

Vandoren® magazine⁴

Encounters at 56 rue Lepic - Special Feature The Classical Sax mouthpieces - Interviews Antonio Saiote, Hiroshi Hara - Scores - Postcards - New Products





Dear Musicians,
I am very pleased to present to you the latest issue of the Vandoren magazine. Our special feature is devoted to mouthpieces for classical saxophones. In this issue, we also pay tribute to Daniel Deffayet. While Claude

Delangle, his successor at the Paris C.N.S.M., gives us his thoughts, based on his experience of our range of mouthpieces. In-house experts shed light on some of the lesser-known aspects of the saxophone mouthpiece, which has proved to have great vitality all over the world, as illustrated by the reports and photos of various artists in this issue. Finally, I am particularly proud to introduce clarinet players to the new "56 rue Lepic" reed. The outstanding features of this exceptional reed are its high musical qualities, an even finer selection and innovative packaging. I hope you enjoy reading this magazine.

Bernard VAN DOREN

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The Vandojam on the first Thursday of the month.



Vandojams were organised in the last quarter of 2003 and the first quarter of 2004 on the first Thursday of the month with Michel Chéret. About twenty saxophonists, accompanied by many other musicians, played together at 11 Rue Lepic (Jazz Club "Autour de Midi", not far from Vandoren). See the Interview with Michael Chéret in the Vandojazz magazine. Photos: www.nrdb.net, "Events" / Log in: vandojam; Password: jam.

Yoshiyuki Hattori master-class.



Yoshiyuki Hattori studied in Japan and France. He teaches at the University of Senzoku and at the Shobi Conservatory of Tokyo. He was notably Mr. Hara's teacher. Since 1974, he has been baritone of the "Quatre Roseaux Ensemble", which has won several chamber music competitions. A former leading soloist in the "Kosei" wind orchestra, he currently teaches at the University of Nagoya and at three music academies in Tokyo.

Between Frankfurt and Berlin!



Ulrich Mehlhart, solo clarinet player for the Radio Frankfurt Orchestra (Hessische Rundfunk), is President of the Association of German Clarinet players (DKG). Founded in 1998, the DKG organised its 4th Symposium from October 1-4, in Berlin. <http://www.deutsche.klarinetten-gesellschaft.de>

NEWS IN BRIEF & ENCOUNTERS

Miscellany ...



Victoria Soames, clarinetist and founder of the Clarinet Classics record Company, recently became a professor at Goldsmith College, in addition to her teaching roles at Trinity College in London and the Guildhall School of Music & Drama Junior School. As for her "Clarinet Classics" firm, it has just released its 46th CD. <http://www.victoriasoames.com/>. Richard Edwards is the editor of the C.A.S.S. magazine (Clarinet and Saxophone Society of Great Britain). The "4th British Congress" took place in Birmingham in November with a tribute to the clarinet players of France, Italy and Great Britain. <http://www.clarinetandsaxophone.co.uk/>. Serge Bertocchi is Chairperson of the Association of French Saxophonists "A. Sax". As a member of Xasax, he had an opportunity to play a piece by Sciarrino "for 4 saxophone soloists with 100 saxophonists in movement" at the Musée d'Orsay on November 17th. He is also a "Tubax" (bass sax) expert. <http://asaxweb.free.fr/>

A reunion between James Gillespie and Guy Deplus.



James Gillespie (Professor at North Texas State University and Editor of the magazine "The Clarinet") <http://www.clarinet.org/> and Guy Deplus, who was filmed in a master class at Vandoren this year, which we hope will be released as a DVD. (biography: <http://www.vandoren.com, artists section>)

Vandoren, is also Vandojazz !



A magazine in french entitled Vandojazz has been launched. Its first issue contains a special feature on jazz in France, with interviews by Eric Barret, Jean Christophe Beney, Sylvain Cathala, Michael Cheret, Olivier Temime, Pierrick Pedron and an article by Louis Tainturier about French jazz. You can download it from the site: <http://www.vandoren.fr>

A point in common: soloists at the National!



The two former soloists of the National Orchestra, Guy Dangain and Alessandro Carbonare (<http://www.carbonare.com/>) met again at Vandoren under the attentive eye of Patrick Scheidecker, Managing Director of Vandoren. Guy Dangain continues to be very active at the Ecole Normale de Musique [French Private Music Conservatory] and in the field of wind instruments (Director of the CMF, Chairman of the "Fédération de Picardie", and Director of the "Harmonie de Beauvais" [The Beauvais Concert Band]). As for Alessandro Carbonare, he has joined the Santa Cecilia Orchestra of Rome and has just released a wonderful modern music CD (Ref. Vandoren 2CL605: F. Zappa, Phil Woods, P. d'Riviera, Yoshimatsu, ...)



A Tribute to Daniel Deffayet.

One year after the death of Marcel Mule, the saxophone music world has once again been hit, this time by the death of Daniel Deffayet, who passed away in his Paris home on December 27th, 2002, at the age of 80. He was a teacher at the Paris C.N.S.M. (1968-88) and trained a whole generation of talented saxophonists. He was also a remarkable interpreter who, together with his "Quatuor de Saxophones", was responsible for numerous creations. He performed as a soloist for several major orchestras, and Von Karajan regularly asked him to play with the Philharmonic Orchestra of Berlin (1966-88). [See his biography and a full interview](#) * conducted by Roland Pierry on the site <http://www.vandoren.fr>

** Excerpts from the interview: The material is not difficult. (...) When I went to see Marcel Mule, he played a metal mouthpiece, and naturally I wanted to play the same thing, to be "like the teacher". As a*

transition, he recommended that I buy a "Perfecta" mouthpiece and its corresponding reeds from Vandoren. So, ever since 1938, I have been playing Vandoren reeds. (...) I used a traditional metal mouthpiece and then one with an adjustable facing by Georges Charron until Vandoren came out with its new series of classical mouthpieces. With all this, I have always played Vandoren reeds.

What suits you most in the Vandoren reeds?

The timbre and quality of sound. Actually, I think the most important quality, for an instrumentalist, is to have a beautiful sound. You can play a wrong note, but if you do it with a beautiful sound, I would be the first to forgive you. Yes, the finger was in the wrong place but it is of no importance. What is the problem with a wrong note, if it sounds beautiful? It has a stirring tone that "makes the hairs stand up on the back of your neck". For me, this is the main quality.

I have ended up tinkering with them. In my day, we used to do it with a well-sharpened penknife or a razor blade, by placing the reed on a sheet of glass and scraping the tip lightly but without touching the facing. That would be heresy, a mortal sin. Sometimes I scraped the heel of a slightly muted reed to make it sound better. This would lighten it a little bit. That is all. I never did anything else. I should point out that I never actually removed shavings. These adjustments were in fact very minor. Naturally, I tried reeds by other brands, but since 1938, I stayed faithful to Vandoren reeds because in the course of these trials, I never came across reeds that were better than, or even equal to, what I found here. (...). For me, it is only my ears that guide me. (...)

You told us that you owed everything to Marcel Mule. Perhaps one day, people will say the same thing about you ...

I don't think so because there was nothing before Marcel Mule. He created everything, whereas I only continued a tradition, I am not a reformer. Since in my view all that had been done before me was perfect, I tried to continue along that path.

NEWS IN BRIEF & ENCOUNTERS

Jack Brymer, from one world to another ...



Jack Brymer passed away on September 16, 2003 at the age of 88. Sharing a Birthday with Mozart, the 27th of January, he had strong affinities with his concerto, which he recorded three times (with Beecham, Davis and Marriner) He was doubtless the first English clarinet player to use the vibrato. The author of an excellent book on the clarinet, he also played as a soloist for the main orchestras of London, and was Honorary President of CASS (the British association of Clarinet players and Saxophonists).

Algirdas Budrys at the CNSM in February



Algirdas Budrys (solo clarinet player for the National Orchestra of Lithuania) at a master class of Lithuanian music that he gave at the CNSM of Paris in February 2003 with the students of Arnaud Leroy, Assistant Professor.

Ensembles, at Vandoren!



The **Korean Sax Ensemble** with Kim DaeWoo, during a tour in February 2003 that brought them to France and Germany. Founded in 1996, this ensemble is usually composed of 50 saxophonists (see Kim's interview in Postcard from Korea at the end of this magazine). <http://www.saxophone.or.kr/>



Saxophone Class of Arno Bornkamp (Amsterdam Music Academy) on 3 February 2003. This year, Arno Bornkamp released a double CD of classical saxophone music. <http://www.effacta.nl/solisten.htm>



Henri Jeitz and his clarinet class (Luxembourg Music Academy)

Henri Jeitz formed the Sigma contemporary music Ensemble and the Luxembourg Clarinet Choir.

the Sax

The best classical saxophonists are now convinced of the quality of our products. At the Adolphe Sax Competition in Dinant, the six finalists played a Vandoren mouthpiece! And yet the saxophone mouthpiece is a subject that is rarely discussed in books about music or the production of instruments. The purpose of this article is to encourage reflection on certain fundamental points, including the technical vocabulary for the different parts of the mouthpiece, as well as the language to be used. This language must obviously be more subjective if it is to accurately describe the sensations felt when testing material and to define the resulting sound, or the material itself. This analysis has been based on experience acquired by the Vandoren artistic advisers or the musicians themselves. Many of the details given here apply to all types of mouthpieces but a forthcoming issue of the Vandoren magazine will be devoted to mouthpieces for jazz, which have such a wide range of chambers and styles that a separate feature is required.



classical mouthpieces

THE DIFFERENT PARTS OF THE SAXOPHONE MOUTHPIECE Mini Glossary

BY JEAN-PAUL GAUVIN, VANDOREN ARTISTIC ADVISER
AND JEAN RAPENNE, PRODUCTION DIRECTOR

Let us examine a diagram of a mouthpiece, since a simple explanation is necessary about certain parameters that are not sufficiently known .

The main function of the **outer form** in other words its design, is to make the user feel confident. In fact, apart from the shape of the tip of the mouthpiece, the rest can be modified. Naturally, to some people, the most important aspect is the external shape of the mouthpiece, a shape that is more, or less, retro or modern can, for instance, indirectly “catalogue” a mouthpiece. However, it should be noted that a lack of thickness in a shank could weaken the interlock between the mouthpiece and the neck.

The origin of “mentonnière”, the French name for **the beak**, comes from the fact that it was originally intended for resting

the chin (“menton”). It was therefore the upper lip that controlled the vibration of the reed. Later, the mouthpiece was used the other way round for greater comfort, the upper lip acting as a cushion between the teeth of the upper jaw and the beak. Most instrumentalists have gradually dropped this method, and now the teeth usually rest directly on the beak. The shape, and in particular the angle of the beak, have a considerable influence on comfort but also on the consistency and richness of the sound. An example that will enable you to assess its importance are two mouthpieces with the same facing, the A28 and the latest mouthpiece in the Optimum series, the AL4.

The baffle sculpts the sound at its source. Its shape, length and angle are therefore determined according to the volume of the chamber and the desired timbre. A convex baffle is usually more suitable for a “brilliant” sonority.

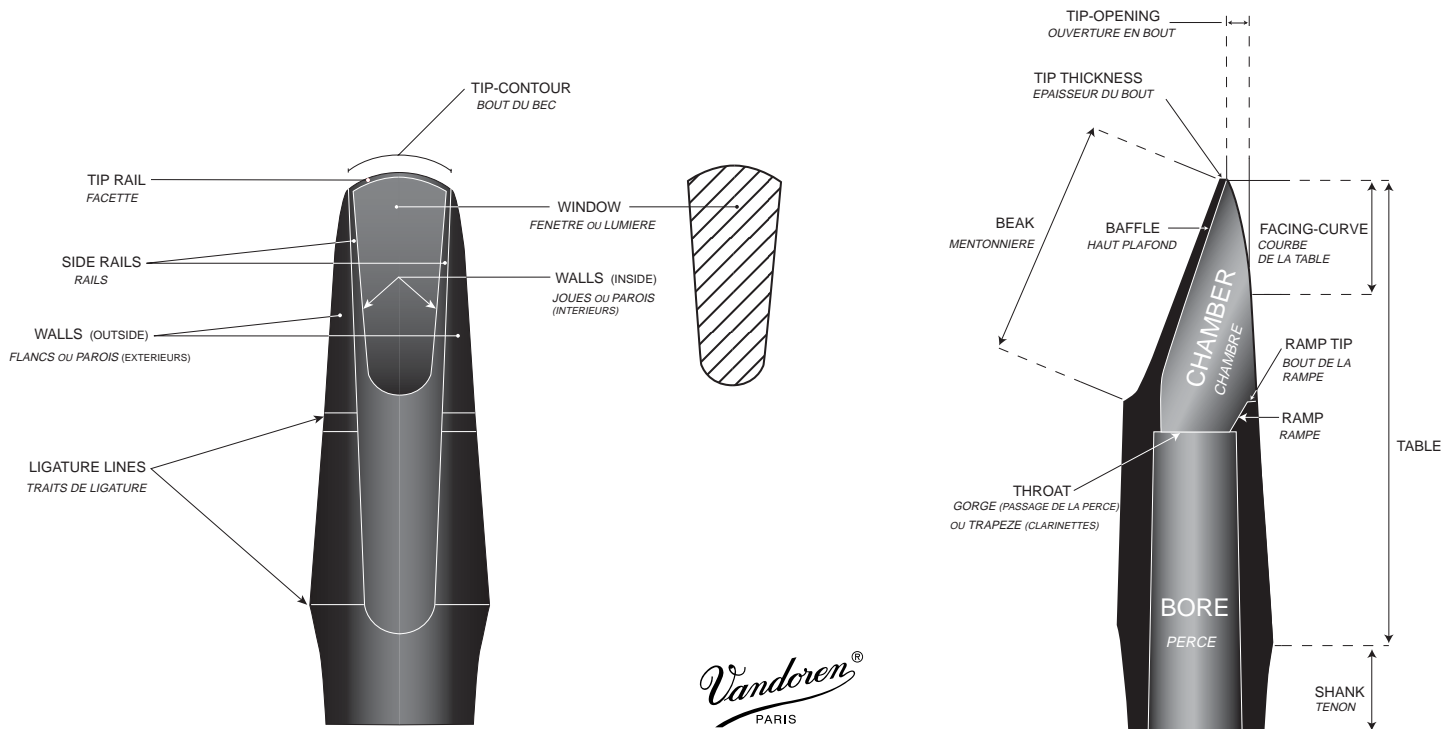
As for **the chamber**, its volume and shape have an effect on the grain of the sound and the pitch of the instrument, and even the timbre of certain notes. When reducing the total volume of the chamber by increasing the baffle, the air speed is affected and as a result, it generates more harmonics. Accuracy is directly linked to the relationship between the volume of the chamber and the passage of the bore.

The throat varies in shape depending on the maker. The most important aspect in this case is not its shape but its volume. In classical mouthpieces, it is usually smaller. Consequently, the more compressed the chamber the more it broadens, as the relationship between the chamber and the bore must be respected.

The shape of the **bore** depends on the tapering of the neck. It is, in fact, more logical for the bore to be also shaped as a cone because an evenly distributed density of the



the classical Sax mouthpieces



cork facilitates the adjustment of the mouthpiece over the neck. Furthermore, its length is of minor importance since it is the way the mouthpiece is fitted that balances the accuracy of the instrument.

The facing has two basic components: the flat part on which the reed will be fixed by the ligature and the rounded part, the curve of which is designed to make the reed vibrate by leaving a space for air to pass. The flat part should, preferably, be very slightly concave to ensure that it is completely airtight.

The tip opening is very easy to see (or at least one has this impression), and as a result everyone is talking about it. Who has

not already tried to compare two mouthpieces at a glance? It is certainly very reassuring but unfortunately, we are far from reality because the tip opening alone sheds very little light on the features of the facing of a mouthpiece: the curve and the length of the facing are in fact just as important.

The curve must fulfil certain criteria otherwise the reed will not vibrate correctly. The shape of the curve and length of the facing combined have a great influence on the ease of emission, frequently translated, erroneously, as a mouthpiece that is "too open" or "too closed". For a given opening, a longer curve will

be interpreted in terms of a "closed" mouthpiece, and of course, a shorter curve will produce the sensation of an "open" mouthpiece. Designing the facing of a mouthpiece is the domain of a specialist.

The aspect of the **tip rail**, hence the finish, of this part is a determining factor for the sensation of sound production. This implies the impression of a "open" or "closed" mouthpiece, a rounder sound, etc. The ideal width of the tip rail for a given model is often dictated by the curve of the facing. Even though this is not always true, a wide tip rail is often synonymous with a more compact sound. On the other

THE OPINION OF A MUSICIAN

Vincent David Straight to the point ...

I joined the CNSM* while using a mouthpiece of another make. Very soon, I tried the Vandoren A17 in class. I was looking for something that suited me better, with more sound. At the course held in Gap after the A28 came out and Claude Delangle made me try it, I practised for the Geneva Competition with this mouthpiece. In the past year, when playing chamber music, I again used the A17 as it goes well with my Selmer Series 3 sax due to its generous sonority. For the soprano, an instrument I started playing at a late stage, I chose the S15 as it suits me perfectly, and for the tenor the T20 because it has a good balance. The choice of material should be simple and quick (at least for me). Trying mouthpieces with different openings requires a choice of reeds appropriate to each one. The first phase is not to try to play unfamiliar mouthpieces and reeds (if you are testing a mouthpiece, change that only). A long trial lasting several days then helps to determine the correct strenght of reed.

* Paris National Conservatory



VINCENT DAVID PLAYS : S15, A17/A28, T20 MOUTHPIECES, TRAD. REEDS 3

hand, this type of finish requires a selection of "soft" reeds, in other words, more supple but without deteriorating the thickness of the sound. The AL3 Optimum mouthpiece, with its wide tip rail, is a very good example of a compromise between easy emission and sound texture. A thin tip rail, like the A28 for instance, would certainly give the AL3 different dynamics but not without detriment to the quality of sound.

It should be noted that a wide tip rail increases the capacity for adjusting the reed on the mouthpiece (higher or lower).

How to care for a mouthpiece. The ebonite used (vulcanised rubber) is a material that remains stable over

time and also permits shaping under the right conditions. Thanks to our technology and expertise, we are able to guarantee order of 1/100th of millimeter. However, ebonite is sensitive to heat and can also become oxidised at room temperature, turning into a greenish colour, for instance. These reactions end up by hardening the material considerably over time and can therefore modify the perception of sound. It is important not to place the mouthpiece on the flat part of the facing! Since there is always some friction, premature wear and tear may eventually alter the ease of emission and, therefore, the sound.

How many musicians have not obstinately claimed that their old mou-

thpiece was much softer than a new one while at the same time asserting that the maker had changed the way it was produced? Some mouthpieces have been made according to these criteria. For instance, the A17 is based upon a used A27, and the A28 is derived from both of these models. So it is important for musicians to closely observe the changes that occur to their mouthpiece, over a period of time.

How to clean a mouthpiece. How should it be cleaned? With slightly soapy warm water occasionally or with special products. Since the inside of the mouthpiece chamber is sometimes wiped for hygienic purposes, the aspect of the tip rail

can undergo some slight changes that will eventually give you the impression that your mouthpiece has become softer, even clearer, and it is true. A mouthpiece is not hard-wearing, so trying out another mouthpiece from time to time will help you assess its wear and tear. Using two, or even three, mouthpieces in alternation is reassuring and comfortable.

See also the opinion of Otis Murphy (USA) and Kim Daewoo (Korea) in the "Postcards" Section on page 21.

the classical Sax mouthpieces

THE BIRTH OF A NEW SAXOPHONE MOUTHPIECE: from the prototype to its mass production

BY JEAN RAPENNE, PRODUCTION MANAGER, VANDOREN

The problems

Perfecting the prototype of a saxophone mouthpiece is still a fascinating undertaking as the possibilities are so vast. Comparatively speaking, the mouthpiece of a clarinet has gradually reached a stage of near perfection in an almost exclusively (so-called) classical music context where the aesthetic choices are, on the whole, standardised.

The creation of an experimental mouthpiece is the result of numerous operations of modelling and adjusting on an ebonite or brass base, with the help of heat-setting resins. Step by step, the musical trials guide the progress of the work. Research concentrates on the basic components of the mouthpiece: the chamber (its size, shape and baffle), the throat, the facing and certain details of the beak.

It is actually not very difficult to obtain results. People who tinker around with instruments and other more serious repairers can easily provide a demonstration. If they know their advice will be followed, they can give musicians back their confidence temporarily thanks to an appropriate adjustment. But what happens afterwards? The adjusted mouthpiece that produced such good results only a few days ago no longer reacts as well with a new reed. Why?

To be valid, a prototype – like an adjusted mouthpiece – must be built on a solid foundation, i.e., it must have solid qualities and not just a few flattering assets that will soon be discarded. Only genuine know-how and long experience can make it possible to achieve a convincing result. It is only under these conditions that the most dif-

ficult stage can be envisaged: mass production. The main difficulty is, actually, not making one mouthpiece but to succeed in reproducing it for mass production, while retaining all its original qualities in the long term.

This particular aspect of production is very important because all musicians change their mouthpiece sooner or later. It is vital for them to be able to find the same familiarity when choosing another mouthpiece from the range. It should be noted here that slight differences do exist between mouthpieces from the same range. These differences, due mainly to their manual finishing touches, make it possible to offer a few variations, but the foundation nevertheless remains.

JEAN RAPENNE





The Vandoren solutions

How is it possible to guarantee identical and stable production over the years?

The mould

Once the prototype has been fully approved by musicians participating in the experiment, an imprint of the inside is made with the help of a special material that guarantees reproducing exactly the same shape and size. This imprint is then digitised by computer in order to make a first core pin in steel for the testing mould. The casting procedures tested by Vandoren for many years permit the production of blanks, the inside of which is very close to the finished pieces. Only light finishing touches by hand to match the tip rail are necessary at the end of the process (but the outer part itself must be completely machined).

In general, only casting processes can produce complex inner forms (more complex than the forms obtained by machining) while at the same time guaranteeing perfect reproduction over time. Furthermore, since the pins are

digitised, it is always possible to make new ones in case of wear and tear or accidental damage.

The first pieces made from the experimental mould are tested and the pin is eventually adjusted stage by stage until the expected result is obtained. The final mould is then made (core and envelope) in a highly resistant chrome steel. The "model", thus perfected, is ready for mass production of the blanks.

Tolerances

Every stage of production is checked on specific evaluation benches. The general tolerances, extremely precise, are similar to those of micro-mechanics:

- turning of the outer form and lengthening of the bore: ± 0.05 mm,
- grinding of the beak and cutting of the tip: ± 0.01 mm.
- milling of the facing: $\pm 0/05$ mm.

The facing needs special care since, to guarantee its precision, it cannot be adjusted or polished after milling. The facing

machines, equipped with natural diamond tools, are checked frequently, especially to check the alignments and thus avoid "warping" of the facings, a little understood phenomenon that disturbs emission. For each type of facing (A27, A28, AL3, T35, T25, etc), there are two master models, kept in a safe place sheltered from light and humidity. These are only handled in cases of absolute necessity.

Finishing touches

The manual finishing touches to the side rails, the top of the baffle and the tip rail are done by specially trained adjusters/finishers. Although each one has a particular style, every detail is carefully controlled with the help of measuring rods to ensure that the spirit of the original model is always respected.

Tests

Finally, top musicians test the entire production by carrying out regular tests. All their comments are recorded and checked. For

the members of the production team, the impressions of musicians are always more important than the production constraints.

From perfecting the prototype to mass production, the birth of a mouthpiece is a question of passion, imagination and artistic sensitivity, but it is also, and above all, an exercise in patience, hope and technical expertise. Thanks to this global approach to quality, Vandoren succeeds in developing new products that are always innovative and efficient, backed by the assurance of being able to make identical models five, ten, fifteen and even thirty years later!

So you should not harbour any doubts about the quality or the durability of your material. Choose a Vandoren saxophone mouthpiece and concentrate on the only thing that is important in the final analysis: the music!

the classical Sax mouthpieces

FLEXIBILITY AND RESONANCE ...

BY JEAN-PAUL GAUVIN, ARTISTIC ADVISER, VANDOREN

The care given to making a new mouthpiece at Vandoren is directly linked to the artistic demands of the majority of musicians. In an attempt to adjust intonation, Adolphe Sax established that the volume of the chamber is in the essence the conical extension of the neck. Originally, mouthpieces were very wide inside, with very narrow openings. The current design of the mouthpiece has undergone a few modifications in relation to the latest developments of the instrument. The lengthening of the tube, its diameter and, consequently, the position of the vents have been rebalanced to obtain greater accuracy. Therefore, the choice of mouthpiece for artistic reasons can be explained by the technical features of the model. For once, feelings are given an important place and surprises can be expected along the way. . .

JEAN-PAUL GAUVIN



From the flat part of the facing

It serves to position the reed, which is fixed by a ligature. The shape of the curve offers a plethora of sensations specific to the emission of the sound. The vibrating part of the reed is sensitive to this exponential curve. These sensations are, of course, directly linked to the morphology of the instrumentalists and the way they play. One particular reed can be appreciated in a completely different way depending on the flow and pressure of air that the musician applies to it. The "sensation" erroneously interpreted by the musician in terms of opening (for example, a mouthpiece that is too opened or too closed) can be determined by the length of this curve and not by the actual opening.

From the opening

This is the most visible aspect, so everyone talks about it. Who has not compared two mouthpieces at a glance (even a very experienced one)? It is obviously very reassuring but unfortunately far removed from reality. Inbetween the artistic "inclination" of the musician and the acoustic theory, a truth can be found : the opening of a mouthpiece does not systematically generate more sound.

From the pressure and flow of air
Handling the pressure and flow of air is crucial, and resonance is

optimised by this balance of parameters. This vital notion is a determining factor in the design of mouthpieces. For instance, the AL3 Optimum series is outstandingly easy from all points of view (emission, sound texture, etc). In this case, the mouthpiece results in a certain sound. On the other hand, the A28 V5 series tends to have the opposite concept, and the instrumentalist will have to appropriate the sound himself and forge it, in other words, sculpt its personality.

From using strong reeds

At first glance, it can give the impression of a better control of the instrument (dynamics, sonority and richness of the sound) but to the detriment of the notion of flexibility, therefore ease of sound production. At present, the frequent use of relatively closed mouthpieces with facings having a longer or shorter curve, together with a choice of strong reeds ($3^{1/2}$ to 4, and even higher), leads us to believe that the present openings are finally comparable to those used in the 1960s, with the exception of the reed strength, which always remained average ($2^{1/2}$ to 3).

From the vocabulary

Your requirements shall be satisfied by our shared passion. We know how to develop while remaining within the realms of reality all in all an utopian com-

promise. Vocabulary is essential. The subtleties of defining a sound remains a debate : "clear or bright" ; or on the contrary "dark, round, large...". All these terms may lead to confusion and indecision. The notions of flexibility and resonance - themselves associated with phrasing - bring us closer to a truth.

Five principles to remember

1

The design of a mouthpiece can satisfy a majority of musicians.

2

The shape of the chamber determined by volume is not systematically linked to the parameters for defining sound.

3

The depth and angle of the baffle are important criteria.

4

The appearance of certain parts of the mouthpiece, such as the tip rail, explains the sensation(s) obtained when blowing into the instrument.

5

The resonance of an instrument depends basically on the way musicians handle their embouchure. The use of a classical mouthpiece can produce jazz sounds and vice versa. Using the same mouthpiece, the sound of an instrument will vary from one musician to another.

CLAUDE DELANGLE PLAYS : S15, A17/A28, T20 MOUTHPIECES , TRAD. REEDS 3,5

THE OPINION OF A MUSICIAN

As a student, I used a C* Selmer mouthpiece. I was completely satisfied with this mouthpiece. I did not ask myself questions about the material but only how to do something with it! When I left the Conservatory, Roland Pierry introduced me to the Vandoren A25 mouthpiece. I started feeling new sensations, looking for new colours, the “grain” of different sounds, according to the repertory. I was not fully satisfied with this mouthpiece but I started to realise in a slightly vague way that I wanted to find my own sonority. In any event, I had to “move” and give up habits that had become too comfortable. I needed to look for a new balance between the sound that was mine in those days, the one I was dreaming about, and the acoustic features of a mouthpiece.

I spent several years changing frequently: the A20, the A27, etc, returning regularly to my landmarks of the C*. In the 1990s, I used the A17 mouthpiece for a long time. It gave me exactly what I was looking for in terms of emission: precision, balance, consistency and clear articulation, etc. When the A28 came out, I was attracted to its rich timbre. It required greater effort on my part, more air, but I was delighted by its warm sonority. However, I continued to feel nostalgic about the accuracy of the A17, to which I finally returned, preferring to select a stronger reed to obtain a warmer sound. The softest reed with the A28 produced a compromise between emission and sound but made me lose some of the high pitch. A small diversion during a few months with the AL3 and AL4 convinced me that they were suitable for playing in an orchestra or for classes (1st and 2nd cycles).

As a soloist, however, I felt a little “constrained”. I recently changed to the A5 with the medium chamber. This mouthpiece is a little too open for me, it gives a rather well rounded sound but it is nowhere near as rich in harmonics as my previous mouthpieces. In a way, there is a kind of struggle between my basic conception and the potential of this mouthpiece. This is why it is good for me. It sets limits to my excesses and helps me explore other horizons. I will probably change again soon but I do not recommend it for my students. In fact, it requires perfect mastery and a precise idea of the colours one is looking for. It is not much of a guide and can produce disasters! All these successive changes have enabled me to become aware of a strange idea. When you have mastered sound well, it may perhaps be advisable to avoid playing with material that is perfectly in line with your own concept of sound! The tension (gentle) between the objective and the material can generate new musical ideas. On the other hand, I recommend the greatest stability possible during elementary studies, and well-considered and infrequent changes during higher studies.

Claude DELANGLE
“Choosing a mouthpiece”





ANTONIO SAIOTE PLAYS : 5RVLYRE 13 SERIES, M30 MOUTHPIECES, 56 RUE LEPIC REEDS N°5

What has been your musical journey?

I learned musical notation according to the French system. I started the clarinet when I was 13 years old (my teacher had studied with U. Delécluse), and one year later the violin. This instrument certainly helped me in my present career as an orchestral conductor because from the age of 14, I was head of section in a symphony orchestra. At the age of 17, I won the World Youth Orchestra competition and left on tour for Korea and Japan, under the direction of Serge Baudo. I then came to visit the Parisian factories for the first time to buy "IO S" clarinets and Vandoren reeds. Later, as a result of my meeting with Guy Dangain, I participated in a rehearsal of the National Orchestra of France, and gave my first real recital accompanied on the piano by Alois Kontarsky.

What are your views on training?

Teaching means transmitting something that the student may perhaps use later. All experiences are instructive for students. They

learn by comparing themselves with others or by experimenting. As for myself, when I was 18 years old, I won a scholarship that enabled me to come to Paris to study with Jacques Lancelot and Guy Deplus. Later, I followed the teaching of the German tradition under Gerd Starke in Munich. This was an enriching experience for me even though in the case of some students the influence of different teachers can undermine their development. I had a strong urge to create a school in Portugal because it is so important to pass down a tradition!

What do you think of teacher/student relations?

Learning is a question of intelligence. The first thing to tell yourself is : I don't know. A student should not look upon a teacher as a friend because too much familiarity can harm the relationship.

What analysis would you draw from your experience with the French, German and English-speaking schools?

Antonio Saiote

CLARINET PLAYER AND CONDUCTOR, PORTO, PORTUGAL

“The first thing to tell yourself is : I don't know”

I have learned to compare these schools. In France, there is less and less work with the piano and chamber music. This is probably due to our individualistic temperament, which makes us prefer the work of a soloist. We also focus more on theory. In the United States, there is a lot of orchestral music. There is a tradition not to “open” sound, to seek a more centred and intimate sound. In Germany, the work is perhaps more rigorous and produces excellent results in terms of accuracy. It is necessary to reconcile the notion of freedom and imagination of the Latins with the rigour and discipline of the Germans and Anglo-Saxons. My theory of contrasts would be “Latin” teachers in Germany or in the USA!

What advice would you give to young professionals?

Once instrumentalists become professionals, they should not adopt the attitude of a star. They should step aside in favour of the music. They should be capable of not always playing in the same way so that they can be ready to rediscover a work. Perfection does not exist but we can try and approach it, and this is what brings satisfaction.

What about interpretation?

I have conducted for six years, in particular, with a student of Pierre Monteux, George Hurst, and this has allowed me to get to know many forms of music. In my view, one should above all take time before proposing an interpretation. For example, I differentiate between being “impressionist” and “romantic”. With impressionism, one plays with

colour rather than with a tempo. With romanticism, there is frequently a tendency to be too extravagant.

What priority do you give to material?

It is important to insist on tradition and not to adopt bad interpretation habits. Today, the “patina” is in the process of being lost. I cannot accept that a student has the same tone for Brahms as for Beethoven. It is necessary to work the phrasing, which is in line with the start and the end, and to always look for good taste because it keeps extravagance under control. As for common sense, this is not something that can be taught.

What advice would you give about choosing a mouthpiece?

The mouthpiece must be adapted to the repertory. Sound is equivalent to words, it is like the soul. Having an attractive sound is not enough. If I hear Rossini with a dark sonority, the student would do better to play Reger or blues. The sound should be placed like a singer, with the harmonics, and the mouthpiece must also have resistance. At the moment, I play a 5RV Lyre Series 13 – a model I like very much – with the M30 on the clarinet in A, which is very suitable for this instrument.

What do you expect of the reeds you play?

I allow the reeds to dry out at home, “I know them like the back of my hand”. In a concert hall, with a chamber music colleague, I make my final choice between 4 to 8 reeds selected in advance. When I practise at home, I prefer a stronger reed while at the Conservatory, I tend to take one that is not so strong. Appreciating

Antonio Saiote

a reed is a bit like the bouquet of a wine. You do not choose a wine because it is the most expensive one, the darkest or the mildest. Likewise, the woman you adore is not necessarily the most beautiful. Over time, you give preference to charisma, intelligence and sensitivity. When a reed is suitable, you quickly forget that it is too light or too dark. With some reeds, everything is possible, the legatos and the staccatos, because the registers are balanced. But

others will not “merge” with the other instruments, for example, there will obviously be different registers for the piano if you are only capable of producing a dark sonority. Of course, when you are young, you want a “big” sound (volume rather than timbre, with the help of strong reeds). You look for an effect for the sake of producing an effect, but when you really learn, you start by looking for something else.

Hiroshi Hara

WINNER OF THE FIRST PRIZE OF THE INTERNATIONAL SAXOPHONE COMPETITION AT DINANT 2002

“If one finds something good outside, it should be included in the teaching”

What were your first influences?

While attending secondary school, I had an opportunity to listen to a recording of the Concertino of Ibert by Marcel Mule. This made me decide to learn how to play the saxophone and to listen to recordings by current French interpreters, such as Claude Delangle, Jean-Yves Fourmeau and J.D. Michat. My first teacher, Mr. Y. Hattori taught me a lot, especially the basic techniques. Mr. Kanzo Tomioka completed my musical training. Unlike the French system, I learned music at university. Students enter the Music Academy of Shobi with a level of Bac+3, for two to six years of study, and in my case, two renewable years.

How did you experience the Dinant Competition?

I entered for the first time in 1994, without understanding music too much, I was not ready. Then I won a first prize in Japan in 1996. This gave me confidence but also made me realise that I still had a long way to go before reaching a better international level. Many Japanese people believe it is sufficient to play a lot in order to be good. In Dinant, I was surprised by the differences in terms of qua-

lity and emission of sound compared to the Japanese. The Latins and Americans each have a different sound, but usually more beautiful. In 2002, I entered again at Dinant, and won the first prize. The candidates were different from those of 1994 but the standard seemed to have remained the same. The following pieces were obligatory to enter the Japanese wind instrument competition : Concertino by Ibert, 2nd movement, as a first trial; Sonata by Denisov, 2nd and 3rd movements; then Concert Music by Constant; and as a Finale, the Concerto by Larsson.

Were you subject to any other influences afterwards?

I cannot think of anyone in particular. I took on a little bit of the vibrato of one musician, the staccato of another. Sports men also influenced me, for instance, the personality of Mr. Matsuhi, a baseball player in New York.

Do you restrict yourself to a classical repertory?

I love classical music, including contemporary classical music. I do not know the Japanese repertory in this field very well. Nor have



HIROSHI HARA PLAYS : S15, A28, T27 MOUTHPIECES , TRAD. REEDS 3,5

I practised other types of music much, such as jazz or light music.

How is French music perceived in Japan?

The Japanese have difficulty in understanding French music. How can you sing a melody or interpret it without having the same tradition? This being said, when there is a problem, you should try and solve it yourself without necessarily turning to a particular professor.

Compared to the training you received, would you also like to have had more training for chamber music or the orchestra?

I am satisfied with the training I have already received. If I had to give lessons in the future, I would not like to repeat the same thing because of changes (techniques, etc). If one finds something good outside, it should be included in the teaching.

What are your criteria when choosing material?

For the reeds, I played Vandoren like everybody else, my teachers, my friends. Now it is based on a carefully considered choice, and I am satisfied. I play 3.5 reeds, on the soft side, with a good balance between blowing and sound.

How do you select your reeds? Do you alternate them?

I buy one box every month but always have about ten boxes at my disposal. I play a reed for about ten minutes a day (in one day,

I play a maximum of one box). Then I allow the reed to rest for several days before playing it again. I like to replay reeds bought four months previously. With reeds that have been prepared over a period of four months, you can have a number of reeds ready for a concert, and they can last for two to three months with this system.

Do you recommend this system to your students?

Yes, I think it is applicable to everyone.

How do you choose your mouthpieces?

I look for an easy and pure emission.

Why did you choose the A28?

Two years ago, I had a mouthpiece by another make. But since so many saxophonists play Vandoren, I told myself I should try one. I finally found the A28 that suited me, it is what I was looking for from the point of view of sonority. Each make has its advantages and its differences.

Let us talk about the future? Do you have any dreams?

Yes, for example, to give a recital in Paris one day. I also dream of forming a quartet of saxophones, but I have to find the musicians.

The latest from the Vandoren

CLARINET



10 ans avec la clarinette.
P. Dutrieu, J.M. Foltz,
G. Swierc, G. Thomé.
I.P.M.C., October 2003, 120 pages
Vandoren Ref: 1CL9009

Eleven years after the first edition, a new team (who, notably, worked on the Vandoren collections) offers this precious book enriched by new sections (old clarinet, bass clarinet, etc). A special chapter concentrates on the first and 10th year.



La clarinette à l'école de musique. Vol.1 & 2 + CD.
Jean-Louis Margo.
Lemoine, 2003.

Ref. Vandoren : 2CLP241 and 2CLP242.

A new method in 2 volumes, each accompanied by a CD. 1st volume: medium and low registers. Changes in fingering techniques that take into account the some-

times limited finger span of young students, by delaying difficult fingering as long as possible and by proposing several solutions to start. 2nd volume: high register. The CDs offer accompaniments, highlighting a wide variety of instruments, in all styles, starting from the initial exercises.



Clarinette panorama.
Philippe Tormen,
I.M.D., January 2004
Vandoren Ref: 1CL8892

Methods, studies, pieces for the clarinet and piano for the first and second cycles. Interview with authors of methods, ingenious comparative tables of works, by year, with numerous criteria. Complementary to the book "10 ans", mentioned above, and just as useful for teachers (the author also worked on the Vandoren collections).



Les plaisirs de la clarinette. Clarinette et piano + CD
Various authors
Cloudens, 2003
Vandoren Ref: 2CLP23
Florent Delporte and Marc Bercovitz made an album of a selection of famous pieces by

Gounod, Verdi, Tchaikovsky, Borodin, Mozart, Berlioz, Bizet and Mussorgsky, but also more unusual pieces, such as the Espana by Charbrier.

CLARINET OR SAXOPHONE

Airs célèbres d'Opéra pour alto sax (or soprano or tenor) or Bp clarinet and piano, Volume 2.
Scores and CD piano playback
Several authors (Ghidoni)

Leduc
Vandoren Ref: 1CS1073
Airs by Donzetti (L'Elisir), Offenbach (Bell Hélène), Verdi (Aida, Rigoletto, Traviata). Reminder of the volume published in 1997: works by Bizet (Carmen), Gluck (Orpheus), Puccini (Tosca), Verdi (Rigoletto, Traviata). The Concerto for Clarinet by Ghidoni, previously published in Italy, was released recently by Leduc. Ref. : 1CL9024



Tango-Etudes (or Etudes tanguistiques) for alto sax (or clarinet) and piano

Astor Piazzola.
Vandoren Ref: 1CS118 4
After the Tango-Etudes of 1988, made in collaboration with Claude Delangle in 1988, the publisher asked the composer to harmonise them. Here at last is a version with piano, after meticulous work undertaken by Yann Ollivo on the interpretation of the manuscript. Some notes on the staff are ambiguous, and these are indicated.

CLASSICAL SAXOPHONE



Etudes pour saxophone, Volumes 1 & 2
Several authors.
Lemoine, 2003.

Vandoren Ref: 1SA252
These difficult studies by nine composers are each dedicated to a student of the Paris CNSM. They all focus on a specific contemporary effect (bisbigliando, tone, overblowing, slap, circular breathing, etc). Reminder: 56 recreational studies in 2 volumes by Guy Lacour with + CD recorded by Jean-Yves Fourneau, published by Billaudot. Ref : 2SAP287 and 2SAP291.



A Comprehensive Guide to the Saxophone Repertoire 1844-2003.

Londeix, Jean-Marie.
Roncorp, 2003, bound, 646 pages
Vandoren Ref: 1SA5434.

A new French-English edition of the famous (and indispensable) repertory of Jean-Marie Londeix, now consisting of over 18,000 works for the saxophone.

Sheet Music Store



Saxophone High Tones: a systematic approach to the extension of the range of all the Saxophones: Soprano, Alto, Tenor and Baritone
2nd edition

Eugene Rousseau.

St Louis (USA). MMB Music. 2002.

Vandoren Ref : 1SA5413.

This second edition in English, with a preface by Claude Delangle, offers additional fingering techniques and new acoustics on the high tones.



JEAN-MARIE PAUL

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It is now possible to search in the catalogue according to subject (e.g. Scores then Methods) or any word in the authors/titles database ("search"). This catalogue will be updated regularly.

JAZZ SAXOPHONE



Developing a jazz language +CD (Inside Improvisation Series ; 6).

Bergonzi, Jerry

Advance, 2003.

Vandoren Ref: 2CSP14

The 6th volume of the method (sax and all instruments) by Jerry Bergonzi is based on listening, as in the case of spoken language. Over one hundred specific pieces of advice are discussed to give the improviser more means for expression.

THE SHEET MUSIC STORE AT VANDOREN



(postcards)

Our musicians write

GUY DANGAIN PLAYS : MOUTHPIECES 5RVLYRE, REEDS V12 3,5/4



CHINA

Guy Dagain

CLARINET PLAYER, FORMER SOLOIST,
ORCHESTRE NATIONAL DE FRANCE

// **I**t is 5 o'clock in the morning, and Paris is waking up. Accompanied by the chirping of our great and late lamented flautist, Roger Bourdin, the refrain from a song by Jacques Dutronc wanders through my mind and brings me back gradually to the memory of reading the prophetic book by Alain

Peyrefitte, "The Awakening of China".

This is normal for I have just returned from China. I again dip into this remarkable book by this fine diplomat who tried, in his time, to shed light on the way the oldest civilisation in the world sought to become the newest one through an effervescent present. The pages have yellowed over time but the

book is still striking for its sharp and topical remarks.

First of all Shanghai ...

My stopover in Shanghai, the venue for the very first International Congress on the Clarinet to be organised in Asia, gave me a delicious foretaste of what was to come. On October 3, this gigantic city woke up to the sound of numerous and varied preludes, as only clarinet players from all over the world know how to play. Each guest artist gave a recital. Richard Vieille and I represented France, and in this capacity, our mission was to represent the French school and its composers and to give classes to Chinese clarinet players. I am neither a prophet nor a diplomat, but I can assure you that in the very near future, we shall get to know the "Yo-Yo-Ma" of the clarinet. These young instrumentalists are eager to learn. Their energy at work is breathtaking, and this is quite a challenge for a clarinet teacher! But what a joy it is for every teacher to be carried away by such enthusiasm. The repertory of these young musicians is very broad. I was able to discover

some very interesting scores, which only goes to prove – and this is very reassuring – that one learns something at all stages in life! The students play with good and up-to-date material (clarinets, mouthpieces and reeds). The very successful Congress ended brilliantly with a magnificent cruise down the Yang Tse Kiang, which gave us an opportunity to discover "Shanghai by Night", in a symphony of lights worthy of the greatest cities in the world. As we glided over the water, we saw the sumptuous and magical Opera House of Shanghai, with Puccini's Turandot on the programme. I left this city with a twinge of regret, for these encounters were enriching both from the musical and the human points of view. I continued my journey and landed after a two-hour flight in Canton, a town situated at the mouth of the Si Kiang.

Next, Canton ...

I was very warmly received by **Xi Wei Long**, Clarinet Teacher at the Conservatory of Music (see photo). The Xinghai is a very attractive building in the heart of a huge campus that

to us . . .

groups together several teaching institutions and students' residences. The complex is composed of eight departments: Musicology – Chinese Traditional Music – Orchestras – Vocal and Choral Music – Piano and String Instruments – Wind and Brass Instruments – General Education – and Sports. I regret that we in France have not adopted this kind of integrated system, since our students are often far from their music school. It was an immense pleasure for me to teach in this setting. Being very attached to wind orchestras, I had the privilege of conducting the Orchestra of Young Musicians from the Music Academy of Canton. On the programme was Carmen by Bizet, a royal – even imperial – gift!

Return to Paris ...

I do not feel sleepy! My Chinese adventure has inspired me to reflect on the perpetuation of music for wind instruments. This French tradition has been successfully transmitted by the *Garde Républicaine* in the United States and Japan, which in turn passed it on to Korea, Taiwan and now China.

It is almost impossible to imagine the number of musicians and the volume of music for wind instruments that is currently being developed in this vast country, so rapidly and seriously! Our country, France, should – and I say it without acrimony – “wake up” and revive the beacon of our culture, which sparkles in the mirror of the rising sun. //

//

USA Otis Murphy

PROFESSOR, INDIANA
UNIVERSITY SCHOOL
OF MUSIC, USA

I have been the classical saxophone teacher in the Indiana University School of Music since 2001, teaching a wide range of students in the Bachelor of Music, Master of Music, and Doctor of Music degree programs. I have students from many different backgrounds and schools of playing. Each student has something unique to offer, creating a wonderful learning environment. Over the years, I have tested a number of different types of mouthpieces. When I first played the Optimum AL3, I knew immediately that it was something special. The AL3's precise response, exact

intonation, and round and even tone color throughout the full range of the instrument put it in a class by itself. I have been extremely happy with this mouthpiece. I strongly recommend against any of my students using the same equipment. I try my best to give them freedom in choosing the equipment that works the best for each of them. To my amazement, however, all of my 17 saxophone students here at Indiana University are playing the Vandoren Optimum AL3 alto saxophone mouthpiece at this time.

Testing a Saxophone Mouthpiece:

When testing a new mouthpiece, I use reeds of slightly different strengths. I play various passages over the entire range of the saxophone that are fast and slow, high and low, loud and soft, and long and short. After becoming acquainted



OTIS MURPHY PLAYS : AL3 MOUTHPIECE , TRAD REEDS N°3.

Otis Murphy

with characteristics of the new mouthpiece, I play the same passages on my current mouthpiece, comparing good and bad qualities of each. To me, the response and feel are most important. Next, the tone

quality has to be even, round, and natural.

When my students choose a new mouthpiece, I recommend usually that they do this with someone who can listen and help them judge which

mouthpiece is the best. When assisting my students, I close my eyes or look away so that I do not know which mouthpiece is being played. I do my best to listen only with my ears, not with my eyes.

I love the saxophone--

playing, teaching, and learning about it. Playing the saxophone is one of the most natural ways for me to express myself. It is an amazing musical instrument. Happy practicing! //

KOREA

Kim Daewoo

PROFESSOR IN SEOUL,
PRESIDENT OF THE KOREAN
SAXOPHONE ASSOCIATION

professor in Rotterdam. This was the first time I was acquainted to classical sax sound and repertoire, along with jazz. I became the first Korean student to study in Holland, majoring in

The first year I taught, my students had not heard of Vandoren. So I introduced them to the "Vandoren difference" ... Now I am also playing as a "Selmer Artist" sponsored by Nonaka Boeki Co.

mouthpieces ! I am always interested by new models. Usually I do not use the same mouthpieces when I play in a classical orchestra and pop orchestra. Last year I broke my A27 and was very unhappy ! My young students play Vandoren 2 ^{1/2} reeds. They do not have problems with them. We rarely use a reed resurfacers.

We do not have Korean repertoire for saxophone yet. Every year I arrange two or three pieces for my saxophone ensemble. I like to play pieces like Glazounov or Creston. We played in Paris in 2003 with the Korean Saxophone Ensemble wich I formed with 20 students. We play composers like Massenet, L. Niehaus, J. Kern,... I like a warm, round and somewhat dark sound.

The future of the sax in Korea ? We have to make connections with the other saxophone associations in the world. We have to learn classical and jazz music from Europe and America, but also to find new ways of merging with traditional Asian music. In 2002, I played at the "United Nations Center" in New York to celebrate "U.N. Day" on the 21st of October jazz music with a traditional Korean orchestra. I arranged a saxophone version from a Korean composer. //

Personally, I began to teach 11 years ago, now I have 8-9 students in each of the 7 Universities where I teach, so that makes around 60 students ; they are around 16 years old when they begin, after graduating from high school... One of my students, Soonsub Jung, graduated in Rueil-Malmaison, he teaches in 5 Universities.

I was at Vandoren in 2003 to try the new AL3 and AL4



KIM DAEWOO PLAYS : AL3 MOUTHPIECE, TRAD. REEDS 3

//

I began by jazz & pop, I also learned the bassoon. My father was a conductor, interested in pop music ; I really wanted to learn sax, I went to Koln (Cologne), there was no sax teacher, so I began to learn by myself with a friend. This friend introduced me in 1989 in Holland to Tom de Vette,

conducting and saxophone. I was already conductor in Seoul, Korea. I met Claude Delangle and Jean-Marie Londeix. I was also interested to come to Paris, because of Vandoren and Selmer. Anyway I was the first korean player to use Vandoren reeds !

(new products)

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PARIS



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Publication Manager : Bernard Van Doren - Editor : Jean-Marie Paul

With the contribution of : Anne-Sophie Van Doren (interviews of Vandoren advisors),
Jean-Marie Paul (interviews of musicians, new scores). Photos : Nicolas Roux Dit Buisson, Roland Pierry (Photo of mr Deffayet).

Desktop publishing : Christophe Hauser / La Maison. Tél. 01 40 90 02 20

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