

# *Vandoren*<sup>®</sup> magazine



## **SELECTION AND QUALITY OF THE REED FROM THE PLANT TO THE MUSICAL INSTRUMENT**

**NEW PRODUCTS**

**CHOICE OF REED : THE VIEWS OF EXPERIENCED MUSICIANS**

**SHEET MUSIC AND MAGAZINES FOR THE CLARINET AND SAXOPHONE**

**YOUNG TALENTS**

Left : PRESENTATION of a new method by J.N. Crocq, at Vandoren

Below : EXHIBITION of reed pen drawings by Michel Pellegrino, at Vandoren



Above : CONCERT of the 1000 saxophonists participating in the Dinant Contest (Belgium)

Right : Vandoren STAND at the Frankfurt Music Show (March 1999)





## VINTAGE 1999 : "Optimum" for everyone, M14 clarinet and **V16** alto saxophone mouthpieces.

Dear Musicians,

Welcome to the "Vandoren Magazine". It is with great pleasure that we introduce this magazine, which will give you information on various subjects throughout the year such as :

- new Vandoren products, of course,
- exhibitions throughout the world in which Vandoren will participate, and also :
- advice on the choice of reeds and mouthpieces,
- the views and opinions of musicians from the past and present,
- musicians visiting Paris,
- and an artistic column dedicated to poetry, painting or humour depending on the issues. Information, however serious it may be, sometimes needs a pause.

Other columns will gradually appear. Since we will not have enough space to talk about all musicians in all our issues, you will find their biographies and activities on Internet at [www.vandoren.com](http://www.vandoren.com).

This magazine is yours, so please feel free to share your experiences with us, whether it be choosing reeds and mouthpieces or what you consider to be the ideal tone. Instruments are after all, at the service of the Interpreters of Music.

At Vandoren, the "wind of passion" are not words used in vain. Each product is a technological innovation, tested by musicians world-wide. We owe our position as leader to constant research for the highest quality, and thanks to your encouragement and comments, we try to offer products which combine both comfort and precision. The success of the Optimum ligatures for clarinets and saxophones is a perfect example.

In addition to the Optimum, you will find details about the M14 clarinet mouthpiece (in the line of the 13 series) as well as the new range of mouthpieces for V16 alto saxophones which complete our offer to Jazz saxophonists. We sincerely hope that you will enjoy this magazine.

A handwritten signature in blue ink, appearing to read 'Bernard Van Doren' with a stylized flourish at the end.

Bernard VAN DOREN

# SELECTION OF THE REED : FROM THE PLANT TO THE INSTRUMENT

Careful selection of the cane is fundamental, as it determines the quality of the music produced by the reed.



The know-how accumulated over three generations by Van Doren and its teams have been complemented by a contribution from:

- scientists who have worked in collaboration with Vandoren and,
- tests carried out with musicians all over the world.

**T**his selection is so rigorous that it rejects 90% of the plants that grow in nature. From the young cane shoots to the actual shaping of the reed, dozens of operations are carried out by **qualified craftsmen**. This explains the **high cost** of producing a reed of superior quality.

The artisans at Vandoren have a true **passion** for their craft :

- the **farmers** talk with love for their land, the chemistry between earth, wind and water. These secrets will remain a mystery to the layman. The subsoil must have a perfect equilibrium. The " mistral winds " which must come to strengthen the cane, the rain that must fall during certain seasons, and even the "harsh" moon that gives rhythm to the ripening process and which is the ideal time for harvesting the cane. Vandoren has even applied its expertise to the vine and the wines produced from the Domaine de l'Anglade have won medals at the Foire de Paris.

- the **instrument-makers** combine manual and musical skills enabling them to create the "prototype" of a reed (or a mouthpiece) and to test them in collaboration with artists.

Not much is known about the work of these craftsmen, which is why we shall devote future articles on them in the Vandoren Magazine. But for now we shall speak of the selection of the cane and the reed.

## The musical cane

The reed used for musical purposes belongs to the family of grass, *Arundo Donax*, locally called the *Cane of Provence*.

Maurice ARNOUX, an engineer at I.N.R.A. and advisor to Vandoren in this particular field, has explained in many articles (1) that the species consists of two main parts : an **aerial system** (the cane itself) and an **underground system** consisting of two elements, the **roots** which can attain four metres in depth, and the **rhizomes**, which permanently colonise the soil. These **rhizomes** take root on the first two auxiliary buds situated at the base of the reed. They grow in the soil, form an average of 11 internodes, then curve around to emerge from the soil and produce a new stem of a certain diameter which is already final at this stage.

Due to the absence of fruit and seeds, multiplication of cane can only be attained by the division of rhizomes and stem cuttings.

It is at this point where the **first selection** is made. An experienced eye can distinguish a promising rhizome from a less promising one. Numerous planting experiments in different climates and subsoils have made it possible to acquire a unique knowledge in this field. Choice of exposure, soil preparation, upkeep, occasional irrigation to compensate for the whims of nature, clearing and elimination of old rhizomes are all operations which require both time and experience.

- When planting a **first reed bed**, the **rows are spaced at about 7 metres** from one another so that the new plants are well exposed to the air and sun. Tightly planted rows do not increase production but on the contrary produce reeds of a narrow diameter which cannot be used for music. It will be seen, in a future article on the growth of cane, that this plant does not grow uniformly, according to the seasons, but gives itself time to rest ... It should simply be noted that in the first year, the cane reaches its final height, its diameter as mentioned is determined from the start, and its stem is covered in foliage. In the second year, the cane strengthens its texture, and the

leaves are then borne by small individual branches.

- **Cane can only be harvested after having finished its second cycle thus making mechanised harvesting impossible, hence the manual selection in the rows and the cutting of individual canes** (photo n° 1). During this operation, useless reeds of **small diameter** are removed from the shoots of the year, to ensure that the energy of the respective rhizome is reserved for suitable reeds.

These operations are costly in terms of manpower :

- bundles of about twenty cane reeds are carried on the backs of workers up to the edge of the field,

- each cane is then handled individually.

Of 6 metres of cane, **only 1.20 to 1.80 m is actually used** (photo n° 2) : the extremities, the small branches of the leaves and the nodes will be removed and will be used ecologically to heat the factory in winter, thus terminating the cycle of the reed.

- **Sunning, natural drying** : at Vandoren, there is no question of shortening this process by artificial means, which in turn would only weaken its elasticity.

- The **diameter of each tube** is measured by a gauge (photo n° 3) to determine what type of reed to make : Bb or bass clarinet, alto or tenor saxophone, etc. The tube, slipped over a central stem, is then split into four with an arrow-shaped blade. This tube quarter has the **length** of two, with a bit of luck three reeds, the remaining obviously being wasted.

(1) I.N.R.A. : National Institute for Agronomic Research

Example of article : *Les Etats Généraux du saxophone 1990, Angers.*

Book on sale at Espace Vandoren

(Ref. 1SA2993)



1

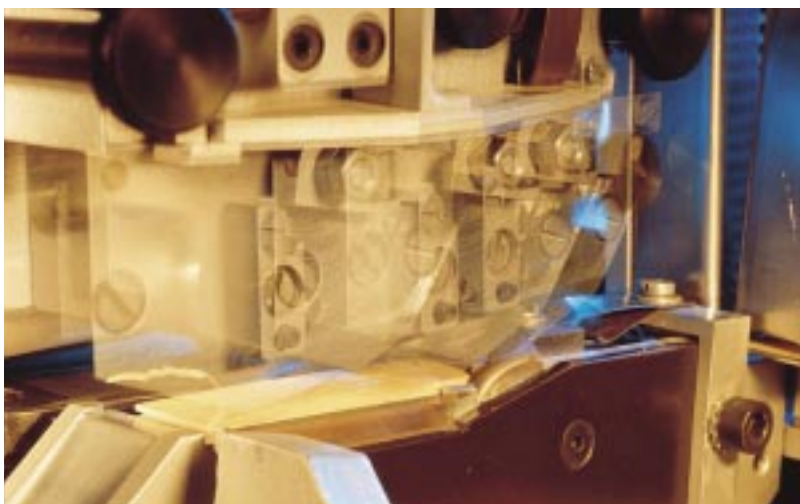


2



3





## Making a Reed

Further selection is required at each production stage :

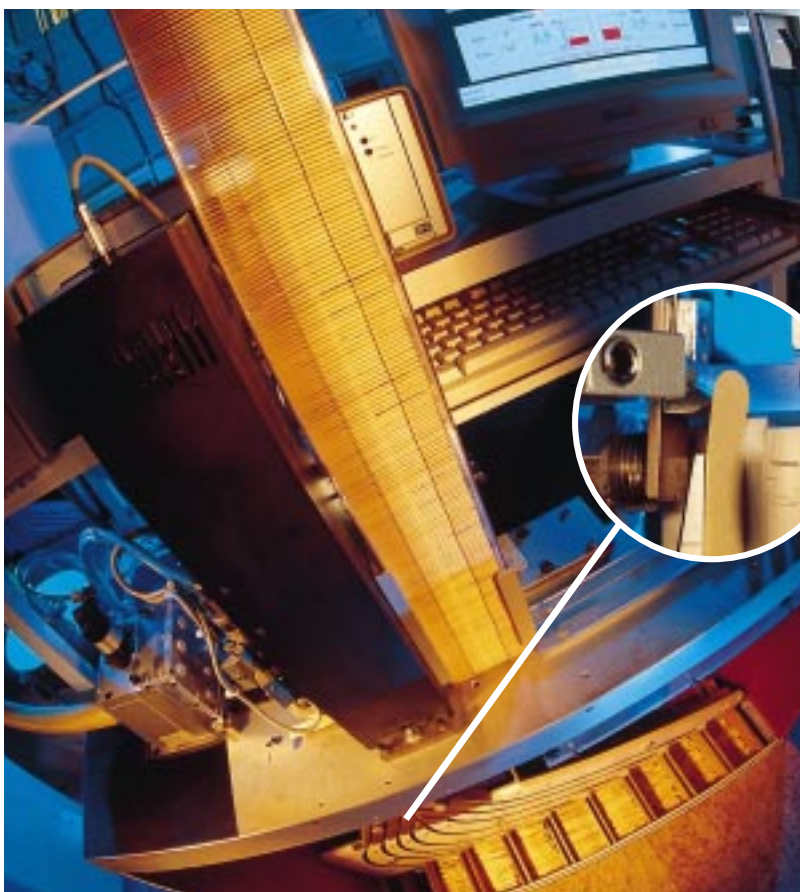
- **preparing the plates** : a special machine equipped with diamond tools will make the perfectly flat part of the reed known as the table, at 1/100e per minute.
- the **plates are examined individually** by qualified workers (photo n° 4).

- the piece of cane then becomes a reed : a **beveling tool** (photo n° 5) cuts the reed in about one **hundred planing movements**, with a precision of **one hundredth of a millimetre**. A blade could cut two thousand reeds without fault, but would be **sharpened** three times more often in order to obtain maximum precision.



- Many **quality controls** are carried out at all stages of production. Meticulous measurements of thickness at various points on the curve of the reed (photo n° 6) ensure conformity to the model. In addition to these technical measures, there are musical and acoustic tests : house musicians (some of them winners of the First Prize of the Paris Conservatoire) play the reeds selected haphazardly as they are produced, and also make sure they comply with the required standards (photo n° 8).

- Recently Vandoren developed, in cooperation with scientists, an **electronic selector of reeds** (photo n° 7) which surpasses anything made to date. It is common knowledge that a reed reacts to its environment, especially the ambient humidity. At the factory in Bormes, a sophisticated computer programme pilots this selection in order to respond to this humidity, and to measure the pliability of the reed with precision equivalent to one tenth of its strength. (2) Reeds which are now packed in boxes have a calibration that is unique in the world. Your turn to play ...



The reed, a legendary plant celebrated in the Bible and in Egyptian Antiquity, the reigning instrument of Islamic and Mediterranean music, needs to be tamed by the instrument maker and the musician, while at the same time, respecting its nature. Rigorous production methods should never neglect the fact that the reed will continue to evolve depending on its environment (see note n° 2) and that it will be necessary to adapt it. Other articles will delve deeper into the choice of reed, but for the moment this issue already contains useful advice from "old hands", such as Marcel Mule and Ulysse Delécluse.



8

A reed is not a simple piece of wood fitted absentmindedly over a mouthpiece, nor is it the enemy against which one has to battle every day with anguish. We wish to share with you our enthusiasm and respect for this fabulous plant, and the way it is cultivated and transformed into a musical reed. ♦

(2) A manual version of this selector can be seen in Paris, at Espace Vandoren in 56 Rue Lepic. This is how it was possible to measure variation on the **same reed**, of up to one third of its strength, from day to day depending on the ambient humidity. We will, in the near future, return to the **factors affecting the reactions of a reed**. For the time being, we wish to list a few of them here :

- the **material** (an equilibrium between mouthpiece, reed, ligature and instrument),
- the **environment** (dry or humid climate, hot or cold temperature, acoustics of the place ...),
- the **instrument player** (physical and psychological condition at a given moment, the way of blowing and tonguing, nature of saliva, etc).

## THE CHOICE OF REED : THE OPINIONS OF EXPERIENCED MUSICIANS

*As the choice of reeds and mouthpieces is such a sensitive and subjective topic, we decided to start this column by presenting you with the views of musicians who have devoted their lives to teaching music and playing in an orchestra.*

*These views are excerpts from unpublished interviews conducted in 1991 by Roland PIERRY whom we wish to thank.*



D.R.

**New**  
**Marcel MULE**  
**interviewed by**  
**Gilles MARTIN**  
**IN A VIDEO**  
**produced in 1995**  
  
**On Sale at**  
**Espace Vandoren-Paris**  
**and by mail order:**  
**Fr.f.199 plus postage**  
*Exists in SECAM (France)*  
*and also in PAL and NTSC*

## MARCEL MULE

### SAXOPHONE TEACHER AT THE PARIS CONSERVATOIRE FROM 1942 TO 1968

#### In your view, how important is equipment?

**M. MULE :** With a mediocre instrument equipped with a bad mouthpiece and reed, you always end up by recognizing the musician who is playing. Of course, it is better to have good equipment which provides safety and comfort. In fact, things have developed and are continuing to develop.

#### In what way?

At the beginning, one played very "tensely", I would even go as far as to say with a certain muscular contraction. This resulted in fatigue which prevented one from playing for very long. This applied to all wind instruments, especially trumpets. Contacts with jazz musicians and attempts to obtain a pleasant tone led to playing with "suppleness". I used to advise my students to treat their mouthpiece as they would a stick of barley sugar. Being a conical instrument, the saxophone requires a lot of suppleness to obtain a low pianissimo and a strong high. More suppleness, perhaps, than in the case of the clarinet for instance.

This is why a good mouthpiece is vital, more so than a good reed. From what I hear, nowadays instrumentalists have some very good mouthpieces at their disposal because many of them have pleasant tones and do not seem to have problems with nuances. The choice is much wider now, and every musician can find a mouthpiece to suit his / her morphology. Furthermore, the use made of harmonics and other effects accentuates even more the need for suppleness. In my opinion, what is important is to retain a pleasant tone, and to achieve this by using reasonable tip openings.



### How does the tip opening affect the tone?

A mouthpiece that is too wide leads to playing weak reeds and the tone then loses its quality, at least in the case of music as I perceive it. In my opinion, to look for power or easy sound emission, or any other performance, to the detriment of a pleasant tone is a step in the wrong direction.

### And what about reeds?

To be perfectly honest, this is a problem which has never troubled me much. Perhaps it is because I have been spoiled by Vandoren which offered me the possibility of trying out the reeds. We used to have lengthy discussions about the reed, its quality, origin, etc. I feel it is mainly a question of pattern, in other words, the way the reed has been cut. On several occasions during my career, I tried several other brands but I always came back to Vandoren. I used to go to the factory and choose about two dozen of them. In this way, I didn't have to worry for a long time.

### How should they be selected and handled?

As far as I am concerned, I used to choose the easy ones and then cut them a little to give them some strength. But I never scraped them. In my father's days, reeds were lightly rubbed with scouring rush, but when I saw certain instrumentalists using a penknife...! I really don't think you can make improvements that way. Finally, the reed should be chosen to suit the place where it will be played and the piece of music to be interpreted. In any event, the reed is a permanent torment, although our fate is enviable compared to that of oboe players.

### What in your view are the factors affecting the reaction of a reed?

The temperature, the season and, above all, differences in humidity. We go back to the choice made to suit the place because the atmosphere in a recording studio is not the same as in a concert hall.

### Do you believe in "breaking in" the reeds?

It is certainly a good idea. Playing them for a short time for several days in order to stabilize them before using them normally is definitely beneficial.

### Do you have an anecdote you can relate about the problems of reeds?

It was with the quartet. We were giving a concert and one of us start to whistle during certain attacks. This was terribly embarrassing and we looked at the culprit stupefied. However, he managed either to shift the position of the reed or to change the reed, I can't remember exactly what he did, and the concert continued its normal course. There was a rumour that Vandoren reeds had a tendency "to whistle". But I think it was due more to an unaccustomed contraction. That was in fact the only occasion when we were confronted by this problem.

### Guy Lacour describes harmonics as "tamed ducks"

Yes, it's perfectly true. However, contemporary composition obliges us to work them. I have never found this very aesthetic but when I used to arrive in my classroom, I would hear my students practising them by going higher and higher. Later, Daniel Deffayet had to incorporate them in the work of the instrument in order to be able to tackle the avant-garde repertory. ◆



D.R.

## ULYSSE DELECLUSE

CLARINET TEACHER  
AT THE PARIS  
CONSERVATOIRE FROM  
1949 TO 1978

### ...Did you have problems with reeds when you moved from one continent to another?

No. I always played the reeds I took along with me. I had a small supply of reeds selected for different circumstances and I always found one to suit the concert I had to give.

### What reeds did you play?

Vandoren reeds. Not because I was a friend of Robert Van Doren whom I met at the Paris Conservatoire but because they were the ones that gave me the most satisfaction in terms of tone. I tried others, of course, practically all the reed makers. Admittedly, one can always find a good reed by another maker, but there is the highest proportion of good reeds among the ones made by Vandoren. This is even more true today with all the progress that has been made in the production process. And it is much easier to protect them with the new humidity-controlled reed-holders recently produced by the firm.

### And mouthpieces?

I have always played the 5 RV. I like a mouthpiece with a medium tip opening which ensures comfort and ease. A wide tip opening often leads to playing slightly softer reeds which tend to give a "twangy" sound. And when one has a long performance, there is an additional factor of fatigue. A soloist must put all the advantages on his side in order to be able to concentrate on the music. I loved playing solo. In fact, I must confess that even a score in front of my nose bothered me, and so to feel completely at ease I used to play from memory. It is in this spirit that I have always obliged my students to do the same at the Conservatoire. ◆

### Ulysse DELECLUSE (1907-1995)

First Prize of clarinet at the Paris Conservatoire (1925). Then he played in the major orchestras of his time : *Concerts Colonne*, *Société des Concerts du Conservatoire*, soloist of the *Orchestre Philharmonique de Paris* under Charles Munch, soloist of the *Garde Republicaine* (1940-1950). He taught the clarinet at the Paris Conservatoire (1948-78). About thirty scores were dedicated to him, including Milhaud and Tomasi. He especially recorded many pieces of French chamber music and the Mozart concerto.





## DAVID WEBER

### 75 YEARS OF CLARINET

#### Biography

David Weber, born in Lithuania, came to the United States at the age of eight. Later he was awarded the New York Philharmonic scholarship to study clarinet with Simeon Bellison. David Weber's career includes virtually every major musical ensemble in New York City : *NBC Symphony* under Toscanini (1938-39 and 1952-55), *Metropolitan Orchestra* (1939-42), *CBS Symphony* (1942-51), *Symphony of the Air* under Stokowski (1954-57) and *New York City Ballet* (1964-87). He also taught at the *Juillard School*. He has recorded much of the clarinet repertoire with New York's leading musicians including the award-winning recording of *Overture on Hebrew Themes* with the *Carnegie Sextet* (reissued on CD, available at Vandoren Paris)(\*)

(\*) Ref. 2CL363. 100 FF +postage.  
Includes also Poulenc, Schumann, Spohr *Lieder*, Cahuzac *Arlequin*, Penderecki *Miniatures*, etc. Also as Sheet Music, he released « 35 Studies of Labanchi » (ref. 1CL6945, 131 FF)

*This is an excerpt of an interview given at Vandoren-Paris late Fall, 1999.*

*The full interview will be available on Internet ([www.vandoren.com](http://www.vandoren.com))*

#### What are your criteria for choosing a reed ?

**DW :** Each clarinet player has his own particular way of selecting and taking care of the reeds. I think that a lot has to be done to convince yourself that you are in the right frame of mind. From years of experience, when I choose a reed, I open a box, take the reeds out, moisten them (either with water or saliva) and lay them on glass on the table, near an open window. I let the reeds acclimatise themselves to the atmosphere that you are in, because not all of us are in the South of France ! The next day I try the reeds. This way I get a better selection.

I find they are quite accurate according to the strength. Sometimes I have to make a minor adjustment, like reed rush on the upper left hand corner. Not at the tip, but a quarter of an inch back from the tip. If I press the reed with my fourth finger, I notice that generally the reed is a little stiffer and stronger in that particular area. Therefore I lightly remove a little more. I would not say this method necessarily works for everyone as it depends largely on your teeth and your lips.

Adjusting a reed is very personal. If your teeth are higher on the left side, it may be different. Also, if you take a little bit of the tip of the mouthpiece, you may shock the reed against the mouthpiece. If you take more of the mouthpiece and reed in your mouth, more of the reed will vibrate.

I take an ample amount of the reed in my mouth so my embouchure or lips will follow the angle of the mouthpiece. The more I take in my mouth, the more open it will be and I will have a higher palate area, therefore a larger chamber and a better sound.

Personally, I use a typical middle French facing (5RV Lyre). My students have always used Vandoren, because in my mind it is the only mouthpiece brand that has progressed. The best players use it... They have contributed with their ideas, which are wonderfully used by the Vandoren people. It is not just a commercial mouthpiece. It is an artistic endeavor of the company to help the clarinet players.

I know from personal experience that the Vandoren cane is the best. They have the largest fields in the South of France and I have seen them. It is like walking into a forest. Cane reaches to the sky ! I saw how the cane is put out in the sun to take on its golden color. At Vandoren they actually do their best to help the clarinet (or saxophone) player.

I am very proud to say, when I was 11 years old, from the very first day that I played the clarinet, I played Vandoren reeds. I remember the teacher giving me reeds out of a large box, with a purple wrapping, the famous Vandoren signature on the slant across the top. I was one of the first in the 20's to play Vandoren reeds in the U.S. There were already several reeds on the market, but these were the only reeds I knew and I still think they are the only ones to use !

# Magazines for Clarinet and Saxophone in the World

• **Les Cahiers du saxophone (France) :**

René DECOUAIS, 34 rue de Chateauroux, 87100 LIMOGES.  
Tél. 05 55 77 17 71.  
N°1, 1997-- (merger of the associations AS.SA.FRA et A.P.E.S.)  
Editor : E-mail : [cotinaud@easynet.fr](mailto:cotinaud@easynet.fr)

• **Clarinet Magazine (France) :**

J.M. PAUL, 9 Hameau du Vieux Puits,  
95350 ST BRICE SOUS FORET.  
Tél. (bur. Vandoren) 01 53 41 83 08, Fax 01 53 41 83 01.  
E-mail : [jmpaul@compuserve.com](mailto:jmpaul@compuserve.com)  
N°1 (1983) à 28 (déc. 1998). Magazine ceased publication end of 1998.  
A French Association of Clarinetists is being set up.

**ABROAD :**

• **Australian Clarinet & Saxophone**

Queensland Clar. & sax Society, P.O. Box 2188, Runcom, Qld 4113.  
N°1, 1998-- Fax : 00 61 (0)7 3341 8416  
Internet : [www.infinitearts.com.au/qcass](http://www.infinitearts.com.au/qcass)  
E-mail : [f.williams@mailbox.gu.edu.au](mailto:f.williams@mailbox.gu.edu.au)

• **The Clarinet (U.S.A.) :**

I.C.A. (International Clarinet Association), Elena Lence Talley, P.O. Box  
7683, Shawnee Mission, Kansas 66207-0683.  
Tél./Fax 00 1 913 268-3064 ; Internet : [www.clarinet.org](http://www.clarinet.org)  
E-mail : [inter\\_clar\\_assoc@compuserve.com](mailto:inter_clar_assoc@compuserve.com)

• **Clarinetbladet (Danemark)**

Jørn Nielsen, Kirkevænget 10, DK-2500 Valby.  
Tél./Fax (00 45) 36 16 69 61

• **Clarinet & Saxophone (G.B.) :**

C.A.S.S., Susan Moss, 167 Ellerton Road, Tolworth, Surbiton, Surrey  
KT6 7UB. Tél. (00 44) 181 390 8307  
Internet : [www.preston1.demon.co.uk](http://www.preston1.demon.co.uk)

• **Clarinetwise (G.B.) :**

Jacqueline Browne, Pengrilyn, Cirkedyn, Llanfyrnach, Pembrokeshire,  
SA35 0AA, U.K.  
Tél. 00 44 1239 698602.  
E-mail : [Geoff.Preston@preston1.demon.co.uk](mailto:Geoff.Preston@preston1.demon.co.uk)

• **Eldorado (South America . Reed instruments).**

Andrea Merenzon, Av. Cordoba 2555, 5° piso, Cap. Fed. (1120) Rep.  
Argentina.  
Tél. 00 54 1 961-5593, Fax 54 1 961-8223.  
Internet : [www.Eldorado.org.ar](http://www.Eldorado.org.ar)

• **Finnish Clarinet Society (Finland)**

Mrs Anna Joensuu, Teeritie 15, FIN 01450 Vantaa  
E-mail : [amj@bang-olufsen.fi](mailto:amj@bang-olufsen.fi)

• **I Fiati (Italy) : woodwind instruments**

Via Machiavelli 50, I-00185 Roma.  
Tél. 00 39 6 44 70 30 55, Fax 00 39 6 44 70 30 59 - E-mail : [aifla@tin.it](mailto:aifla@tin.it)

• **Japan Clarinet Society**

Mamada Bldg. 2F, 5-30-6 Taishido Setagaya-ku, Tokyo, 154-0004  
Tél./Fax : 00 81 3 5481 4601  
Internet : <http://member.aol.com/jpnCS1979/indexeng.html>  
E-mail : [JpnCS1979@aol.com](mailto:JpnCS1979@aol.com)

• **Klarinetos (Hungarian Clarinet Society)**

Beatrix Balogh, Bécsi ut 88/90. 1/31, H-1034 Budapest  
Tél./Fax 00 36 1 388 6689 - E-mail : [baloghbea@mail.mataav.hu](mailto:baloghbea@mail.mataav.hu)

• **EuroCass Newsletter (EuroCass Society).** Same address.

Includes the list of national organizations  
Internet : [www.eurocass.org](http://www.eurocass.org) ; E-mail : [info@eurocass.org](mailto:info@eurocass.org)

• **De Klarinet (Netherlands)**

Postbus 60084, NL-9703 B Groningen  
Tél. 00 50 542 11 91 - E-mail : [deklarinet@hotmail.com](mailto:deklarinet@hotmail.com)

• **Publi-Sax**

a/s André Pelchat, 563 av. Outremont, Qc H2V 3M4  
Tél. 00 1 273 1633 - Fax 00 273 3918  
Internet : [www.er.uqam.ca/nobel/k14311/index.html](http://www.er.uqam.ca/nobel/k14311/index.html)  
E-mail : [pelchat.andre@uqam.ca](mailto:pelchat.andre@uqam.ca)

• **Rohrblatt (Germany) : reed instruments**

H.J. Müller, Auf dem Rotental 56, D-50226 Frechen (Gross-königsdorf).  
Tél. 00 49 22 34 612 76, Fax 00 49 22 34 655 74  
E-mail : [rohrblatt@online.de](mailto:rohrblatt@online.de)

Clarinet, saxophone, oboe, bassoon ; an association has recently been  
created, same address (Deutsche Klarinetten-Gesellschaft)

• **Il Sassofono (Italy)**

Associazione Sassofonisti Italiani, Via Gentili,  
14 - 63017 PORTO SAN GIORGIO (AP)

• **Saxophone Journal (U.S.A.)**

Dorn Publications Inc., P.O. Box 206, Medfield, MA 02052  
Tél Fax 00 1 508-359-7988 - Internet : [www.dornpub.com](http://www.dornpub.com)

N.B. There are also magazines published by instrument makers. In  
France : Buffet-Crampon ("Allegro"), Selmer "Fréquences", and "Infos",  
Yamaha Acoustic News, etc; in the United States: Leblanc, Selmer, etc.  
Associations which do not publish a magazine are not mentioned here but  
will be listed in a forthcoming issue..

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## NICOLAS BALDEYROU

**FIRST PRIZE OF THE CONTESTS OF MUNICH IN 1998 AND DOS HERMANAS IN 1999 !**

Nicolas BALDEYROU joined the Paris Conservatoire at the age of 14 and in June 1998 was **unanimously awarded a First Prize with Special Prize**, before being admitted to the advanced course (class of Michel Arrignon). In September 1998, he was the **only winner of the International Contest of Munich (3rd Prize)** ; and in 1999, he got the **1st Prize at Dos Hermanas (Seville, Spain)**. He had **already won a number of international contests in 1997** : Toulon, International High School Competition in Canada (1st Prize),...

Since 1994, he has been selected every year as **solo clarinet-tist of the Orchestre des Jeunes de l'Union Européenne**, conducted by C.M. Giulini, B. Haitink, V. Ashkenazy, M. Rostropovitch and others, and participates in their concert tours all over the world. Being highly eclectic by nature, he also studied composition, history of music, piano, and in 1996 he won the First Prize of the *Concours Général de la Musique*.

*Excerpt from an interview with Jean-Marie PAUL for the magazine "Harmoniques", January 1999 :*

- **Reeds** ( V●12 3,5) : *This is a topic one should not worry about too much. It is sufficient to have good material that works, and if, in addition, the sound is good, so much the better ...*

- **Mouthpiece** : *I don't know much about the current trend among musicians who play with very open mouthpieces. I myself play with a B40 mouthpiece of the "13" Series. I like rather resonant sounds, neither too clear nor too piercing; a sound that is perhaps "German", not particularly powerful but very concentrated, and as naturally round as possible.*



## ALEXANDRE DOISY

**FIRST PRIZE OF THE CONTESTS OF DINANT IN 1998 AND ST NOM LA BRETÈCHE IN 1999 !**

A former student of Serge BICHON at the C.N.R. of Lyons, then of Claude DELANGLE at the Conservatoire of Paris (unanimously awarded First Prize in 1998), he is now following an advanced course of studies. He has already won the Gap and Wattrelos contests.

*Excerpt from an interview with Jean-Marie PAUL for the magazine "Harmoniques", June 1999 :*

*JMP : What criteria do you use for choosing your material?*

*AD : For alto, I play a Selmer saxophone with an A28 mouthpiece and Vandoren 3 1/2 reeds. Nothing very original. I don't ask myself too many questions other than "Am I at ease with what I am playing?" I know many people who ask themselves loads of questions : Is this mouthpiece good? Should I change? When the A28 came out, I was still in Lyons, and Serge BICHON, who helped to perfect this model, introduced me to it immediately. It is a mouthpiece which suits me perfectly, there is nothing more to add ...*

*In the case of reeds, I don't really have any problems. I give priority to tone. With reeds that are a little strong, I obtain the fullness of sound I want. If I remember correctly, I played the finale at Dinant with a broken reed. It simply had to play ...*

# OPTIMUM

*The Ligature*



*available for all instruments*



*Vandoren*<sup>®</sup>  
PARIS



## « OPTIMUM » ligatures

OPTIMUM metal ligatures had a great success as soon as they appeared :

- a rich and very pure sound in harmonics : as the collar of the ligature does not touch the reed, lateral parasite vibrations from the ligature are eliminated.
- a revolutionary tightening system combining speed with precision.
- a choice of pressure plates to suit the acoustics or musical selections.

This ligature is now available for all models :

- for clarinet : Eb, Bb, alto and bass
- for saxophone : soprano, alto, tenor, baritone

A metal mouthpiece cap to fit this ligature is available for these models.



### A plastic mouthpiece cap for « OPTIMUM » : an economical solution



Vandoren now offers musicians a kit for Bb clarinet and Alto saxophone with a plastic mouthpiece cap. Musicians can now choose between metal or plastic.

## M14 clarinet mouthpiece

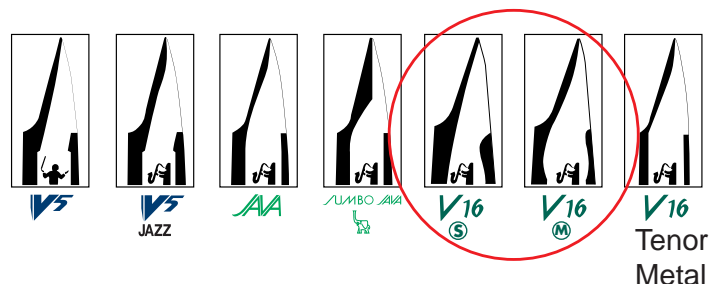
This model completes the 13 series mouthpieces (pitch 440), originally designed for American clarinetists performing in orchestras. This mouthpiece has a closed opening (a little bit closer than the M13 lyre, with softer reeds). It has extraordinary blowing ease and incredibly easy staccato, with a deep

dark focused sound. Its long facing allows a strong projection with good amplitude. The M14 is a very comfortable mouthpiece for both Symphonic and Chamber Music clarinetists.

	Tip Opening	Facing	Trad.Reeds	V●12
M14	101 mm	Long	3,5 à 4,5	3,5 à 5
M13	100,5 mm	Long	3,5 à 4	4 - 4,5
M13 Lyre	102- mm	Medium-long	3,5 à 4	4 - 4,5

## V16 Alto saxophone mouthpiece

This new jazz mouthpiece is available in two different chambers and three facings of medium length. Strong projection, great homogenous accuracy in pitch and articulation ease. It is the new alternate choice in sound for musicians. Don't wait to try it! Musicians have all told us that they associated this sound with the Cannonball Adderley tradition.



	Tip Opening	Facing	Trad.Reeds	Java	V16
A7	204 mm	Medium-long	2 à 3	2,5 à 3,5	2,5 à 3,5
A6	196 mm	Medium-long	2,5 à 3,5	3 - 4	3 - 4
A5	188 mm	Medium-long	2,5 à 3,5	3 - 4	3 - 4

**Chamber M (Medium) :** A rich and smooth timbre, with an accurate and centered sound providing these mouthpieces with warmth and expressiveness. They offer excellent comfort and easy sound control.

**Chamber S (Small) :** They have more timbre than the M series and they offer a strong predominance of medium harmonics as well as great accuracy in pitch and articulation. They have a strong, bright sound with an excellent density.

**Facing A5 :** Very comfortable, a great blowing and articulation ease.

**Facing A6 :** Accurate and powerful, excellent control.

**Facing A7:** Perfect balance between power and dynamics.

## Sheet Music for Clarinet or Saxophone

The Espace Partitions Vandoren was set up in 1993 to meet the needs of musicians for a wider choice of sheet music. It has an outstanding selection, with over 12,000 different titles for clarinet or saxophone!

This sheet music is available :

- at the Espace Partitions Vandoren, 56 Rue Lepic, 75018 Paris, from Monday to Friday, between 10 a.m. and noon, and 2 to 4.30 p.m. (4 p.m. on Friday);
- by mail order (tel: 01 53 41 83 00 or fax: 01 53 41 83 01); the most practical way of paying is by credit card : Visa or Mastercard (in France, payment by cheque is accepted).

Two catalogues have been published, for clarinet and for saxophone, and they are both free of charge. If you do not already have these catalogues, do not hesitate to ask for them. Updates are also available and are sent automatically to customers of the service (\*).

The sheet music comes from all over the world, ranging from an Australian clarinet method with a cassette for children to a Dutch quartet for saxophones!

All music genres are available :

- classical, jazz, klezmer (Giora Feidman, etc), Christmas, films, etc., and of course, for the clarinet and saxophone!
- general articles (Fake Books, Aebersold collection, etc),
- rare CDs, audio and video cassettes (including non-commercial self-distributed records).

All instrumental categories are also represented :

- teaching methods, studies ...
- one or several clarinets or saxophones,
- chamber music (for voice or various instruments),
- clarinet or saxophone for solo and orchestra, etc.

Special events organized at the Espace Partitions :

- previews of certain methods with their authors (Jean-Noël Crocq: Basic Method for Clarinet, in November 1998, see photo page 2; Claude Crousier : New Method for Clarinet, 18 May 1999, etc),
- exhibition of reed-pen drawings by Michel PELLEGRINO in December 1998 (see page 2).

### \*New Scores

We do not have enough space here to mention all the new sheet music received recently at Vandoren.

At present, there are two general catalogues (clarinet, saxophone) of July 1996 and updated in 1996/1999 (June 1999, + rate)

Espace Partitions Vandoren

56 rue Lepic, 75018 Paris

Tel: 01 53 41 83 00 - Fax: 01 53 41 83 01

## THE VANDOREN INTERNET SITE AT YOUR SERVICE

<http://www.vandoren.com>

This website was first created in English, a language understood by the majority of musicians and customers who currently use Internet. A French website will soon be developed.



The Vandoren website is composed of several headings:

- **«Products»** : a catalogue of mouthpieces, reeds and accessories, together with a few originals such as the curves of different models of reeds.
- **«What's new»** : a presentation of new products, of course, but also music information, such as international contests.
- **«Artists»** : Vandoren is eager to provide information on musicians, including photos, biographies, recordings, material used. In this way it can help promote them. A column on forthcoming concerts is in progress.
- **«History»** : The history of the Vandoren firm, set up in 1905.
- **«Sheet Music»** : a description of the Espace Partitions Vandoren for clarinet and saxophone, a unique selection consisting of over 12,000 different titles! **You can now download the Clarinet and Saxophone sheet music catalog (Acrobat Reader files).**
- **«Distributors»** : cross-references to Vandoren distributors all over the world with Internet sites :
  - Germany : [www.stoelzel-music.de](http://www.stoelzel-music.de)
  - The Netherlands : [www.jjc.nl](http://www.jjc.nl)
  - Switzerland : [www.marcandella.ch](http://www.marcandella.ch)
  - USA/Canada : [www.daddario.com](http://www.daddario.com) etc.



# Back to the Future.

**Lee Konitz**

**Latest Release: *Saxophone Dreams***

recorded with Metropole Orchestra



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The V16 offers Lee Konitz the flexibility to play the big '50s sound of the past as well as originate new legacies for the future. The V16 has no resistance and a full-bodied sound, and provides equal sound in all registers. Even the altissimo register plays with ease. With a selection of chamber and tip openings, there's a V16 alto sax mouthpiece to fit every style.



*Vandoren*  
magazine

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