

CLARINOUEAU

NOUVELLE MUSIQUE POUR CLARINETTES
NEW MUSIC FOR CLARINETS



PLATTSBURGH CLARINET CHOIR ET LE
CHOEUR DE CLARINETTES DE MONTRÉAL

11 JUILLET 2026 ♣ JULY 11, 2026

THE PLATTSBURGH CLARINET CHOIR
CHŒUR DE CLARINETTES DE MONTRÉAL

present

CLARINOUEAU

Nouvelle Musique Pour Clarinettes
New Music for Clarinets

Saturday, July 11th, 2026 at 7pm



Directed by Margali Grenier, François Gagné, Julie Lambert
Conducted by Brent Besner



World Premiere Performances

Window Seat C9.....Samuel Fettig (1975-)

Factorimuziek.....Joe Clark (1994-)

object permanence.....Matthew Weger (2000-)

*featuring Sarah Watts, Josh Snively, François Gagné, Matthew Schmidt,
Owen Davitt, Ryan Nerp, Maggie Fatsis, & Jonathan Russell*

Three New Klezmer Tunes.....Jonathan Russell (1979-)

featuring soloist Jonathan Russell

~ intermission ~

A Day in the Life of a Cat.....TJ Huggins (1986-)

Ogload: *The Eightfold*.....Owen Davitt (1993-)

featuring Improbable Beasts & Sarah Watts

Birds of Passage.....Jonathan Sandy (1998-)

Members of our combined Clarinet Choir

* Plattsburgh Clarinet Choir
+ Chœur de clarinettes de Montréal
^ Improbable Beasts

Alain Pitre+, *Bb*

Alex Malin*, *Alto, Contre-Alto*

Amy Advocat^, *Basse*

Antoine Lambert+, *Alto*

Bill Kirkley^, *Basse*

Caley Camus, *Bb*

Charles Maheu+, *Bb*

Diane Bargiel*, *Eb, Bb*

Dominic Desautels, *Bb*

Donald Moy*+, *Eb, Alto*

Émile Fiset-Grenier+, *Contre-Alto*

Emily Benware, *Bb*

Emily Gray+, *Alto*

Fannie Bilodeau+, *Bb*

Francois Gagné+, *Basse*

Heather O'Gara*, *Basse*

Jade Piché, *Basse*

Jasmine Carpentier+, *Bb*

Jason Speenburgh, *Alto, Basse*

Jean-Yves St-Pierre+, *Contre-Alto*

Jessica Benoit May*, *Alto, Contre-Alto*

Joanie Duchesne+, *Bb*

Johanis Marquis, *Bb*

Jonathan Russell^, *Bb, Basse*

Josh Snively*, *Alto, Basse*

Julie Lambert+, *Bb*

Julie Stuckenschneider^, *Basse*

Katherine Carleton, *Eb, Bb, Basse*

Lily-Anne Dicaire, *Bb*

Lysandre Pagé+, *Bb*

Maggie Fatsis*, *Basse*

Margali Grenier*+, *Contrebasse*

Matthew Schmidt*, *Bb, Basse*

Matthew Weger*, *Alto*

Monica Duncan^, *Basse*

Monte Morgenstern*, *Eb, Bb*

Nancy Boone-Bahr*, *Contrebasse*

Owen Davitt*, *Basse, Contrebasse*

Peter M. Bianca^, *Eb, Basse*

Ryan Nerp*+, *Alto, Basse*

Samuel Trantham*, *Bb*

Sarah Watts, *Basse*

Suzanne Lavoie+, *Bb*

Sylvie Leblanc+, *Bb*

Todd Brunel^, *Bb, Basse*

Trevor White*, *Bb*

Wendy Schouten Nash+, *Basse*

Some notes from our composers

Window Seat C9 reflects on the miracle of flight as a metaphor for wonder and perspective. This version is adapted from my orchestral work of the same title; the suffix “C9” in this iteration refers both to its nine clarinet parts and to the visual suggestion of an airplane seat designation.

Few instruments evoke the sensation of flight as naturally as the clarinet. It can soar effortlessly through its upper register, sweep through wide-ranging lines, and ripple with agile, wind-like motion. In a clarinet choir, that expressive range is multiplied—allowing the ensemble to suggest both the exhilaration of ascent and the vast, suspended stillness of open sky.

I have always been struck by flying. The act of a plane lifting from the ground and carrying us great distances in a short time continues to feel extraordinary. On a recent flight, I noticed that few passengers engaged with that moment, rarely looking out the window. I wasn’t judging; rather, it prompted me to consider how familiarity can diminish our sensitivity to moments of genuine wonder.

As children, we tend to experience the world with a heightened sense of curiosity and immediacy. Over time, routine and repetition can lessen that responsiveness. This piece is an effort to reconnect with that capacity for awe and wonder.

Musically, *Window Seat C9* alternates between moments of thrilling intensity and fervent anticipation, both reflecting a childlike sense of wonder and longing. The music maintains a strong sense of forward motion, with quieter passages functioning less as repose and more as suspension—like passing through clouds before emerging again into open sky.

Music has a unique ability to help us recover something of that lost perspective—to remind us how it feels to be fully present, attentive, and amazed. *Window Seat* is an invitation to experience that feeling again, and perhaps to look out the window a little more often.

~Samuel Fettig

Factorimuziek was originally written for tuba-euphonium quartet, as a Christmas gift for my dear friend Noah Lauziere. I thought for a while about transcribing it for various ensembles and now that I’m going back through and editing old compositions it seemed the perfect time to do so! The clarinet choir version is similar but not identical to the original tuba-euphonium version. In terms of form, I took inspiration from Ton ter Doest’s *Circusmuziek* for reed quintet, which is in seven short, untitled movements. “Circusmuziek” is Dutch for, as you might guess, “circus music”. I wanted to title my piece “factory music” in Dutch, which turns out to be “Fabrieksmuziek”, but this lost the cognate-feel, so I decided to go with the quasi-Dutch *Factorimuziek* instead. The movements alternate dances and songs.

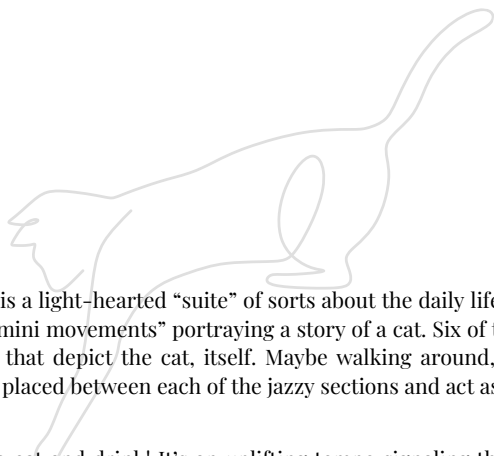
~Joe Clark

it’s all the same, *isn’t it?*

~Matthew Weger

Three New Klezmer Tunes is more or less what it sounds like: three newly composed tunes in klezmer style, for solo clarinet and clarinet choir. I have background in klezmer clarinet, classical clarinet, and classical composition, and this piece is really a fusion of all three. In composing it, I sought neither to be self-consciously "authentic" to the klezmer tradition, nor to self-consciously "modernize" it, but to simply follow my ear and instinct, trusting that my years of immersion in both klezmer and classical composition would create an authentic fusion of its own. The tunes themselves are straightforwardly klezmer-y, with my classical composition training coming to bear more on the clarinet choir parts, with their slightly-adventurous harmonies and occasionally-complex counterpoint. The solo part is designed to be suitable both for seasoned klezmer performers, who can add ornamentation and klezmer inflections as they like, as well as for those with primarily classical background dipping their toes into klezmer for the first time. The first tune is up-tempo and fiery; the second is slow, soulful, and a bit mournful; and the third engages in the age-old cheap (yet effective) trick of starting slow and then getting faster and faster. As a set, I believe they take the listener on a compelling emotional journey that is both deeply klezmer-y and emblematic of my particular compositional voice. The work was commissioned by a consortium of 27 individuals / organizations, led by the Plattsburgh Clarinet Choir.

~Jonathan Russell



A Day in the Life of a Cat is a light-hearted "suite" of sorts about the daily life of a typical house cat. The entire piece acts as 11 "mini movements" portraying a story of a cat. Six of these "movements" are jazzy, swing movements that depict the cat, itself. Maybe walking around, doing cat things. The other 5 "movements" are placed between each of the jazzy sections and act as a depiction of specific things a cat does.

"Meow & Chow" - time to eat and drink! It's an uplifting tempo signaling the cat finally gets some food and water. The grace notes signify the lapping of water.

"Self-Care" - after eating, it's time to lounge around and groom. The quarter notes depict the licking of their fur. Their grooming is often regular in some sort of tempo but fluctuates at times.

"Stalk & Pounce" - this can be chasing their tail, a piece of dust, or anything in between that cats seem to "hunt".

"Ball of Yarn Chaos" - something catches their eye. As they play with the ball of yarn, it's rolling around until it eventually unravels until a single string remains. This is depicted in the final measures with the chromatic line going up.

"One of Many Naps" - after a busy afternoon of doing cat things, it's time for one of those naps. One of...many...for the day.

~TJ Huggins

The Ogdoad (“the Eightfold”) is a group of eight deities in ancient Egyptian mythology who represent the pre-creation state of the world. In early Christianity the Ogdoad was later described by theologians as a region beyond the seven heavens theorized by Gnostic systems.

The four elements they represent, prior to the creation of life as we know it, are *Hiddenness*, *Water*, *Darkness*, and *Infinity*. Though these four elements have various interpretations and many associated terms (e.g., inaccessibility, chaos, void, etc.), these are the four pillars I explore within the main sections of this work. Each bass clarinet acts as an individual deity performing solo lines as well as strong accompanimental and structural sections. No single instrument is confined to a specific tonal role; rather, each contributes crucially to the overall function of the ensemble. To reflect how these eight deities worked in tandem to bring the known universe into being, the octet never features fewer than three bass clarinets playing simultaneously. I wanted to highlight the dependency and collaboration of these mysterious beings leading toward the conclusion of the piece: *Infinity*.

The first section, *Hiddenness* (represented by Amun and Amunet), is dense and varied. It is my belief that hiddenness is not always found in the dark quiet corners of the mind or universe, but often within the complexity and busyness of our surroundings. The fluctuating meters and pulses are intended to show the creation that takes place within the elements we cannot see and the playful energy that goes into the creation of the universe.

Following *Hiddenness* is *Water* (represented by Nun and Naunet), which flows constantly. This section is defined by beauty and a central motif passed between the instruments (or deities). Given that water is the basis of life—especially from the perspective of ancient Egyptian society—I wanted to show the beauty at the center of its presence and all that springs from it.

Kek and Kauket represent *Darkness*. This movement embodies the physical darkness present prior to the creation of the universe, but also the emotional and sometimes insidious darkness found in the vacuum of space or in loneliness itself. By utilizing random key clicks and foot stomps alongside dissonance, an underlying sense of terror and uncertainty pervades this short section.

The concluding element, *Infinity* (represented by Heh and Hauhet), celebrates the universe and creation as a whole. I approached this section from the perspective of my own faith and the foundational principle of the endlessness of the soul, the universe, and time.

Infinity is difficult to conceptualize; our minds struggle to fully process the idea of eternity or unlimitedness. While researching the Ogdoad, I was intrigued by the connections to early Gnostic theory and chose to relate my own faith journey to this final impactful section. My intention is to convey the vast expanse of the universe ending on a contemplative and overwhelming tonal cluster.

~Owen G. Davitt

Birds of Passage, more commonly known as migratory birds or summer birds, travel incredible distances throughout the year with the changing of the seasons. The phrase can also refer to immigrants working in one location for a time before returning home. Either way, the inspiration for this piece is the sojourners, exposing themselves to both the elements and various places and cultures along the way. *Birds of Passage*, which started off as a simple five-note motif, soon became the piece you hear today with the help of my wife, Reganne, who had the image of a bird flying south for the winter while listening to the work in progress.

Originally written for wind band, this piece was arranged for twelve clarinets specifically for *Clarinouveau*.

~Jonathan Sandy

About our Artists



Samuel Fettig is a Wisconsin-based composer, educator, and saxophonist whose music has been commissioned and performed by ensembles across the United States, with works spanning orchestra, wind ensemble, chamber music, jazz ensemble, and voice. His recent honors include selection as one of ten composers worldwide (from more than 500 applicants) for the composition workshop led by composer and artist David Moliner in Germany, as well as recognition from the European Recording Orchestra, Heartland Symphony Orchestra, and National Flute Association.

Rooted in tonal language with a contemporary sensibility, Fettig's music emphasizes melodic clarity, structural momentum, and expressive orchestration. His works frequently explore themes of place, motion, wonder, and perspective, inviting audiences into vivid and immediate musical experiences.

As a performer, Fettig is a multi-nominee for the Wisconsin Area Music Industry (WAMI) award for the state's top saxophonist. His performance credits include the Milwaukee Symphony Orchestra, as well as appearances with Doc Severinsen, Johnny Mathis, Lou Rawls, and Maynard Ferguson.

In addition to his creative work, Fettig is a published author with The Hal Leonard Corporation and serves as a consultant for their educational materials. He has spent more than 25 years in public school music education, and is a Kohl Fellowship nominee (state teacher of the year) and Wildermuth Award winner (local teacher of the year). He remains active as a clinician and speaker. Fettig holds degrees in music education from the University of Wisconsin-Whitewater and VanderCook College of Music.

Joe Clark just completed seven years as one of the band directors at La Porte High School in La Porte, Indiana. This fall, he will move back to Massachusetts to begin a new position as band director at Billerica Memorial High School. He received his Master's in Wind Band Conducting from the University of Illinois Urbana-Champaign under Dr. Steve Peterson. While there, he was a co-director of the UIUC Clarinet Choir and a member of the Sapphire Reed Quintet. Previously, he attended the Eastman School of Music and the University of Rochester, where he received degrees in music education, clarinet performance, and mathematics. While there, he studied clarinet with Kenneth Grant and conducting with Oliver Hagen and Eric Laprade. He served as the principal clarinet of the La Porte County Symphony Orchestra and has played with a number of chamber groups, including the reed quintet CirQ, the wind quintet Azzimato Winds, and the clarinet quartet Three Stands Apiece.



Matthew Weger is a composer, arranger, and bass clarinetist based in Bloomsbury, New Jersey. His compositional voice draws on minimalist principles refracted through wide-ranging harmonic exploration, with a particular focus on the color and depth of the low clarinet family. Summer 2026 featured world premieres of two original compositions, including an international premiere at Clarinouveau in Montréal. He performs as bass clarinetist with the Whitehouse Wind Symphony, section clarinet and bass clarinet with the Hunterdon Symphony, and with the Lehigh Valley Chamber Orchestra. Matthew serves on the board of the Whitehouse Wind Symphony and as Treasurer of the Plattsburgh Clarinet Choir, with whom he performed at the International Clarinet Association's ClarinetFest 2025 in Fort Worth. He holds an M.M. in Music Theory from Bowling Green State University, where he served as a graduate teaching assistant in music theory and musicology, and a B.S. in Music Education from Kutztown University. Outside of music, he bakes at an organic bakery.



Jonathan Russell creates music by turns tender and fierce, playful and profound, raw and refined, propulsive and still. In his work, he seeks to embody and express the full range of human experience in a way that speaks directly to people's hearts, minds, and bodies. time with family.

While he composes for all sorts of instruments, the extraordinary sound and spirit of the bass clarinet in particular is a driving force behind much of his work. His numerous compositions for bass clarinet(s) include solo works, sonatas, concertos, duets, trios, quartets, chamber works, and large bass clarinet ensembles. He was a longtime member of the Edmund Welles bass clarinet quartet, which channeled the ecstatic power of heavy metal through the deep acoustical resonances of four bass clarinets.

He is a member, with Jeff Anderle, of the Sqwonk bass clarinet duo, which for the past 20 years has

devoted itself to creating a new repertoire of expressive, vital, joyous music for two bass clarinets. He is also the founder and leader of Improbable Beasts, a professional 15-member bass clarinet ensemble in the Boston area. This group represents the culmination of Jonathan's bass clarinet journey, allowing him to fully realize the richly-textured, harmonious, ferocious music of his dreams.

As a performer, Jonathan appears frequently with the Sqwonk bass clarinet duo, the Improbable Beasts bass clarinet ensemble, as a freelancer in the Boston-area music scene, and as a clarinet and bass clarinet soloist. A card-carrying music theory nerd, Jonathan's doctoral dissertation is a 400+ page harmonic analysis of the entire Rite of Spring. When not making music, he loves bicycling, exploring cities, and spending time with family.

TJ Huggins is a teacher, musician, and composer from Columbia, South Carolina. As a composer, he primarily writes for symphonic orchestra but has also written works for wind band and chamber ensembles. His writing style ranges from modern to classical, to a hybrid of both. He has had world premieres of compositions with the Lake Murray Symphony Orchestra (“Through the Tears”) and the Palmetto Chamber Orchestra (“Behind the Mask” a masquerade suite). He won first place in, both, the 2025 Reno Pops Composers Showcase (Reno, NV) for “Mystic Realms” and the Heartland Symphony Orchestra 2026 Call for Scores (Brainerd, MN) for “La Preda”. He also placed 8th in the ScoreLive London Main Title Competition and was the only finalist from the US. Select movements from “Mystic Realms” are scheduled to be performed at the 2026 Burning Man Festival in Black Rock City, NV in September 2026. As a musician, he is currently the principal oboe with the Lake Murray Symphony Orchestra and the principal oboe and English horn with the Palmetto Chamber Orchestra. As a teacher, he has been teaching elementary band and music for the past 16 years and currently teaches at Kelly Miller Elementary School in Winnsboro, SC.



Owen G. Davitt is a modern and historical woodwind multi-instrumentalist, composer, and music educator based in New Jersey. He is actively involved in several ensembles, serving as a recorder and early wind player (chalumeau and capped reeds) with the La Fiocco period instrument ensemble, an oboist with the East Brunswick Symphony Orchestra, and a low clarinetist with the Plattsburgh Clarinet Choir and throughout the region.

As a composer, Owen enjoys working with a wide array of instruments and has a robust catalog of works for solo and woodwind chamber ensembles. His compositions have been performed by acclaimed ensembles such as Double Entendre, the National Youth Recorder Orchestra of Great Britain, La Fiocco, the Plattsburgh Clarinet Choir, Palisades Virtuosi, Uptown Flutes, and the BETA Quartet.

In addition to his performance career, Owen is the Minister of Music and Organist at St. Matthew's & St. Martin's Episcopal Church in Paramus, NJ, a board member of the Plattsburgh Clarinet Choir, and the oboe instructor at Wharton Performing Arts School. He is also the co-founder and co-owner of the music publishing company D.S. Musiks. Visit Owen's website at ogdmusic.com



Jonathan Sandy is an Arkansas-based music teacher, composer, and percussionist. He received his bachelor's in Instrumental Music Education from Ouachita Baptist University, where he was a percussion student under the instruction of Dr. Ryan Lewis.

He made his composition debut with "Snapdragons" for solo xylophone and marimba quartet. He is a percussionist and member of the Little Rock Wind Symphony, performing throughout central Arkansas. Currently, Jonathan serves as an elementary music teacher in Pulaski County Special School District in Little Rock, AR.



Improbable Beasts is a Boston-based professional bass clarinet ensemble dedicated to bringing the deeply expressive power of multiple bass clarinets before a broad audience. Our repertoire ranges from Renaissance choral music to brand-new compositions to klezmer tunes and holiday songs. Our mission is to share the deep resonances, soaring lyricism, and propulsive grooves of bass clarinet ensemble music with as many people as we can.

The members of Improbable Beasts are some of the most sought-after clarinetists in the Boston area, regularly appearing with groups such as the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Philharmonic Orchestra, Boston Lyric Opera, Boston Modern Orchestra Project, and numerous regional orchestras, new music groups, and chamber ensembles.



Sarah Watts studied clarinet at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). Sarah then decided to specialise in bass clarinet and continued her studies at the Rotterdam Conservatorium bass clarinet with Henri Bok, funded by the Countess of Munster Musical Trust and a Leverhulme Trust Studentship. Sarah was awarded the Exxon prize for the best classical music student in Rotterdam.

Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section and Faber Prize, UK Performing Australian Music competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio); Finalist, Wind section, Royal Overseas League Competition 2000.

Sarah specialises on the bass clarinet and has gained an international reputation as an artist, teacher and researcher on the instrument. She has performed solo repertoire across the UK, Ireland, Asia, Europe and the Americas and has attracted composers including Sir Harrison Birtwistle, Piers Hellawell and William Sweeney to write works for her. In January 2003, Sarah performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah is Director Performance at the University of Sheffield, where she also teaches clarinet and bass clarinet. Sarah hosts bass clarinet and clarinet courses on the Isle of Raasay in Scotland and has run and taught on many wind chamber music courses in the UK and France. Sarah has given workshops on bass clarinet technique at many establishments around the world and was bass clarinet tutor at RNCM from 2012 - 2022.

Sarah performs with Hard Rain Soloist Ensemble, rarescale and SCAW. She has completed a PhD in bass clarinet multiphonic analysis at Keele University and has published 'Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics' via Metropolis publishers.

Sarah is an Henri Selmer Paris artist, a Vandoren UK artist and a Silverstein Ligature artist. In 2016, she was made an Associate of the Royal Academy of Music (ARAM), London.

Brent Besner is a clarinetist, conductor, and arts administrator whose career bridges performance, ensemble leadership, and cultural advocacy. A graduate of McGill University and the Université de Montréal in clarinet performance, he is the recipient of the Debut: Young Artist Series Award, the Canadian Music Centre Award at the Prix d'Europe, and scholarships to attend the prestigious Tanglewood Music Center of the Boston Symphony Orchestra.

As a clarinetist, Brent has appeared as a soloist with the Tanglewood Music Center Orchestra, the McGill University Clarinet Choir and Contemporary Ensemble, the 438 Tactical Helicopter Squadron Band of the Canadian Armed Forces, and the Seaway Winds Orchestra. He has also performed with the Montreal Symphony Orchestra, the Boston Symphony Orchestra, and the National Arts Centre Orchestra.

As a substitute musician with the Montreal Symphony Orchestra, he has performed in major concert halls throughout North America, Europe, and Asia. His playing can be heard on recordings including The John Adams Album under Kent Nagano and Pelléas und Mélisande under Rafael Payare.

As a conductor, Brent has led the McGill University Clarinet Choir, the Lakeshore Concert Band, the 438 Tactical Helicopter Squadron Band, the Montreal Pops Orchestra, the Lachine Concert Band, the Canadian Bass Clarinet Association, and the Kirkland Concert Band. Since 2009, he has served as Music Director of the 306 (Maple Leaf) Wing Concert Band, leading concert tours throughout Atlantic Canada, with a fourth tour to Newfoundland planned for 2027. Under his leadership, the band incorporated as a non-profit organization and secured significant funding through the Government of Canada's New Horizons for Seniors Program to support innovative community music initiatives. In 2024, he conducted the Canadian Bass Clarinet Association in a featured performance at ClarinetFest 2024 in Dublin, Ireland, and was appointed Music Director of the Kirkland Concert Band.



Committed to strengthening the cultural sector beyond the concert stage, Brent completed a Graduate Diploma in Arts Management at HEC Montréal in 2022. He has since worked with organizations including Jeunesses Musicales Canada, I Musici de Montréal, collectif9, and the St. Lawrence Choir. He currently serves with the Guilde des musiciens et musiciennes du Québec, where he works to support fair working conditions and sustainable careers for professional musicians.

Whether performing, conducting, or supporting arts organizations, Brent remains dedicated to enriching lives through music and strengthening the communities it serves.



Brent appears with us thanks to the generous support of Long & McQuade.



François Gagné, natif du village de Weir, dans la région des Laurentides, a entrepris l'étude de la clarinette à l'âge de 12 ans. Il a intégré le Conservatoire de musique du Québec à Montréal en 1999, où il a étudié auprès de Jean Laurendeau puis de Jean-François Normand. Au cours de sa formation, il a obtenu le Prix du Concours en musique de chambre (2005) ainsi que le Prix du Concours en clarinette (2006).

Il a également bénéficié des conseils de plusieurs maîtres de renom, notamment David Veilleux, Simon Aldrich, Wolfgang Meyer, Marie Picard, Robert Riseling, Stéphane Fontaine, Larry Combs et Guy Yehuda.

En 2008, il a complété une maîtrise en interprétation à l'Université de Montréal sous la direction d'André

Moisan. Musicien polyvalent, François Gagné a pris part à de nombreux projets musicaux au cours de sa carrière et a collaboré avec divers ensembles et orchestres à titre de chambriste et de musicien pigiste. Il est également membre de l'Association canadienne de clarinette basse (ACCB). En janvier 2025, il a cofondé, avec Julie Lambert, le Chœur de clarinettes de Montréal, au sein duquel il a occupé les fonctions de directeur artistique et de codirecteur.

François Gagné, a native of the village of Weir in the Laurentians region, began studying the clarinet at the age of 12. He enrolled at the Conservatoire de musique du Québec in Montreal in 1999, where he studied with Jean Laurendeau and later with Jean-François Normand. During his studies, he won the Chamber Music Competition Prize (2005) and the Clarinet Competition Prize (2006). He also benefited from the guidance of several renowned masters, including David Veilleux, Simon Aldrich, Wolfgang Meyer, Marie Picard, Robert Riseling, Stéphane Fontaine, Larry Combs, and Guy Yehuda.

In 2008, he completed a master's degree in performance at the University of Montreal under the guidance of André Moisan. A versatile musician, François Gagné has participated in numerous musical projects throughout his career and has collaborated with various ensembles and orchestras as a chamber musician and session musician. He is also a member of the Canadian Bass Clarinet Association (ACCB). In January 2025, he co-founded the Chœur de clarinettes de Montréal with Julie Lambert, serving as its artistic director and co-director.

Diplômée en interprétation de la clarinette de l'Université de Sherbrooke, **Julie Lambert** a également étudié la direction d'orchestre à la University of Oregon pour ensuite perfectionner son art en Angleterre et en Espagne. Elle a occupé le poste de clarinette solo au sein de plusieurs ensembles. Pédagogue reconnue pour son dynamisme, sa polyvalence et son sens de l'innovation, Julie a été enseignante en musique et spécialiste en clarinette dans plusieurs écoles de la grande région métropolitaine. Depuis 2008, elle est directrice musicale de l'Harmonie Richelieu de Verdun, un organisme à but non lucratif qui a pour mission l'enseignement de la musique auprès de personnes de tous âges.

Julie est également cheffe de l'Orchestre à vents de Verdun (OVV) et a dirigé le chœur de l'OVMF pendant trois ans. Animée par un esprit créatif et une volonté constante de développer des projets rassembleurs, Julie est à l'origine de plusieurs initiatives. En 2014, elle fonde la Chorale de l'Harmonie Richelieu, qui réunit aujourd'hui une soixantaine de choristes. En 2025, elle cofonde avec François Gagné le Chœur de clarinettes de Montréal. La même année, elle lance son propre chœur de comédies musicales, dont elle assure la direction artistique et musicale, les arrangements ainsi que la production.

Julie Lambert holds a Bachelor's degree in Clarinet Performance from the Université de Sherbrooke and pursued orchestral conducting studies at the University of Oregon before further refining her craft in England and Spain. She has served as principal clarinet with several ensembles. Recognized for her dynamic teaching style, versatility, and innovative approach, Julie has built a brilliant career as a music educator and clarinet specialist working in several schools throughout the Greater Montreal area. Since 2008, she has served as music director of Harmonie Richelieu Verdun. She also is the conductor of the Verdun Wind ensemble (OVV) and conducted the OVMF Choir for three years. Driven by creativity and a passion for developing meaningful community projects, Julie has launched several successful musical initiatives. In 2014, she founded the Harmonie Richelieu Choir, which now brings together approximately sixty singers. In 2025, she co-founded the Montreal Clarinet Choir with François Gagné. That same year, she launched her own musical theatre choir.



Originaire du Québec, **Dominic Desautels** est clarinette solo à la Canadian Opera Company de Toronto, et reconnu comme l'un des clarinettes les plus inspirants de sa génération.

Débutant la clarinette à 15 ans, il fait déjà ses débuts comme soliste à 21 ans avec le Toronto Symphony Orchestra, où il est également engagé comme clarinette solo invité. Depuis, il se produit régulièrement comme soliste au Canada et à l'étranger.

Il se forme notamment à la Glenn Gould School auprès de Joaquín Valdepeñas, puis à l'Université de Montréal avec Jean-François Normand. En 2007, aussitôt diplômé, il est nommé clarinette solo à l'Orquestra Filarmônica de Minas Gerais (Brésil), puis au même pupitre à Symphony Nova Scotia et au Hamilton Philharmonic Orchestra. Il est nommé au Canadian Opera Company en 2017.

Premier clarinettiste primé de l'histoire du Tremplin du Concours de musique du Canada (33^e édition), il se voit offrir une tournée de 40 récitals pour les Jeunesses Musicales du Canada. Parmi ses projets de concertos figure l'enregistrement en première mondiale de Cloak de Paul Frehner.

avec le Hamilton Philharmonic Orchestra et la cheffe Gemma New (Centrediscs, 2023). Paru en janvier 2026 sur ATMA Classique, son enregistrement du Quatuor pour la fin du temps de Messiaen a été désigné Album de la semaine par CBC In Concert.

En 2019, il remplace au pied levé l'éminent clarinettiste italien Corrado Giuffredi lors d'une tournée américaine. En 2023, il devient le premier Canadien et deuxième Nord-Américain invité comme Soliste international à la Deutsche Klarinetten-Gesellschaft (Association allemande de la clarinette), à l'occasion de son 25e congrès biennal tenu à Munich.

Ambassadeur des clarinettes Seggelke (modèle 1000 en bois de mopane), Dominic Desautels est artiste commandité par Silverstein et Légère. Il se produit chaque année au Scotia Festival of Music, où il encadre des clarinettistes venant du monde entier.

A native of Quebec, **Dominic Desautels** is the Principal Clarinetist at the Canadian Opera Company in Toronto and is considered among the most inspiring clarinetists of his generation.

He began playing the clarinet at 15 and made his solo debut with the Toronto Symphony Orchestra at 21, also being hired later that season as guest principal clarinet. He has since performed regularly as a soloist in Canada and abroad.

He studied at the Glenn Gould School with Joaquin Valdepeñas and at the Université de Montréal with Jean-François Normand. Upon graduation in 2007, he was hired as principal clarinetist of Brazil's Orquestra Filarmonica de Minas Gerais, subsequently holding the same position with Symphony Nova Scotia and the Hamilton Philharmonic Orchestra. He was appointed to the Canadian Opera Company in 2017.

Desautels was the first clarinetist to win a top prize at the Canadian Music Competition's Stepping Stone (33rd edition), leading to a 40-recital tour for Jeunesses Musicales of Canada. Among his concerto projects is the world-premiere recording of Paul Frehner's Cloak with the Hamilton Philharmonic and conductor Gemma New (Centrediscs, 2023). In 2019 he toured the U.S. as a last-minute replacement for Italian clarinet star Corrado Giuffredi. In 2023 he became the first Canadian and second North American invited as the guest International Soloist at the Deutsche Klarinetten-Gesellschaft (German Clarinet Association), at its 25th biennial conference in Munich.

Ambassador for Seggelke Clarinets (Model 1000 in mopane wood), Dominic Desautels is an endorsing artist for Silverstein and Légère. He performs each year at the Scotia Festival of Music, where he also mentors clarinetists from around the world.



Margali Grenier is Founder and President of the Plattsburgh [Community] Clarinet Choir, Incorporated (PCC), and the Founder and Owner of Major Fifth Music. While she wears many hats as an active performer, educator, and instrument repair technician, she specialises in curating and producing educational events of new music.

In August 2023, Margali launched a commissioning initiative for clarinet repertoire and produced a concert of newly written works. The first five editions of this bi-annual series, *Clarinouveau*, have featured over 30 World Premieres, bringing guest artists from across the US, and composers from around the world.

These events have drawn increasing attention across the US and Canada, solidifying the Plattsburgh Clarinet Choir's reputation as the North East's premiere clarinet ensemble, and Champions of New Music.

Equally at home on stage and known for her interpretive skill as a low clarinetist, Margali regularly performs as a soloist and chamber musician in both the United States and Canada. She has appeared with the Verona String Quartet, US Air Force Liberty Clarinet Quartet, and at the International Clarinet Association's "LowFest" and "ClarinetFest" with l'Association Canadienne de Clarinette Basse (ACCB/Bass Clarinet Association of Canada) and the Plattsburgh Clarinet Choir.

Margali began her Canadian clarinet adventures during her time at SUNY Plattsburgh, performing on contra-alto and contrabass clarinets with the Cross-Border Clarinet Project through Cégep de Sherbrooke in Québec. In 2023 she was selected to attend the Lunenburg Academy of Music Performance in Nova Scotia for their LampNOW New Music Concert Series and Bass Clarinet Masterclass, where she collaborated with emerging composers and premiered their works on bass and contrabass clarinets. She was invited to Laval University in Québec for the premiere edition of the Académie de Clarinette Basse de Québec (Bass Clarinet Academy of Québec), where she was chosen to perform as a contrabass soloist, and drove all the way from Virginia to attend a second time!

Margali is a member of l'Association Canadienne de Clarinette Basse (Bass Clarinet Association of Canada) and performs regularly with the Plattsburgh Clarinet Choir, le Chœur de clarinettes de Montréal (Montréal Clarinet Choir), the Adirondack Wind Ensemble, the Chesapeake Bay Wind Ensemble, and the Virginia Wind Symphony. She continues her own education with low clarinetists including Sarah Watts, Christine Hoerning, André Moisan, Mélanie Bourassa, and Jonathan Russell.

Margali Grenier est la fondatrice et présidente du Plattsburgh [Community] Clarinet Choir, Incorporated (PCC), ainsi que la fondatrice et propriétaire de Major Fifth Music. Elle cumule les rôles d'interprète active, d'éducatrice et de technicienne en réparation d'instruments, tout en se spécialisant dans la conception et la production d'événements éducatifs de musique actuelle.

En août 2023, Margali a lancé une initiative de commandes d'œuvres pour clarinette, puis produit un concert de créations. Les cinq premières éditions de cette série bisannuelle, *Clarinouveau*, ont mis en vedette plus de 30 premières mondiales, accueillant des artistes invités de partout aux États-Unis ainsi que des compositeurs des quatre coins du monde.

Ces événements ont suscité un intérêt croissant aux États-Unis et au Canada, consolidant la réputation du Plattsburgh Clarinet Choir comme ensemble de clarinettes de premier plan dans le Nord-Est américain et champion de la musique actuelle.

Tout aussi à l'aise sur scène, reconnue pour ses qualités interprétatives comme clarinettiste grave, Margali se produit régulièrement comme soliste et chambriste aux États-Unis et au Canada. Elle a notamment joué avec le Verona String Quartet, l'US Air Force Liberty Clarinet Quartet, et a participé aux événements LowFest et ClarinetFest de l'International Clarinet Association aux côtés de l'Association Canadienne de Clarinette Basse (ACCB) et du Plattsburgh Clarinet Choir.

C'est durant ses études à la SUNY Plattsburgh que Margali a entamé ses aventures clarinettistiques canadiennes, jouant la clarinette contra-alto et la clarinette contrebasse dans le cadre du Cross-Border Clarinet Project du Cégep de Sherbrooke, au Québec. En 2023, elle a été sélectionnée pour participer à la Lunenburg Academy of Music Performance en Nouvelle-Écosse, dans le cadre de leur série de concerts de musique nouvelle LampNOW et d'une classe de maître en clarinette basse, où elle a collaboré avec des compositeurs de la relève et créé leurs œuvres à la clarinette basse et à la clarinette contrebasse. Elle a ensuite été invitée à l'Université Laval, au Québec, pour la première édition de l'Académie de Clarinette Basse de Québec, où elle a été choisie comme soliste à la contrebasse — et a même fait le trajet depuis la Virginie pour y participer une deuxième fois !

Margali est membre de l'Association Canadienne de Clarinette Basse et se produit régulièrement avec le Plattsburgh Clarinet Choir, le Chœur de clarinettes de Montréal, l'Adirondack Wind Ensemble, le Chesapeake Bay Wind Ensemble et le Virginia Wind Symphony. Elle poursuit sa propre formation auprès de clarinettistes graves, notamment Sarah Watts, Christine Hoerning, André Moisan, Mélanie Bourassa et Jonathan Russell.

Thank you!

Thank you to this season's sponsors!

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Un merci tout particulier à Catherine Gravel-Raymond !



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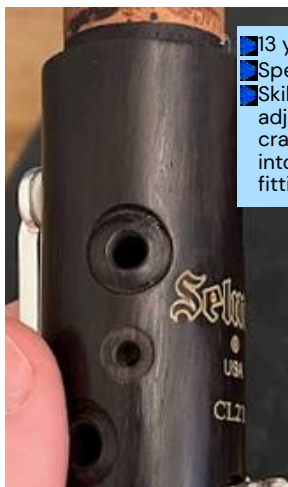
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Based in Pittsburgh, PA, **Josh Snively** wears multiple hats in the world of music. As a performer, he has performed with orchestras, wind ensembles, and chamber groups; including the Keystone Wind Ensemble (contrabass/bass), Naptown Philharmonic (bass), Southern Delaware Orchestra (clarinet), and Butler Symphony (clarinet). His repair work started in high school as an internship for his school's magnet STEM program and continued through his performance studies in college and graduate school. From which it blossomed into an incredibly fruitful career as a repair technician and freelance musician; which brings him and his work to new places every year!



Josh works full time at **Johnstonbaugh's Music Center** in Allison Park, PA as their full time Woodwind Technician. There, he serves the community by repairing and restoring instruments for surrounding school districts and players locally and across the region. With no desire to cut corners, Josh holds a high standard to any instrument that comes across his bench. He is well trusted to perform professional setups for new instruments fresh from the factories of Buffet, Selmer, Royal Global, and Backun. His work can be seen in many high profile ensembles such as the President's Own and US Naval Academy Bands, and with professors from Universities across the country.



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Our Mission Statement

The Plattsburgh [Community] Clarinet Choir, Incorporated (PCC), founded in 2022, is a collaborative non-profit organisation dedicated to advancing new music and expanding the reach of the performing arts in the North Country and beyond. We focus on premiering new works by living composers and showcasing the ever-evolving clarinet family, while engaging internationally with composers, performers, instrument builders, venues, administrators, and publishers. Through regional partnerships with educational institutions and international artistic exchange, we foster a vibrant community that champions innovation, inclusivity, and collaboration in the fine and performing arts. Our commitment to instrumental music for future generations is rooted in our history of producing world premieres, performance-based educational seminars, and chamber events that bring together emerging and established voices across the instrumental music community.

Letter from the Director

Welcome, and thank you for being here at *Clarinouveau 2026*!

When I sit back and think about where the Plattsburgh Clarinet Choir started, it's hard to believe how far we've come. Our debut in 2022 brought just 7 clarinetists to the stage (6 Bbs and *one* bass!), and now here we are - totaling nearly 50 participants - teamed up with two amazing ensembles, le Chœur de clarinettes de Montréal, and Improbable Beasts, and joined by guest artists I have looked up to and admired for ages.

Sarah Watts, my Fairy-Contra-Mother, my Auntie Beast, one of the greatest forces of momentum that brought the PCC to life. And Jonathan Russell, one of the most inspiring writers for low clarinets of our era, creating a bass clarinet following that spans generations and continents! Getting to know your heroes is an important step in becoming who you want to be, and I think I'm still getting there. I hope to someday be as inspirational to someone as these two have been to me.

I am absolutely in awe of the external support that we've received this season. The PCC has the largest number of sponsors that we've seen yet, including some names and brands that I have loved and trusted for decades. Please take note of our sponsor page and show these folks some love!

Thank you to my executive board, our composer's committee, all of our wonderful composers, maestro Brent Besner, Julie Lambert and the one and only François Gangé for dealing with my forgetfulness and spontaneity (a terrible combination when partnered with doing all of this planning virtually). I couldn't do an ounce of this without you all!!!

And thank **you** for being part of this lovely nerdy community and for supporting the future of clarinet music that we are shaping together. See y'all in Texas! ALTO GANG!

Musically yours,

Margali Grenier
Founder, President, & Director
Plattsburgh Clarinet Choir

Énoncé de mission

Le Plattsburgh [Community] Clarinet Choir, Incorporated (PCC), fondé en 2022, est un organisme à but non lucratif fondé sur la collaboration, voué à l'avancement de la musique actuelle et à l'élargissement de la portée des arts de la scène dans le North Country et au-delà de ses frontières. Nous consacrons à la création d'œuvres nouvelles de compositeurs contemporains et à la mise en lumière de la famille des clarinettes, en constante évolution, tout en tissant des liens à l'échelle internationale avec des compositeurs, des interprètes, des facteurs d'instruments, des salles de spectacle, des administrateurs, ainsi que des éditeurs. Grâce à des partenariats régionaux avec des établissements d'enseignement et à des échanges artistiques internationaux, nous favorisons l'essor d'une communauté dynamique qui fait rayonner l'innovation, l'inclusivité et la collaboration au sein des arts visuels et des arts de la scène. Notre engagement envers la musique instrumentale pour les générations futures s'enracine dans notre tradition de premières mondiales, de séminaires éducatifs axés sur la pratique et d'événements de musique de chambre qui réunissent des artistes de la relève et des artistes établis au sein de la communauté musicale instrumentale.

Mot de la directrice

Bienvenue, et merci d'être parmi nous à *Clarinouveau 2026* !

Quand je prends le temps de réfléchir aux débuts du Plattsburgh Clarinet Choir, j'ai du mal à croire tout le chemin parcouru. À nos débuts en 2022, nous n'étions que sept clarinettes sur scène (six si bémol et une basse !), et nous voici aujourd'hui — près de 50 participants en tout — aux côtés de deux ensembles formidables, le Chœur de clarinettes de Montréal et Improbable Beasts, accompagnés d'artistes invités que j'admire depuis toujours.

Sarah Watts, ma Fée marraine de la clarinette contrebasse, ma *Auntie Beast*, l'une des plus grandes forces motrices derrière la naissance du PCC. Et Jonathan Russell, l'un des compositeurs les plus inspirants de notre époque pour les clarinettes basses, qui a bâti une communauté de musiciens présente sur plusieurs générations et plusieurs continents ! Apprendre à connaître ses héros, c'est une étape importante pour devenir la personne qu'on souhaite être, et je crois que j'y travaille encore. J'espère qu'un jour, je serai moi aussi une source d'inspiration pour quelqu'un, comme ces derniers l'ont été pour moi.

Je suis absolument émerveillée par le soutien reçu cette saison. Le PCC compte aujourd'hui le plus grand nombre de commanditaires de son histoire, dont des noms et des marques que j'aime et en qui j'ai confiance depuis des décennies. N'hésitez pas à consulter notre page des commanditaires pour leur témoigner votre soutien !

Merci à mon comité de direction, à notre comité de sélection pour la programmation, à tous nos merveilleux compositeurs, au maestro Brent Besner, à Julie Lambert et à l'incomparable François Gagné d'avoir composé avec mes oublis et ma spontanéité — une combinaison désastreuse quand vient le temps d'organiser tout ça à distance. Je n'aurais rien pu faire sans vous tous !!!

Et merci à **vous** de faire partie de cette belle communauté de mordus, et de soutenir l'avenir de la musique pour clarinette que nous façonnons ensemble. On s'revoit au Texas ! ALTO GANG !

Musicalement vôtre,

Margali Grenier
Fondatrice, présidente et directrice
Plattsburgh Clarinet Choir

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ICA LowFest

October 24–27, 2027

Québec City, QC



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The Plattsburgh Clarinet Choir is a 501(c)3 nonprofit organization

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