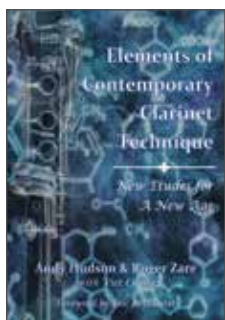


Reviews

MUSIC

ETUDES AND COLLECTIONS

Andy Hudson & Roger Zare, with Viet Cuong. *Elements of Contemporary Clarinet Technique: New Etudes for a New Age.* Conway Publications, 2021. \$30.00



Every clarinetist develops in a universe of musical works particular to them. The brightest, longest lasting and most forward-looking stars in mine have been Bartók's *Contrasts*, Copland's *Concerto*

for Clarinet, Messiaen's *Quatuor pour la fin du Temps* and the reference work Bartolozzi's *New Sounds for Woodwind*. The quality and heft (151 pages) of clarinetist Andy Hudson's and composer Roger Zare's *Elements of Contemporary Clarinet Technique* now means that I have a new star by which to be guided and energized.

Zare and Hudson, each stimulated by the other, and drawing on their own top-flight educational and musical backgrounds, have created a singular achievement that includes 22 beautiful solo clarinet works (with one of the works by fellow award-winning composer Viet Cuong) that communicate much of what the clarinet can do. While each work is pedagogical in nature, there is nothing pedantic nor drill-like in them. Each is a concise one-to-three-page work that exploits one or more of the clarinet's capabilities.

Part of the easy genius of this guide to contemporary clarinet technique is that Hudson describes, in extensive introductory essays, how to approach the techniques and musical demands of each work composed by Zare. Hudson writes informed by the consistent details of his standard clarinet pedagogy, instilled from his primary teachers Lisa Oberlander (with reverberations of her own teacher Howard Klug), Lawrie Bloom and Steve Cohen. Hudson describes various ways to approach each of the performance topics in this collection: breath control; slurs; quarter tones; glissandi; circular breathing; single, double, slap and flutter tonguing; growling; timbre trills and multiphonics. Hudson guides us with reminders of voicing and embouchure awareness, provides novel fingerings for unique situations and in general acts as your personal cheerleader as you explore techniques you have heard of but didn't know how to approach, or have been performing for years but perhaps in a haphazard or quasi-informed manner. Even the most seasoned performer and teacher will be enriched by Hudson's ideas. I know every clarinetist will enjoy performing Zare's and Cuong's works and will take away a new satisfaction and appreciation of what the clarinet in the hands of a knowledgeable and skilled performer can do. Highly recommended.

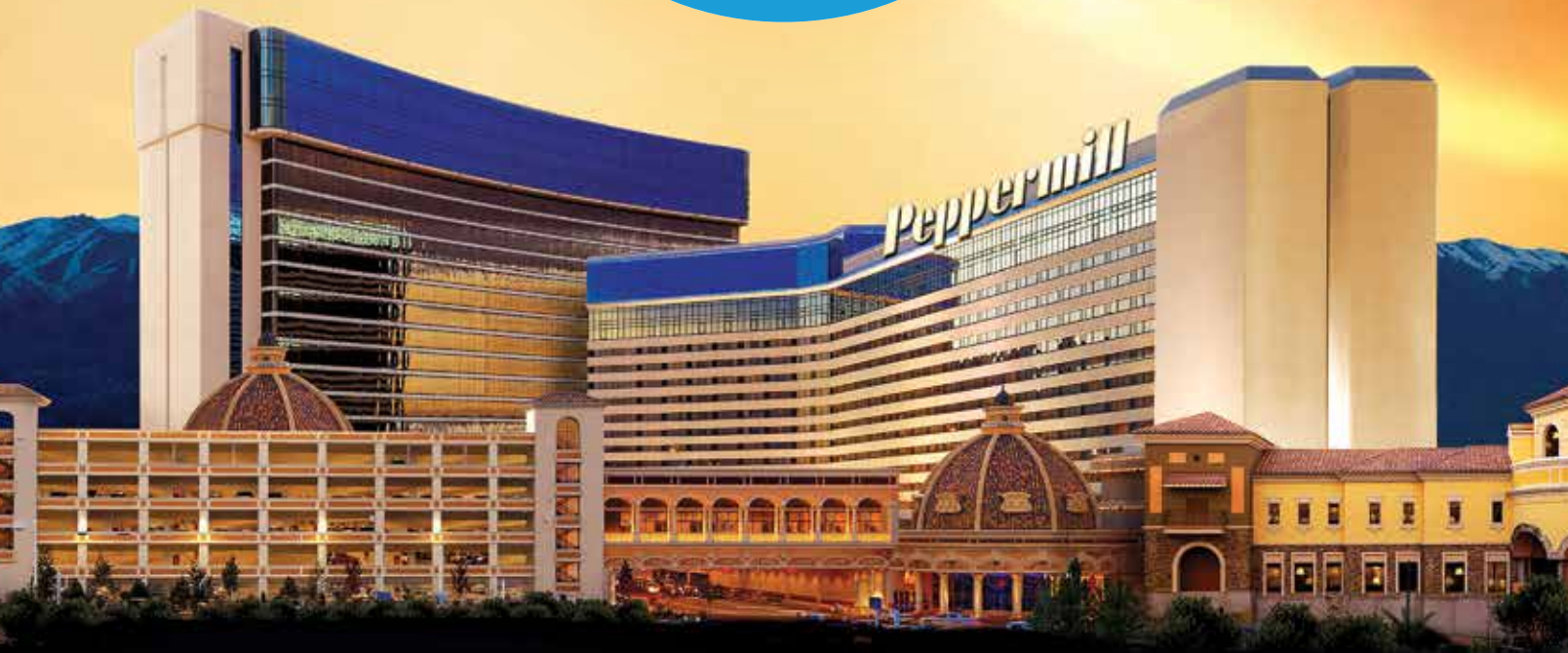
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The Clarinet

Vol. 49 • No. 2
March 2022



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