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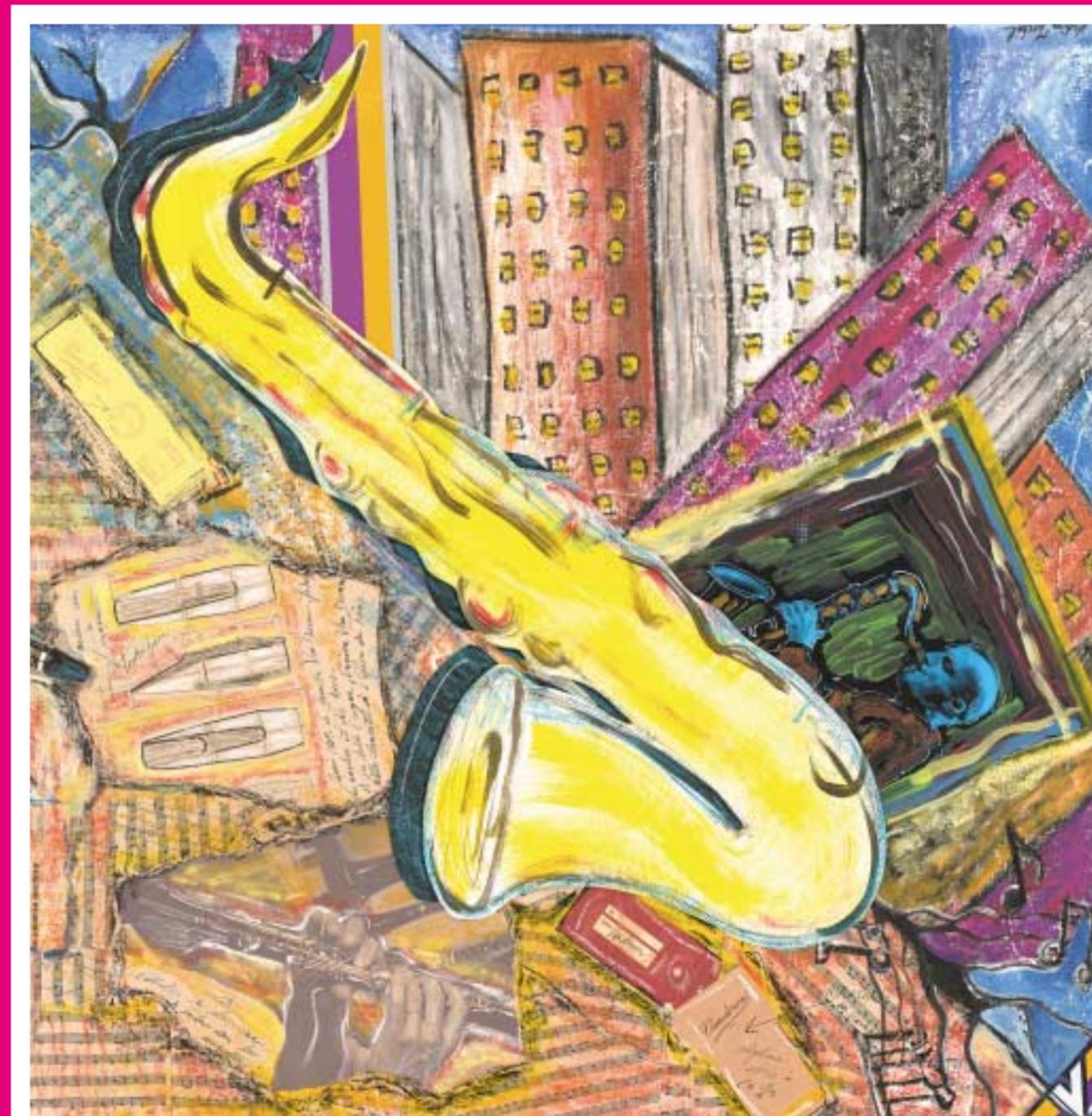
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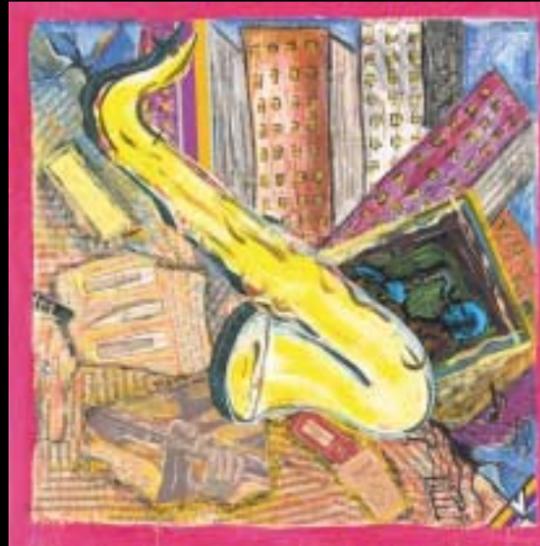
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n°5



VANDOREN 1905-2005 PHOTO ALBUM

CD ROM OF 100 VANDOREN PHOTOS.
ABOVE : A SCARF DESIGNED BY NADINE MARCHALL
FOR THE VANDOREN CENTENNIAL.



Giving back to music all it has given to us...

I am proud to offer you this special centennial edition in a year which has proven rich and exciting in every respect. I wanted it convivial and confidential but also very clear and comprehensive from a technical point of view. We need to keep you informed about our products, your fidelity merits straightforwardness and transparency. It also retraces the stages of evolution Vandoren has experienced in a century. Though built up on a heritage and a rich past, the firm can only gain in strength if our future prospects are promising. With the passing of time, tools, machinery and products are being perfected, but know-how remains the same... We are far closer to you now than yesterday. May tomorrow bring us even closer. I am optimistic about the future: it belongs to the young generations, for us as much as for you. We have to give back to music all it has given to us...

Bernard VAN DOREN

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MOUTHPIECES AND REEDS, THE INSIDE STORY

MOUTHPIECES AND REEDS,
THE INSIDE STORY

Vandoren, a century of achievement

About reeds



A seemingly endless range of reeds...

Each reed corresponds to a certain type of music. Vandoren's wide range of reeds add the finishing touch to every variety of embouchure. Ever wondered why there are so many different women's lip-sticks? It's a bit like that...

Technical progress and tradition.

Has the cut of the reed changed in the course of the century? Though the principle remains the same, there has been a marked evolution. The cut is still unique and the reed is still the same, but manufacturing procedures have made significant advances.

**Changing the cut?
Modifying the cane?**

A much debated subject, but in all truth, no-one can claim that today's cane is any better than yesterday's. There are natural and inalterable characteristics...Cane is a plant, of the graminæ family, and subject to specific stages of development. The

shoot takes two years to grow, has to be always cut in winter, put out in the sun to get its golden colour, and then left to dry naturally in a ventilated warehouse, a process which also takes two years...Advances have been more significant in terms of what can be reproduced. For example, a reed of an identical musical quality can now be reproduced despite the natural differences in plants. We have also made considerable progress with regard to the precise selection of reeds. The range of strengths, even though unchanged, is now far more detailed. Once, artists had to be content with "medium hard" or "medium soft" reeds. In 1986, we created half strengths in order to focalise more intensely this large spectrum. In order to answer the musician's specific requirements, we perfected a machine capable of measuring the strength of the reed, or to be more precise, its stiffness, its elasticity. The machine that allowed the attribution of half strengths has now

such a degree of precision that we are able to measure a reed right down to the tenth of a strength.

Vandoren, a leader in the field...

Not only do we try to meet the demands of musicians, we also try to foresee them...For example, revolutionary "Flow Packs" now wrap reeds individually, maintaining an unsurpassed hygrometric stability until their opening. Imagine every reed as factory fresh as if just picked up from our workshop in the south of France!



Flow Pack



Eugène Van Doren
(1873-1940).

Clarinetist with the Concerts Colonne and at the Paris Opera, he founded the business in 1905. His passion for mechanical engineering led him to construct a machine for manufacturing reeds. Vandoren reeds became famous overnight.



MOUTHPIECES AND REEDS, THE INSIDE STORY

About mouthpieces



It was just a few years prior to the war that the very first signed Vandoren mouthpieces appeared. In 1936, Robert bought the little Perfecta workshop in La Couture Boussey and began manufacturing. Then, once 56 rue Lepic was ready to get underway, all the manufacturing equipment was transferred to the new Paris workshop.

These first mouthpieces had very closed facings, offering a brilliant, sonorous tone. After a certain amount of experimentation, Robert perfected the 5RV, a project so dear to him that he gave his own initials to his new-born "babe", marking the beginning of the 5RV era (he then went on to develop a whole range of 5RV: 5RV Iyre...). Acclaimed and adopted by top musicians, personally recommended by Ulysse Delécluse, they toured the world, making Vandoren a household name in the field of mouthpiece manufacturing. But in the thriving sixties, the family business was only putting out 500 mouthpieces a month, and it was up to Bernard to expand manufacturing potential. Optimised by his drive, the firm now manufactures 10,000 mouthpieces a month. But an entire century takes a while to cross and Vandoren's story is punctuated with

numerous technical innovations and other artistic subtleties.

Colour in the mouthpiece for colour in the playing?...

In line with the culturally booming seventies, Vandoren revolutionised the aesthetic of its mouthpieces. Hair was growing shoulder length, shirts were turning floral, mouthpieces became coloured. First a red mouthpiece was launched, and then a blue one. The reason? A different look on life... "I thought a musician might like to blow into a coloured mouthpiece", explains Bernard, the creator of this audacious idea.

Is the crystal mouthpiece, a transparency that had gone out of fashion, catching on again?

Crystal was more of a trend at the time of Eugène but as in the case of coloured mouthpieces, aesthetic innovations in the seventies had their way. A new taste for this transparent precious matter was launched by an Italo-American by the name of Gino Cioffi. Since then, Italians hold the monopoly of crystal mouthpiece manufacturing.

1968... aesthetic revolution... acoustic evolution

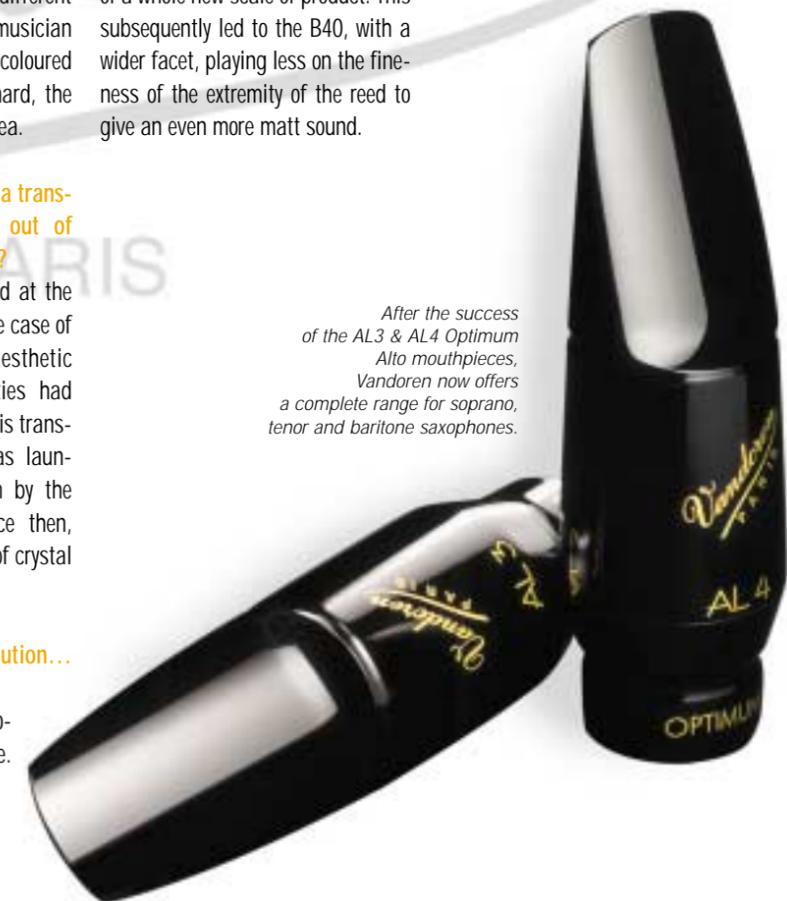
1968, a time when new sonorities were all the rage.

Vandoren, keen to be up to date, was quick to surf on the new acoustical wave. Which gave rise to the B45, Bernard's "first child", a revolutionary mouthpiece, the marriage of a new facing with a deeper inside that gave a matt, rounder sound resolution. An acoustic revolution which delighted young musicians looking for new sonorities. And the evolution of this prototype was to allow the declension of a whole new scale of product. This subsequently led to the B40, with a wider facet, playing less on the fineness of the extremity of the reed to give an even more matt sound.



Robert Van Doren (1904-1996), Premier Prix in clarinet from the Paris Conservatoire, created the 5RV mouthpiece in 1935, now a world-wide reference.

After the success of the AL3 & AL4 Optimum Alto mouthpieces, Vandoren now offers a complete range for soprano, tenor and baritone saxophones.



BeCS pour Clarinettes et Saxophones



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NOS
BECS
DE CLARINETTES
ET SAXOPHONES
RÉPUTÉS
comme nos
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M. Eug. VANDOREN
Fabricant d'Anches et de BeCS pour
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garanties d'une régularité absolument parfaite et d'une précision rigoureuse obtenues avec un outillage nouveau, perfectionné, breveté et propriété exclusive de la Maison.

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- 1^o Avec POCHÉ intérieure (type normal) donnant le son plein et rond avec ampleur de volume ;
- 2^o Sans POCHÉ intérieure (à Perce directe) donnant le son velouté au timbre brillant, adapté avec succès pour JAZZ et MICROPHONE.

< Extracts from the 1938 facsimile of the Vandoren Catalogue



A PASSION
FOR INNOVATION

A PASSION
FOR INNOVATION

Musical research

For Vandoren, research and development have always been priorities. Here, we outline novel research strategy being implemented at the factory in Bormes les Mimosas. A foretaste of the mouthpieces and reeds of tomorrow?

Where can mouthpieces go from here?

Our research objectives are twofold: continuing to create new models based on our current know-how, in order to more effectively meet musicians' varied requirements, and innovating as much as possible by exploring new shapes and materials, in order to propose alternatives in terms of ergonomics, sonority and resistance to wear and tear. It should however be pointed out that although many geometric variations

have already been experimented in a great many ways (especially for the clarinet), as far as materials are concerned, everything remains to be done. Today we have at our disposal an incredibly wide choice of materials: from modern alloys to traditional ebonite, through a whole range of synthetic or composite materials like wood-based composites. We made a breakthrough with the AT45 and we now need to seek new avenues using materials even more pleasant to touch, more resistant to wear and tear, and more 'musical', if such a thing is possible.

Just how much influence does material have on sound for a given geometry?

Material is generally considered to be less influential than geometry. The slightest variation in internal geometry, in the baffle in particular, pro-

duces a totally different sound level. Reaching such different effects by simply modifying the material seems a long shot. Moreover, until now, every test has confirmed the truth of this hypothesis, belying frequent misconceptions like: "metal sounds brilliant" or "cold", "ebonite sounds warm", "glass sounds clear"; etc. However, two characteristics of materials do play a role, though a minor one, in sonority. The first is the material's own capacity to vibrate and therefore participate in sound production, like the reed. This can be demonstrated in the beak: using the same material, a more tapered beak produces a more brilliant sonority (though sometimes with less control). And the second is the roughness of the inner surface, especially at the level of the baffle, which can have a slight influence on timbre.



Extracts from the 1970 general catalogue.



Could the same mouthpiece exist in different materials?

That's the whole point! Exactly reproducing the same mouthpiece in different materials is very difficult to do for two reasons. Firstly because moulded pieces and moulding methods can differ from one material to another, and secondly because on pieces that are entirely machined, the hitherto indispensable manual finishing touches are no guarantee for a good reproducibility. It was moreover for reasons of reproducibility that we adopted moulding in manufacturing. To obtain serious margins of comparison, we are concentrating on the perfection of an ultra-precise machining centre which will allow us to obtain little series of strictly identical pieces finished directly in different materials. We will then be in a position to test whatever materials we need to and choose the best.

What might the mouthpiece of the future be like?

Perhaps adjustable, no doubt more ergonomic and easier to use. The simplification of the ligature could be the first step in this evolution.

How important is the role of the ligature in the sound?

In theory, a good ligature should play no predominant role in sound quality or production. Its role is simply to hold the reed in place on the mouthpiece by means of the heel, leaving a maximum of freedom in the bevel, the part of the reed that vibrates and produces the sound. Musicians who over-exploit tightening or ligature positioning to control their playing sound are exposing themselves to accident: sound has to stay the business of the reed and the mouthpiece.

In practice, one can notice small differences in tone and sound emission

between two differently conceived ligatures. But the main differences between two good ligatures will be on the grounds of ergonomics and easiness to use.

Can you explain capturing the spirit of the fifties in a mouthpiece?

This concept is popular in the States. It harks back to a type of 'hot' jazz sound that saxophonists used to make, in a period, very rich musically, when a search for individual personality counted as much in the sonority as in the phrasing. In the sixties, widespread use of amplification and electro-acoustic effects made phrasing progressively more important and sonority tended to become more uniform. The spirit of the fifties is about a need to come back to a more natural, acoustic (and therefore more personal) sound production, favouring the richness

Bernard Van Doren. Soon after joining the firm in 1967, he created the famous B45. Totally committed and conscientious, he has modernised manufacturing and developed the whole range of classical music and jazz products, making them known in over 100 countries.



The metal tenor mouthpiece V16, forged in the legendary "Bell Metal" alloy, gold-plated.

A PASSION FOR INNOVATION

and flexibility of timbre so characteristic of the saxophone. We will be launching two new 'fifties legend' ebonite mouthpieces in 2005-2006, one for soprano sax and one for tenor sax, with particularly 'hot' and malleable timbres.

Could this be some passing craze?

It's a matter of opinion but the trend seems to be catching on. Saxophone sound is still one of the rare instrumental timbres to have not yet been satisfactorily synthesised, precisely because of the richness and variety of its natural sonority. In the face of synthesisers and other samplers, the saxophone asserts its unquestionable originality.

Where does research stand with regard to new materials for reeds?

We have long been trying to find materials for reeds as good as cane, but more durable and, if possible, offering other alternatives in terms of sound. But until now, none of the tests carried out by different reed

manufacturers have led to any decisive result. The reason is simple: cane has exceptional mechanical and hydrophilic characteristics, due to its very particular structure, extremely complex to reproduce synthetically. Plus, the morphological ensemble of the reed, the mouthpiece and the instrument has developed for centuries on the basis of these characteristics, to the exclusion of any others. The reed's vibration conditions the whole chain of sound production, and the slightest imperfection in the reed produces effects that neither the mouthpiece nor the instrument can compensate for. Either we replace cane with a material whose physical properties are really close, or we develop all or part of the sound production chain (the mouthpiece in particular) to allow the use of a somewhat different material. In either case, the research is long and fastidious.

Will we ever manage to equal or surpass cane?

A priori, it's not impossible. In any case, exploring the matter interests us.

Can you tell me about the benefits of the new "Flow Pack" packaging?

For several years now, all our manufacturing workshops have been maintained in supervised hygrometric conditions. This fantastic advance, combined with refined grading techniques, allowed us to optimise selec-

tion by strength and generally stabilise product quality. But we realised that all these precautions were often in vain, if transportation conditions or the storage facilities of shops and clients were not also ideal. Traditionally, packaging was not designed to stand up to unusual climatic conditions for long periods of time, and reeds were sometimes significantly affected. So we came up with a revolutionary packaging idea to maintain reeds, as perfectly and for as long as possible, in the condition in which they left the factory: the "factory fresh" concept. And for optimal results, we decided on an individually wrapped presentation. Now, each reed reaches its final client in a state of remarkable freshness.

What parameters other than strengths can be measured?

Most musicians use three basic criteria in describing their reeds: strength, timbre and durability. We already know how to characterise strength in a precise, reproducible way. Durability depends a lot on the cane itself. Unfortunately, although rather destructive in the process, the only valid way to test this is by simulating wear and tear mechanically. But, we have great hopes of being able very soon to characterise certain aspects of sonority. Work has just begun, so we cannot discuss this. Let's just say that it calls for research on a major scale in advanced regions of physics and geometry, and may well be the cornerstone of all current research on reeds and mouthpieces alike...

T.A.N. (Numerical Reed Tester)
at your service 56 rue Lepic,
in New-York, Chicago and Tokyo.





The Vandoren team in Bormes



The Vandoren team in Paris



THE FAMILY SPIRIT

From the cane to the tree

Being compared to a tree may seem unusual for a firm like Vandoren, now centennial and exporting throughout the world. But perhaps this rather unexpected image really does reflect the true nature of this company: a small family industry that has prospered from season to season and been reinforced by being as firmly rooted in its original soil as in its tradition and technical know-how.

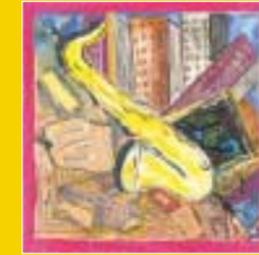
And it really is a tree...genealogically speaking. For Vandoren, a hundred years after its creation, is still a family business. Eugène's passion espoused the talent and artistic qualities of Robert, and both of them later incorporated Bernard's technical expertise and his thirst for modernising. What's more, by calling, for the manufacturing of its products, on numerous different sectors (agriculture, metallurgy...), seldom the case in our currently overspecialised world, Vandoren grew like a tree with multiple ramifications.

But Vandoren is also a tree with firmly implanted roots. For though the firm exports over 90% of its production, its manufacturing is still authentically French, its factory still in Bormes les Mimosas in the Var. And this is more than economic "patriotism", for the firm is still very attached to the spirit of its own tradition, allying quality products to a prestigious specialist label that has long proven its expertise and professionalism. The satisfaction of top musicians is a priceless prestige never to be jeopardised by some infelicitous relocation or excessive industrial expansion. Yet, modernity is one of Vandoren's chief objectives, notably in terms of research and technical innovation (research for a constant hygrometry, research on new materials...)

A century later, Vandoren resembles a beautifully vibrant plant whose deep roots and promising buds are watered by musicians...

Anne-Sophie Van Doren





UP THE RUE LEPIC

Voyage to the four winds

Vandoren, 56 rue Lepic...

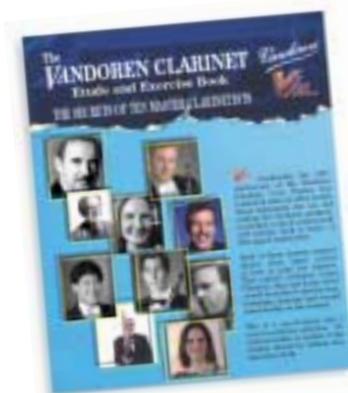
A hundred years ago, Parisians were walking up the rue Lepic, arm in arm, to go sing and dance in the guinguettes (open-air cafés) and cabarets of the Butte, draped in greenery and resounding with the latest songs. Many painters were inspired by the streets and cabarets of Montmartre: Toulouse-Lautrec, Utrillo. Vincent Van Gogh and his brother Théo lived at 54 rue Lepic. And others lived and worked in the area, especially the illustrious tenants of the famous "Bateau-Lavoir" which around 1860 was installed in a former guinguette called "Poirier-sans-Pareil": Picasso, Modigliani, Renoir... Montmartre also had its more serious moments. The famous chorus of the "Rue Saint Vincent" used to bring tears to the eyes of French working girls. "Le Temps des Cerises" also had a sad refrain, that popular song dedicated by Jean-Baptiste Clément to a young girl whose courage he admired when

she brought cherries to the defenders of a barricade during the Commune. Even the windmills of Montmartre, when winds would set their vanes groaning, would play strange music...on strange wind instruments: the Moulin de la Galette, the Moulin Rouge, but also the Moulin des Près, the Moulin Vieux, the Moulin neuf, la Turlure, la Lancette, le Blute-Fin, le Radet to cite only the most famous. These numerous mills planted all over the Butte Montmartre were very popular with young Parisians on Saturday nights: you could dine, drink and dance there until the early hours of the morning. Nowadays no-one really knows who Lepic was: a painter, a writer, a musician? A proprietor neighbour of ours bears the same name, but we know very little about him either. The street was originally called the rue de l'Empereur after Napoleon ordered it to be constructed in order to reach the Chappe telegraph that had just been installed at the top

of the Butte. At the Restoration, the street was rapidly re-christened and called after the first person they could think of. The Rue Lepic, where fiendish little children - once called "les petits Poulbots" - come flying down steep stairs with uneven steps. With an old-fashioned villa buried in shrubs that seems to defy the passing of time. And on the square, the painters, tirelessly sketching the dome of Sacré-Cœur. In the distance, the ritornello of a hurdy-gurdy or the bold accents of a jazz orchestra. Nowadays, the gaunt windmill sails no longer turn, the voice of Dalida has disappeared, and the spirit of Marcel Aimé is frozen to attention on a wall, but Montmartre, for the joy of the entire world, is still laughing heartily. The Vandoren firm moved to 56, rue Lepic in 1935. Since then the label has travelled the world over but believe me, its soul is up rue Lepic.

News from the United States

To celebrate the Vandoren Centennial, our distributor organised "Masterclasses & Clinics" throughout the year. In collaboration with the Carl Fischer editing house, he will soon be releasing the "Vandoren Clarinet Etude and Exercise Book: the secrets of 10 master clarinetists", associating E. Daniels, P. D'Rivera, M. Estrin, G. Foster, G. Kroft Barnetson, G. Raden, T. Reilly, H. Skoler, D. Weber, J.B. Yeh (soon available at Vandoren's sheet music Store, rue Lepic).



Centennial Events

Vandoren's birthday celebrated throughout the world



January: Los Angeles
From the 20th to the 23rd of January, at NAMM, the largest music fair in the world, a reception organised with the help of our distributor DANSR, allowed us to invite American and international distributors for a glass of Domaine de l'Anglade, the Vandoren wine...



June: Le Lavandou, France
On June 9th, Bernard Van Doren gave a reception for distributors, musicians and friends in the heart of his cane fields. A surprise musical treat (variations on "Happy Birthday") by a state-of-the-art clarinet sextet was a great honour: Karl Leister (Germany), Martin Tow (Argentina), Guy Deplus and Paul Meyer (France), and Vandoren artistic advisors Jean-Louis René and Laurent Sultan.



July: Tokyo
From the 20th to the 24th of July, the I.C.A. congress (International Clarinet Association) took place for the first time in Asia. 1000 congress members, 130 artists, numerous orchestras and ensembles. Our distributor Nonaka organised a reception to which all the clarinetists present were invited. There too, a fabulous musical tribute, jazz variations on "Happy Birthday", was played by Eddie Daniels and Larry Combs.



September: South America
Argentina: In Buenos Aires, Vandoren invited orchestra and band soloists (saxophone and clarinet) to a traditional dinner.
Brazil: At the Sao Paulo music fair, our distributor IZZO celebrated the centennial with the participation of the clarinet ensemble "Madeira de Vento".



56, rue Lepic gets a face-lift

Our building has just been completely renovated this year, allowing musicians to be received in optimum conditions. We still have the test studios for sampling mouthpieces and accessories, along with our TAN (Numerical Reed Tester) which, for a few years already, has been letting instrumentalists obtain the strength they desire with unequalled precision. Our store of sheet music (and CDs) for clarinet and saxophone, created in 1993, offers a specialised service adapted to the needs of professional and amateur musicians. On the ground floor, entirely restored in the "Art Deco" style of the building, we also have the Salle Robert Van Doren, a mini concert chamber available for master-classes.

The web site

Vandoren's web site has been completely redone. The sheet music section is far more comprehensive and the site equipped with totally secure direct payment facilities and a multi-criteria search machine for surfing the immense Vandoren data-base (composers, arrangers, titles, categories, excerpts, etc.). Over 15,000 titles for your visual and listening pleasure!



The centennial premières

Keen to enrich the repertoire of contemporary music, Vandoren has had a policy of commissioning works from composers since 1991.

For saxophone: Stockhausen's Linker Augentanz and Taira's Pénombres VI.

For clarinet: Berio's Alternatim, Bacri's Concerto da camera and Sciarrino's Altre Schegge di Canto. In this centennial year, Vandoren has already sponsored two exceptional premières. On February 3rd, Ivan Fedele's Arco di vento was premiered in Turin. This magnificent concerto for clarinet and orchestra (2002-2004) was performed by Alessandro Carbonare and the National Symphonic Orchestra of the RAI. And on May 7th, 2005 in Shanghai, the French-Chinese composer Qigang Chen gave a preview of Le songe d'une jeune femme française ("The dream of a young French

woman"), a concerto for soprano, clarinet and orchestra, with Paul Meyer. The definitive première of this work took place in Strasbourg on June 23rd, 2005, with the Orchestre Philharmonique de Strasbourg, conducted by M. Tang. This exceptional concert was given in the context of the European Orchestras Forum, to mark the 150th anniversary of the Orchestre Philharmonique de Strasbourg. Le songe d'une jeune femme française, based on poems by Christine Frémaux, is a story of male/female relationships, a "slice of life" where the clarinet is alternately a spiritual and an intellectual double of the soprano. The combination of soprano and clarinet with an orchestra is quite rare. The public, orchestral artistic directors from all over Europe, gave the work a most enthusiastic reception.



The latest on Vandojams

"Vandojams", a popular Parisian night-life event in Montmartre since 2003-2004, first at the club "Autour de midi" and then at the Sunset-Sunside since September, 2004, became larger in scale this season. On October 1st, Vandoren, in association with the "Nuit Blanche" Festival, presented the Francis Bourrec Quartet from 6 p.m. till dawn. A jam session that highlighted the great trends and standards of jazz history from swing jazz to hard-bop... to think that jazz is over a hundred years old! And the "jazz" sessions of Vandoren's centennial celebrations will finish in style on December 13th with the visit of young talent from all over Europe for an evening at The Duke's Lounge Studio, in Paris' 8th arrondissement. This year, "Vandojams" have also begun to catch on outside Paris. In Bordeaux on May 24th, they were in Canada (Toronto, Montreal, Vancouver) in June, and November 14th in New York...

Master-classes on DVD

A pedagogical DVD collection, master-classes filmed at Vandoren, will be released at the end of 2005. DVD 1: Guy Deplus, Emeritus Professor at the Paris Conservatoire, co-founder of the Domaine Musical and former clarinet solo at the Paris Opera, giving a master-class in December, 2002. DVD 2: Karl Leister, former clarinet solo of the Berlin Philharmonic, giving a master-class in 2004.



Birthday cards...

The complete articles are available on our site: www.vandoren.fr

The Paris Conservatoire class in China

In March 2005, I took 13 saxophonists from my class at the CNSM to China for a concert tour and master-classes in Peking, Shanghai and Xian. All were enormously impressed, hard not to be with such a country. There are nearly 20,000 amateur saxophonists in Shanghai alone! A source of mutual enrichment, the contact was brief but intense and full of promise: the French saxophone school, thanks to Selmer and Vandoren, was able to give a demonstration of its savoir-faire to enthusiastic publics and create strong bonds with a culture totally different to our own. Vandoren, thank-you a hundred times.



Jean-Noël CROCQ in Peru

Touched by the humanitarian, cultural project of Aurélie and Rudy Valdivia, teachers in Rosheim in Alsace, to assist Peruvian clarinetists, I helped raise funds and collect material for their association in Quipou: apart from their concerts in Alsace and the mobilising of the parents of students, teachers and friends, I obtained sponsorship from Vandoren, Buffet Crampon, the Cyrille Mercadier workshop and Robert Martin. Stéphane Hascoet, Cyrille Mercadier and I then went to Peru where we played concerts to enthusiastic and very diverse audiences in Lima, Arequipa and Cuzco (at an altitude of 3400 metres!). We also gave master-classes and workshops, where we were able to explain questions of manufacturing, repairing and repertoire to inquisitive young musicians. But the need is very great! In addressing my best wishes for the centennial of this great firm which has helped so many musicians in the past, may I hope that in the hundred years to come, young clarinetists the world over will be able to access Vandoren reeds and mouthpieces without difficulty!



Philippe PORTEJOIE in Colombia

What an amazing opportunity to be able to organise the 1st National Saxophone Competition in Bogota, thanks to the sponsorship of Vandoren, Selmer, Feeling Musique and local French institutions. The French Embassy gave an "Egide" study bursary to the winner of the soloist section, Juan Fernando Giraldo, the equivalent of a return ticket Bogota-Paris and a month's study in France (in February, 2006) under my responsibility. This Competition seems to have been an immense success. More than 60 contestants came from throughout the country. There were three levels: Juvenil, Superior and Solista. Performances were generally of a very high standard, despite the student's lack of good instruments and material. The prize-giving and final concert took place at the Teatro Cristobal Colon in the presence of His Excellency, the French Ambassador to Colombia. There were over 1000 spectators for this unforgettable evening, the first important event of this kind, and Colombians thank Vandoren 100 times! I hope to be able to maintain artistic links with this fabulous country until 2105...

