



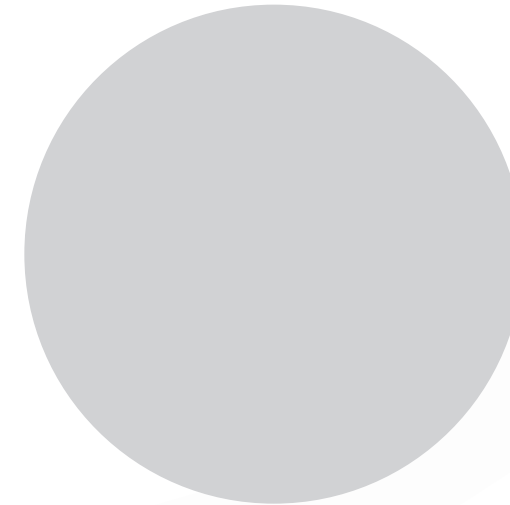
m a g a z i n e ⁶

BERNARD VAN DOREN, 40 YEARS OF PASSION - THE FLOW PACK - THE ENVIRONMENT AND VANDOREN
STAYING IN TOUCH AT 56 RUE LEPIC - ENCOURAGING NEWS - PORTRAITS - POSTCARDS - VANDO JAMS - WEB

Delivered factory fresh
to you
wherever you are.

m a g a z i n e⁶

EDITORIAL



I am proud to offer you this edition for two reasons. Not only does it celebrate my forty years in the firm, it also confirms a new era in terms of packaging: the “Flow Pack” era. Since 1967, you will recall, we have been modernizing all the time. Productive output (machinery and innovative advances), personnel management (acquiring greater social benefits for our staff) and the long-term development of quality products (efficiency and reliability tied to a respect for the environment) have been my constant concerns. Reeds being very sensitive to external factors, our first task was to stabilize hygrometric conditions within the factory. Then we could begin work on the “Flow Pack”, airtight packaging that now enables reeds to be kept for as long as possible in the same perfect condition as when they come out of the atelier. I see this “factory fresh” concept as a major advance for musicians. Moreover, we developed the concept to the full by going for individual packaging. Now each reed reaches the final customer in a state of remarkable freshness. I wanted to free musicians from any material and secondary constraints, any hindrance to their own creativity and freedom of expression.

Bernard VAN DOREN

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“We form a great family”

Bernard Van Doren, celebrating 40 years as managing director of the business, talks in an interview with his daughter Anne-Sophie, about the process that led him to develop the Flow Pack in 2007.

What major changes have occurred since 1967?

I came into the business on April 7th, 1967. At the time, the firm had a staff of 45, manufacturing 800 reeds a day. Recruiting personnel was tough back then: most people wanted to work in a bank. We had to hire laborers from Yugoslavia who turned out to be excellent. At the time, specialized work was an honorable profession, skilled labor implying a certain know-how. But we had to modernize because it was hard to transmit knowledge: there would be disparities from one to the other, especially in terms of selection. Anything able to be mechanized simply had to be. Every 200 reeds, we would reset the machine, but inevitably in a different way. We were using steel from Sheffield that we hardened with Bunsen burners. For, you

see, the secret of a good reed lies in the cut. Then we started using tungsten carbide which only had to be changed every 1000 reeds.

Since 1967, modernization has never stopped. Monsieur Franck helped design new machines. All those new prototypes had to be constantly ameliorated for us to attain the exceptional precision and regularity of today thanks to our mastery of the most advanced technologies.

Has packaging changed too?

In terms of packaging, at the time we used to lay reeds flat in a little cardboard box which could lead to deterioration. The secret of Vandoren reeds is that they are very fine on the outer rim with a solid vertebral column inside. This was when I thought of the plastic box with a separation in the middle

and 5 reeds on either side. This was the first modification. The advantage was that this box was exactly the same size as the cardboard boxes.

“The secret of Vandoren reeds is that they are very fine on the outer rim with a solid vertebral column inside.”

When did you develop the protector?

Increased reed manufacturing would, without modi-

fication, have required recruiting twice as many staff. What's more, if we wanted to package all these reeds, we also had to protect them. That's when Jacques Llorente developed the protector. In this way, without anyone touching reeds, they could be packaged like in a packet of cigarettes. This led to the blue box. Annoyed by the yellow and violet box, too “retro”, I designed a blue one with two strips recalling the mark's original yellow and violet. I also created our logo representing, as well as a V, a stylized reed and mouthpiece. But now boxes were twice as large, which posed other problems. Manufacturers were saying: “you're taking risks in changing something that works well”. In the beginning the protector was violet in color but since you couldn't see the reed

“This year the new model is even more ergonomic, with a rounder form.”

through it, we made it colorless. This year the new model is even more ergonomic, with a rounder form.

Tell us about innovations linked to the cane itself.

We have only ever used highest quality cane for our reeds. So discarded cane was a problem for which we found simple

solutions: using some to maintain factory temperature through floor heating, and the rest as compost for the cane-fields. As the firm developed, we had to find automatic systems that left workers free for other tasks. Every manual operation was mechanized, but might I add that no-one was laid off as a consequence. Then we finally installed constant hygrometry in the factory so that the reeds were always in good shape. But clarinetists and saxophonists buying them two to six months later in overheated shops were sometimes unsatisfied. We began putting reeds in airtight Tupperware®-type boxes, with effective results. And from this developed the idea of the “56 rue Lepic” box and then the “Flow Pack”, airtight packaging designed to maintain reeds as perfectly and as long as possible in the same condition as when they

came out of the factory. This was the “factory fresh” concept. A breakthrough we pushed even further by packing each reed individually. In this way, each reed reached the final customer in a remarkable state of freshness.

“As the firm developed, we had to find automatic systems that left workers free for other tasks.”

What about mouthpieces?

In the beginning, production was fairly limited (about 300 a month). There was the 5RV, an extraordinary mouthpiece. Then I made the B45. First we kept to the clarinet, where I see three major mouthpieces: the 5RV, the B45 and the 5JB. The others are all only first cousins or little brothers.

What instigates the creation of a new product?

There's an old saying: “if you serve the market, the market will serve you”. You

have to listen to people. Ulysse Delécluse, a friend of my father, said about the B45: “but you're not going to let that mouthpiece come out!”. Because it was radically different. You should never do things by halves. The Optimum mouthpieces (AL3-AL4) for alto are very different from the A27 and the A28; it serves a range of musicians who do not play our mouthpieces. Especially since in the saxophone world, lots of gurus touch up mouthpieces, there's absolutely no regularity in the material. I ask musicians to try out mouthpieces: it's like in the fashion industry, you work in an atelier and then you have a showing. For final touches, I listen either to the musicians who visit our Parisian showroom or to our travelling artistic advisors. It's a whole alchemy of exchange and communication. We form a great family!

“If you serve the market, the market will serve you”

the Vandoren Flow Pack Revolution

**“What in your opinion are the factors that most affect the reaction of a reed?”
Temperature, season, and above all, differences in humidity.**

Marcel Mule,
Honorary professor
of saxophone at the
Paris Conservatoire

(Vandoren interview at
the beginning of the 90s)
Published in 1999 in
the Vandoren magazine n° 1
Available on www.vandoren.com

“For me, this Flow Pack reed is terrific. No matter where I am in the world, it's as if I were in the Vandoren factory in Bormes-les-Mimosas, with a reed that vibrates, unaffected by any hygrometric change. Once I fit it onto my mouthpiece, I can go stress-free into the rehearsal room”

Claude Delangle,
Saxophone professor
at the Paris Conservatoire

Interview 2007
(video extract
on www.vandoren.com)

Between these interviews, considerable technological advances occurred with regard to these very factors, and Vandoren, with the collaboration of scientists and musicians, is proud to have contributed.

Thanks to a hundred years of know-how in the fields of agriculture and technology, Vandoren developed its own machines, capable of exceptional precision (tolerances of less than 1/100th of a millimeter). Methods for selecting reed strengths were constantly being refined with the help of electronics. The last stage was coming to terms with the fact that both cane and reed continue evolving in themselves, in an atmosphere that also varies from one day to the next. This is why Vandoren, since the beginning of the 21st century, began to stabilize the degree of humidity in its factory and warehouses, night and day, 7 days a week, with an optimal humidity ratio of 45 to 70%, which is what we advise our musicians to do (something they can now control with our hygrometric kit, “Hygrocase”).

Minutely controlled in this way, the whole reed manufacturing process can contribute to the regularity of the final product and reach a new degree of quality excellence. Which has been confirmed by musicians testing production samples.

But there remained one obstacle to assuring the transmission of this fabulous tool to musicians all over the world: a guarantee that transport or storage conditions would not damage a quality so painstakingly obtained, from the initial packaging and departure from the factory to the moment of reaching the final customer. For, despite taking precautions, you can never be completely sure of either transport (by sea or air notably) or storage conditions.

So Vandoren thought of developing a hermetic packaging. The “56 rue Lepic” box was already an innovation with its sealed protective cover.

Then tests revealed that the best solution was the Flow Pack:

- With individual packaging, reeds are guaranteed an unparalleled hygrometric stability at every stage of the whole process from the Vandoren factory to the musician.
- When he opens a Vandoren Flow Pack, the instrumentalist has a “factory fresh” reed, as if he had chosen it in the factory.
- Packaging in the Flow Pack sachet is perfectly neutral and has no other effect on reeds other than assuring optimal conservation.

Vandoren is pleased to announce that the Flow Pack procedure has now been applied to their entire range of clarinet and saxophone reeds.

**WITH INDIVIDUAL PACKAGING
REEDS ARE GUARANTEED
AN UNPARALLELED
HYGROMETRIC STABILITY
AT EVERY STAGE
FROM THE VANDOREN FACTORY
TO THE MUSICIAN.**

aging. At that point, after a lot of research, we came to the conclusion that wrapping reeds in a flow pack was an interesting solution. That was the first step. But once reeds had been wrapped in the flow pack, formats were no longer compatible with existing boxes. So we had to create new formats. We set out from what we had learnt from the initial studies to research the presentation of new formats. It took a long time to develop because we had to work to re-adjust if we wanted to re-adapt graphic layouts without losing anything. We went back to the drawing board quite a lot: we would create prototypes, test them out and either continue or not until we reached the final decision.

Were you largely instrumental in re-developing the strips of the initial boxes?

Definitely. The whole point lay in maintaining the Vandoren image, in modernizing without destabilizing the final customer. The strips were originally of a certain width, practically separating the box in two (a little instrument and a signature below). Reducing the width of the strips allowed us to make a much larger signature and a more visible instrument.

For you, what was the overall driving factor behind redesigning packaging?

There really was a need because the original packaging had been in existence for over twenty

years. It had to be updated a little. Reconsidering formats allowed us to envisage an evolution of the graphic layout.

“One thing is sure: consumers want individual wrapping. That was how the Flow Pack was born.”

Did you take into consideration the evolution of other products and packagings on the market?

Yes definitely, as far as the principle of airtight packaging for the reeds goes. We considered everything that had already been invented. The first breakthrough was putting reeds in a box we created for the “56 rue Lepic” reed. For products on today’s market, anything in the food line, thermal compression moulding is extremely common in practice. But one thing is sure: consumers want individual wrapping. That was how the Flow Pack was born.

Do you have other projects?

Let’s say that for the moment we still have to digest all this, but yes, of course we are working on new projects. The story continues...

Jacques Llorente : “ 20 years on...”

Jacques Llorente has been collaborating with Vandoren for over 20 years, helping to develop wrappers and packaging. Dressing in every size...

How has Vandoren packaging developed, both visually and technically, since you invented the protector?

There were several stages. When I created the protector, we were initially putting reeds into boxes of 5 or 10, depending on the

categories. The next stage came twenty years later when I was asked to think about designing a fresh look for the packaging and ameliorating some of the ergonomics of the protector. There was the added problem of protecting the reeds themselves. They risked deteriorating from any extreme hygrometric change. After a trip to the USA, Bernard Van Doren asked me to consider the concept of protecting reeds in airtight pack-

The environment



WE AT VANDOREN HAVE RECEIVED MANY QUESTIONS RECENTLY CONCERNING ECOLOGY AND THE NEW PACKAGING. WE ARE VERY SERIOUS ABOUT PRESERVING OUR NATURAL RESOURCES FOR FUTURE GENERATIONS AND WOULD LIKE TO SHARE WITH YOU THE STEPS WE HAVE TAKEN TOWARD THIS GOAL.

THE CANE USED TO MANUFACTURE REEDS IS A 100% NATURAL PLANT. WE USE NO FERTILIZER OR PESTICIDE DURING ITS GROWTH AND NO CHEMICAL COMPONENTS DURING ITS TRANSFORMATION INTO REEDS. THE SHINY PART OF THE REED, IT SHOULD BE MENTIONED, IS NOT VARNISH BUT THE BARK OF THE CANE. ANY LEFTOVER CANE RESULTING FROM REED MANUFACTURING IS COMPLETELY REUSED AS EITHER COMPOST IN OUR PLANTATIONS OR FUEL FOR THE BOILER THAT HEATS OUR FACTORY. NO OTHER ENERGY SOURCE IS THEREFORE NECESSARY IN TERMS OF HEATING. OUR HIGH PERFORMANCE BOILER, INSTALLED IN 2006, GIVES OFF ONLY WATER VAPOR AND CO2 INTO THE ATMOSPHERE. IT IS IMPORTANT TO NOTE THAT THIS CO2 EXHAUST IS OF PLANT, NOT FOSSIL ORIGIN AND THAT ITS ATMOSPHERIC EVACUATION CONTRIBUTES IN NO WAY TO THE GREENHOUSE EFFECT. THE QUANTITY EVACUATED DURING COMBUSTION IS, IN FACT, COMPLETELY COMPENSATED FOR BY THE QUANTITY OF ATMOSPHERIC CO2 ABSORBED BY THE PLANT DURING ITS TWO-YEAR GROWTH. FINALLY, ONE LAST POINT: THE LOGO ON THE BACK OF THE REED IS PRINTED IN EDIBLE INK, OF NO DANGER TO THE ENVIRONMENT.

THE REED PROTECTOR IS MADE FROM 100% RECYCLABLE POLYPROPYLENE (BEARING THE TRIANGULAR PP5 MARK).

THE FILMS. THE CHOICE OF OUR SUPPLIER WAS DETERMINED NOT ONLY BY THEIR ABILITY MEET OUR TECHNICAL DEMANDS LINKED TO FLOW PACK PERFORMANCE IN PROTECTING THE REED, BUT ALSO WITH A REGARD FOR ECOLOGICAL CONSIDERATIONS (THE SUPPLIER OF THE FILM IS AN ISO 14001 CERTIFIED COMPANY CONCERNED WITH ENVIRONMENTAL MANAGEMENT). OUR CELLOPHANE ON THE OUTSIDE OF THE BOX IS OF A VERY COMMON TYPE MADE FROM POLYPROPYLENE. MOREOVER, WE ARE CURRENTLY PURSUING RESEARCH ON THE USE OF BIODEGRADABLE OR COMPOSTABLE FILM. WE SHOULD POINT OUT HERE THAT THE THICKNESS OF THE FILM WE USE EFFECTIVELY LIMITS WASTE VOLUME IN COMPARISON WITH OTHER PACKAGING SOLUTIONS LIKE AIRTIGHT BOXES, TUBS OR OTHER PROCEDURES FOR MAINTAINING HYGROMETRY.

CONCERNING **BOXES AND CARDBOARD PACKAGING**, AND IN THE NEAR FUTURE ALL OUR PRINTED MATTER, WE HAVE DECIDED TO CHARGE THEIR MANUFACTURING TO A COMPANY STRONGLY COMMITTED TO ECOLOGICAL CONCERNS. THIS GROUP, ISO 9001 CERTIFIED SINCE 2004, HAS OBTAINED THE IMPRIM'VERT LABEL AND WAS ONE OF THE FIRST FRENCH BUSINESSES TO SIGN THE WORLD BUSINESS PACT INSTIGATED BY THE UN IN JULY 2000 ON THE INITIATIVE OF MR. KOFI ANNAN. CONCRETELY, THIS YEAR, A FIRST OBJECTIVE HAS BEEN ACHIEVED BY USING PAPER CERTIFIED BY THE PEFC (PROGRAM FOR THE ENDORSEMENT OF FOREST CERTIFICATION) AND THE FSC (FOREST STEWARDSHIP COUNCIL). THIS MEANS THAT THE PAPER COMES FROM TREES PLANTED EXPRESSLY FOR PAPER PRODUCTION AND DOES NOT CONTRIBUTE TO DEFORESTATION. MOREOVER, TREES ARE SYSTEMATICALLY REPLANTED IN EACH SECTION AS THEY ARE FELLED. THIS PROCEDURE HAS ALSO BEEN APPLIED TO INKS, FIXATIVES, DEVELOPERS AND SOLVENTS, WHERE TOXIC PRODUCTS ARE REPLACED BY OTHERS LESS POLLUTING IN NATURE (FOR EXAMPLE, THE USE OF OFFSET INKS INSTEAD OF HABITUAL UV INKS).

VANDOREN'S COMMITMENT TO THE ENVIRONMENT GOES MUCH FURTHER THAN SIMPLY OUR PRODUCTS AND THEIR PACKAGING. WE SHOULD LIKE TO MENTION THAT ELECTRIC VEHICLES ARE USED TO GET AROUND OUR PRODUCTION SITE IN BORMES LES MIMOSAS AND THAT MR. VAN DOREN, THE INITIATOR OF THIS PROCEDURE, DRIVES A HYBRID CAR.

and Vandoren

Staying in touch at rue Lepic

At Vandoren's, each day is another occasion for our advisory staff to meet clarinetists or saxophonists from different countries, performing different types of music and playing different makes of instrument. The store also fosters unexpected encounters between musicians. Come to try a mouthpiece or look for scores, instrumentalists are keen to discuss the reasons for their visit. Often this dialogue goes much further: sharing impressions about a way of playing, a repertoire, a country, leads to genuinely vibrant cultural exchange. Vandoren wished to also stimulate this interaction by organizing meetings with artists. For example, composer Nicolas Bacri came to explain his works, bringing Julien Hervé to illustrate with live musical extracts, and clarinetist Pascal Moraguès came for an event organized for the re-edition of the CDs of his Quintet. Novel encounters, occasional reunions, we wanted to share some of these special moments with you.

Masataka HIRANO

Born in Kanagawa (Japan) in 1970, he began studying music at the age of 3 and saxophone at the age of 12. In 1992, he graduated from the Tokyo National University of Fine Arts and Music where he was trained. He was given a place in conservatoire in the Senegal College of Music. Awarded in the Paris Conservatoire in 1995, he became Professor of Saxophone (1997), Clarinet Music (1999) and Percussion (1999). A lecturer at the National Percussion Conservatory in Japan (1999) and at the J.M. Louisa International Conservatory in Bordeaux in 1999, his saxophone and various approaches to music have been widely spread across in Europe and Japan. In 2006, he taught at the Academy Huisman in Portugal.

“ In the beginning, choosing the saxophone was actually a fluke...my college band had openings for saxophone or for tuba. But I took to the sax immediately. I bought loads of recordings, so I could listen to the pieces we would be playing at college the next day. I began on tenor, baritone and then alto just before going to university. I didn't do things in a conventional way... Now I play classical, contemporary, improvise with jazzmen and compose. I'm looking for music every day, because I'm curious and impatient. Music dwells in both time and space, and is unrestricted by any national boundaries. For a written piece, I work like a student. But in concert, I begin to express myself, as if it were an improvisation; from start to finish, I look for an interpretation that is truly alive. You can love (and serve) the composer, while still being different from him. Take a red flower; it's the same thing for everyone, but each person has their own particular story to tell. When I was living in France, you wouldn't see that kind of flower as often as you do in Japan, but I reconstructed it in my memory. To study at the Paris Conservatoire with Claude Delangle was to learn everything about the instrument with one of the gods of saxophone. But it was also to live in Paris, a historic town with a rich past, an art of living and moreover, since Adolphe Sax, the city of the saxophone, the city of the manufacturers, the composers. That really inspired me. French and Japanese cultures are both very rich and I integrated them in my own way. In concert, I forget the medium, the saxophone is a prolongation of myself. It was a long time after the end of the piece that I realized there was an audience, that I was playing an instrument called the saxophone. But when I try to analyze how I go about choosing my material and what I'm doing with it, I guess I could say this: with a Vandoren mouthpiece, you can use air, breath, like the bow of a violin. What I'm trying to achieve are almost unlimited nuances. For me, a reed has a personality of its own. It's like in a marriage, a daily readjustment with oneself, we have our habits, our funny little ways. An anecdote: one day I found a reed that I immediately adored, I can't explain why. It was perfect for the Hindemith Sonata for alto. I kept playing my concerts with other reeds, but I always took this reed for that piece which I must have played about ten times, even though the reed was weakening a little. There are special sound colors which, once you've found them, you love recreating. I wrote a classical concerto in 2004 called "7 Tableaux", inspired by the works of a painter, a bit like Mussorgsky. It was a commission for television, so I didn't want to do something too modern, too complex. The saxophone is an instrument that's very free; it has so many angles, you can go towards classical, jazz, contemporary... and it's a young instrument, without too much tradition, not too set in its ways. That's also a bonus!

MATERIAL USED :
A28 AND T20 MOUTHPIECES,
TRADITIONAL REEDS N° 3, AND S15 MOUTHPIECE 3,5 REEDS.

”

Orchestras in schools

There are more than a hundred orchestras of this type in existence in France, projects are being developed, this is only the beginning...

In many countries, schools have orchestras at junior, middle and upper school levels. France is somewhat of an exception. “For the first time, certain OAE* projects are currently uniting public and private school teachers, music teachers and directors of music schools, representatives of the private business sector, and parents of students under the watchful eye of the Ministry of Education” **. The CSFI (Chambre Syndicale de la Factice Instrumentale – The instrument-maker's guild) has been regrouping manufacturers of instruments and accessories (like Vandoren), importers, editors, retailers... This organisation was behind the setting up of the first classes, in co-operation with the association DRAPOS (Développement, Rayonnement des Pratiques Orchestrales Scolaires – Development and promotion of orchestral playing in schools). The basic principle is collective apprenticeship,

playing in an orchestra from the beginning of learning an instrument, and usually in a school context. Sometimes groups form of students of the same grade, sometimes of kids who have volunteered, feel motivated, or have been chosen within the school, there are no set rules. While the first orchestras were brass bands, soon violin ensembles developed and now, more “mixed” formations. Music performs miracles. Plus, it's a field where the exception proves to be the rule. Children have taken up all sorts of instruments, even ones like the oboe or the trombone that they didn't know; they have also enthusiastically embraced a repertoire of light classical or jazzy pieces. Often school results have improved, often aggressiveness has been transformed into collective music-making energy. Some students, keen to continue to a higher level, go on to enrol in a music school. The musicians

who collaborate in these school schemes are either full - or part-time teachers. But they can also be independent musicians. Sometimes two musicians, performers of several instruments, will share work with the children, though in some projects, each instrumental desk may have its own teacher. The CSFI will have their own stand on display at the next Salon des Maires de France in November 2007, for it is important that local representatives be made aware of the social and pedagogical value of music in schools, beyond simply playing an instrument. Madame Albanel, Minister of Culture, came to inaugurate this year's “Fête de la Musique” in Paris, in the rue de Rome, in the presence of the Orchestra of the Cergy School (see photo). In 2004, this class from the Collège des Explorateurs du Z.E.P. in Cergy, was awarded the Prix de l'Innovation Educative de la Ligue de l'Enseignement (Prize

for innovative educational methods from the teaching board). Their performance was also televised. A source of great gratification to these young musicians and an encouragement to others to create similar ensembles. More than a hundred orchestras of this type are already in existence in France, other projects are being developed, this is only the beginning...

* OAE = Orchestres à l'école (Orchestras in schools)
** An extract from “Profession Musique N°6, 2006, the magazine of the CSFI.

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“ from yesterday... ”

DIONET, MANASSE, CHARPENTIER, THREE SIDES TO THE MUSICIAN'S PASSION FOR MATERIALS

Henri Dionet

Henri Dionet passed away on October 27, 2006. He was born in 1911. After studying at the Lille Conservatoire with Ferdinand Capelle, he graduated in 1930 with a Premier Prix from the Paris Conservatoire where he had studied with Auguste Périer. Principal clarinetist at the Paris Opera from 1945 to 1973, he taught at the Versailles Conservatoire from 1951 to 1982. The following text comes from an interview he gave to Roland Pierry at Vandoren in the early 90s. The complete interview can be found in the magazine "The Clarinet", vol. 34, n° 3, June 2007. (back issues can be ordered at www.clarinet.org)

After having tried and tested different makes of reed, I realized (in all honesty) that Vandoren's were the ones that satisfied me the most. The sound quality was superior. And I'm not saying that because I was a friend

of Robert Van Doren. Your public doesn't know who your reed manufacturer is.

Which mouthpiece did you play?

I tried other mouthpieces, but I always came back to Vandoren. Before the war, an estimated 90% of clarinetists were playing the 5RV. There has to be a reason for that. Manufacturers made other mouthpieces using concert artists to try out their production innovations. Vandoren also evolved, proposing other models like the 11.1, the B44, or the B45 which I also played. One thing never to forget is: choose reeds to suit your mouthpiece. Use this method and you always find your own sonority more or less. For example, with a B45, I would use slightly softer reeds because the B45 has a certain roundness of

tone that I like. Only when you marry your mouthpiece to your reed do you get maximum comfort, allowing you to play a soft high C# as easily as an open G. That's what I have always looked for and tried to encourage my students to obtain.

I had colleagues on the look-out for reeds and mouthpieces all their lives. Fair enough, you can always do better, but you have to remember that going for something "better" can be your own worst enemy. It's a vicious circle.

What's the ideal solution?

If you have several reeds, you can rotate them. Maybe one that doesn't seem to work so well today will seem excellent a week later. You hear them say all the time: "it feels great". But you're the one who has to feel great, not the reed. Physical stamina influences

the way you play. When the same musician doesn't get the same result from the same mouthpiece, the same reed... maybe that's because he's in a different frame of mind.

Do you have any suggestions for handling new reeds?

If a new reed sounds good, consistent and fitting to your taste, play it for a few minutes and let it rest. If you keep playing it for ages, chances are you'll tire it. Subsequently, cutting the reed to make it more dynamic, doesn't always give the desired result.

Louis Cahuzac used to joke that reeds should be treated "with contempt"...

Which is true when you think about it. We've all

experienced that. Today, a reed doesn't work so well, the following day, it's better... Three days later, we're saying: "But it's great". Because now you're accustomed to it. You have to take into account the way you feel, how tired you are...etc. There are so many factors involved.

Cahuzac's sound had roundness, but not without fine timbre. Exaggerating certain things can lead, you see, to dullness of sound. Sound will not project without timbre. And watch out for trends. When I was at the Conservatoire, you had to have a clear sound... Now clarity is fine. But sound should never become "transparent", or lose body. You have to keep the harmonic

spectrum as wide open as possible. At the time, some people used to say Cahuzac's sound was big. I myself loved that... and Cahuzac used to swear by Vandoren.

What kinds of external factors can influence a reed?

Cane itself is a piece of wood, alive and therefore sensitive to its environment: heat, cold, humidity, dryness... Add to that the physical ups and downs of the instrumentalist, and even a very good reed can appear to be poor. Which is not necessarily the case. Students used to say to me: "You always have good reeds" to which I would reply: "Yes, the same as yours." Good results depend on the

amalgamation of an instrument that's well broken in, with a mouthpiece and a reed suited to each particular place, each particular time... it's really quite subtle.

Florent Charpentier

Tell us about your experience in Canada.

At the 2007 ClarinetFest in Vancouver, I discovered other ways of playing the clarinet, notably though the intermediary of the (many) American clarinetists present; and also other repertoires that are perhaps not so well known in France. As for me, I wanted to play a basically chronological program to show I was capable of playing more classical pieces (Schumann, Françaix) before freeing up in more original pieces with larger physical and psychological demands, like "The Little Harlequin" of Stockhausen. Establishing a different relationship to your instrument allows you afterwards to explore other horizons. The clarinet becomes almost an accessory once your body itself is expressing something, your face, the way you move in space... it's probably thanks to improvised music with Jacques Di Donato that I dared to do it. I worked with a dancer, on everything to do with movement though space, steps, posture, and then with an actress, on more theatrical aspects, facial expressions and so forth. It had to be a little disconcerting for the audience.

Was it hard still paying attention to sonority and breathing technique?

You are actually paying less attention to beauty of sound than to synchronizing your steps with the melodic line. Especially since the rhythmic line that you're doing with the feet has to work like accompaniment. There are all these contrary rhythms, binary and ternary. Physically speaking, it's a very hard piece to play because you're running all over and breathing flat out. Jumping up and down, wagging my butt and hopping around with the clarinet in the air, were all part of the challenge... I had a lot of fun.

Are you going to play "The Little Harlequin" of Stockhausen elsewhere?

I would love to. But even more especially find other pieces in the same style. Mauricio Kagel writes lots of pieces involving musical theatre and movement, that interests me. I'm planning now to do two contemporary pieces, one by Krystof Maratka and another by a Canadian composer. I also improvise in the group "Arlequin Variations" and play klezmer music.

What about your connection with Vandoren?

All my teachers played Vandoren. It even took me a while to know that other labels existed! Along with my V.12, I play the B40 Lyre, it's a mouthpiece that really suits me. I like the B40 for its velvet sound, richness and roundness, and the B40 Lyre gives great facility to playing in the top register.

Born in 1982 Florent Charpentier is currently doing the postgraduate program at the Paris CNSM (studying with Pascal Moraguès and Michel Arrignon). He obtained a Premier Prix with honors from the CNR in Nancy (Olivier Dartevelle) and another in 2006 from the Lyons CNSM (Jacques Di Donato). He has often performed with orchestra, like with the World Youth Orchestra (Mozart Clarinet Concerto, Tel Aviv, 2003). Florent Charpentier plays a B40 Lyre mouthpiece and V.12 3,5 reeds.

Jon Manasse

Jon Manasse, soloist and chamber artist is currently principal clarinetist of the American Ballet Theater Orchestra and Mostly Mozart Festival Orchestra. He has served as the principal clarinetist for many orchestras, including the New York Chamber Symphony and the Metropolitan Opera Orchestra. A graduate of Juilliard, he has won numerous competitions and has a large discography. Since 1995, he has been Associate Professor of Clarinet at the Eastman School of Music; in September 2007 Jon Manasse joins the faculty of The Juilliard School.

How did you start out ?

Thanks to my parents who introduced me to the love of music, I started with saxophone. I did not like the clarinet ! When I was 10, I never found it played well, with a shrill sound... But in 1976 I became acquainted with David Weber, who had a studio near Carnegie Hall, he did not take beginners, but when he listened to my C-major scale, he accepted. I was immensely captivated by the way he played. He also introduced me to the recordings of the century : Hamelin, Cahuzac, Leister... So I fell in love with the clarinet ! David Weber was serious and rigorous ; he also made recommendations to study with other professors : I was at the Aspen Music School, I had lessons with Lancelot in France (Academy of Nice in 1981), etc. I tried to blend different styles.

How to choose materials ?

Two things are important: how it sounds, and how it feels. You must be comfortable and natural. I travel, so I must play in different

halls and climates. In Colorado for instance, you have altitude, the summer is dry. Here in Paris the choice of reeds is different. Each situation requires a slightly nuanced approach to the set-up. Thanks to Vandoren to have created different ranges of equipment ! I still use the M30 13 mouthpiece; I use all types of Vandoren reeds (Rue Lepic, V.12, and Classic) depending on the performance circumstance. The strength of reed can range from 3.5-5 also depending on the concert venue and climate. I do not keep more than 12 reeds at the same time. And I anticipate my needs when trying reeds, so I have reeds that are at different points of the breaking process. You must have a strong concept of what you want in mind, and let that be your guide for selecting equipment. I try my best to be true to what I believe in music. The clarinet must represent the sound I have in my heart. I get so much from listening to other instrumentalists and singers ! It establishes your targets

and inspires you. My wife is a cellist, and also comes from a musical family. I feel lucky to live with such a variety of performing experiences: orchestras, ballet, chamber music, concertos, recordings, films and musicals, ...

“Audiences like music that speaks to the heart and soul”

The future of clarinet ?

The clarinet world has always been rich in artistic personalities. And the world of composers will also continue to evolve, to experiment new techniques. Audiences like music that speaks to the heart and soul. With the help of Vandoren and its U.S. distributor DanSr, I commissioned a clarinet concerto from Lowell Liebermann to enrich the repertory. The Premiere is tentatively set for the 2009-2010 season.

... to today.”

Guy Danguin

CLARINETIST, PRESIDENT OF THE MUSICAL
FEDERATION OF PICARDY, ADMINISTRATOR OF
THE MUSICAL CONFEDERATION OF FRANCE.

“Where has that French clarinet virtuoso been hiding until now for me not to have met him earlier?”. This was more or less what Paul Hindemith had to say in 1955 (he himself had studied the clarinet). The following year, Louis Cahuzac, at the age of

76, recorded the Hindemith Concerto, conducted by the composer with the London Philharmonia, in a masterly performance that is still a reference today. Who was Louis Cahuzac? One of the best clarinetists of the 20th century. Born in Quarante, near Béziers in the Hérault, he passed away in

Luchon in 1960. Much sought after by composers, he collaborated with Debussy, Ravel, Stravinsky, Honegger, Milhaud, Rivier, Mihalovici, etc. It can never be repeated enough just how important his career in France really was. A lengthy career too, over sixty years long. He played with great sensitivity. The purity of his sonority defied description and his irreproachable sense of style was known and loved throughout the world. Parallel to his magnificent career as a concert artist, he had an unforgettable career as an immense pedagogue. Very meticulous, he never lost sight of the important role he had for his students, of how he could instill in them a searching for the most inspired way of all. He would particularly emphasize the importance of the clarinet's characteristic timbre. Eminent professor talking one day to a young, very virtuoso, clarinetist: “Listen my dear friend, we're worlds apart. You're interested in playing twenty notes a second while I, on the contrary, am interested in playing one note well every twenty seconds.

” It was a great honor for me to work closely with this great clarinet maestro in the years 1955-58. To benefit from his precious advice and have the pleasure of being conducted by him with the Orchestre de Radio-Lille. It was on the invitation of the Regional Council of the Hérault, the Municipality of Quarante and Mr. Ferrand, the school principal, that I participated in the musical inauguration of the “Louis Cahuzac” High School on May 5th, 2007, in a clarinet/piano recital and also with the ensemble “La clé des anches”, conducted by Michel Paris. Performing the complete works of Louis Cahuzac in the Roman Abbey of Sainte-Marie (10th century) before the entire Cahuzac family and a large audience was one of the great emotional experiences of my life.”

Louis Cahuzac
(1880-1960)

Jean-Louis René David Gould and Laurent Sultan

CLARINETISTS, VANDOREN ADVISORS

ClarinetFest
2007, Vancouver.

The International Clarinet Congress took place this year in Canada, in the magnificent natural surroundings of the city of Vancouver. Invite a hundred artists, mostly from the United States and Canada, with a few clarinetists from Brazil, Mexico, Spain, Portugal, and you have a festival...with numerous concerts proposed each day. Every evening, a first half of essentially

“classical” repertoire would be followed at 22h30 by a 45-minute concert of hotter styles: jazz, fusion, Latin, improvised music... An audience of true connoisseurs was to make more than one interesting discovery. This year Vandoren invited Florent Charpentier, laureate of the CNSM in Lyons, to make an appearance. Florent was astonishing, especially in Stockhausen's Harlekin which got him a standing ovation. Vandoren advisors were able to chat with local musicians. The number of enrolments for musical education is on the rise, but most schools still

hire unspecialized teachers. Many retail chains increasingly organized music classes in their own shops. Many exhibitors of clarinets and accessories were present, Vandoren amongst them. The label has a solid reputation of quality, know-how and innovation, as our advisors on the stand were able to confirm. Flow Pack, the new conditioned reed packaging, sparked off a lot of curiosity. Many North American clarinetists, often from States with very different climates, showed great interest in a packaging allowing for the conservation of “factory freshness”...

Xiao-Shan Huang

CLARINETIST,
VANDOREN ADVISOR

In recent years, the clarinet and the saxophone have become extraordinarily popular in China. In big cities, the phenomenon began slightly earlier: for example, Hong

King Li, who began on clarinet, has now created the saxophone class at the Shanghai Conservatory. There are now 9 superior Conservatories, 2 of which are in Beijing (one more particularly devoted to

Chinese traditional music). The others are in Shanghai, Xi'an, Tianjin (near Beijing), Guangdong (Canton), Sichuan, Hunan... My clarinet teacher, Madame Tao Chun Xiao is the teacher at the superior Conservatory in Beijing. M. Xi

Long now teaches in Canton. Mr. Zhao Zeng Mao should also be cited, the teacher in Shanghai... Now there are many teachers in China! The first thing one notices about the teaching of these instruments in China is the incredible motivation to learn. The first National Competition in China was created in 1994 by Mr. Xi Wei Long, and in recent years, more and more European and American artists have been coming to perform concerts in festivals and give master-classes. For example: Guy Deplus, Guy Dangain, J.F. Verdier, Philippe Cuper, Paul Meyer, the saxophonist Fabrice Moretti... Ensembles also visit: the tour of Claude Delangle with the CNSM Ensemble was a big success,

so was Mr. Tie Bai who came with a clarinet quartet. The second factor, specifically Chinese, is of course the ever-increasing number of students. There are already more than 20,000 saxophonists, and a Saxophone Association, in Shanghai alone... In big cities and small towns alike, there are now musical associations, music schools, instrumental classes in universities. The level of playing is of course variable. For the moment, there are very few saxophone quartets, even less clarinet quartets. Scores and CDs for these instruments are hard to find, ensemble scores even scarcer. And similar problems exist with specialized retailers.

With very few editors in China, some teachers make notebooks, transposing extracts in their own arrangements. Since there is no teacher of bass clarinet, bass-players are very hard to come by. As in the United States, there is a penury of music classes in lower, junior and high schools and in colleges. When I graduated from Beijing Conservatory at the age of 18, I was, in 1998, perhaps the first Chinese girl ever to come study clarinet in France. My parents helped me and I worked to finance my studies. I first studied at the Conservatoire of the 13th arrondissement with J.F. Verdier whom I had met in Beijing. I went on to study with Guy Dangain at the Ecole Normale de Musique and then with Richard Vieille and Franck Amet at the Paris CNR where I obtained a Premier Prix in 2005. I completed my training in March 2006 with Claire Vergnory at the Rueil CNR, taking master-classes at Buffet Crampon and Vandoren whom I now represent in China, working for the distributor Sodiam. In China, no-one knows what a CNR is (CNR: Conservatoire National de Région). In

countries with a university system like ours we think in terms of Bac +5, or the equivalent, in order to figure out just what a "Conservatoire Supérieur" means. So finding a job in a conservatoire as a teacher is very difficult, because you have to have a recognized diploma. Hopefully things will evolve. In 2007 there was a big brass band competition in Beijing in the open air; each second year it takes place in a hall. There are festivals at the Beijing Conservatory and clarinet and saxophone competitions are planned. China is moving and developing. In time, there will be more good orchestras. More and more students want to go to study in France: they want to get to know French music. That was the direction I took for myself anyway. I love France, its music, its people. The French and the Chinese have many things in common."

Welcome to China!

Olivier Temime
et Michael Cheret
Paris - avril 2007

TK Blue
New-York - septembre 2005

David Sandborn et
Mark Gross
New-York - août 2006

Francis Bourrec
Paris - La cinquantième l

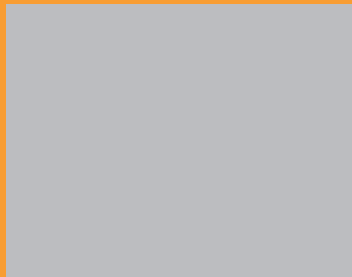
Sylvain Del Campo
(+ Christian Martinez, tp)
Nantes - 2 mai 2007

Eric Prost
Animateur de
la Vandojam à Lyon

Baptiste Herbin
Vandojam - Paris - 5 décembre 2006

www.vandorenscores.com

an exceptional range of sheet music



The Vandoren Sheet Music section opened in 1993 at 56 rue Lepic* for musicians keen to access a wide range of sheet music for clarinet and saxophone, along with specialized advice in this field. The Internet sheet music site, created in 2005, is a logical extension of the store, replacing catalogues now often out of print. Fitted with advanced search motors (by composer, arranger, title, category, etc.), soon the site will also feature extracts from scores. Since January, 2006, CDs in stock at the rue Lepic store have also been added, making many artists available worldwide.

The selection

A selection representing every style: classical, jazz, klezmer, pop/rock, etc., chosen from hundreds of different editors, large and small, within France and abroad. Established teaching methods, collections of studies and instrumental pieces with piano accompaniment are available. Along with a wide choice of new music for musicians interested in a widely varied classical repertoire, klezmer music, or folk music from Eastern Europe. And scores to meet a growing demand for quartet repertoire, and music for clarinet and saxophone ensembles.



NAVIGATION TIPS

Advanced search if you know an exact term

The "Free search" zone allows you to enter a term (last name of a composer, a keyword from a title, etc.). But pay attention to the original language of the editor; for space reasons, it has not been always possible to give the French, English and German equivalents of certain titles (for example, for "Christmas" music, you should also look under "Noël"). At any time you can of course click on a composer in the unfolding menu.

Categories is practical for a search of a particular instrumental formation or a style. It gives an overview where everything is classified just like in the rue Lepic store, under clarinet or saxophone, classical or jazz, teaching methods, studies, one or more instruments etc. More importantly, you can search for scores without a full title. For example: under "klezmer", you will find scores (by, for example, Giora Feidman or other artists) which do not necessarily have "klezmer" in the title. You can also open the unfolding menu in the top left (under Clarinet, Saxophone, Music Theory, CDs) to navigate in finer subdivisions.

News enables you to check out recent releases.

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For details about score releases, a listing of concerts in France, information about your instrument, send an email to jmpaul@vandoren.mom indicating your instrument and musical style.

vandoren.com

The main site for details about Vandoren products and a range of information: download Vandoren magazine, musician bios, current events (concerts in France, events with the participation of Vandoren), mouthpiece and reed manufacturing (a tour of the cane-fields and the factory, diaporama), extracts from Vandoren videos on sale (DVD of masterclasses by Guy Deplus and Karl Leister, interview with Marcel Mule on VHS cassette), listing of international distributors, etc.

vandojazz.fr or vandojazzusa.com

The jazz and Vandojam site, performers' impressions, shots of an event or an artist, photos, videos...