

The Eclectic Trio:

Recommended Trios and Duos for Flute, Clarinet and Saxophone

by Kennen White,
Joanna Cowan White
and John Nichol

As members of the Eclectic Trio (flute/clarinet/saxophone) and the Crescent Duo (flute/clarinet), we constantly search for quality chamber music to perform. Because we receive many requests from other performers for works for these combinations of instruments, we have provided a list of recommended pieces with annotations. Due to the limited repertoire for flute/clarinet/saxophone trio, we have commissioned two works in which the composers brilliantly combine the three woodwinds. Duets for clarinet and saxophone are also hard to find, but we have several to recommend. Flute/clarinet, on the other hand, is a relatively popular combination, so we have chosen to narrow the discussion to several of our favorite newer works.

Flute/clarinet/saxophone, a worthy but non-standard ensemble, requires the performers to strive for proper balance and blend, since the volume characteristics, timbre, and vibrato use of each instrument are so different. Players must also consider the different intonation tendencies of the three instruments. We have had good results facilitating proper balance and precision ensemble playing by using a semi-circle arrangement with the flutist on the outside (stage left) with flute pointing towards the audience, clarinetist in the center (slightly back) facing the audience, and the saxophone player (stage right) facing the flutist.

Recommended Works

Guide to Difficulty Ratings for this article:

M = Medium. Suitable for moderately advanced high school students

MD = Medium Difficult. Suitable for college level players or advanced high school students

D = Difficult. Suitable for professional players or advanced college students

Flute, Clarinet and Saxophone

American Counterpoint for Flute, Clarinet and Alto Saxophone, David Gillingham, C. Alan Publications, Duration: 4:30, Difficulty: D

David Gillingham, professor at Central Michigan University, is especially known for his award-winning works for high school and university bands. *American Counterpoint*, a difficult but rewarding single-movement work, contains elements of jazz as well as flutter-tonguing, key clicks and a clarinet glissando ala *Rhapsody in Blue*. Fast tempos, intricate interchanges, and rhythmic interplay among the instruments make this brilliant work challenging and best suited for advanced college players and professionals. *American Counterpoint*, a significant composition that is well received by audiences, was commissioned by the Eclectic Trio and is recorded by them on the **CD Flights of Fancy: Crescent Duo** (Centaur 2603).

Trio for Flute, Clarinet and Alto Saxophone, Paul Harvey, Dorn Publications, 1981, Duration: 10:00, Difficulty: MD

British clarinet and saxophone teacher Paul Harvey is known for his well-crafted and witty solo and chamber works, most of which include clarinet. His *Trio* for flute, clarinet and saxophone, worth exploring, consists of seven short, contrasting move-

ments of varying difficulty. Many of the movements are based on classical forms or dances (March, Pavane, Fugue, etc.). Although the work is only moderately difficult overall, the first movement calls for articulating six notes to the beat at MM = 100, challenging for single reed players. Also an issue, the fifth movement calls for alto flute with no alternate part provided. Alto flute may not be readily available to all groups wishing to perform this work. Unfortunately, the score and parts are manuscript reproductions, which are needlessly difficult to read and contain mistakes. A new edition would be welcome.

Divertissement pour trios Instruments, Op. 45 for Flute, Clarinet and Alto Saxophone, Aubert Lemeland, for Sylvain Frydman and Jean Pierre Baraglioli, Published by Gérard Billaudot (1977), Duration: 9:00, Difficulty: D

In the *Divertissement pour trois Instruments*, Normandy-born composer Aubert Lemeland achieves a unique compositional language and style. The music is abstract, pretty and atmospheric. The *Divertissement* is challenging because of style, transitions, and technical demands. The music includes tempo and meter changes, but in the mixed meter sections, two of the three instruments are often coupled, making it easier to realize the rhythms. Although the score and parts are clear and include measure numbers and provisions for page turns, there are some mistakes, mostly rhythmic. Lemeland's unusual music is challenging to perform, but well worth the effort.

Eclectic Trio for Flute, Clarinet and Alto Saxophone, Catherine McMichael, Alry Music 2004, Duration: 5:00, Difficulty: MD

Eclectic Trio for Flute, Clarinet and Alto Saxophone by well-known Michigan composer Catherine McMichael was commissioned by the Eclectic Trio and premiered by them in 2004 at ClarinetFest., the conference of the International Clarinet Association. This three-movement tonal work (Sarabande, Tango Lánguido and Jitterbug) has elements of neo-classicism and jazz. Of special note is the Jitterbug, in which the performers are called to switch places on stage several times during the piece (while still playing) with instructions

such as “sashay,” “shuffle,” and “boogie” from place to place. In our experience, audiences are surprised and delighted by the choreography of this movement. Although the work is not especially difficult, the choreography of Jitterbug does require considerable rehearsal. With its combination of audience appeal, solid craftsmanship, and visual interest, *Eclectic Trio* is an attractive work that we highly recommend.

Flute and Clarinet

Four Short Dances for Flute and Clarinet,
Scott Harding, C. Alan Publications,
Duration: 7:00, Difficulty: D

The Crescent Duo commissioned *Four Short Dances* by Scott Harding, who teaches at Central Michigan University. The work consists of four contrasting movements (Allemande, Air, Sarabande and Gigue) based on Baroque dance forms. Of special interest is the Air, in which the clarinet is two octaves above the flute most of the time. This works surprisingly well as long as the clarinetist has good control of the upper register at soft dynamic levels. The concluding Gigue is brisk, energetic, and full of imitation. *Four Short Dances* is a charming work that is gratifying for both performers and audience.

Les Trois “Tiques” for flute and clarinet,
José-Luis Maúrtua, Watchdog Music,
Duration 9 minutes, Difficulty: D

Les Trois “Tiques” for flute and clarinet by José-Luis Maúrtua, professor of music theory and composition at Central Michigan University, was commissioned by the Crescent Duo and premiered by them at the Washington, D.C. ClarinetFest. 2004. The title refers to the movement names, *Fantastique*, *Couleuristique* and *Exotique*. *Les Trois “Tiques,”* written in a contemporary idiom, is cleverly based on Beethoven’s *Für Elise*, although this is not obvious until it is openly quoted near the end of the work. The final movement is a rollicking and skillful contrapuntal treatment of the Cuban tune “Peanut Vendor.” *Les Trois “Tiques”* is a virtuosic piece, requiring strong technique, musicianship, and rhythm from both players. Ensemble challenges include rapid chromatic scales and trill type passages in which the flute and clarinet must remain a minor second apart. In addition, the work makes exten-

sive use of flutter tonguing in both parts. *Les Trois “Tiques”* is a challenging and exciting recital piece for advanced college players or professionals.

Games for Flute and Clarinet, Philip Parker, Copyright 1995 Philip Parker, Duration: 5:30, Difficulty: D

Games, by Philip Parker, won the National Flute Association Newly Published Music Competition in 1996. The four movements, Leap Frog, Follow the Leader, Hopscotch, and Tag, are fairly difficult due to extreme ranges, large skips, fast tempos, and tricky rhythms in the second and third movements. The piece is well-written, effective and humorous. For example, Parker begins the last movement with the familiar and taunting “nah nah nah nah nah” melody to start the game of tag. This challenging and fun work may be successfully programmed on a formal concert or an educational concert for students of any age, making it especially useful.

Airheads for Flute and Clarinet, Gary Schocker, Theodore Presser, Duration: 4:30, Difficulty: MD

Airheads, by popular flutist/composer Gary Schocker, was commissioned by Sandra Seefeld and Michèle Gingras, professors at Miami University of Ohio. The three movements, designated by tempo markings but not titles, total four minutes and thirty seconds. The clever title attracts attention and the witty writing makes this piece a good choice on any program. Of medium difficulty, *Airheads* can be performed by advanced high school students, yet has plenty of musical and technical challenges for university students or professionals. Highly contrapuntal and conversational, with many accidentals, and with some quick tempo markings, the work requires diligent practice. The clearly printed edition (Theodore Presser) makes it easily approachable. Mixed meters and changing tempos require an understanding of subdivision. However, the biggest challenge for performers is being brave enough to sing the penultimate note in the third movement.

Clarinet and Saxophone

The Ox and the Lark for Clarinet and Alto Saxophone, Nikola Resanovic, Copy-

right: Nikola Resanovic, 2003, Duration: 5:30, Difficulty: D

The Ox and the Lark was written for clarinetist Cynthia Krenzel Doggett and her husband Thomas Krenzel Doggett by University of Akron composer Nikola Resanovic, who also wrote the increasingly popular *alt.music.ballistix* for clarinet and tape. Resanovic, an American citizen, was born in England and has Serbian heritage, which is sometimes reflected in his music. His clarinet concerto, *Collateral Damage*, was performed by Frank Cohen and the Cleveland Orchestra at the Blossom Festival in 2005. *The Ox and the Lark* is a single-movement work in three sections, fast-slow-fast. The fast outer sections are technically interesting and challenging, with driving rhythms (mostly in 11/8) that seem to suggest a Serbian influence. The lyrical middle section has a folk song quality, with the saxophone playing the melody much of the time. Technical challenges in the work include the difficulty of coordinating the somewhat complex rhythms in the fast sections, large skips in the clarinet part, range (up to altissimo A for the clarinet, extended low passages for the saxophone), and endurance. *The Ox and the Lark* is a worthwhile addition to the repertoire that should please both audiences and performers.

Five Inventions for Clarinet and Alto or Tenor Saxophone, William Presser, Tenuto Publications, Duration: 5:30, Difficulty: MD

Five Inventions for Clarinet and Alto or Tenor Saxophone by William Presser (prolific composer of instrumental chamber music and founder of Tritone Press and Tenuto Publications) is an excellent piece for advanced high school students or college students. This work is unusual in that there is not a separate part provided for the alto and tenor saxophones. Instead, the players read from the same score regardless of which saxophone is being used. A preface to the score states “while the clarinet will produce different intervals with the two saxes, the two versions should have equal merit.” In any event, the work is effective and pleasant in either version and the flexible instrumentation is an advantage. The movements are well written for the instruments and are interesting and

charming. There is considerable counterpoint in the quick movements and lyricism in the slow movements. There are no extreme technical or stylistic demands although there are 10 measures in the saxophone part that call for slap tonguing.

Cinq Portraits for B \flat Clarinet and Alto Saxophone, Opus 49, Aubert Lemeland, Dedicated to Sylvain Frydman and Jean Pierre Baraglioli, G rard Billaudot, publisher, Duration: 8:00, Difficulty: D

Aubert Lemeland's *Cinq Portraits* is written with * lan* and sophistication in a smoothly modern style, with the clarinet and saxophone lines gracefully intertwining throughout. The first movement, *Reveur*, is for solo alto saxophone. In the *Capricieux*, there are at least three rhythmic mistakes on the first printed page. The poignant *Elegiaque* has lyrical unison rhythms. The *Triumphal* requires some rehearsal and coordination. Overall, this is an attractive piece, requiring skill and finesse, but well worth programming on a college recital or professional concert.

Concertpiece No. 1 for B \flat clarinet, E \flat Alto Saxophone and Piano, Op. 113, Felix Mendelssohn (1809–1847), Transcribed by Elaine Zajac, copyright 1996, Encore Publications, Ann Arbor, Duration: 7:45, Difficulty: MD

Concertpiece No. 2 for B \flat clarinet, E \flat Alto Saxophone and Piano, Op. 113, Felix Mendelssohn (1809–1847), Transcribed by Elaine Zajac, copyright 1996, Encore Publications, Ann Arbor, Duration: 8:30, Difficulty: MD

Both the *Concertpiece No. 1* and *No. 2* (sold separately) were originally written as trios for clarinet, basset horn and piano for the famous father and son clarinet team of Heinrich and Carl Baermann. The three-movement works are often performed with two clarinets and piano. Elaine Zajac's successful transcriptions for alto saxophone, clarinet and piano give this combination of instrumentalists the opportunity to perform well-crafted and imaginative romantic art music. These enjoyable and entertaining compositions provide a high level of satisfaction for both performer and listener.

Heliotrope for Flute (or Clarinet) and Alto Saxophone, Keith Amos, CMA Publications, Duration: 4:40, Difficulty: M

Heliotrope, by British composer Keith Amos, can be played by flute and saxophone or clarinet and saxophone. Amos, known for his accessible works, has written a brief and useful three-movement composition that could be performed successfully by high school students. The first movement remains rhythmically simple with quarters, eights and dotted rhythms, but young players must take care to observe the value of the notes that tie over the bar line. The jaunty second movement contains a few accidentals. The third movement alternates eighth-note and triplet patterns, which must be dovetailed.

ABOUT THE WRITERS...

Kennen White, clarinet, is professor of clarinet at Central Michigan University, principal clarinetist in the Saginaw Bay Orchestra and performs frequently with the Grand Rapids Symphony Orchestra and other orchestras in Michigan. He has previously held positions with the Toledo Symphony and the Santa Fe Opera Orchestra, and as a chamber musician can be heard on Centaur Records with the Crescent Duo and the Powers Woodwind Quintet. Holding degrees from Northwestern University and the University of Michigan, Kennen White has studied with Fred Ormand, Clark Brody, Andrew Crisanti and Robert Marcellus.

Joanna Cowan White, flute, is professor of flute at Central Michigan University, principal flutist in the Saginaw Bay Orchestra and the Midland Symphony, and performs with the Powers Woodwind Quintet, Eclectic Trio, and Crescent Duo. The duo released *Flights of Fancy*, on Centaur Records (2603) in 2003 and may also be

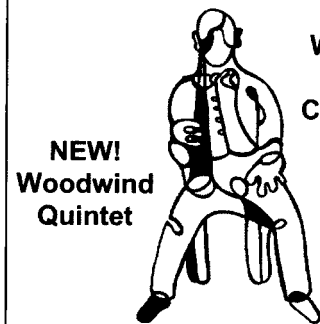
heard on the CD *Bremen Town Musicians: Powers Woodwind Quintet* (Centaur Records CRC 2774, 2005). Holding degrees from the University of Southern California, Northwestern University, and the University of Michigan, she writes many articles for publication. Her teachers include Walfrid Kujala, Janet Woodhams, Patricia Garside, Roger Stevens, Thomas Nyfenger, Judith Bentley, Clement Barone and Leone Buysse.

John Nichol, professor of saxophone, has taught at Central Michigan University since 1980. Professor Nichol has performed at numerous international jazz festivals including Montreaux Jazz Festival, the North Sea Jazz Festival (Netherlands) and the Ford Detroit International Jazz Festival. Professor Nichol has also performed by invitation at six World Saxophone Congresses. Professor Nichol has recently performed with the Jimmy Dorsey Orchestra, the Nelson Riddle Orchestra, the Lansing Symphony Big Band, the Grand Rapids Symphony Orchestra, and other orchestras throughout Michigan. Professor Nichol is an active adjudicator and teaches at the Interlochen Center for the Arts Summer Camp (2005).

SOLOS • DUETS TRIOS • QUARTETS

ALL NEW TRIO SERIES! 2 Volumes

Clarinet Trio • Mixed Trio
Woodwind Trio & More!



Wedding
Sacred
Christmas

NEW T-SHIRT DESIGNS!
Fitted French Style • Crystals
Clarinet Coquette • Bass Clef Babe
Sax Kitten • Reed Freak & More!

Online Catalog & Dealer Listing

LAST RESORT MUSIC

800.762.0966 Fax 818.956.1521
www.lastresortmusic.com

The Clarinet PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside North America is 7–10 days.

PART III: THOUGHTS ON ARTICULATION

The author has surveyed early clarinet specialists from around the world while writing the D.M.A. dissertation “Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius’s *Ile Concerto de clarinette*,” under the supervision of Dr. Kelly Burke at the University of North Carolina at Greensboro. Third in a series, this article will examine techniques and performance practice of articulation on the early clarinet. Following articles will discuss reeds, instrument selection (originals, modern replicas), and selected repertoire with reference to performance practice of the early 19th century.

Studying the early clarinet has enhanced and clarified my understanding of the essays by C.P.E. Bach, Lefèvre, Leopold Mozart, Quantz and Türk. Playing through the musical examples with a boxwood instrument changes the perception of notation, articulation, accentuation, phrasing, and suggests many parallels to rhetoric. The descriptions and illustrations are materialized by the natural response of the instrument. This experience has consequently helped me appreciate the lesser-known works of the clarinet repertoire.

With respect to articulation, the discourse is analogous between string, keyboard and woodwind treatises. Period bows and keyboards were not designed to play *sostenuto*, and therefore a natural decay of sound occurred after each articulation: “Leopold Mozart taught that ‘if in a musical composition two, three, four, and even more notes be bound together by a half-circle [slur] ... the first of such united notes must be somewhat more strongly stressed, be the remainder slurred on to it quite smoothly and more and more quietly.’” The narrow bore and soft reed of the early clarinet respond in a similar manner. When a performer attempts to eliminate the naturally occurring decay — blowing through it — the instrument sounds choked and unresponsive.

Woodwind articulation is analogous to bowing for string instruments, fingerings for keyboard players, and text for vocalists. Lefèvre makes this parallel in his *Méthode*:

Early Clarinet Pedagogy for Modern Performers

by Luc Jackman

L’articulation des instruments à cordes se fait par le moyen, ou de l’archet, comme le violon, ou des doigts, comme la harpe, [et] la guitare. Celle des instruments à vent se fait par la langue: sans la langue il est impossible de bien jouer de la clarinette, elle est à cet instrument ce que l’archet est au violon; l’action de la langue qui détermine l’articulation s’appelle coup de langue, pour donner les coups de langue il faut boucher l’anche avec la langue puis la retirer pour introduire l’air dans l’instrument en prononçant la syllabe TÛ.²

The beginning of a tone and its relationship to the preceding and following ones is intimately related to the quality of a sound. Proper articulation is perhaps the most important parameter for successfully playing music from the 18th and early 19th centuries, as it is used to stress dissonance, clarify harmony, emphasize melodic line, define rhythmical structure, and separate phrases or sections of a phrase. Performers are responsible for crafting articulations that will ultimately “sing” the musical phrase.

The main differences between articulating on early and modern clarinet arise from the wider angle at which the former is played, which places the reed lower in the mouth, thus reducing the distance traveled by the tongue from a neutral position; the reed position, if one chooses to veer from the comfortable *untersichblasen* (mandibular embouchure); the variety of resistances between notes and fingerings, and the greater flexibility of the reed, used to counterbalance the high resistance of the instrument. The early clarinet offers a great variety of articulations: Backofen describes three ways of articulating on the early clarinet, using the tongue, lips, or throat. Another technique described in early clarinet methods is the air attack, or chest articulation: It is produced by lightly pushing the abdominal muscles out, as when pronouncing a gentle yet firm “ha.”

The later is especially useful in soft entrances, or in combination with other types of articulation.

With the reed-under technique, tonguing is done largely the same as with modern reed instruments — produced through different syllables. Consonants influence placement, motion, and release of the tongue. Vowels place the middle and back portions of the tongue at different heights: An “ah” sound brings about a lower tongue position than an “ee” or French “u” sound. The early methods describe two basic consonants for tonguing, which are a “t” sound and a softer “d” sound. It is also possible to articulate with the tongue using “l,” “n” and “th.” With the reed-above, these consonants may be performed by the interaction of the tongue with the hard palate.

Lip articulations are performed by tightening the grip around the reed and mouthpiece. The consonants visualized for this technique are “p” and “w.” The jaw may assist the lip muscles in this technique, but if too much pressure is needed to close off the air input, the reed is probably too hard. Throat articulation is the opening and closing of the soft palate to let the air through. This is performed with the “gu” and “k” sounds, or by pretending to cough gently into the clarinet.

Experimenting with the above-mentioned techniques provides the clarinetist with a wide palette of articulation for musical expression: They can reach a level of subtlety that is not possible on the modern instrument. Where to start was the main issue for me... The instrument itself led the way at first, however playing within a chamber music setting proved to be the most educational experience in developing my palette of articulations. The aforementioned techniques will be illustrated through the clarinet literature in subsequent articles.

BIBLIOGRAPHY

Bach, C.P.E. *Versuch über die wahre Art des Clavier zu spielen*. Translated by William J. Mitchell. New York: W.W. Norton & Co., 1949.

Backofen, Johann Georg Heinrich. *Answeisung zur Klarinette, nebst einer Kurzen Abhandlung über das Basset-Hörner*. Leipzig: Breitkopf und Härtel, [ca. 1803]. Reprint, Celle: Moeck Verlag, 1986. Translated by Susan Carol Kohlerin "J.G.H. Backofen's *Answeisung zur Klarinette nebst einer kurzen Abhandlung über das Basset-Horn*, Translation and Commentary," D.M.A. diss., University of Washington, 1997.

Berg, Lorents Nicolai. "Om Clarinetten," in *Den første Prøve for Begyndere udi Instrumental-Kunsten*. Translated by Mrs. Sonni Marschik in Albert Rice, "The Clarinet as Described by Lorents Nicolai Berg (1782)," *Journal of the American Musical Instrument Society* 5-6 (1979-1980): 42-53.

Blasius, Frédéric. *Nouvelle méthode de clarinette et raisonnement des instruments*. Paris: Porthaux, 1796. Reprint Geneva: Minkoff, 1972. Translated by William Menkin in "Frédéric Blasius: Nouvelle Méthode de Clarinette et Raisonnement des Instruments. A Complete Translation and Analysis with an Historical and Biographical Background of the Composer and His Compositions for the Clarinet," D.M.A. diss., Stanford University, 1980.

Brown, Clive. *Classical and Romantic Performance Practice, 1750-1900*. New York: Oxford University Press, 1999.

Charlton, Philip David. "Classical Clarinet Technique: Documentary Approaches." *Early Music* 16, no. 3 (August 1988): 396-406.

Fröhlich, Joseph. *Vollständige Theoretisch-praktische Musikschule für alle beyrn Orchester gebrauchliche wichtigen Instrumente*. Bonn: Simrock, 1810-1811. Clarinet section translated by Eugène E. Rousseau in "Clarinet Instructional Materials From 1732 to ca. 1825," Ph.D. diss., State University of Iowa, 1962.

Hoepflich, Erich Thomas. "Clarinet Reed Position in the 18th Century." *Early Music* 12, no. 1 (February 1984): 48-55.

Lawson, Colin. *The Early Clarinet: A Practical Guide*. New York: Cambridge University Press, 2000.

Jackman, Luc A. "Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius's *Ile Con-*

certo de clarinette." D.M.A. diss., University of North Carolina at Greensboro, 2005.

Jean-Xavier Lefèvre. *Méthode de clarinette*. Paris: Imprimerie du Conservatoire de Musique, 1802. Reprint, Geneva: Minkoff, 1974. Translation and commentary by Lowell Youngs in "Jean-Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing," D.M.A. diss., Catholic University of America, 1970, 91-157.

Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Translated by Editha Klocker. New York: Oxford University Press, 1948.

Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Translated by Edward R. Reilly. London: Faber, 1966.

Türk, Daniel Gottlob. *Klavierschule*. Translated by Raymond H. Hagg. Lincoln: University of Nebraska Press, 1982.

END NOTES

¹Brown, 31

²Lefèvre, 9-10. Translation: Articulation on string instruments is made by means of the bow, as on violin, or by the fingers, as on harp or the guitar. On wind instruments, it is done by the tongue. Without the tongue, it is impossible to play the clarinet well. It is to this instrument what the bow is to the violin. It is the action of the tongue that determines articulation, called tonguing. In order to tongue, it is necessary to stop the reed with the tongue, and then pull it back to introduce air into the instrument, pronouncing the syllable *tâ*.

ABOUT THE WRITER...

Luc Jackman received a master's degree in chamber music performance from McGill University in Montreal, where he studied with all three members of the Montreal Symphony Orchestra. Luc then completed a Doctorate of Musical Arts at the University of North Carolina at Greensboro with Dr. Kelly Burke. In the past two years, he has performed extensively as a soloist, chamber musician, and with the Winston-Salem Symphony, the Greensboro Symphony Orchestra, and the Carolina Pops. Luc currently teaches applied clarinet at Livingstone College in North Carolina, and is attending post-doctoral studies in orchestral literature at the University of Montreal under André Moisan.

reeds australia



We begin with
the world's finest cane.
Then we make it even better

Superior reeds for clarinet & saxophone

From our exceptional quality organically-grown cane to the world class sound we help create, Reeds Australia is committed to crafting the world's finest quality reeds. Buy one box of our reeds and you'll never look back.

"These reeds have completely transformed playing...with Reeds Australia I am playing at my best ever!"

Alan Hacker, O.B.E., F.R.A.M.

"...extraordinarily responsive...
a joy to play!"

Prof. F. Gerard Errante



Vintage reeds are crafted from organically-grown cane, harvested and seasoned from a select plantation in South Australia. They are available in two different profiles and as either file-cut or unfiled.

After recent success at the Frankfurt Music Fair, Reeds Australia will be exhibiting at the International Double Reed Symposium in July in Muncie, Indiana and at International Clarinet Association's ClarinetFest in August in Atlanta, Georgia.

**Reed
Information
Workshops**



Following his 20 years of international experience as a clarinetist and academic, Reeds Australia's new Managing Director, **Peter Handsworth** will be presenting workshops and seminars at music stores and institutions throughout the year. Please email us at info@reedsaus.com.au or visit our website for further information.

reeds australia

