



Michèle Gingras, David Campbell and Alan Stanek in the exhibit area

ists Competition in which all of the four contestants were of exceptional standard both technically and musically. The winner was a young Portuguese player, David Dias de Silva, a pupil of António Saiote. At the Tribute Concert for Keith Wilson, I just caught the end of David Shifrin's performance of Kreisler's *Liebeslied* which was tasteful and nearer a U.K. sound than many I heard in Vancouver, and Richard Stoltzman who played Peter Sculthorpe's *Songs of Sea and Sky* with considerable accuracy and panache.

Fellow Brit Spencer Pitfield was one of the judges of the Competition for Research Presentations in which lectures on: "Clarinet works written at and in response to the Nazi concentration camp, Terzin;" "Clarinet parts in French Amateur Harmony Ensembles Throughout the Nineteenth Century: Expectancies and Practical Applications;" "Current Trends in Treating the Palatal Air Leak (Stress Velopharyngeal Insufficiency)," were presented with varying degrees of accomplishment and academic rigor.

Later that day I much enjoyed the playing of Florent Charpentier, the young French player, and the Vintage Quartet from Portugal gave highly polished performances of Jacques Bondon's *Movimenti*, Vitor de Faria's *Tributo a Zeca* and *Bulgarian Bat Bite* by Mike Curtis. The 8:30 evening concert started with some rather lack-lustre performances by Dominique Vidal, but Marc Nuccio's playing had elegance and flair. His performance of the Horovitz *Sonatina* was especially good.

From Saturday's program highlights for me included Caroline Hartig's performance of the Gotkovsky *Sonate Pour Clarinette Solo*, Joris Rühl's fine Brahms followed by a wonderful improvisation in which he immersed the bell of his clarinet in a bowl of water and made the most amazing sounds, and fellow Englishman, Kevin John Hurst, who played with a beautiful tone as well as technical authority in the Widor *Introduction and Rondo*. The evening concert with orchestra started with the wonderful *Concerto for Clarinet, Violin and Orchestra* by

Stephen Chatman played by the legendary Elsa Ludewig-Verdehr with her husband, Walter Verdehr.

Elsa (who dedicated her performance to the memory of her dear friend, Thea King) was awarded a Lifetime Achievement Award by the I.C.A. The Finzi *Concerto* followed in a rather stately performance by Michael Rusinek and then an exciting and stylish rendition of the Copland by David Shifrin. The concert ended with a *Double Concerto* by Jan Van der Roost played by Robert Spring and Eddy Vanoosthuysse, who were both on particularly good form.

On Sunday, while the massed clarinet choirs were performing a wide range of repertoire from Rossini to Adam Gorb, I went to hear Elsa Ludewig-Verdehr's students performing their tribute to her. Memorable here were beautiful performances from Kimberly Cole of the *Fantasy* by Joan Tower and Michael Norworthy's playing in *Let me Die before I Wake* by Salvatore Sciarrino and *Bug* by Bruno Mantovani.

ClarinetFest® ended in style with the Vancouver Symphony Orchestra's principal clarinet, Jeanette Jonquil, and the ClarinetFest® String Quartet giving us a refined reading of the Mozart *Quintet* and the Canadian virtuoso, James Campbell, performing four works in a program entitled, "Canadian Chamber Music Sampler." I always enjoy James Campbell's intelligent, and totally honest playing, and most memorable were performances of *Music From the Sound* for clarinet, violin and piano by Allan Gilliland, played superbly by Jim and his colleagues, Glen Montgomery and Mark Fewer, and Gary Kulesha's *Mysterium Coniunctionis* in which Jim was joined by his colleague from Bloomington, Indiana, Howard Klug on bass clarinet.

To sum up, this was an excellent congress in every way. My only regret was that so few from the U.K. managed to attend. Next year the ClarinetFest® will be in Kansas City, and it was announced in Vancouver that 2009 will be hosted by Portugal and held in Oporto. Let us try to get a large U.K. contingent to attend.

[David Campbell is the I.C.A. Chair for Great Britain. This article also appeared in *Clarinet & Saxophone* and is printed here with the kind permission of its editor. Ed.]