

The Clarinet

Vol. 43 • No. 4
September 2016

*William
O. Smith
at 90*

Also in this issue...

RESEARCH COMPETITION WINNER:

The Influence of Thumbrest Position on Clarinet Playing • E-flat Tips from the Pros • Quintet Minus One

Belgrade, and president of the Association of Musical Artists of Serbia. Stefanović was also a jazz musician: as a soloist, composer and founding member of ensembles including the Belgrade Jazz Trio. He was one of few artists honored to perform Copland's *Clarinet Concerto* under the baton of Copland himself, in 1961.

Along with performances and recordings of the standard clarinet repertoire, Stefanović's legacy includes premieres of numerous compositions by his contemporaries. Some of these works became staples of the repertoire of clarinetists worldwide. *Concerto abbreviato*,

Op. 10, for clarinet solo by Petar Bergamo (b. 1930) was dedicated to Stefanović, who premiered it during his 1965 U.K. concert tour. *Nine Dances for solo clarinet*, Op. 62, by Dejan Despić (b. 1930) was written in 1976 for Stefanović and premiered by him in Belgrade on March 3, 1977. Stefanović also made the first studio recordings of both pieces. The same applies to *Mikro-sonata* for solo clarinet by Aleksandar Obradović (1927–2001), published first by the Association of Composers of Serbia in 1970 and reprinted in the United States in 2013. *Mikro-sonata* was dedicated to Stefanović, who made several recordings

of it, the first of which was in 1969. It was the first clarinet composition written in Yugoslavia that contained multiphonics.

Stefanović was a prizewinner and finalist in competitions in Geneva, Ljubljana, Moscow, Munich, Prague, Sarajevo and Skopje, and received numerous other awards, including the Lifetime Achievement Award of the Association of Musical Artists of Serbia (2010) and the International Clarinet Association Honorary Membership Award (2013). Information on Milenko Stefanović can be found in numerous past issues of *The Clarinet* journal, including interviews in Volumes 15/3 and 39/4.

FRIENDSHIP AND ARTISTRY SHINE AT CLARIMANIA 2016

by Phillip O. Paglialonga

Since its inception by Jan Jakub Bokun in 2002, Clarimania has steadily grown to become one of Europe's premier clarinet festivals. Held in Wrocław, Poland, April 26-28, this year's event included performers and participants from around the world. Though the festival is primarily focused on the clarinet, its mission is to promote all of the woodwind instruments.

Unlike similar events, Clarimania is not centered around a competition, but instead is focused on friendship and love of music. It stimulates and inspires both musicians and audiences, who are able to hear often-overlooked works, explore unique chamber music performances, discover global musical trends, and form lasting bonds with fellow musicians from around the globe.

This year was unique because it was a part of Wrocław's celebration as the 2016 European Capital of Culture. Clarimania was one of many festivals, concerts and conferences presented throughout the year to underline the cultural importance of Wrocław within Poland and all of Europe.

The first full day of the festival was devoted to the entire woodwind family and included concerts by the Inter>CAMERATA orchestra under the direction of conductor Jan Jakub Bokun. One highlight was an elegant performance of Mozart's *Sinfonia Concertante* with prominent Czech oboist Jan Souček, Prague FOK Orchestra clarinetist Jan Mach, Berlin Philharmonic bassoonist Václav Vonášek

and distinguished Prague hornist Kateřina Javůrková. Fryderyk Chopin University of Music saxophone professor Paweł Gusnar also impressed the audience with a flawless performance of Glazunov's *Concerto in E-flat*. The day ended on a high note with impressive performances by Julian Paprocki and Barbara Staszewska.

The second day of the festival focused on the clarinet in Japan. The day was filled with Japanese music performed by some of the best Japanese artists. Many of the most distinguished artists of the older generation, including Seiki Shinohe, Shuhei Isobe and Masaharu Yamamoto, gave audiences a glimpse into the rich tradition the clarinet enjoys in Japan through impressive performances and an insightful lecture by Takeshi Nozaki. The day also included several recitals by some of the leading clarinetists of the next generation such as Anna Hashimoto, Yoko Yokota and Chihu Sugo, who each delighted audiences with their musicianship and facility on the instrument.

The final day of the festival included many stellar performances by artists from across Europe. Among them was a recital by Stephan Vermeersch, who performed a program of largely new electroacoustic works that challenged the limits of the instrument; Romuald Gołębiowski presented an interesting lecture on the clarinet works of Brahms and Mozart; and Polish clarinetist Grzegorz Wieczorek gave a recital that included Francaix's *Trio* for clarinet, viola and piano. The day also included a concert devoted to young

clarinetists, with impressive performances by Katarzyna Pala, Mateusz Rajkowski, Natalia Starostka, Magdalena Lipska and Jarosław Sroka.

Paul Meyer closed the festival with the Meccore String Quartet in an impeccable performance of the quintets by Weber and Brahms in the enchanting Aula Leopoldina Hall at Wrocław University.

With Clarimania, Jan Jakub Bokun has created one of the absolute finest festivals in the world. His musicianship and attention to detail have made this an event that every clarinetist should attend. Every aspect of the festival is first rate: world-class artists, fine venues, interesting programs and an atmosphere that facilitates lasting friendships with musicians from around the world.



Jan Jakub Bokun