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THEA KING AND PAMELA WESTON: THE ENGLISH CLARINET PLAYING TRADITION OF THE TWENTIETH CENTURY

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Abstract

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During the twentieth century, many English clarinetists achieved international recognition. Two important players of the second half of the century who have made numerous contributions to clarinet literature and scholarly study are Thea King and Pamela Weston. King has led a varied career as a teacher and freelance musician, performing as a soloist and as a member of chamber orchestras and ensembles. She is best known for her recordings, many of which are works by English composers and were not previously recorded. A great number of these compositions were dedicated to King's late husband Frederick Thurston, an important English clarinetist of the first half of the century. Weston, as the premiere scholar of the instrument, has written many important books and journal articles as well as edited clarinet works. She was also active as a teacher and freelance musician.

As well as detailing the accomplishments of King and Weston, this paper contains information on English clarinetists of the first half of the twentieth century and those players who are important today. Also discussed are women's musical activities in England as well as the typical career of a freelance musician. Appendixes are included, containing transcriptions of interviews taken with King and Weston, a complete discography of compositions King has recorded, a list of King's publications and a bibliography of

works that Weston has written and edited.

This paper is dedicated
to my family
for their years of constant support

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Introduction

The English clarinetists Thea King and Pamela Weston are internationally known for their vast contributions to clarinet playing. Both women have been influential in the development and promotion of the instrument. In addition to teaching and playing in chamber orchestras and ensembles, King has recorded a great number of clarinet works, many of which were by English composers and were not previously recorded. Weston, as the premier scholar of the instrument, has written numerous books and journal articles and has also edited clarinet works.

King and Weston, contemporaries of one another, are part of a rich history of English clarinet playing that developed largely in the twentieth century. They have first-hand knowledge of many important English players as well as composers who have written for the instrument. Both women are respectful of the English clarinet tradition and cite one of the most significant English clarinetists, Frederick Thurston, as a main source of influence. As they are both still active, they are aware of the English style of clarinet playing today and have opinions about its future.

As well as detailing the careers of each woman, this paper will discuss the ways in which their lives have been typical of English musicians in the second half of the twentieth century. Although King and Weston have specialized in different areas, they had comparable educations and developed their careers when women became more active in the music profession in England. They have also led somewhat similar careers as freelance musicians.

In the summer of 2000, I traveled to England and conducted extensive interviews with each woman, both of whom were eager to speak of their experiences. The transcripts of these interviews, found in Appendixes A and B, will give the reader a fuller understanding of the personalities and interests of King and Weston. Also at the end of this document is a discography, listing the pieces King has recorded and a list of the music she has edited. (Appendixes C and D) A publication list of the works that Weston has written and edited is included as well. (Appendix E)

Clarinetists from England have made significant contributions in the development of the clarinet repertoire. Unfortunately, many people are not familiar with these players or with the wealth of English clarinet literature. It is hoped that through this paper an interest in English clarinet playing, and specifically in the accomplishments of Thea King and Pamela Weston, will be sparked.

Chapter One

A Brief Overview of English Clarinetists of the Twentieth Century

In the twentieth century, many prominent clarinetists established a rich tradition of clarinet playing in England. Active in the areas of performance, teaching, broadcasting and scholarly study, they have received international recognition for their contributions and have done much to promote their country's music. Many of these clarinetists have had strong connections with composers and have thus enriched the clarinet repertoire with the pieces that have been dedicated to them.

Prior to the twentieth century, there were several notable English clarinetists. Among them were the brothers John and William Mahon, Thomas Lindsay Willman, Henry Lazarus and Julian Egerton. Even though they are significant to the history of English clarinet playing, the instrument was not popular in the country at the end of the nineteenth century. This can be attributed to several factors. At the turn of the century, there were few living clarinetists who were as well-known as Henry Lazarus, who had died in 1895. Also at this time, the clarinet pieces typically played were of a lighter nature. According to Pamela Weston, compositions that were performed in the late nineteenth century were "all sorts of occasional pieces. [There was] never a decent sonata or concerto, really basically until Mühlfeld came over."[1]

The German clarinetist Richard Mühlfeld (1856-1907) was important in renewing interest in the clarinet in England. At

[1] Pamela Weston, interview by author: Hythe, England, 27 July 2000.

the end of the nineteenth century, he actively toured and came to England several times to give concerts in London and other cities. Besides inspiring many with his performances, he introduced new literature, the most important of which were the compositions written for him by Johannes Brahms in the 1890s: *Trio in A minor, Op. 114*; *Quintet in B minor, Op. 115*; *Sonata in F minor, Op. 120, no. 1* and *Sonata in Eb Major, Op. 120, no. 2*.

One of the first significant English clarinetists of the twentieth century was Charles Draper (1869-1952) who studied at the Royal College of Music with Lazarus and Egerton. It was largely because of his activities that the instrument became more popular in the 1920s. Draper heard the London performances of Mühlfeld and was one of the first clarinetists to perform Brahms' works. As the scholar Pamela Weston explains:

> His entry into the concert world coincided with the introduction into England of Brahms' compositions for the clarinet, and the warmth and romanticism of them were so admirably suited to his playing that his name became especially connected with them.[2]

In 1904, Draper gave the premier performance of Sir Charles Stanford's *Clarinet Concerto, Op. 80*. Stanford later dedicated his *Sonata, Op. 129* to both Draper and an amateur clarinetist, Oscar Street. Works were also dedicated to Draper by Francisco Gomez, Sir Arthur Bliss, Harold Samuel, Joseph Holbrooke and Charles Lloyd. Draper recorded a number of important masterworks including chamber music by Ludwig van Beethoven, Franz Schubert, W. A. Mozart and Johannes

[2] Pamela Weston, *Clarinet Virtuosi of the Past*. (London: Hale, 1971; reprint, London: Fentone 1976, 1982, 1986, 1994), 265 (page citations are to the 1994 reprint edition).

Brahms. Occasionally, Draper played principal in the London Symphony Orchestra and was a member other ensembles, including the Crystal Palace Orchestra, Queen Victoria's private band, and the Leeds Orchestra.

From 1895 to 1940, Draper was a professor at the Guildhall School of Music and concurrently held positions at the Royal College of Music and the Trinity College of Music. At the Royal College, he taught Frederick Thurston who would become one of the most influential English clarinetists.

Unlike other countries, England never has had a firm "school" of clarinet playing. In his book *The Clarinet*, Jack Brymer discusses at length the various national schools. Concerning the English style of playing, Brymer states: "If the English school of clarinet playing has a feature, it is that in fact it has no recognizable set pattern to which all are expected to conform."[3] Stephen Trier similarly states, "It has always seemed to me that there are as many 'schools' as there are players. English wind players have for many years been able to be much more individualistic than those elsewhere."[4]

There were, however, two prominent styles established by the middle of the twentieth century. Based upon the playing of Frederick Thurston and Reginald Kell, the two approaches to clarinet performance were distinctly different. These men were contemporaries, and at the height of their careers (in

[3] Jack Brymer, *The Clarinet*, Yehudi Menuhin Music Guides, (New York: Schirmer Books, 1976), 156.

[4] Stephen Trier, Introduction to "The Legacies of Two English Clarinetists: Frederick Thurston and Reginald Kell" *ClarinetNetwork* 1, no. 1 (1982): 5.

the mid-1940s) there were essentially no other players who matched their abilities. The followers and students of both clarinetists were rivals. "If you were a Thurston pupil the playing of Kell was anathema – and vice versa!"[5]

Frederick "Jack" Thurston was born in 1901 in Lichfield, England. His father, a military bandsman, was a clarinetist and gave Thurston his first lessons on the instrument. A gifted young player, Thurston first performed in a solo appearance at the age of eight. As a student of Charles Draper at the Royal College of Music, he performed the Stanford's *Clarinet Concerto, Op. 80* for a Patrons' Fund concert with the composer in the audience. Stanford was quite impressed with Thurston's playing and subsequently dedicated the piece to him. The concerto was previously dedicated to Mühlfeld, but this was retracted since Mühlfeld never performed the work.

Thurston was important because of his vast amount of performing as an orchestral player and as a soloist. When the BBC Symphony Orchestra was formed in 1930, Thurston was appointed as principal clarinetist. He performed with this orchestra until 1946, when he left to dedicate more time to solo performances and to play in the Philharmonia Orchestra.

Many contemporary English composers were commissioned to write for the BBC. They would often come to rehearsals and afterwards would spend time with the orchestra members in pubs. Thurston became socially acquainted with them and inspired many to write pieces for him. Thea King states, "Jack's personality was so striking both in and out of the

[5] Ibid, 5.

orchestra that it was not surprising that many of these composers felt moved to write for the clarinet."[6] Listed below are pieces that were written for him, many of which have become a part of the standard repertoire:

Malcom Arnold	*Clarinet Concerto No. 1, Op. 20*
Gerald Finzi	*Concerto for Clarinet and String Orchestra*
Herbert Howells	*Sonata for Clarinet and Piano*
John Ireland	*Fantasy Sonata*
Gordon Jacob	*Quintet for Clarinet and Strings*
Elizabeth Maconchy	*Concerto No. 1*
Alan Rawsthorne	*Concerto for Clarinet and String Orchestra*
	Quartet for Clarinet and Strings

It is noteworthy that Thurston did not commission any of the works. "[Commissioning] wasn't ever the done thing really. Certainly, Thurston never had the money to do that or was never arrogant enough to think that he was important enough to have anything [written for him]."[7]

Although Thurston frequently broadcast recitals for the BBC Radio, he unfortunately did not record very much. He disliked the process and did not record any of the pieces that were written for him. Among the few he did produce are: Arthur Bliss' *Quintet for Clarinet and String Quartet* (with the Griller Quartet), W. A. Mozart's *Trio, K. 498* (with Rebecca Clarke and Kathleen Long) and Alan Frank's *Suite for Two Clarinets* (with Ralph Clarke, second clarinet of the BBC Symphony Orchestra).

Besides premiering the works written for him, Thurston also gave the first performances in England of major clarinet

[6] Thea King, "The Legacies of Two English Clarinetists: Frederick Thurston," *ClarinetNetwork* 1, no. 1 (1982): 6.

[7] Thea King, interview by author: London, England, 23 July 2000.

literature, introducing many important works to the country. They include:

Malcom Arnold	*Sonatina for Clarinet and Piano. Op. 29*
Arnold Bax	*Sonata for Clarinet and Piano*
Arthur Bliss	*Quintet for Clarinet and String Quartet*
Aaron Copland	*Concerto for Clarinet and String Orchestra*
Claude Debussy	*Première Rhapsody*
Iain Hamilton	*Concerto for Clarinet and Orchestra*
Paul Hindemith	*Concerto for Clarinet and Orchestra*
Darius Milhaud	*Concerto for Clarinet and Orchestra*
Carl Nielsen	*Concerto for Clarinet and Orchestra, Op. 57*

From 1930 (the same year he joined the BBC Symphony Orchestra) to 1953, Thurston taught at the Royal College of Music. He was an inspiring teacher, and with his solo and orchestral performing, he served as a model for his students. As Thea King explains: "The natural truth in his playing was an ideal feature for young players to emulate and [it] served as a foundation upon which [his students] built their own styles."[8] Many of Thurston's students have been highly successful. Among them are: Thea King (who became his wife in 1953), Pamela Weston, John McCaw, Stephen Trier, Colin Bradbury and Gervase de Peyer.

Former students of Thurston have described his strengths and weaknesses as a teacher. Stephen Trier, a student of Thurston's in the 1940s, states:

> He was totally instinctive and intuitive as a teacher and as a player. He exuded music from every pore. As a clarinet teacher he lacked the ability, and even the interest, to sort out or explain technical problems. When it came to implanting musical standards, however, he had no equal."[9]

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[8] Thea King, *ClarinetNetwork*: 6.

[9] Trier, 5.

Pamela Weston echoes this opinion. She states that he was "a wonderful teacher as far as inspiring you and making you do it. If I had a technical problem, he wasn't good because he was a natural player."[10] She also has noted that "he taught more by example than by rule."[11]

Despite his apparent weakness in teaching technique, he wrote several items pertaining to the subject. In 1939, with Alan Frank, he wrote *The Clarinet: a Comprehensive Tutor for the Boehm Clarinet* (Boosey & Hawkes, 1939). Another book, *Clarinet Technique*, was published in 1956 by the Oxford University Press posthumously, completed by Thea King. In this book, chapters are devoted to topics such as breath control, articulation and finger movement, scales and arpeggios and transposition. Thurston also discussed tutors (books containing exercises in areas of finger dexterity, articulation, tone production, etc.) and how to practice difficult passages in the chamber and orchestra repertoire.

Now in its fourth edition, (Oxford University Press, 1985) *Clarinet Technique* contains updated information. Alan Hacker, an English clarinetist who studied with Reginald Kell and is known for his playing of contemporary works as well as those by Mozart, wrote a chapter concerning twentieth century music. Several appendixes also have been added such as a list of compositions written for the clarinet, compiled by Georgina Dobrée, and information regarding preparation for exams and public performances, written by John Davies.

Thurston was also connected with publication of the

[10] Weston, interview by author, 26 July 2000.

[11] Weston, *Clarinet Virtuosi of the Past*, 273.

three volume set of *Passage Studies* (published by Boosey and Hawkes) which contain arrangements of works by composers such as J. S. Bach, George Frideric Handel and Béla Bartók. With Robert Fiske, Thurston chose the music for the books and Fiske arranged the music for clarinet.

Thurston is important not only because he introduced a significant amount of clarinet literature to England, but also because of his "pedigree", having studied with Charles Draper who was a student of Henry Lazarus.[12] Though Thurston lived to be only fifty-two, dying of lung cancer in 1953, he was a well-known clarinetist throughout England. However, today he is not a familiar name to many. This is perhaps partly attributed to his lack of recording. Also, at the height of his career, he was unable to tour abroad and promote the works that were written for him because of World War II.

Reginald Kell was the main influence of the second school of English clarinet playing. Born in 1906 in York, he received his first music instruction from his father, who was a violinist, musical theater director and conductor of a military band during World War I. From him, Kell learned to play the violin and the clarinet.

In 1929, Kell became a member of the Royal Philharmonic Orchestra and from 1930 to 1932, he studied at the Royal Academy of Music with Haydn Draper, the nephew of Charles Draper. Instead of continuing for the usual third year of instruction at the Royal Academy, Kell left to become principal clarinetist of the London Philharmonic Orchestra. He was asked by director Sir Thomas Beecham to play in this

[12] Weston, interview by author, 26 July 2000.

ensemble as his tone with its use of vibrato matched that of the principal oboist, Leon Goossens.

Quite itinerant throughout his career, Kell held many positions for short periods of time. During the 1930s, he was employed with the Royal Opera Orchestra at Covent Gardens, the London Symphony Orchestra and the Royal Philharmonic Orchestra. From 1935 to 1939, he taught at the Royal Academy of Music and in the 1940s he performed in the Liverpool Philharmonic Orchestra and the Philharmonic Orchestra. By this time, Kell had made several recordings. Among them are: the *Quintet, Op. 115* and *Trio, Op. 114* by Johannes Brahms, *Phantasiestücke* by Robert Schumann and the *Clarinet Concerto, K. 622, Quintet, K. 681* and *Trio K. 489* by W. A. Mozart.

In 1948, Kell moved to the United States. While in America, he continued performing and taught at the Aspen Music Festival from 1951 to 1957. He also formed and toured with The Kell Chamber Players (with a violinist, cellist and pianist). He recorded solo and chamber music pieces during his time in America including compositions by Béla Bartók, Claude Debussy and Igor Stravinsky.

Unfortunately, Kell never achieved the same amount of recognition in the United States as he had in England. This was largely due to his tone quality. According to Pamela Weston, "[Americans] didn't like vibrato in clarinet playing and that undoubtedly is why Reginald Kell didn't make a success in America."[13] Kell stayed in America until 1958.

From 1958 to 1959, the year he retired from performing, Kell once again taught at the Royal Academy. Weston states

[13] Ibid.

that when he returned from America, the style of playing using vibrato was no longer prominent in England and he did not regain his place as a top performer.[14]

In addition to performing, Kell edited music and published method books (books containing similar exercises as tutors). His publications include *The Kell Method for Clarinet, Books 1* and *2* (Boosey & Hawkes, 1968), *30 Interpretative Studies for the Clarinet* (International Music Company, 1958), *Clarinet Staccato from the Beginning* (Boosey & Hawkes) and *17 Staccato Studies for Clarinet* (International Music Company, 1958). He also edited works by Weber (for International Music Company) and did transcriptions of music by George Frideric Handel, Arcangelo Corelli and George Benjamin.

From 1959 to 1966, Kell was associated with Boosey & Hawkes and C. Bruno & Son in New York and gave clinics and master classes throughout England, Canada and the United States. Kell retired from all musical activities in 1966. In his retirement, he continued to move frequently, living in various areas in the United States. He and his family moved back to England for four years (1971-1975), but returned to the United States to live near his grandchildren in Kentucky. Kell died of pneumonia in 1981.

Thurston's and Kell's styles of playing were remarkably different. Thea King describes Thurston's style as:

> …direct and uncomplicated, dynamic and emotionally powerful. He played with a strong steady tone without vibrato which was also capable of fine nuance. Reverence for the composer and a constant quest to serve the

[14] Weston, interview by author, 27 July 2000.

composer's intentions were the keynote of his style.[15] Pamela Weston characterizes his tone as "a beautiful, firm sound which was capable of filling the Albert Hall, so clear was it."[16] She also states that he had "a wonderful sense of rhythm and yet infinitely flexible phrasing."[17]

It was largely in the area of tone quality that Thurston's and Kell's playing differed. While Thurston played with a straight tone, Kell used vibrato to a great extent. Kell was influenced by the singers of the Royal Opera House in Covent Garden. On his use of vibrato, Kell remarked that it was senseless "to sit there with my straight sound while the singers used the full spectrum of tonal timbre and intensity."[18] He also employed vibrato to better match the tone of the oboes, flutes and bassoons.

Weston states that Kell's playing was reflective of his personality:

> Kell was a very wonderful and generous man. In a sense, he played in a generous way.…It's often flamboyant and full of character. I think that even Thea [King] and other Thurston players would say that it is very flamboyant and strikingly different, but it seems to be in very good taste because it was genuine and so heartfelt. I think he was a very good musician.[19]

With Kell moving to the United States in 1948 and Thurston's death in 1953, the influences of two styles of

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[15] Thea King, *ClarinetNetwork*, 6.

[16] Pamela Weston, *Clarinet Virtuosi of the Past*, 272.

[17] Ibid.

[18] Rosemary Curtin, "The Legacies of Two English Clarinetists: Reginald Kell," *ClarinetNetwork* 1, no. 1 (1982): 8.

[19] Weston, interview by author, 27 July 2000.

playing were disrupted. As a result, clarinetists began developing individualistic styles. King believes that there was a great deal of experimentation in tone partly due to the influence of clarinet players who also played the saxophone. "It's the imitators of that style, I think, which have lost the central vibrance of the note and substituted a rather, what we call, 'honk.'"[20] Weston agrees that, in general, there was no settled English tone:

> It wasn't stabilized until perhaps the last thirty years, about the 1970s. People were sort of playing how they wanted to; they didn't know if they wanted to go [in the direction of Kell or Thurston]."[21]

She felt, however, more people were tending towards the direction of Kell's style using vibrato.[22]

More recently, clarinetists throughout the world have developed more homogeneous tone qualities. As players have greater access to recordings and have more opportunities to hear clarinetists of all nationalities, it is a natural result that playing styles will blend. Younger players have also come into more contact with foreign players through international youth orchestras. Thea King believes that in England there is "a return to a more normal, purer sound because a lot of people are meeting up with continentals now in these youth orchestras."[23]

Weston agrees that clarinetists everywhere have begun to sound alike. "I think that, unfortunately, things might be

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[20] King, interview by author.

[21] Weston, interview by author, 27 July 2000.

[22] Ibid.

[23] King, interview by author.

all 'combined' over the world."[24] She also believes that instrumental tone is partially determined by the language of the player: the shape of the oral cavity differs for each language and is transferred to the clarinet embouchure. Although she ultimately feels that a clarinetist's tone is the result of a concept of an ideal sound, it is language that "probably would stop the complete integration."[25]

One of the most important clarinetists to follow Thurston and Kell is Jack Brymer (b. 1915) who combined the styles of Thurston and Kell. He has said, "Somewhere between the two, there came the reality that I tried to follow."[26] Although he admired Thurston's playing, Brymer had used vibrato since he was ten years old. According to English clarinetist David Campbell, Brymer became the "yardstick" for English clarinet playing standards. Campbell describes Brymer's playing as having a vocal quality with the use of a warm vibrato that was only used when appropriate.[27]

Brymer received little formal musical training and attended the London University to become a teacher of physical education, music and English. His beginning in the musical profession was a result of an invitation to join the Royal Philharmonic Orchestra by its conductor, Sir Thomas Beecham, who had heard of Brymer's clarinet playing. Brymer was in this ensemble from 1947 to 1963 and was also a member

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[24] Weston, interview by author, 27 July 2000.

[25] Ibid.

[26] "Musical Dynasties," BBC Radio 4 broadcast with Jane Glover, David Campbell, Pamela Weston and Jack Brymer, 23 April 2000.

[27] Ibid.

of the BBC Symphony (1963-71) and the London Symphony (1971-1986) Orchestras. He has performed in chamber ensembles such as the London Wind Soloists, the Prometheus Ensemble and the Robles Ensemble.

In addition to performing, Brymer taught at the Royal Academy of Music, the Royal Military School of Music and the Guildhall School of Music. He has written several books, two of which discuss his experiences as an orchestral musician and the colleagues he has worked with: *From Where I Sit* (Cassell Ltd., 1979) and *In the Orchestra* (Hutchinson, 1987). His book *On the Clarinet* (Schirmer Books, 1976) focuses on various aspects of clarinet playing, with topics ranging from the instrument's history, acoustics and national schools of playing to teaching. Brymer also broadcasted regularly, giving talks on various subjects for programs such as "Mainly for Pleasure", "Brymer's Browsings" and "From where I Sit". Through these broadcasts, Brymer became a household name in England.

There are many prominent players in the generation of English clarinetists following Thurston and Kell. Among them is Gervase de Peyer (b. 1926), who attended the Royal College of Music from 1944 to 1946, studying with Thurston. After serving for the National Service in the Marine Band, he returned to the College in 1948 for two years. He also studied occasionally in Paris with Louis Cahuzac. Although he was a student of Thurston's, de Peyer uses vibrato.

De Peyer has led an active career that began to flourish around the time of Thurston's death, and in some ways, he acquired the work that would have been offered to Thurston. He has played with the London Chamber Orchestra, London Wind

Players, London Mozart Players and the Goldsbrough Orchestra which became the English Chamber Orchestra. He played with Thea King and Pamela Weston many times in these ensembles. Weston states, "Very often I was playing second to [Thea King]. Sometimes it was Gervase de Peyer. Sometimes I was engaged as first; sometimes he was. It was a sort of friendly rivalry!"[28] He also played principal in the London Symphony Orchestra from 1955 to 1972.

Known also as a chamber musician, de Peyer was the founding clarinetist of the Melos Ensemble and played with the group from 1950 to 1974. He joined the Lincoln Center Chamber Music Society in 1969 and moved to the United States. He stayed with the ensemble until 1989. De Peyer has since returned to England.

Highly regarded for his performing, many compositions were written for him. Among these works are quintets by Arnold Cooke and Elizabeth Maconchy as well as Thea Musgrave's *Concerto for Clarinet and Orchestra* of 1969. De Peyer is one of the most recorded clarinetists, having recorded much solo literature and chamber music, often with the Melos Ensemble. King states, "He made many recordings, when other people had not quite gotten around to clarinet solo music.…He had plenty of brilliance, nerve and conviction about what he did. And, it was really terrific stuff."[29] As well as his performing activities, de Peyer taught at the Royal Academy of Music. In the 1970s, he began conducting and has led such ensembles as the London Symphony Orchestra, the

[28] Weston, interview by author, 27 July 2000.

[29] King, interview by author, 23 July 2000.

London Mozart Players and the Haydn Orchestra.

In this generation of players, there are several important English women clarinetists. After World War II, women began to be more prominent in the music profession. Georgina Dobrée (b. 1930) has been active in performing and recording music of the mid-eighteenth century. Knowledgeable about the basset horn, she has often presented lectures on the subject. Dobrée has edited numerous works including those by Franz Krommer, Johann Baptist Vanhal and Jean Xavier Lefèvre. She has recorded often and has collaborated with Thea King, playing basset horn on recordings of Felix Mendelssohn's two *Concertpieces for Clarinet and Basset Horn, Op. 113 and 114* (Hyperion: CDD22017).

Although their careers developed somewhat later, Janet Hilton (b. 1945) and Victoria Soames are two other significant women clarinetists. Hilton currently teaches at the Royal College of Music. She has recorded numerous pieces and has been a member of the Welsh National Opera Orchestra, the Scottish Orchestra and the Kent Opera Orchestra and has performed as a soloist at major festivals including those of Aldeburgh, Bath, Cheltenham and the BBC Promenade Concerts. She also plays at the Fontana Festival in Shelbyville, Michigan every summer.

Victoria Soames is known largely for her recording. For her brother's company, Clarinet Classics (founded in 1993), she has recorded a number of works from a variety of composers and time periods, including works by English composers, Thea Musgrave, Aaron Copland and Johannes Brahms.[30]

[30] A list of works that Victoria Soames has recorded for Clarinet Classics can be found on the label's internet web site: http://www.clarinetclassics.com.

Thea King and Pamela Weston are among these important women clarinetists, and both are aware of the tradition of English clarinet playing set before them and have done much to continue its richness. Their activities will be documented at great length in the following chapters.

Chapter Two

Thea King

Widely recognized for her extensive recording, performing and teaching, the English clarinetist Dame Thea King is one of the most significant clarinetists of the last half of the twentieth century. Although she did not begin playing the clarinet until her late teens, King quickly gathered skill and experience on the instrument, and soon became a well-known freelance clarinetist. A most important musician in the history of English clarinet playing and a great advocate of English music, she has recorded numerous compositions by English composers as well as works which were connected to Frederick Thurston.

King was born on December 26, 1925 in Hitchin, Hertfordshire. Her family had lived in Indianapolis, Indiana in the 1860s when her German grandfather, a furniture designer and carpenter, worked for his brother, helping to choose wood for his furniture factory. Early in the twentieth century, her family emigrated to England where they began a branch of the factory in London.

It was through her mother's efforts that King became involved in music. Her mother, one of eleven children, was given piano lessons at an early age and became a skilled pianist. King's mother had no career other than working as a secretary for a short period. Although not a teacher, she gave King and her sister piano lessons when King was four or five as well as played duets with them. Thus, King learned to read music before beginning school.

From 1939 to 1943, King attended a boarding school for

girls in Bedford, a city north of London in central England, where she studied French and mathematics as well as music. Although music was not emphasized as part of the education, King took her musical study seriously. While most of the other students were studying to attend universities, King practiced piano intensively, preparing to attend a music school upon graduation.

At an early age, King knew that she wished to make a living as a musician.

> At seventeen,…I just dug my heels in and said, 'No, I don't want to be an accountant.' My mother wanted me to be an accountant or in the civil service, something really safe so that I'd have a pension [get married and have children]. But, [my parent and teachers] realized that it was all I really wanted to do.[31]

While a student at Bedford, King learned to play the recorder, quite a popular instrument at that time. Although there were no wind instruments in the school orchestra, the director wished to improve the ensemble by adding them. Knowing King played the recorder, the director asked if she would like to play a "proper instrument" and borrowed a simple-system clarinet (a forerunner of the now common Boehm system, whose fingerings were similar to that of the German Oehler system) from a colleague for King to use.

Although she still concentrated on the piano, King began to study clarinet with Ralph Clarke, the second clarinetist of the BBC Symphony Orchestra, who found a Boehm system instrument for her. Clarke was in Bedford because the BBC Orchestra had been relocated to the city during World War II. Normally based in London, the Orchestra was evacuated to Bristol during World War II, but then moved to Bedford, after

[31] Thea King, interview by author: London, England, 23 July 2000.

Bristol was badly bombed. The Orchestra was fortunate in that it was one of only a few able to continue without having its members called to serve in the war.

The Orchestra was quite active in Bedford. Some members gave benefit concerts of chamber music at the high school for the Red Cross, and it was at one of these concerts that King first heard the clarinet as a featured instrument. It was also her first encounter with the playing of Frederick "Jack" Thurston, principal clarinetist of the BBC Symphony Orchestra, who was later to become a particularly important and influential person in her life.

Several children of the BBC Orchestra members attended the same high school as King, including Thurston's daughter, Elizabeth. She was approximately King's age and also played clarinet in the school orchestra. "They made a good pair; Elizabeth getting the notes beautifully but not the rhythm and Thea getting the rhythm but not always the notes."[32]

After completing high school, King received a scholarship to study at the Royal College of Music in London which she attended from 1943 to 1947. King continued to live in her hometown of Hitchin, traveling by train four or five times a week to the Royal College. Since it was a four-hour round trip to London, King feels that she lost much valuable practice time on these uncomfortable unheated and unlit trains.

While at the Royal College, piano was her first-study instrument. (The instrument in which a student majored was referred to as a "first study.") Since students were also

[32] Pamela Weston, "Thea King," *Clarinet Virtuosi of Today* (Hertfordshire: Egon Publishers Ltd., 1989), 158.

required to play a second-study, or secondary, instrument, King chose the clarinet. Her piano teacher was Arthur Alexander, and her clarinet instructor was initially Douglas Matthews. Even though the clarinet was not her main instrument, she was given the opportunity to play for Thurston, also a professor at the Royal College, and soon began taking lessons only from him.

Thurston was most accommodating in his teaching. He had been a professor at the Royal College since 1930 and wished to continue during the war because it was the only teaching appointment he had. Thurston usually came to the College every two weeks. It is approximately fifty miles from London to Bedford, where he was with the BBC Orchestra, and travel was difficult at that time because of the war. "Everything was sort of makeshift during the war. Many of the men had gone; so many of the college professors had to join up...Those [of the BBC Orchestra] did – one or two of them – keep their teaching up at Royal College."[33]

Thurston's students at the College were allowed to observe each other's lessons. He encouraged this since he was unable to come to the College every week, and in this way, he hoped the students would not feel deprived. King's lessons with Thurston were sporadic as the clarinet was not her main instrument, and at the time playing the piano was more important to her. She did sometimes go to his home in Bedford for lessons since Hitchin was nearby. On some of these occasions Thurston would arrange for her to attend concerts of the BBC Orchestra in Bedford. She greatly enjoyed these

[33] King, interview by author.

performances as did the community. "It was a real thrill for Bedford to hear these world class musicians playing all of these top works."[34] Also, for many in this city, it was their first opportunity to hear performances of such a high caliber.

It was King's original intent to become an accompanist. She played for many of the clarinet students at the College and even accompanied Thurston on some of his recitals.

> I sat around all the time, longing to be asked to play the piano because – I [had] learned all these [clarinet] pieces from the piano perspective first, you see. And anyway, I was very much a beginner on the clarinet.[35]

During the fourth year of her study at the Royal College, King made the clarinet an equal first-study with piano. She wished to do this to gain more experience playing in an orchestral setting. Many servicemen were returning from the war and were being incorporated back into the schools. Thus, a current student had to present a strong argument for remaining a fourth year at the College since it was usual to study only for three years.

By 1947, musical activity was beginning to renew after the war and orchestras began to perform regularly again. King left the Royal College that year, intending to perform on both piano and clarinet. "I tried to earn a living playing both…and for some reason the clarinet seemed to produce more opportunities than the piano in spite of my being female…I just gradually changed over."[36]

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[34] Ibid.

[35] Ibid.

[36] Jack Snavely, "Interview with Thea King," *The Clarinet* 14, no. 3 (Spring 1987): 37.

Around the time of World War II, women began to hold more orchestral positions in England. However, it should be noted that before the war, some women were established orchestral players. Although female string players were more commonly found, there were several women in wind sections. Among these was Helen Gaskell who played English horn in the BBC Symphony Orchestra from 1932 to 1966. There were other women oboists who were students of Leon Goossens.[37]

While men were in the service, there were many positions available, giving women valuable experience in orchestral settings. After the war, women continued to be more prominent as additional positions became available in the orchestras that were being revived. "We'd had more experience in my time, we females. This was really the beginning of female wind playing for England. The war opened up doors for us."[38]

Still, there were fewer female musicians in orchestras than males, especially in the wind sections. King feels that with the beginnings of youth orchestras things began to change further. In 1948, the National Youth Orchestra was formed in England. In orchestras such as this, female and male musicians sat next to one another in all sections. Later, when some of these players became professionals, they once again played together in ensembles and less consideration was made of the sex of the players.

As she held orchestral positions throughout her life, King sometimes felt guilty that she was depriving men of jobs since they "needed" these positions in order to support their

[37] Thea King, letter to author, 6 March 2001.

[38] King, interview by author.

families. She was also encouraged by Thurston to not compete for a top position within the clarinet section if there were seating options. Reflecting on the past, King thinks she "may well have imagined that the male element was more of an enemy than it really was."[39]

King has led a career that is in many ways typical of English musicians. Rather than holding a permanent position, she has made a living as a freelance musician by performing as a soloist, chamber musician and orchestral player as well as by recording, teaching and music editing. With her success in all areas, King has had a very rich and rewarding career and has influenced clarinetists worldwide.

Earning a living as a freelance musician in England is difficult since most of the teaching and playing positions are not under contract. Unlike the United States, wind professors of English music schools are freelance musicians whose livelihoods are earned by playing in numerous orchestras. Thus, King could never rely on a having a fulltime position and could not afford to turn down job offers. "It's just a game of *chance*. That's all it is!…It's never saying 'no' to something because you think: Oh dear, no. I'm not sure. I can't do that. I don't want to do that."[40]

While the musicians of larger orchestras (for example: the Birmingham Symphony, the Hallé Symphony in Manchester and the four BBC Orchestras located in Scotland, Manchester, Wales and London) have tenure, players of orchestras and chamber orchestras do not have salaried positions (i.e. with

[39] Thea King, letter to author, 6 March 2001.

[40] King, interview by author.

regular weekly or monthly wages). Instead, there are "permanent" positions (such as in the English Chamber Orchestra) where the performers are paid per concert only. It is conceivable that a musician might not be invited to perform again with an orchestra even after playing many years with the ensemble. King states:

> There was no such thing as a contract, just a sort of gentleman's agreement that I would be there. Perhaps next week, I wouldn't be there if they decided they had enough of me and found somebody they liked better, but I was lucky.[41]

Often, the playing conditions that orchestra players experience are less than ideal. They frequently perform in cold, drafty buildings:

> The halls are not comfortable. Mostly, we play in ridiculously low temperatures such as whilst in a church. Our union laws are not always invoked. Because we don't have security, players tend to put up with anything. If there's bad lighting, you rarely complain. Ridiculous journeys. We had to fly the Atlantic one day and rehearse in New York when we got there.[42]

King once gave a performance of the Mozart *Concerto* in the Westminster Cathedral where the temperature was 40 degrees Fahrenheit.[43]

In order to obtain enough work to earn a living, a freelance musician must have as many contacts as possible. "Naturally, you try to keep your options open, try to keep as many fires burning as you can – to be known to as many fixers, orchestras and chamber groups as you can."[44] There are

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[41] Ibid.

[42] Ibid.

[43] Snavely, 37.

[44] Ibid.

times when several concert offers are for the same date. A player might like to select the better situation, but of course, this can result in not being asked to play again by the spurned orchestra.

King has played with many orchestras throughout her career, having deputized with the Royal Philharmonic, the London Philharmonic and the London Symphony Orchestra. Under the deputy system, common in the 1950s and 1960s, a permanent player suggested possible substitute musicians to the orchestra conductor and manager for a specific concert in which he or she could not perform. Today, the orchestra manager has more control and players have difficulties being released from concert engagements.[45]

One of the first orchestras in which King played was the Sadlers Wells Opera and Ballet Orchestra. Around 1950, King had met Eileen Tranmer, the principal clarinetist, who had asked her to deputize while she competed in Russia as the British Women's Chess Champion. King and Tranmer then shared the first position when the orchestra expanded in 1951. She suggests that with this job she became a professional clarinetist.[46]

King played with the Sadlers Wells Orchestra only until 1952 because during that year, she married her teacher and mentor, Frederick Thurston. At that time, it was "normal" for a woman to stop working after marriage, and King ceased playing in the orchestra, partly because of tradition and partly because of her conservative upbringing.

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[45] Thea King, letter to author, 9 April 2001.

[46] King, interview by author.

She thought, "Ok, that's that. That's my career. I am meant to be a housewife."[47] Another reason she did not work steadily was that Thurston was ill and she needed to care for him. As did many at that time, he smoked heavily and, as a result, had a lung removed. However, he was able to remain active after the operation and frequently gave performances of pieces that were written for him, as well as continuing to play in the Philharmonia Orchestra. Because of Thurston's performances, King was not completely absent from the profession. "I was very happy to be in the background, trying to support his musical activities, taking him to the halls, helping him try new pieces, finding reeds."[48] Though she did not work seriously, she did occasionally deputize in orchestras (sometimes playing second to Thurston) and she accompanied his students on the piano.

In 1953, less than a year after their marriage, Thurston died of lung cancer. During his illness, King had developed an interest in health foods and for a time considered working in that field rather than reviving her musical activities. But through previous contacts and friends' recommendations, she began to receive work in small orchestras and resumed her musical involvement.

One of the first ensembles that King joined after Thurston's death was the Portia Wind Ensemble. A member of this group from 1955 to 1973, King feels that this was one of the most important ensembles in which she participated. This double wind quintet was founded by James Verity, a violist

[47] Ibid.

[48] Ibid.

whom she met while playing in the Boyd Neel Orchestra. Verity wished to become a conductor and had noticed that there were only a few women in orchestra wind sections. He asked various women for recommendations for the group, and they recruited their friends to join this ensemble.

Verity had numerous contacts in London and was instrumental in securing session work for the players, such as for television broadcasts. He promoted the group well, arranging a concert to which he invited representatives from the BBC. After hearing the group, the BBC invited Portia to do radio broadcasts. The group also held a composition contest for which thirty works were submitted. Through this ensemble, many women received professional notice. When he moved abroad in 1968, Portia continued but in smaller groupings.

Although King was not been a regular member of one of the large symphony orchestras in England, she gained considerable experience playing in chamber orchestras. Chamber orchestras increased in popularity after the war and the formation of these groups was largely the result of past colleagues gathering together to play music written for larger chamber ensembles and to perform in small towns for schools, colleges and music societies. Among the people with whom King played were former peers from the Royal College, including Colin Davis (who also studied with Thurston and later became an internationally known conductor) as well as Gervase de Peyer. "So, it was a kind of network of musicians who were just looking for something to do, to play whilst earning their living at any odd jobs."[49]

[49] Ibid.

The English Chamber Orchestra (previously the Goldsbrough Orchestra) became established in this manner, and King performed with the group from 1957 to 1999. She was also a member was the London Mozart Players, in which she played principal from 1956 to 1984, having succeeded Gervase de Peyer once he began playing in the London Symphony Orchestra.

King was a soloist with various chamber orchestras at regional music festivals throughout England, such as those in Manchester, Birmingham and Newcastle. She particularly enjoyed playing with these smaller orchestras since they frequently performed to audiences who had less exposure to live orchestral performances.

When touring with chamber orchestras, King was often asked to perform as a soloist. To help reduce travel costs, chamber orchestras frequently used their own members to perform concerti rather than hiring guest performers. King participated in tours with the English Chamber Orchestra to many countries including Japan, South America, Russia, Taiwan, Hong Kong, Australia and the United States as well as all countries in western Europe. In her solo performances, she often played the concerti of Gerald Finzi and Mozart.

King also performed in numerous chamber groups. From 1965 to 1976 she was a member of the Vesuvius Ensemble, an outgrowth of a Dartington Summer School chamber ensemble in which she had collaborated with pianist Susan Bradshaw. Although they played some works from the classical period, Vesuvius gave many premieres of new works and largely performed contemporary music, such as Arnold Schoenberg's *Pierrot Lunaire* and Webern's arrangement of Schoenberg's *Chamber Symphony No. 1.*

Other groups in which King performed include the Robles Ensemble and the Melos Ensemble. The latter became internationally known through its recordings and tours. She joined the Melos Ensemble in 1974 when the founding clarinetist, Gervase de Peyer, moved to the United States to join the Lincoln Center Chamber Music Society. With the Melos Ensemble, she played a variety of music for combinations of three to ten players using strings, winds, piano and harp. The Robles Ensemble, based on the instrumentation of Ravel's septet *Introduction and Allegro*, consisted of flute, clarinet, string quartet and harp. The harpist, Marisa Robles, was the featured performer.

A musician who King collaborated with many times and found great inspiration from is the English composer Benjamin Britten. At the Aldeburgh Festival, King played in a small opera orchestra, performing operas of Britten, such as *The Rape of Lucretia* and *Albert Herring*. With Britten conducting this orchestra, she toured Russia in 1963. She also performed with Britten in performances with the English Chamber Orchestra and in numerous chamber ensembles with him playing piano. With Britten and soprano Heather Harper, she also recorded Franz Schubert's *Der Hirt Auf dem Felsen, D. 965*.

King also worked quite often with the violinist Yehudi Menuhin, who founded the Bath Festival. As well as playing in many orchestral concerts that he conducted, she performed Béla Bartók's *Contrasts* with him at Bath and at the Salle Pleyel Paris. Also with him, she performed the Brahms and Mozart quintets, Ludwig van Beethoven's *Septet in Eb Major, Op. 20*, Franz Schubert's *Octet in F Major, D. 803* as well as the trio version of Igor Stravinsky's *A Soldier's Tale*.

Although Menuhin did not participate, King toured Australia with a pianist and string players from the Bath Festival Orchestra in 1968.

A number of the chamber groups with which she performed were not permanent ensembles but rather were assembled solely for radio broadcast purposes by the BBC. King states:

> Very often the BBC would actually arrange the groups. It wasn't that you had a group of chamber music friends and you applied to do this. Again, it was a very much grapevine thing where you were invited to play.[50]

Often producers from the BBC would attend various concerts to hear players before hiring the musicians to participate in broadcasts.

In the past, most broadcasting was done live with audiences often in the studio. Because of this, specific programs were formed so that the musicians played in more than one piece to use resources efficiently. Today, the program planning does not always revolve around the available performers because much use is made of recordings.

Many of the broadcasts were regular programs which occurred daily or weekly, and the music was chosen by the BBC producers. "There were wonderful programs with a large staff of producers, many of whom were composers who had various projects of music they wanted to do, often music by unusual composers who they felt were neglected."[51] The typical music selection would, of course, change with the preferences of the producers. King states:

> One producer came in who was crazy about Schoenberg and the twelve tone school. So, we had nothing but that for

[50] Ibid.

[51] Ibid.

> awhile. So, I was engaged in playing all sorts of that: *Pierrot Lunaire*, even without a voice, without a conductor. [I also played] Schoenberg's *Suite*.[52]

Today, a broad range of musical styles is represented in the broadcasts although it is, as King terms it, more "user-friendly" so as to appeal to the general public.

According to King, she was involved in hundreds of radio broadcasts, including orchestra and chamber music performances. Many of her broadcasts were of solo appearances with orchestras which were of pre-recorded concerts or live performances in a studio or concert hall. In some ways, King developed an interest in recording lesser-known works through her performing for the BBC. "Various chamber groups that I belonged to did contemporary, mainline and neglected stuff. That was really the thing, I suppose, that triggered me into wanting to record some of these pieces that I met through the BBC."[53]

It is perhaps through her numerous recordings that King is best-known. She never intentionally pursued a recording career as such, but fit it into her schedule while performing, touring and teaching. Having recorded over fifty pieces, many of which were not previously available, she is one of the most cataloged clarinetists, not only in England, but throughout the world. (A complete discography of works King has recorded with notes as to the special significance of the compositions can be found in Appendix C.)

Other English women have been quite prominent in the recording domain. In addition to King, these include: Janet

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[52] Ibid.

[53] Ibid.

Hilton, Emma Johnson, Victoria Soames and Georgina Dobrée. King partly attributes this to men's dominance in the orchestral scene:

> Mostly the men feel that earning [money] to support the family comes before musical ambition, and they are therefore very competitive and controlling, taking on as much work as possible. This leaves little time for developing solo repertoire, so possibly this has been encouragement for the girls, who are generally less busy, to try their luck in that field.[54]

The compositions that King recorded are in a variety of mediums, including clarinet and piano works, chamber music and concerti. Among her recorded concerti are those by Sir Charles Stanford, Gerald Finzi and Louis Spohr. With Nicholas Bucknell, King recorded the two double concerti of Franz Tausch, an eighteenth century composer and one of the clarinetists of the Mannheim School.

King recorded the Mozart *Concerto* three times. The last occasion was in 1985, at which time she played the basset clarinet. She wished to record the piece on this instrument for which Mozart had written the concerto since, at that time, few people had done so. Included on this album is the Mozart *Quintet, K. 581* on which she also played the basset clarinet. Recalling the recording experience, King states: "That's become one of Ted [Perry's] best sellers, inexplicably because I had the flu and the instrument cracked, and everything seemed wrong!"[55]

King recorded the three concerti of Bernhard Crusell with the London Symphony Orchestra. In addition, she recorded all three of Crusell's quartets with the Allegri String

[54] King, letter to author, 6 March 2001.

[55] King, interview by author.

Quartet as well as the *Introduction and Variations on a Swedish Air, Op. 12* with the London Symphony Orchestra. While Crusell is sometimes referred to as the "Finnish Weber," his works were less well-known and performed. These recordings fulfilled an important function in bringing his music to light.

King also recorded a significant amount of chamber music. In addition to the well-known piano and wind quintets of Mozart and Beethoven, she has recorded the clarinet and string quintets of Brahms and Mozart as well as those by Robert Simpson, Andreas Romberg and Robert Fuchs. The latter two were recorded with the Britten Quartet with whom King also recorded an album of English clarinet and string quintets, including those by Herbert Howells, Arnold Cooke, Elizabeth Maconchy, Benjamin Frankel and Joseph Holbrooke.

As can be seen in the discography included in Appendix C, many of King's recordings were previously unrecorded. Among these premieres are *Concertinos, no. 1* and *2* by Elizabeth Maconchy, Howard Ferguson's *Four Short Pieces*, William Hurlstone's *Four Characteristic Pieces* and Franz Reizenstein's *Arabesques, Op. 47.* Collaborating with Georgina Dobrée, King produced the premiere recordings of orchestral arrangements of the Mendelssohn *Concertpieces, Op. 113* and *114* (Mendelssohn arranged *Op. 113* and Carl Baermann arranged *Op. 114*).

King's recordings are important for several reasons. Not only are many premiere recordings, but also many are British works which were not well-known and had been neglected. A number of these were dedicated to her late husband, Frederick Thurston.

> Most of all this recording has been because I've felt it was just criminal that nobody knew [these British works] were there. A lot of the composers were still alive. [I] just wanted those pieces to be heard, particularly things that were in connection with Thurston. It was such a shame that he hadn't lived long enough to really be able to go around and play them to people which was his whole idea, to show what had been written for the clarinet and how lucky he was.[56]

Works written for Thurston and subsequently recorded by King include: John Ireland's *Fantasy Sonata*; Gerald Finzi's *Concerto for Clarinet and String Orchestra, Op. 31*; Howells' *Sonata for Clarinet and Piano*; Alan Rawsthorne's *Concerto for Clarinet and String Orchestra*; Elizabeth Maconchy's, *Concertinos, no. 1* and *2*; Malcom Arnold's *Clarinet Concerto No. 1, Op. 20;* and Gordon Jacob's *Quintet for Clarinet and Strings*.

A most important person in her recording career was Ted Perry. He had worked for several record companies (Saga and Meridian) before founding Hyperion Records in 1980. King had a unique relationship with Perry in that he allowed her to choose the music that she wished to record. Like King, Perry has an interest in promoting music of English composers and has often produced music that was somewhat more obscure. "Everything I suggested he took without a murmur although he knew that they weren't commercially viable at all."[57] The only recommendation that he made was to include the C. M. Weber *Concerto No. 2 in Eb Major, Op. 74* on a disc because he felt it beneficial to have a standard work to complement the Crusell *Concerto No. 2 in F minor, Op. 5*.

Before he founded Hyperion, King had worked with Perry

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[56] Ibid.

[57] Ibid.

several times. For a release on Saga, *In Memoriam: John Ireland*, a tribute recording to the late composer, she recorded the *Fantasy-Sonata* for clarinet and piano. This was originally written in 1943 for Thurston, and she had given one of its first performances as a pianist. King played the work on the clarinet for the composer as well. While Perry worked for Meridian, she recorded the Louis Spohr *Concerto No. 4* as well as the Mozart *Concerto, K. 622*.

King was one of several people to encourage Perry to start his own label. She had tapes of pieces she had previously recorded which she offered to him to produce. His first issue for Hyperion was her recording of the concerti of Finzi and Stanford. King was quite familiar with both these works as the Finzi had been written for Thurston and he had often performed the Stanford.

King also recorded several compositions that were either dedicated to her or commissioned by her. Because she liked the style of his incidental music for television, she commissioned Howard Blake's *Concerto* which she premiered in 1985. In 1980, Gordon Jacob wrote the *Mini-Concerto* after hearing and enjoying her recording of his *Quintet for Clarinet and Strings*. For a commission by the Cheltenham International Contemporary Music Festival in 1962, Benjamin Frankel wrote *Quintet, Op. 28* in memory of Thurston and dedicated the piece to both Thurston and King.

In addition to producing the first recordings of many significant works, King has given the premiere performances of a number of works by British composers. King commissioned (with the aid of the British Arts Council) the *Fantasia* by Elizabeth Maconchy. King gave the premiere of this piece with

pianist Paula Fan at the International Clarinet Congress in Denver in 1980. Other works King premiered include: sonatas for clarinet and piano by William Alwyn and Arnold Cooke; *Sextet for Clarinet, Horn and String Quartet* by John Ireland; *Five Little Pieces* by Elisabeth Lutyens; *Suite for Clarinet and Piano* by Humphrey Searle; and *Concertante for Oboe, Clarinet and Orchestra* by Priaulx Rainier.

Though busy as a performing and recording artist, King has always maintained an active teaching schedule. Her first experience as a clarinet instructor occurred after World War II when it became more common for wind instruments to be taught in schools. Uncertain that she would "make it" as a professional pianist, King began teaching clarinet in the schools to approximately twenty young students.

> I used to get on buses and trains and go around London. I would have three students at one [school], four at another, *one* at another place. And when I finished [at one school], I'd get on the train and go out teaching again! I was not really earning anything, just "peanuts" as we say. So, I was just forced to pick up bits and pieces.[58]

On Saturdays she taught in the junior department at the Royal College of Music.

In 1961, King became a professor at the Royal College of Music. The College had grown considerably since the war years, and at one time there were as many as forty first-study clarinet students as well as others who were second-studies. (The large number of pupils may be attributed to the increase in teaching which occurred in the schools after the war.) King originally taught two or three students and was one of four or five clarinet professors. Her number

[58] Ibid.

of students eventually grew to approximately eighteen, and gradually she had to decrease that number because of an increase in performance obligations. In 1987, after twenty-five years of teaching, she left the Royal College.

During the next year King joined the faculty of the Guildhall School of Music where she still teaches today. She now teaches two to three hours a week, largely post-grad students and advanced students. She also coaches chamber music ensembles. As it is not necessary for her to teach at the school every week, she has been able to continue her performing responsibilities as well.

King is often frustrated by the administrative aspect of teaching which takes time away from the actual music making. However, she enjoys working with her students and tries to ensure that they receive complete educations and are not deprived of the necessary experiences needed to succeed. "I feel that's one of my chief functions as, now, I do really very little teaching compared to the other [professors]. I just want to get the students playing and learning more about music."[59]

Partly to offer students more playing opportunities, King and the other wind professors of the Guildhall School began performance classes that occur once a term. During these occasions, students can "test" pieces they will play for exams or auditions and become more comfortable when performing. The classes were also originally begun because the professors were not able to hear their students' yearly exams. Due to a lack of performance space during exam week, the exams were held in small classrooms with no room

[59] Ibid.

for an audience, including teachers. This problem has since been corrected with the purchase by the school of a new building with a suitable performance hall.

King stresses several things in her teaching. In addition to solo pieces and studies, her students play a fair number of scale exercises. She feels these are particularly important for musicians because they are "the basis of everything, because of the musicianship side of it as well as agility."[60] Her students also study the important orchestral excerpts, one of the playing requirements for exams at the Guildhall School.

"Most of all, I've always been keenest on the repertoire and of complete knowledge of pieces. Not just a photocopy of the clarinet part."[61] Partly because of her extensive background as a pianist, King feels that the piano accompaniment (or the music of other accompanying instruments) must be carefully examined as well as the clarinet part in order to understand completely a piece. King believes that familiarity with all the musical components, including harmony and form, is necessary for an accurate interpretation.

King likes to see creativity in musical performances. "I love to see the signs of imagination, commitment and emotional input in music."[62] It is not enough for a musician to copy a performance from a recording; he or she must arrive at his or her own interpretation. King feels strongly about

[60] Ibid.

[61] Ibid.

[62] Ibid.

this and seeks such creative aspects when judging on the juries of competitions.

She also stresses the need for clarinetists to be familiar with composers' complete repertoire, not only their works for the clarinet, to fully comprehend the composer's language and style.

> I don't know how you can play the Mozart pieces unless you've played most of the Mozart operas or at least gotten to know them very well. Because it is all about opera on the clarinet....And, most of those pieces [i.e. those by Weber, Mozart], let's face it, were dashed off pretty quickly for one player or another...and the real music of those composers is in their operas or their chamber works.[63]

King believes all music should be listened to critically, and those pieces that are of high quality should be given much attention. "You've got to give it your all and search in it and around it. Study it all your life."[64]

Always having an interest in promoting literature of strong quality, King published clarinet and piano compositions which she had arranged and edited from the standard classical music repertoire to introduce young students to music of well-known composers. The two volumes of *Clarinet Solos* published by Chester Music include excerpts of works by W. A. Mozart, Franz Schubert, Georges Bizet, Bernhard Crusell and C. M. Weber, taken from their operas, symphonies, concerti and chamber music. Several of the pieces were selected and used by the Associated Board of Royal Schools of Music for the Board's graded exams, which help to assess the progress and proficiency of young music students.

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[63] Ibid.

[64] Ibid.

Later, King collaborated with Alan Frank, an important publisher in the 1940s who had worked with many composers, including William Walton. He and Thurston had collaborated on *The Clarinet: a Comprehensive Tutor*. With Frank editing the clarinet line and she the piano part, King published *Schumann for the Clarinet*, pieces taken from the composer's song repertoire. Together, they also arranged a number of the "Songs Without Words" for *Mendelssohn for the Clarinet*.

After Frank died, King completed their volume of works by Tchaikovsky as well as another with pieces by Mendelssohn, also adaptions of excerpts from their operas, string quartets and symphonies. And finally, she also arranged duets for two clarinets by J.S. Bach. (A list of King's publications can be found in Appendix D.)

During her career, King has been recognized for her accomplishments and has received many honors. As a student at the Royal College, she received the Tagore Gold Medal, given to the most outstanding student of the year. She has been invited to serve on juries of prestigious competitions such as the Munich International Competition, the Markneukirchen Competition, the Prague Spring Competition, the Royal Overseas League Competition and the Clarinet and Saxophone Society of Great Britain Competition. For her musical contributions, she has been named a Fellow of the Royal College of Music and a Fellow of the Guildhall School of Music, and she was also honored by the Royal Academy of Music. On December 30, 2000 she became a Dame Commander of the Order of the British Empire for her "services to music." This is one of the highest titles a non-royal citizen can receive, and no other English wind player, male (as Knight)

or female, has received this honor. She had previously been awarded the Officer of the same Order in 1985.

In all areas of her career, King has had a life filled with many wonderful experiences. Though she has no plans for future recordings, she remains active, performing chamber music as a pianist. "I want to play chamber music with friends and above all, chamber music with piano because that's where all the big stuff is, and to pick up on what I had to drop when the clarinet and orchestral world took over."[65]

In the 1960s, while still concentrating her efforts as a clarinetist, King had two unusual "adventures" as a pianist.[66] At a performance in Cambridge, she played the clarinet for the Johannes Brahms *Quintet for Clarinet and Strings in B minor, Op. 115* and was the pianist for the Brahms *Quintet for Piano and Strings in F minor, Op. 34*. For the BBC "Double Exposure" series, she recorded both the clarinet and piano parts of the Brahms *Sonata for Clarinet and Piano in F minor, Op. 120, no. 1* and all three instrumental parts of the Felix Mendelssohn *Konzertstück for Clarinet, Basset Horn and Piano, Op. 114*. Few musicians can claim such versatility and proficiency outside of their major instrument.

During tours as clarinetist with the English Chamber Orchestra from approximately 1992 to 1999, King also frequently performed continuo keyboard and harp parts on the piano. On a South American tour with this orchestra, she played harpsichord for music of Vivaldi, under the direction of Pinchas Zukerman. At chamber concerts in Seattle,

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[65] Ibid.

[66] King, letter to author, 30 March 2001.

Washington, she has performed as clarinetist and pianist in trios and sonatas by Khachaturian, Brahms and various English composers. She hopes to continue this kind of activity.

In order to regain her technique, King began taking piano lessons in 1993 with Graeme Humphrey and learning the instrument again, in a sense, by studying scales and exercises as well as repertoire. She finds her lessons to be inspiring because she and her teacher have similar ideas on musical interpretation. With Humphrey, she has performed in concerts, playing piano duos which she greatly enjoys. "To play next to him is like riding in a Rolls Royce car for me. Absolutely brilliant. Because we sort of spark off each other musically as well…So we have a ball because it's so improvisatory and alive when we perform."[67]

At charity concerts, music clubs and summer festivals, she has found opportunities to play the piano with other freelance musicians who wish to perform in smaller ensembles after having similar careers in orchestral and freelance work. She has most recently performed the *"Trout" Quintet* by Franz Schubert and Antonín Dvorak's *"Dumky" Trio, Op. 90.* King will also perform the piano part of John Ireland's *Fantasy Sonata* at the hundredth anniversary of Thurston's birth in September of 2001.

Performing chamber music on piano has brought King great excitement and a sense of fulfillment. By playing the music of composers whose clarinet and orchestral works she has frequently performed, King is "linking all the experiences" that she has had throughout her life.[68]

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[67] King, interview by author.

[68] Ibid.

Chapter Three

Pamela Weston

Pamela Weston was born in London, England on October 17, 1921. Her mother, of Scottish and English descent, was a talented amateur violinist. It was through her prompting that Weston, as well as her brother and sister, began music lessons at an early age. Weston's father was half English and half Welsh and a descendent of Sir Francis Drake of the Spanish Armada. Also on his side of the family was the first Earl of Portland. Her father was a doctor, not a musician, but was always a proud "fan". When she began to broadcast performances on the BBC radio, he would frequently call the people in the waiting room into his office to listen to his daughter play.

The only clarinetist of Weston's family was her mother's great grandfather, an engineer who was an amateur clarinetist and played a C boxwood clarinet. Weston at one time owned this instrument, but had to sell it during World War II, since her family frequently moved and did not wish to carry extra belongings.

As a young child, Weston received a musical education filled with varied experiences. She began by taking piano lessons using the Yorke Trotter Method which included exercises in memorization and transposition. She also was involved in Dalcroze dance, took voice lessons and participated in "Choral Speaking" classes where she learned poems and spoke them with other students as a choir. Techniques concerning vocal projection and annunciation learned from this class later proved to be useful in her

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frequent lecture giving.

Although her early musical background was fairly extensive, it was not until the age of twenty that Weston began to play the clarinet. Her interest in the instrument was peaked by hearing Frederick Thurston play the W. A. Mozart *Concerto, K. 622* on the radio, although by this time she had already given quite a few solo performances as a pianist.

From 1941 to 1943, Weston attended the Royal Academy of Music. Piano was her main instrument, and the clarinet was her second study. She took clarinet lessons from George Anderson, who had studied with Henry Lazarus and had played in the London Symphony Orchestra for nearly forty years. She struggled somewhat, learning many of the playing techniques on her own since he did not focus his teaching on these matters. She describes herself during her beginning stages as having been the "world's worst squeaker."[66]

After attending the Royal Academy, Weston began taking occasional private lessons with Frederick Thurston who had been evacuated with the BBC Symphony Orchestra to Bedford during World War II. To earn her living, she taught piano students at several locations, including Slough and Bedford. It was while teaching at Bedford that Weston first met Thea King who was a student at the high school. Thurston even suggested that she give King piano lessons. Weston describes King as already having been an accomplished pianist by that time.

From 1945 to 1949, Weston was a student at the Guildhall School of Music in London. She had originally wished to

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[66] Pamela Weston, interview by author: Hythe, England, 26 July 2000.

attend the Royal College of Music to study with Thurston, the clarinet professor there, but she did not receive a scholarship and could not afford the fees. She was one of two finalists considered for the scholarship, the other being Gervase de Peyer. The principal of the school did not approve of women going into the profession and perhaps this affected her application.

Ultimately, Weston's attending the Guildhall School, where she did receive a scholarship, was to her advantage. Since it was a smaller school at the time, she received more personal instruction and had more performing opportunities. The principal, Edric Cundell, took a personal interest in his students and coordinated performances for them outside of the school. In addition, he arranged for Weston to play the Mozart *Concerto, K. 622* with the school orchestra. Her piano teacher, Frank Griggs, was a large influence and also helped in scheduling performances. At one time, he offered to buy Weston a new set of clarinets as her pair was "groggy". Wilfred Kealey was Weston's clarinet teacher at the Guildhall School. However, since he did not concentrate on correcting her technical problems in playing the clarinet, she had to continue working on them independently.

During her time at the Guildhall School, Weston took the opportunity to take periodic lessons with Thurston at his home. He was willing to teach her and was accommodating in his scheduling. On one such occasion, Thurston needed to leave to perform at a Promenade Concert. ("Proms" is the large music festival held annually in London.) After riding on the top level of a double-decker bus, they arrived at the Royal Albert Hall and continued the lesson in the artists'

room until Thurston was called to the stage. In Thurston's playing Weston found great inspiration.

Weston sees her weak start on the clarinet as an advantage. Because she received little instruction on the techniques of playing from her teachers, she was forced to "sit down and sort things out."[67] Her extra work became helpful later in her own teaching since she was better able to verbally articulate the technical processes of playing.

Weston describes her musical career as being in three major parts: performance, teaching and research/writing.

I. Performance:

Influenced by Thurston's inspiring playing in the BBC Symphony Orchestra, Weston studied the clarinet with the intention of becoming an orchestral musician. As a freelance musician, she was often hired for single performances. She deputized often in chamber orchestras, such as the Alexander Orchestra and the Sadlers Wells Orchestra, after World War II. In these chamber orchestras, she participated in radio broadcasts where she often played next to Thea King and Gervase de Peyer.

Active as a soloist, Weston gave recitals and regularly performed for radio broadcasts from 1947 to 1965. Works by Johannes Brahms and Sir Charles Villiers Stanford were among her favorites to perform. She did not play contemporary music. "I think that real contemporary music, that written in the last ten years, gives me much more pleasure than the sort

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[67] Pamela Weston, interview by James Gillespie, *The Clarinet* 6, no. 3 (Spring 1979), 6.

of things that were written in the '60s and '70s."[68] She believes that much of the unpleasant nature of the music from that time was a reaction to the war.

Weston has had several works dedicated to her. A BBC producer and composer, David Cox wrote *Shalemy Dance* (Oxford University Press, 1957) for clarinet and piano. Dedicated to Weston and her students is *Putney Pieces* (Paterson's Publications, 1985) by Colin Cowles, so-called from driving his daughter to Weston's residence in Putney for lessons.[69]

During the years when Weston was performing, she was invited to do broadcasts of solo works and chamber music through "word-of-mouth" recommendations from colleagues with whom she had worked earlier. Today, most players have "entrepreneurs" who invite BBC representatives to hear their performers' concerts. Many of the broadcasts in which Weston participated were performed live at nine o'clock in the morning for "The Music Program", now the Radio 3 (the classical music division of the BBC Radio). For these broadcasts, she would rehearse with one of the staff accompanists and have a sound check and balance test on the morning of the broadcast. Because she lived in Chelsea at the time, it was necessary for her to awaken at five o'clock in order to be at the studio by 7 a.m. Recordings of these broadcasts were unfortunately lost when she moved into her current residence.

Weston had numerous experiences as a chamber musician. She often played with string quartets, performing the

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[68] Weston, interview by author, 26 July 2000.

[69] Weston, letter to author, 5 March 2001.

clarinet quintets of Brahms, Reger and Mozart. Her first major concert was in 1950 when she performed the Mozart *Quintet, K. 581* with the Blech Quartet in London. The quartet's founder, Harry Blech, had had to retire because of arthritis. His place as leader was taken by Erich Gruenberg, and the group was re-named the New London Quartet. The BBC came to the concert and invited Weston onto their panel of broadcasters without need for audition.

While a student at the Guildhall School in 1948, Weston was invited by soprano Jean Broadley to form the Klarion Trio with pianist Eileen Nugent. In 1959, after both Broadley and Nugent retired from performing, pianist Isabel Bedlington and soprano Pamela Woolmore joined Weston. The Klarion Trio continued concertizing until 1965 when Weston decided to end the performing portion of her career.

It was for the Klarion Trio that Weston's friend Arnold Cooke wrote *Three Songs of Innocence*. The trio gave the first performance and broadcast of the piece in Manchester, England in 1959. This composition has since become a standard work in the repertoire. Another piece was written for the Trio by harpsichordist and pianist Michael Maxwell: "The Water of Tyne" (Schott & Co. Ltd., 1950s).

There have been few permanent clarinet, voice and piano trio ensembles which perform or record regularly. As a result, there is little knowledge about the repertoire for this combination, and only a few pieces, usually those by Schubert and Mozart, are regularly performed. Weston edited several pieces for the trio as found in Appendix E, all of which she performed with the group.

To further broaden the Trio's repertoire, Weston

searched for music at the British Museum. Geoffrey Rendall, the English clarinetist who authored *The Clarinet*, an important scholarly account of the history of the instrument, worked in the Department of Prints of the Museum and assisted her. As she conducted her research, she discovered and became intrigued by accounts of performers and composers and their interactions. It was largely through these discoveries that Weston became interested in doing research on topics connected with the clarinet.

II. Teaching:

In 1951, Edric Cundell, principal of the Guildhall School, asked Weston to become a clarinet professor at the School. At first, she taught together with her past teacher, Wilfred Kealey, and at that time felt as though she was still learning the instrument. The Guildhall School was the only school of music where Weston taught, and she continued her association there until 1969 when she resigned the post to teach privately.

When she lived in Putney, Weston had a studio where college students came for lessons. She also instructed private pupils of varying abilities and ages (young children to adults). "I don't aim to teach only the very highest standard. I am interested in anybody who will come and make a go of it and get something out of their lessons and thereby enrich their own individual lives."[70] Weston would often hold evening classes for her adult students. At these times, the students would play together in trios or quartets, which they

[70] Weston, interview by James Gillespie, *The Clarinet* 6, no. 3 (Spring 1979), 7.

particularly enjoyed because they were able to learn more literature and otherwise, they rarely had an opportunity to play in ensemble situations.

In the 1950s, Weston was asked by the London publishers Schott & Co. Ltd. to produce clarinet publications for young students. This stimulated her interest in students at their early stages of study and led her into new paths of editing and arranging clarinet music. For Schott, she often arranged solos that were taken from literature not originally for the clarinet. Some of the arrangements were of piano and violin works whose melodies she felt transferred easily to the clarinet. These publications include the *First Clarinet Album* followed by the *Second, Third* and *Fourth Clarinet Albums.* Weston published four volumes of *Album of Duets* with Schott, also for elementary players. In addition to these *Albums,* Weston published with Fentone Music *23 Steps for Young Clarinettists.* These publications filled an important gap in available music for young clarinetists.

Although she began by arranging music for younger students, Weston has published compositions for all levels of performance abilities and in many mediums. In addition to pieces for clarinet and piano, she has published works for clarinet duo and trio; flute and clarinet duo; concerti; works for soprano, clarinet and piano as well as chamber pieces for clarinet and strings. A complete list of works published by Weston is listed in Appendix E.

In her teaching, Weston stressed the technical aspects of playing as well as musicality. She assigned her students scales, arpeggios and technical studies (such as those written by Carl Baermann). Because she had not received such

instruction when she was a beginning student and felt she was a weaker player as a result, she understood the benefits of learning such exercises from the start. She feels that one's playing cannot be truly effective if his or her technique is lacking. "I was very strong on [technique] and I made it clear from the beginning of their first lesson: You've really got to do this, or you can't express yourself. You've got no language."[71]

A typical lesson of Weston's began with a series of long tones, just as Thurston had begun his lessons. Technical studies were followed by solo literature and orchestral excerpts. She also included sightreading, which often contained transposition as well.

Weston stresses the need for imaginative playing. If she were still teaching today, she would insist that her students play jazz to gain more flexibility in interpretation. In jazz, "you never, ever lay down a hard, fast rule."[72] She would often have her students experiment by playing passages in several different ways. The exception to this freedom is, of course, in technical matters where it is important to be strict.

Many of Weston's ideas on teaching the clarinet are detailed in her book *The Clarinet Teacher's Companion*, written in 1976. In this book are specific details for teachers on clarinet instruction. She felt that at that time there was much material aimed toward students, but few resources for instructors.

Weston covers a wide range of topics in *The Companion*.

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[71] Weston, interview by author, 26 July 2000.

[72] Weston, interview by author, 27 July 2000.

At the beginning of the book is a short chapter discussing some of the first significant clarinet teachers and the tutors they wrote. This material is included because she felt that it was important for teachers to understand they are connected to a long tradition of clarinet instruction. Among those clarinetists discussed is Iwan Müller (1786-1854) who wrote a method book for the 13-key, simple system instrument that he developed. Another clarinetist discussed is Jean Xavier Lefèvre (1763-1829), who taught at the Paris Conservatory and wrote the official tutor for the school in 1802. In addition, Weston makes note of Hyacinthe Eléonore Klosé (1808-1880) who taught at the Paris Conservatory and with Louis-Auguste Buffet developed a 17-key, Boehm system instrument which has since become the most commonly used system throughout the world. Klosé wrote a highly successful tutor for the instrument in 1843 which is still widely used today. Another important teacher mentioned by Weston in this chapter is Carl Baermann (1810-1885). He taught at the Royal School of Music in Munich and designed an 18-key instrument for which he wrote a method book. This method was later adapted for the Boehm system instrument and is also currently used.

Throughout the book, Weston includes pertinent quotes from standard method books of the past. For example, John Mahon wrote in his *New and Complete Preceptor for the Clarinet* (published in 1803) that long tones "should be practiced to 'acquire a firmness of the Lips, or Embouchure, and proper government of the Reed, which is the foundation of

good tone.'"[73] In the chapter concerning articulation, Weston quotes from Lefèvre's *Méthode de Clarinette* (written in 1803):

> Articulation by stringed instruments is produced either through the medium of a bow, as for example a violin, or with the fingers, as on the harp or guitar; that by wind instruments is made with the tongue. Without the tongue it is impossible to play the clarinet well, for it is to this instrument what the bow is to the violin.[74]

Also discussed in *The Companion* are Weston's views on the qualities of a good teacher as well as of a student. She believes that a teacher should be a specialist on the instrument and should not teach simply because a performing career was not successful. "The first requirement in a teacher is that he should have a genuine desire to show and help others, and love doing it."[75] A teacher should also have experience in performing and be able to play the piano in order to accompany students in lessons. Concerning a student's attitude, Weston states, "His enthusiasm should be genuinely for the sound of the clarinet, he should be able and quick to respond to teaching, and willing to practice for a definite period each day.[76]

The majority of *The Companion* concentrates on the technique of playing: embouchure, breathing, articulation, hand position and finger movement. She also addresses the selection of instruments and reeds as well as interpretation,

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[73] Pamela Weston, *The Clarinet Teacher's Companion* (London: Breitkopf & Härtel, 1976), 56.

[74] Ibid, 65.

[75] Ibid, 22.

[76] Ibid, 23-24.

ornamentation, rhythm, practicing methods and performing. Though *The Companion* is quite short, it is complete and thorough and serves as a reflection of her concern in providing students, young and old, with an excellent, comprehensive music education.

III. Research/writing:

During the third period of her career, research and writing, Weston has made significant contributions to the study of the history of the clarinet. Although she has been an important teacher and performer, it is perhaps in her research that Weston has been the most influential. The articles for various periodicals that she has written, as well has her books *Clarinet Virtuosi of the Past*, *More Clarinet Virtuosi of the Past* and *Clarinet Virtuosi of Today*, have been valuable resources for clarinetists worldwide. Although her interest in research was kindled as she looked for music for the Klarion Trio, it was not until she left her professorship at the Guildhall School in 1969 that she began "serious research."[77]

Because Weston did not begin her career with the intentions of being a writer, she had no background as a scholar. "I had no university training, only musical. I did not learn how to start research. I never had any of that. It was all learning by experience."[78]

When she began her research and writing, Weston did not have a mentor, nor did anyone read her materials before she

[77] Weston, interview by author, 26 July 2000.

[78] Ibid.

edited her work. In part, this was because she was one of the only scholars doing this kind of research; no one else had the information she possessed. She received advice and encouragement from Walter Bergman, who was an important figure in the recorder and harpsichord disciplines. He also was the managing editor of Schott & Co. Ltd. and aided in Weston's music editing. In collaboration with Bergman, Weston edited for Schott: *Three Songs for Soprano, Clarinet and Piano* by James Hook (1962), *Trio, Op. 20, no. 5 for Clarinet, Violin and Piano* by Johann Baptist Vanhal (1965) and *Twelve English Country Dances* (1963).

Weston has never limited the topics of her publications on the clarinet to a specific time period or country. For *The Clarinet*, the journal of the International Clarinet Association, she has written articles on a wide range of subjects, including: "In Defense of Weber" (Vol. 13, no. 3), "Japan's Clarinet Scene" (Vol. 14, no. 3), Italy's *Bel Canto* Clarinetists" (Vol. 23, no. 2) and "The First Hundred Years of Clarinetistry in Czarist & Soviet Russia" (Vol. 27, no. 4). For the periodical, *The Music Teacher*, Weston wrote a number of articles concerning teaching and performing. Many articles were also published in other journals: *Music and Letters*, *Music and Musicians*, *Musical Times*, *National Association of College Wind and Percussion Instructors*, *Clarinet and Saxophone* (the journal of the Clarinet and Saxophone Society of Great Britain) and *Clarinet Scene*.

For the *New Grove Dictionary of Music and Musicians*, Weston has written biographies of all the classical clarinetists. For the 2001 edition, she wrote thirty-seven entries including one on the Verdehr Trio of Michigan State

University. When she was contributing articles for the 1980 edition, the editor, Stanley Sadie, had to be convinced to include one of the best-known jazz players. "It came to Benny Goodman's name, and [Sadie] said, 'Oh we can't have that chap! He plays like he's got a hot potato in his mouth!' He got shot down. The committee said, 'We must have [Goodman].'"[79] Richard Wang, an American jazz writer, subsequently wrote the article on Goodman.

Weston's chief curiosity and interest lies in the performers and composers of the clarinet. That she enjoys meeting and learning about clarinet players is evident when speaking with Weston. She knows many stories of great players of both the past and the present and is eager to share them. For example, when speaking about Benny Goodman, Weston recalls his anxiousness at the premiere performance in London in 1976 of Malcom Arnold's *Second Concerto*, a work written for him. Goodman, known for his success as a jazz player, was typically nervous when playing classical music.

Another player Weston enjoyed meeting is Karl Leister. She first met him at an International Clarinet Congress in Denver. When speaking with him, she was surprised to learn that he did not know of Frederick Thurston even though their playing styles were similar. On another occasion, Weston interviewed Leister at the Royal Academy of Music for her book *Clarinet Virtuosi of Today*. There, she had the chance to observe him giving a master class on Mozart's *Quintet, Op. 581*. Instead of coaching the clarinetist as the audience expected, Leister spent most of the session working with the

[79] Ibid.

quartet. "He tore them to shreds! They were all sitting up and getting red in the face. It was so interesting. He was so knowledgeable about string instruments."[80]

Weston also speaks highly of Suzanne Stephens, the clarinetist for whom Karlheinz Stockhausen has written his clarinet works. At one of the International Clarinet Congresses in Denver, Stephens gave a performance of Stockhausen's *Harlequin*. Recollecting the performance, Weston states:

> [Stockhausen] set up the auditorium with lights shining on her. She looked absolutely wonderful. For most of us, it was our first experience of circular breathing. She would kneel down in front of a very large stage. *Kneel* down, still playing, keeping the tone going and get *up* again without breaking. It's incredible.[81]

Weston's first book *Clarinet Virtuosi of the Past* was written in 1971, the result of notes collected at the British Museum while doing research of repertoire for the Klarion Trio:

> [I was] picking up various tidbits about great performers from the past, becoming intrigued, making notes as I went along...And then I thought, "I am getting so much material I ought to do something with it. What shall I do?" And then I started writing the book.[82]

In the preface of *Clarinet Virtuosi of the Past*, Weston poses several questions about clarinet players: "What sort of people were they? Under what conditions did they live? What, where and how did they play? What instruments did they use?"[83]

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[80] Weston, interview by author, 27 July 2000.

[81] Weston, interview by author, 26 July 2000.

[82] Weston, interview by James Gillespie, *The Clarinet* 6, no. 3 (Spring 1979), 6.

[83] Weston, interview by author, 26 July 2000.

Throughout the book, Weston addresses these questions. The book largely concentrates on clarinetists for whom major composers wrote compositions which are now part of the standard repertoire. These clarinetists include: Anton Stadler, for whom W. A. Mozart wrote his clarinet compositions; Johann Hermstedt to whom Louis Spohr dedicated his works; Heinrich Baermann for whom C. M. Weber wrote five of six of his compositions for clarinet and Richard Mühlfeld for whom Johannes Brahms wrote his sonatas and chamber music with clarinet. Mention is also made of lesser-known players, including Thomas Lindsay Willman, Joseph Beer, Franz Tausch, Iwan Müller and Joseph Friedlowsky.

The book begins with a discussion of the Hungarian, Mr. Charles, who was active during the time of Handel and gave one of the first known advertised performances on the clarinet and chalumeau. The book then progresses in chronological order, focusing on the principal clarinetists in separate chapters. The final chapter is devoted to English clarinet players of approximately a two hundred year time span, 1750 to 1950, discussing performers such as Henry Lazarus, Julian Egerton, Charles Draper and Frederick Thurston. Information regarding their teachers and the positions they held in orchestras and schools is given.

Weston states that the purpose of *Clarinet Virtuosi of the Past* was to "bring inanimate names into the realm of living characters."[84] The accounts of the players are enhanced by plates of paintings and photographs of clarinetists,

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[84] Pamela Weston, *Clarinet Virtuosi of the Past*. (London: Hale, 1971; reprint, London: Fentone 1976, 1982, 1986, 1994), 11 (page citations are to the 1994 reprint edition).

composers and instruments as well as copies of letters and illustrations from method books. From these, a greater understanding of the personalities and accomplishments of the players and composers is achieved.

A second book, *More Clarinet Virtuosi of the Past*, written in 1977, is an augmentation of the previous book. Here, Weston includes biographies of approximately a thousand clarinet players, some of whom were discussed in *Clarinet Virtuosi of the Past*. There is no repetition of material, however, since the information included is new and meant to supplement the previous book.

While her first book concentrates on top-level players, *More Clarinet Virtuosi* includes information on second-level clarinetists (some of whom were briefly discussed in the first book) and third-level players. Weston believes this last group is important since they often played works that were unusual. In the biographies, which are listed alphabetically, important dates and places of employment are included. Where applicable, listings are included of the performers' recordings as well as bibliographies and lists of pieces the performers have written.

Like the first book, *More Clarinet Virtuosi* includes photographs and copies of letters. In addition, there is a more extensive index as well as a location list which details the known cities where the performers worked for more than a year. This is quite specific, providing the dates of the players' employment in the cities as well as the type of institution in which they served (i.e., courts, orchestras, schools, etc.). Another important addition is a composition list on which composers are listed by their clarinet works.

The names of players and the dates on which they performed the specific works are also included.

A third book, *Clarinet Virtuosi of Today*, was published in 1989 and written with much the same purpose of the previous books: to give a clear understanding of the personalities of the great clarinet players who are often thought of as inanimate "names". Unlike the previous books, the players discussed in *Virtuosi of Today* were still active and prominent in various musical fields at the time of publication. Most have held principal positions in major orchestras or have been active as soloists, chamber musicians or as university and conservatory teachers.

In *Clarinet Virtuosi of Today*, the lives of forty-five clarinetists are discussed in individual chapters. The entries include players from Argentina, Austria, Belgium, Canada, Czechoslovakia, England, France, Germany, Holland, Iceland, Italy, Japan, New Zealand, Sweden, Switzerland, the former Soviet Union and the United States (including Elsa Ludewig-Verdehr of Michigan State University). Because "their cultures are comparatively new and thus of particular interest in themselves,"[85] there are also two additional chapters on clarinetists of Australia and Japan. In the introduction, Weston makes special mention of Benny Goodman and Reginald Kell who were not included in the previous publications because their lives fell between the two books.[86]

Although the players interviewed came from a variety of nations, there were no language barrier problems. Those

[85] Pamela Weston, *Clarinet Virtuosi of Today*. (Hertfordshire: Egon Publishers Ltd., 1989) 14.

[86] Ibid, 9.

musicians who did not speak English had friends or family members who translated for them. The only occasion for possible difficulty was with a player from Czechoslovakia: Jirí Kratochvíl. Although he had requested an interpreter, Weston could not afford to bring one to the interview. She recalls:

> Do you know that he talked solidly in broken English for about two hours? And he wanted an interpreter? Once these clarinet players get going, they talk on end! It was so funny!…It would have taken twice as long with an interpreter.[87]

She wrote *Clarinet Virtuosi of Today* to document the players' careers and personalities. She felt that such is needed because:

> In these days, when the recording market is rich in excellent performances by musicians from all over the world, the public's curiosity is aroused to know more about the artists they are listening to and to discover who are the really great amongst the plethora of talent placed before them.[88]

Because all the players in the book were still living, Weston was able to conduct interviews with them personally, often traveling long distances to their homes. During most of the interviews, she was accompanied by Gerald Drucker, the principal double-bass player for the Philharmonia of London who is also an accomplished photographer. While she conducted the interviews, Drucker photographed the musicians.

"Each of our portraits, in words and photographs, aims to present a study of personality as well as a record of achievements."[89] Weston and Drucker have captured each

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[87] Weston, interview by author, 27 July 2000.

[88] Weston, *Clarinet Virtuosi of Today*, 9.

[89] Ibid, 14.

player's character very well. The chapters are filled with stories of their musical training, of people who were influential in the clarinetists' lives and of their unique experiences. This book is more personal in nature than her previous *Virtuosi* books since there are direct quotes from each player. Each of the accompanying photographs is uniquely posed and portrays the musician to be warm and personable.

Currently, Weston is in the process of writing a new book: *Yesterday's Clarinetists, a Sequel*. As the title suggests, it is a sequel to *More Clarinet Virtuosi of the Past* and will contain six hundred new entries. There will be no duplication of material from the other books because only newly discovered information will be included in *Yesterday's Clarinetists*. So that the reader will be able to have easy access to the clarinetists' complete information, she will use cross-references to the other books. The book will be published in 2002 by the Dutch firm, De Haske.

Weston has spent much time and energy in her research. Much of her research has been done at the British Library. She also received information by contacting various foreign libraries. Nowadays, this technique of research is less expeditious. Weston states:

> In a sense, I suppose I was very, very lucky doing it when I did it, early on in the '60s, because [the archivists] didn't have the same demands on their time. They were very willing to answer your letters, and they answered them quickly.[90]

Now, because of the increased number of student scholars in recent years, libraries receive many requests and are at times less helpful in correspondence. Nonetheless, she

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[90] Weston, interview by author, 27 July 2000.

believes that, in some ways, historical information is more accessible.

> Travel and interconnection is so much easier. So, that if people like you were going to be a musicologist, which I'm not, you'd have access to all these details and court lists and so on. It would be so much easier to get a hold of the information. One day, there will be nothing to tell![91]

Weston has traveled extensively, not only to interview the subjects for *Clarinet Virtuosi of Today*, but also in her quest to trace descendants of clarinet players. Though tracing descendants is a difficult task, it has led to many interesting experiences for Weston. For example, she met the daughters of the brothers Francisco and Manuel Gomez during her research for *Clarinet Virtuosi of the Past*. When speaking with them, Weston often had to make a judgment as to which woman was accurate in her accounts. Frequently, one of the daughters would be speaking of the "other" Gomez clarinetist and it all became slightly confusing!

It was through meeting the descendants of Richard Mühlfeld, for whom Johannes Brahms had written his clarinet works, that Weston received one of her prized possessions: a silver teaspoon which had belonged to the clarinetist. Weston had written to the court of Meiningen, where he had worked, requesting pictures of the clarinetist and was referred to the Mühlfeld family. When Weston visited the family, she made numerous notes from stories about Mühlfeld which his daughter told. The grandson, also named Richard, translated his aunt's German. While there, Weston played from the manuscripts of Brahms' sonatas which were at that time still in the family's possession. (These manuscripts were recently auctioned and

[91] Ibid.

sold to a private American buyer.)

Through her research, Weston has gathered many pictures of clarinetists and composers. Her publications contain many photographs that she has received from descendants, courts and libraries. She particularly enjoys these photographs, as she feels the musicians become more human upon viewing their postures and facial expressions.

Weston has collected many important manuscripts throughout her career. For example, Weston owns the manuscript of Ernesto Cavallini's *Carnevale for Clarinet and String Quartet* which is scheduled to be published soon by Fentone Music. Weston was also given by Oscar Street's daughter a copy of the piano arrangement of Charles Stanford's *Concerto for Clarinet, Op. 80*. Oscar Street was an amateur clarinetist who financially subsidized Frederick Thurston and Charles Draper. Street, together with Draper, was the dedicatee of Stanford's *Sonata for Clarinet and Piano, Op. 129*. Fifty years after Stanford's death, when copyright restrictions expired, Weston oversaw the publication of the *Concerto for Clarinet* in 1977 for Cramer Music.

Several other of Weston's publications are worth discussing in detail. From 1986 to 1993, Weston edited and published the six major clarinet works of C. M. Weber. All of the compositions except the *Grand Duo, Op. 48* had been written for Heinrich Baermann. Baermann's son Carl and grandson, also named Carl, issued editions of the works which are still used by clarinetists today. There are numerous errors in these editions. "These gentlemen not only created problems by ambiguous markings, but took gross liberties with

the scores on the questionable grounds of performance practice traditions handed down from Heinrich Baermann."[92]

Weston acquired photocopies of the Weber manuscripts and edited the works, correcting the mistakes that are still found in the currently-used Baermann editions. Her editions are particularly interesting since she included both the unedited Weber original clarinet line and her corrected version in the score, thus contrasting the composer's original version with the edited part. She originally signed a contract with Schott & Co. Ltd. for publication of the Weber editions, but when a new managing editor was appointed by Schott who objected to including both clarinet lines, she canceled the contract. Fentone Music immediately saw the advantages of her editing and published them with successful results.

Weston has a particular interest in the concerto written by W. A. Mozart for basset clarinet, *Concerto in A Major, K. 622*. Because the original manuscript of this piece has been lost for many years, scholars have only been able to surmise what the manuscript contained. Gradually, new information has come to light. For example, a clarinetist who immigrated from Germany to play in the Boston Symphony was said to have had a copy of the concerto manuscript. This unfortunately has not yet been located.

Perhaps a more concrete piece of evidence is an arrangement of the concerto for piano and string quartet, *Grand Quintetto*, which Christian Friedrich Gottlieb Schwencke (1767-1822) and Böhme of Hamburg had published in the early

[92] Weston, foreword to *Concerto for Clarinet No. 1, Op. 73* by C. M. Weber. (Corby: Fentone, 1986).

nineteenth century. It is believed that he had a copy of Mozart's original manuscript and that he based his arrangement on it. In this quintet version, Schwencke placed the original clarinet melody in the piano line. Although there are passages that Schwencke altered for pianistic reasons, his arrangement provides valuable insight to Mozart's original composition.[93]

Weston purchased a copy of Schwencke's arrangement and based her 1996 publication of the concerto for Universal Edition of Vienna on it. She believes that Schwencke's arrangement is a valuable item in the quest to discover Mozart's intentions. "I obviously think that until we can actually find the original, it's as far as we can get."[94]

Because of these recent findings, Weston believes that the Mozart *Concerto* manuscript must still exist. "So, now we're getting to the bottom of Mozart. Let's hope one day that we find the manuscript. I can't help feeling that it can't have been destroyed."[95]

In her edition, Weston includes parts for both basset clarinet in A and for the "normal" A clarinet. She feels that compositions written originally for the basset clarinet ought to be performed on the instrument whenever possible because of the difference in tone quality as well as the extended range of the basset instrument in relation to the A clarinet. "I feel very strongly about that. But at the

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[93] Weston, Preface to *Concerto, K. 622 Ed. for Basset Clarinet in A and Clarinet in A* by W. A. Mozart. (Vienna: Universal Edition, 1996).

[94] Weston, interview by author, 26 July 2000.

[95] Ibid.

moment, it is not financially possible for everyone. It certainly must not stop people from learning the music."[96]

Today, more commercial instrument makers are producing basset clarinets since there is a renewed interest in playing Mozart's works on the type of instrument for which they were originally intended. Because the quality of these new instruments is improving, Weston hopes that more players will purchase them. People buying basset clarinets will "encourage composers to write more for it. Then it's not quite so expensive a thing to perform the Mozart pieces!"[97]

There are few who have studied and researched the history of clarinet players as thoroughly as Pamela Weston. Because of this, her knowledge is unique. As a result, Weston has encountered no bias as a woman in a profession that has traditionally been male dominated. Issues surrounding women's roles in music have not concerned Weston:

> It's never been a topic that I've been the least bit interested in. It hasn't affected me....Basically, it's because I've found something that is quite different and hadn't been done before.[98]

Even in a performing context and as a student, Weston never experienced prejudice. She recognizes that other women, such as those whose careers have focused on performing, have encountered prejudice in the past. "I don't think it was not seen as proper [to play an instrument]. It was chauvinism, pure chauvinism."[99]

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[96] Ibid.

[97] Ibid.

[98] Weston, interview by author, 27 July 2000.

[99] Ibid.

Throughout all areas of her career, Weston has been an active member of the clarinet community. As the premier scholar of the clarinet, she is also one of the strongest advocates of the instrument. Not only is she known for her published books and articles and by the pieces she has edited, but she is also well-respected as a lecturer on historical clarinet topics.

To Weston, the sharing of her ideas and research has been extremely important. She has given presentations at numerous Congresses of the International Clarinet Association. The first was at Denver in 1979, where she was more nervous than she anticipated. She had injured her ankle on uneven pavement the day before during a photography session with Stanley and Naomi Drucker and needed to use a cane. However, she was put at ease by fellow British clarinetist John Denman who during his introduction of her at the Congress, joked about her "falling for Stanley Drucker."[100]

In August of 1984, Weston was the director of the annual International Clarinet Congress. This was the first, and so far, the only Congress of its type held in England. There were performances by well-known English clarinetists such as Thea King, Alan Hacker, Stephen Trier and Georgina Dobrée as well as by international players from the United States, Japan, Italy and Sweden. In addition, there were several recitals of music for basset horn and a jazz performance given by John Denman. A program was presented by Elsa Ludewig-Verdehr and the Verdehr Trio on clarinet music written by women composers, and the grandson of Richard

[100] Ibid.

Mühlfeld gave a lecture on his grandfather with a slide show. Also at this Congress, Mitchell Lurie gave the premiere performance of Robert Muczynski's *Time Pieces*, one of the most important twentieth century clarinet works, with the composer at the piano.

Before she became more active in the International Clarinet Association, Weston was Vice-President of the Clarinet and Saxophone Society of Great Britain (CASS). Unlike the ICA, this organization focuses more on amateur playing and is not so internationally-oriented. Weston frequently has written articles for the Society's journal, *Clarinet and Saxophone,* and still continues to do so on occasion.

As well as presenting performance broadcasts, Weston has participated in many radio broadcast talks. Often she is asked to speak about the pieces being performed during intermissions of live broadcasts. She has also participated in discussions on the radio, talking about various topics connected with the clarinet. Some of these discussions were with the clarinetist Jack Brymer.

Weston has dedicated her professional life to the clarinet. In addition to the time spent in her research and writing, she has provided her own funding for her research and publications and paid for translations as well as the photographs that appear throughout her books and articles. As is usual in England, she has not received grants to fund her work, and except for the recently published Chinese translation of *Clarinet Virtuosi of the Past*, she has not received any advancements on her publications. She states:

> I spend all my money on the clarinet, virtually....I've always had, and still get, good royalties from my music

> editions and books. That's all been put back into the clarinet. I have no family, you see. So, it's all mine to give out![101]

Weston's contributions to the research of the history of the clarinet and its players have been acknowledged internationally. She has received honorary memberships of the International Clarinet Association, the Clarinet and Saxophone Society of Great Britain and the Clarinet Society of New South Wales, Australia. Weston is proud to have been recognized for her work.

Throughout all aspects of her activity, Weston has seen it as a rewarding duty to help fellow clarinetists. "It's my privilege, and I wouldn't stint anything."[102] Her efforts are much appreciated and respected by clarinetists internationally. In comparison to writings on other musicians such as conductors, vocalists and pianists, there is little written on wind players. This is one reason why Weston's three *Clarinet Virtuosi* books and her many articles are so valuable. Her publications will continue to be of great importance well into the future.

Weston has found her work extremely fascinating. She is grateful for the vast opportunities she has had in writing about virtuoso clarinetists of the past as well as meeting those of today. It is this aspect of her work that she considers to be the most fulfilling. When she speaks of the players, her enthusiasm is readily apparent. "I do it for the love of the clarinet! Or the players! No, both! I love the

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[101] Ibid.

[102] Weston, interview by author, 26 July 2000.

instrument."[103]

[103] Ibid.

Chapter Four

English Clarinetists of Today

Thea King and Pamela Weston are part of a legacy of English clarinet playing. Their "lineage" is impressive as they both studied with Frederick Thurston, who was a pupil of Charles Draper, who studied with Henry Lazarus. Just as King and Weston have continued the tradition passed to them, so have many players of the next generation of English clarinetists.

Two of the most prominent clarinetists to follow King and Weston are Emma Johnson and Michael Johnson. Emma Johnson (b. 1966) was a proficient clarinetist at a young age, and she became well-known upon winning the BBC Young Musician of the Year in 1984 at the age of sixteen. Johnson is mainly self-taught, having had little formal training before or after the competition. She attended Cambridge University to study English, and although she participated in musical activities at the university, she did not study the clarinet privately.

Through winning the competition, Johnson gained numerous performance opportunities and gave many recitals and concerto appearances as well as participated in radio and television broadcasts. Several pieces were written for her, including: *Suite for Emma* by John Dankworth, *Witz* by Simon Proctor and *Flighting* by Michael Berkeley. Johnson has recorded many compositions and has specialized in works by English composers. She has also recorded the works of Bernhard Crusell, C. M. Weber and various French composers. Currently, she teaches at the Royal College of Music.

A contemporary of Emma Johnson, Michael Collins (b. 1962) also began his clarinet success while very young. Beginning at age thirteen, he studied with David Hamilton at the Junior Department of the Royal College of Music until he was eighteen. From 1975 to 1980, Collins was a member of the National Youth Orchestra which acts somewhat as a training orchestra for young musicians. In 1978, at the age of sixteen, Collins won the woodwind division of the BBC Young Musician of the Year and won the Leeds National Competition when eighteen. Beginning in 1980, Collins studied with Thea King at the Royal College of Music, but had to leave after two years because of performance commitments.

Collins is known as a chamber and orchestral musician. He has been a member of the Nash Ensemble, principal clarinetist of the Philharmonia Orchestra and is a member of the London Symphonietta. Speaking about his clarinet playing, Thea King states:

> He's not just a wind player blasting through the notes when he plays. A lot of people think his clarinet playing isn't perfect or sophisticated enough or [they] don't think he's got a rich enough sound. He can tackle anything. People write the most hair-raising stuff for him; he can play anything.[105]

King also describes Collins as being a virtuoso pianist as well as a clarinetist:

> When he was in college, he sort of kept [his piano playing] quiet since it was a second study. But, he was studying the late Beethoven sonatas as a kid, and was just not letting on how many hours a day he was practicing at the piano which was considerable, of course. Many more than the clarinet.[106]

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[105] Ibid.

[106] King, interview by author, 23 July 2000.

King has made mention of several younger English players and former students of hers who are likely to be prominent in the future. One such clarinetist is Robert Plane, who studied privately with King while attending Bristol University. He also attended the Royal Academy of Music. He is currently a member of the BBC Welsh Orchestra.

Lyndsey Marsh is another clarinetist who is now beginning to make a name for herself. Before studying at the Guildhall School with King, she attended Cambridge University. She was a member of the European Youth Orchestra which provided her with much exposure to the playing styles on the continent. She has auditioned for various top-level orchestras, such as the BBC Welsh Orchestra, and has been one of the finest competitors. Recently, she became a member of the Manchester Symphony Orchestra.

Another player King cites is Barnaby Robson. After attending the Guildhall School, Robson went to the Julliard School of Music on a Fullbright Scholarship and studied with Charlie Neidich. While there, he won the school's annual concerto competition and played Aaron Copland's *Concerto for Clarinet* at Lincoln Center. With English clarinetist Anthony Pay, Robson studied period instruments (the "yellow clarinet") and performed with orchestras such as the Orchestra of the Age of Enlightenment and the English Baroque Soloists. Currently, Robson is a professor at the Royal Northern College of Music in Manchester and is principal clarinet of the Philharmonia Orchestra.

Thea King as well as Pamela Weston are encouraged by younger players who become successful and hold many common opinions about clarinet playing and teaching. At one time

they considered opening a wind instruments specialist school together. Although this never materialized, they did collaborate on other occasions. For example, in 1984 they gave presentations at the International Clarinet Congress in Denver and for the BBC in celebration of the bicentenary of Heinrich Baermann's birth.

In the introduction to *Clarinet Virtuosi of Today*, Weston states, "A musician's life is a happy life and a rewarding one."[107] Both King and Weston have focused their careers on areas that were important to them and where they felt they could make the most impact. As a result, they have received a great amount of satisfaction. Their work will continue to be significant and influential for future generations of players worldwide.

[107] Weston, *Clarinet Virtuosi of Today*, 17.

Appendix A

Transcript of Interview taken with Thea King at her home in London, England on July 23, 2000

Tape One, Side One

Andrea Cheeseman: I would like to begin by talking about your start as a musician. First, am I correct that your birthdate is December 26th, 1925.

Thea King: Right, 1925. Yes, I don't know if you have read the summary, really, of everything, in the [*New Grove Dictionary of Music and Musicians*]. Do you have *Groves Dictionary* in America? It talks about my education. Basically, my mom played piano very well. She came from a Germanic American family. And, she taught me to play at about the age of four or five and I was able to read music before I went to school, I think.

AC: Was she a teacher?

TK: Oh no, she was a retiring Germanic housewife. She never followed any kind of career. She got married. She was one of eleven children, the tenth of eleven actually. So, when she grew up, she had to get out and earn her living, which she did as a secretary. And, because her father was from Koenigsberg and was crazy about music,…he was actually a furniture designer, carpenter, whatever you want to call it. He spent his evenings going to the opera and that kind of thing and loved all his daughters to play something. So, my mom learned to play piano, and taught my sister and myself at a very early age. But there was nothing sort of pressurized about [the music lessons].

AC: …not formal training.

TK: Yeah, like that. And, I took all the musical exams, as usual, which I did better than most of the others in school. I eventually passed on to a school that was highly academic, so I was doing maths and French to a very advanced level. However, I stuck out as someone who really, to my parents, [music was] all I wanted to do.

AC: So, at an early age, you knew that was what you wanted to do?

TK: Yes, at seventeen that was. I just dug my heels in and

said, "No, I don't want to be an accountant." My mother wanted me to be an accountant or in the civil service, something really safe that I'd have a pension and children. But, they realized it was all I really wanted to do. They were really good; they said, "Well, ok." The school said, "Too bad really, but hope it goes well." It was that kind of farewell. "Good luck with it."

By which time the recorder had come into vogue. Little kids bought recorders. The school orchestra did not have any wind players, just mostly a few scrawny string players. The lady who ran the orchestra was very "go ahead". She wanted to make it into something, and she thought I could play recorder. Then she said, "Well, wouldn't you like to play a proper instrument, a wood instrument? I believe that one of my colleagues here who teaches piano has a clarinet tucked away somewhere." This was an old sort army-type instrument, simple system. So, she let me have a look at that.

And, just about that time, just before I left school I suppose, by extraordinary piece of luck, because the war was on,…the BBC Symphony Orchestra, which was the only the orchestra that could really survive and keep all its members without them being called up, (they were especially privileged)…They landed in the town where I was at school, in Bedford. They had been evacuated when the war started to Bristol. And Bristol, being an important port, was just bombed absolutely badly at the docks there. So, they were very worried about the BBC Symphony being there. So, they chose another town in England which was over the other side, the east side (in the Midlands). And that's where I was at school. And, some of the daughters of some of the players came to school. One or two of those [daughters] played wind instruments. Indeed, Thurston's daughter – you have heard of Frederick Thurston?

AC: Yes.

TK: And, his daughter, who is about my age, played naturally very well. She didn't read music very much. But I was there to do the counting. So, I sort of somehow bumbled along on the clarinet which I learned from Thurston's second called Clarke, Ralph Clarke.

AC: So, he was your first teacher?

TK: So, he was my first teacher, but you know, it was a bit of a lark really because I was mostly interested trying to become a better pianist. So, the clarinet came in handy, because in those days you had to try and play a second instrument. So, I managed to get into the college alright. It wasn't so competitive in those days.

Anyway, everything, you see, was sort of makeshift during the war. Many of the men had gone, so many of the college professors would have to join up. And, there was Thurston in the BBC, stuck out in Bedford which was fifty miles from London. Well, that was a long, long ways in those days. The trains were very disturbed by the need for the lines to be used to carry ammunitions. Then there were airraids going on. If there was a raid on, then the train had to stop because it could be seen traveling from the air, particularly because in those days it was coal, and you could see the sparks and all that.

So, those guys [of the BBC Orchestra] did, one or two of them, keep their teaching up at Royal College. Thurston had been there ten or twenty years I suppose, and didn't want to give up the teaching completely. It was the only teaching he did because he was very busy in the orchestra and doing quite a bit of chamber music. So, by that time, I was in London, and [the BBC] were traveling up to Bedford. But, I didn't live in London. My hometown was Hitchin, which was another town in the Bedford area; that's why Bedford was chosen as a school. So, we just had lessons every two weeks or so.

AC: This is when you went to college?

TK: When I went to the college. I went on a scholarship so that was useful.

AC: And, this is the Royal College of Music?

TK: Yes. And, I also had a lot of useful experiences playing piano for the lessons when [Thurston] did come up to the college. It was quite an event. Instead of having individual lessons as you normally would have had, he said, "Look, you know, it's all chaotic. You're not getting fulltime education." He said, "I don't mind if everybody comes in." He had only, what, I suppose nine or ten pupils. "For only that day that I am there, once a fortnight, if you're lucky, you can all come in and just barge in and out as you like so that you can listen to each other's lessons, and that way you won't feel so deprived because of the war."

And so, I sat around all the time just longing to be asked to play the piano because – I [had] learned all these [clarinet] pieces from the piano perspective first, you see. And anyway, I was very much a beginner on the clarinet.

AC: Did you still take lessons on the clarinet at the time while you were accompanying?

TK: Well, my lesson was a bit scrappy. It usually came at the end as I was only a second study anyway and was not serious about it. Sometimes, because my home was only, what, sixteen

miles from Hitchin to Bedford, he would let me go across to his house for lessons, and then he would perhaps arrange a ticket to the BBC concert that night because all the broadcasting was done from Bedford. They had public concerts which they broadcasted as well. So, I got a little bit of extra, wonderful thrills and experience.

And also, those players in the orchestra were doing lots of charity concerts. People used to give a lot of concerts for the Red Cross at the time. That's where I first heard Brahms *Quintet* and Bax *Sonata*, Mozart *Quintet*. The players used to do these for nothing because it helped the war effort. And it was a real thrill for Bedford to hear these world class musicians playing all of these top works.

AC: Probably the first experience for many people.

TK: Yes! Yes, absolutely. One or two people who I met later in life, who were in the forces at the time and had attended this concert, still remembered that Brahms *Quintet*. It was a string quartet called the Griller who later went to America and eventually literally immigrated after the war and did very well there. They came back here and didn't really work as a quartet again, but did a lot of coaching at the Royal Academy. So, life is a series of extraordinary coincidences and pick-ups.

So, there weren't as many concerts going on, particularly in London, at that point, but my mom was very good as I was to travel a lot from Hitchin to London when I went to college. That was four hour's journey at least every time I went which was usually about four or five times a week. I used to get up at six o'clock in the morning.

AC: That's quite a lot traveling.

TK: And, these trains were of course very often not heated because they needed the coal to heat homes and other things. We just took a lot of clothing. In the nighttime, we slept. There weren't any compartments at all; we just sort of sat opposite to somebody else, just the two seats. There was one light in the middle, and they fixed up a kind of blackout thing so that it emitted one, just one ray of light for that side. So, I would sit with a book and use that time for doing harmony, counterpoint, and exercises. So, those four hours weren't really wasted! And not to mention, I couldn't get extra sleep since it wasn't warm enough! And, so it went.

The war ended before I left college and things started to improve, actually…except for the heating! [Laughing]

AC: What year did you start at the Royal College?

TK: '43 it was.

AC: When did you graduate and finish?

TK: '47. Those days, the training was actually three years. If you were very lucky, you were allowed to stay for a fourth if the war ended in time. Otherwise, you just had to join up and go into the forces of some sort. I was lucky in that I didn't caught in that one, because it ended just in time.

And then there was the business of incorporating all those students who'd served time in the forces. They had to come back and complete – a lot of them had been torn off from what they were doing in universities and colleges. So, you really had to make a convincing case for staying on [at the college] because you had to make room for all these men were coming back, you see.

In the meantime, we'd had more experience in my time, we females. This was really the beginning of female wind playing for England. The war opened the doors for us, at least to be admitted in orchestras in college. And before I left, in order to get more orchestral experience, I begged to be allowed to take clarinet more seriously and to make it, what we call, an "equal first study." So, they did let me do that. So, then I got a chance to play lots of times in the orchestra at college, and that was great fun.

As I say, then the men came back. People like Neville Marriner, have you heard of him? Academy of St. Martin in the Fields?

AC: I believe I have.

TK: Yes, he was one of those who went away. [He was] a bit older than me, so he had to go and fight. When he came back, they had to make room for him. He wasn't conducting though, so he played the fiddle.

But then, although I didn't realize it (the fact that things were starting to revive),…some of the orchestras which had been on hard times, were able to collect back their players and start to make a bit of headway in giving concerts again. So, things were actually opening back up again.

The new thing that started, really, was teaching wind instruments to young people in schools. So, though I didn't want to do that at all, the piano was not so much use to me because I had never been a high-flyer technically (the teaching was nothing like as good as it is now), and [I] lost so much time in practice as I was sitting on the train instead of sitting at the piano. I was always a sort of useful reader in [piano], but there was no way I could

compete with the piano world, as it was then developing, even as a ensemble or an accompanist player as I would have liked to have done.

So, the clarinet, feeble as I was on that,…at least there was a bit of teaching going on, so I picked up teaching in schools. I used to get on buses and trains and go around London like you've done today, only far out, you know. I would have three students at one, four at another, *one* at another place –

AC: Oh, dear!

TK: – and eat my sandwiches. And then when I finished [at one school], I'd get on the train and go out teaching again! Because, I didn't live in London. I was not really earning anything, just "peanuts" as we say. So, I was just forced to pick up bits and pieces.

AC: So, about how many students did you have when you were just starting.

TK: Probably twenty all together. But the Royal College has a junior department. On Saturdays, they still have an all-day educational program for talented children. And, when they go along there, they get a piano lesson and oral training, and they make up some sort of orchestral ensemble, and they stay there all day. So, they needed teachers for that as well. So, I picked up a Saturday's morning worth of teaching there. And, those, of course, were more talented children, so that I didn't feel at all adequate or keen on this whole thing. I mainly just wanted to play, even though I had no hopes of playing clarinet in London.

But the other thing that happened which started to revive after the war…We had a large continental population who came over in the '30s from Germany or Austria. And, these were musical groups who held parties and were used to playing together from their youth. And a few of these [people] got to know us ex-students in that…somehow or other the kind of social set including one's old mates. We got together and tried out things. [We] made a wind octet. It was always an evening party that went on into the night. Schubert *Octet* you know, with people like Erich Grünberg who has since become very famous. He was a student who had been interrupted in his studies and come across as a seventeen year old and continued here. And, amongst these was one of my pals Colin Davis the conductor, and Gervase de Peyer the clarinetist. We formed little orchestras and groups and things. We played concerts…somehow we sort of managed to get experience of playing and making some kind of group together.

AC: So, you did perform?

TK: We performed a bit, yes. Colin would play first clarinet, and I would play second. Sometimes we went down to choral societies in smaller towns that needed orchestral backing: schools, colleges, societies. And, so it was a kind of network of musicians who were just looking for something to do, to play whilst earning their living at any odd jobs. Some had connections with theatre work. And, then various chamber orchestras arose out of this. The English Chamber Orchestra, to which I was connected with for about forty years, really began as one of those groups of musicians who played together. This big freelance thing which I suppose is not so common in the States, only in places like New York. Most [English] musicians don't have a regular salary.

One of my college pals was a lady called Judy Wilkins who married Charles Mackerras, the conductor. They're still great friends of mine. She was a very good clarinet player, a mainline clarinetist, not just a second study who had been in the "Wrens" [The Women's Royal National Service]. She had done her bit of national service. So, she was one of those who came back. And, we learned a lot from those people who had a bit more experience than us. Charles Mackerras was playing the oboe. He had just come from Australia after the war. He was playing in the Sadlers Wells Opera Company which has now become the second opera company in London at the Coliseum. You've hardly been here at all. Have you been to London before this time?

AC: No.

TK: No, I thought not. There is so much in London to know about. Anyway, [Mackerras] was playing oboe, also doing a bit of assistant conducting already at that time. He was very bright at a young age. And Judy auditioned to play the clarinet because suddenly the opera company had a bit more future and a bit more money. They wanted to put an extra clarinet in the orchestra. They only had two during the war because it was very reduced. So, they wanted another one, you see. So, I went to London to play piano for her audition, and I think it was suggested that because I played the clarinet a bit, I would also play the clarinet, which I did very badly. Anyway, Judy got the job, and that was very nice.

Then by an extraordinary chance Judy decided to give up [the position] because Judy married Charles and became pregnant. Then, the lady [Eileen Tranmer] who replaced Judy happened to be the British women's chess champion, of all things, had to go to a competition in Russia, or something. (This is all a sign of how all things were waking up all over the place. People were moving around from their jobs.) I got to play at [Sadlers Wells] and in the Festival of Britain here, they decided they would…again an expansion. So, I got a job there

as first clarinet.

So, the piano sort of took a back seat, except that I was also doing a bit of accompanying for Thurston and his pupils. He and I kept in touch after I left college. I did [accompanying] and the Sadlers Well job.

So, I played opera, absolutely unrehearsed and Charlie Mackerras was really good to me because he was learning his way too. He was having to conduct operas for the first time without any rehearsal.

It became famous for ballet; we played ballet as well. Some nights it was opera; some nights it was ballet. And, [Mackerras] and I used to study our parts together. It was amusing that he hadn't conducted before and I hadn't played. I would take the clarinet and he'd take the score and we'd go into a quiet pub somewhere. He would sort of practice beating while I sang my bit. He would then cue me in, sort of things like that!

AC: Good practice!

TK: So, we learned the business together. That was typical of how ramshackle everything was after the war.

AC: Did you just attend the one college, the Royal College?

TK: Yes.

AC: Maybe you can decipher this. In the book *Who's Who of International Musicians* —

TK: Oh yes, those degrees. Yes. That [ARCM] is called the "Associate of Royal College." That I did as a pianist. I got that very early on. It was a question…I was just performing three pieces. It didn't involve…you know, there were no other things perhaps, I can't remember if there was any theory exam. And, it was '47 that I decided (that was just before I left) I would try to get one of those for the clarinet. That one [FRCM] is an honor that you are given from the head of the thing.

I also won the top medal called the Tagore which is for the, so-called, most deserving student of the year. Some rich Indian who gave money for this award a hundred years ago. Of course, we just had a celebration of the Tagore. It is just won by one person each year. And, in those days, it was alternatively female and male. I think I have a picture of myself at that time. [She pulls out a photograph.] It was presented by the Royal Family. This is Princess Elizabeth as she was called. That's our queen. Yes, I think that's the Tagore because I was the one…I won another award the

following year too.

AC: That's nice.

TK: Now, they split that award into two, so each year there is a male and female winner.

AC: What was this honor (FRCM) called?

TK: Fellow. And, I have since been honored by two of the other colleges. You don't necessarily have to have worked or been at these colleges. They are like degrees that are granted just to musicians in the world of music that they feel they want to, sort of, honor in some way. Also Cambridge does it; [they] dress you up in gowns…and, you're entitled to put that after your name. So, FRCM is the first of those I got. But it's got nothing to do, particularly, with the fact that I studied there. Although it might have some connection with the fact that I had been…started doing some teaching there later on. Because in this country, you can't rely on earning your living necessarily as a player, particularly as a female. So, I used to try to keep up with everything that I had ever gotten. There were bits of piano playing, bits of teaching.

AC: Just keeping all options open?

TK: Somehow to, you know, to have an avenue to turn to because life is so terribly uncertain.

Anyway, the Sadlers Wells thing could have gone on for more. I suppose, it was two years that I was there. It was wonderful getting a chance to play. I thought I could pitch in, as I got better at the notes and that sort of thing. So that really made a kind of professional clarinetist out of me, I suppose. I could go along, and sort of not get lost.

I had also been, as I said, still in touch with Thurston, accompanying him, helping him. His wife had died, meanwhile. I mentioned to you that he had this daughter that was a friend at school. She also went to the Royal College. And his wife died just…was it three weeks after I left college? I am not exactly sure. So, those of students who had known him just, sort of, tried to help out, and saw quite a bit of the daughter. And, then in 1953, we decided to get married. And, I then left Sadlers Wells and said, "Ok, that's that. That's my career over. I am to be a housewife."

AC: Why did you think that?

TK: Because that was what everybody did; though, I think that not as many people as I imagined. It was the sort of normal thing to do, particularly with my background, I think.

Because my mother was very, sort of, traditional and her ideas were old-fashioned as she had been at the end of the family. You know what I mean? She…her mother had been forty-plus when she was born. Being Germanic as well, feeling really not British at all, my grandmother. She really hated living over here. She came over because, as I said, my grandfather was German. He had been working at Indianapolis; they got married in Indianapolis. And, he was to do with choosing the wood. You know Evansville, Indiana? That's where he would go in order to select wood for his brother's furniture factory in New York. They had a factory there, and it was doing ok. So, somewhere around the turn of the century, the twentieth Century, they decided to open a factory in London. And, that's how my grandfather came to be here, and my mother too. She went to school in America, in Indianapolis. But it was very much a Germanic community there. I think you still have that, really, if you think of Milwaukee –

AC: Yes.

TK: – and then Michigan with the Dutch and the cows and all that. People do. I think that has been America's strength: that it's able to preserve those communities, and yet all belong to one nation. We cannot achieve that here. Here, there are pockets. Where I live, three doors away there are Arabs, and Irish, and both types of Africans and Caribbeans. We've just got everything all in the same little area of London.

AC: Was there much tension among ethnic groups?

TK: Not too bad. We managed fairly well, not really well enough…but more tolerant than many places in the world at the moment, when you see what's going on in the Balkans…and in Ireland, but I think it is a matter of temperament. They're very much a good people.

As I say, it was very, you know…on Mondays you do the washing. On Tuesdays, if you are lucky, they are dry enough; you'd iron them. On Wednesday's you'd do the shopping; then you bake, and all that sort of stuff. And I thought "Well I suppose, that is all it's about."

And, I wondered, "Why did I go and do all that schoolwork? Why did I learn clarinet and French? It seems like I'm not going to use any of that. Must I just throw the music away? But, aren't I lucky. I'll be involved in music," as Thurston was really, very busy.

He had stayed with the BBC during the war, but the moment the war was over, he wanted to get out and try his luck doing other things. Because composers were beginning to write for

him. The BBC attracted a lot of composers, of course, because they wanted to get their music done, and he would meet them all when they came. Things like the Vaughn Williams. I heard him doing the first performance of the *Fifth Symphony* in Bedford. So, Vaughan Williams was there and Thurston – who I called "Jack" though he was really called Frederick – he was so keen to, sort of, get into more contemporary music. And, they wanted to write for him. There was no question of commissioning. "Oh, I'll write you a piece," you know. This is how these pieces came about. And, he was also performing a lot of pieces that were not necessarily dedicated to him. That would be the Bax *Sonata* that was written for a friend of Bax's. But, a few of them were special things that were for him. So, I was very happy to be in the background, trying to support that for him, taking him to the halls, helping him try new pieces, finding reeds.

But, he'd been a very heavy smoker as everybody was at the time, and started to have persistent, what we thought was bronchitis, which turned out to be to be cancer. And, he had an operation, as they did in those days. They removed one lung, but [he] only lasted a year after that, which again was common experience. But, they never would tell their patients that they had cancer, that they had no chance. And, they [the doctors] wouldn't even, in so many words, tell the nearest relative or wife, which I was very annoyed about at the time.

So as I said, that was really short-lived. And, I had not been seriously doing any music, but occasionally there would be a call for me to perhaps play second clarinet or some job that he was asked to do, or to play piano perhaps at some school recital or something, which I did for him. I would accompany his pupils at home. But, you know, [music] wasn't a serious thing.

So, then when he died I had to think "Well, what am I going to do now?" I was very interested in health and health foods, and then the whole thing of cancer really got me intrigued. I had no idea that I would necessarily get back into music again.

But, people were very kind. There were friends who remembered that I might like to do something. Somebody asked me to go on a tour in the north of England with a ballet company, just an orchestra of about ten or twelve people. So, I thought, "I might as well do that." I thought, "How peculiar, to be doing this after all."

But, many of those friends meantime, sort of, got involved in chamber orchestras that were just starting to actually earn. And, that's really the way it's been since. I played in an orchestra called London Mozart Players. You will find all these things in the *Groves Dictionary*.

Thurston had been at the Royal College for some years; so, that left a huge hole when he died because he was a very much loved teacher. One of his ex-pupils succeeded. Then the clarinet population grew, perhaps as a result of all the school teaching that was going on. At one time, I can hardly believe this now because it was ridiculous, there were actually forty clarinet players at the Royal College, and it was not all that big an institution. I suppose there were four hundred students at that time. And, that was much too big a percentage to allow in because there would be no chance of finding work afterwards. But they needed more teachers, so they asked me if I'd like to take on two or three. In fact, it was one of my students that I had privately who…when he went to the college they said to him, "Who would like to learn with?" He said, "Well, I don't know any of the people you've got now, but I really I've really been happy with my teacher outside." And they said, "Who is that?" "Thea." "Well, that gives me an idea. Perhaps we can arrange…" So with that I was given two or three pupils to start with. That grew to about eighteen, I think.

AC: And, how many other teachers were there?

TK: There were about two other teachers, doing clarinet, at least. Call it three because there was still, in those days, second study clarinetists. That large group of clarinetists didn't include both first and second studies, but of course most of them were hoping to earn a living.

So, that went on for about twenty-five years, my connection to the college. I gradually cut down on numbers because I got too busy with playing. Then, I got fed up with it because the college was starting to get all involved with administration and paperwork and was sort of, I thought, taking up too much time and attention from actual music making.

Little did I guess that it was going to escalate even more. Anyway, I said, "I have had enough. I've been here long enough." They said, "Oh, thought you were part of the furniture here!"

AC: What year did you leave?

TK: '87. So, I did not do very much teaching. I was busy with odd bits of solo things and may even have got going on a bit of recording, I think, by then. But, then I had been only away for only a year when another college approached me where I still strag along called the Guildhall School. I knew the director when…his name was Philip Jones of the Philip Jones Brass Ensemble. So, he persuaded me: "Just take a few pupils and see how you get on. We're trying be more modern here. It isn't a type of traditional place."

AC: How many students do you have now?

TK: Well, I have three hours a week, but that is split amongst more than three students. I do little bits, with…even though there are quite a few across the board, mostly post-grads and advanced ones, so that I am not committed to running in there every week. I've got it organized so that I don't have to be over there very often, but ten times a term. But, inevitably, one gets involved in other things as well. I may have projects coaching chamber music.

But, it is very badly paid. I must tell you. Teaching, and education in general, in this country is never paid enough. That's why we're in such a mess. They're talking now about new schemes like performance related pay. Everybody's against that. Teaching and nursing and the police all the things that we're in trouble with, are very badly paid. People have no self-respect. All the money goes into the administration, paperwork, and the computer side. The government seems to require this kind of paperwork evidence for the fact that people are doing something worthwhile. And, it's all self-assessment which means nothing at all. "I can do it; here it is." But, how can you describe it on paper?

AC: That's impossible.

TK: Anyway, where have we gotten to? I've just sort of been really gathering all these ends and trying to get some way of earning a living and then getting married, and then the mainline [for me] was just playing in orchestras, freelance. Many of whose [orchestra] names I've forgotten because everything was burgeoning, you know.

But, the BBC has been one of the biggest educators in my life. We used to have a Radio 3 music program which was really second to none in the world, and it wasn't just playing records. There were really not many in those days.

AC: So, were there regular programs?

TK: Yes, there were wonderful programs with a large staff of producers, many of whom were composers who had various projects of music that they wanted to do, often music by unusual composers who they felt were neglected. [The producers] were perhaps given little grants to travel around to do some research on that. And, I knew one or two of these. So, I got asked to play all sorts of wonderful things. And, the head of music changed, and somebody came in who was crazy about Schoenberg and the twelve tone school. So, we had nothing but that for awhile. So, I was engaged in playing all sorts of that: *Pierrot Lunaire*, even without a voice, without a conductor. Schoenberg's *Suite*. We did forty-five hours of

rehearsal on that. Unpaid! Various chamber groups that I belonged to did contemporary and mainline and neglected stuff. That was really the thing, I suppose, that triggered me into wanting to record some of these pieces that I met through the BBC or sniffed around and found out about. But, now all that's changed again. It's all got to be user-friendly, dumbing down and all those terms.

AC: I can't imagine Schoenberg being broadcast much now.

TK: No, you get a good spread, I must say. But it's not the programs being made for the specific broadcasts as it used to be. Because, meantime, in those twenty-thirty years, a lot of those pieces have been recorded anyway. So all we got to do is put them on.

I hope you might get a chance to go to the Proms while you are here. Do you think you will?

AC: I was looking at a...do you have a program of that? I saw an advertisement.

TK: Yes, you can buy a booklet, but I've got a booklet.

Whereas most people feel that the symphony orchestra is dying (as they feel in your country as well), we have this six week season every year of a concert every night and usually more than one, contemporary and everything. It's the biggest music festival in the world...There are four BBC Orchestras: Scotland, Manchester, Wales, London. The main one being in London...

That's what goes through the summer. It's a funny mixture because you say to yourself: "Ok, there's all that audience of people. Where do they go in the wintertime?" Most of the [winter] concerts hardly sell at all. I think they love to go together and stand together and cheer and shout. Clap together for the man who opens the piano lid, all the silly traditions.

AC: Can you tell me more about the BBC and the various broadcasts? Are they mostly...maybe it's changed, live or recorded performances?

TK: Many of them were live with an audience in the studio. They had a weekly, what they called, "Tuesday Invitation Concert" where anyone could apply for complementary tickets. That got them an audience of mostly interested people who'd sit in the studio. And, perhaps some sort of famous expert on Schoenberg or somebody who had come from the continent and conduct one of the other orchestras. They would put a group together. Very often the BBC would actually, sort of, arrange the groups. It wasn't that you had a group of chamber music

friends and you applied to do this. Again, it was very much the grapevine thing where –

AC: You were invited to play?

TK: Yes, you were invited to play: "Well, we'd like the Rheinberger *Sonata*. Who would you like to play with?" "Of course I would like to play with my partner really." "Well, we've got a cellist coming in to do a trio (perhaps by Zemlinsky) and he's got his own players so we will have to, sort of, decide which one. Anyway you will discuss it all."

But, I did belong to also a group that did a lot of contemporary music called the Vesuvius Ensemble. So, we would often get invited to do a whole concert or perhaps just suggest some works that we'd been playing in concert venues around the country. Schoenberg *Chamber Symphony* which Berg arranged for flute, clarinet, violin, cello, and piano, we'd been doing that a lot. I said, "Oh, I'd love to have that. You don't often get groups that have got that." So what would you put with that? Brahms *Trio*? And then they would concoct these [programs]. They were often thought out months advance, of course, and were planned to fit in with other things that were going on.

[Looking at a BBC Radio 3 program guide]
TK: So you can see, there is a lot of interesting things going on.…And that's a concert that was recorded at a festival in London earlier on in the month. Because London has many different festivals within it…also out of town festivals like the big one in Aldeburgh where Ben Britten was the organizer. So, I did all of those sort of things as well.

AC: How many times did you perform, approximately, for the BBC?

TK: Hundreds, literally. And also concerto engagements as well. I would perhaps go down to Wales to play with the BBC National Orchestra for their lunchtime public concerts. And, that would be recorded, so that would go out live, but also you might get a reproduction fee when they would put it out another time. Life is just a sort of pattern of all these different things.

Throughout the summer, we have lots of towns who have their own festivals. This last weekend I went to two different ones and the week before as well.

[About the Proms]
Quite a lot of the concerts are now televised, and they have a commentator explain it all. They do quite well, I must say. The first night and the last night are the great, sort of, rave scenes.

AC: During your teaching, what sort of repertoire do you concentrate on? Any avant garde or contemporary music? Orchestral excerpts at all?

TK: Yes, of the orchestra excerpts, I've done a lot. The students have an exam in the spring, and they have to play excerpts and also certain pattern of technical work, scales. Scales and excerpts happen in the spring.

AC: Every spring does each student play?

TK: Yes, every February. Yes. And that's very…actually, I'll show you a syllabus, in fact you can take it back away.

AC: That'd be great.

TK: This is used for the whole college. You see, it's a very small section of actual repertoire pieces which they do in the summer, plus one study. So really, they have two exams a year, and the summer one is the important one. They get marked.

AC: When is the summer one?

TK: That's just happened in the first week of July. And, the main degree recitals happen in the last week of June.

AC: Is the school year-round then?

TK: The school goes in three sessions per year: Autumn, Spring, and Summer. It starts in September, and it just finished this last week until September, the eleventh I think it is. And yours, I know, is very different from that.

AC: Yes.

[Looking at the syllabus]
TK: So, there is a list of the excerpts: Year One and what they have to do in their scales and such…and the spring exam…and that's jazz…and the end of years. Very little really: one of those studies and one compulsory (Stamitz) and a choice of studies. The exam lasts about twenty minutes. Then you get to the second year.

AC: Similar things, just a little different?

TK: They've got to do one from memory and one…just two pieces then, just a study. But all of the gobbledygook, what we call academic work…which is really honestly…it's, ah, just pretend! Because the government just said, "Oh, these people just have been playing their instruments all day. That's not good enough.

AC: You can't be learning anything!

TK: They say, "No, no no. You've got to have something that compares with a university." We could never do that.

AC: Why?

TK: We don't have the quality of intellect. To do that sort thing, you've got to be very bright. Anyway, that is all that rubbish. And that is the Post Grad thing.

AC: How many years is typically the undergraduate degree?

TK: It's now four years, that degree. It used to be three, Now it's four years; so they have spread it out.

End of Tape One, Side One

Tape One, Side Two

TK: There is a Master of Music degree which is like a post-grad course. So, they do a little bit of: prepare recitals and projects during the year, dissertations, probably things similar to what you're doing. There is a doctorate as well. That could involve…some might have to write a composition as well. I'm not sure.

AC: For musicians to find jobs, do they need to have these post-degrees?

TK: No. They do not. They do if they're going into administration. With playing, it's: "Come on, how do you sound?" [Laughing]

AC: And not, "Let's see your degree."

TK: Yes, finding out where the jobs are and when there are going to be auditions. And watching to see who's going to fall off their perch next, and getting in the queue. And, you have to remember that now anybody in Europe, in the common market can come in and have a job here. We've got now two principal clarinets in Scotland, one from Rome and the other from France. And that is a big, big change from what it used to be. We had a very strong musician's union before, and the British people would join that. But, now it's highly different.

AC: How's that?

TK: All the string players are from all over the place.

AC: In your opinion, has that hurt or helped the system?

TK: Well, now we have to compete much harder to get a job. The continental people are going to push us, and we are, to put it mildly. But, those two players [from Rome and France] are very good, I have say it. We're just not doing a good enough job really, here. Brits were always held back.

But the sad thing is that everybody's beginning sound to a bit alike. There used be a great difference between the French and Germans for instance. The British were usually going in some stupid direction.

AC: What do you mean by that?!

TK: But now,…I was on the jury of this huge competition, the Munich Competition, you know. The Munich Competition is the biggest one; Munich and Geneva are the two big competitions in Europe. And, they feature an instrument each year. Two years ago, it was the clarinet's turn, and I was chosen to be

on the jury. There were twelve of us. Everybody was from a different country, the jurors. And, indeed the competitors, I think they had 250 entrants. They selected a few, a lot by tape, I think. In the end, we had to listen to eighty or ninety of them. It took about ten days to get through this competition.

Do you know, you couldn't tell the difference at all whether they were playing on the German system or French system [clarinet]? I could hardly believe this. Maybe people go to Germany to study because they seem to give scholarships to foreigners. *Give* education. That was really something. And a whole lot really tiny little oriental girls played the clarinet, and most of them on Boehm system. But, you really wouldn't know the difference. Even the Germans that did this, they're so tremendously traditional. It's not true of the younger generation at all. They were all technically absolutely proficient. Some of the best players were from New York. But, the majority of the jury didn't seem to like the way they played musically. [They had] some sort of very, I thought, narrow minded view of what music should be. We couldn't agree on anything at that jury.

In the end, the prize should've gone to some player who was ready to step out – you know it was up to the age thirteen. I think a couple of eighteen year old boys got a third prize each. They never awarded the first. They never awarded the second. They don't ever award the first anyway; they save money if they don't actually depart with it, you see. Anyway, these two boys were very promising. Because they hadn't developed much particular personality of their own in their playing…everybody's similarly alright, aren't they? So, you didn't get a star player come out of that at all. And, usually that happens.

AC: The older people might have more of their own personality in playing.

TK: Sure. There was this guy from New York who's bound to be a Neidich pupil; most of them are. He had double breathing and the lot. He didn't take a breath from the beginning to the end of the Brahms sonata he played. It didn't sound very natural that way! [Laughing]

AC: Yes, you do need to breathe a little!

TK: The Germans rubbed their hands and said "Aah." Yes, yes, it's very interesting. So, that's why it's quite easy for most Europeans to come over and get a job here if they play well enough. So that's what they're doing. We've just got to prepare our guys better to step up.

You are obviously interested in the educational system.

AC: Yes, I was also interested if during your own teaching, if there was a certain aspect that you stress, such as musicality or technicality?

TK: At this stage, I've done a lot of turning up regularly. You know, when I was at Royal College particularly those twenty-five years, and really making sure I heard their scales and having them do a study each week as well as some particular piece of music they were working on. And the odd excerpts, especially when they were coming up to exams. I'm not a great lover of excerpts just for the sake of it, padding through pages and pages of tutti stuff. But, I am very keen that they should play…they should really know principal solos in the main symphonic repertoire, at least as far as Brahms…to know all those beautiful solos and slow movements from memory. I go through the things that obviously you play a lot for auditions Mendelssohn's [*Midsummer Night's Dream*] *Scherzo*.

And so I really…I was very strict, apparently more than other professors, about being able to play scales because I think that's the basis of everything because of the musicianship side of it, as well as agility. But most of all, I've always been keenest on the repertoire and of complete knowledge of pieces. Not just a photocopy of the clarinet part. That's just sends me screaming mad. It's what the world has been turning into nowadays.

AC: So, your piano background has helped you?

TK: Of course. I would never have gotten anywhere because I am not a great technician [on the clarinet] because I started too late at seventeen. But, I am interested in the piece as a whole: the harmonic side of it, structure, phrasing, whether it's contemporary, or whatever it is. It makes no difference at all. I want to know the complete thing. And, I want to know other pieces by that composer as well, which I think is where we fall down terribly, as clarinet players.

I wish that some of that had been studied with the sort of language of the composer and echoes and references in his clarinet pieces. You know, from all the other stuff he'd written. For instance, I don't know how you can play the Mozart pieces unless you've played most of the Mozart operas or at least gotten to know them very well. Because it's all about opera on clarinet, particularly in the *Concerto*.

AC: That's true.

TK: And, most of those pieces, let's face it, were dashed off pretty quickly for one player or another and Weber worse than any other. And the real music of those composers is in their

operas or their chamber works. Brahms in the chamber works…when you think of playing a Brahms trio, if you don't know some of the piano trios or violin sonatas and the symphonies and all that. To me, it's all one, and you should be all the time listening, listening, listening to these pieces.

That's why I have the "Radio Times"; I go through it and mark it every week. I have a radio in the car and am listening all the time. All night! The radio goes on through the night here. Not all good quality, I have to tell you! Some of this stuff is foreign tapes they get for nothing. [Looking through the paper] There you are: *Clarinet Concerto*, Tuesday 25th July, played at 12:10 a.m., and that might be very interesting. That might be someone from Belarus, or something, you see. That's fascinating. And here's a *Der Hirt auf dem Felsen* the same night, 3:20. Possibly the same bloke, but we don't know who,…or lady. And, there's another one, Stamitz *Clarinet Concerto*. I don't wake up and listen to those especially. If I happen to, then I find it fascinating. I have a night journey!

So, I am in touch with everything that is going on all the time. I think all professional musicians, or would be professionals, have a *duty* to keep in touch. After all, you suddenly close the door of the Guildhall; you walk out. "Now I have to earn a living somewhere in this lot," and you don't know any of them.

[Looking at the paper]
Michael Duchek. Oh that's good; he's made good! I remember hearing him as a student at an audition. I've been asked to listen to lots of auditions and to go to exams for degrees at other colleges. That's how it is I got to be made a…what am I being made? A Fellow of the Guildhall School and Honorary member of the Royal Academy of Music. These were all great presentation things. Because we all do that you see. When you have a degree…you probably do the same thing. You might engage somebody to come in from Ann Arbor to listen with a clean ear to some of your degrees. Do you do that?

AC: Not for degrees. Every year there is a concerto competition for the whole school, and they get outside people to listen to the finals.

TK: Yes, I think that's a good thing to do, and I find it's helped me out a lot. Sometimes, I must go up to Manchester because we have a very big college up there, the Royal Northern [College of Music] and another one in Birmingham. They all have similar kind of courses, but they like to have outside people to go in just to give them an innocent ear. And, you learn from that about what they are teaching at that college and in what ways it is better.

For instance, when I went to Royal College a few weeks ago, I thought they have a good chamber music program there. They seem to be well-rehearsed and know what they were doing. But at our place, they can't even get themselves together for a lesson, let alone…but then they've just started a chamber music scheme. Because, it's one of those, they all need to be vying with each other, these colleges, to get out some publicity stuff, saying "This term we're gonna have 'so and so' and feature this composer. 'So-and-so's' coming. Hans Werner Henze is coming over from Europe." They are so busy with all this glitzy stuff which I am so against. I don't think it should be a part of education. You shouldn't have…one college shouldn't be worrying about whether its brochures are more glitzy than another one. I think it's crazy. However, that is the way the world has gone. And I am just old, fuddy-duddy.

I think there's not time in life to learn all the music you want to. And, that's why I am doing so much more piano playing now because I am able to pick up on those pieces that I used to play when I was in college and am having a great time playing with anybody and everyone who came along. I learned so much piano chamber music in those days. Now, I am just meeting up with people, who perhaps have heard that I play the piano, who I met in some orchestral situation Because, being in the freelance world, you get to know a lot more people than if you're in one band all your life.

AC: Definitely.

TK: And so, I am in a piano trio with a cello and violin. We are playing Dvorak's *"Dumky" Trio*. We've just started some Brahms…John Ireland Mozart, Beethoven, everything. Schumann *Piano Quintet*. And that is linking all the experiences that I've had playing Schumann's symphonies and trios. That, to me, is what life is all about. That's what I would like my students to have, that kind of thrill in music. But I found it's a different world. They are more interested in how fast they can play.

AC: That seems to be true for a lot of people.

TK: What I would like to get across to them is that there are masterpieces of music, but not all music is equal. Because, that's what everybody's trying to say these days. The Baroque scene, as you know, has taken off crazily here with all of these authentic instruments. They all play all these pieces that are written in C major, F major and G major and very formalized sequences of tonic, dominant, subdominant. And, anybody can go to a museum and pick up these old manuscripts that have been rejected by most musicologists in the past. And, they take them and broadcast them without any sort

discrimination these days. They're not all masterpieces, and I would like to get it across to my students.

But, when you do bump into a masterpiece, and we've very few as clarinet players, you've got to give it your all and search in it and around it. Study it all your life. Because it's something really great and can't be switched on for a degree recital as some of them are doing this year. It's ridiculous, having never performed it before. I always tell them that they should get out and air the pieces they want to do for their important exams. Go and play at the local church. Go, do it anywhere; get your friends to listen.

I've instigated…all professors have now…this is a little bit modeled on, I think, an idea I learned when I was at your place as I was for a few weeks when Elsa [Ludewig-Verdehr] was away [from Michigan State University on a sabbatical leave]. She said something about a Friday evening, or something, where everyone came along and played something. You know, it was something a little outside the normal thing they were doing. So, we started instigating one evening a term where [our students] would all turn up and play something. There would be no Masterclassing or criticism or anything like that at the time. They would just be performing to each other, and they each knew that they gotta get on with it. And, they had to play with a pianist; that really scares them because the pianists are very hard to get like at your place. And, that's improving too because the new heads of the piano departments are now realizing that they've got to get their students more widely interested in ensemble playing, learning to read music instead of just memorizing. So, we've got quite a flourishing in post-grad accompanying department.

But they don't like it! They don't like standing up and playing with the piano. It is very interesting how they'll sidle away from it. They move as far away from the piano as they can so that they can go into automatic control.

AC: Play in their own world.

TK: Not even listen. This means they don't play in tune with the piano either. They all play sharp. But gradually, just gradually, they're beginning to being…we've just been doing this now for about a year and a bit.

And then we take along some bubbles of champagne afterwards. Then we have like a social evening, just us four profs and the students. They can get in groups and talk about what they've just done if they want to. And then they sidle up to us, "What do you think?" And then somebody comes up to listen. And that means much more to them than this formalized piece of paper saying how they played or something. But, I would love to see that more sort of thing, just playing and

commenting to each other in a friendly way. We think it has made the atmosphere better between them. Because, it can be quite competitive. I don't know whether you find the same.

AC: Yes. Every week we have a studio class. People who are preparing for a recital will play those pieces.

TK: Try it out. That's good.

AC: That is good. I think that from Dr. Verdehr's teaching and style, most everyone is pretty supportive.

TK: Yes, now that means that it's not just Elsa's students?

AC: It is just Elsa's students. They did not do it this year, but in the past years, they've had a woodwind class that meets just once a month. There, it's the same thing, but one of the faculty would then coach a small masterclass.

TK: I see. You have the advantage there that your professors are stabilized, you know, earn a good living there and have security. And ours are not. We teachers are all freelance musicians from London orchestras actually who are doing different things each week. Every week, well, every time you go, you've got a lot of phone calls unless you've been able to arrange in the previous lesson, and set up your routine for the day. That takes a lot of time and money, actually.

AC: I'm sure.

TK: So, there's no question of it always being a Friday night, that you could be sure that the oboe professor was able to come in and sort of join in what you're doing. It takes us several weeks to establish a night that we four can do it because we are getting last minute engagements some of us. One of the chaps is playing in the…he's a very young professor, so he is mad keen and eventually found a job in the opera. He is actually in the same set up that I began in. He's just joined as second clarinet. So, he's not usually free in the evenings at all. Sometimes he has a night off, and we try to make it for him. So, there are rarely four professors there.

And even if there are, [the administration] says, "We can't pay you to be there. So, it's a voluntary we do. We go all the way in there, you know, which is not funny. London is really difficult, *really* time-consuming to get around. And they say, "We'll pay you for one hour's worth of teaching," some twenty-something pounds, which of course you more or less spend by the time you bought the train ticket. But it's something that we found worthwhile doing…but we shouldn't have to do it unpaid.

Of course, we asked to do it and the reason why we asked to do it is because we weren't allowed to listen to our students perform in the yearly recital, the yearly exam. Are you allowed, your teacher? For instance, who would listen to the end of the year jury? Is it in a public hall where other students can listen?

AC: Not students. I'm not sure if there is a rule that says you can't, but it's just not done.

TK: So, because it was so difficult for them to organize, certainly for their lessons…because as I said, we're not regular in our days. We sometimes don't hear our players with a pianist for a whole year, and then we probably don't hear them in the exam either. So, that was why we said, "Well, let's get them together so we can at least hear them once a year in the situation of performing." So, that's how we organized those classes. But, I've been bullying about this because I think that many colleges here, they would hold that exam. For instance, up in Royal Northern [College of Music], they've got a small gallery at the back of a small hall for their examiners sit, and they're not in the way. And anyone can come in and hear their offering for the end of the year. And, that's much nicer because then they're playing to an audience as well as us.

AC: Rather than just an exam experience.

TK: So, I said, why can't we do that in London? They said "Oh we don't have the space. But of course next year we're going to get that additional building." I said "Come on. You've got some space somewhere." So they did. Of course that was a time when I was abroad and couldn't go anyway! But I don't know if any of the other professors went. Certainly the students didn't go. I think they all said, "Now, you mustn't come to my exam!"

But, I just beef away at these things. I feel that's one of my chief functions as I do really very little teaching compared to the others. I just want to get them playing and learning more about music. And, especially not running away from the accompaniment!

AC: Which is easy to do for some!

TK: So, I move all sorts of chairs and things around so that they *have* to go where they can hear and, you know, take a lead from the piano or give a lead.

I am a maniac on the study of the complete piece of music. That's my thing. But, I repeat, I have done my listening week by week to all the technical stuff. But, I don't consider myself a technician or a methodologist. Because you can see

my own background is picking it up as I left school and just beavering away like mad after my husband died. Because when he died, I was okay as a second clarinet somewhere, or first clarinet in an opera which I knew.

AC: How much music have you edited? I know you have at least one book published of solos.

TK: Arrangements of bits and pieces? Yes, there are quite of few pieces done, yes. Those are pieces of music to try and get people playing good tunes at an early age, not necessarily clarinet pieces, and with accompaniment. And pieces that gives them a few bars of rest in which to breathe. Because I have a strong feeling that many pieces that look easy to play like some of the early Stamitz and Devienne and things, actually the clarinet never stops playing. And Lefèvre, that's the other one. Have you ever used those books?

AC: I did somewhat.

TK: Early, sort of, Baroque sonatas, the wind instrument never stops playing. And, I think that might have been alright on those lighter weight instruments, you know. But I think, having watched school kids try and struggle with these pieces, that's what started me off on that idea. I can show you a few of the pieces.

These are real clarinet tunes.

AC: Yes, those are the ones I've seen.

TK: And these have been chosen for some of our school children's exams. I don't know if you have that system there. Grades, you know, that they can take. You don't have to belong to any institution to do that. This is something of the Associated Board of the Royal Schools. It's nothing to do really with the schools, but it holds exams and private teachers sends their kids as part of a measure to see how far they've gotten. [They] play a little bit to get in. The examiners are professors, usually from the Royal College.

Here's a Schubert symphony, a bit from one of the Mozart wind octets, a bit from Tchaikovsky for 5/4 counting. So, I did two volumes of those which was asked for by this publisher. And they've done very well.

Then much later, this man called Alan Frank who was the head of Oxford University Press, he was William Walton's publisher and of big composers of the '40s, when he retired, he thought...he played the clarinet a bit, and he cooperated with my husband on the Thurston and Frank tutor [*The Clarinet: a Comprehensive Tutor*]. So, he said that he would like me to

cooperate with him and he would chose pieces with…he'd been a real music lover we had played through some Schumann songs with him.

Actually, you can have this one. It's a spare one, if you want it…

AC: Oh, thank-you.

TK: And he said, that he was falling in love with Schumann songs, and "Why don't we arrange some of those?" And, he would do the clarinet part, and I would do the piano. Everybody thinks that I did the clarinet part, but I didn't!

That's really so natural, on the…for the song repertoire to work on the clarinet. And also, I think, I find that a lot of my grown-up students would hardly really be able to phrase that beautifully, I'm afraid.

AC: Things that look so simple aren't necessarily.

TK: Yes, yes exactly. Gorgeous, gorgeous tunes, and not difficult to play. So, that did fairly well. It was less well-liked here, because now what they want to play is arrangements of, you know, popular tunes and jazz things, and that…and certain contemporary pieces that would appeal to them rhythmically, I suppose. But anyway, this is a sort of corner market.

Then he had the idea that we could use songs without words, which of course are piano pieces. And again, they are lovely, lovely tunes. This was the biggest challenge for me, to arrange piano music for two instruments.

AC: Did you do the piano for all these?

TK: Yes, and for some of it I did clarinet as well. Because [Frank] was by that time getting rather ill. In fact, he died during our last effort together.

Then another publisher showed interest. I did a Mendelssohn with them which I don't have to show you. So for that, I used some leftover bits of Mendelssohn and various things, again all clarinet tunes from the symphonies, wonderful songs and things.

And then came Tchaikovsky, by which time [Frank] had died. He left some ideas. So, I used some of the famous string quartets by [Tchaikovsky]. I played, when I was at Sadlers Wells. *Eugene Onegin*, I had fallen in love with that opera, so I just took something from that. *March* from the *Fifth* [*Symphony*]. Again [it was] in a way of preparation for clarinet players for playing in orchestras…And the *Violin*

Concerto which has all that stuff in the slow movement for the clarinet…give the clarinet the main tune. And then you can put the main tune on the piano and the real clarinet part with the orchestra comes in there.

AC: That's nice.

TK: So these are all old-fashioned, what I would call perennial masterpieces made accessible for students.

AC: Did you feel, when you did these, that there was a need for more literature, or better quality.

TK: Of course, I feel that all the time. It's going out of fashion. They've come back, I guess!

AC: I hope so.

TK: Because, you see, you can't kill all these composers off actually. They never died yet, have they? That's what I'm telling everybody. Everybody's making a big fuss of Bach this year. Well, it was Mendelssohn who brought Bach back, wasn't it? [Bach] wasn't played at all after he died. Vaughan Williams wasn't played after he died. He's already come back. It all goes in cycles. All this Baroque stuff. When the Radio 3 first started, there were one or two people interested in that literature who were on the panels of producers there. And, they started making programs of harpsichord and that sort of thing. Most of the things were dreadful, dull academic stuff, you know. It's elitist, eccentric stuff isn't it? And now, of course, it's become high pop with the Vivaldi *Seasons* being pop. Now, that was just laughed at in the '60s. So, you see I think it all goes round and round in circles and the masterpieces come to the top.

AC: They're the ones which last.

TK: And, we don't know always what the masterpieces of the present day are. Strange that people like Spohr were really worshiped but then they declined. But a few bits of Spohr still survive. We'll know in time, really. As for composition, I don't know where it's going. What do you think?

AC: It's hard to tell. There's a composition degree at Michigan State, and there seems to be a wide range as to what these people are writing. A lot of it's electronic.

TK: Yes, there's probably a lot to come in that department, isn't there?…sort of, computer-type music, which is just not based on the tonal scale and the harmonic series, which is in nature. That one's been sort of worked out, hasn't it? Ben Britten always said he could still find things to say in the

normal harmonic language that we had known for a few hundred years. There seems to be…since we speak in sentences, and sing in phrases, and we relate very naturally to the harmony that you find in major/minor chords, and that can all be proved in nature, couldn't it? Acoustics…that may always be a natural form of expression for us. I can't see kids humming things in quartertones very easily.

AC: Right.

TK: The Japanese have been very interested, really gone crazy over Western music. I'm amazed by it.

[Pointing to music on the floor]
If you want any of these, you are welcome to take it. One of each, or whatever you'd like.

AC: Is that music still published?

TK: Yes, this firm called Chester, has gone in the way of Novello and a whole group of composers, publishers who could no longer sell music each on their own…they are under some big company called Music Sales…"The Division of Music Sales Limited." And it sells pop, it sells absolutely everything. It has headquarters in Soho. So, they each keep their little label, with their name on because each one serves a group of composers. Rather like your Southern Music lot, you know. They are really good and very reasonable aren't they? I often get stuff from them. A lot of British players and composers get their stuff published very easily by them, by that lot. It's in San Antonio, I guess. Do you know about that?

AC: I believe so; it sounds right.

TK: They do some really good things. But, most of it's arrangements. In general, I'm very anti-arrangements, I have to say. I like…I really do like music played on the instrument from which it was really perceived. I don't really approve of my colleagues recommending their students to play arrangements when they could easily be playing their own stuff.

AC: I think that's true.

TK: Even however well [the arrangements] work. I think it's ok to do a study as an extra, but not as a main offering during their course. I don't like that at all. I have to say that most [of my colleagues] are quite sure they keep away from that when it comes to a big exam or recital. I think when they play outside at any kind of engagement I think it's their duty to say, "I play the clarinet, and these composers have taken the time to write these pieces especially for the clarinet. I am going to show you that."

AC: And, our literature is so limited compared to other instruments.

TK: There's plenty more there than people think. That was the whole object when I got a chance to record. I thought, "I am going to show there are so many other pieces. It's not just Spohr One [*Concerto*]; it's Spohr Four!"

AC: When did you start recording?

TK: Well, I was asked to do odd things. But, I did actually dig out some of the earlier things.

[Showing me several recordings]
1979. Anyway, we did that. The man, the English representative of this, was called Ted Perry, and he had always been fascinated with records. He was useful as a, kind of, business, amateur who knew something about music to represent this company's market in London, and he was in charge of this recording. He was very nice to me, very complimentary. And that, actually, was the sort of the beginning. He now runs Hyperion, this company that's done all these wonderful things. He doesn't discontinue anything and he's, as you probably know, gone into the very unusual off-beat kind of repertoire. He knew a piece of music…he listened a lot to that Radio 3 and sort of picked up a lot of ideas of unusual pieces. Just a little like a kind of form of beaver, working away, getting ideas of unusual pieces to do.

He's chosen us the [cover albums] pictures as well. He has a nose. He just goes and says, "I like that; that looks right for that."

AC: What's his name again?

TK: Ted Perry. The "Per" bit came into the title "Hyperion." And, he got a backer for his company. His wife is an accountant, and she helped with that side of things. And, the first record they ever issued was mine!

Before that, I've had the odd chance – I worked a lot with [Yehudi] Menuhin at one stage and he was recording with EMI and must have said something nice to them. Then I did a demonstration record once. And also, in the orchestra with…when ECO played with Barenboim who was only twenty-one then. He would do all piano concertos with us and at the same time, they decided they would like to record this piece. And that came out in the 1960s, late '60s. It was better that they didn't put dates on them those days, I think they were afraid they would sort of…1969. That was the first thing I did for a company that was known, EMI. But just as one of four soloists.

And there was a rich accountant who fancied himself as a conductor. He had a lot of money. He got himself lots of players of the freelance world, called it the Little Orchestra of London. Then, he decided that he would do the three wind concertos. So, that was my first Mozart concerto recording. I've recorded it three times. But these are all "flash in the pan" things.

Then that man, Perry, cropped up again when John Ireland died. Do you play the *Fantasy-Sonata* at all? It was very much written for Thurston, that one.

AC: I'm not sure if I've heard of it.

TK: I had been down to visit [Ireland], where he lived, at his place and played the sonata a couple of times. When he died, Ted Perry, still with the same Saga label at that point, said they would do a memorial disc. And Alan Rowlands is the pianist who played with me when we'd been to see Ireland. So, we gathered together people who actually knew the composer. I knew the piece backwards because I played the first performance when I was a student. [I] played it for all Thurston's students, gave the first college performance of it, as a pianist. So, I was very tickled. I still think it's a very important work of the British repertoire. So, we did that.

And then, Ted Perry cropped up a third time with another company called Meridian, started by a schoolmaster who had beautiful recording equipment in one of those public schools down in south London. He decided that since he had this wonderful equipment he would, for some money, like to make records. So, he started a label. We were then passing out of this era where only EMI or RCA, and all that, where were the people might employ. And, they certainly wouldn't employ me, because I wasn't, as I say, anything.

But, then these little companies like Meridian came along and said they would like to do something. So, I chose Spohr [*Concerto*] 4 and Mozart, yet again. Ted Perry again had left the Saga [Records] situation by then and joined up with the schoolmaster. So, that was fine. They launched one or two discs, and mine was one of them. But only a very "hole in the corner" affair.

I thought, "Well, this is amazing." because I'd actually made some tapes. You see, I never expected ever to get any kind of connection with a recording company. But, I had a chance to actually make some tapes. This conductor friend, Alun Francis, said he would like to do that. "Why don't we just see what happens?" And this was all on this analog stuff. And I said, "Well, it would really be nice to put down some of

these works that certainly, if Thurston had lived, he would have done all these things that had been written for him." I'd played with [Thurston] and studied them with him and I thought, I'd just like to put them down on tape. There was two discs worth that were lying upstairs doing nothing.

Then, Ted Perry said that, after the Mozart, we should do some more. But, the schoolmaster stuck at that point, "Oh, well, I don't know if I've got more money to put towards this." And he was balking all the time, and Ted was getting very impatient. And so, I took Ted out to lunch and said, "Why don't you cut away from this guy?" You know, because he'd fix dates and then he hadn't come up with the money. I'd arranged for players to share it with me because we'd done a lot of rehearsing, of quintets actually. Somervell and Jacob, those two.

This, alas, is the only disc [of Somervell and Jacob] that Perry had discontinued. I feel sad because I like the picture.

I took Ted out and said, "Look I don't know whether you knew, but I've a lot of stuff lying around that I have already put down." He said, "Oh, I wouldn't mind hearing that." And the Finzi *Concerto* was one, also the Stanford *Concerto*. I said, "Why don't you start?" He said, "I've got no money." His father was a grave digger, I believe. He didn't have the money. Then something happened. As I say, he found…he pursued the idea, or somebody else persuaded him to, and he founded Hyperion. Stanford and Finzi were the first issue, my tape, because he liked the tapes when he heard them.

Since that day, he's taken any suggestion that I'd like to make. He's not chosen anything that I've done. I've done the whole thing, got the parts and everything. I was very keen to do something about Crusell, because I heard somebody play the concerto, and found a way to get the parts. I said to Ted, "What do you think about…would you like to have some Crusell?" He said, "If you think it's alright, Thea. Ok then." Everything I suggested he took without a murmur although he knew that they weren't commercially viable at all.

Then, of course, the world changed. People got fed up just buying Mozart and Brahms, didn't they? All these other companies came a long. And people like you, sort of, picked it up at the other end of the world which is very, very extraordinary. Of course it wasn't, as I say, something that I was pursuing.

I was just fitting [recording] in between touring around with the orchestra and keeping up with the teaching, odd chamber music classes and things. So, I started getting out things

that were particularly British because I thought that was the area that was so neglected.

I came across this piece of paper today. I don't know where it was; it must be from a magazine. It's clips from some gramophone magazine, I suppose. Some of them [Perry] gets sent from America as well. He's got some connection with America, Perry has. I suppose it's a distributor in Los Angeles. But [Perry's] been very good at distributing this stuff all over the world. It sells much better abroad than here.

AC: Does it?

TK: Yes. And the Mozart *Concerto*, we eventually decided to do on the long clarinet because hardly anyone had in 1985. Selmer's actually manufactured one for the first time which which we'd been pestering them to do for twenty-five years. That was something that I felt very strongly that I wanted to do although I'd recorded it twice before.

AC: And that's the basset clarinet?

TK: The basset clarinet, yes. There were various problems with that at the last minute, with the conductor being pursued by EMI and being forbidden to do the work with me. I can't tell you what goes on in all that contracts and business. It's horrible. So, that's become one of Ted's best sellers, inexplicably because I had the flu and the instrument cracked, and everything seemed wrong.

AC: Certainly was a unique experience!

TK: There you go, yes!

AC: Do you know how many works that you've recorded have been the first recordings of a piece?

TK: Good question.

AC: Seems like quite a few.

TK: Um,…I'm terrible you see; I'm completely disorganized. I don't keep records of anything, really. I haven't sort of colored a picture of my activities at all over the years. So, in answer to your question: "Premier recordings of certain pieces." Is what you're asking, isn't it?

AC: Yes.

TK: I think I did about fifteen or sixteen records once we got going. I just kept thinking up pieces and bringing them out to do about two a year. Some I don't actual know about.

This is Crusell Quartets. I suspect they were almost like first recording. But, if you look at the British [composers]. Now, Julius Rietz, a wonderful piece, and Heinze. [Counting from the page] Now that would be one, two, three, four,…four on that one. Rawsthorne, yes…seven…Seiber eight, nine, Fergusen ten, Hurlstone eleven, Mendelssohn the two concertpieces with orchestra twelve, thirteen. Bruch, I don't know. I suppose upwards of twenty…all of those. Thirty-odd I suppose. And the majority were "first-times." Because I thought there was no point in doing to death…I did one Weber. I did one Weber because Ted thought it would be good to have one piece that people knew. And it was a useful companion to the Crusell on that occasion.

This Stanford, the pieces for clarinet and string quartet…he had written late in life and it was just a score and parts. In many cases you couldn't see the notes. We spent a long, long time fishing out all the wrong notes as we rehearsed it. It had not been played before. But now a little, tiny publishing firm in Cambridge has issued it. I made sure I did all the proofreading.

This particular…one of the last, most recent ones…there are certainly "first-timers" on that. Two Maconchy and the Britten which nobody played. I suppose I have got three in connection with Britten's publisher.

But, you know what came from America the other day? It's rather extraordinary that you should come now. I don't know if you've played any of Malcom Arnold's stuff. Do you know the *Sonatina*?

AC: I've played it, but not performed it.

TK: He wrote two concertos. I don't know if you know that. One was a Benny Goodman one. He did play it here because it had opportunity to improvise your own cadenza. And a jazzy last movement, and it was a very popular, crazy type of piece. And the first work had been for my husband, a clarinet concerto way back in 1948 or '49. And I remember going to some of the early performances when I was a student, just a beginner professionally. I then got to know Malcom Arnold. I used to play in his film music. He was wonderful, very funny, marvelous conductor, a bit crazy. He's now getting over eighty and had mental problems years and years ago. Very sad. He lives in a kind of terror. Occasionally, he'll ring up when he's on a good day and talk a bit about the past. He was so pleased that I decided to do both of his concertos. That particular disc was featuring pieces that were written either for Thurston or Goodman. That was great fun, including a bit film music. He'd written a special bit since my husband used to play for him.

Now, a gent rang me up from Boston a few days ago, and said he was doing a project on Sir Malcom Arnold's film music, and he'd heard that I had possibly played for him. Way back. And, "Could I remember what films I played for?" I never remembered. I don't remember signing the paycheck and the time it was sent.

End of Tape One

Tape Two, Side One

[Listening to a recording of a radio program of Thurston playing Malcom Arnold *Concerto* sent by someone doing the project on Malcom Arnold's film music.]

TK: Typical of [Arnold's] film music…

AC: Changes in character…

TK: Never develops it…still already very weird, sort of, foreboding…

It's just such an interesting document to have of how they played it spirit-wise and such a surprise to get it from the States!

AC: Did Thurston commission any of these pieces?

TK: No, he didn't commission any pieces at all. That's the most important thing.

AC: So, people were writing for him.

TK: They just wrote for him, yes. [Commissioning] wasn't ever the done thing really; players in those days they really didn't seem to. Maybe, some of these big string or piano solos were commissions, could be. Certainly, Thurston never had the money to do that or was never arrogant enough to think that he was important enough to have anything [written for him]. Maybe he thought that if they didn't want to do it, perhaps it wouldn't be a very good piece. You never know. Because a lot of pieces that are commissioned turn out to be less inspired.

AC: What pieces have you commissioned?

TK: Howard Blake is one. He'd done some incidental music for television that I was playing in, and he was conducting himself. Although it was just incidental, I found his style very, very fascinating, and so I asked if he would. So, that was one, certainly. What else have I commissioned? Oh, Elizabeth Maconchy, a piece called *Fantasia*. She's this lady here.

AC: I haven't heard of her before.

TK: You haven't? Actually, I played that for the first time at one of these Denver…John Denman's the pianist. That was the first performance given at Denver International Congress. Those may be the only two pieces that I actually requested. But I've given other first performances of pieces.

AC: And others have been dedicated to you?

TK: Benjamin Frankel's *Quintet*. He wrote that after Jack died. He dedicated it to the two of us in a rather nice way. That was commissioned by an important festival called Cheltenham International Contemporary Music Festival [held] every June. Cheltenham is a famous spa town in the west of England, a lot of culture. They would always invite composers and give them money to write a piece. And Ben said. "Ok, I will write a piece for clarinet quintet," and dedicated it to Thurston and me. "To Thea for Jack", or something like that. I did not give the first performance. Because it was soon after [Thurston] died, and I hadn't really started trying to pick up...not gotten anywhere, I should say. Gervase de Peyer played it first. But, I did the first London performance, and then I decided that I had to do something about [recording the piece].

I never mentioned the lady's wind ensemble called Portia, did I?

AC: No.

TK: This was the first thing that happened, really, after Jack died that got me into playing. Of course, at that time there were actually no women in any important wind set-ups in orchestras. But, I'd been playing with a chamber orchestra. They offered me some work after Jack died, [playing] second clarinet. Playing the viola was a man who had led the violas for Sir Thomas Beecham in the Royal Philharmonic. He had the intentions of being a conductor, and he had this idea. He noticed that one or two women wind [players] appearing around the scene. And, he thought he'd might like to try and form an ensemble of all women, a wind group. So, he said, "Do you have any ideas who might like to play the flute? The bassoon? We recommended our pals. We had a few rehearsals and formed a group of ten wind players, a double wind quintet.

We used to rehearse every week, just for fun. Then we got some money together. [We] chipped in and booked a very small hall and asked a few critics to come along. And, we commissioned a piece. We put this on. There were some nice things in the paper about it. And, I think that somebody came from the BBC. This viola player was much more into the profession. He knew quite a few people. The BBC said they would be interested to hear us to do an audition in the studio; we were invited to do that. They gave us some broadcasts. People were amazed that ten women could play wind music! Of course, in America at that time, it was already far more normal for women to play.

AC: About what time was this?

TK: 1950s. 1954 or '55. So we got other composers who were interested and sent along stuff for us to play. Gordon Jacob was one of them. —

Oh, that's another piece…the *Mini-Concerto*, Gordon Jacob wrote for me. As a result of my choosing to do his quintet. He was a very elderly man at this time. This is the record that has not survived. He just wrote a piece and sent it to me. I didn't commission it, or anything.

I think you should take [a Hyperion catalog] with you. Maybe that could be interesting since it mentions some of the recordings.

[Frankel] was a very noted film composer as well. Frankel and Arnold at that point made some very good films and made a lot of money.

Howard Blake, actually the one I did commission from, worked in Hollywood for a long time. He was one that found he couldn't accept the, sort of, new idioms when he was — he's now a man of about fifty, or something — and he studied at the [Royal] Academy. He felt he expressed his ideas best in tonal music. And of course, they told him that was not going to be any good; that he had to forget all that. That was during our Schoenberg era at the BBC. He just couldn't face all that. He said, "Well, I don't know, I don't think I could be a composer at all then."

So he pushed off. He had always been keen on films, and he'd done a lot of piano playing for certain film scores. So he knew how to write film music. So, he went to Hollywood and made a lot of money there. Then he came back to England and sort of started to think about how he was going to do things. I think it was that connection with tonality, when I met him over the incidental music, that attracted me to him probably. He was very good at writing jazz and light music as well.

When he got back, he was able to earn a living. And, he wrote a piece called *Benedictus*, I think, for choir and huge orchestra. And, this was recognizably tonal enough for amateur choirs to sing (big choirs, chorus groups) as well as having some individuality. It had a big success. So, he sort of got back in again. By that time, the taste in music changed again after those twenty years.

AC: What other chamber groups were you in?

TK: Well, there was this one called Vesuvius which did all that contemporary stuff in the '60s.

AC: Did you enjoy playing contemporary music?

TK: Oh yes! I spent many, many hours enjoyably at it. I used to like the intellectual challenge. I didn't get a lot from it emotionally, I have to say. I enjoyed trying to get inside what was there, and I enjoyed trying to get it right. But, I haven't recently done so much. That Maconchy piece I commissioned in 1980 was the last piece that I consciously put a lot of work into. [I've] always been meeting a lot [of contemporary music] in orchestra, chamber orchestra. Which we don't call chamber music, I don't know if you know that distinction. Americans seem to call chamber orchestras, chamber music. But, it isn't at all because it conducted.

What was I going to say? There was also this Melos Ensemble which was really formed very many years ago when Gervase De Peyer was the all the rage. You've heard of him at all?

AC: Yes.

TK: Yes, because he made many recordings, when other people had not quite gotten around to clarinet solo music. He did some really well-received performances. He was a really precocious…fast developer in the profession. He had plenty of brilliance, nerve, and conviction about what he did. And, it was really terrific stuff. His group was called the Melos Ensemble which was internationally known. They've got lots of records of all the unusual stuff, that had not been done before like the Spohr *Nonet* and Howard Ferguson. He did all sorts of things. But, then he was principal in the LSO [London Symphony Orchestra]. He was into everything; he did all the big solo stuff. Just after Thurston died, he really sort of stepped in and took on all the first performances that Thurston had been noted for, like the Finzi.

Then [De Peyer] thought he could conquer America as well, like Reg Kell earlier. But, he didn't get on so well. He was in that Lincoln Center group when it was very young. He was a contemporary of when I was at college too. He and Colin Davis and myself were all there at the same time.

He had been living in Washington and doing some teaching. I think then Stoltzman got in on that lot. So, Gervase is back here now, trying to revive his career a bit, but most of the young players had never even heard of him. He went out of the country and stayed away so long that everybody forgot him. It's a pity because he was a very fine musician.

So, where did I get into that lot?

AC: The Melos Ensemble.

TK: Melos…when he went to America, and of course, that more or less, saw his exit from that lot. [Melos] decided that they wanted to revive, back in the '70s, I suppose. They

asked me if I would join, and it was a very well-known name, the ensemble. But, some of the older players had died or left. So, it never really took off again in the same way. We did have some very nice concerts and a tour of Italy where everybody got records of the Melos, and they thought they were going to hear the same thing, I suppose. But, it could never become what it had been. For me, it was wonderful to play that repertoire.

AC: When did that group found; when did it begin?

TK: I would say in the '50s, mid-'50s when Gervase was just launching himself into the profession.

AC: So, he was the founding clarinetist?

TK: Yes. I would say he was, really…the inspiration behind it.

As I say, the most important [group] in many ways that women's ensemble called The Portia, way back. After awhile, I got too busy to be much involved with that, but I had a good ten years or so with them.

We decided to have a competition and that we would offer money to composers to submit stuff for ten wind instruments. We had about thirty entries. Can you imagine trying to play this stuff and decide? Some people were writing very conventional stuff, and others, you couldn't make head or tail of.

In the end, we put on a concert in London at which we chose three pieces to play. The one that we decided should win had the best technique of composition, and he turned out to be a jazz trombonist. It was all done anonymously. When they sent their scores, they didn't put any names on them because we wanted to be quite impartial. Us women trying to chose; it was quite fun. And, then it turned out to be this jazzman. So they asked him to come along, help us, sit through the concert and all that. He was called Mike Gibb. I think he now lives in America. And, I think he has the most successful jazz band, or something, and has done well. I'm sure our piece was never played again.

But, that provided such a lot of music which has been quite useful for other groups to play. At that time, there was no thing as a wind ensemble for ten players. But, that gave us all such a valuable experience. The viola player who conducted it became quite busy in, what we call, the session world, engaging freelance players to do light music for backing sessions for things, "studio work" we call it. Also, he fixed for television. He thought that he'd like to try selling a few female wind players that he'd gotten to know

through and trust through these rehearsals with him. And so, we got into the television area, playing in something called "Music You have Loved" or something like that. There were few female faces in the winds. Of course, we were all young, very smart looking in those days. So, that gave us enormous exposure that we never expected as well as experience of playing next to the men, which was a bit tricky sometimes.

You find yourself suspected of trying to steal the work from the men. That was one of the difficulties of starting off as a female. I don't know how it works in America. I used to say every time I opened up my clarinet case: I am depriving some poor man and his family of work. I really had a bad complex about it. I met one or two…it was dealing with the male second and third clarinets; that was the problem. If you'd just been somebody in the mixture, that would be ok. But if you were playing principal (and I was none too experienced at that), you had to have a very strong nerve not to be put off by them. But, there were one or two of the older players who were extremely kindly and would, give help and advice if needed. They weren't all, sort of, ambitious, wanting you out of the way at all. If you were nice them, they were nice to you. You had to be very careful that you were encouraging and supportive so that their egos didn't get damaged too much.

I used to drive one of them around places, picking him up from some tube station, or other, because he had a bass clarinet and an Eb [clarinet] and the whole lot on board. He didn't drive himself. I don't why he didn't. I would pack a picnic and make sure that there was something he liked! It had to do with the protection of the male ego, very important!

AC: Tip-toe around it!

TK: I was feeling I was stabbing them in the back. As I got into the profession…I had always been trained by Thurston that I must never, sort of, compete for any situation. If you went along and it wasn't particularly dictated who would play first, second, third, or fifth in those wind band "combos." "Always sit at the bottom," he said to me. "You must realize that those men really *need* the money because they've got wives and families to support," he said. "It's all well for you single females. You've got to be very submissive."

But they've got a female *cor anglais* and the clarinetist is female. They actually found in the end that some of those were such good players that they couldn't afford to be choosy any longer because it was a very competitive thing. So, usually you find, that if anyone has a positive place in the symphony orchestra as a female, they're really jolly-good players.

AC: Did it take a shorter amount of time for women string players to be included?

TK: Yes, they would stick them in the back and use them as "backer-ups". And also, the BBC was always very good to [the women]. Because, after all, they weren't seen before the days of television. They have, I think, a policy of equal opportunity. They were always very honorable in their dealings, the BBC.

[Speaking about academic assessment and in music colleges and universities, pertaining to a specific current student.] What [the administration at the Guildhall] decided was: if someone that got more than 62%, then that showed they had good chances perhaps of being a good enough player, to have a kind of player rated degree. Not that it shows to the outside world; it just says "Bachelor of Music." That's what it says at the end anyway. However, it doesn't really matter what you get inside.

To the student, it matters, of course. You say to this girl, "Well, you did terribly well on all your academic stuff, and you're very good in the community work. You did all this well. We think that you didn't play well enough to proceed to doing an extra recital next. So, I think you ought to concentrate on your academic work. That's better for you." That's what they're telling her, you see. She says, "But, I came to this place to learn to play. If I wanted to be an academic, I could've got into Cambridge."

I think it's wrong to stop them training properly to be clarinetists. Because this academic stuff is a load, of what we call, "codswallop" which is "nothing". You should read some the stuff in that book [the syllabus] about the psychology of music and the affect it has on the listener, all sorts of philosophical questions which is really what you don't go to a playing college to learn. The London colleges are supposed to be about playing. They are not universities. We are sharply divided here. If you what to play, you go to college, not to a university.

And that's slightly changing. Because, at Cambridge, if you're bright enough to get into Cambridge and do a music degree, they will give you quite a lot of playing opportunities. These people who get into Cambridge are extremely motivated people. We've only really got two universities that are on that level. The government will tell you that they're trying to make us all equal. There's a lot of fuss about that. You've probably heard how there's this elitism at Oxford and Cambridge, and it has to be "stomped out."

Anyway, we've had several wonderful players who had been to

Cambridge and have come up to London for private lessons. I've had several of them. They keep up their playing levels because they are good workers; they get on with it. They've got lots of chances to play chamber music and solos down in Cambridge. They really get down to that.

Then they can come to London and do a post grad [degree] if they get into our place. They're done with academic work for good; they've done that. Then they're motivated and get on with playing. One of them who was here has just got a job in the Hallé Orchestra which is the big orchestra the north of here. And, it's a girl! That's most unusual: a female clarinet principal in this country.

So, I think it's [the student's situation] going to be alright. But my pal Joy [also on the clarinet faculty of the Guildhall School], who's redheaded and goes for it,…We feel we're making an impact on this chauvinistic scene. A lot of these administrator people, I'm afraid, are basically male. And we had a fear that they were going to use this poor girl as kind of a example where, "Ah, yes, the women don't stand much chance in the profession do they? We'll steer them towards the academic side." And that, of course, would be a kind of ego-trip for the academicians who were trying to get more work and more pound. All that comes into play, you see. But, no doubt, that is was not peculiar to our country or colleges. But, it is nice when the girls together can make a little impact.

My mother used to have a saying. She said, "It's no good getting old if you don't get artful."

AC: To know the right buttons to push.

TK: But, I feel that because…you know, I saw the beginning of it all in this country; I sort of know how to handle some of these situations. But, I'm very much at a distance, really, in the Guildhall because I don't want to do much work there. But, I do want to try and make sure that kids get more chance to play and study music. It is an extraordinary thing to say about a music college.

But, in fact, our basket-culture…however,they are going to completely redo all this stuff that I've given to you. So, that is past history. They're now going to get around making a new system for kids get together more and do real music. Because what they've done over the years is gradually streamed all the students. I don't know if you do that over there. But, when it comes to anything like oral training or harmony classes, or arranging, editing, all those sort of things, they would put all the pianists in one class with a kind of time-table; they always meet on Tuesdays, and all the wind players on another day. So, they completely stream

vertically, so these kids don't actually get to know each other even because they are socially separated with class work. Now, what happens with you?

AC: It's more integrated.

TK: I thought so.

AC: And, it's nice that way. You get to understand their disciplines.

TK: Yes. And also, you mentioned all these other subjects you're doing. You must have made a lot of friends?

AC: Yes. Quite a few…

TK: As the students in Cambridge do too. They get a lot from that.

AC: There's still a few…a lot of grouping between the instrument groups. It just happens.

TK: Naturally, it's bound to be. But, to say that wind players would only, sort of, deal with band music or something…We have these bands, rather like you do, not on so an exaggerated scale, but there is a wind band which plays all this stuff. The students simply loathe. They hate playing more than one to a part, of course they do.

AC: Is there still quite bit of bias against women?

TK: Definitely, definitely, yes.

AC: How has it changed?

TK: Most of it's subconscious, I think in many ways. They sort of picture…their whole attitude in life is: Well the profession is all about orchestral playing. Because, most of these professors are players who've ducked out of the orchestra profession. I see it not like that anymore. And, they know jolly well it isn't because most symphony orchestras are fighting for survival. I think yours are in a bit of problem too, aren't they?

AC: Yes.

TK: Over here, it's definitely true. Music is all going to be on tape now isn't it? You will, sort of, dial into it on the internet and all that. And you won't even be seen, so you won't know whether it's male or female. If they are going to go off and play a lot in prisons, hospitals and all that, that's fine. You don't have to have only males to do it. Often the girls present those things much better, I think.

So, one's fighting that, just making that point all the time. Maybe Sally [the student spoken of previously] isn't the obvious type to get to play in a symphony orchestra. In fact, she is, as regards as being a good little colleague in the middle, she'd do jolly well, as women do very well in this country on being a supportive second clarinet or string player, or something. So, I'm going to fight for Sally. She's not my pupil in the university; she's like several of them. We have this system which I don't think you have. When we get after the third year, they go to more than one teacher.

AC: I know some places where they do that.

TK: I think we've been doing that too much. And, I think they give them their own way too much. They interview them and say, "Well, are you happy with your teacher? Who would you like to learn with?" "Oh, I'd like to have three [lessons] with Thea, four with Joy. Oh, I'll perhaps study Eb [clarinet] and have a bit of bass [clarinet]," and all that. And, I think they get away with murder because they take the piece around to all of us. And that…they don't have to commit themselves to returning with something to show they've improved because they have the same lesson.

AC: Right.

TK: Even the first and second years are trying to swing that one now. Joy thinks the same way. We feel that they're diffusing too much now. They give them what they want. Sometimes they don't know what's best for them.

AC: They need the stability.

TK: How many students does Elsa teach altogether?

AC: There's twelve. Last year there were…twelve or thirteen.

TK: That's right. That's how many when I was there. And that's all we have in the whole [Guildhall] school. We stick at that number. So, we've got two or three of each of the four years. And then there might be the odd ones that come for post-grad. We get quite a few from the continent. Swedes, a Norwegian last year, a lot of Spaniards. Those Spaniards have a fabulous school of clarinet playing. All stemming from their wind groups called "harmony music," or something. They come most beautifully trained instrumentally, perhaps more naive musically, but they are really very lovely people, most of them, and often very successful.

We've got a stunning girl from Prague. She's just had two post grad years. And the Guildhall School, and the "moneybags" behind it, decided they would like to help the eastern Europeans who've had such a rough time to get, you

know, some training in a big city. So, this girl from Prague was chosen. I think [the students] were asked…they were invited to submit tapes. And, they were given this education absolutely free. Sort of Britain's way of trying to develop…help eastern Europeans recover after the war, which is very nice. Anyway, she did so well in one year, a good student and so nice, that they gave her a second year. So, she's just gone back to her own college. They let her, sort of, defer her final degree. So, she's still got another year to come over here. In fact, she was in that Munich Competition. She did very well in the first round, but didn't get further. But she says that over in Prague, there's pretty little hope of her ever getting a job. She says it's much worse than in England. She's the sort that could succeed, actually.

TK: It was just really putting the thought in her head that she should really have a go. And, I think she really needed to come west to see how we get on.

She went for a French competition. Of course, these brass overlords decided that she's alright after all, so perhaps she should concentrate on trying to do auditions and recitals and things. If the Czech people get into the common market, then I think she's got a chance to get a job there.

So, she looked around and found this French competition. There were two very uninteresting solo de concour on the syllabus that nobody's ever heard of. She worked really hard on the music. I played the piano part, and then she got another guy to play for her. She really knew it very well and won the competition, above all the French people because she could play fast. And, the prize was a Leblanc A clarinet which she doesn't want. She seems…I said, "Why don't you sell the thing before you leave England." She really needs another Bb. "I don't know; I haven't gotten round to it," she says.

So, I don't know what's going to happen unless the symphony world recovers.

AC: What does the…in order to get in the symphony, what is the typical audition.

TK: The auditions are similar the sort of pieces that you would be asked to play. They very often have the Rachmaninov *Second Symphony*. They always have the Mendelssohn [*Midsummer Night's Dream*] *Scherzo*. They often have a bit of Mahler, and they always have one of the Beethoven symphonies, usually number six and eight, the solos from there. Sometimes a bit of Benjamin Britten, perhaps. Something from the *Prince of Pagodas* ballet or the *Peter Grimes* interludes, especially on the Eb clarinet. Sometimes a bit of Bruckner.

AC: Things from the standard repertoire.

TK: It has, of course, very often been the first movement to the Mozart *Concerto* or sightreading as well. It's beginning to change a bit because I think it's a difficult piece to chose for an audition because people listen. There will usually be principal clarinet and the leader [listening] and people have gotten very used to how that particular person plays the Mozart. It's the something that is so personal…and the fact that it wasn't written for the short instrument too. It gives another dimension in the long run. [The short clarinet] does effect the speed and color of what you're trying to get out of it. What they're really wanting is to hear if somebody can play with some sense of style and security whether they like the sound or not. So, sometimes they've been choosing a Weber movement or the…

The Welsh Orchestra, the BBC Welsh,…they recently have been having years of auditions for the principal and they chose the Debussy *Rhapsody* which is an interesting one, not that they hear very much of that; they mostly have excerpts.

Now, other orchestras have been choosing the Nielsen [*Concerto*] lately which is quite a good idea. Because, there's not a lot room to be very personal about that piece because you must keep going. Then they can hear if someone can handle the clarinet or not, and judge their musicality a bit more in the excerpts.

The Gulbenkian Orchestra in Lisbon, a past pupil of mine, a lady, is principal clarinet there. That fortunately was something also that I unwittingly had something to do with…in telling them a lot about her. She was a person who was a bad reader, and therefore, she was given no chance in England at all. Because she had a very good sense of pitch and memory, she could hear a piece and then immediately go and play it. She was a good pianist as well. She wasn't the sort that was good at print reading, but she was a marvelous, imaginative player. Which doesn't always go down well with the English orchestra scene. They want somebody who can do the job efficiently, not be too emotional, and all that stuff.

Anyway, I was asked if I thought she was a suitable person to audition. And I said, "Well, she'd be a liability if you take her. I adore her playing, but you may not like it. Anyway, she would be hopeless at reading. He said, "We have lots of rehearsals. We rehearse the program for the whole week!" Over here, you rehearse it for a few hours, and then play it. Then she got [the job] and now she's learned to be a reader. And she's had a wonderful life there.

Then, her second was an elderly gentleman who was fatherly, and he saw her through her difficulty period. Then, of

course, he had to retire. So, *she* had to choose the second clarinet player and had months and years of auditions. She'd been ringing me up. "Who do you suggest?" But, the way they decided to do it was that she would play with them. They would play stuff for two clarinets and she would get the feel. That was her idea. In the end, she chose a Spaniard from the Guildhall. I don't know whether he survived. The moment he got the job, he started to feel desperately insecure, very strange. I must ring up and see how it's gone.

But mostly, they can take a year to chose a principal, you know. I don't know how you do it there.

AC: It depends.

TK: They keep giving them a batch of work to do say, for May, and then someone else comes in and does the June. And the poor first clarinet, if it's a second job, has got to sort of fit in. The section has get used to each one of the strangers in turn and try to make a decision at the end of it.

The conductor, I suppose, has a bit of input. The London orchestras…they usually have one chief conductor, but that person would rarely be available for an audition, and usually moves on to the next job in a few years later anyway. So, the conductor doesn't have much input anyway. It's the called the "board of back benchers", you know, the third trombone and fourth double bass who would make all the decisions about who will play because they're not so busy, and they need money.

AC: It's very much how you play on that one day.

TK: I know! And so often in the end, it's…in this country, it's very much on how you get on socially with the crowd too. Because some of the conditions that we play under are pretty bad. The halls are not comfortable. Mostly, we play in ridiculously low temperatures such as whilst in a church. Our union laws are not always invoked. Because we don't have security, players tend to put up with anything. If there's bad lighting, you rarely complain. Ridiculous journeys. We had to fly the Atlantic one day and rehearse in New York when we got there. No other symphony in the continent would put up with that. Because every orchestra wants to be at the [traveling] cut-price rates, they compete against the other ones being chosen. And so, in order to survive those sort of conditions, in coach journeys that are much too long, in order to save a flight, the price of it…then when you get there –

End of Tape Two, Side One

Tape Two, Side Two

AC: What orchestras have you played in?

TK: A lot, a lot. Well, the two chief ones, that are mentioned in the Groves article: the London Mozart Players for about thirty years, concurrently with the English Chamber Orchestra for about fourteen. [I did] much sort of last-minute deputizing in the Royal Philharmonic, the London Philharmonic, the LSO, and umpteen other orchestras whose names are forgotten and long since have disappeared, all part of the freelance scene. Anyone could get on a show with an orchestra. Like this Little Orchestra of London with Leslie Jones who was a rich amateur. Or if some young conductor tries to launch himself. There was one called The Mozart Orchestra to distinguish it from the London Mozart Players.

It's just really a freelance scene. But, with the English Chamber Orchestra, I would reckon to be asked to be principal and the same with the Mozart one all the time I was there. There were those of us who were so-called members though that was just a loose term. We were given a kind of advanced schedule of the work they hoped to do, so that we could set aside the dates. Because, very often we would find it would clash with a concerto date or something we had already taken on in two years notice. And, then suddenly four months into that, there would be some big tour. I was to tour Japan, but had one date in Ireland. Of course, I had to do it since I signed a contract. So, with the chamber orchestra, there was no such thing as a contract, just a sort of gentleman's agreement that I would be there. Perhaps next week I wouldn't be there if they decided they had enough of me and found somebody they liked better, but I was lucky.

AC: How many solo appearances have you made with orchestras, like concertos?

TK: On what time scale?

AC: Total solo appearances with an orchestra, for an example a premiere of a concerto?

TK: I couldn't tell you. I don't know. I would do a couple a year, maybe six or seven, sometimes less than that. Very often for tours to South America, Japan, Hong Kong, for instance, we'd use soloists from the orchestra and that sort of thing. Then, other English orchestras would come out of the blue. For example, an orchestra in South Hampton, which was basically an amateur orchestra, engaged professional soloists, usually to do Mozart.

Then this Crusell got known a bit through recordings and that, to be honest, was very pleasant because that was

relatively easy to play by a provincial orchestra. But, as for things like Finzi, I did a lot of appearances with some of these chamber orchestras that are situated in places such as Newcastle, Manchester, and Birmingham.

In the southwest of the England, there used to be a wonderful orchestra called the Balmoral Symphonietta which would cover all those those very, very cut-off villages and towns. It is mostly a holiday area down there. [It has a] beautiful coastline and all that, but a very small population. Big symphony orchestras never visited there. So, this little chamber orchestra was formed as an offshoot of the Balmoral Symphony Orchestra, and [this Symphonietta] would go around touring with pieces like the Mozart *Concerto* with not too many players. And, those were quite fun to me.

And then suddenly, overnight, or it seemed like overnight, they called the players for a meeting. A lot of people find work very difficult to get in London. Very good players had opted to go and be leaders of the sections in some of those little outside orchestras like that because there was a definite volume of work, visiting the outback. And then, they were called for a meeting one day and were told that the orchestra didn't exist any longer. And [the players] had sold their London houses, moved their kids from education there. Once you move out of London, you can never get back.

So, that kind of work disappeared. Because the Balmoral Symphony of course was suffering like the other orchestras; so, it could no longer support this little offshoot which had been doing such good work. So, the southwest, I doubt, will get any professional orchestra touring. Very sad.

But I guess television, CDs, and all that supply people's needs very well for those people who don't care whether they hear things live, or not. When you think of how many people worldwide never hear a live instrument at all, music to them is coming out a speaker, not people.

AC: It's interesting. I teach, or help teach, a class in music appreciation. A lot of these people are non-musicians or only played in high school. One of their projects is to go to a live concert and write a small paper. Their observations are interesting: A live performance does not compete with a CD. Then they want to come to more concerts.

TK: Yes, I think if it's encouraged,…I think that's what we have to do, get them moving. There's no excuse. During the war, there was little or no petrol for people to get around. They used to flock to concerts because it was a wonderful time…uplift. And, of course, orchestras used to travel around a great deal and play concerts everywhere they could. There were a lot of concerts in churches, you know, especially this

time of year. I was playing in a big cathedral on Friday night down in Wells, absolutely wonderful. Then, you're apt to pick up the tourism that happens. They arrange a week or two of art exhibitions and local musical activities and the odd professional thing. Local businesses put money into it.

These churches make very good concert halls in the summer because they stand a bit of chance of them being warm enough to sit in. We did do one two weeks ago. (We had this very cold weather here. We really did.) I had the central heating on, very "real" weather. It was a really drafty [hall] down in Sussex. The clarinet filled with water as it always does when you have that kind of situation.

And, not a big audience, but it was a little festival which you could talk to them about the music. And it was much appreciated, but a very minority audience, mostly elderly people.

During wartime, of course, all those people were younger, and they formed music clubs which went on long after the war. And they would walk or cycle, you know. It was quite safe to go out at night. It was a: "We're in danger together" sort of thing.

But now, everybody's got cars; there's no excuse. Public transport has even improved a lot. It used to be very difficult getting home after a concert. The railways are privatized. They run more late trains, and it helps if you live in a small town. It has also helped musicians, London musicians. There never used to be a train that went 120 miles away. You were driving through fog and all this stuff. Before the motorways were built, it took four hours. You can now get on about two or three now. Now you can even get a train back at 11:00 at night and be home by 1:00. It's fantastic. You come from Birmingham to London and do a concert and go back again, which never happened before. But still it's hard to get them away from the television!

AC: We need to get them to turn it off! Which is hard to do…

TK: Yes!

AC: What are some of your future plans, performing or recording?

TK: No, I don't want to do any more recordings. I can't think of any other pieces that I feel strongly about. Most of all this stuff has been because I've felt it was just criminal that nobody knew they were there. A lot of the composers were still alive. Arnold Cooke is still alive. Very, very frail and mentally senile now. [I] just wanted those pieces to be heard, particularly things that were in connection with

Thurston. It was such a shame that he hadn't lived long enough to really be able to go around and play them to people which was his whole idea, to show what had been written for the clarinet and how lucky he was. So, I managed to do a lot of that.

Then, I don't know what…I want to play chamber music with friends and above all chamber music with piano, I'm afraid, because that's where all the big stuff is, and to somehow pick up on where…on what I had to drop when the clarinet and orchestral world took over. And that is very exciting. We're going to feature these English composers like [John] Ireland and Frank Bridge in the other role which I first met them before the clarinet pieces were written. Growing up, I was playing a lot of John Ireland on the piano with violin and cello.

And, a lot of the people that I know through orchestral connections are feeling the same way, that they're having enough trekking around with orchestras, and that they are getting going with just small concerts; a lot them are charity concerts, summer music clubs and festival concerts.

We played the *Trout* quintet last week. That, to me, was the most incredible adventure. Great, great pieces. I'll never be good enough to play them well, but if I can just make out.

I have wonderful piano lessons with a friend who I once made a broadcast of Hummel with. I met him during a chamber piece at…one of those BBC producers was doing a whole series on Hummel who was very neglected. Some delightful stuff came up for guitar, violin, clarinet. Then, when I wanted to…I was sort of thrown into piano playing again to help out with the orchestra on tour, trying to imitate a harp part perhaps, or playing for rehearsals if a soloist came along. I also in Bermuda…what did I do? Aaron Copland's *Appalachian Spring*. It has a huge piano part. When you're a small band touring about, you can't carry a pianist to play just one performance. So, I really got the message.

Really it was pushed at me to play the piano. So, I thought, "I've got to have some lessons, I'm not…as I say, I wasn't ever technically first-class on either instrument. So, somehow, after looking around, I came across this guy from the Hummel date, and I found that he was absolutely on…just thought the same way about music. He'd grown up at the same time; he's now in his fifties, you see. He's done some wonderful work, teaching and playing chamber music himself. And [for me] to play the *Trout*, he let me have his copy with all his marking and fingerings. And, he's taught me all sorts of basic things about the piano that…I was never shown anything. I never studied scales with my particular professor. So, I've started, as a sideline, to try to play

stuff at concerts, really starting piano from the beginning and doing loads of studies and all these things I've never done before.

AC: That would be interesting.

TK: It's just miraculous! If I'd done that at [an earlier] age, I would have hated it. And moreover, this guy plays piano duets. We do recitals. To play next to somebody is like riding in a Rolls Royce car for me. Absolutely brilliant. Because we sort of spark off each other musically as well,…I just respect his taste, his ideas of phrasing, everything. So we have a ball because it's so improvisatory and alive when we perform. He can play all the difficult stuff, and I bumble along. So, that's what I want to do if I live long enough to enjoy all of that.

But it's very difficult to go on, getting the same thrill out of the same few clarinet pieces, you know, even the masterpieces. Because, inevitably, you remember some fabulous performance you did with certain colleagues who are perhaps no longer, and it's hard to get it going with somebody else.

I did some really nice chamber music with Menuhin when he was in charge of the Bath Festival. Often, they have some big figurehead who helps decide programs and who sticks around for the week and does concertos, and does chamber music, and solos and invites some of the orchestra. (There was a thing called Bath Festival Orchestra there.) Then, that resulted with us touring, not with Menuhin himself, but with those colleagues. We went out with a clarinet, string trio and piano ensemble and did various combinations, all of us four. The concerts we did with Menuhin were very instructive; we did television programs in France. It was great.

It's just a game of *chance*, Andrea. That's all it is!

AC: So, that's what I can get out of today!

TK: It's never saying "no" to something because you think: Oh dear, no I'm not sure. I can't do that. I don't want to do that. Everything you do, find some refreshing point later on. It's extraordinary.

Master classes are something that I'm really quite shy of. I don't know how I'm supposed to do that. It's become some such a terribly, sort of, commercial, ego pushing thing. Have you been to many of those sort of things?

AC: Three or four. I find…I understand what you're saying.

TK: Yes. What is it about? Is it about promotion of the "master"? Is it about entertaining the audience? Is it about

showing your ideas of the music? Or is it about trying to "wrinkle" out what the candidates have to offer? How can you do all that in public anyway?

So, I've been on one or two summer courses in England with this friend of mine, Joy; she's brilliant about it. She was a student back when I first met her and she's been wonderful at saying what she thinks and getting on with it and getting confidence to the students. She's just marvelous, and she enjoys that, because we're performing with them and getting them going. And, I can't stand it.

I like listening to young players doing some kind of jury, perhaps to get grant money, some kind of competition. That I find really interesting. I find that I've got…I think I've got a good nose, ear for that. Even if I don't end up choosing what the majority chooses. That doesn't matter at all. I love to see the signs of imagination, commitment and emotional input to music. And, do away with all the others who are just lacking with no originality. And, the Poulenc *Sonata* - aah!

AC: You've probably heard that many times!

TK: Yes, I think that takes a lot to play that well. Not a good piece. But to make something of it. It has a lot to do with the "literal" way they're taught: to try to obey every dot, slur, and misprint, and everything. And they don't recognize a misprint. Terrible.

So, as I've been able to afford to refuse those things lately, I do refuse them! I've also worked with the National Youth Orchestra and one or two orchestras where you have to try and sort of weld six or seven clarinets into a section. I've made very good friends through meeting many of those young people, meeting them in the profession later, but I felt very, very uncomfortable about doing it. It caused me a lot of worry beforehand. Wonderful relief afterwards, but to go and work in a few days or week in that kind of set-up, I found so difficult.

AC: Because of the expectations of you?

TK: Again, it's because of the group thing and expecting to sort of ignite them. I didn't feel I had really enough knowledge of, at that stage, of all the different clarinets there were. They brought along all different ones and they got them all going. All different teachers, different sounds. I found it so hard. Interesting, but really difficult.

AC: And you had such a small time to work with them.

TK: That's right. Really, all I ever wanted to do was play

alongside people much better than myself. I was lucky to do that most of the time.

AC: Who are some of the English clarinet players who are new and "up and coming"?

TK: Well, there are a few who…I'm trying to think of the age category, getting towards the late twenties that I feel that they might get somewhere. There wouldn't be people who you've ever heard of, though I might be wrong. This girl, Lyndsey Marsh, has just landed this big symphony job up in Manchester. We have a thing in Europe called the European Community Youth Orchestra (ECYO) and she's been in that. Anyone from the common market can compete. This has been a great thing because it has brought wind players together with their continental equals. And, most of the English players have been very lucky at getting jobs, because our training happens to make them brilliant at reading. They always do pieces quickly whereas the continental way is to stick with it for six years. We don't have the money to do that, you know. They used to have to be out within three years; now it's four years. And this girl, Lyndsey, she got into that. She auditioned, and got in at a very young age. So, then she got lots of chances to meet up with foreign players. And they have people to coach them from some of the big continental orchestras. All these international, European wind players. So, she's picked up on a lot of extra stuff, as well having a Cambridge degree to start with, then a year with us at the Guildhall. She just raced through all that. And those are the people who succeed.

So, I can tell that people with a university degree before they get around to polishing up the instrumental side, probably get on best. That's how I feel because you have to be musically on the ball to survive in the freelance thing. Because, the variety of work is going to be anything from jazz to avant garde, and all the symphony repertoire, all the chamber repertoire.

And this girl has done very well. She auditioned for the BBC, and she gets the odd chamber music cycle. She's formed a group of her own, and she's been in the run for various auditions. Like for the BBC Welsh Orchestra, she was one of the last two. She did weeks of work for them and then a guy was chosen, also a pupil of mine, in the end. So, I would put money on her.

And another guy called Barnaby Robson who was thought to be a disaster when he was at the Guildhall. He changed teachers and got to Joy. She managed to find out that why he seemed to be so dimwitted was that he was dyslexic. They all thought he was very musical, but she managed to get him going. Nobody thought he'd ever get a job in an orchestra because he

couldn't read quickly enough. So, he decided he would have a go at what we call "the yellow clarinet"; he would be a specialist in old instruments. Of course for that, you have to be able to play many eras of instruments. So, he got going on that. He went to have a few lessons with Anthony Pay. Is that a name that you know, or not?

AC: Yes.

TK: Well, [Pay] unfortunately has very much opted out of the main British scene where it's mostly abroad. He so fell in love with the old instruments. He loves the sound they make, and his sound is very much...his sound on any clarinet is very related to that. It's very nice and pure. So, he helped Barnaby to get going, to play in some of these...many, many orchestras, as you know, that feature all various stages [of clarinets] right after Brahms now. So, Barnaby got quite good at that. The music is fairly simplistic, and they do a lot of rehearsing, tours all over the place. He got a lot of confidence.

Suddenly, he got chances to do the deputizing in the Philharmonia Orchestra. I don't know if it was through chance because their principal suddenly left. So, they've been trying out a whole lot of young players that they've heard of from the sort of late twenties, early thirties era [age range]. I hear that he's been doing terribly well. That's very thrilling because he was one of Joy's success stories. I heard him first as a school boy. I thought, "Golly, he's so musical to play the clarinet like that." But, it's very gratifying when somebody that really had the musical basis actually then succeeds in getting the job. It's the same thing with the boy who got the job in the Welsh because he was not going to a college of music. He went to Bristol University.

Some of them begin quite well. Indeed both of those students, they were at a specialist music school. I don't know if you have any of those? We have something called the Menuhin School. They pick talented youngsters and they set them up in some old country house down in the country where they have a very good academic scheme for the ordinary subjects. But, they have to get up about six in the morning for oral training and then do three hours of practice. You know, they really grill them. It hasn't been terribly successful, but some of them go on when they leave there. There are two or three other schools that do the same. One is in Manchester, not in the country, but right there in the center of the musical area where the BBC Northern Orchestra is and the Royal Northern College of Music. So, they are brought up in a more normal community.

Now, both of these kids, who got these jobs in these

orchestras in the last few weeks, came from there. So, in other words, although they went to university, throughout the school year, they were able to practice. That's the chief thing. Because mostly, they've discontinued music in schools in this country, one of the brilliant government's ideas.

So, they have some kind of, sort of, occasional event where people go in and try to get the kids together and give them a rattle and a pipe and they make a composition together. That's supposed to be a substitute for all music teaching we used to have in the past. So, it's almost essential now, if you've got a bright young student to try to go to one of these specialist music schools. Some [schools] do well in winds, some in strings, some in piano; that Manchester one is pretty wide across the board. So, in other words, once they go to university, they've already got their technique. Then they polish off again. I've got one now at the Guildhall. She has a degree candidate at Cambridge. Now, she's doing two years with us. She did not go to a specialist music school, so she's got a lot of technique catching up to do. But she's a delightful musician and is getting around to it all quite well.

It's chance again, you know. Whether you get the right advancement or right advice and opportunities. But, it does worry me when I see a lot of the music colleges now featuring foreign students. The [Guildhall] is full of Japanese. I'm sure a lot of your universities are the same. Do you have the same thing?

AC: Somewhat.

TK: And, they charge them exorbitant fees, much more than they would for be for English students. I don't know how your fees go. Would you say that they are the same for foreigners as for Americans?

AC: I think they are the same; I'm not sure.

TK: Well, ours are five, six times as much. It's ridiculous. So, of course, what do they do? They take in as many Japanese or whatever as they can.

AC: To get their money…

TK: And the British kids fail their audition that way. I feel bad about that.

Your schools are different because you've got this huge country and many centers of excellence all around. This country is all…right down to London. So, London is always going to turn out be the center of excellence. It can't help it. However much you set up Manchester and Birmingham; they

can't ever compete. *Everybody* comes to London.

AC: That's interesting.

TK: Oxford and Cambridge don't run an instrumental department. There may be people who teach well up there, but it's not part of a course. But you can do music degrees at some of these other universities, but it's mostly to do with composition. There's a small playing element in it. It doesn't carry any weight when you go to get a job with a degree from South Hampton, which is very musical, they say, "Oh well, you know, it's not the same as one from the Guildhall, or even from Cambridge." But that could never happen [in England].

[Speaking about orchestral auditions]
TK: For orchestral situations, you have enormous competition, don't you? You have blindfold auditions, don't you?

AC: Yes. Is it the same?

TK: No. I may have had it once or twice. All the girls take off their shoes [in the United States]. Elsa's pupils told me that one.

In fact, when we had one of these Friday night "play-ins" (it was over at Elsa's place), there were certain people who had auditions coming up or exams. It was in the spring time. There was one girl who was definitely doing the rounds of all the auditions she could. So, she said that she would like to play all her audition pieces and nobody would comment, just a chance to play them all through. So, she came in, and said, "Well, this is going to be blind audition. I want you all to turn around." And they said "No!" So, *she* did!

AC: That would be an odd experience!

TK: I met some really nice people there. A couple of them used to write and keep in touch. One of them joined a big band in Washington and when they toured England, he phoned me up and invited me to tea at the Savoy Hotel, or some traditional thing that Americans do. It was so nice of him.

Another one took me to his home; he had a parrot. Both of them, alas, separated from their wives. They were just newly married at that time. Very sad. And one got a job…the one with the parrot, got a job in Albuquerque, or somewhere around there, a very nice situation. He was busy also teaching the other wind instruments. I think you go for that quite a bit, don't you?

AC: Yes.

TK: You don't really like to have to do that, you know. In fact, youngsters often have to go teach an instrument that they don't play. Therefore, I think we ought to teach them to do that really, but it's very much frowned upon. I think that's a shame because there is a lot of harm being done there and nobody's admitting to it.

AC: We often teach saxophone as well.

TK: Saxophone is becoming very popular here. It used not to be. A lot of them are trying to make a career out of it, forming themselves in quartets. There's one girl, again from Royal Academy, who's left now, but she was in a big competition that we have annually. It has four different categories and the big prize is to play in the biggest London hall. She was in the final [round]; she won the all wind categories. Of all the wind and brass, and she was the best one. It happened that she plays the trumpet as well. Most unusual girl with great musicality. Anyway, several of the jury that…I was not feeling well, I did not get along to hear her, unfortunately…they really would like to have thought she was worth the prize. But, of course, she was competing against a singer, a pianist, a violinist. I think there were four categories. So, naturally they had wonderful repertoire to play. She chose very well. We warned her to try and play some so-called "classy" stuff. That's very hard on the saxophone, you know. What to chose when competing with some beautiful aria from an opera, or something?

AC: Sure.

TK: Anyway, she wasn't very put out by that. She's going on to do some other big competitions. She asked me write her a reference for something or other, I can't remember. For money maybe, to go and study with some of the big saxophone players like Eugene Rousseau, and all the big-wigs.

It's funny when people get attracted to an instrument like that, and they make it do what they want to. There's a couple of other…a young man too who's managing to get the foremost composers of the day, this guy called Mark Anthony Turnage, whose written for several works for him, really very far out, very interesting things. So, he's really putting the saxophone on the map in the contemporary scene which it's, after all, how it's always been done from Mozart and Weber and onwards. You've got to make your point: that you can do something with your instrument. I've never been that way. I've always thought, "Well, the instrument is not the first thing. That's a nice piece of music. I better learn that instrument, or else I won't be able to play it."

If you're talking about youngsters. Those are the two that

I've had contact with. But, the young man who's not a beginner and not up and coming, who's "arrived" in this country is Michael Collins. Have you heard of him?

AC: Yes.

TK: Now again, a fantastic all-around musician, a virtuoso pianist. When he was in college, he sort of kept [his piano playing] quiet since it was a second study. But, he was studying the late Beethoven sonatas as a kid, and was just, sort of, not letting on how many hours a day he was practicing at the piano which was considerable, of course. Many more than the clarinet.

He had such facility on the clarinet at thirteen. He had gotten at the top of many competitions. So, he was put on the road to international situations, as soloist, when he was only about seventeen, or so. And, he was trying to be a student at the Royal College which was very difficult because he wasn't all that strong either which made it very difficult. He's got that fantastic musicality, you see. So, he's not just a wind payer blasting through the notes when he plays. A lot of people think his clarinet playing isn't perfect or sophisticated enough or don't think he's got a rich enough sound. He can tackle anything. People write the most hair-raising stuff for him; he can play anything. He's gradually maturing. He used to be a real, you know, "quick silver", too fast for anything. But, now he's in his thirties, and he's married a wonderful violinist from Holland. And he's had a child which is absolutely marvelous; he's had a son. And, that's matured him. So, he's no longer such a tear-about. I would put him right up at the top of our clarinet players, the English ones.

The one who has the most publicity is Emma Johnson who's not really rated by most clarinet players, probably because they're jealous. She won this television contest when she was fifteen, or something. And so, of course a huge string of engagements came. She's very pretty, and she's personality conscious. She really gets into all these promotions a great deal, enjoys it and has people working for her. She's commissioned pieces. She's never boring; she has originality. But she never went to a college to study the clarinet. She decided to go to Cambridge to study English. But, I'm sure that she realized that the clarinet and the few pieces was not going to last a lifetime. She has a good intellect. So, she's been hyped up. She's not into orchestral playing, or anything like that. So, she's no menace to the boys.

But, who else is there? Who else is English that you think of?

AC: Victoria Soames?

TK: Victoria Soames. She doesn't really do anything.

AC: No?

TK: She made records. Her brother, organized this CD…what do you call it?…a firm called Clarinet Classics which began by doing some really interesting players of the past, and now it's become mostly a vehicle for promoting Victoria. I think she earns quite well doing bits of chamber orchestra work like we all do.

It's interesting to get your view from the outside.

AC: It seems that there are many more English women clarinet players that are well-known than in America.

TK: Yes, because all the men are busy earning their living in orchestras. Once they get into an orchestra, they lose the kind of steam for wanting to, sort of, branch out. And when they do play, it's usually very good playing, but it doesn't have any special feature about it because they are so used to doing exactly what the conductor or the rest of the section requires. If they ever have any opinion about how you play a Beethoven work, it's long ago been washed out by having to play it for a different conductor every week, who wants something different. Mostly, they're very disillusioned about any kind of solo work.

As I say, Anthony Pay is really our most mature of the [English] people who still do a lot of solo work and stuff. But, we hardly see anything of him, and I don't know where he gets to. I don't think he's been to America at all. Gervase De Peyer hasn't quite make a comeback that he hoped he'd be able to do.

AC: You said that he's back in England now?

TK: Yes, probably more. I think he has a connection, some kind of teaching connection in Washington. But, he's probably made enough money to be alright now, comfortably off, doesn't have to worry too much. He's bought a modern kind of flat in this new development down in "dockland." There are got upmarket house which all overlook what used to be docks. Now they've developed it into lakes and things and Canary Wharf, the famous building, is down there. There's very posh office blocks that the Japanese run.

So, that's all redevelopment of the area, funny enough, where my grandfather had his furniture factory. My mother was born right there in Canary Wharf. All those buildings were so dilapidated and businesses had moved over, de-centralized and gone out in the country. So, that area has completely

changed, and that's where Gervase is. It's way out there. And, there's an airport there too. A little runway right between all these docks which is fun to go on! A quick commute for business men; it saves them from having to go out all the way to Heathrow or Gatwick. Just go, train down there or taxi, and just take off, and be in Paris in half an hour. It used to be even better than the [English] Channel tunnel.

So, I think that the clarinet is not a popular solo instrument. A lot of us feel that way. A lot of us feel it's because it doesn't really sound very nice anymore! It's changed a lot.

AC: How has the sound changed?

TK: I don't know what they're trying to do with it. Just making it very, sort of, "honky," more related to the poor saxophone than the clarinet to my ear, which is unique in England. It was an attempt to, in the first place, to imitate people like Jack Brymer who came from the saxophone and changed it all since Thurston's day. And it's the imitators of that style, I think, which have lost the central vibrance of the note and substituted a rather, what we call, "honk." And that's being taught to a lot of players this day.

But I think, like everything, it's probably being equaled, if not outdone, by a return to a more normal, purer sound because a lot of people are meeting up with continentals now, as I say, in these youth orchestras. And these two kids which just I gave you the names of, Robert…I didn't give you Robert Plane's name, did I?

AC: No.

TK: [He's] in the Welsh Orchestra. You should put him down; a lot of people would rate him. He got this job that this Lyndsey missed in the BBC Welsh. But she's really better than him, just a better player. But, he's started to get a bit known as a soloist as well. He's the one who went to Bristol University, and was at the same school as Lyndsey, up there. He's made a few recordings, but I find his sound is…I tried to teach him while he was at the University. Musically, he was wonderful. But of course, a lot people don't think that's what you need in a symphony orchestra. I think he's mellowed a bit, but he went to the Royal Academy where it got worse again. However, he's a convincing player, and you never know what might happen.

But there's really no other country that wants to make that sort of noise. You cross the channel and it all gets better! Or America. A lot of people are really unkind of American players. I don't know. We don't hear the right people maybe.

AC: What's the perception of American playing?

TK: Just a bit brash, perhaps. Perhaps not cultured enough or not covered enough in the sound. Just maybe what we're trying to do when we get this honking.

But, the two people that I have thought have been the most wonderful in person in America, in the older school, are [Franklin] Cohen, who I got to know very well in the Munich jury a couple years ago (he's just lovely) and Richard Marcellus. In fact, I persuaded a pupil of mine to go over to America to study with [Marcellus]. It was not a success, but she found a husband there, which is great. [laughs] Because I could…I got so many wonderful shocks every time I perhaps half listened to the radio and I heard Marcellus's sound coming over and then realized again that it was the Cleveland [Symphony Orchestra] that had awaken me. So, I actually met him when we went on tour in the U.S. After this girl had been to study with him for a bit, but he never really sort of thought anything of her. She never could get on with what he was trying to get her to do. Anyway, she turned into a recorder player and found this loving husband, so that was alright.

So, you tell me then.…Elsa, I simply adore, I thought that her playing was out of this world when she came over. I could not admire it enough; it was wonderful. And so did the kids at the Guildhall.

You can't fault her. Instinctively, she's such a musician. What other Americans have I heard? Loads and loads of them from all those various university jobs. Tell me some more.

AC: Richard Stoltzman, Larry Combs…

TK: The famous one…Larry, I like very much. I haven't heard him for much solo work. The other one…Shifrin, he's an interesting guy. I quite like what he does. But, usually I like him very much in his one field rather than in the general classics. I would like to hear him more. I heard him in Denver years ago before I knew him at all, doing two items in the same concert, the big concert. The first was Artie Shaw [*Concerto*] and the other was the Mozart. He played them both in the same evening. They were both brilliant.

Stoltzman, I've known…I've worked with him several times. We did Mendelssohn *Concertstücke* with orchestra together. He ought to be let loose somewhere!

But, I think [Stoltzman] has some lovely things about his playing when he's not trying to be clever. He came and played with our orchestra at one of these Barbican concerts and the idea was to do the Weber [*Concerto No. 2*] in the first half

and then we'd play the Mendelssohn together (I played the basset horn), in the second half. And that was fine. We rehearsed, and I followed him around. It was no problem at all; I'm used to doing that kind of thing. So, the BBC decided that they'd like to tape us, so that the guy was fixing up the microphone at the rehearsal. And, Stoltzman is just parading around! This gentleman would come out, "Where's he gone?" He suddenly lost the clarinet sound! And I think he did the same at the show!

AC: Oh dear!

TK: Anyway, we played this piece, you know, and he lopped about and I just…anyway, he thought it was a real rave-up, so we did all that. [We] played our cadenzas really freely, and he thought it was lovely that I didn't mind mucking about. And, then at the end, somebody brings out a bouquet to give to me, you see. Of course, they don't always don't give flowers to men, which I think is very wrong. It was beautiful purple irises. So, you do what the ballet dancer does; you take out a flower, and give it to the man. So, I handed it to him. The blossom fell off!

AC: Oh, no!

TK: He has the stalk. He looks at this, and the audience bursts out laughing. And, he sticks it up the clarinet! Oh dear! [Laughing] The audience at home wondered what on earth was going on!

And who's the other person you mentioned? Stoltzman and, well, Neidich, I suppose. I think he's probably a very, very accomplished player. But, then you hear something like the Rossini piece which at the best of times, is very poor, and he makes the cadenza, or somebody does [for him], recapitulating all that rubbish at the end. I just can't believe it. Have you heard that recording?

AC: I don't think I have.

TK: He certainly sticks in a five minute cadenza just before the last five bars. Very clever, doing all sorts of double-tonguing stuff.

But, [Neidich's] been wonderful. He taught this Barnaby Robson that I'm telling you about. Now, that's another interesting that happened to [Barnaby], apart from the yellow clarinet. [Barnaby's] people, I think, are not poor which was very useful for him. He decided he'd have a go at getting in Julliard. He sent a tape not expecting to be accepted, but he was accepted. So, his parents must have financed him going over there. And, he learned with Neidich, and he said it was quite wonderful the way he analyzed his playing and helped

him. So, Barnaby, just for the hell of it, decided to enter a competition for Julliard students. The competition meant playing the Copland [*Concerto*]. He won it, against the American students as well. And, he gave several performances of it; one was at the Lincoln Center.

And, we were just astonished that he managed to do that. That was one of those things…you never know when somebody is going to step forward and find a way. That's why I am so glad that, you know,…we've got our own students being condemned to be in academic life for three years. They're not even allowed to play much in the fourth year.

End of Tape Two

Tape Three, Side One

[Discussing possible pieces to play for the author's lecture-recital at Michigan State University.]

TK: Have you done anything from our English repertoire at all, like Finzi or any of those things?

AC: I've done the *Concerto* and the *Bagatelles*.

TK: The *Bagatelles*. Yes, the obvious things. Well, you could always do that Maconchy *Fantasy*. I'll get it and show it to you.

It's on the cerebral side, this piece. It's not highly colored. And, this was like her sort of motto theme. And then she uses it invertibly in chords. It sort of is in the background all the way through. Fairly declamatory, some of it. It's more of the continental style rather than the English Romantics. The English Romantics came out of Stanford and Brahms and that sort of thing. Elgar. Finzi was an Elgar fiend. [Maconchy] always took more interest in Bartók than what was happening on the continent. So, her music is more astringent, very definite, but it's strong intellectually. She's got this middle section which is more reflective, still really using the same thing.

Then…she's an Irish lady actually by birth…she turns it into a jig. Nice little rhythmic things go on there. It gradually dies down until it gets back to the same thing. Then she states this opening motive again with fantastically rich chords underneath. And, then it dies away. So, it's compositionally very interesting if you like that sort of thing.

And that was definitely commissioned by me, but was paid for by the British Arts Council. I didn't have to pay for it. I had just decided that I wanted her because she had written two clarinet concertos which as I say, Jack had played, so I felt I wanted to have her write something. And it does mention the [Clarinet] Congress here, when it was played. So, if you wanted to do something that has my name definitely on it…

This one too you might do, this Gordon Jacob [*Mini-Concerto*]. Yes, that's much more old-fashioned, much more light. That's on one of my records too with string orchestra. It made a very good piano part. In fact, I did play it probably at MSU. I must have given a recital there at the end of my time [there].

If you want something shorter and lighter. It's very much in the French style of wind writing. It's got a very beautiful

romantic slow movement. It might not look like much, but it has lovely, "scrunchy" harmonies. And then a less interesting Gavotte type movement and then a Tarantella to end with. And that's very short, about twelve minutes.

Another piece that I did the first performance of is by William Alwyn. I know that people have liked that William Alwyn piece [*Sonata for Clarinet and Piano*]. He was a film composer, and was sort of in the shadow very much of people like Ben Britten. At the time, he didn't get a lot of inspiration. A friend of mine commissioned a piece, a sonata from him, which I found that one or two American students played. I don't know why I know that; maybe they sent me tapes of it, or maybe I even heard one. There was a girl doing her degree at that time that I was [at Michigan State University], and I think I went to her recital and she played it. It's a bit repetitive, but it's more flamboyant and romantic. I've got the Alwyn to show you because that's more in the genre...I mean, I'm a great fan of him and I don't want to oversell to you the business of the John Ireland, the Bax and the Arnold Cooke which I did. Do you know his music at all, the Cooke *Sonata*? Elsa knew it a bit.

AC: I'm not too familiar with him.

TK: He was a pupil of Hindemith and Vaughn Williams. His music is more...a little like Hindemith; definitely likes to use fourths a lot with kinder harmonies, but strong.

I had a letter from somebody in the USA, somewhere, who's made an exhaustive study of all Arnold Cooke's clarinet pieces. [Cooke] wrote a quintet, a concerto. Two concertos and a sonata. [This man] sent me a recording of him playing the quintet. He was talking about coming over to study. They all say they are coming, but they never make it!

I'll show you [*Three Pieces* by] John McCabe. Do you know it?

AC: No.

TK: I'm not crazy about his stuff. But the Verdehr Trio played a first performance of his trio when they came over in March, and he came along. So, Elsa obviously thinks very highly of him.

Now this is the Alwyn [*Sonata*]. He was much more romantic. This is all about seagulls sweeping up and down; it has a motive that comes along. It doesn't have a lot of show about it, but it's got nice melodies. All this adds up to a nice, rich sound. Features the clarinet very well. But, unfortunately, it keeps going in that rhythm. But very active and it does appeal a lot to Americans, I find. In many ways, it's more old-fashioned than...it goes back to the John Ireland

era; [Alwyn] was more of that generation.

Now, [the Alwyn], I did the first performance of. It doesn't tell you about the details. [The score] says "To Anthony Friese-Greene." Oh look, it's autographed! [Friese-Greene] was a BBC producer who ran a little music club. He used to commissioned pieces for it. And the Cooke was also commissioned by him nineteen years ago. It's rather ordinary.

[The Jacob] is not like anything in particular; it's more unusual.

AC: It looks interesting.

TK: I would have thought…of those three, even though it's a concerto, it doesn't matter playing this with the piano. It really doesn't.

I like the idea of this one [Maconchy] because it is connected with Denver [Clarinet Congress] as well.

Do you have any more questions on your list?

AC: I think we covered most of them! I really enjoyed speaking with you.

TK: We should have covered something in the time that you've been here!

Appendix B

Transcript of Interview taken with Pamela Weston at her home in Hythe, England on July 26 and 27, 2000

Tape One, Side One

Pamela Weston: Frederick Thurston is crucial, actually. That's why I've done anything at all. He's such a wonderful player…a wonderful teacher as far as inspiring you and making you do it. If I had a technical problem, he wasn't good because he was a natural player.

Andrea Cheeseman: Couldn't explain it?

PW: He didn't know it, himself!

Of course my starting [to play the clarinet] at twenty [years old] was very late. I was already quite a good pianist and I had to earn my living, as it were, by teaching. So it was difficult. I had quite a very difficult time, technically, to begin with.

My original idea had been to be an orchestral player because it was his orchestra playing, one of his solos, that I found to be inspiring.

AC: What was the performance of his that inspired you to play?

PW: It was the performance of the Mozart *Concerto* that I heard on the radio. Then I was able to go to hear him. But, his orchestra solos, theme and variations and that sort of thing, were just fantastic. But the extraordinary thing was that I hardly did any orchestral playing myself, just a little in small chamber orchestras, but I got launched into solo work quite unexpectedly. It just came my way!

AC: Did you play the clarinet before you were twenty and heard him play the concerto?

PW: Oh, no! I had never heard the clarinet before as a solo instrument until that point. But, I loved music. My mother was really musical.

AC: Yes, I was wondering about your family, if they were musical.

PW: Yes. She was very musical, a very good violinist actually. I've got a brother and sister, and she made sure that we all had a good basic musical training when we were young which I am very, very grateful for.

I'm not sure if you've ever heard of the Yorke Trotter Method?

AC: No.

PW: I think it's "died out" now. He wrote some books; it's still available. It is a very, very good method for teaching to teenaged children.

And he used to make us…I think I was eight, nine, or ten. We were taught to memorize. I remember taking part in a demonstration class. We were sitting off the platform of the stage. We were each given an eight bar phrase…no, it was four bars which we had to memorize. And we had to finish the phrase in our minds with a perfect cadence. Then we had to go on the platform and play it. Then we had to play it in a different key. It was an extremely good start!

I'm so sorry that people are not doing the Yorke Trotter method; it's so good.

Then my sister and I were sent to a very good school where we did Dalcroze dancing. Do you know that?

AC: Yes.

PW: Expressing music through dance to gain a self-awareness, to gain a sense of the body. At that same school was a teacher who taught English and literature who did what was called "Choral Speaking". We would train to use our voices. We would memorize poems and then spoke them together as a choir.

So, by the time I'd heard Thurston, I'd done quite a bit of piano playing and solo work in small concerts. I had a very good musical grounding.

AC: It sounds like it. Did you play any other instruments besides the piano?

PW: Not at that time. I'd done a lot of singing, actually. And I had some singing lessons while I waiting to go to the Royal Academy [of Music]. After that, I learned languages. I learned German which I am very grateful, for the research that came later.

Then I went to the Academy and started on the clarinet, unfortunately not with Thurston. I learned from George

Anderson who was quite a famous player. He was very old, in his eighties. I still did quite a bit of singing and sang in choir. Then it was full steam ahead on the clarinet.

But, Mr. George Anderson. He was a sweety. But he was very old, as I said. He used to sit beside me, so he'd watch me. And I played as a pianist with bent fingers. I was the "world's worst" squeaker! *Unbelievable*!

And then the first lesson I had…it was all private lessons with Thurston later on. [Thurston] said, "My dear! Cover the holes!"

AC: It was a problem!

PW: Sir Henry Wood conducted the student orchestra at the Royal Academy. After I had been there, for I suppose six years, seven…and I watched a lot of rehearsals. One day, there was only one clarinet, so I went up to the librarian and asked if I could play. "Yes, you get up there." After rehearsal, apparently Sir Henry Wood went to the librarian and asked, "For God's sake, why did you let that girl come in?" [Laughing]

AC: Oh dear!

PW: Anyway. And then the war came, and I had to earn my living, so I took a fulltime music post. Then I started having lessons with Thurston.

AC: This was at the same time?

PW: At the same time. The BBC Symphony Orchestra was evacuated to Bedford and broadcasted concerts through there, and he was able to get me a part time job teaching privately in Bedford High School. And that's how I first met Thea [King]! She was a pupil at the school. Did she tell you that?

AC: She didn't mention how you met, but I knew the BBC connection.

PW: So, he asked me, "Do you think you could give her, Thea, some…" I forget what instrument he asked me to…it must have been in piano, I think. But she was already a very good player. Have you heard her piano playing?

AC: No, never.

PW: Well, she's actually quite recently in the last few years played sonatas…I think they were all clarinet works…maybe she's done it with a violinist…at public recitals. She's really, very good.

AC: She mentioned working with violin and viola – working with string players and how she wants to continue doing that.

PW: Yes. So then…I couldn't stand this fulltime job.

AC: How many students did you teach?

PW: It was, I mean…just at every school. Kids were made to [take lessons]. So, then I got a scholarship at the Guildhall School. But there again, I was not to learn from Thurston because he taught at the Royal College.

AC: So, then you just took lessons with him after your time at the Royal Academy and before you went to the Guildhall?

PW: I took lessons with him privately, yes. I first tried for a scholarship at the [Royal] College [where Thurston taught]. There were two finalists: Gervase de Peyer and myself. And the principal, who was Sir George Dyson, at that time, was totally against women going into the profession. And I don't know if that was the reason for sure because Gervase played much better than the "average Joe". I remember when I went for an interview afterwards, I said, "Look, I terribly want to come learn with Thurston. And, I can't afford the dues." And he said, "Pamela, you shouldn't go into the profession. We've only ever had one woman who's done well as a wind player." That woman was in the London Symphony Orchestra.

So, that's why I went to the Guildhall. I am very glad that I did.

Do you want me to go on talking about this?

AC: Yes, this is what I was planning on asking.

PW: So, at the Guildhall, I think I had three years on a scholarship, and I won a few prizes. And the opportunities there were actually far better than if I'd gone either to the [Royal] College or stayed at the [Royal] Academy because it was a small school in those days. It is much bigger now. We had a wonderful principal called Edric Cundell, and he got to know and made friends with the students who he thought were worthwhile, me included! He often gave us opportunities outside of the school to play. I had a wonderful piano teacher there called Frank Griggs He helped me to do some recitals in the city of London, playing the clarinet in various churches. I've never forgotten him. We talked about all sorts of things in my lesson. He knew I wanted a decent pair of clarinets; it was a very "groggy" pair that I had. He said one day, "Pamela, would you like me to lend you the money to buy those clarinets? It was so wonderful of him. I was able to say, "No thank you, my mother is going to buy them for me." He also was a big influence on me.

AC: Did you take clarinet lessons at that time?

PW: Yes I did.

AC: Who was your teacher?

PW: Wilfred Kealey, who is not very well-known at all. Right from the beginning, I could tell he was not interested in teaching.

I was able to have the odd private lesson with Thurston. One was…he used to live in a district in south London. One lesson at his house. He said, "I'd like to go on with this, but I have to go and play at a Prom tonight. So, we went on top of the bus to the Albert Hall. And he took me right down in the dungeons of the Albert Hall and gave me a lesson in the artist's room. It was fantastic! I've been terribly, terribly lucky in my teachers.

AC: It sounds like he went out of his way to help his students.

PW: He was very good to very many of his students. Probably his most famous one, before Thea came along, was someone called Pauline Juler.

AC: I've not heard of her.

PW: You've not heard of her? Again, it was unusual, at that time during the war, to have a woman as a wind player. And she, like me, would go to all these concerts and go around and say "hello" afterwards. He used to embarrass me by saying, "Pauline, this is Pamela. Pamela practices six hours a day!" [Laughing] We were introduced several times.

It was a great loss to music when [Thurston] died. Such a shame. But he was a heavy smoker.

AC: During you clarinet lessons and study of the instrument, what literature did you learn? Was there a certain method book that you learned from?

PW: Basic studies? The Baermann studies, definitely. And Frederick Thurston actually wrote a series of three…were they called "Orchestra Studies"?

AC: "Passage Studies". When I was in high school, I worked through one of the books.

PW: Well, that's good. I am pleased to hear that. I didn't know they were known in America.

AC: What solos did you study?

PW: I don't know. It was sixty years ago! I suppose all the ones I gave my pupils. Actually, now that I think about Mr. Kealey…it was such a shame. He was such a nice man. He simply wouldn't hear my scales because I had started so late, I needed a lot of hard, basic technical work which I had to do by myself.

We didn't do the Brahms sonatas for some time. We did things like the Charles Lloyd *Suite*. Do you know that at all?

AC: No.

PW: It's rather nice, very melodious. He was an English composer. My teacher had no basic method of teaching, so my lessons were haphazard.

Then, I was very lucky when the principal, Edric Cundell…I think it was three or four years after I left [the Guildhall] that he wrote to ask me if I would come and start as professor. So, for several years I was teaching alongside Mr. Kealey.

At that time, Thurston was very ill with his cancer. He got back to work a certain amount of time. He needed the money. I was able to get him in on judging for competitions and that sort of thing which we did together and was really fascinating to have him there.

He thought the best way of catching them out is to get them to play a three octave chromatic [scale] *fortissimo* and very fast, from low to high.

AC: After you graduated from school, what did you do then? You said you had two or three years before.

PW: I was still, luckily, able to earn my living teaching piano. And then gradually, while I was still at the Guildhall, solo work began to come. In fact, I think I did my first broadcast then. In those days, they were all done live. It was called "The Music Program" which is our Radio 3 now. They used to have a daily recital at nine o'clock in the morning. There were others through the day, of course, but that was the basic one. I've done a lot of them.

I might try, if I was to start again, to do it [live]. Jack Brymer thinks that too. Of three recordings of the Mozart that he's done, he prefers the first one that he did which was done live, no retakes. Music programs these days can be dull if they are doctored.

AC: They're too polished?

PW: Yes, that's right. Anyway, getting on with early morning broadcasts: they were marvelous. Because in those days the BBC used to have three official accompanists. They were very, very good and very well-learned. So, we got maybe a couple of rehearsals with them.

To get on at nine o'clock in the morning was quite a sight because you had to have a short rehearsal before and a balance test. So, it meant getting up at five o'clock. I used to have my breakfast and then would get myself up to London. (I wasn't driving a car then…well I was in London then; I lived in Chelsea.) Then do the balance test. There was a break before the transmission of the show.

And there's my father who I haven't mentioned yet. He was a doctor. Unmusical, but he became a devoted fan. We used to live in Kent. That was the family home. I lived in London. He was a doctor in this village. If I was doing a nine o'clock in the morning recital, he'd go into the waiting room and say, "My daughter's on the radio. Wouldn't you like come and hear her?" So they all trooped off into the sitting room to listen to this clarinet! [Laughing] It was very lovely, my mother being very musical and my father very proud of me.

[The conversation then led to the BBC broadcast of April 23, 2000 in which Pamela Weston participated with Jack Brymer and Jane Glover called "Musical Dynasties". Weston had mailed a cassette recording of this broadcast to me prior to this interview.]

PW: As [Brymer] said on that broadcast, he's certainly said many a times…and Thea and I feel that…[Brymer's] sort of, not quite, a cross between Thurston and Reginald Kell, but something between the two in style.

AC: How so? What characteristics did he have of both? That's something I would like to talk about: the different styles of playing.

PW: You see, Kell used a lot of vibrato, a very, very tasteful vibrato. He was a wonderful musician. And Thurston's tone was very, very pure and clear.

Do you know the playing of Karl Leister?

AC: A little. I haven't heard his playing recently.

PW: In a sense, his embouchure and tone are very much like Thurston. I met him at an International Congress at Denver. He was on the faculty, and so was I. It was one afternoon that I walked into the foyer and there he was. Nothing was going on onstage. So he said, "Come on Pamela. Let's have a

talk." So, we sat on the stage; it was very interesting. I started talking about Thurston. And he asked, "Who is Thurston?" And I asked, "What have you been doing, Karl, all this time?" "I've been practicing, Pamela!"

AC: More important things.

PW: Yes. I hope you can see him play one day. He and Guy Deplus. When they walk onto the stage, they are absolutely fabulous. They are both very tall and stand very straight. They each walk on like a god and play like a god. It is absolutely wonderful.

So where were we? Talking about my father…are you interested in my forbearers? My ancestors?

AC: Yes.

PW: Because on my father's side, his mother was a Drake, descended from the Sir Francis Drake of the Spanish Armada. He was a buccaneer. He didn't have any children. His brother, Thomas, (my father is Thomas) had children. Also someone called, Sir Richard Weston was made the first Earl of Portland by the King, during the reign of Charles I. That's all gone now. No nobles in the family!

On my mother's side, interestingly enough. She's half Scotch and half English. My father was half Welsh and half English. My mother's grandfather was an engineer of a famous canal in Scotland at the time Queen Victoria lived. Curiously enough, he was an amateur clarinetist. He had a little C clarinet made of boxwood which was handed down to me during the war. It was a time we were moving all around the country because my father went back into the army. And it was very difficult carrying things about, particularly the furniture. And I sold [the clarinet]. I regret it ever since. So, that was…he was the only clarinetist of the family.

AC: One thing I want to make sure of: I found this material in a reference book about your education and degrees. What do these abbreviations stand for?

PW: LRAM is for the "Licenciate of the Royal Academy of Music". GRSM is for the "Graduate of the Royal Schools of Music" which is a teaching diploma.

AC: That's a special teaching diploma?

PW: It's basically for class teaching, actually. We did things like psychology, and so on, which is all crammed in a two-year course. And the last one ARCM, "Associate of the Royal College of Music", I got two. One is for clarinet, and the other is for piano. That's an external exam course

because I was never a student there, unfortunately, as I told you.

AC: How were you able to get those then?

PW: Oh, anybody can, they are public exams. I don't know if you know anything about the English grade exams system.

AC: Not very much. I would be interested in hearing.

PW: They start at grade one and go to grade eight of all the instruments. After that, you basically go onto a diploma such as the ARCM or the LRAM. That qualifies you to teach on your special subject. I could not have gotten a school or college teaching job on just that.

AC: What degree would you need to have in order to teach at a college?

PW: I only needed one degree, either ARCM or the LRAM, but my teacher thought it would be good to do all three. I only needed one to set up to teach piano or clarinet whatever I wanted. I believe it is a requisite now for entering one of the colleges.

Then, to become a professor, I was personally invited. They had faith in me.

AC: Did you only teach at the Guildhall?

PW: Yes, that was the only school of music.

AC: Did you teach at any other colleges, or places?

PW: I was very lucky, there again, living in Putney. There are four further education colleges in that area and they sent all their students to me, to my studio.

But later on, I got very interesting in teaching youngsters. That's why I did "Steps for the Young Clarinetist".

AC: How many students did you have at the Guildhall?

PW: At the Guildhall, I would say eight to ten. Not more, because it was still quite a small school then. Thea's probably told you that it's now moved to a different building at the Barbican. It's much bigger now…Who's the professor?…In fact, I had a letter from Victor Slaymark who's the professor there. He plays for the Royal Shakespeare Company which is based at the Barbican. Have you been there?

AC: No, I haven't. When you started teaching at the Guildhall, you said you started teaching young students as

well?

PW: No, that came later. I first thought, "I can't be bothered!" Things changed a lot actually, rather quickly. I had to learn the clarinet very quickly. Then…so, soon after being a student and then a professor, Schott asked me if I would start doing clarinet publications for beginning [players], for the very early, easy ones. So, then I had to get interested in teaching youngsters.

There was a very good church school for youngsters, kids. The head master begged me to take some of these pupils. I had eight in my class. They were wonderful kids; it was a very good school. He loved music, the head master, so he made sure they behaved. So, I started arranging things for them.

AC: I read an article, or another interview, in *The Clarinet* magazine and it seems you are interesting in teaching children of all ages and abilities, bringing music to them. This comes across as well in your books.

PW: Yes, absolutely. And that overall spectrum started with the…soon after I was appointed to the Guildhall, in the late '50s. I continued to be interested in anyone who played at whatever age. I had some wonderful adult pupils too.

AC: What sort of things did you stress in your teaching? Did you stress technical aspects?

PW: Yes, I did. Having learned that myself and not gotten help on the techniques at all. Yes, I was very strong on that, and I made it clear from the beginning of their first lesson that: You've really got to do this, or you can't express yourself. You've got no language.

AC: It's a good way of putting it.

PW: You couldn't do that of course with adults. I was able to teach in my own studio; it was a quite a big one. Most of the adults…I encouraged them to join an evening class of trios and quartets, so they could enjoy and get to know literature.

AC: And play with other people too.

PW: Absolutely. I think one of the most wonderful things of all music is the wind orchestra. Have you done much playing in one?

AC: Yes. Not recently. Recently, I've been in a symphony orchestra.

PW: Yes. That reminds me. I've had, of course, a lot of students coming to me from countries abroad. There's an

Australian called Ian Cooke; he's now in his forties. He's gone on now to conducting, having done very well on the clarinet. He's professionally conducting wind orchestras in place of any of string orchestras for opera performances in Sydney, Newcastle, all over the place.

AC: How interesting.

PW: Much less expensive than carrying all that equipment and people! And so, that's his wind orchestra, and he's made all the arrangements.

AC: It's interesting how he can break traditions.

PW: Yes. Have you heard the Finnish Clarinet Choir?

AC: No.

PW: They are becoming very well-known. I've got a CD of theirs, and they're absolutely marvelous. Of course, particularly with Crusell. You said that you played one of his quartets?

AC: Yes. I enjoyed playing it. It was partly fun because often…I play a lot of avant garde or twentieth century music, so it was nice to return to nice —

PW: And you've had the advantage of learning from Elsa.

AC: Oh, yes.

PW: Contemporary music is marvelous.

AC: Yes, that's one of my interests, and I certainly enjoy playing contemporary things. But, with this Crusell, it was so pleasant!

PW: A relaxing effect!

AC: Lighthearted.

PW: Thea loves Crusell, doesn't she? Have you heard her recordings?

AC: Yes.

PW: The concertos. And, it was Victor Slaymark whom I mentioned just now, with the Royal Shakespeare — he quite often plays the song "Ganges" [by Crusell]. Do you know that?

AC: No.

PW: No? It's a wonderful song for soprano, clarinet, and

piano published by Emerson. It is "From Ganges, Beauteous Strands". It is one that I edited for a company called Emerson. Do you know that name at all?

AC: I've heard of it.

PW: June Emerson, she founded it herself – a specialist in wind music. And I've edited on occasion for her. These songs are on par with the Mozart "Parto, Parto". Have you played that?

AC: I haven't. A colleague of mine did recently.

PW: Do you have a basset clarinet?

AC: No, I don't.

PW: Do you want to have one?

AC: Sometime I would. I just don't have the money for it now.

PW: I don't know if you know, but I've done a basset clarinet version of the Mozart *Concerto* for the Universal Edition. And, the *Quintet* for basset clarinet has only just come out last year for Fentone. Fentone, more sensibly, had just published the basset clarinet part alone so that you don't have to buy another set of string parts.

I'm trying to encourage people – I do hope it will come to this – say like me, you had a rotten pair of clarinets to begin with and had to buy another one anyway. Buy a basset clarinet rather than another clarinet. That will encourage composers to write more for it. Then it's not quite an expensive thing to perform the Mozart pieces!

AC: What sort of sound quality does it have? How is it different?

PW: As you know, there are commercial instruments, and they are getting better all the time. The first efforts were terribly good. Is that what you think?

AC: I haven't heard very much, to be honest, since few people have them. I've heard people play them, but not for a few years.

PW: It's so wonderful to have those low notes. There's so much in the concerto. Have you seen [my edition]?

AC: Yes, I have.

PW: Have you read the foreword?

AC: Yes.

PW: And about this man Schwencke who did the version for piano and string quartet of the concerto, which is so revealing…absolutely amazing.

Mozart…Brymer's "God" of course. He shares the same birthday [as Mozart]. He's so special on that [piece]; most of us think that way.

I've come across a number of top ranking players who have refused to play the concerto until they were a certain age because they felt they couldn't do it justice. It should be played a very mature player.

One was [Vladimir] Gensler who was in the Leningrad Symphony Orchestra. He didn't play the concerto until he was forty-three although he was appointed to the orchestra, I think, when he was twenty-four or twenty-five.

And, I always felt that, with regard to Mozart. There were a lot of very clever musicologists, some of them American, who'd done research in certain aspects of Mozart. It was marvelous. When I was writing my books about the players, I thought I'd better get on with it because I know so much more than they do. Now I've gotten to the stage where I've been lucky. I had a copy of the Schwencke version of the *Concerto*. And with the help of people like Pamela Poulin. Do you know of her?

AC: No.

PW: She's done the most marvelous researches into Stadler's concertos, that sort of thing. She really has. So, now we're getting to the bottom of Mozart. Let's hope one day that we find the manuscript. I can't help feeling that it can't have been destroyed.

The six Weber works which I edited for Fentone. It's quite a story there. Schott were to do a version of that because I found there had been many rotten editions of the Weber works. Have you got any of Carl Baermann's versions?

AC: I think I do.

PW: You probably have; most people have. You know he was the son of the clarinet player Heinrich Baermann who Weber wrote five of the six [clarinet] works. In the 1880s, well after Heinrich Baermann had died, Carl Baermann did editions of the Weber works which were so shoddy. All sorts of things were put in with the dubious reason that they were performance practice handed down from his father.

So, I got a hold of photocopies of all the manuscripts that Carl wrote and then suggested to Schott that we should publish them with two clarinet lines in the score, one exactly as Weber wrote it on the manuscript, unedited. And we got it started with one of the concertos, "Number Two" [*Op. 74]* actually.

I'd actually corrected the first piece, and [Schott] changed the editing. There was a man called Mr. Caesar who came up to see me at my home. He said, "We can't do it like that Ms. Weston. We've just got to have the one clarinet line in the score. So, I got on to the manager and said, "I'm sorry. I won't do it this way; it's not worth doing. Could you please release me from my contract?" He was so sympathetic; he could quite understand. He said, "I'm very sorry."

So, then I offered them to Fentone, and they're quite a small firm. Larry Fentone is the managing director. He's done extremely well with it, with the manuscript version and the edited version in the same score.

Fentone, again, they're wonderful publishers. And so [Larry Fentone] had done this Mozart *Quintet* because, unfortunately, Universal Edition in Vienna, who are a very old firm, decided about a year and a half ago to stop doing any more wind publications. I had offered [Universal] the *Quintet* since I had done the [Mozart] *Concerto* for them. So again, I offered them to Larry Fentone. He jumped at it!

I'm very sorry about that because Universal Vienna — Vienna is where it ought to be done.

AC: I was wondering if you held any positions in orchestras?

PW: I never had a fulltime position. And the small amount that I did were with chamber orchestras. Quite a bit of broadcasts. They were all where you were engaged for just one time. There were no fulltime personal. On the whole…I don't know if it's stayed the same…Thea [King] did a lot of that kind of work. Very often I was playing second to her. Sometimes it was Gervase de Peyer. Sometimes I was engaged as first; sometimes he was. It was a sort of friendly rivalry!

AC: What were some of those orchestras?

PW: I can't remember. I think there were quite a few…it was just after the war. Things were starting again. It was a quite a vogue for small chamber orchestras. The Alexandra Orchestra was one, conducted by Denys Darlow. And I deputized a bit —

End of Tape One, Side One

Tape One, Side Two

PW: What other orchestras did I play in? I sometimes deputized at Sadler's Wells.

AC: Was that only an opera orchestra?

PW: Yes, it was…I can't remember; I really didn't want to do the [orchestra] jobs the because I was doing solo work. So, you could call it "freelance" orchestra playing.

AC: Did you play in any chamber groups?

PW: Yes, I did. That has been very important. A singer at the Guildhall, who was quite mature, asked me if I'd like to form a trio with her and a pianist called the Klarion Trio. That, in fact, is why I started doing research: to find more music for that combination. We had quite a few things written for us. Have you played with a soprano much?

AC: I've done a few things including the Massenet aria.

TK: Have you done the Arnold Cooke songs?

AC: No, but I'd like to do them.

TK: They were written for us. They're lovely. It's the A clarinet. We did the first public performance of that, the first broadcast of that in Manchester.

As I say, I was trying to find fresh music that I got into research. I am sure you read Geoffrey Rendall's book [*The Clarinet*]. He was still alive then, and he was the keeper of music at the British Museum. I got a ticket to the library, and he very kindly asked me to come to his study. We talked about a list of things.

That's how I got started…getting to the museum, and reading: "the playing of Henry Lazarus at Queens Hall", or whatever it was. It made me say, "Who was he, what was he like?"

AC: That's interesting.

PW: I used to have one of Henry Lazarus' clarinets, but I sold it to Nicholas Shackelton. He wrote the article about the clarinet in [*New Groves Dictionary of Music and Musicians*].

There is a new [*New Groves* edition] coming out which I wrote articles for. And I had to fight for it, but I got an article in on the Ludewig [Verdehr] Trio. You know, I did thirty-two articles for the previous edition in 1980, and I had to fight to get Benny Goodman in!

AC: Really? You would think that one of the best known people would be ok.

PW: I couldn't believe it! Incredible, considering all his classical works he had commissioned. That was very funny because it was a lady editor of the twentieth century section, and she told me that at a committee meeting of the Groves, she gave Stanley Sadie, who's the editor in chief, a list of all the people that I thought should be included. It came to Benny Goodman's name, and he said, "Oh we can't have that chap! He plays like he's got a hot potato in his mouth!" He got shot down. And the rest of the committee said, "We must have him."

But, quite frankly, we had an American jazz writer [Richard Wang] to do that article.

Did you ever have a chance of hearing him?

AC: No. I've heard recordings though.

PW: Do you play jazz?

AC: No.

PW: If I again had my professorship, I would insist that everybody had the experience of jazz.

Are you a member of the International Clarinet Association?

AC: Yes.

PW: I don't know if you read my rather fictitious article in the December issue [of *The Clarinet*]: "Hilarity, Calamity, and Other To-dos." Did you read that one?

AC: Yes.

PW: And the story about Benny Goodman coming over to perform the Malcom Arnold's *Second Concerto*. He was really nervous playing classical pieces. There again, he's done so much.

Have you had a chance to play a concerto with your university orchestra?

AC: No, unfortunately not.

PW: I was lucky because Edric Cundell had me doing that kind of thing. I didn't do it very well. I was terribly nervous! I remember I was so nervous that during one of the *tuttis* – I was right beside the conductor. He said, "Pamela, you've got to enjoy yourself." It was a rather funny because I was very

nervous and very skinny as a child. Therefore, to stand and play a solo was murder to me. And that's how it turned out; gradually, I gained confidence. I think I gained confidence in performing, in having opportunities to talk about the works. I was able to communicate with the audience.

AC: Have you performed with orchestras fairly often? And what pieces?

PW: No. The few occasions that I did, it was always the Mozart *Concerto*.

I've done no contemporary music at all. It's fascinating, the way things are going. Actually, I think that real contemporary music, that written in the last ten years, gives me much more pleasure than the sort of things that were written in the '60s and '70s. It was so unpleasant. Do you think so?

AC: I can see that in some sense. The composers were trying to destroy a lot of things.

PW: Yes. I think in a lot of ways, it was a reaction to the war. Because England had a very, very tough time.

I forget, did Thea…was she living in Bedford? She must have been.

AC: Yes.

PW: So, she was lucky, wasn't she? To find Thurston on her doorstep.

AC: She had said that they did some concerts for the schools, and that's where she first heard, I believe she said, the Brahms *Quintet*, played by Thurston.

PW: We ended up, when I had that part-time teaching at the [Bedford] high school, going to all the available concerts. On one occasion, I remember Thurston playing the Schubert *Octet*…what was the name of that bassoon player? Anyway, I had a lesson the next day. I said, "Why didn't Mr. So-and-so [the bassoonist] smile when he came out to take a bow? He said, "Pamela, he got some new false teeth! And they were hurting him, so he flung them out in the artists' room!" Archie Camden was his name.

AC: Did you play in any other chamber groups besides this trio?

PW: I had a lot opportunities to play in quintets, the Mozart and Brahms particularly. I think I did the Reger, with various quartets.

Actually, that reminds me – it's lovely talking to somebody like you; it makes me think back! The broadcasts started through that. I'd never had to go and have an audition, you see, for solo work. A lot happened for us. I think I had just left as a student, and there was a very famous quartet called the New London Quintet which was formerly the Blech Quartet. The leader was Harry Blech who got, later on, arthritis in his hand. He later had to give up violin playing and took to conducting, very successful. He had just had to give up leading the string quartet, and Erich Gruenberg, who led the Guildhall School orchestra, whom I knew well – we were students together – had been invited to take his place. So, I got the opportunity to play the Mozart *Quintet* and to play the Brahms. And I didn't know about this, but the BBC heard us and actually wrote about us and said they liked the performance.

That was a particular concert that I remember loving. It was a wonderful Brahms. There are certain concerts that just "lift up". You never forget. You get well "into" playing.

It's a terribly, terrible hard life, especially if you are traveling around as a soloist. Because, nowadays it must be much, much worse than what I was doing with the traveling. And then the conditions of the hall…

AC: Not knowing quite what you'll find. Did you perform recitals regularly?

PW: Oh yes.

AC: What music did you play on them?

PW: None of the contemporary stuff!

AC: Did you have a favorite composer?

PW: I would say Brahms and Stanford. Unfortunately, I never had the chance to play the [Stanford] *Concerto*. I remember playing that at Bedford for a lesson with Thurston. And he had one of the BBC accompanists called Earnest Lush with him at that particular time. So, he said, "Earnest, would you play this Stanford for Pamela?" He hadn't played it before.

I later on did quite a lot of broadcasts with Earnest who was getting on about fifty years. In the very, very old days, when he started playing with the BBC, if a program finished early – they didn't time anything like they do these days – if it finished early, the staff accompanist who was on duty had to fill in with bits of music. One time the announcer, at the end of his little bit, he said, "You've just been listening to an "Earnestlude".

…But, yes the Stanford. Do you know the *Concerto*?

AC: No, I haven't played it.

PW: That is absolutely wonderful; it uses both clarinets. It's very Romantic. That's something that I'll show you, but I'll have to find it.

Do you remember any sonatas dedicated to Charles Draper and Oscar Street? Oscar Street was a very talented amateur clarinetist. He subsidized both Thurston and Draper and also had a lot to do with getting the Stanford *Concerto* performed. But it was not published until I got a hold of it after the fifty years after Stanford's death when it could be published. I got a hold of it from Oscar Street's daughter. She gave me the original piano version. I think that Thea [King] was probably the first person in this country to play it. You must get that.

AC: Yes. That's an interesting story behind the publishing.

PW: Yes. I've had so many interesting things happen. I mean with the Mühlfeld, Brahms' clarinetist. I had written to Mieningen, the court where Mühlfeld was employed, for various things like pictures and so on. And the nice lady of the office at the time wrote back – she had given me the information. She said, "By the way, there was a Mühlfeld here a short while ago; she had signed the visitor's book. You might like her address." So, I wrote to this lady in Hamburg. She was, I think, in her eighties. Eventually, I got a letter from her nephew Richard Mühlfeld, who wrote: "This is wonderful. We'd love you to come and see us." And eventually we became great friends. And he gave me the teaspoon that belonged to [Richard] Mühlfeld. I went over there and stayed with them and played from the manuscripts which you may know had not been sold. Anyway, when I went there, Richard said,"It's such a shame. No German has ever approached us about my grandfather." And he took me to have a meal at the home of his aunt. I've got a whole notebook full of all the stories that she told me. She had to speak, actually, through Richard who translated because she couldn't speak English. So, I had plenty of time to write it all down!

AC: How convenient.

PW: Richard had brought his wife and daughter; they've also got two sons who didn't come. They stayed with me in Putney. One day we were sitting out in the garden having lunch. He said, "Pamela, we've got something for you in the caravan." There was a while drawer of these lovely silver teaspoons. He gave me one. I thought: "Can I say, 'Give me the whole dozen because they shouldn't be scratching about in this

cupboard.'" I didn't, but I got one!

AC: You are so lucky to have it.

PW: I was glad to have it. We became great friends. We've corresponded a lot; I've got all his letters. He came to the 1984 International Congress that was held in London, the only International Congress held here. I directed it and got him to give a lecture about his grandfather which was fascinating.

Then...Do you remember the stories in the *Clarinet Virtuosi of the Past* about the two Spanish brothers?

AC: No, I don't.

PW: There again, it's rather fascinating. They trained at the Paris Conservatory and then came over to England. They were very good indeed.

It was through an employee of the Boosey and Hawkes factory — you know of those instruments?

AC: Yes.

PW: They used to make lovely clarinets. Through an employee there, I was put in touch with a daughter of each of the Gomez brothers [Francisco and Manuel], and that was actually marvelous. But, I had to use my own judgment as to who was saying the truth. And then I lived in Oxford and Romaria lived in a suburb of London, and I used to go see them both. And Romaria said, "So, what has Elena said about my father?...It wasn't my father. It was hers." It was so funny!

And the one who lived in London...I brought along once my mother (my father had died). And I thought she would enjoy talking with Romaria because my mother spoke Spanish.

It's awfully difficult to trace descendants. I know in America too...because I have a lot of American friends, and when they've tried to find descendants of great American players who mostly — let's face it — come from France or Germany. To find out descendants, you can tell them about the ancestors.

For instance, there's a man who immigrated from Germany to play in the Boston Symphony Orchestra. His name escapes me. But, he is said to have to have a copy of the manuscript of Mozart's *Concerto*. I've tried to get several people in the past in America to do something about it. So far nobody has it. Even a copy of the manuscript would be wonderful.

AC: I was wondering if you have commissioned any works? Were

the ones written for your trio commissioned?

PW: No, they were not commissions. They were just written for us. It was a fairly unusual combination, actually, at that time. In fact, I don't know if there's ever been another trio which sort of had a name and stuck together for any length of time.

AC: I don't know of one. That's something that Dr. Verdehr has mentioned: that there's never been one.

PW: I don't think so. Although, there were plenty of people who do concerts for this ensemble, and they have to rack their brains to think what to [perform].

AC: Are there any other works that were written for you?

PW: Yes. Some small pieces for clarinet and piano. That was the only one, the Arnold Cooke songs, for our trio. It's marvelous playing with a soprano.

Yes, this man Gensler…I think it was the Moscow Symphony he played in — I must check that — whom I mentioned earlier who didn't play the Mozart [*Concerto*] until he was forty-three years old. He was fairly new to this. He was using circular breathing, and that was a long time ago. Do you know the singer Marian Anderson? The American singer was doing Delilah and this man, Gensler, was able to just go on and on. He astounded everybody; they didn't really know about it. Do you use it?

AC: No. It's something that I should learn the technique.

PW: Have you ever thought about going to Suzanne Stephens, Stockhausen's clarinetist?

AC: It's crossed my mind. One of Dr. Verdehr's old students came back to MSU and gave a master class on Stockhausen's music since he went to the festival there. He really enjoyed it.

PW: Yes. I bet he did. In one of the early Congresses in Denver, Stockhausen and Suzanne were there. She did *Harlequin* which was new in those days. He set up the auditorium with lights shining on her. She looked absolutely wonderful. For most of us, it was our first experience of circular breathing. She would kneel down in front of a very large stage. Kneel down, still playing, keep the tone going and get *up* again without breaking. It's incredible.

AC: Quite acrobatic.

PW: But, some people say that [circular breathing] is not

very good for your health. Have you heard that?

AC: I've heard…that storing the excess air – or the air that you never fully let out – I'm not sure how much of a concern it is.

PW: Presumably, you never use it all the time…just for specific parts.

AC: Right. Have you played the basset clarinet?

PW: No, never. But I have played the bass clarinet once.

AC: Judging from our earlier conversation, you believe that it is important that pieces like the Mozart that were written for instruments other than the Bb or A clarinet to be played on the "real" instrument?

PW: Yes. I do very much. I feel very strongly about that. But at the moment, it is not financially possible for everyone. It certainly must not stop people from learning the music. I think [the Mozart *Concerto*] is ranked as the seventh most popular piece of music in the world.

AC: I am not surprised. I heard it in the airport the other day. When you started your career as a musician, you had no intention of becoming a historian?

PW: No, absolutely not.

AC: Did you always have an interest in music history?

PW: No.

AC: So, it began with your trio that you became interested in research?

PW: Not necessarily then. I mean, I was researching, with the help of Geoffrey Rendall, looking music for that specific combination. Really, I suppose, it was after I left the Guildhall in 1969. Did you look up the dates that I was a professor there?

AC: It says here [in the Fentone biography] that you resigned in 1969.

PW: No, that can't be right because I didn't start any serious research until I left my professorship. Let me look up those dates. [looking at her curriculum vitae] It says here 1951-1969.

1969 was the year that my father died. There again, I'm wrong. Because when my father was still alive, I was doing

the research. My parents lived in a village in Kent; I was living in London and was very, very busy teaching all day, five days a week. And, rather like now, I had a rule, an absolute rule. I would turn my Saturdays over to the British Museum, doing research. Sunday, the day after, I would write up all my notes. Then, the following weekend because my parents were very old, I used to go down to be with them in Kent. When I would finish a chapter, my father, who was very interested in history…we used to sit down by the fire, and I would read a chapter to him which my father loved.

So, yes, it must have been about 1969, or something like that.

AC: What were some of the topics or areas that you were originally interested in when you began researching?

PW: My real interest is in people. It wouldn't have mattered if I'd played another instrument. In fact, after I published the first book, people used to say to me – in fact, I was offered a contract to do other wind instruments because they have no writer. Only the flute people do. Oboe and bassoon, they wanted similar things. I'd rather stick to clarinetists. But, it is the performers and their characters.

AC: Have you ever written on any topics not related to the clarinet?

PW: I've written a novel!

AC: Really!

PW: Yes, but I couldn't get it published. It is actually based on various musical things and the clarinetist Mr. Charles - Charles the first virtuoso player. It goes to Dublin; it goes to Naples because of the connection with the Hamiltons. Then to Brussels…kings and queens and singers. I might try again.

AC: When did you write that?

PW: I wrote it over a very long period of time. I can't remember, but I might have started it before I started the serious research. Mr. Charles fascinated me.

People don't seem to be researching him at all. He was playing in Handel's day. He also played the horn. Basically, he was one of the first clarinet players to play here, in England. Also, [he played] the chalumeau as they called them in those days. They used to spell it: "shalamo". And he did play the horn underhand in Dublin.

AC: Besides the performers, did you focus your attention on

English music at all, or certain time periods?

PW: No.

AC: Just judging from music you've edited, it doesn't seem like you have.

PW: Yes. It's very general.

AC: How do you structure your writing?

PW: I have a very definite plan. I was encouraged by a very good friend, Walter Bergman, who was very famous in the recorder field, harpsichord and so on. He became managing director of Schott and helped me particularly about the editing. When I began to write he said, "Now Pamela, it's a great thing to have lots and lots of draft paper. Just keep writing things down as they come to you." Which I do, and then I itemize them in order of importance. So I get an order. I never get stop writing until I know the overall plan.

Before I start writing at all, I always have a title. Because a lot of people don't. I don't think that ever works.

AC: I suppose it helps focus your attention more, so that you don't get away from the topic.

PW: That's right. The title is, of course, short. Sometimes they get too long. The title gets the imagination going, not just the author's, but the reader's. If you haven't got that to begin with, you just stray along.

Walter also encouraged me to not write very long paragraphs because the mind boggles as you are reading. You must think about your readers. It is not just you; it's who you are going to show them to.

AC: You don't want a frustrated reader.

PW: That's right. Each paragraph, if possible, should follow on the previous one, not start something entirely new.

AC: This is great. I'm getting writing tips from you!

PW: Famous last words! But don't get too fussy about the first book. Everybody says that. Composers, particularly, wish they never did it! You learn so much all the time. I learned so much from my first book which I'm quite embarrassed to read.

And my problem was — I think it's important for you to understand — is that I had no university training, only

musical. I did not learn how to start research. I never had any of that. It was all learning by experience. And so for instance, there are a lot of the references that I would like to have given now in the other books.

My second book, *More Clarinet Virtuosi*, I think has been much more help to people because in the back it has a list of compositions and locations and courts, and a very extensive index. That's very important, should you ever think of writing a book. There are professional index writers…I bought quite a few books and nine out of ten have not useful indexes and quite clearly have not been done by the author. It's so much better for the author to do their own index.

Anything like that…in a lot of books, certainly in articles, I've always given references. But you can't really do that to a great extent. It would make the book twice the size.

AC: Did you have a mentor to help read your books as you began to write?

PW: No, I didn't, but I should have. In a way, my parents were my mentors. As I told you, we would sit by the fire, and I would read the new chapter to them. And if…my father might have pointed out an error on a historical fact, but otherwise, no. I have never asked someone to read something before I edited it. I should have done that at the beginning, but you learn so much as you write, and I don't think it's necessary. The trouble is, with the sort of things I'm writing now, for instance, literally nobody else has the same certain knowledge. The information is stacked "upstairs".

As far as the actual art of writing is concerned, I think I was taught very well in school. I don't remember much about it. But, I rewrite very, very much. It's perfectly ghastly. I keep waking up in the morning. "Pamela, get up and finish it. But, only by doing that can you make sure that it runs, reads easily.

AC: Have you noticed any glaring omissions in what has been written about the history of the instrument? Things we don't know about yet.

PW: Oh, yes. I've got about six that I would like to write about. I've got to finish the book first. I'll give you a list tomorrow! There certainly are there are such a lot of intriguing mysteries.

AC: What is the book that you are writing now?

PW: It's called *Yesterday's Clarinetists, a Sequel*. It's surprising…since I moved away from London and can no longer do research in the British Library it all has to be done by

post. So much more material turned up since I wrote *More Clarinet Virtuosi*. It may surprise you that there are six hundred new ones going into the new book as well as a lot of extra information of the very great and some others from *Virtuosi from the Past*, six hundred of those. There's about twelve hundred in the book.

AC: So, it will be similar to the other *Virtuosi* books, as far as structure of it?

PW: Yes. There's practically no duplication. What I've done is to refer to the other volumes.

So it's all falling into place. I must say that I love getting pictures. I've got some very old pictures. Six came from the Deutsche Staatsbibliothek. Once you've got a picture, you can understand them better.

Oh yes! It's really funny. When I was writing the first book and it was nearing publication, I put all the pictures I got – they didn't all get into the book actually; there were a lot of minor players – I hung them up on my studio walls. One day, when I was in bed that night, I had a sort of picture of them all jumping out of their frames and chattering in the room below: She thinks she can write about us!

AC: Was that frightening?

PW: But, one can't help feeling…it's quite possible that there are some very fine players and are not even heard of, who are just a name.

AC: That's true. When is your new book to be published?

PW: Well, I am about a quarter of the way through. I've only seriously been writing for about a year. Of course, it takes an awfully long time to move into a new house. This is a brand new house, and I am the first owner. And you couldn't believe how many things have gone wrong with the plumbing and electrical works. So, it will be two or three years before I finish writing. And to actually see a book through publication, is a lengthy process. Publishers take a long time. You've got to read through so many second and third proofs. Only when the last proof is satisfactorily done, can you get down to the index. So maybe four or five years. [Weston has since noted that it will likely be published in 2002]

AC: When did you start?

PW: Well, I got all the material, and I knew I wanted to do it. So I've only started about a year ago, if that. But the

actual writing of the other books…for the first one, I took ten years. The second took seven years. And *Clarinet Virtuosi of Today*, I took four or five. That was much easier.

AC: I think that one is interesting to me because of the excerpts of the conversations you had with the players. You get an idea of their personality.

PW: You do! You get the personal touch! Lovely photographs, aren't they?

AC: Yes. Those add a lot to it.

PW: It's a lovely one of Suzanne Stephens. Her hands are beautiful. I think she may be double-jointed, you know. Because her hands are sort of like that in front of her face. [demonstrating] We took that one at the Festival Hall. Have you been to the Festival Hall?

AC: No.

PW: No? You've got to come back, Andrea!

AC: I do, don't I?

You've mentioned going to libraries. How else did you collect your information?

PW: Basically, all at the British Library. Yes. And then contacting foreign libraries. In a sense, I suppose I was very, very lucky doing it when I did, early on in the '60s, because libraries didn't have the same demands on their time. They were very willing to answer your letters, and they answered them quickly. Nowadays, it's absolutely awful to get replies because they get so many requests. I'm afraid to say it, but it's mostly from university students – and students have to do it. But you see, it takes the archivists' time. In some cases, they're definitely very aloof to giving you information. Whereas, in my day, they were so generous.

So, the only way that I would recommend if…say you were researching the sort of thing I do…[the only way] is to just come and spend months in Europe and going around to the places. It's the only way nowadays. I doubt whether you could get the same service that you wanted.

End of Tape One

Tape Two, Side Two

[Speaking about collecting materials for the books.]

PW: It didn't cost me a lot of money, but of course you have to do it properly; you've got to do it professionally. I am sorry to say that many, many people simply had photocopies done of the pictures that I found and used them williy-nilly without any regard of copyright or anything else.

AC: When you spend the time and money to get them –

PW: That's right. There's no comeback for that. For instance, one of the universities or schools of music had come back to me and asked "Look, why did you let that picture be copied?" I don't know often. I may look in the copy of the CASS [the Clarinet and Saxophone Society of Great Britain] magazine…I've seen pictures that had been lifted from my books. Do you belong to CASS?

AC: No, I don't. Is there is a large difference between two organizations [CASS and ICA (International Clarinet Association)] other than the inclusion of saxophones in CASS?

PW: No, not really. [CASS] is not international; it's the clarinet and saxophone society where the other is the clarinet international organization. They are very active, but they're much more geared towards amateur players. The American [ICA] one is highly professional. [CASS's] magazine is very well put to use. The actual production of it is just as good as the American one, but the material is not as good.

AC: How active are you in both societies?

PW: I am an honorary member [of CASS] as I am in the International Association. When I lived in Putney, a long time ago, I was on the committee and used to have the [CASS] meetings at my house. I did write quite a bit for them at one time until I became much more involved in the international scene. I don't really write – on occasion, they might ask me to write a special feature or something like that.

AC: Have you spoken at many of their conferences as well as at the International?

PW: Yes, I have. The first time I went…I've often laughed with John Denman about that. Do you know John?

AC: I know of him.

PW: He's actually English, but he went to America about thirty years ago, I think, to play golf. On the plane [to America], he got a thrombosis and was hospitalized. The nurse

who looked after him was a voluntary part-time nurse and a brilliant pianist. They married. So, he stayed there and lived in Arizona…Tucson, for a long time.

John was already there when I came to my first congress in Denver. I had come to America with an Australian and met up with another American, and we went to our first congress together.

Before we went to Denver, we visited the Druckers, Stanley and Naomi. They're nice people. Somebody was taking photographs, and there was very uneven pavement outside their house. I tripped and fell and damaged my ankle. So, Bill, my American friend, lent me his gold-topped cane. I was dreadfully nervous because I was asked to do lecture on old 78 recordings. I didn't think I could go on stage. I was terribly nervous, especially because I was limping on this stick. John [Denman] introduced me because he knew me. He said, "Pamela Weston's come to give this lecture. She apologizes for the stick, but she *fell* for Stanley Drucker!" There was warm laughter. Ah, it was absolutely wonderful. They were all my friends.

AC: He broke the ice.

PW: He did in the most marvelous way. He's a person who's made a great success of playing jazz and classical music. He's equally good on both. I see many people trying to do that these days, but I haven't known anyone else who's actually made it equal success. We were talking about Benny Goodman. He was such a success in jazz, but not really in classical. And there have been others like that.

AC: Richard Stoltzman is one who has done some of both.

PW: Is he doing a lot of jazz?

AC: I am not sure how much.

PW: Stanley Drucker's son has gone into the pop world.

AC: Oh, really?

PW: Yes. The second time I went to his home. They've a large double garage. He said, "I've had to take my cars out and give into my son because he's banging in the garage all the time!" But, he's done well in the pop world.

Dick Stoltzman is a very unusual person and all credit to him. He's never had an orchestral job which is quite something. He's done so well as a soloist. Very unusual type of clarinet playing.

AC: Unique style and "presentation".

PW: Yes. I think that's good. Even if you don't particularly like the person's presentation, he's giving an interpretation which of course he's entitled to do.

AC: Certainly.

PW: That's better than someone who is just a bore on stage.

AC: Someone who is just machine-like in reproducing someone else's interpretations.

PW: Yes. Thea has judged at a lot of competitions. I've done a few, but nothing like she's done. Always her complaint is, quite justified, that too much emphasis is given on technique. They don't seem to be able to put any kind of meaning into it.

AC: She did mention that.

PW: Did she? I know she feels very strongly about that. I should think that she's very good on judging.

AC: Yes, it sounds like she would be fair and open to other people's playing styles.

PW: Yes. She's very down to earth. She's also, of course, very sympathetic to performers.

Of course, on most international juries (this applies to the English one – the BBC one), there's bound to be a prejudice for different nationalities. How can you avoid it?

AC: That's true.

PW: I think it was at that first congress, which we did in 1979 in Denver, that I met Elsa [Ludewig-Verdehr] for the first time. Elsa and I were on the jury at that congress. I was terribly thrilled to hear so many American players. Their playing, I considered – particularly their tone quality – to be so much better than anything we had in England. It was a real thrill.

AC: In what ways ways it better?

PW: Well, I think basically it was that [Americans], at that time certainly…serious players would never dream of playing the saxophone. They didn't like it. They didn't like vibrato in clarinet playing and that undoubtedly is why Reginald Kell didn't make a success in America. In England, because of the Kell influence before he went to America, a lot of young students, Gervase [de Peyer] as well, started doing a vibrato

and didn't do it well. They didn't have the artistry as Kell. I'm not saying that Gervase isn't an artist; he was, but the others weren't. And so, we were getting a whole lot of horrible vibrato that we didn't wish to hear at all. So, to hear the lovely clear tone again. It was wonderful.

AC: How do you fund all of your projects, the editing and writing?

PW: I've earned it in non-writing projects basically. I've had an advance on my Chinese translation [of *Clarinet Virtuosi of the Past*], but no advances on the other books. So, I've done it the hard way. I'm not well-off. I spend all my money on the clarinet virtually.

And, I was sent by a clarinetist whom I met in Russia, doing the last book *Clarinet Virtuosi of Today*, two books on Russian clarinetistry. I've written an article about Russian clarinetistry for Jim Gillespie [editor of *The Clarinet*] which will come out either in September or December. I had to have these...I needed to have these books translated which cost me £900. All of that I'm giving to the clarinet. Of course I don't get paid for articles in *The Clarinet*.

I do it for the love of the clarinet! Or the players! No, both! I love the instrument.

AC: Well, you have certainly given a lot to it!

PW: Well, it's my privilege. And I wouldn't stint anything.

AC: Have you ever received any grants or fellowships?

PW: No, we don't get that sort of thing in this country, anything like you do in America. You are very, very lucky. And I was amazed at that first Denver congress when I went to hear the professors. The perks that they have and the pay they have...we don't have anything like that in this country.

I've been terribly lucky as I've said already with my publishers. I've shown you the lists of my three basic ones and you'll see from the complete list the others. I've always had, and still get, good royalties from my music editions. That's all been put back into the clarinet.

I have no family, you see. So, it's all mine to give out!

AC: When did you begin editing pieces?

PW: It was for the very early elementary music publications for Schott [& Co.], the *First Clarinet Album*, [followed by the] *Second*, *Third*, *Fourth*. And then four albums of duets. and that music is taken from all sorts of things, not just

clarinet music. Maybe piano music, violin music. Anything I thought that had nice tunes.

AC: These are for younger players?

PW: Yes, this is what Schott asked me to do.

AC: Did you feel there was a lack of good music for younger players?

PW: Yes, there was a lack anyway. Also, when I was asked to do the syllabus for the grade exams for the Guildhall, it was extremely difficult to find enough early, good music to put in the easy grades.

AC: What about the music you began editing of the "standards". Did you feel there were things missing from other editions? That they were incorrect somewhat?

PW: You mean why I did the Crusell concertos, for instance?

AC: Yes.

PW: No, the only time that applied was over the Weber works because they had been battered up a long time. With the Crusells, by the time I did the *Op. 1* and *Op. 11*, only *Op. 5*, the middle one, had been printed – I think ever in modern times. So, first of all, Universal asked me to do the other two. More or less at the same time, somebody else did *Op. 11*, and someone else did *Op. 1* so there's more than one edition of those. But, because Universal got *Op. 1* and *11* from me, I said that I would also do *Op. 5* so that they have all three.

It wasn't a question of correcting. It was simply because I felt that *Op. 5* is so lovely, why don't they have the others? And, they were very keen.

AC: How about the Mozart?

PW: Well, I already told you. It was because I was lucky enough to buy this copy of the Schwencke arrangement for piano and string quartet.

AC: Oh, yes. Of course.

PW: I did not explain this, I'm sorry. Schwencke is known to have had a copy of the manuscript of the concerto and that's how he did his arrangement with all the ornamentations.

You certainly should read…I did an article maybe two years ago, three years ago, for the International magazine [*The Clarinet*] about that, the concerto, which is basically the same as the long forward which I did for my edition.

AC: I remember that article. I will go back to it.

PW: Yes. And…the [Mozart] *Quintet, K. 581*. Have you read the article I wrote that came out in April of this year about the quintet?

AC: I was away earlier in the summer and have not read that issue yet.

PW: I will have to show you a copy of the Mozart *Quintet*. I also want to show you the Stanford *Concerto* that I was given by Oscar Street's daughter. And something I haven't mention - I have a Cavallini manuscript which is on Fentone's publication list as a future publication.

You asked me about Mozart's concerto. That's why I did it.

AC: It's certainly valuable information.

PW: Yes, and I think it's quite a step forward. I obviously think that until we can actually find the original, it's as far as we can get. A lot of that is thanks to Pamela Poulin. She's a real specialist.

AC: I have your book *Clarinet Teacher's Companion*. Have you written other articles regarding education or teaching.

PW: Yes, I did a lot at one time. There was, I think there still is, a magazine called *The Music Teacher*. Yes, the editor – but there again, it was unpaid. That's how most of these things are; it was just an honor to be asked. I did write a lot of articles for her about various aspects. I think it was all on playing and teaching.

AC: We spoke a little about your broadcasting experiences. Would you explain more about the broadcast system, how you get asked to perform, and things like that because that is something we have less of in the United States. I don't know as much about that.

PW: How I started was not the usual way, you see. Things have changed tremendously. I am sure that nobody could write in, simply to say, "Please can I have an audition? I would like to give a recital." What you would have to do – and there again, most artists now have an entrepreneur which was hardly ever done, certainly not for clarinetists in my day. They would arrange it for you. They would write to the BBC and say perhaps, "Look, he or she is playing at 8 o'clock on Friday. Please send a representative."

But, I didn't expect this. As I told you, I played this Mozart *Quintet* in the city with a very famous quartet [the

Blech Quartet]. I will tell you about the rehearsal for that in a moment. The BBC came and actually wrote that they liked the performance. I tell you what…yes of course. [The BBC] came to hear the quartet because it brought a new leader. That was why. I was terribly lucky only to have them to write and say that I was good.

At the rehearsal,…and like the [Mozart] *Concerto*, I was playing the quintet from memory. At the rehearsal, I started the slow movement of the quintet. I did the concerto slow movement instead of the quintet! I stopped and said, "So sorry." Douglas Cameron, who's the cellist, a very famous concerto player as well, said, "Don't worry Pamela, if you'd like to play a concerto tomorrow, we'll be with you."

So, that was a very nice beginning.

Now, it is extremely hard to get into the broadcast scene.

I think it was after I stopped playing that I got the opportunity to talk on the radio, to give interval talks which they had in those days. I don't think there were any discussions then; they came later.

AC: What do you mean by "interval talks"?

PW: Well, they…for instance, they might have a chamber music concert and they'd have, as they do in a concert hall, a ten minute break. So, they'd have an interval talk. If the concert was with a clarinetist, I'd be asked to talk about the soloists and the pieces.

I have also given complete talks on the clarinet on various things.

AC: How often have you done this?

PW: I don't know. It was spread over a long time. I've got…I think, tapes of all the actual talks I've done.

The other thing about my broadcasts, as a player, was that before I came down here, I lived in Hertfordshire. I had all these tapes of my playing and got them all put on CD. You'll never believe it: all my other CDs arrived [at my new house], but the box with my playing did not. I didn't realize that until maybe six months later. They are gone for good.

AC: That's sad.

PW: Not that I would ever want to hear them, but just for the record I would like to have them. I'm sorry they're gone.

Talking about recordings. When we had this [International]

Congress here in London in 1984, I had the whole congress recorded, all except one concert that the musician's union would not allow us to do. All that I had done, and there is now a complete set of them in the Institute of Recorded Sound in London. That's useful for the students.

AC: It's nice to have a record of past performances.

PW: Yes, particularly for famous ones like Richard Mühlfeld and Rosario Mazzeo. Does that name mean something to you?

AC: Yes.

PW: He came also that time and did a program on Simeon Bellison which was absolutely fascinating. He had so much of first-hand knowledge.

Alan Hacker, do you know him?

AC: I know the name.

PW: He's an English performer who's disabled; he's in a wheelchair, but I taught him at the Guildhall. He had a thrombosis and was confined to a wheelchair. He's now doing quite a bit of conducting. He played an A basset clarinet version of the Mozart *Concerto* at that Congress. I think that's one he's published actually.

AC: The broadcasts that you talked for, were these regular programs broadcasted every week?

PW: No. They were probably all just once.

About regular broadcasts: Jack Brymer, who's got a lovely speaking voice, he for a long time, maybe a year or more, had a weekly evening talk about all sorts of musical things, reminiscences and things. It was called the same title as his book: "From where I sit". It was very unusual to honor a clarinetist like that.

[The interview continued on the following day, July 27, 2000.]

AC: I am interested in the educational system in England –

PW: I thought you were interested in that. You could almost…like Jack Brymer always says his life can be divided into special sections: Before [Sir Thomas] Beecham, With Beecham, and After Beecham. And, I thought last night that it's slightly similar with me. It was: playing about twenty years, then the teaching and then the research.

So, the teaching is a long time ago with me, but I'm quite ready to answer any questions. But, I'm not really oriented to teaching now. I couldn't bother, for instance, to give another clarinet lesson. I really couldn't! So, anyway, fireaway!

AC: Well, I certainly realize that things have changed from when you were in school, to when you began teaching, to now. I was wondering what the typical earliest age that students get music lessons in school?

PW: Do you mean general music or clarinet?

AC: Well, both. Let's start with general music.

PW: Well, unfortunately, there's a big deterioration in general music teaching in the country for quite along time, in the last ten or twenty years, because all the government subsidized schools have had to cut down. They simply haven't been paid enough to have these classes. It's terrible. It's been very much in decline. It's meant that parents have to pay for things outside of school which before they were able to get out of our educational system. This doesn't help the future, I must say.

AC: The trend is continuing?

PW: Well, there are promises now. We had a new government three years ago. As is typical of everything they do now, they've been much criticized because they're promising all sorts of things with education and health service and so on, but they haven't as yet made improvement.

So, that is the situation. Normally, at least when I was in school, which was sixty-five years ago, we had music every day. We always had music in what was called "assembly" before school. Very often, pupils might be asked to play at the assembly. There was always music to start the day and always some sort of physical activity with music. If it wasn't actually dancing, it might have been a gym class. Then, of course, things like percussion classes and orchestra classes

almost everyday. Now, I think it's once a week. It's awfully sad.

AC: How old were you when you had music everyday? Were you quite young?

PW: I was certainly at the primary school age until I went to boarding school when I was about twelve or thirteen. After that, it was much more specialized, you see. I had a very good piano teacher, and she did music appreciation. That class would meet one evening every week. Otherwise, there was probably one singing class a week, but plenty of instrumental playing.

AC: It sounds quite active then, with a lot of opportunity.

PW: Yes. And, I don't know if you are finding…you mentioned that you have some adult pupils. I don't know if you find the same, but my adult pupils that I was getting at Putney were complaining that they had practically no music, if any, at their schools. That would be people in their forties or fifties. It goes way back then.

AC: When do people typically start playing instruments?

PW: Are we talking about state or private schools?

AC: There is a difference there, isn't there?

PW: Yes, absolutely. Because, again, there is a shortage of funds in the state schools. The music teacher basically can't because there isn't the money to offer pupils individual lessons. As I say, most schools can't do that at all. So, if they think a child shows some kind of interest or has a nice singing voice (because they occasionally have to sing), they might recommend to their parents lessons.

In the private school, I think it is much sooner, as I just described to you that I had. I suppose, generally speaking, if the child hadn't already learned, which we did, then they would have started at twelve or thirteen. Yes, primary school, probably they would encourage things like the clarinet, certainly.

[This led to a discussion of competitions for juveniles.]

PW: What do you think of them?

AC: I think it is too early. Too much pressure is put on the child to succeed and doesn't allow them to enjoy the music.

PW: I think so too. And it inevitably cuts down on their social life and everything else. When, they've really done

all they can do in the musical world, and they have such a short space of time and somebody comes along. What can they do?

AC: I don't know.

PW: Have you heard of Emma Johnson?

AC: Yes, I have.

PW: She is the most attractive performer. She won — I think she played a Crusell concerto — the Young Musician of the Year quite a long time ago, maybe ten years. But, she's just faded out of the scene completely. It really was a flash in the pan. Because she was very attractive, it seemed to go against her in certain professional musical circles and orchestras couldn't stand her. So, I think it is an awful pity to exploit youngsters.

AC: How old was she when she won that competition?

PW: Well, she wasn't very young, maybe sixteen. She's in my book, isn't she?

AC: Yes.

PW: I did know her quite well at that time. She came out to see me several times. She was then at the university. Of course, having won that prize she was determined to go and study, I think, history…English history at one of the universities. At the universities, if you are not doing a music course, it doesn't necessarily mean that you can't be in orchestra. She had lots of opportunities there. So, she carried on in music, and she came to see me. I said, "Well, what are you going to do afterwards? Are you going to go to one of the world famous clarinetists?" Because, the person she learned from at school was not a very good teacher. "Oh no," she said, "I don't care to learn from any others."

AC: Yes, I had heard that she really hasn't studied with anybody, that she was self-taught.

PW: No, she hasn't. And, it's all well to develop your own style, but you must have some other people's ideas.

AC: Sure.

PW: So, that made me very sad. I don't think these competitions should start until after the age of sixteen or even seventeen. Competitions should be used to get experience in playing and to get comments on playing.

Did I mention to you that Frederick Thurston had a daughter?

AC: Yes.

PW: She was an only child and was a marvelous clarinet player, a beautiful player. But, she gave it up and got married. She had a daughter who became a harpist. And, the daughter was performing on the stage at a local music festival. Elizabeth, that's Thurston's daughter, disagreed with the judges' results and placement of the daughter; the daughter was not getting first place. She got up and ranted. She had a heart attack and died! Dreadful.

AC: She had one?

PW: Elizabeth had one on the spot. And she was quite young. She was so angry!

AC: For higher education, what degrees are typically offered? In the states, there are bachelor's degree, and then masters and doctorate.

PW: We have all of those.

AC: How long does it take for each degree typically?

PW: I suppose it is three or four years. I don't know since I never taught at a university. Pity you didn't write to me about that because the person you should have seen is Colin Lawson. You've probably got some of his books. He was at Leeds University, and he is now at Goldsmiths College in south London which is basically a university. A very fine player, particularly on old instruments. So, he would be able to tell you all that about all that since I never went to a university.

AC: How about for the schools where you went, such as the Guildhall.

PW: As I told you yesterday, we didn't do that kind of thing; we didn't have degrees. We couldn't take degrees, but we'd take diplomas which is specializing basically in performing.

AC: At those schools, such as the Guildhall, what kind of course work did you do?

PW: The Guildhall is basically a college although it is called a "school". The reason it was a school was that it's very old. I think it's older than either the Royal Academy or the Royal College. It was instituted in the city of London where all the business takes place. It was originally started for amateur musicians who worked in the city coming for music lessons in the evenings. It was really only after the war, when I became a student there on scholarship, that it began

to expand and do the same during the day all the time and for would-be professionals. That's why it was called a school of music though it's actually a college and has the same standards as colleges.

AC: Most people go there to become performers rather than teachers?

PW: Absolutely. Yes, I think they all would even though they might perhaps have started with some famous player before going there. There are all sorts of state universities and scholarships now. Most [scholarships], I think would enable them to go on having at least a few lessons with some star performer. So, there are many more options. I think that that stage it is still very, very good.

It's at the school age that they're not, on the whole, starting so well.

How many years have you studied with Elsa [Ludewig-Verdehr]?

AC: I have been with her for two years for my master's degree and two, so far, for my doctorate. I will have one more year.

PW: Yes. I think that Australia's universities are falling into the same pattern. It is probably the same in England; I'm not sure.

AC: How many years do people spend at the Guildhall typically?

PW: About four years.

AC: That seems to be the standard then. It is a good amount of time since you don't want to stay *too* long at one place.

PW: That's right. I think the aim is to launch them at the right age, physically years-wise. Because, I mean, if…for instance, there is a sixteen year old cellist who's won this year's Young Musician Competition; he's gone straight into world-wide performance and has had no mixing with other students. Very sad. Very lonely life. Particularly as a pianist, I would think.

AC: Sure, not having contact with people in orchestras. It would depend on how much chamber music you would play.

End of Tape Two

Tape Three, Side One

PW: Have you read my little book called *The Clarinet Teacher's Companion*?

AC: I've looked through it.

PW: That would tell you a lot. I mean, I haven't changed my ideas, so have another look at it.

AC: In college, at the college age, what repertoire have your students studied? Scales and etudes, etc.

PW: Well, I'm not in a position to say because my own teacher had no method whatever. I had to find my own ways. And my own ways are in that book [*The Clarinet Teacher's Companion*]. Let me think what did I do? It depended on what stage the student was at because I didn't have only first study students the clarinet; they had to do a second study.

And, you're only doing the clarinet which surprises me.

AC: People who major in education do have to learn other instruments; they may have a second study.

PW: So, you're majoring specifically in the clarinet?

AC: Yes. It's called "Performance". There is a Performance degree where you major specifically in the clarinet. Then there is Education degree to be a high school teacher or an elementary teacher. Then you would learn all the other instruments.

PW: Yes. That certainly applied to those doing musical education. You have to learn at least two instruments. But as far as I know, it's still obligatory at all the three main colleges – of course, you mustn't forget Trinity College that's quite important, but it is a minor college still. But, at the other three, you have to do two instruments. Until quite recently the Royal College, as well as the others, insisted that one instrument was the clarinet. But, now the Royal College allows you to do any two instruments.

So, as far as I know, all three of the main colleges insist on two instruments even those doing the specifically performance course. I think it's right.

Supposing…you might damage a tooth – I mean, the great oboist Leon Goossens damaged his teeth from playing – you and couldn't play your wind instrument. You would be stuck if you couldn't play your instrument.

I think you ought to have some piano lessons at some stage.

AC: I did when I was doing my undergraduate degree. At some point, I would like to learn more. I realize how much it would help me.

PW: It's a tremendous advantage for so many things. I think I mentioned it in connection with the editing I did.

We talked about Thea, who's a really brilliant pianist. I was a good pianist, but nothing like Thea, and I was able to play parts with my pupils. Through your own playing – of course you can do it with your clarinet too, I suppose, but it's not quite the same musically. It's as you're able to play an orchestral score, for instance. You can give them the feeling of what it's like playing in an orchestra.

AC: Yes, there's a lot of benefits.

PW: I want to tell you about a very amusing pupil who played quite well; she was a kid. She wasn't practicing, so I asked, "Why haven't you practicing these delightful pieces?" It was all Mozart and so on. "I don't like them." So, I asked, "Which classical composer do you like?" "I love Debussy." I told her that he didn't write a lot for clarinet, but what he did write is very difficult. Luckily, I was able to find some easy arrangements. She loved them, so she had nothing but Debussy for about a year! But, when she was first able to play one of the pieces well enough to play with accompaniment. We played it together. She took her clarinet out of her mouth. She was so excited! So, it does work.

The awful thing about teaching the clarinet is that if you're playing duets, you can't talk to them. Can you?

AC: That's true!

PW: You can shout at them and go on playing piano!

Now, back to the repertoire I would teach. Or, maybe we can talk about what I would do in a standard lesson. Well, I would also start with long notes, of course as Thurston would do, however advanced the student was. Then scales and arpeggios and the technical studies, Baermann. Then more advanced studies particularly in more recent study books. Then the pieces. Absolutely always some sort of sightreading usually with some transposition.

AC: Have you taught orchestra excerpts as well?

PW: Yes. Absolutely, when the time was right for them. That's very, very difficult to do, isn't it? To play an orchestra solo without the orchestra.

AC: Yes, I would agree.

PW: I would be very interested to know how students at the Guildhall do their preliminary auditions. It was still very haphazard when I was teaching.

Colin Lawson is the person who, if you come again, I would strongly recommend that you see him. He's very, very nice. He has written quite a few things, but I think there is an article by him in the last issue of *The Clarinet*. As a member, you get your own copy, don't you?

AC: Yes.

PW: He's writes very well, and he was the editor of a book produced three years ago called *The Clarinetist's Companion* published by Cambridge University Press which I wrote a chapter on performers.

AC: Yes, I have that book.

PW: It's a lovely picture that Suzanne Stephens gave me of her and Stockhausen.

Colin was the Editor in Chief of that. He's written also for the Cambridge University Press a book on the Mozart works, and that was very good. He's very, very good with his references.

AC: I will keep in mind as I look for things.

PW: Yes, do.

AC: Do you feel that young students with weak musical training in schools who enter college or university with the intent of studying music are at a disadvantage? Are they weaker players perhaps when they enter?

PW: Not necessarily because musical talent is obvious at that age. Therefore, parents have to fork out for the lessons and they do that. But the actual instrument playing is probably just as good as it was before the cuts were made. But, I think they're very lucky in general music on the average, even things like oral tests.

AC: Are there a lot of youth orchestras to give people a chance to play?

PW: I think there may be perhaps…there is the National Youth Orchestra, which is very good. Actually, I think that when they get in the finals of this Young Musician Competition, they automatically go and play in the International Youth Orchestra or the European Youth Orchestra. As far as ordinary

youth orchestras, there maybe five or six.

AC: Throughout England?

PW: Yes, throughout England and I think they are state subsidized. That's quite putting the cart before the horse, isn't it? Depriving them in their school years, at school, and then they can go and do this. I think they're basically holiday occupations, but they don't do it in the summer. Of course we have a lot of very good general music educators, awfully good in that sort of thing.

AC: I'm interested in how students gradually make it to college and becoming musicians and what opportunities they have.

PW: Yes. In a way, they need someone like you to become their council to follow their progress through from quite an early age. Another idea for you!

AC: Another thing I am really interested in is the roles that women have in music in England. How much it has changed for women musicians through the century.

PW: There is no problem for women at all now. But, maybe until twenty years ago, it was a different story.

AC: Was it not seen proper for women to play musical instruments?

PW: I don't think it was seen as not proper. It was chauvinism, pure chauvinism. And it was particularly hard for women conductors; I think it's still quite hard for them. Jane Glover, who did that Brymer broadcast, she was really the first one...I am not quite right about that because there was certainly a famous one, much earlier on. Do you know the name of Ethel Smyth?

AC: Yes.

PW: She composed too. And she conducted orchestras, but she had a rather special place. I think there was another one at the time of Sir Thomas Beecham.

I've got one or two books upstairs about women in music. It's never been a topic that I've been the least bit interested in. It hasn't affected me.

AC: Not at all?

PW: No. But, I know it has affected Thea and other women.

AC: Why hasn't it affected you?

PW: I think it…yes, funny you should ask me that. Basically, it's because I've found something that is quite different and hadn't been done before. So, in fact, to put it roughly, I have no rivals at the moment.

But I hope…now travel and interconnection is so much easier. So, that if people like you were going to be a musicologist, which I'm not, you'd have access to all these details and court lists and so on. It would be so much easier to get a hold of the information.

One day, there will be nothing to tell!

AC: I hope that's not the case!

PW: It's a funny thing, this chauvinism with regard to particularly musicians because I don't think it's affected painters as much. Because, I mean, it's a long time now since the woman was accepted as an equal partner in the home. Women have been doing professions certainly ever since the war. They're model of the women today. I think it has affected music more than the other arts.

Again, I think due to chauvinism, there's probably a lot of jealousy in that a woman soloist, particularly not a pianist, but somebody who stands out in front of the audience in a beautiful frock. Looking beautiful herself, the advantage she might have.

AC: When were woman more present in orchestras? I spoke with Thea about this and she mentioned it was during the war and after the war.

PW: Yes.

AC: She did say that string players were first allowed and the gradually wind players.

PW: Oh really? Yes, that's quite right. Because some of the orchestras did it gradually. They allowed them first of all to play the harp, but then to play a string instrument, or rather a violin or viola. But, I think cello definitely came afterwards. And then the winds. Then, very especially, the brass. There's quite a few very good brass players. Larry Combs' wife is a very good horn player.

Have you seen our wonderful female percussionist Evelyn Glennie?

AC: I haven't seen her, but I've heard several of her recordings.

PW: They're amazing things, what she's done. She's very good.

AC: Was there a certain performer, or performers who really started the ball going for more women being common in orchestras?

PW: Who basically, because of their skill is why they let them in?

AC: Yes.

PW: There was a really good oboist called Janet Craxton and she certainly, again, opened the field for women.

You might have heard the name Caroline Baxtor. She was a harpsichordist basically, and did a lot of editing, basically with recorder.

Do you play recorder?

AC: I used to a little bit.

PW: What is your opinion on the recorder as a starting instrument?

AC: I see them as two separate instruments. The blowing is so different and the embouchure quite different.

PW: I agree. If they start on the recorder and play it for some time, they never really get that feeling that [the clarinet] sounds through the end of the bell.

Now what about these special instruments that are for very young players? Things like the…John Denman's got one called The Kinder-Klari.

AC: I've seen advertisements for them, but have never seen an instrument.

PW: It's actually made in China, and I know it's selling very well out east. There is another one. I can't remember the name; it's an English one. Maybe thirty years ago…it's not thought to be very good. I don't think it's very good. He came to see me at some time, looking for sponsors. Graham Lyons, the Lyons clarinet. Brymer felt the same about it because the few keys that it had on, none of them were the same as the normal clarinet.

The Lyons clarinet, as far as I remember is pitched in C which is very useful if you've got a school orchestra. John's [the Kinder-Klari] is pitched in Eb and is that much smaller of course. So it's useful for beginners, but not useful in ensembles.

AC: How different is this clarinet from the "normal" Eb clarinet?

PW: It's exactly the same. That's the whole idea of it. John felt, as I say,…Brymer and many others felt that the Lyons wasn't quite right. That was by quite a time ago, maybe ten years.

Anyway, let's get on with your questions.

AC: You said that during your career, you haven't experienced any chauvinism or bias?

PW: No, not even when I was performing, actually. In the small chamber orchestras that I mentioned, there were quite a lot of women particularly in the winds now that I think about it, probably because a lot of ensembles were new after the war.

AC: How about as a student, were you treated any differently as a woman?

PW: No. It's quite interesting. When I went first to America, I told you, how I was astounded by the beautiful tone. Certain other things I noticed, particularly about America. One was that I think socially – I don't mean to be rude – socially you are behind us in that sort of way. So, you probably felt chauvinism longer, relating to the clarinet.

There are still a few orchestras in the world, aren't there, where they're not allowed to have women. Did you know that?

AC: Yes, that's too bad.

PW: I'm not sure about that. Though heaven forbid that they have a women's chamber orchestra. They have tried that in the past, you see.

AC: I was also curious of the history of instrumental music in England in general terms. In the beginning of the twentieth century, were wind instrumentalists popular, or were pianists or string players more so?

PW: Beginning of the twentieth century, I wasn't alive then! [Laughing] I think it was rather a slump area quite honestly as it was in the last century which was generally referred to as the Victorian Era. Queen Victoria lived a very long time in 1837 right through the century. And it was all sort of occasional pieces, never a decent sonata or concerto, really basically until Mühlfeld came over.

AC: About what time?

PW: It was at the very end of the nineteenth century. Shortly after Brahms' works were written for him. Brahms refused to come to England because he was so afraid he would be sea-sick when he crossed the English Channel. Such a shame. So [Mühlfeld] started it at the beginning of this century. The famous Charles Draper was quite often playing chamber works: trios, quartets, quintets, the occasional sonata. But, he was still playing themes and variations and that sort of thing.

AC: I forget, when was Charles Draper really active?

PW: He was active at the beginning of the twentieth century, until the beginning of the Second World War. In fact, when I became student at the Guildhall School just after the Second World War, he had only just left as a professor there. Because it was such a minor school there, as I explained – it was mostly for amateurs – he was playing first clarinet in the school orchestra. I just missed him! By one semester!

AC: Oh, no!

PW: So, yes, the quality of works that were played...when I was at school just before the war in Germany, it probably started, the serious chamber music concerts, just before. During the war, the famous National Gallery, had a wonderful series of lunchtime concerts during the time we were so badly bombed. I lived in London at that time. They were done at lunchtime in the basement, a converted basement. I think they stored most of the paintings down there also. They made a small concert hall and platform. They were lovely music, lovely concerts. They were all classical works.

It was awful, the time they were bombing the docks. My poor father who got back in the army phoned all the time, "Why are you up?" "We're going down to the basement." We got so bored with going down to the basement, that we didn't. We stayed in our beds. We got lucky.

AC: I can't imagine that time.

PW: It would be very hard to imagine.

We mentioned yesterday that we had a lot of – got a lot still – of French and German musicians. And it is interesting, I find more and more that very often a lot of clarinet players were escaping at the time of the Revolution and going over to America. And it must be quite some journey at that time. What an adventure. Just chuck it all, going by sea; it would take them weeks. Take their instruments with them and not anything else at all.

AC: And to arrive with nothing, not knowing where to live.

PW: That's right, absolutely. So, you've been very lucky in that way. They didn't want to come here; a few did actually. It was of course a disadvantage in many ways for you.

AC: We talked a little bit about this already. When at the beginning of the twentieth century did the clarinet gain popularity?

PW: I think about in the 1920s.

AC: Was it certain performers that brought that on?

PW: Certainly Charles Draper and his cousin Haydn Draper. There weren't really – that's probably the reason actually. There weren't any very great players other than them at that time. Lazarus had died, and Mühlfeld had died. We were not getting foreign artists between the wars.

AC: Was the clarinet used traditionally as a military instrument?

PW: We've had, still have, wonderful military bands, yes. They were very important. And quite a number of the famous band masters of course moved through the ranks as clarinetists. Yes, that has been important.

AC: Were these amateur players in these bands?

PW: Oh no, they were all professional players in the military bands; they did this all the time and were paid minimum wage. I think they had other ceremonial duties. They played fulltime for the army, navy and the air force.

During the war, actually, quite a lot of male musicians were able to go into the Royal Air Force Symphony Orchestra which was of extraordinary high standard. Because they were all the "cream", the better players, who had been called up in the military. And so, if they were really good, they would go out to the military camps, playing classical music concerts.

AC: That'd be a nice entertainment and break from the worries of the time.

PW: It was a morale lifter.

Talking about that sort of thing, when I was traveling for *Clarinet Virtuosi Today*, I went to Russia. Valery Bezruchenko [principal clarinetist of the Leningrad Philharmonic Orchestra] told us all sorts of stories about the siege of Leningrad which was a sixteen month siege by the Germans. Everybody was living underground, literally if they were not able to flee out of the city. The members of the Symphony Orchestra would after dark – in Russia, as well as all of

Europe, and England, there was no electric light allowed. It was all candles. [The symphony members] would go around to the churches where the people were mostly staying and give them a concert a week. The things they did to keep up morale was amazing. The things we as musicians can do for people!

Are you interested in music therapy?

AC: Somewhat.

PW: There is a large music therapy class at the Guildhall School. I don't know if the other schools have it, but the Guildhall led the way. One of my students has gone into it and is doing very well.

End of Tape Three, Side One

Tape Three, Side Two

[On the styles of clarinet playing in England]

PW: Well, it was rampant when I was a student. You were either a Kell fan, or a Thurston. And I think probably in these last fifteen or twenty years things sort of settled down; people knew where they were going. Most young players had experimented with vibrato with disastrous results, all sorts of different kinds of results.

AC: What were the differences between Kells' and Thurston's playing?

PW: Well, it all involved the vibrato which Kell used and the very pure, firm tone that Thurston used.

AC: Was that the only difference?

PW: Well, they had different personalities, so of course they played quite differently. Kell was a very wonderful and generous man. In a sense, he played in a generous way. I remember going to the BBC studios once with some other students to watch him at the rehearsal of the BBC Symphony doing the Mozart *Concerto*, and he was standing on his…all his weight on his right leg. He had a sort of foot stool thing beside him, and he got his left leg caught up there. He was sort of playing as if he couldn't be bothered. It was extraordinary!

And another time, this was much later on when I was a professional, the Buffet firm took over when Boosey & Hawkes stopped making instruments. They were putting on all sorts of things in London to attract a trail. They had a branch in London for some time. They invited masses of professional of clarinet players to a meeting in one of the hotels at which "Mr. Reginald Kell, now a resident in America", was coming to talk to us. So, he's coming; gosh, a new clarinet. How exciting. They all turned up. There was an awful lot of noise, everybody talking and no sign of Kell; he was at least a half an hour late. He got up and took his clarinet in one hand, and he walked slowly backwards and forwards and frontwards (there was no platform). He said "The world is getting much too large. We must get it softer and softer and softer." And he took about five minutes to do that. Then he absolutely blathered. He was meant to entertain the show. We were all saying "What was that all about? Why'd we come?" It was extraordinary!

AC: He sounds like a character and personality.

PW: And you see, it came out all in his music. It's often flamboyant and full of character. I think that even Thea and

other Thurston players would say that it is very flamboyant and strikingly different, but it seems to be in very good taste because it was genuine and so heartfelt. I think he was a very good musician.

AC: Did they both teach in London?

PW: Kell didn't do a lot. He came back to England, having really failed to make good in America. Pity he ever went to America because it wasn't your "cup of tea" as it were. He was more of England's "cup of tea". He was very good player. When he came back, he was appointed to the [Royal] Academy, but by then he was very full in the vibrato which had died out.

And Thurston, of course, he died so young in his fifties. If he hadn't died so young – many clarinet players, if you remember my books, have lived into their eighties at least – if he lived a nice, long time, things would have been very different.

AC: Who were both of their main teachers?

PW: Well, they both definitely studied in England…I'll have to look it up! I think that Kell was rather self-taught…no, I really will have to look them both up.

AC: And I can as well.

PW: You can, yes. I don't apologize for that since I can't remember two-thousand clarinet players and where they trained!

Now, wait a minute. Thurston studied with Draper, and Draper studied with Lazarus? But, I can't exactly think of Kell.

AC: Why were these two figures so important at that time? What made them unique?

PW: Well, Kell quite definitely, because he was a bit of phenomenon. And the reason he was really, is because he was appointed first clarinet in Beecham's orchestra, the Philharmonic. [Sire Thomas] Beecham had appointed him basically because he liked his vibrato because it would match with the others, the famous oboist [Leon Goossens] who would use a lot of vibrato as oboists do much more generally than clarinetists. But that was the reason for that.

Thurston, I suppose partly because of his pedigree. As I say, he studied with Draper who came from Lazarus. There really weren't any others to match that at that time.

There was a really great player who died after Kell left.

That was Bernard Walton. He played much in the style of Thurston. He became so well-known in a very short space of time. I was very interested when I went to Australia, and I've been several times, to find how many of them, existing clarinet players, had come to England to study with Bernard Walton rather than Thurston. [Walton's] particularly well-known as an orchestral player.

AC: Are both of the Kell and Thurston's styles still present today? I realize that playing has changed.

PW: I don't think present day students know much about them.

AC: No?

PW: No. I think that basically – and this is very good – that they are all going their own way. There's much more individuality I would say.

AC: One thing that Thea King had mentioned is that many players today have started to sound the same.

PW: Yes, I think she's right. Yes, I do think so. I think that, unfortunately, things might be all "combined" over the world. Have you got Jack Brymer's book *On the Clarinet*?

AC: No, but I need to look that up.

PW: Yes. It was written quite a long time ago, maybe twenty-five or thirty years ago, but it is good in very many ways. He does go into a fair amount detail about that, about the different schools of clarinet playing in countries. And he says, something I've often said, that would be such a shame if everything came together and we all played the same, even spoke the same language. I do think it's very tied up in language, don't you? I mean with the shape of the mouth and embouchure.

AC: Yes. I also wonder how much the equipment factor goes into it, with the instrument.

PW: Oh, I would think so to a very big extent. I do also think, and you may argue this, that say that someone like myself who wanted to play like Frederick Thurston, not just on a clarinet. If I had picked up any instrument, I might not be able to do it straight away, but I would ultimately be able to get the sound I want. I think it's what you got in mind.

AC: I think so. I remember trying some mouthpieces of different facings for someone, and he said that I must have known what I wanted to sound like because many of them sounded similar.

PW: That's very interesting. Going back to different languages and the effect on the embouchure. The shape of the mouth...I think it probably is very important. It probably would stop the complete integration. Because, when you think about it...I watch a lot of television and am absolutely fascinated by it. There are lovely historical films, but unfortunately very little classical music. You see these foreign films, and it's interpreted on the screen for you. So, you see them speaking German, and the French with the "wiggly-piggly" tone that they get on the clarinet. There's a lot of languages that are very much rather open with lots of "Ohs", and I think that they would be frightfully good on the bass clarinet, for instance.

AC: Good point.

PW: It'd be very interesting if somebody could do a completely new type of playing. I suppose it's a combination of different things, reeds, ligatures and things.

AC: Who are some the important English clarinet players today?

PW: Well, Alan Hacker, who I've mentioned. He's very much into conducting now though I think he's still playing clarinet. There's Keith Puddy. Steve Trier, who's just died. But, none of them are of the same standard of Thea King, I would say. That is, until more recently Michael Collins. You may remember him from my book.

AC: Yes.

PW: He's done quite well and is still doing extremely well as a chamber player and a orchestral player. He is in the Philharmonia Orchestra.

There's another woman, Janet Hilton, who's done quite well. She's done a lot of recording of chamber music.

Georgina Dobrée. Do you know that name?

AC: Yes.

PW: Now, she'd be very good talking about teaching and teaching repertoire. I think she's still on the staff at the [Royal] Academy. She certainly was for a long time. She's basically a contemporary with Thea. She's particularly knowledgeable on the basset horn.

AC: She's recorded quite a bit, hasn't she?

PW: That's right. And she's edited quite a bit of music too.

A nice person.

Now, I think those are definitely the most known players.

Thea is still playing which is remarkable. She didn't expect to still be playing.

AC: It seems that piano might be a little more important now.

PW: Yes, I think so. She's a very sensible person, and she's probably protecting her future very wisely.

I used to know [Thurston's] first wife. She was a daughter of a brain surgeon…a very nice person. She died unfortunately. I think she died of a brain tumor. She was certainly with him in the Bedford days.

I remember during one of my lessons that my bottom lip got sore, or something feeble like that. I was complaining to Thurston. You see, he just wasn't good at putting problems right. He was frightfully good at inspiring you, making you do it. And he couldn't explain it, so he had me doing long notes. Then he went to the door and called his first wife in. "Look, Pamela, has been playing long notes for ten minutes. She complains of a sore lip. There can't be anything wrong with it!"

I think one of the problems actually was that…I mentioned that I started with this elderly eighty year old, George Anderson, and he was of the old school and used a double lip embouchure. I began that way. Probably to begin, I was using way too much bottom lip. Some players, even now, never use a double lip; they have an awfully strong grip.

AC: Going back to the English style of playing. How has the style changed?

PW: The big changes were occurring after the war because both Kell and Thurston were gone. Really, it wasn't stabilized (let's put it that way) until perhaps the last thirty years, about the 1970s, I would say. People were sort of playing how they wanted to; they didn't know if they wanted to go this way or that [Kell or Thurston]. Mostly, unfortunately, they were going the Kell way. And, Kell had gone off [to America].

AC: Funny, how that seems to have changed a lot.

PW: Absolutely. It was probably very, very beneficial actually. I think it's always good to try it as many different ways, to experiment. I mean, to develop a pupil's imagination, I will always say to them, "Play that phrase or play that whole page. Play it straight through…You're done now. Play it differently, and do it as many ways as you can."

AC: That could be difficult for some.

PW: If a student said that to me, I would say: "Now, imagine you were your father talking. Next time imagine that you're your younger sister who is such a nuisance."

That is why jazz is so good for music.

AC: That's such a good exercise to develop flexibility and interpretation.

PW: I think so. Because you never, ever lay down a hard, fast rule. I think that's very important in teaching. Except when – and this is just like bringing up a child – like a language, you've got to show them and tell them what they're doing with their technique.

When I finally got this Mr. Kealey, my second teacher, when I got to the Guildhall…I got him, to a certain extent, interested in me because he realized that I was serious and expected to go on. He would swear at me and once said, "Now, Pamela, don't you ever form habits?" I said, "I'm sorry, Mr. Kealey. I suppose I don't!" Because, I didn't know, you see. He hadn't shown me; nobody had shown me. Basically, it was little things. I would always end up with the wrong little finger, going over the break!

So, I think it's a terrible problem. There's a debt we owe to our pupils even if they're amateurs. That's very hard if you get an amateur who's advanced in that they can play the Mozart *Quintet* or the Brahms *Quintet*, even if they play it badly, if they're never had tuition or a chance to have a go at it.

It must be terribly frustrating if they don't know why they can't play as well as they want. And, adults are always keen listeners. They hear Jack Brymer and want to play like him and don't know why they can't without an actual quartet.

Have you ever had any lessons yourself, playing a clarinet work with a singer or a string player?

AC: I have had coaching in chamber ensembles, but not where I was the only one being coached.

PW: I think it's a very good idea. I had some lessons with a cellist, Helen Just. I had a couple individual lessons with her when I was quite advanced. It was terribly beneficial because she would say, since she couldn't understand the difficulties of the instrument, "Why is that note so bad?"

AC: Sure, they can pick out certain things.

PW: That tells you that your audience may be picking up certain things.

What about a coaching with a string quartet? It was very interesting. I interviewed Karl Leister for the book, actually, in London. Before we did the interview…we were going to do it at the Royal Academy because at one time he was a specialist coach there. He was coming over once a month or something like that. He was going to give a master class on the Mozart *Quintet*. I don't remember who was playing the clarinet. We were all expecting him to coach the clarinetist, but he hardly addressed him. The string players: he tore them to shreds! They were all sitting up and getting pink in the face. It was so interesting. He was so knowledgeable about string instruments. What he wanted, obviously, was how he performed it himself with a string quartet.

AC: Do you feel that English clarinet music is performed not as much as it should be?

PW: It's played a lot.

AC: Maybe it is my surroundings (where I've been to school) that it has not been done as much.

PW: It's very interesting that you say that because I have particularly noticed over the years, not just recently, how many English works are being played in America. Do you ever read in the last pages of *The Clarinet* where they present the news of the concerts?

AC: Yes, I do.

PW: I am interested in what they play, and I always read both the students' recitals and the professionals'. And, I find that in those that there is a lot of English music played.

AC: That is true. I know that the Bax is played and the Finzi. I was interested to see if you thought it was not represented. I know that through recordings that much has been brought to light a lot. Perhaps it has gained more.

PW: Perhaps not so much actual recordings, but live performances. And of course in the case of student recitals, it is through the influence of the teacher.

I think that probably there were quite a few American players of my generation who came to England to study. I doubt…I wonder if too many of them went to Australia. Do many of your contemporaries go to Australia to study?

AC: I don't think so.

PW: No? See, almost all Australian clarinetists of my generation studied with Bernard Walton. The present generation of Australians have mostly gone to French teachers. The Paris Conservatoire is very important.

Thea and I at one time had a sort of private dream: we would open a wind instruments specialist school. We decided it wasn't altogether the right thing.

AC: Why not?

PW: Too specialized. But, it might – I still think – it might have been good for precollege years.

AC: Maybe you should still take up that idea!

PW: No, you can do it!

AC: What honors and awards have you received for your work?

PW: I have the honorary memberships [of the International Clarinet Association and Clarinet and Saxophone Society] which I am very proud of.

AC: Well, you deserve more.

PW: Thank you!

AC: What do you find most rewarding about your work?

PW: Meeting the top players, quite definitely. Can you imagine how marvelous it was going around with my photographer friend, Gerald Drucker, who by the way did the lovely photographs on the wall behind you. We went together you see. He had this wonderful opportunity – he's a very gifted photographer – of photographing the players talking to me and not being aware of him, totally natural. That's why the photographs are so good. It was just absolutely amazing talking to the wonderful players. Most of whom could speak English. Their conditions are very different in the other European countries. They are much better off in their conditions, orchestral players. Gerald was very horrified to find that. They had much better holiday times and holiday pay too which the BBC orchestras don't have. There's far more sharing of positions: two firsts, two seconds and so on. They also have much better health insurance.

The only funny time about the language was one of the Prague clarinetists, Kratochvíl. He wrote to me – he writes quite good English, and he's done a lot of research, particularly into the Mozart works. This was a long time ago; he's older than me. He wrote to me and said that he trusted that I would

bring my own interpreter. So, when we got there, he came to our hotel for our interview. He said, "Have you an interpreter?" I said, "I haven't got an interpreter, and I can't afford to pay one." So we thought this was going to be absolutely lost.

We had to do this in the hotel room. Gerald was taking photographs. This man was sitting there, and I was sitting on the bed with my tape recorder. Do you know that he talked solidly in broken English for about two hours? And he wanted an interpreter? Once these clarinet players get going, they talk on end! It was so funny! Gerald and I kept sort of winking to each other, wondering when he was going to stop! It would have taken twice as long with an interpreter.

I mean, even in Russia…generally speaking in places like that — we did four Russians [for *Clarinet Virtuosi of Today*] — and the other eastern Europeans, if they were not able to speak English themselves, they got a member of their family or a friend who could.

AC: As part of my project, I have to do a lecture recital. For this lecture recital, I have to perform a piece or several pieces as well as speak about my paper. So, I am thinking that I would like to perform a piece that you've edited. I was wondering there was something that you would recommend or a piece that you're most proud of?

PW: Something that is connected to me?

AC: Yes.

PW: Can I see the lists that I've given you? Because, it's an important question you've asked me, and I'm deeply honored.

As you've said, I've done a lot of things. Maybe you would like to try the Stanford *Concerto* because that's published with a piano arrangement. But for a short work, how about this? Have you performed the Schubert *Octet*?

AC: No.

PW: No? Because Schubert, curiously enough, scored for the C clarinet, just for that one movement [Theme and Variations]. The rest of it is the Bb. That's why they've done my edition of that with piano and published it with a C clarinet part and a Bb part. It's very lovely. It's quite a long movement actually, the Variations. It's very beautiful.

AC: That might be nice.

PW: You could talk quite a bit about the composition of the octet. You can get all that from my first book. It was

written for Friedlowsky. [Schubert] copied Beethoven's *Septet*. That's one idea.

Or, one of the Weber concertos. You could talk about all of the Weber works and why I did the arrangements.

I also did a Rimsky-Korsakov song ["Song of the Shepherd"] you might have noticed. That, curiously, never took off. I thought it would be so useful for voice and clarinet. There again, it's rather like the Verdehr Trio. There are not enough trios for that particular voice [mezzo-soprano].

Or you could also do a movement from one of the Crusell concertos. *Op. 1* or *Op. 11* which are less well-known.

AC: Well this, gives me a good start.

PW: Have you any more questions?

AC: No, I think this has covered everything. Thank you very much for your time.

Appendix C

Discography: Thea King

* = Premiere Recording
\+ = Dedicated to Frederick Thurston
\# = Dedicated to Thea King
Note: Dates correspond to the date of recording

EMI: 1969
English Chamber Orchestra
Daniel Barenboim, piano

W.A. Mozart
Sinfonia Concertante, K. 297B

Hyperion: CDA66107 1983
Clarinet Quintet and Trio

Gabrieli String Quartet

Johannes Brahms
Quintet in B minor, Op. 115

Trio in A minor, Op. 114

Hyperion: CDA66202 1984
Clarinet Sonatas

Clifford Benson, piano

Johannes Brahms
Sonata in F minor, Op. 120, no. 1

Sonata in Eb Major. Op. 120, no. 2

Hyperion: CDA66905 1997
Robert Simpson

Delmé String Quartet

Robert Simpson
Quintet for Clarinet and Strings

Hyperion: CDA66199 1985
Clarinet Concerto and Quintet

English Chamber Orchestra
Jeffrey Tate, conductor

Gabrieli String Quartet

W.A. Mozart
Clarinet Concerto in A Major, K. 622

Clarinet Quintet in A Major, K. 581

Hyperion: CDH55031 1981
Clarinet Quartets

Allegri String Quartet

Bernhard Henrik Crusell
Quartet No. 1 in Eb Major, Op. 2

Quartet No. 2 in C minor, Op. 4

Quartet No. 3 in D Major, Op. 7

Hyperion: CD66708 1981-1982
Three Clarinet Concertos

London Symphony Orchestra
Alun Francis, conductor

Bernhard Henrik Crusell
Concerto No. 1 in Eb Major, Op. 1

Grand Concerto No. 2 in F minor, Op. 5

Concerto No. 3 in Bb Major, Op. 11

Hyperion: CDA66905 1997
Robert Simpson

Delmé String Quartet

Robert Simpson
Quintet for Clarinet and Strings

Hyperion: CDJ33009 1989
The Hyperion Schubert Edition Complete Songs, Vol. 9

Arleen Auger, soprano
Graham Johnson, piano

Franz Schubert
Der Hirt Auf dem Felsen, D. 965

Romanze: Ich schleiche bang und still, D. 797

Hyperion: CDA66248 1990
Five English Clarinet Quintets

Britten String Quartet

Herbert Howells +
Rhapsodic Quintet

Arnold Cooke
Clarinet Quintet

Elizabeth Maconchy
Clarinet Quintet

Benjamin Frankel + #
Clarinet Quintet, Op. 28

Joseph Holbrooke *
Ewean Shona

Meridian: E77022

W.A. Mozart
Clarinet Concerto in A Major, K. 622

Louis Spohr
Concerto No. 4 in E minor

Hyperion: CDA66479
Music for Clarinet

Britten String Quartet

Andreas Romberg *
Quintet in Eb Major

Robert Fuchs
Quintet in Eb Major

Sir Charles Stanford *
Two Fantasies for Clarinet and String Quartet

Hyperion: CD22027
Music for Clarinet and Piano

Clifford Benson, piano

Sir Charles Stanford
Sonata for Clarinet and Piano, Op. 129

Howard Ferguson *
Four Short Pieces

Gerald Finzi
Five Bagatelles, Op. 23

William Yeates Hurlstone *
Four Characteristic Pieces

Herbert Howells +
Sonata for Clarinet and Piano

Sir Arthur Bliss
Pastoral

Franz Reizenstein *
Arabesques, Op. 47

Arnold Cooke #
Sonata in Bb for Clarinet and Piano

Peters International: PLG 135 1980
Façade

William Walton
Façade

Hyperion: CDA66001 1979
Clarinet Concertos

Philharmonia Orchestra
Alun Francis, conductor

Gerald Finzi +
Concerto for Clarinet and String Orchestra, Op. 31

Sir Charles Stanford +
Clarinet Concerto in A minor, Op. 80

Philips: 422-544-2 1991
Complete Mozart Edition, Vol. 45

members of English Chamber Orchestra
Mitsuko Uchida, piano

W.A. Mozart
Quintet for Piano and Winds in Eb Major, K. 452

CBS Masterworks: IM42099
members of English Chamber Orchestra
Murray Perahia, piano

W.A. Mozart
Quintet for Piano and Winds in Eb Major, K. 452

Ludwig van Beethoven
Quintet for Piano and Winds in Eb Major, Op. 16

Hyperion: CDA66504 1989, 1991
Double Clarinet Concertos

Nicholas Bucknall, clarinet
English Chamber Orchestra
Leopold Hager, conductor

Franz Wilhelm Tausch *
Concerto No. 1 in Bb Major for Two Clarinets, Op. 27

Franz Xaver Süssmayr *
(completed by Michael Freyhan)
Concerto Movement in D Major for Basset Clarinet

Franz Wilhelm Tausch *
Concerto No. 2 in Bb Major for Two Clarinets, Op. 26

Hyperion: CDA66215 1985
to be reissued: Helios (of Hyperion) CDH55068

English Chamber Orchestra
Andrew Litton and Howard Blake, conductors

Witold Lutoslowski
Dance Preludes

Maytas Seiber *
Concertino for Clarinet and String Orchestra

Howard Blake #
Clarinet Concerto

Hyperion: A66011
to be reissued

Aeolian String Quartet

Sir Arthur Somervell *
Quintet for Clarinet and Strings

Gordon Jacob * +
Quintet for Clarinet and Strings

Hyperion: A66031
to be reissued: Helios (of Hyperion) CDH55069
Clarinet Concertos

Northwest Chamber Orchestra of Seattle
Alun Francis, conductor

Arnold Cooke *
Concerto for Clarinet and String Orchestra

Alan Rawsthorne * +
Concerto for Clarinet and String Orchestra

Gordon Jacob * #
Mini Concerto

Hyperion: CDA66088
(discontinued)

London Symphony Orchestra

Bernhard Henrik Crusell
Concerto No. 2 in F minor, Op. 5

C.M. Weber
Concerto No. 2 in Eb Major, Op. 74

Hyperion: CDD22017 1981, 1988
The Clarinet in Concert

Georgina Dobrée, clarinet
Nobuko Imai, Viola
English Chamber Orchestra
London Symphony Orchestra
Alun Francis, James Judd, Andrew Litton, conductors

Max Bruch
Concerto in E minor for Clarinet, Viola, and Orchestra

Felix Mendelssohn (first recording of orch. arr.)
arr. F. Mendelssohn
Concertpiece in F minor for Clarinet and Basset Horn, Op. 113

Felix Mendelssohn (first recording of orch. arr.)
arr. C. Baermann
Concertpiece in D minor for Clarinet and Basset Horn, Op. 114

Bernhard Henrik Crusell
Introduction and Variations on a Swedish Air, Op. 12

Louis Spohr
Variations in Bb for Clarinet and Orchestra on a Theme from Alruna

Julius Rietz *
Clarinet Concerto in G minor, Op. 29

Étienne Solère *
Sinfonie Concertante in F Major for Two Clarinets

Gustave Adolf Heinze *
Konzertstücke in F Major

Saga: 5206 1962
In Memoriam, John Ireland

Alan Rowlands, piano

John Ireland +
Fantasy Sonata

Hyperion: CDA66634
to be reissued: Helios (of Hyperion) CDH55060

English Chamber Orchestra
Barry Wordsworth, conductor

Malcom Arnold +
Clarinet Concerto No. 1, Op. 20

Elizabeth Maconchy * +
Concertino No. 1

Benjamin Britten *
orchestrated by Colin Matthews
Movement for Clarinet and Orchestra

Elizabeth Maconchy *
Concertino No. 2

Malcom Arnold
Concertino No. 2, Op. 115

Malcom Arnold *
arr. by Christopher Palmer
You know what Sailors are - Scherzetto

Philips:
Janet Baker, soprano
English Chamber Orchestra

W.A. Mozart
Parto! Ma tu ben mio
(obligato, King)

RCA:
Margaret Price, soprano
English Chamber Orchestra

W.A. Mozart
Parto! Ma tu ben mio
(obligato, King)

Chantry Records: ABM 24 1977
Contemporary Clarinet, Vol. 1

Georgina Dobrée, Basset Horn

Richard Rodney Bennet
Crosstalk (for two basset horns)

BBC Worldwide Music: BBCB 8011-2 1999
1972: A Live Performance

Heather Harper, soprano
Benjamin Britten, piano

Franz Schubert
Der Hirt Auf dem Felsen, D. 965

Hyperion: CDH55057 1987
Music for Flute

William Bennett, flute

Heitor Villa-Lobos
Quinteto en forma de Choros

Choros No. 2 for Flute and Clarinet

Trio for Oboe, Clarinet, and Bassoon

Saga Classics: 1993
issued by Emergo Classics (Netherlands)

Aeolian String Quartet

W.A. Mozart
Clarinet Quintet in A Major, K. 581

BRL 21: 1975(?)

Little Orchestra of London
Leslie Jones, conductor

W.A. Mozart
Clarinet Concerto in A Major, K. 622

Appendix D

List of Publications: Thea King

Clarinet Solos Vol. 1 and 2 for clarinet and piano (Chester Music, 1976)

A Mendelssohn Collection for clarinet and piano (Chester Music)

A Tchaikovsky Collection for clarinet and piano (Chester Music)

Schumann for the Clarinet for clarinet and piano (Associated Board of the Royal Schools of Music, 1991)

Mendelssohn for the Clarinet for clarinet and piano (Associated Board of the Royal Schools of Music, 1993)

J.S. Bach: *Duets for Two Clarinets* (Boosey and Hawkes)

Lennex Berkeley: *Three Pieces for Clarinet* ed. King (Chester Music, 1983)

Appendix E

List of Publications: Pamela Weston

Books:

Clarinet Virtuosi of the Past (First Edition: Hale, 1971; Second Edition: Weston, 1976; reprinted 1982, 1986, 1994)

The Clarinet Teacher's Companion (First Edition: Hale/Breitkopf & Härtel, 1976; Second Edition as *The Clarinettist's Companion*; Fentone, 1982)

More Clarinet Virtuosi of the Past (Weston, 1977; reprinted 1982 and 1992)

Clarinet Virtuosi of Today (Egon Publishers, 1989)

Solo Clarinet/Collections:

First Clarinet Album (Schott, 1953)

Second, Third and Fourth Clarinet Albums (Schott, 1956)

First, Second and Third Albums of Duets (Schott, 1959)

Weston: *23 Steps for Young Clarinettists* (Faber, 1970; reissued: Fentone, 1984)

Classical Album for Two Clarinets and Piano (Boosey & Hawkes, 1971, discontinued)

50 Classical Studies (Fentone, 1976)

17 Classical Solos (Fentone, 1979)

Clarinet Concert Pieces (Fentone, 1986)

50 Melodious Studies (Fentone, 1989)

17 Duets for Clarinet and Flute (Fentone, 1993)

Clarinet and Piano:

Berlioz: Clarinet solo from *The Trojans* for Clarinet in A and Piano (Schott, 1958)

Twelve English Country Dances, with Walter Bergman (Schott, 1963)

Molter: *Concerto No. 3* (Schott, 1968)

Stanford: *Concerto, Op. 80* (Cramer, 1977)

Weber: *Complete Works for Clarinet*, Urtext, "The New Weber Edition" (Fentone, 1986-1993)

Crusell: *Concerto, Op. 11* (Universal Edition, 1988)

Schubert/Baermann: *Songs* (Universal Edition, 1988)

Schubert: *Theme and Variations* from *Octet, Op. 166* arr. for Clarinet in Bb or C and Piano (Universal Edition, 1989)

Baermann: *Adagio* (Fentone, 1989)

Vivaldi: *Two Movements* from *The Seasons* (Fentone, 1989)

On the C for Clarinet in C and Piano (Fentone, 1990)

Crusell: *Concerto, Op. 1* (Universal Edition, 1990)

Crusell: *Concerto, Op. 5* (Universal Edition, 1991)

Borodin: *Notturno* arr. for Clarinet and Piano (Universal Edition, 1991)

Rossini: *Favourite Pieces from the Operas* for Two Flutes, with Heinz Stolba (Universal Edition, 1991)

Five Pieces for Clarinet and Piano (Fentone, 1992)

Elgar: *Sonatine* arr. for Two Clarinets (Universal Edition, 1994)

Satie: *Jack in the Box* (Universal Edition, 1996)

Mozart: *Concerto, K. 622* (Universal Edition, 1996)

Mozart: *Quintet K. 581* for Basset Clarinet (Fentone, 2000)

Clarinet, Soprano and Piano:

Hook: *Three Songs for Soprano, Clarinet and Piano*, with Walter Bergman (Schott, 1962)

Arne: "When Daisies Pied" for Soprano, Clarinet and Piano (Emerson, 1980)

Crusell: "From Ganges' Beauteous Strands" for Soprano, Clarinet in A and Piano (Emerson, 1980)

Waterson: *Second Grand Trio Concertante for Three Clarinets* (Chester, 1981)

Spohr: "Ich bin Allein" for Soprano (Clarinet 2), Clarinet and Piano (Nova Music, 1984)

Schubert: "Salve Regina" for Soprano (Clarinet 2), Clarinet and Piano (Nova Music, 1984)

Rimsky-Korsakov: "Song of the Shepherd Lell" for Mezzo-soprano, Clarinet and Piano (Fentone, 1984)

Chamber Music:

Vanhal: *Trio, Op. 20, no. 5 for Clarinet, Violin and Piano*, with Walter Bergman (Schott, 1965)

Eight Clarinet Trios of the 18th Century (Schott, 1968)

Brahms: *Clarinet Quintet* arr. Clarinet and Piano (Fentone, 1974)

Boufil: *Grand Duo, Op. 2, No. 1 for Two Clarinets* (Fentone, 1979)

Müller: *Duo Concertante for Two Clarinets and Piano* (Fentone, 1980)

Mozart/Fuchs: Duets from *The Magic Flute* (Universal Edition, 1986)

Brahms: "Cradle Song of the Virgin" for Two Clarinets and Piano (Paterson's, 1986)

Mendelssohn: "Autumn Song" and "I waited for the Lord" for Two Clarinets and Piano (Universal Edition, 1986)

Rossini: *Airs from the Operas* for Two Clarinets (Universal Edition, 1988)

Somervell: *Quintet in G* (Emerson, 1989)

Forthcoming:
Spohr: *Recit ed Adagio* (first edition) (Fentone)

Cavallini: *Carnevale for Clarinet and String Quartet* (Fentone)

Yesterday's Clarinetists: A Sequel (De Haske, 2002)

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