
Alicia Briggs. Clarinets: Bruce Wilson, Wi  
Blaney. Bass Clarinet: Mary Kantor. C  
English Horn: Ove Hanson. Bassoon: P  
Boulter. Trumpets: George Oram, Robert Pa  
Donald Smith. Trombones: Kay Nichols, C  
Cole. French Horn: Richard Reed. Percuss  
Paul Hansen, Lovie Smith-Schenk.

## THE STORY OF

# Kismet

Set in 14th century  
Baghdad, **Kismet** which  
means "fate," opens with the  
cries of the holy men calling  
the faithful to morning prayer.  
Amid beggars and whirling  
dervishes the impoverished  
Public Poet sends his lovely daughter Marsinah to  
steal oranges for her breakfast and joins the street  
beggars looking for alms.

Mistaking the Poet for the beggar Hajj, the  
brigands of Jawan the Robber kidnap him to Jawan's  
desert camp. Believing a curse issued by Hajj some  
15 years earlier has kept him from finding his son,  
the old robber pays the Poet one hundred pieces of  
gold for its removal.

While the Poet races back to Baghdad with his  
gold, the corrupt Wazir of Police arrives in the  
bazaar to meet his wife, the alluring Lalume. She  
has just returned with the news that the Sheikh of  
Ababu has agreed to grant the Wazir a loan if he can  
arrange the marriage of the Sheikh's three daughters  
to the Caliph.

Finding Marsinah, the Poet tells her of their  
great fortune. With her new found wealth, Marsinah  
parades through the bazaar, catching the eye of  
the handsome young Caliph. Without revealing  
his royal identity, the Caliph persuades her to meet  
him at moonrise. And they fall in love.

Meanwhile the Poet, now also richly dressed, is  
arrested for consorting with robbers and taken to  
the Wazir's court where he attracts the interest of  
Lalume. As he is about to lose his right hand for  
robbery, the guards drag in the captured Jawan who,  
seeing the Wazir's amulet, credits the Poet's "magi-

cal powers" for helping  
find his long lost son! U  
daunted, the W  
sentences his disreputa  
father to death and retu  
his attention to the Poet.  
then the Caliph enters;

court to announce that he has chosen a bri  
Facing financial ruin if the Caliph dismisses  
Princesses of Ababu, the Wazir offers the Poet  
freedom if he can prevent the Caliph's marri  
But the music of the wedding procession begins,  
in the ensuing confusion the Poet, with Lalume  
help, escapes.

## ACT II

Not realizing that the Caliph's choice is his  
daughter, the Poet encourages Marsinah to  
Baghdad and the Wazir's certain wrath. But w  
the Wazir discovers that the Caliph's bride  
disappeared, he rewards the Poet and his daug  
with a home in the palace.

Once there, Marsinah wanders into the W  
harem where she is seen by the Caliph who, s  
assuming her to be one of the Wazir's wives,  
agrees to choose another bride. To cover  
deception, the Wazir marries the terrified Marsi  
who pledges to kill herself rather than accept hi  
her husband.

That night, as the foreign princesses vie fo  
stoic Caliph's favor, the Poet learns of his daugh  
desperate situation and vows to set things stra  
With typical cunning, he manages to dispose c  
wicked Wazir, reunite Marsinah with her bel  
Caliph and sentence himself to a lifetime of  
tence and wealth with the beautiful widow Lal

Blayney, principal clarinet of the Fifth Avenue Theater.

# SEATTLE OPERA

SPEIGHT JENKINS • GENERAL DIRECTOR

## Individual Offer of Employment

Musician: William Blayney  
6246 6th Ave. NW  
Seattle, WA 98107

Season  
Beginning: July 23, 1997  
Ending: August 23, 1997

Instrument: Clarinet  
Chair Position: Second

This Agreement is by and between SEATTLE OPERA ASSOCIATION (hereinafter called the "Opera") and the undersigned Musician, and shall supersede any previous agreement(s) for this contract period.

### WITNESSETH:

FIRST: Musician agrees to perform services with the Opera during the season defined in the Master Agreement between the Opera and the Seattle Symphony and Opera Players' Organization (hereinafter called the "Players' Organization").

The rate per service shall be not less than \$118.75 from July 23, 1997 to August 23, 1997.

SECOND: The Musician and the Opera hereby agree that all of the terms and provisions set forth in the Master Agreement between the Players' Organization and the Opera are hereby incorporated into this Agreement with the same force and effect as though herein set forth in full.

This Agreement shall become effective upon the signature of the Musician and the General Director of Seattle Opera Association or his designee.

By: William Blayney  
William Blayney

Date: June 20<sup>th</sup> 1997

By: Speight Jenkins  
Speight Jenkins, General Director

Date: JUN 11 1997

BlayW1-97s-S-2

Blayney's contract to play second clarinet for the Seattle Opera Orchestra.

# The Washington Post

882, The Washington Post Company

TUESDAY, JUNE 15, 1982

Higher in Areas Approximately 75 Miles  
From District of Columbia (See Box on A2)

R

Tuesday, June 15, 1982

THE WASHINGTON POST

## Raymond Jackson In Concert For Wolf Trap

By Joseph McLellan

Last night in the Kennedy Center Concert Hall, pianist Raymond Jackson repeated part of the program he had played Sunday night at the National Gallery, offering a rare opportunity for precise comparison of the two auditoriums. It may be no surprise at all that the Kennedy Center sounds better, but it is good to see a theory so closely confirmed by fact, and the performance was well worth hearing twice.

The chief difference was in enhanced clarity and it was particularly beneficial to Bach's Chromatic Fantasy and Fugue in D minor, which received a beautifully shaped and nuanced interpretation, brilliant in its counterpoint and splendidly songlike in lyric passages. The Liszt Ballade in B minor was played with

enormous power and a splendid sense of its form, and the effect was enhanced by superior acoustics—though there is something to be said for the reverberation of the East Garden Court, which sometimes makes loud bass notes hang in the air like a curtain of sound.

To open the program, saxophonist Reginald Jackson demonstrated the quality of both the soprano and alto sax and the poverty of their repertoire, playing pleasant, melodious music of no special distinction with a warmth and subtlety of tone, a fluidity of phrasing, an agility and grace that should inspire composers to write better music for these fine instruments.

The program, billed as "Washingtonians in Concert for Wolf Trap," might have done better if it had ended at around this point, fulfilling the performing arts axiom that you should leave the audience wanting more. But more was provided on this occasion: expert performances of Brahms and Debussy by clarinetist William Blayne and a program of piano music and songs by pianist-composer Harvey Jacobson with soprano Linda Lafferty. Lafferty's voice is good but could use more training; Jacobson's songs have an easy melodic charm but little originality, emotional depth or aptness of music to words. A few of them might be pleasant enough for contrast in a program of other songs, but neither the music nor the performance seemed to justify stretching out a concert until 11:15.

The audience was disappointingly small—probably not large enough to cover expenses, let alone help rebuild the Filene Center.

Concert Review.



### Upcoming Events at Music Center

Scholarship Benefit Concert

Featuring Trio Antoine

Sunday, April 30 at 4:00 pm

Music Center Annual Meeting and

Annual Honors Recital

Saturday, May 6 at 6:00 pm

Recorder Workshop

Saturday, May 13 at 1:00 pm

Scholarship Benefit Concert

Miodrag Veselinovic, violin; Ivona Kaminska, piano;

Christopher Bowlby, piano

Sunday, May 14 at 4:00 pm

Hildman Strings Concert

Sunday, May 21 at 4:00 pm

Women's Chorale

Thursday, May 25 at 7:30 pm

Intermediate String Orchestra

Wednesday, May 31 at 8:00 pm

Daylight Singers

Friday, June 2 at 12:30 pm



Music Center of the Northwest  
seattle's community music school

proudly presents

---

## Music for Clarinet and Piano

---

Featuring

William Blayney, clarinet

Meade Crane, piano

Sunday, April 23, 2006 at 4:00 pm

Blayney, solo clarinet recital program.

### William Blayney, clarinet

Buffet Crampon Artist William Blayney was born and raised in Columbus, Ohio. He has had three clarinet teachers, all noted for the beauty of their tones: his father, Donald R. Blayney, David Weber and Ignatius Gennusa.

Since moving to Seattle in 1989, Mr. Blayney has performed as principal clarinet in all of Seattle's major ensembles: Seattle Symphony Orchestra, Seattle Opera, Seattle Chamber Symphony, Fifth Avenue Theatre, etc. He has been a frequent performer with the SSO in concert, radio and television broadcasts, including the first netcast of a live orchestra, as well as principal clarinet on their CD recording of David Diamond's Eleventh Symphony.

After receiving his Bachelor's Degree in clarinet performance from the Peabody Conservatory in 1977, he taught clarinet in their preparatory Department, the Baltimore School for the Arts, and UMBC. He has since been active as teacher, performer, conductor, and arranger, and currently conducts the Greenwood Concert Band and the Northwest Clarinet Choir. Mr. Blayney has also been an instructor at Music Center of the Northwest for ten years.

This summer Mr. Blayney will publish Labanchi *Duets Vol I* and *Clarinet Playing—As I Teach It*, both written with David Weber. In August he will perform on the opening Evening Concert, a concert honoring his teacher David Weber, at the International Clarinet Society Convention in Atlanta, Georgia. He will also give a lecture at the convention on "Famous Clarinetists of the Early 20th Century, as Portrayed Through Their Recordings".

### Meade Crane, piano

Seattle-based pianist Meade Crane is well-known to audiences of ensemble music in the Puget Sound area. Soloist, chamber musician, composer, teacher, accompanist, and active studio performer, he is pianist for the Seattle-based ensemble Quake, and has performed frequently as guest pianist for Seattle Chamber Players and Sonora.

His versatility ranges from solo, chamber and ensemble music to radio broadcasts, student recitals, score preparation and piano technology. He is an honors graduate of Peabody Conservatory and Interlochen Arts Academy, has performed throughout the United States, and has taught on the faculties of Peabody and USC Preparatory Departments.

### The Program

Clair Marin	Paul Jeanjean
Hebrew Melody	Joseph Achron, arr. A. Galper
Serenata	Ernesto Cavallini
Fantasy Pieces, Op. 43	Niels W. Gada
I. Andantino con moto	
II. Allegro vivace	
III. Ballade	
IV. Allegro molto vivace	
Arlequin	Louis Cahuzac
<i>pièce caractéristique pour clarinette seule</i>	
Novellette, K116	Ferruccio Busoni
Caprice	Darius Mihaus
Fantasia from "Puritani"	Luigi Bassi

Thank you for attending today's performance.  
Your donation for this evening's concert benefits the  
Janice Gockel Scholarship Fund  
for need-based financial aid.  
In 2004 - 2005, \$15,846 was distributed  
to Music Center students.

Blayney, solo recital program.



Event Number 22

Order of Performance 2:00

**OFFICIAL ADJUDICATOR'S COMMENT SHEET — OHIO MUSIC EDUCATION ASSOCIATION**

Event Bb Clarinet Solo Class A1, A2, B1, B2, C1, C2, or Group A, B, C A

Name (Soloist, Group) William E. Blayney Director Jerry Hanes

School Whitehall- Yearling High City Whitehall, Ohio

Selections 1. Fantasia Italienne Composer Delman

Performed 2. \_\_\_\_\_ Composer \_\_\_\_\_

3. \_\_\_\_\_ Composer \_\_\_\_\_

**USE OTHER SIDE FOR COMMENTS ON SELECTION(S) PERFORMED**

COMMENTS RELATED TO LISTED ITEMS	
<b>TONES</b> Quality <u>A+</u> Control <u>A</u> Blend Balance	<i>Superb! mature sound</i>
<b>INTONATION</b> Individual <u>A</u> Ensemble	<i>inton low C - meas. 10 &amp; 15            check your soft level of playing - you            may be pinching slightly to cause the            pitch to go sharp</i>
<b>INTERPRETATION</b> Tempo <u>A</u> Phrasing <u>A</u> Expression <u>A</u> Style <u>A</u> Dynamic Levels <u>A</u>	<i>Really like your interpretation            of this music</i>
<b>TECHNIQUE</b> Facility <u>A</u> Articulation—Diction—Bowings <u>A</u> Breath Support—Position <u>A</u> Rhythmic Accuracy <u>A</u> Precision <u>A</u> Scales (2) <u>D major chromatic</u> Rudiments (3) _____ Sight Reading for Snare Drums	<i>clarity meas. 19 &amp; 28            Excellent technique            Outstanding Superior</i>

**CIRCLE RATING  
OF THIS  
PERFORMANCE**

1

THE OHIO PLAN OF ADJUDICATION: The five rating plan will be used.

RATING I—An outstanding performance, with very few technical errors and exemplifying a truly musical expression. This rating should be reserved for the truly outstanding performance.

Blayney, adjudicator's comment sheet Ohio State Music Solo Contest.

## APPENDIX F

### LETTER OF PERMISSION

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November 4, 2011

Branko Pavlovski  
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- Exercises on Major and Minor Chords

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- No. 3

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Branko Pavlovski



## VITA

Branko Pavlovski received his musical education at Ss. 'Cyril & Methodius' University - Skopje, Macedonia (BM, MM,) National Music Academy – Sofia, Bulgaria, (MM,) Academy of Performing Arts - Prague, Czech Republic, Conservatoire National de Region de Ville de Versailles, Conservatoire National de Region de Ville d'Avray, France. His clarinet teachers include Phillipe Cuper, Dominique Vidal, Petko Radev, Jirzi Hlavac, Ivan Kocarov, and Justin O'Dell, among others. Pavlovski is a doctoral candidate at Louisiana State University, pursuing a degree of Doctor of Musical Arts in clarinet performance under the supervision of Prof. Robert DiLutis. He served as the teaching assistant for the clarinet studio at Louisiana State University from 2007 to 2011. Pavlovski has held position as principal clarinetist with the Macedonian Army Orchestra and has performed as a freelance clarinetist with the Macedonian Philharmonic Orchestra, Mozart Orchestra Prague, Baton Rouge Symphony Orchestra, and Acadiana Symphony. He also has performed as a solo and chamber musician throughout Europe (France, England, Czech Republic, Italy, Bulgaria, Serbia and Macedonia) and in the United States. Pavlovski is currently an Assistant Professor of clarinet at the 'Goce Delcev' University - Stip, Republic of Macedonia.