



ClarinetFest® 2016

Lawrence, Kansas USA

~ Report ~

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ClarinetFest® 2016 took place August 3-7 at the historic University of Kansas in Lawrence, Kansas, led by artistic directors Robert Walzel and Stephanie Zelnick. This year's festival centered on the theme *Inspirations*, highlighting the five great clarinetists who galvanized the creation of some of our greatest repertoire: Anton Stadler, Heinrich Baermann, Johann Hermstedt, Richard Mühlfeld and Benny Goodman. Throughout the week, performances and clinics addressed the legacies of these clarinetists, and showcased additional *Inspirations* with the "Forgotten Gems" concert series. This series featured overlooked works worthy of being reintroduced to the clarinet community. The five days of the festival were filled with memorable performances, workshops, master classes and lectures.

Day 1 – Wednesday, Aug. 3

The first full day of ClarinetFest® 2016 began with several performances by clarinetists from across the globe, including the ICA board, the All-Kansas Collegiate clarinet choir and University of Kansas hosts Walzel and Zelnick, in addition to a compelling recital by Buffet Artist Pierre Genisson performing on the newly released Buffet Tradition clarinet. Throughout the day audiences heard seminal works (Brahms, Poulenc, Bolcom, Mellits, Saint-Saens, Lutosławski and Penderecki, among others) performed by esteemed musicians giving attentive and compelling concerts.

AN UNLIKELY MUSE

*Presented by Backun Musical Services,
Platinum Sponsor*

Concert report by Melissa Morales

The first evening concert took place Wednesday, August 3 in the Lied Center of Kansas. It was sponsored by Backun Musical Services and underwritten by Reach Out Kansas, Inc. and Jim Zakoura of the Zakoura Family Foundation and Smithyman & Zakoura, Chartered.

The evening's entertainment was a concert drama for one actor and six musicians called *An Unlikely Muse*, written by playwright



Harry Clark in collaboration with David Shifrin. Led by the indomitable Shifrin, the ensemble shared the beguiling story of Brahms's short-lived retirement. His resolution to become "fat and lazy" was abandoned shortly after chancing upon clarinetist Richard Mühlfeld (musically portrayed by Shifrin), one of the most notable and romanticized figures in clarinet history. As the story goes:

Nearing his sixtieth birthday, [Brahms] announces he's done composing. In a chance meeting with clarinetist Mühlfeld, his retirement is shattered, and with renewed zeal he dispatches four seminal works for the [clarinet]. Recollecting that fateful first meeting and [Mühlfeld's] eventual ordination into the composer's inner sanctum, our storyteller tells of the unlikely, felicitous confluence of creator and muse.

The ensemble – comprised of Shifrin (clarinet), Yevgeny Yontov (piano), the Miró Quartet and actor Jack Gilpin as Mühlfeld – gave a stirring performance on a simple set with minimal lighting, playing movements and excerpts of Brahms's and Schumann's greatest works. With each execution, Shifrin played with the impeccable *bel canto* for which he is known. Throughout the evening he played with sensitivity and profound simplicity. Daniel Ching and William Fedkenheuer (violins), John Largess (viola) and Joshua Gindele (cello) followed suit and played with great clarity and beauty. Their performance was matched only by Yontov's depth and subtlety.

The musical selections included movements from Brahms's two clarinet sonatas, clarinet trio, clarinet quintet and his late solo piano works. The performance was a beautiful summation of why Brahms sits as a cornerstone to the clarinet repertoire.

Day 2 – Thursday, Aug. 4

The exhibition hall was buzzing Thursday, August 4 from the very moment that it opened. ClarinetFest® 2016 attendees lined up to try out new equipment and peruse



the various wares that were being offered. Exhibitors, though spread throughout several floors and rooms in Murphy Hall, were convenient and easily accessed.

The day's concerts included a recital by Milan Rericha (sponsored by RZ Woodwinds), the Backun Artist Recital featuring Eugene Mondie, Raphael Sanders and Bil Jackson – each performing a work with the Miró Quartet – and the Selmer Artists Recital with Jonathan Holden, Wesley Ferreira and Kimberly Cole Luevano.

A particularly *inspiring* treat was Michele Zukovsky's presentation "Simeon Bellison – An Inspiration and Continuing Legacy." Zukovsky discussed the teaching philosophies of Simeon Bellison and his most inspiring student, her father Kalman Bloch. Bellison's philosophy had a heavy focus on phrasing, allowing himself and his students to play with the deepest conviction. Zukovsky and pianist Steven Harlos performed several musical examples, including Bellison's arrangements of a Hasidic dance and Rimsky-Korsakov's *Oriental Song*. Zukovsky told several stories about Bellison and Bloch throughout the presentation, giving an insider's

perspective to their philosophies, musicianship and kind demeanor.

The concerts of Thursday evening began with "Buddy & Benny," a performance by Ron Odrich at 7:00 p.m. in the Lied Center Auditorium. As the program indicated, this concert paid tribute to Buddy DeFranco – friend, teacher and mentor of Odrich – and reflected on the inspiration of clarinet legend Benny Goodman. Odrich was joined by a rhythm section of Kansas City's finest musicians including Danny Embry (guitar), Jeff Harshbarger (bass) and Brandon Draper (drums). The concert included tunes that Odrich played on various concerts with Buddy DeFranco and was interspersed with stories from Odrich's long career.

"JAZZ INSPIRED" FEATURING EDDIE DANIELS

Presented by Vandoren, Gold Sponsor

Concert report by Sam Davies

The second evening concert took place on Thursday, August 4 in the Lied Center of Kansas. The program looked back on influences from the past and celebrated the future of clarinet in jazz. Award-



winning clarinetist and virtuoso Eddie Daniels was joined by the ClarinetFest® 2016 All-Star Big Band conducted by Dan Gailey, director of jazz studies at the University of Kansas. The band included all-star musicians from the greater Kansas City area, supplemented by a wind section familiar to the International Clarinet Association – including past presidents John Cipolla, Gary Whitman and Bob Walzel.

As Daniels took the stage, he talked about his musical history, including his time alongside bandleader Thad Jones. He then played Jones's tune "Quietude," which Daniels described as "every bit as beautiful as Mozart." Daniels' virtuosity was on display from his first note to his last, his sound equally as beautiful and smooth in the blazing fast technical work as it was in his slower, more lyrical playing.

Next was an arrangement of the Bill Evans tune "Very Early," which made excellent use of the big band as they conjured a light backdrop for Daniels' dazzling playing. Astor Piazzolla's "Libertango" was a huge hit; beginning with a distinctive march motif in the drums, accompanied by the clarinets, bass clarinet and four muted trombones, the tune quickly introduced a new soundscape. As the music built in energy, powerful interjections erupted from the bass clarinet and bass trombone until the climactic moment where Daniels and the trumpets screamed the melody out at the top of the range, in perfect unison. This drew so much applause from the audience that Daniels and the band quickly encored the last fiery refrain.

"Pretty Women" from Stephen Sondheim's hit Broadway show *Sweeney*

Todd was up next. An excellent contrast, the tune was laid-back and created a delightful fusion. Daniels laced his performance with stories such as a minor recording rebellion against bandleader Thad Jones which subsequently won Daniels a prize from *Downbeat* magazine. Daniels' friend Gordon Goodwin wrote him the tune "Thad said NO!" in memory of this amusing tale.

More tunes followed as the evening went on, including an arrangement of "I Fall in Love too Easily," and the Piazzolla tune, "Mumuki." The evening included a range of jazz styles, from standards to Argentine tango, Broadway and new compositions. Each tune displayed Daniels' incredible stage presence and energy, as well as his ability to execute virtuosic clarinet playing with ease.

The last tune was another of Goodwin's compositions, "Under the Wire." Throughout the evening, Daniels charmed the audience with his slow, tender, quiet musicality. But for the closing tune, his virtuosic technique floored the audience as he blazed up and down the full range of the clarinet. Closing the concert, Daniels played a beautiful tune that gradually came to a quiet end. It was a wonderful evening of great clarinet playing and monumental jazz!

Day 3 – Friday, Aug. 5

Friday's events included J. Lawrie Bloom and Friends, a Richard Hawkins master



class, the Vandoren Artists Recital (with Philippe Cuper, David Gould, Michael Lowenstern, Elodie Roudet, and the Vandoren Clarinet Ensemble), and several fascinating presentations.

Walzel hosted a roundtable discussion with Fred Ormand, where Ormand discussed his training, experiences as an orchestral musician, and teaching philosophies. He likened his approach to planting seeds; his students would focus

on one small aspect of their playing and chip away until permanent progress was made. Traces of this approach can be found in Ormand's new book in which he uses orchestral excerpts to create exercises to address breathing, embouchure, hand position and finger movement and other aspects of clarinet playing.

The *Avec des Cordes* concert featured clarinetists Lee Livengood, Jane Carl and Wesley Warnhoff playing a variety

of chamber music works for clarinet and strings. The VCP Trio (Warnhoff, violinist Diana Moisejenkaite and pianist Edisher Savitski) performed the world premiere of the 2015 ICA/Verdehr Trio Composition Competition winning work, *Trio* by Jan Rösner. Additionally, Elsa and Walter Verdehr were in attendance, and were presented with a plaque from ICA President Caroline Hartig in recognition of their extraordinary and pioneering achievements with the Verdehr Trio.

CONCERTO NIGHT

Presented by D'Addario, Gold Sponsor

Concert report by Sam Davies

The third evening concert took place on Friday, August 5 in the Lied Center of Kansas. "Concerto Night" featured nine artists accompanied by the Kansas Sinfonietta under the direction of David Neely. First was a stunning performance of Weber's *Concerto No. 2 in E-flat Major* by soloist Benjamin Lulich, who played with an effortless grace, flawless technique and charming character that fit the operatic style of Weber's music. Especially remarkable was his control in the second movement, as his high notes evaporated into the air.





Second was Mozart's "Parto, parto, ma tu ben mio" from *La Clemenza di Tito* with Kirsten Gunlogson, mezzo-soprano, and Lee Livengood, clarinet. Gunlogson sounded exquisite in the role of Sesto, and

Livengood used Mozart's obligato clarinet writing to sing through his clarinet, creating another elegant character.

Spohr's *Concerto No. 4 for Clarinet in E minor* featured soloist Eddy Vanoosthuysse.



This work maintained the operatic theme and exhibited a wide range of musical characters, from a dark-and-stormy opening to a playful and lighthearted conversation between the clarinet and orchestra. Vanoosthuysse traversed the difficult solo with ease, especially when venturing into the altissimo.

After intermission, the concert took to the 20th century with Jonathan Gunn. He gave an impressive performance of Copland's *Clarinet Concerto* from the delicate beginning to the final glissando. He played with both tenderness and spectacular technical control. Particularly impressive was his navigation of the cadenza and his tasteful additions of glisses and bends.

Ricardo Morales was the soloist in Jonathan Leshnoff's *Clarinet Concerto "Nekudim."* This new work – written in 2015 for Morales and the Philadelphia Orchestra – opened with a stunningly beautiful, plaintive and mournful sound from both the orchestra and Morales. The second movement exhibited a minimalistic style, with constantly driving machine-like motifs. Morales dashed through the solo passages, which pushed the technical possibilities of the clarinet, with his incredible articulation on full display. After the high-energy second movement, the piece gradually slowed and returned to the opening theme, coming full circle.

D'Addario commissioned the final piece, *Four New Brothers for 4 Bass Clarinets and Orchestra* by Arthur Gottschalk, especially for the festival. It featured soloists Sauro Berti, Rocco Parisi, Stephan Vermeersch and Richard Nunemaker. The orchestra began the piece, sounding at times like a big band. The four soloists comically wandered on stage, drawing the first round of chuckles from the audience. From beginning to end, this piece was animated, energetic and raucous. The four soloists performed with remarkable virtuosity, each one taking short, idiomatic solos and conversing with the orchestra. An amusing slap tonguing interlude followed, before the climactic moments when all semblance of order evaporated as the "four new brothers" milled around the stage squealing and shrieking. Parisi cut the



shenanigans short as he approached the conductor with an inquisitive squawk. The display drew deafening laughter from the audience. Quickly the four soloists and orchestra reconvened and ended the work.

From the graceful and operatic sounds of the beginning, to the jazzy, modern and sometimes absurd end, each soloist played remarkably well and kept the audience engaged.

Day 4 – Saturday, Aug. 6

Attendees had a wide variety of events to choose from on Saturday at ClarinetFest®, such as the Yuan Yuan master class, presentations by London Silas Shavers and Rocco Parisi, and concerts featuring voice and flute. The D’Addario Artists concert brought to the stage a long roster of clarinetists, including Matthias Müller,

Henri Bok and the D’Addario South American Connection quartet (Martin Castillos, Jose Garcia Taborda, Luis Vargas and Javier Vinasco).

The ICA Professors Clarinet Choir Concert took place at 7 p.m. Saturday in the Lied Center Auditorium. More than 40 college professors participated in this ensemble, conducted by University of Florida clarinet professor Mitchell Estrin. The concert included several arrangements by Matt Johnston: the Saint-Saëns *Marche Militaire Francaise*, Vaughan Williams’ *English Folk Song Suite*, and “Dance of the Comedians” from Smetana’s *The Bartered Bride* (co-arranged by Darren Bartolo). The choir notably paid tribute to Guido Six with a moving rendition of “Nimrod” from Elgar’s *Enigma Variations*, arranged by Jeanie Murrow. Philippe Cuper was the featured soloist for Verdi’s “Scene and Romanza” from *La Forza del Destino*, displaying masterful lyricism and great spirit in his interpretation of this work.

ICA AWARDS CEREMONY

At 7:30 p.m. on August 6, the ICA Awards Ceremony was held at the Lied Center of Kansas. President Caroline Hartig announced that three clarinetists will receive the ICA Honorary Membership Award: Eddie Daniels, Luis Rossi and Richard Stoltzman.

John Cipolla was recognized for his years of dedicated service as ICA research



chair (2007), secretary (2008-2010), president-elect (2010-2012), president (2012-2014) and past president (2014-2016). Mitchell Estrin was welcomed as the incoming president-elect. The ICA also honored Francois Kloc, president and CEO of Buffet Crampon, for “20 years of excellent service and friendship to the clarinet community worldwide.”

All the competition winners were recognized and received their awards. [See the competition reports for details on the competitions.]

FINAL EVENING EXTRAVAGANZA

*Presented by Buffet Crampon,
Platinum Sponsor*

Concert report by Melissa Morales

The final evening concert for ClarinetFest® 2016 took place Saturday, August 6 in the Lied Center of Kansas. The evening featured several Buffet artists who gave rousing performances as the conference approached its end. The first performance was given by Philippe Cuper, principal clarinet of the Paris National Opera Orchestra, accompanied by the ClarinetFest® Chamber Ensemble led by David Neely. Cuper gave a world-premiere performance of Alexandre Rydin's 2015 work *Concerto for Clarinet*. Cuper once again played with incredible musicality and virtuosity.

Jonathan Gunn and pianist Ellen Sommer then took to the stage to perform Widor's *Introduction et Rondo*, Op. 72. Gunn's performance was superb, from the opening cadenza-like passages to the flourishes and strong, final cadence. He played with sensitivity and character, bringing new life into the French classic.

Next on stage was French clarinetist Pierre Genisson, accompanied by Sommer. In an interesting choice, Genisson chose to perform his works, including the *Andante et Allegro* by Ernest Chausson, on the newly released Prodiges clarinet from Buffet. The student-model clarinet did not hinder Genisson's performance as he navigated the technical work with ease. He played with beautiful lyricism throughout, with no noticeable intonation or mechanical issues, showing the great

craftsmanship of the instrument and Genisson's musicianship.

After the Chausson, Genisson was joined on stage by André Moisan of Montreal. The two clarinetists performed Mendelssohn's *Concertpiece No. 1 in F Minor*, Op. 113, on clarinet and basset horn respectively. Maintaining the integrity of the original instrumentation, the two gave an inspiring performance, displaying the capabilities of the instruments.

After a brief intermission, Vanoosthuysse, Philip Kramp (viola) and Sommer joined the stage for a performance of Mozart's *Trio in E-flat Major*, K. 498. Programmed on the work's 235th birthday, the trio played with clarity and ease, giving Mozart a superb celebratory performance. The ensemble played with such refinement that the end of their performance drew an audible “wow” from the audience.

Next, a bass clarinet ensemble consisting of Berti, J. Lawrie Bloom, Alcides Rodriguez, Gunn and Moisan played several selections, including *Ave verum corpus* by Mozart, *Estampas Criollas* by Beatriz Lockhart (featuring Rodriguez on ukulele) and *Black* by Mark Mellits. From the pure sound of Mozart to the tight, hypnotic rhythms of Mellits, the bass clarinet ensemble played with great command of the instruments and genre. The Lockhart, arranged by Jorge Montilla, provided a reprieve from the heavy repertoire of the day. Rodriguez excited the clarinet-filled hall with his playful ukulele, eliciting a string of giggles that trickled through the audience.

Closing the evening extravaganza was another great clarinet quartet accompanied by pianist Ekaterina Tangarova: clarinetists Cuper, Moisan, Vanguel Tangarov and David Gould. The quartet played “Bacchanale” from *Samson and Delilah* by Camille Saint-Saens. The familiar work arranged for the ensemble by Matt Johnston was played expertly with great attention to phrasing and articulation. The melodies whirled, each player displaying virtuosity and reinforcing Johnston's command of writing for clarinet ensembles. The audience beckoned the group back several times with a standing ovation, showing its enthusiastic support and appreciation.

Day 5 – Sunday, Aug. 7

The entire final day of the conference was dedicated to Guido Six, a longtime friend of the ICA who passed away in 2015. Six was a leader in the clarinet community who brought great attention to the clarinet choir, personally expanding the repertoire with numerous compositions, arrangements and commissions. The last day of ClarinetFest® 2016 presented a variety of clarinet choirs that paid homage to Six by performing several of his arrangements and dedicating performances to the Six family.

ClarinetFest® 2016's Collegiate Choir was conducted by Tod Kerstetter. The group filled the Crafton-Preyer stage, with about 50 players including three E-flats and two B-flat contrabasses. The group played arrangements by Kerstetter and Paul Harvey, achieving beautiful transparency and clarity – a credit to both the performers and the arrangements.

The final event for ClarinetFest® 2016 took place at 3 p.m. in the Crafton-Preyer Theatre. The Festival Clarinet Choir was comprised of 35 members and was led by conductor Raphael Sanders. They played works including *Claribel (2000)* by Roland Cardon, *Concertante for 4 clarinets and Orchestra (1833)* by L.A.B. Schindelmesser, and Mendelssohn's *Concertpiece No. 2 in D Minor*, Op. 114 (with soloists Ricardo Morales and Benjamin Lulich).

This year's ClarinetFest® was one of the most successful conferences to date, with clarinetists coming from all over the world to perform, present and honor clarinet traditions from every generation. It was a festival that offered something of interest to everyone and brought the clarinet community together – a truly *inspirational* endeavor.

RESEARCH COMPETITION

by Jennifer Zimmerer with Malena McLaren, coordinator

The Research Competition was held on Wednesday, August 3, at 9:00 a.m. The six finalists were excellent and presented judges Gregory Barrett (Northern Illinois University, USA), Wesley Ferreira (Colorado State University, USA) and Margaret Donaghue Flavin (University of



Miami, USA) with difficult choices. The finalists were:

- Yasmin Flores – “Small Gems in the Grand Scheme of Things: The *Concertstück* and *Drei Lieder* by Gustav Adolph Heinze”
- Daniel Becker – “The Clarinet-Percussion Duo in the 21st Century: A Survey and Discussion of Works from 2000 to July 2015”
- Anna Roach – “Uncovering Deon Nielsen Price: A Biography and Case-Study of Her Clarinet Works”
- Amy McCann – “Communicating Musicality Using the Ploger Method”
- Lindsay Braun – “The Mystery of the Chalumeau and its Historical Significance as Revealed Through Selected Works for Chalumeau and Early Clarinet by Antonio Vivaldi”
- Ron Odrich – “Science in the Art of Legato”

Odrich was awarded first prize, a cash prize of \$1,000 and the opportunity to publish his findings in *The Clarinet*. As a former student of Daniel Bonade, Robert Marcellus, and Buddy DeFranco, Odrich drew on personal experiences as well as scientific theories in his research regarding the formation and control of the air column. He presented diagrams showing how individual physiology changes the ideal air column, and photographs of the embouchures of former teachers and

notable performers. Flores was awarded second place and a \$500 cash prize, and Roach received an honorable mention.

The preliminary-round judges were Jackie McIlwain (University of Southern Mississippi), Kate Young (Louisiana College), Keith Lemmons (University of New Mexico), Madelyn Moore (Kilgore College), and Chris Nichols (University of Delaware). Thanks to all of the judges for their hard work, and to all those who submitted papers for consideration for this year’s competition.



HIGH SCHOOL COMPETITION

by Sarah Korneisel with John Warren, coordinator

The final round of the 2016 ICA High School Competition was held on Thursday, August 4 at 2:00 p.m. Thirty young clarinetists from across the globe submitted digital auditions for the preliminary round. From these, judges Angela Soren (Louisville, Kentucky), Alucia Scalzo (New York City) and Michael Rowlett (University of Mississippi) selected six finalists. For the final round, judges John Sadak (Wake Forest University), Cecilia Kang (Furman University) and Timothy Phillips (Troy University) heard each of the finalists as they performed three required pieces: *Hommage à J.S. Bach* and *Hommage à M. de Falla* by Béla Kovács (b. 1937), and Henri Rabaud’s (1873-1949) *Solo de Concours*, Opus 10.

The finalists were Besnik Abrashi (Texas, USA), Maria Gomes (Portugal), Justin Best (Florida, USA), Alisha Zamore (Georgia, USA), António Lopes (Portugal) and Ellé Crowhurst (Virginia, USA and Bulgaria).

After much deliberation, first place was awarded to António Lopes. Lopes performed with an impressive palette of timbres and characters. It was enthralling, from his delicate and graceful lines to his light, bouncy utterances and exclamatory

fanfares. He played with a sweet tone and expressive ornamentation, maintained a great core to his sound in all registers and dynamics, and really sang through the instrument.

Second place was awarded to Maria Gomes, and third place was awarded to Ellé Crowhurst. Alisha Zamore was given an Honorable Mention. Hearing such a high level of musicianship from these young performers was truly an *inspiration*.

ORCHESTRAL AUDITION COMPETITION

by Amanda McCandless with Robyn Jones, coordinator

On Friday, August 5, 2016 at 9:00 a.m., the International Clarinet Association held its Orchestral Audition Competition in Inge Memorial Hall on the campus of the University of Kansas. Eleven people submitted recordings for the preliminary round, which was judged by Steve Cohen (Northwestern University), Anthony Costa (Penn State University), and Bil Jackson (Vanderbilt University). The finalists who were selected to compete at ClarinetFest® were Christine Bellomy, Matthew Casazza, Aileen Razey and Ivan Hernandez. The judges for the final round were Jonathan Gunn (University of Texas, Austin), Jonathan Holden (Florida State University)

and Bil Jackson (Vanderbilt University).

The contestants performed excerpts from the following works (in this order):

Mozart *Concerto*
 Respighi *Pines of Rome*
 Kodaly *Dances of Galanta*
 Ravel *Daphnis et Chloe, Suite 2*
 Rimsky Korsakov *Capriccio Espagnol*
 Brahms *Symphony No. 3*
 Beethoven *Symphony No. 6*
 Mendelssohn "Scherzo" from *A Midsummer Night's Dream*

All four finalists delivered nearly flawless performances. Ivan Hernandez won first place, earning a \$1000 prize and a Gregory Smith mouthpiece. Aileen Razey was the runner-up and earned a \$500 prize and a Gregory Smith mouthpiece. After the competition, the candidates received valuable comments from the judges and had a brief question and answer session. Congratulations to all the participants, and thank you to Gregory Smith for sponsoring the competition.

YOUNG ARTIST COMPETITION

by Jennifer Zimmerer with Caroline Hartig, coordinator

This year, the Young Artist Competition received 38 applications from eleven countries. The repertoire for the

competition included Leonard Bernstein's *Sonata for Clarinet and Piano*, Arthur Benjamin's *Le Tombeau de Ravel* and Antonio Fraioli's *Quattro Pezzi A Giovanni Punzi per clarinetto solo*. The preliminary round judges were: Thomas Josenhans, (Indiana, USA), Michele Gingras (Ohio, USA) Amatai Vardi (Ohio, USA). After judges reviewed the submitted recordings, twelve people were chosen to move on to the semifinal round at ClarinetFest®: Tiago Batista (Portugal), Benjamin Cummins (USA), Zachary Dierickx (USA), Emily Kerski (USA), Kristen Lauri (USA), Yu-Rou Li (Taiwan), Jenny Maclay (USA), Jesus Milano (Venezuela), Michael Moy (USA), João Paiva (Portugal), Britnee Pool (USA) and Diana Sampaio (Portugal).

On Thursday morning, the semifinalists competed to perform in Friday's final round. The semifinal round judges were Catherine Wood (Canada), Scot Humes (Louisiana, USA), Maggie Donahue (Florida, USA) Osiris Molina (Alabama, USA) and Maureen Hurd (New Jersey, USA). Six people progressed to the final round: Tiago Batista (Portugal), Benjamin Cummins (USA), João Paiva (Portugal), Yu-Rou Li (Taiwan), Michael Moy (USA), and Diana Sampaio (Portugal).

At 1 p.m. on Friday, August 5, the finalists competed for prizes in the 2016 Young Artist Competition, playing selections from the competition repertoire list for judges Diane Barger (USA), Corrado Giuffredi (Italy), Richard Hawkins (USA) and David Odom (USA).

Joao Andre Paiva was awarded first place, winning a \$4,000 cash prize and a professional clarinet donated by Buffet Crampon. Diana Sampaio was awarded second place and \$2000, and Yu-Rou Li was awarded third place and \$1,000. The Young Artist Competition was generously sponsored in part by Buffet Crampon, D'Addario Woodwinds, Henri Selmer Paris, and Yamaha.

Born in 1993, João André Oliveira Paiva began his musical studies at the age of 6 with his father and brother who also played clarinet. He began his official studies at the Conservatório de Coimbra with Paulo Vincente, and then attended the Escola Profissional de Música de Espinho where he studied with Luís Carvalho.





He is a member of the Orquestra de Clarinetes “Príncipe das Astúrias,” ARMAB (Associação Recreativa e Musical Amigos da Branca) and cooperates with the Banda Sinfónica Portuguesa. He is currently a master’s student with António Saiote at the Escola Superior de Música e Artes do Espectáculo (ESMAE) in Oporto.

Diana Manuela Teixeira Sampaio was born in 1993, beginning her musical studies at the age of 10 with professor Manuel Moura, later studying with David Silva in the School of Music of Póvoa de Varzim. She then went on to study with Vitor Matos at the Universidade do Minho, and with António Saiote at the ESMAE. She was unanimously awarded first prize in the 2015 Louis Cahuzac Clarinet Competition, and is currently a member of the Atlantic Coast Orchestra in Portugal.

Yu-Roi Li is a doctoral student at University of Texas at Austin, studying with Jonathan Gunn. She previously studied with Ixi Chen at the University of Cincinnati, College-Conservatory of Music, and obtained BM and MM Degrees at Taipei National University of the Arts, studying with the most prestigious maestro in Taiwan, Wei-Leng Chen. ❖



ABOUT THE WRITERS

Sam Davies is currently earning his DMA in clarinet performance at Michigan State University. He is an active chamber musician and performer in new music ensembles and orchestras at MSU and in Michigan at large. Davies has been reviewing concerts at ClarinetFest® since 2014.

Melissa Morales served as adjunct music education faculty at DePaul University (2015-2016) and clarinet faculty at (The People’s Music School in Chicago, Illinois (2013-2016). She was regular member with the Chicago Summer Opera (2014-2016) and currently serves as the Director of Education for the Chicago Symphonic Winds while pursuing her doctorate at the University of Maryland.

Other contributing writers for ClarinetFest® 2016 reports were: Zachary Dierickx, Jessica Harrie, Chastine Hofmeister, Lisa Kachouee, Sarah Korneisel, Jacob Lee, Amanda McCandless, Anna Roach, Rachel Yoder and Jennifer Zimmerer.