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Paul Jeanjean (1874-1928)

Études de perfectionnement Advanced Etudes

Since I first played them as a student, I have had a special love for Jeanjean's *18 Études de perfectionnement*. Paul Jeanjean, who was principal clarinetist of the Garde Républicaine Band and later of the Monte Carlo opera, was, obviously, a musician of the greatest sensitivity. His etudes are highly developed concert works that can make for very impressive additions to recital programs.

Jeanjean provided wonderfully detailed directions for his etudes. I have, by and large, left what he has written and have only brought his notation more into accord with modern conventions; e.g. that accidentals within a measure generally do not transpose octaves. I have also included a chart of fingerings which I have found to be more facile and better sounding than what Jeanjean included in his original edition.

Jeanjean did not want players of his etudes to simply be concerned with learning the notes. He hoped his etudes would help educate clarinetists to hear and appreciate the new music of his time. As he wrote in his preface to the original edition, "...to add to the literature of the clarinet, a group of studies which summarize the technical and musical qualities necessary for any instrumentalist anxious to follow the evolution of modern music." With this in mind, he wrote notes at the bottom of each page explaining the various modern chords and scales (augmented chords, ninth chords, whole tone scales for instance) he used in each of his etudes. These, unfortunately, were eliminated in the previous English version. While they are not essential for learning the etudes, they do show Jeanjean's concern to educate a "thinking musician" and not simply to provide technical training. In an appendix, I have reinserted, translated, and consolidated his notes, modernizing his terminology, and adding examples which I believe to be important.

The noteworthy feature of this edition is the recording I have included with my performances of the etudes. Rather than clutter Jeanjean's already expressively notated scores with still more markings, I offer the recording as a window into the modern, yet romantic style of the etudes and as models of the kind of performance to which the student should aspire. You will probably notice that there are places where my recording differs from the printed music. This is not an accident. Music is a living art and its beauty lies greatly in its ability to accept many different interpretations. Please feel free in your performances to use this edition and my recording as a stepping stone toward creating your own interpretations.

Jeanjean dedicated his *18 Études de perfectionnement* to his first teacher, Noël Caisso, professor of the Conservatoire de Montpellier. I would like to dedicate this edition to the memory of my teacher, Leon Russianoff, for whom I first played these etudes. A remarkable musician and pedagogue, he strived to develop the individual strengths and subtleties of his students. It was he who inspired me not only to learn, but to develop my own way of playing these wonderful etudes. And, for which I am eternally grateful, it was he who instilled in me the conviction that music must be a living art.

Charles Neidich

Cadence *assez vite* *séparez* *rapide*

17. *bref* *avec brio* *f*

bref *tr.* *ten. 3* *ten. 3* *ten.* *ten.* *tr.* *bref* *ten. 3* *ten. 3* *ten.* *ten. 3*

ten. *ten.* *ten.* *ten.* *ten. 3* *3* *3* *ten. 3* *3* *ten. 3* *3* *cédez* *ten.* *long* *tr.* *bref* *p* *f*

Assez vif

f *3* *3*

6 *3* *3* *3* *3* *3* *3* *3* *3*

11 *3* *3* *3* *3* *3* *3* *3* *3*

16 *3* *3* *3* *3* *3* *3* *3* *3*

21 *3* *3* *3* *3* *3* *3* *3* *3*

26 *3* *3* *3* *3* *3* *3* *3* *3*

31 *3* *3* *3* *3* *3* *3* *3* *3*

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CHARLES NEIDICH

Hailed by the *New Yorker* as "a master of his instrument and beyond a clarinetist," he has been described as one of the most mesmerizing musicians performing before the public today. Very active in education, he is on the faculties of the Juilliard School, Queens College, the Manhattan School of Music and the Mannes School of Music. He has also taught at the Sibelius Academy in Finland, the Yale School of Music and Michigan State University. He is in demand for master classes around the world and for his innovative concerts and lectures.



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info@laurenkeisermusic.com



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