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The Chameleon Clarinet Cultural and Historical Perspectives in America Through the 20th Century

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THE CHAMELEON CLARINET
CULTURAL AND HISTORICAL PERSPECTIVES
IN AMERICA THROUGH THE
20TH CENTURY

By

Julie Ann VanGyzen

An Honors Project Submitted in Partial Fulfillment

Of the Requirements for Honors

In

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Abstract

The influence of the clarinet in music history is immense, and there is no greater example than multiple roles it plays in twentieth century America. The genres that the clarinet is known in America for, Dixieland, Swing, Klezmer, twentieth century and traditionally “classical” music, all do sound vastly different from one another characteristically. However, what makes any of these genres different from one another? Are jazz musicians the only ones that swing and improvise? Is Klezmer music really esoteric to the Jewish identity? Can jazz, Klezmer, or any other type of musician partake in the high-end classical realm or is that restricted to these genres? Are any of these genres separated from the world Western classical music, or is that even possible to do so?

This paper aims to determine how the genres of classical, jazz, Klezmer, and “new” music are all linked together through the clarinet by using the setting of twentieth century America as a backdrop. This will be done by tracing the clarinet’s origins in each genre; documenting how the individual style is taught or obtained by the prominent clarinetists; observing how the type of clarinets used and the various techniques are similar; discussing how the key clarinetists contributed to their genres; and finally showing how these different subsections are what connects one style to another. It will be seen that the same musicians in each area are not only the central figures but are the forces that perpetuate the explicit connection from one genre to the next. Ultimately through this one instrument in relation to these genres we can see the invisible boundaries between any one style of music, no matter how vastly different they may seem, are more blurred than concrete.

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*All the klezmer bands used it,
When they eased themselves down from dark,
Down down down down.*

*Prospero broke his black staff,
And vainglorious light beamed out:
The fairy-light, slave-light, chalumeau blue*

*Music foot-flatted in the New Englander barn,
Moon-thin and rumbled bass yeses and linnets,
And sounded-out vanilla sugar;*

*Quavers of coloraturas
Made tintinnabulation and allargando,
As the valve trombone and guitar*

*Hush hush in the background
And got cool-quiet and walked the blues,
Listen listen the light come through.*

-“The Clarinet,” Sean Singer

There are not many instruments that can assume as many different characters as the clarinet. Depending on what the composer wishes to convey, what the clarinetist emotes at the time, and the type of music performed in any one setting, the versatility of the clarinet can perpetuate many affects. This extends further than the more polished sounds of the orchestral hall, where clarinets execute lyrical melodies that are thought to imitate the human voice. The clarinet can morph from the more “poppy” sounds of high register variations of Dixieland tunes to the dirtier, cool blues of jazz found in nightclubs. The clarinet can effectively convey the mournful and yet ironically happy stories of Jewish Klezmer music, yet at another time take off in a whirlwind of immense virtuosity demanded in avant-garde pieces. The poem recited above does well to depict the different styles the clarinet is known for in twentieth century America. Singer describes the Klezmer clarinet, the Dixieland clarinet, clarinet from the Swinging North, the blues

clarinet, and even alludes to the clarinet of the esteemed concert setting, all in the breadth of five stanzas. With its ability to change colors on a whim, the clarinet is a sort of chameleon: it can be found in prestigious concert halls, in dance halls, and in nightclubs; in the city and in rural areas; performed by conservatory trained musicians and by craftsman who learned by ear. Depending on the circumstance, the clarinet can seem like a completely different instrument from one setting to the next.

Overall, the genres that the clarinet is known in America for, Dixieland, Swing, Klezmer, twentieth century and traditionally “classical” music, all do sound vastly different from one another. However, what makes any of these genres different from one another? Are jazz musicians the only ones that swing and improvise? Is Klezmer music really esoteric to the Jewish identity? Can a jazz, Klezmer, or any other type of musician partake in the high-end classical realm or is that strictly off limits? Are any of these genres separated from the world of Western classical music, or is that even possible?

A casual listener may instinctively think that these genres cannot mix as the styles are too different—however, like the chameleon, the clarinet itself does not change between these styles and very much remains the same, aside from the colorful variations in sound. Clarinet performance practices are actually incredibly similar between all of these genres. From the techniques used to the method books studied from, the music valued to the performance halls, the internal preferences of instrument make to the outside influence of recording devices, there are only very slight variations found in each setting. Through the clarinet it is apparent that despite however divergent any one style may sound they are all inexplicably tethered to classical music as well as to each other.

This paper aims to determine how the genres of classical, jazz, Klezmer, and “new” music are all linked together through the clarinet by using the setting of twentieth century America as a backdrop. This will be done by tracing the clarinet’s origins in each genre; documenting how the individual style is taught or obtained by the prominent clarinetists; observing how the type of clarinets used and the different techniques, such as embouchure, are similar; discussing how the key clarinetists contributed to their genres; and finally showing how these different subsections are what connects one style to another. What one will notice is that despite being “different” styles of music, the clarinet’s story and role in each will be almost identical. It will be seen that the same musicians in each area are not only the central figures but are the forces that perpetuate the explicit connection from one genre to the next. Ultimately through this one instrument in relation to these genres we can see the invisible boundaries between any one style of music, no matter how vastly different they may seem, are more blurred than concrete.

I. School of the “High Society”- the Clarinet in New Orleans

As one of the most prominent and iconic instruments in jazz, the clarinet’s presence is perhaps one of the most recognizable sounds in the twentieth century. Despite its great popularity, the clarinet was actually not used at jazz’s conception in New Orleans. Originally the leader of a New Orleans ragtime band was the violin. The violinist was responsible for directing the band, which included the duties of reading the music and dictating this music to the other players who could not.¹ Immediately the first connection to jazz’s orchestral roots can be seen as the European instrument has the

¹ Albert, Tom. 1959. Oral history interview, September 25. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

leading role. This role eventually switched over to another European instrument, the clarinet, somewhere around the turn of the century. According to ragtime musicians like violinist Tom Albert, this probably occurred because the clarinet can play louder and was thought to be “rougher” than the violin, which makes it easier to compete with the other instruments in the band.² In addition the clarinet can easily mimic the stylized effects of the violin, such as glissandos and pitch bends, simply because of the flexible character of the clarinet reed.

While this is the practical reason that the clarinet became the leader of the group, there seemed to exist a more subversive reason related to racial lines running through New Orleans that held a major influence over jazz in general. This can be basically narrowed down to two categories, the African-American musicians of “Uptown” and the Creole musicians of “Downtown.”³ The term “Creole” refers to people who are of mixed French and African descent. This mix came about during the colonization of New Orleans by the French settlers who sought to enforce their genealogy with non-French people they came across, rather than set up boundaries between them.⁴ Under French colonization, people that could be classified as French-African were valued more highly than full-blooded Africans, and with a higher status Creoles had certain rights such as owning property, obtaining “skilled” labor, and having enhanced marriage opportunities.⁵ Their status, considered as European descent, extended even to music; Creoles related more to the French aesthetics in music, including loving opera and playing on

² Ibid.

³ Brothers, Thomas. *Louis Armstrong's New Orleans*. (New York City. W.W. Norton. 2006). 176.

⁴ Ibid, 169.

⁵ Ibid, 170.

instruments valued in French culture, like the clarinet or piano.⁶ Emphasis on “European standards of musicianship” was held in high esteem for Creole musicians, and this meant that they were required to properly learn their craft through lessons.⁷ They could read music as opposed to the untrained musicians from Uptown, who just made music up as they went along on their loud brass instruments.⁸

Such status distinctions would obviously create tension between the Creoles and African Americans, but these tensions only heightened with the Louisiana Purchase by the United States and the creation of Jim Crow Laws. Unfortunately, the color of a person’s skin determined many aspects of an individual’s life, including that of musicians. Dark-skinned African Americans were restricted in the types of gigs they could obtain in addition to the problem that many could not read music. As for Creoles, the color of their skin ranged anywhere from light to dark (“Creoles of color”), which at times would put them on the “wrong side of the color line.”⁹ But even with darker skin a Creole’s excellent European musicianship would somehow “prove” that they were not black and would make them acceptable to white society and accessible to more work.¹⁰

One of the more infamous places of employment for Creole clarinetists was the Red Light District in New Orleans, also known as Storyville. Storyville was a renowned section where a number of illegal activities prospered, the main of which was prostitution, and was located right next to the French Quarter where many of the Creoles lived. As such, many Creoles were hired to perform in the burlesques and cabarets there

⁶ Ibid, 171.

⁷ Ibid, 176.

⁸ Ibid, 175.

⁹ Ibid, 173.

¹⁰ Ibid, 176.

which needed musical entertainment to accompany the “ladies of pleasure.”¹¹ According to guitarist Eddie Dawson, loud instruments, such as brass and percussion, were prohibited from playing in the District as to not “disturb the peace.” This meant that strings, clarinet, piano, and guitar were the only instruments that could perform here since they were considered “soft” instruments.¹² It can be assumed that clarinetist Lorenzo Tio Jr. performed often in the District because of his associations with bands who frequently did. For instance he was a member of the Original Tuxedo Jazz Band of the Tuxedo Club,¹³ which was located in Storyville. Another link that connected Tio Jr. to this area was through violinist A.J. Piron, who, according to banjo player Joseph Bourgeau, often performed in the District; as Tio Jr. was a member of Piron’s band, he probably performed there with him as well.¹⁴

Clarinetist Alphonse Picou had the majority of his work in the District since it was in close vicinity to his residence. In an interview held for the Hogan Jazz Archive, Picou gave some very detailed insight on what it was like to work in Storyville. Often he worked at Lulu White’s brothel where he said there was only two in the band, himself on clarinet and Tony Jackson on piano. Picou also remembered that they worked very late hours and right out in the front parlor where the spectators could clearly see them, while in other clubs, the musicians would be hidden behind a partition or plants. The French Opera House served as a further connection to the District and was the only place located

¹¹ Storyvilledistrictnola.com. *Storyville New Orleans*. Web. Accessed on 4 Mar. 2012. <
<http://www.storyvilledistrictnola.com>>

¹² Dawson, Eddie. 1972. Oral history interview, April 5. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

¹³ Cottrell Jr., Louis. 1961. Oral history interview, August 25. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

¹⁴ Bourgeau, Joseph “Fan.” 1959. Oral history interview, September 24. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

in the District where legitimate shows of any kind were performed.¹⁵ While this may seem contradictory, as the French Opera was where classical music was performed, the opera house was located in a convenient spot between Storyville and the French Quarter at the corner of Bourbon and Toulouse Streets, and it could serve as segue between the two sections. As the center of Creole culture, The French Opera represented a meeting place of these two opposite musical genres. Because of the types of illegal businesses that took place in the Red Light District, the government ordered that the District be shut down in 1917. Only two years later in 1919 did the French Opera House burn down as well, which terminated these venues that clarinetists performed in completely.¹⁶

Despite the fact that Creoles claimed many of the available gigs this is not to say that Creoles and African Americans never worked together, and probably because of the Jim Crow Laws they would need to out of necessity. Jazz bands were always needed in New Orleans for some event, whether it was for dances, picnics, or boat rides, all work that both Downtown and Uptown musicians could perform in. Even more importantly and still relevant today is the role of parades in New Orleans, which are used for joyous occasions like the famous Mardi Gras or for more somber times like the dirges or second line. Brother of Lorenzo Tio Jr., Louis Tio, recalled that his brother played the Eb clarinet for these parades. He also recounted one time at a funeral Tio Jr. performed the song “Nearer, My God To Thee” where he developed a broken spring on his clarinet; when it

¹⁵ Picou, Alphonse. 1958. Oral history interview, April 4. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

¹⁶ Storyvilledistrictnola.com.

came to his solo, Tio Jr. simply trilled on the note with the broken spring to mask the issue, and was praised later as having performed it better than anyone else before him.¹⁷

With the clarinet's heightened role to "lead" and "reading" instrument in New Orleans' bands in conjunction with the pride and need to cling to its European roots, it was imperative for a prospective Creole clarinetist to take lessons. Out of this necessity, the clarinet could claim to have the first jazz pedagogy in New Orleans, specifically in the studio of the Tio family. Lorenzo Tio Sr. (1867-1908) and Louis "Papa" Tio (1862-1922) were two brothers of Creole decent who were two prominent figures in the formative years of jazz.¹⁸ Not only did they have a heavy influence on the music of New Orleans but they also were responsible for the majority of the famous clarinetists that came out of New Orleans in this time. Though the two brothers were both experts on the clarinet they were also experts on most reed instruments, which between the two of them included oboe, bassoon, and saxophone.¹⁹ They also had their own specialties, for instance Lorenzo Tio Sr. was an arranger and copyist for many New Orleans marching bands, and Louis "Papa" Tio was mostly known for conducting various ensembles around the city.²⁰ By day, though, Lorenzo Tio Sr. was a bricklayer by trade and Louis "Papa" Tio was a cigar roller; music, while it was a passion, was not how they made a living.²¹ As such, the two rarely left New Orleans, though they did do quite a bit of travelling around the area for gigs with various groups.

¹⁷ Tio, Louis. 1960. Oral history interview, October 26. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

¹⁸ Kinzer, Charles E. "The Tios of New Orleans and Their Pedagogical Influence on the Early Jazz Clarinet Style." *Black Music Research Journal*. Vol 16, No. 2. Educational Philosophy and Pedagogy (Autumn, 1996). 279.

¹⁹ Tio 1960.

²⁰ Kinzer, 282.

²¹ Tio 1960.

Lorenzo Tio Sr. also had two sons to add to the Tio pedagogy, the aforementioned Lorenzo Tio Jr. and Louis Tio, who followed family tradition and also learned clarinet. The more talented of the two, Tio Jr. took to playing the clarinet as if he was “drinking a glass of water.”²² Tio Jr. had a very successful career as a performer and gives us the most insight to what the Tio clarinet styles sounded like because he was the first in the family to be recorded. He performed with many of the big name, famous bands at the time, for instance the Original Tuxedo Jazz Band,²³ A.J. Piron’s Orchestra,²⁴ and Jelly-Roll Morton’s Orchestra.²⁵ Tio Jr. always played in the higher range of the clarinet and also improvised an embellished version of the melody. An example of this is a recording of “Bouncing Around” from 1923 with A.J. Piron’s Orchestra.²⁶ Unfortunately the clarinet is very soft in the recording so specific details such as vibrato cannot be determined, although it is known that Tio Jr. did have a very fast vibrato.²⁷ Unlike the other musicians, Tio Jr. does not seem to stop playing in the song; with each new section Tio Jr. continues to play with new improvisational ideas. Although that he never actually plays the melody, Tio Jr. still seems to lead the rest of the ensemble through all the changes and essentially dominates the recording.

While Tio Jr. was the more famous of the two brothers, Louis Tio did provide some helpful insight into the Tio pedagogy. Before the student was even allowed to make a sound on the clarinet, standard Tio lessons began with learning solfege and ear-training. Once those were accomplished, the lessons with the clarinet added could begin with the

²² Tio 1960.

²³ Cottrell 1961.

²⁴ Kinzer, 288.

²⁵ Anon. Letter found in Lorenzo Tio Jr.’s file at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

²⁶ Piron, A.J. “Bouncing Around.” Online Video Clip. Youtube. 20 Nov. 2010. Accessed 7 Mar. 2012. <www.youtube.com/watch?v=sIRIeWG4GKA>

²⁷ Kinzer, 288.

basics: scales, technique, and reading from standard clarinet method books like the French Klosé and English Lazarus methods.²⁸ A significant aspect of lessons would just be keeping time, and the Tios seemed to have developed a peculiar method of which to do this. According to Louis Cottrell Jr., a student of Lorenzo Tio Jr., a student was instructed to keep time by conducting with his foot; the foot would go down on one, left on two, right on three, and up on four. Depending on the time signature would obviously affect the conducting style. Despite learning this peculiar way of keeping time, they were encouraged not to do this in a real performance as it was just meant for practice use only.²⁹

In every aspect the Tio lessons were very strict. The student had to play the assignment for the week perfectly, and if this was not accomplished they were sent away until they could come back and do so.³⁰ Louis “Papa” Tio would even have the student recount all the mistakes they made at the end of the read through and explain why the error occurred.³¹ The Tios taught at all levels, shown through use of the methods taught out of; the method books were designed they would concentrate on anything from technical exercises to advanced etudes and orchestral excerpts.³² Once the student became proficient at the clarinet the students would be brought together to play duets with one another.³³

Interestingly, the age at which someone would pick up the clarinet was drastically different from what the standard is today (about age eleven). Most students started

²⁸ Tio 1960; Kinzer, 291.

²⁹ Cottrell 1961.

³⁰ Tio 1960.

³¹ Kinzer, 284.

³² Kinzer, 291.

³³ Tio 1960.

clarinet and lessons with the Tios later on in their teens; for instance, Albert Burbank was seventeen years old when he started on the clarinet³⁴ and so was Johnny Dodds.³⁵ While there are variations in this trend Picou stated that he believed that students should wait until the age of sixteen before starting on the clarinet.³⁶ It is also interesting to note that depending on how physically developed the student was would determine the type of clarinet they play at the time. For example, Albert Nicholas learned on the Eb clarinet because it was the smallest and was easiest in terms of reaching the keys.³⁷ This is a completely opposite mind-set from our perspective of the Eb clarinet today, mainly because the Eb is considered the most difficult of the clarinets to control. Generally, however, the Tios would start their students off on the C clarinet, which had a soft tone.³⁸

Despite some similarities the Tios had a style of teaching that was much different than what is present today. Like most pedagogues, many habits and preferences were passed down from teacher to student. Of all these preferences, the style of embouchure is probably the most interesting aspects of the Tios' teachings, as the results actually seem somewhat inconsistent. By this point in time the embouchure had developed two different styles: the single lip embouchure and the double lip embouchure. The two embouchures produce different and distinct tones because of how open the throat is in relation to each one. There seems to be a lot of confusion on not only what type of embouchures the Tios taught but also what constitutes as a "classical" embouchure to begin with, since various sources will state both ways are the "classical" way. To even further confound this, the

³⁴ Burbank, Albert. 1959. Oral history interview, March 18. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

³⁵ Anderson, Gene. "Johnny Dodds in New Orleans." *American Music*. Vol. 8, No. 4 (Winter, 1990). 406.

³⁶ Picou 1958.

³⁷ Nicholas, Albert. 1972. Oral history interview, June 26. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

³⁸ Tio 1960.

majority of Lorenzo Tio Jr.'s students had a double lip embouchure, while it is generally thought that he had a single lip. Fortunately the matter is cleared up by Louis Tio, claimed that despite the fact that their father and uncle used the French double lip embouchure, Tio Jr. used the single lip.³⁹ Louis Cottrell Jr. reinforces this idea when he recounted how Tio Jr. taught him the single lip embouchure, but then explained that later he may not want to use it anymore if the double lip feels better. Ultimately, according to Cottrell, Tio Jr.'s main goal can be summarized in one sentence, "Whatever way you can get the best result an' the way it sound to me, I'll let it go at that."⁴⁰ With the fact that many of Tio Jr.'s students then studied with his uncle "Papa" Tio, it makes sense that a lot of them developed the double lip embouchure.

Like many aspects of the clarinet, there are some more peculiar reasons for why the double embouchure was more popular. The main logical reason why the double lip embouchure prevailed is the fact that as New Orleans is heavy with the French influence, and seeing as how the double lip embouchure was of French derivation it makes sense that this was what was enforced. However, there were much more superstitious reasons for the double lip embouchure. Cottrell Jr., even though Tio Jr. taught him the single lip, ultimately used the double lip because the former type "worried" him. Apparently Tio Jr. eventually wore out his upper teeth because of the pressure from the mouthpiece of the single lip embouchure.⁴¹ Picou always used a double lip embouchure because he was afraid of what the vibrations produced by the instrument would do to his "head."⁴² It was also widely believed that George Baquet worn down both his teeth and his mouthpiece by

³⁹ Tio 1960.

⁴⁰ Cottrell 1961.

⁴¹ Ibid.

⁴² Picou 1958.

using the single lip embouchure; the only contradiction here is that Baquet was Tio Sr.'s student, who used a double lip embouchure.⁴³ Of course, it is complete conjecture that the single lip embouchure would have any effect on a clarinetist's teeth, head, or mouthpiece to the degree that these New Orleans' clarinetists feared. However, access to standard dental hygiene coupled with an inability to spend money on new parts for their clarinet might have given merit to their superstitions.

A preference of the Tios that was consistent with their students was the type of clarinet used, which was the Albert system clarinet.⁴⁴ Considering the prominent French culture that dominated New Orleans, the heavy use of the Albert system is a rather curious choice since it is of German origin. It is more likely that the wide use of Albert system clarinets in Post-Reconstruction military bands of the area had more of an influence over its popularity as opposed to the cultural origin. In addition to this, the French brand Buffet produced both systems of clarinet, Albert and Boehm. Only a few players actually used the Boehm system, which could be purchased for as little as fifty cents.⁴⁵ The Albert system was also known as the "simple" system because it only had thirteen keys. In comparison, the Boehm, while it did fix many fingering problems, had as many as seventeen keys. If someone was already accustomed to the Albert, they would essentially need to relearn how to play the clarinet if switching to the Boehm. These points were congruent with many clarinetists' opinions on the Albert system. Paul Beaulieu,⁴⁶ Louis Cottrell Jr.,⁴⁷ Albert Nicholas,⁴⁸ Jimmie Noone,⁴⁹ and Johnny Dodds⁵⁰

⁴³ Burbank 1959.

⁴⁴ Beaulieu, Paul. 1960. Oral history interview, June 11. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

⁴⁵ Anderson, 416.

⁴⁶ Beaulieu 1960.

⁴⁷ Cottrell 1961.

⁴⁸ Nicholas 1972.

are just a few of the many clarinetists who were all known to use the Albert system clarinet. The clarinetist Albert Burbank did not know anyone in New Orleans who did not use the Albert system.⁵¹

Burbank also believed that the tone of the Albert system is better, however here is a point of dispute.⁵² Picou claimed that he played both Albert and Boehm system clarinets and decided that there is no difference in the tone of the clarinets.⁵³ Albert Nicholas started on the Albert system but when his clarinet broke had to switch to the Boehm. Despite the fact that the Boehm system was more difficult Nicholas grew to prefer this system more to the point where he completely forgot how to play an Albert system.⁵⁴ Clearly, the use of the Albert vs. the Boehm was subjective due to prominent clarinetists like the Tios. However, it can already be seen that during this time opinions on the better system were already changing. Like embouchures, this changing momentum will continue as jazz clarinetists migrate from New Orleans.

During all the preceding discussion of jazz pedagogy, one crucial thing is never discussed: improvisation. There are a couple reasons for this, the first being that Lorenzo Tio Sr. and Louis “Papa” Tio were just not drawn to this “new” music. Tio Sr., at least, participated in the field as he performed in the marching bands and dance halls. “Papa” Tio on the other hand, detested jazz because he believed that minimal skills were required to perform it, which completely undermines his higher “European” standards.⁵⁵ He was not the only one that held this opinion, as many other clarinetists at the time felt the same

⁴⁹ Kenney III, William Howland. “Jimmie Noone: Chicago’s Classic Jazz Clarinetist.” *American Music*. Vol. 4, No. 2 (Summer, 1986). 148.

⁵⁰ Anderson, 416.

⁵¹ Burbank 1959.

⁵² Burbank 1959.

⁵³ Picou 1958.

⁵⁴ Nicholas 1972.

⁵⁵ Kinzer, 282.

way. For example, Louis Tio's favorite music was opera, as was Picou's,⁵⁶ and Paul Beaulieu was very knowledgeable in operas and its libretti.⁵⁷ With the French Opera House in close proximity to these Creole clarinetists exposure to the classical arts was more than plentiful. However, another possible reason why jazz and improvisation was rarely discussed was so that these students could develop their own style; if so, then this method was rather effective, most of the Tio students have vastly different styles from one another.

Among the three of them, many clarinetists passed through their school, many of them going on to become professional musicians. Though they often shared students, the famous clarinetists from Lorenzo Tio Sr. and Louis "Papa" Tio were George and Achille Baquet, Louis "Big Eye" Nelson, Paul Beaulieu, former violinist Charles Elgar, and Sidney Bechet.⁵⁸ Jimmie Noone, Omer Simeon, Barney Bigard, and Albert Nicholas were the successful clarinetists from Tio Jr.'s studio. All of these clarinetists have their own stories and styles, but the most prominent of these were considered the three greatest New Orleans clarinetists: Sidney Bechet, Johnny Dodds, and Jimmie Noone.

Ironically for being the most famous and highly acclaimed, Sidney Bechet (1897-1959) might have arguably been the Tios' worst student. As mentioned before, the Tio school valued reading music perfectly; Bechet was a terrible reader, and actually while he did take lessons with all three Tios plus several other clarinetists of the Tio school it was a skill that Bechet never seemed to catch on to.⁵⁹ Essentially Bechet was a prodigy as he started the clarinet at only six years of age. He mainly learned everything in relation to

⁵⁶ Tio 1960; Picou 1958.

⁵⁷ Beaulieu 1960.

⁵⁸ Kinzer, 284-286.

⁵⁹ Kinzer, 285.

playing the clarinet and improvisation by ear.⁶⁰ For him, playing by ear was everything—Bechet never knew what key he was playing in, but he never strayed from the band when soloing, even with fingerings that he made up himself.⁶¹ While he ended his lessons rather early on in his career, Bechet was still praised as being one of the top three if not the best New Orleans clarinetists. Perhaps it is this sense of independence that formed Bechet's unique style on the clarinet. Breaking free from the traditional model allowed him to figure out what he wished to express through the clarinet. For instance, he enthusiastically explored how many different colors he could create with one note depending on how he played it, like adding a growl, a smear, or making a note flatter or sharper with his embouchure.⁶² At times Bechet could be described as having a warm and woody tone on his clarinet, but as he ascended in the register Bechet's wide vibrato could make the tone sound very edgy. His vibrato is so wide and rapid that it almost sounds as if he is trilling the note. A prime example of both these styles can be heard in his recording of "Egyptian Fantasy" on January 8th, 1941.⁶³ Starting in the chalumeau register, Bechet muses along the melody languidly. As soon as the trombone takes over the melodic line Bechet improvises variations in a higher register where his sound becomes crisper. He begins this with his characteristic style, starting on a high note and marking the improvisation with triplets and turn figures, and by scooping and sliding between notes Bechet makes the entire solo sound effortless. Despite not having the

⁶⁰ Porter, Lewis and Ullman, Michael. "Sidney Bechet and His Long Song." *The Black Perspective in Music*. Vol. 16, No. 2 (Autumn, 1988). 135.

⁶¹ Brothers, 194.

⁶² Ibid, 195.

⁶³ Bechet, Sidney. "Egyptian Fantasy." Online video clip. Youtube. 25 Jun. 2009. Accessed on 7 Mar. 2012. <<http://www.youtube.com/watch?v=duJlOOJlV6U&feature=related>>

melody, Bechet still dominates the recording and concludes the song with a series of triplets climbing up to a high trill.⁶⁴

Johnny Dodds (1892-1940) was thought to be Bechet's competition, though Dodds admired Bechet greatly.⁶⁵ Dodds could at least read better than Bechet in addition to having a good ear. He is credited with playing the clarinet obligato part in the first recording of "High Society" with King Oliver Jazz Band in 1923.⁶⁶ While his tone is very similar to Bechet's, subtle differences can be determined. One difference is that his vibrato is not nearly as wide or fast as Bechet's. This effectively gives Dodds a much smoother sound. He also does not attempt as many glissandos or scoops as Bechet does, which is probably due to the very hard reeds that Dodds was known to use.⁶⁷ A hard reed does not vibrate as easily as a soft one, which makes effects like scoops rather difficult. However, hard reed will help higher notes sound very easily, which explains why Dodds' high register, though played in sparingly, sounds particularly brilliant. Later Bechet would record his own version of "High Society," but Dodds' is the version that is continuously looked back to as reference—it was his claim to fame.

Of all three, Jimmie Noone (1895-1944) was thought to have the most methodical approach to the clarinet. He took his lessons very seriously and consistently, first taking lessons with Tio Jr. and then with his younger colleague Sidney Bechet.⁶⁸ He could both read and improvise but was still considered to have the most "legitimate" clarinet sound.⁶⁹ This means that he has the most "classical" approach to the clarinet despite

⁶⁴ Porter, 138.

⁶⁵ Anderson, 417.

⁶⁶ Dodds, Johnny. "High Society." Online video clip. Youtube. 14 May 2009. Accessed on 7 Mar. 2012. <http://www.youtube.com/watch?v=rvw0a_2uezE>

⁶⁷ Anderson, 416.

⁶⁸ Kenney, 148.

⁶⁹ Ibid, 148.

playing jazz. This correlates with Noone's further training he had obtained in Chicago with classical clarinetist Franz Schoepp.⁷⁰ This classical training resounded in Noone's style; the chalumeau register is described as dark and rich, while his clarion register is "firmly secure."⁷¹ As opposed to Bechet and Dodds, Noone's use of vibrato was much more subtle and with smaller intervals. As a result, Noone's style is that much more intimate. These descriptions can be heard in the 1928 recording of "Sweet Lorraine."⁷² The entire melody is especially legato with the minimal vibrato, and each phrase seems to melt into the next. When Noone improvises he proves that he is not afraid to travel between all three registers, and despite that "Sweet Lorraine" is a ballad Noone still ventures into the higher altissimo register. The roundness of the high note is a stark contrast to Bechet, whose tone would have sounded very razor sharp in that register.

By now it is clearly evident how much the clarinet's influence extended in all aspects of New Orleans jazz. It was the leader and reader of an ensemble; it held claim to the first pedagogue in jazz; it was the most in demand instrument as it could be used in everything including parades, dances, and picnics, and was one of the only instruments allowed to perform in the Red Light District. It is no surprise then that many other musicians wanted to emulate the clarinet's success. Violinist Willie Foster took it as a compliment when someone told him his violin playing sounded like a clarinet.⁷³ Tom

⁷⁰ Ibid, 148.

⁷¹ Ibid, 149.

⁷² Noone, Jimmie. "Sweet Lorraine." Online video clip. Youtube. 10 Aug. 2010. Accessed on 7 Mar. 2012. <<http://www.youtube.com/watch?v=8IUn35kef0Q>>

⁷³ Foster, Willie. 1959. Oral history interview, January 21. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

Albert said that a musician could “talk” through the clarinet;⁷⁴ a statement that echoes with the older belief that the clarinet had the closest tone to that of the human voice.⁷⁵

Even more telling of the clarinet’s influence is the fact that trumpeter Louis Armstrong, perhaps the most famous of jazz musicians of all time, once said how he wanted to “play fast, like a clarinet.” In order to do this he studied clarinet music; he played out of clarinet method books (specifically French, possibly the Klosé),⁷⁶ listened closely to the style of clarinet solos, and even took his shot at playing the famous jazz clarinet solo “High Society,” which is difficult for even a clarinetist to perform. Some would complain that Armstrong did not sound like a trumpet player but like a clarinet, but Armstrong, like the violinists mentioned previously, took it as a compliment. He even he confessed in 1970, “I was like a clarinet player, like the guys run up and down the horn nowadays, boppin’ and things. I was doin’ all that, fast fingers and everything.”⁷⁷

A combination of the demise of Storyville and the influence of the clarinet on other musicians is what ultimately forced clarinetists to leave its Creole roots and bring the New Orleans sound elsewhere. While the shutting down of the Red Light District did terminate a lot of business for all musicians in New Orleans, it was not the only contributing factor for the migration to the north, since many were leaving New Orleans even before the district’s closing in 1917. The migration was attributed to the racist tendencies of the south and that the fact that more work such as factory positions were open in the North. As referred to before, many New Orleans musicians had a job to pay

⁷⁴ Albert 1959.

⁷⁵ Lawson, Colin. “The Bassett Clarinet Revived.” *Early Music*. Vol. 15, No. 4. Nov. 1987. Oxford University Press. 488.

⁷⁶ Harker, Brian. “Louis Armstrong and the Clarinet.” *American Music*. Vol. 21, No. 2 (Summer 2003). 154.

⁷⁷ *Ibid*, 140, 142.

the bills and their music was for extra money on the side, so available employment in Northern cities, specifically Chicago, would certainly be very enticing.⁷⁸ One last reason for the move north is the development of audio recording, which would both create more work for musicians and spread the influence of jazz on a broader, national level. The shift of focus from New Orleans to Chicago would introduce the jazz clarinet to a new audience, and one set of ears in particular would then advance the clarinet's dominance further.

II. Rivalry of Kings—the Clarinet of Big Band Swing

As the 20th century pressed on, jazz musicians enacted a huge shift of the geographical identity of jazz from the New Orleans south to the big cities of the north. A few reasons for this change were previously discussed; the north was far more open to African Americans than to the racist south. In addition to this, there was more work available in cities like Chicago and New York. Like the south the northern cities also hosted dance halls, theaters, and other venues that required live music. As such this music was brought to fresh ears, specifically by the pioneering groups of King Oliver, Jelly-Roll Morton, Duke Ellington, and Louis Armstrong. The jazz clarinet would move with them as it still retained its role as lead instrument of the ensemble. In the jazz north, though, the concept of “leader” pushed the boundaries even further and completely revolutionized the clarinet's role in music to what is most associated to jazz clarinet of the Swing Era.

The beginnings of this change started very similarly to that of the New Orleans clarinet with a classical-based pedagogy. New Orleans clarinet Jimmie Noone migrated to Chicago with his fellow jazz contemporaries and continued his methodical study of the

⁷⁸ “Research Resources on Chicago, Jazz, and the Great Migration.” University of Chicago Library. Web. Accessed on 7 Mar. 2012. < <http://www.lib.uchicago.edu/e/su/cja/greatmigration.html> >

clarinet by taking lessons in the studio of Franz Schoepp. Schoepp was a German, classical clarinetist who taught in the Chicago Musical College and was renowned as the finest clarinet teacher in the United States at the time.⁷⁹ His methodologies were very similar to the Tio studio in New Orleans, as Schoepp taught out of typical clarinet methods like the Klosé. However, his studies also included German methods like the Baermann and the Italian Cavallini method book. Since Schoepp was a classical clarinetist his lessons did not focus on jazz at all, yet his most famous students were jazz clarinetists.⁸⁰ Like Lorenzo Tio Jr., Schoepp advocated a single lip embouchure, but here the preference is more logical since the single lip is of German origin. It is curious that clarinetists like Jimmie Noone and Buster Bailey would move from a French school to a German school, a completely opposite cultural perspective.⁸¹ However, the defining reason for the attraction to Schoepp could be attributed to the fact that Schoepp taught any student who wanted to learn clarinet, meaning he accepted both white and black pupils.⁸² Still, it is undeniable that Schoepp's most renowned student was not from New Orleans and would rise to become the face that is most associated with jazz and the clarinet: the "King of Swing" himself, Benny Goodman.

A native-born Chicagoan, Benny Goodman (1909-1986) was the ninth child out of twelve of Russian Jewish immigrants David and Dora Goodman. Despite the family's difficulty of making a living, David Goodman believed that his children should have a solid education in all areas including music, and he advocated that they all learned one

⁷⁹ Collier, James Lincoln. *Benny Goodman and the Swing Era*. (New York City. Oxford University Press, 1989). 17.

⁸⁰ Goodman, Benny and Kolodin, Irving. *The Kingdom of Swing*. (New York City. Frederick Ungar Pub. Co., 1961). 26.

⁸¹ Collier, 16, 17.

⁸² Goodman, 26.

instrument. The Kehelah Jacob Synagogue made instruments available to them, and although Benny Goodman wanted to learn to play the trumpet the Synagogue's bandmaster determined that he was too small to do so and offered him the clarinet instead.⁸³ Goodman's very first paying performance as a young clarinetist was in an amateur contest where he won five dollars.⁸⁴ At only twelve years of age, after picking up the clarinet only two years prior, Goodman started to play professional gigs. It was about this time that he began his lessons with Schoepp and learned "legitimate" clarinet technique. Through Goodman's autobiography, *The Kingdom of Swing*, aspects of Schoepp's pedagogy is revealed and it was, unsurprisingly, very similar to the Tio school. Along with the previous connections, Schoepp was very strict with his lessons and would not allow a single mistake to slip by. He would also have his students play duets together, just like the Tios, and Goodman recalled often playing with Buster Bailey.⁸⁵ The solid foundation Schoepp provided Goodman trained the young clarinetist to take daily practice of scales and technical exercises seriously, and those were habits that stuck with him through the rest of his life. Despite this, Goodman only took lessons with Schoepp for two years.⁸⁶ In his own words, "After all, the most any teacher can give you is foundation- after that you're on your own."⁸⁷

The first type of clarinet Goodman was given to play was an Albert system clarinet.⁸⁸ At some point, probably early in his career, Goodman switched over to the Boehm system, which can be attributed to a couple reasons. First, while the Albert

⁸³ Ibid, 20.

⁸⁴ Nolan, Tom. *Artie Shaw, King of the Clarinet; His Life and Times*. (New York City. W.W. Norton Publishing Co., 2010). 46.

⁸⁵ Goodman, 26.

⁸⁶ Collier, 17.

⁸⁷ Goodman, 27.

⁸⁸ Collier, 15.

system was popular with jazz clarinetists, the Boehm system was for symphonic clarinetists. As a classical musician, Schoepf most likely used one and, as the influence of preferences was observed with the Tio pedagogy, his preference would greatly influence the young Goodman.⁸⁹ Another more general reason was the influence of radio broadcasts. The 1920s showed a great advance in media technology, and radio broadcasts were an effective way to spread the weight of jazz to more wide spread audiences outside of the performance halls. This meant that instrumentalists, clarinetists included, were working with recording devices more and more; because of the Boehm system's brilliant tone these recording devices could pick it up better.⁹⁰ Goodman, who became a very popular recording musician, would follow the trend and switch to the Boehm system clarinet.

While some aspects of Schoepf's own preferences had a great impact on Goodman, some characteristics like the use of vibrato and jazz technique were not part of their lessons; Goodman must have learned it from the other musicians he heard playing in Chicago while growing up. Since many of New Orleans musicians flooded Chicago during the migration, it is hard to pinpoint exactly which jazz clarinetist was the one to influence Goodman the most. It can safely be assumed that one of the first earliest influences was from clarinetist Larry Shields, who played with the first nationally known jazz band The Original Dixieland Jass Band; Goodman himself owned a number of this group's records.⁹¹ Several other New Orleans clarinetists that Goodman was exposed to either through records or overhearing in dance halls was Johnny Dodds, Jimmie Noone,

⁸⁹ Ibid, 15.

⁹⁰ Collier, 16.

⁹¹ Ibid, 61.

and lesser known clarinetist Bernard “Doc” Berendsohn.⁹² While Dodds’ and Noone’s popularity (and the fact that Noone shared the same teacher as Goodman) would permeate Goodman’s environment, Berendsohn’s role has more to do with his tone on the clarinet. Most New Orleans clarinetists play with the previously described “French” style, and this is evident in Berendsohn’s darker tone, subtle vibrato, more precise articulations. Berendsohn was effectively a “legitimate” clarinet player; this was evident by his employment at the American School of Music.⁹³ However, it is important to recognize that Shields and Berendsohn, while they are from New Orleans, were not the Creole clarinetists of the Tio pedagogy discussed previously. They were *white* musicians that could imitate the Dixieland sound very well, and while there is nothing particularly wrong with this, Goodman was not being exposed to true Dixieland style, or if he was it was only marginally. Still, Goodman absorbed the style of these prominent clarinet players and copied what he heard; it was a combination of his exposure to jazz music and study of classical clarinet technique that aided Goodman’s development of his own style.

Goodman’s tone is considerably “darker” compared to the Dixieland clarinetists he heard, which is probably attributed to a combination of the single lip embouchure and use of the Boehm system clarinet. He also has a very subtle vibrato, not at all like that of Dodds or other New Orleans clarinetists. Goodman’s solos are also more scale oriented, as opposed to dependant on the melody of a song, and are marked by gruppetos and note bends. The significant difference between Goodman’s style and that of New Orleans clarinetists was the role of the clarinet. There would be instances where Goodman would play the more traditional lead role of playing variations around the melody. For example,

⁹² Ibid, 61, 64, 65.

⁹³ Ibid, 63.

Goodman allows vocalist Peggy Lee to come to the forefront of the 1942 ballad “Why Don’t You Do Right?” while he is content playing soft variations above the melodic line.⁹⁴ However for the most part, Goodman did not merely help the ensemble through the changes in the song, he was the *featured* instrument. More often than not, Goodman played the actual melody and quite often by himself. To emphasize this, Goodman would stand in front of his neatly organized jazz orchestra and conduct them from there.

Goodman also would hold his clarinet perpendicular to his body when playing solos. This technique is actually similar to a “classical” instruction found in clarinet parts of Gustav Mahler’s symphonies called “Schalltrichter auf,” meaning “horn up”; the intention is to aid the clarinet’s projection to the audience. While Goodman is not the only jazz clarinetist that did this, the position became iconic to the idea of Benny Goodman. This alone shows the position of prominence Goodman held with his jazz band, if not for the fact that his success and popularity as a performer earned him the media title of “King of Swing.”

Though Goodman did have a very successful career as the reigning “King of Swing,” spanning from the early 1920s to his death in 1986, one of his most important landmarks is unarguably the famous Carnegie Hall Jazz Concert of 1938. This was the event where the world of high art finally accepted jazz as a “legitimate art form.”⁹⁵ Despite the fact that he was nervous about playing such music in a symphony hall, Goodman organized the program with the intent of teaching the audience about jazz. Mixed with pieces that made his own orchestra famous like “Sing, Sing, Sing” and “Blue

⁹⁴ Goodman, Benny. “Why Don’t You Do Right?” Online video clip. Youtube. 17 Mar. 2010. Accessed on 10 Mar. 2012. < http://www.youtube.com/watch?v=4zRwze8_SGk>

⁹⁵ “Benny Goodman’s 1938 Carnegie Hall Concert.” *Jitterbuzz.com*. Accessed on 11 Mar. 2012. < <http://www.jitterbuzz.com/carcon.html>>

Skies,” Goodman also prepared a montage of charts that he called “Twenty Years of Jazz” that hit the high points in jazz history. In addition he invited the bands of Count Basie and Duke Ellington to also come play, which included such greats as saxophonists Lester Young and Johnny Hodges, trumpeter Buck Clayton, and swing guitarist Freddy Green.⁹⁶ Music critic Irving Kolodin wrote extensive program notes that helped the audience know what to expect in this unusual Carnegie Hall concert.⁹⁷ Ultimately, the concert was financially and publicly a great success, and Goodman describes the whole experience in his autobiography that was published one year after in 1939:

“Certainly if [jazz] is worth playing at all, it’s worth playing in any hall that presents itself. I didn’t have the idea of putting across a “message” or anything like that—I was just satisfied to have the kids in the band do what they always had done, and the way they did it was certainly wonderful. Personally, it was the thrill of my life to walk out on that stage with people just hemming the band in, and hear the greeting the boys got. We were playing for “Bix” [Beiderbecke, trumpet] and the fellows on the riverboats, in the honky tonks and ginmills that night.”⁹⁸

As such, jazz met the classical realm by the ambassador of jazz Benny Goodman and, more importantly, through the clarinet.

While there were many other big name clarinetists from the north, a few of note being Jimmy Dorsey, Pee Wee Russell, Woody Herman, and Woody Allen, it would be remiss not to explore the life and career of Benny Goodman’s equal and rival, Arthur Ashawsky (1910-2004), better known as Artie Shaw. In many ways, the life and career of

⁹⁶ Ibid; Goodman, 232.

⁹⁷ “Notes on the Program.” BG1938.com. Accessed 10 Mar. 2012.< <http://www.bg1938.com/page7.html>>

⁹⁸ Goodman, 233.

Shaw mirrored that of Goodman's darkly. For instance, Shaw's first "gig" as a young musician was a solo in a little theatre where he was awarded five dollars.⁹⁹ However, Shaw's entrance in the world of jazz clarinet was vastly different from that of any other jazz clarinetist mentioned up to this point. First, though he was born in New York City, Shaw spent the majority of his adolescence in New Haven, Connecticut, obviously not a center of jazz. He listened to as many records as he could and, like Goodman, imitated what he heard, and every once in a while a jazz orchestra would stop by that he listened in on.

Second, Shaw's first instrument was not clarinet, but was actually alto-saxophone. While many clarinetists did double on saxophone, they usually picked up the saxophone out of necessity for gigs but it was not their first instrument. Lastly, and perhaps most interestingly, Shaw had no formal training whatsoever on any instrument. He was completely self-taught; the most training he had was some lessons on reading music while out on the road. Maybe in this perspective Shaw was actually very similar to the un-teachable Sidney Bechet. His lack of formal training set no precedents or rules that he had to obey, and because of this Shaw freely able to explore his instrument and find out what worked for him; later he was often considered the most virtuosic jazz clarinetist out of all jazz clarinetists during this time. Many of the New Orleans clarinetists preferred Artie Shaw the most; for instance Albert Nicholas said that Shaw was his favorite and that he had a beautiful sound.¹⁰⁰ A lot of musicians also preferred working with Shaw as opposed to Goodman, who came off as "mechanical"¹⁰¹ and egotistical.¹⁰² Fellow

⁹⁹ Nolan, 9.

¹⁰⁰ Nicholas, Albert. 1972. Oral history interview, June 26. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, LA.

¹⁰¹ Nolan, 202.

clarinetist Barney Bigard claimed in 1968 that Artie Shaw was “the greatest [clarinet] player that ever lived.”¹⁰³

This being said, it is curious as to why Shaw was never as successful as Goodman. It was probably just that Goodman was always in the right spot at the right time and Shaw could only closely trail behind. They both had early experiences in the industry in considerable proximity, even playing saxophone on the same radio shows together.¹⁰⁴ Goodman had an orchestra—Shaw had formed one as well, with a hit that would even rival that of “Sing, Sing, Sing” called “Begin the Beguine.”¹⁰⁵ Shaw even had his own turn at performing at Carnegie Hall in the same year that Goodman had in 1938.¹⁰⁶ As can be seen, Shaw could in fact keep up with his counterpart but Goodman was always just one step ahead. In addition to this, Shaw had a very skewed outlook of the music industry; while Goodman was always supported by his business associates, Shaw would become frustrated rather easily and would dream of one day leaving the music business. At one point he decided that once he made a million dollars he would quit altogether.¹⁰⁷ Also Shaw’s personal life was in a constant state of turmoil, including issues with supporting his widowed mother and engaging in eight rather disastrous marriages. Goodman’s life was steadier and more focused which resulted in a fruitful career, while Shaw’s was always on edge and lead to constant strife.

Still, Shaw was arguably the most talented jazz clarinetist during this era. He had a dark, round, woody tone, used moderate vibrato, and was fast on his fingers, which is

¹⁰² Collier, 220.

¹⁰³ Nolan, 318.

¹⁰⁴ Ibid, 47.

¹⁰⁵ Ibid, 57.

¹⁰⁶ Ibid, 105.

¹⁰⁷ Ibid, 116.

rather surprising for some who never had formal training. Most of his solos remained in the upper registers of the clarinet, where he easily overwhelmed the rest of his ensemble with his firm altissimo register. An example of this can be heard in his recording of “Stardust,” where he gracefully jumps from an altissimo G to altissimo B as if it is commonplace to place such high notes in a ballad.¹⁰⁸ Actually, many of Shaw’s solos could be compared to a cadenza from a classical concerto. Even the names of his songs would recall virtuosity of classical music, like “Interlude in B flat,” and “Concerto for Clarinet.” To further support this bridge to classical music, both of these songs are accompanied by the use of a string ensemble. Not all of his pieces would do this however; the works that brought Shaw’s name to prominence, “Begin the Beguine” and “Nightmare,” had no classical interpretations. Still his solos held just as much virtuosity, especially in “Nightmare.” Amidst the dark and creeping setting of the song, Shaw employs full use of all ranges of the clarinet, even dipping uncharacteristically into the low chalumeau register. Also impressive is how often he would enter the altissimo register and the duration of these notes.¹⁰⁹ It is doubtless of Shaw’s mastery of the clarinet, which definitely earned him the title of “King of the Clarinet” to rival Goodman’s.

Both Goodman and Shaw would be essential in linking the clarinet to other genres of music, as can already be seen by their ties to that of the classical genre. As far as their positions in the jazz genre are concerned, however, it unfortunately ends with the conclusion of the Swing Era. As with all types of music, the sound of jazz was changing

¹⁰⁸Shaw, Artie. “Stardust.” Online video clip. Youtube. 2 Dec. 2007. Accessed 10 Mar. 2012. <<http://www.youtube.com/watch?v=1OixqPThDNE&feature=related>>

¹⁰⁹Shaw, Artie. “Nightmare.” Online video clip. Youtube. 22 Jun. 2007. Accessed 20 Mar. 2012. <<http://www.youtube.com/watch?v=-W59FzOwYIs>>

from that of big band swing to that of a smaller, more intimate and intellectual type called Bebop. With the exception of only a couple of clarinetists, like Buddy DeFranco for example, the clarinet inexplicably disappeared from jazz. A couple theories can be made as to why this occurred. For one, the clarinet is not the best-suited instrument for Bebop, which demands very fast facility and “on the fly” thinking. This is because of the clarinet’s cylindrical bore and odd octave dispersion. Instruments like the flute, saxophone or horn do have the same fingerings from each octave, while the clarinet’s fingerings change with each successive octave. While Bebop on the clarinet is not impossible, it would make fast improvisation incredibly difficult.

Also, while Dixieland ragtime and swing were meant for entertainment, Bebop was a politically driven genre of jazz. The Bebop musicians of the north wanted to take a stance against the south and its racism. The clarinet, an instrument whose roots were solely in the New Orleans south, might have been neglected as part of a past the Bebop musicians wished to move on from. Lastly the musicians of the swing era had a hard time adjusting to Bebop, although both Goodman and Shaw tried to carve a place for themselves in the genre. While Goodman could not exactly figure out the chords and the rhythms,¹¹⁰ Shaw actually caught on and was confident enough to produce a couple tracks. One such song was “Dancing on the Ceiling,” which was recorded in 1954 with Shaw’s Gramacy Five ensemble.¹¹¹ Through the entire song Shaw seems completely comfortable with this new style of performance and improvised on the chord changes easily, albeit with some caution even in his favorable upper register. Unfortunately though, the fans of Goodman and Shaw did not take well to this new style of music very

¹¹⁰ Collier, 329.

¹¹¹ Shaw, Artie. “Dancing on the Ceiling.” Online video clip. Youtube. 30 Jul. 2009. Accessed on 10 Mar. 2012. <<http://www.youtube.com/watch?v=xHdjCMdcW3g>>

well. Audiences just wanted to hear the popular tunes, “Sing, Sing, Sing” for Goodman and “Begin the Beguine” for Shaw.¹¹² The patrons attending a Goodman or Shaw concert wanted no part of the progressive creativity of these musicians, only what they knew; the two different bands became, essentially, show bands. Defeated by Bebop, Goodman, Shaw, and other clarinetists had to look elsewhere and create a new niche for themselves. Fortunately for Goodman and Shaw, two aspects of who they were worked in their favor: the fact they played a clarinet, which by then has had about two-hundred years history in the classical genre that was still expanding while they were alive; and the fact that they were Jewish. Both of them crossed the boundaries into Klezmer music, also known as “Yiddish Dixieland.”

III. A Case of Identity—the Clarinet and Jewish Klezmer

While the sounds of jazz were spreading in households across the country by use of radio transmission, another movement was just taking root in the music clubs of the bustling cities. Just as jazz was a musical phenomenon created by African-Americans, the style known as Klezmer was introduced to America by immigrant Jews that fled from anti-Semitic Europe. In an effort to preserve their cultural identity, Klezmer music incorporates stylistic elements of Eastern Europe including a mix of Greek, Romani gypsy, Spanish and, of course, Jewish traditional music.¹¹³ It is characterized by the use of harmonic minor scales and Phrygian modes that easily depict a sense of longing that

¹¹² Nolan, 253.

¹¹³ *The Little Drummer Boy: An Essay on Gustav Mahler*. Dir. Leonard Bernstein. 1985. Unitel Clasica. DVD. Deutsche Grammophone. 2007.

the Jewish musicians knew so well.¹¹⁴ At the same time this sadness was ironically juxtaposed with ceremonial dance rhythms which would resonate with immigrant Jews.

While this may seem esoteric to only European Jews, the sounds of Klezmer might have unknowingly been in the ears of Americans because of Western concert music. Between 1907 to 1910 composer and conductor Gustav Mahler was contracted in New York City where he gave the American premiere of both his first and second symphonies.¹¹⁵ These two symphonies, like all of Mahler's symphonies, had heavy influences of Klezmer music embedded in them.¹¹⁶ The most obvious can be found in the third movement of the First Symphony, which was premiered on December 16th, 1909. Mahler sets the nursery rhyme "Frère Jacques" in a minor mode to create an "ironic" Funeral March.¹¹⁷ Interrupting this march is what can only be described as Jewish wedding music; while all the instruments in this movement are showcased, the ones that prevail during this wedding music are the violins and the clarinets. Despite the fact that Mahler's symphonies both received conflicting reviews (from mostly German critics)¹¹⁸ the undeniably Jewish sound that they convey nonetheless entered the ears of American audiences, making the appearance of popular Klezmer music more accessible.

It can also be determined through Mahler's symphonies that for a second time the relationship between clarinets and violins were transformed. Once more, the clarinet assumed the leading role of the violin. The original Klezmer groups of Eastern Europe

¹¹⁴ Ibid.

¹¹⁵ Franklin, Peter. "Gustav Mahler." *Grove Music Online. Oxford Music Online*. 16 Mar. 2012. < http://0-www.oxfordmusiconline.com.helin.uri.edu/subscriber/article/grove/music/40696?q=gustav+mahler&search=quick&pos=1&_start=1#S40696.8>

¹¹⁶ Bernstein.

¹¹⁷ Franklin.

¹¹⁸ Franklin.

primarily were made up of string ensembles, where the violin was the lead instrument.¹¹⁹ As the music became a legitimate genre, violinists wanting to play Klezmer had to learn the styles and techniques from an actual teacher.¹²⁰ Depending on what part of Europe they were located, the idea of “professional” could take on different meanings. The northern Klezmerim were the main group of musicians in the town they were located in, playing popular dance tunes for both the nobility and commoners.¹²¹ Eastern Klezmerim had actual guilds, but this structured model declined as the eastern countries fell to tsarist rule.¹²² Because of this Klezmer musicians became “city-minded musical ambassadors” and travelled from place to place with their cultural tunes and styles.¹²³ During the European Jewish immigration to America between 1880 and 1924, these musicians brought their traditional music and created a niche for themselves in New York City.¹²⁴

The clarinet was accepted as a secondary lead instrument of Klezmer in some parts of Europe like Ukraine and Lithuania in the early 19th century,¹²⁵ a fair one hundred years before Klezmer was introduced to America. It became a more central figure in Klezmer due to the influence of American music, specifically jazz; if the clarinet played such an integral part in jazz and attracted large audiences because of it, then it would too in Klezmer. The goal, after all, was assimilation to the new culture these musicians were entering and the clarinet’s popularity would play a key role in this. More practical reasons had influenced this change once Klezmer groups began to record their music, and

¹¹⁹ Slobin, Mark. *American Klezmer: Its Roots and Offshoots*. (Berkeley and Los Angeles. University of California Press. 2002). Ebrary. Web. 31 Oct. 2011.

¹²⁰ Slobin, Mark. *Fiddler on the Move: Exploring the Klezmer World*. (New York City. Oxford University Press. 2000). Ebrary. Web. 31 Oct. 2011.

¹²¹ Feldman, Walter Zev. “Klezmer.” *Grove Music Online. Oxford Music Online*. 16 Mar. 2012. <<http://0-www.oxfordmusiconline.com.helin.uri.edu/subscriber/article/grove/music/41322pg4#S41322.4.3.2>>

¹²² Ibid.

¹²³ Slobin. *American Klezmer*.

¹²⁴ Ibid.

¹²⁵ Feldman. “Klezmer.”

as what happened in jazz, Klezmer musicians discovered that string instruments just did not record well.¹²⁶ As such, the fiddle was once more replaced with the clarinet as the lead instrument. It is not the only instrument in the ensemble to be replaced; the tuba replaced the string bass and the accordion took over for the traditional *tsimbl*, a type of hammered dulcimer.¹²⁷ In other ensembles the string bass was kept but other instruments were added, such as trumpets, trombones, piano and drums—a typical Dixieland band.¹²⁸ Unlike in jazz, the violin never truly disappears from the Klezmer world completely; it is still frequently used, but the clarinet is just more often associated with the genre. Clearly Klezmer musicians had no problems assimilating into American culture, and once more the clarinet is center to it all.

Still, what does it mean to play “Klezmer” clarinet? Obviously, it is more than just performing jazz in a minor mode. According to Tom Puwalski, a modern day Klezmer clarinetist, Klezmer music is inspired by the “sounds of the human voice.”¹²⁹ As seen previously in jazz, clarinet had been considered the closest wind instrument to the human voice for ages. This is not just in timbre but also in the effects clarinetists can easily do, and fortunately the techniques of Klezmer clarinet are very similar to that of jazz. A loose embouchure and a soft reed are essential for the tricks of Klezmer, primarily for scooping, bending, and sliding between notes. Scoops and bends in Klezmer music are thought to sound like the laughs and sobs that a person can emote.¹³⁰ These

¹²⁶ Baade, Christina L. “Jewzak and Heavy Shtetl: Constructing Ethnic Identity and Asserting Authenticity in the New-Klezmer Movement.” *Monatshefte*. Vol. 90, No. 2 (Summer, 1998). 210.

¹²⁷ Slobin, Mark. “Klezmer Music: An American Ethnic Genre.” *Yearbook for Traditional Music*. Vol. 16 (1984). 39.

¹²⁸ Hoepflich, Eric. *The Clarinet*. (New Haven and London: Yale University Press, 2008). 315.

¹²⁹ Puwalski, Tom. “The Evolution of Klezmer.” 25 Jun. 2010. Online video clip. Youtube. Accessed 31 Oct. 2011. < <http://www.youtube.com/watch?v=U7SePxS3aUY>>

¹³⁰ Lapidus, Oleg. “How to Laugh on the Clarinet with Oleg Lapidus.” 2 Jun. 2009. Online video clip. Youtube. Accessed 31 Oct. 2011. < <http://www.youtube.com/watch?v=6ipCVYHgNzc>>

scoops are also accompanied by an accent at the end of the effect, done by opening one's mouth very fast.¹³¹ Some other techniques that are used by Klezmer clarinetists are growling through the instrument and generous use of vibrato. Other ornaments that are used quite often in Klezmer improvisation are trills, mordents, and turns. All of these techniques combined can be used to both emulate the human voice and create convincing emotional affect. Again, these were mostly techniques that listeners in America had already heard before by jazz clarinetists, but here they were used for a different emotional output in the music. The major difference between jazz and Klezmer is the apparent lack of a standard pedagogue for the genre. According to Puwalski, the best way to learn how to play Klezmer is to immerse oneself in the music and try to imitate.¹³² It recalls Benny Goodman's belief that after a musician learns the fundamentals they are on their own.

Klezmer in America actually consisted of two movements. The first of the movements, starting in the 1920s, aimed to introduce the style to mainstream audiences. The musician most responsible for this was clarinetist Dave Tarras (1897-1989). Tarras was a third generation Klezmer musician who made his music accessible to the public by mass recording numerous tunes. He was one of the first virtuoso Klezmer clarinetists, as his style was incredibly fast, technical and marked with many of trills and other ornaments. Despite all of the talk about traditions mentioned earlier, Tarras broke free from cultural restraints; Tarras took "Old World" Jewish dance pieces and transform them into new, mainly popular sounding, tunes. One major change from a traditional Klezmer song was that Tarras preferred to stay in a major key as opposed to minor during

¹³¹ Ibid.

¹³² Mather, Kristen. "Interview with Tom Puwalski." *Clarineticus Intergalacticus*. 28 Feb. 2011. <<http://kristenmather.blogspot.com/search?updated-max=2011-03-04T06%3A17%3A00-08%3A00&max-results=5>>

the course of a song. In addition to this, Tarras would generalize all Jewish dance repertoires into just one style called a “bulgar,”¹³³ which is a wedding dance for a couple.¹³⁴ These acts seem immediately contradictory to what it means to play a “Klezmer” work, but the main goal was to make a profit. One way Klezmer musicians would do this was market themselves to unknowing Jewish-Americans who wanted “traditional” music for their weddings. Tarras would even push this idea further, as he also recorded Greek and Polish music under different names in order to market himself to other ethnicities as well.¹³⁵ Though his purpose was only to use Klezmer as a means to make a living, Tarras was still largely responsible for the initiating this movement and through his efforts had rightfully earned the business title of “King of Klezmer,” another parallel to jazz.¹³⁶

Separating Klezmer music even further from its roots was Sam Musiker (?-1965), the son-in-law of Dave Tarras. Musiker was a clarinetist for Gene Krupa’s jazz band through the 1930s to the 50s. Much of his Klezmer music has a “big band” feel to it, and the influence shows in his use of swing harmonies, rhythms, and instrumentation.¹³⁷ For example, Musiker’s recording of “Sam Shpielt” has a very jazzy sound to it despite the fact that the clarinet solo is quite obviously in the Klezmer vein.¹³⁸ This is enforced with the constant groove the drum set keeps through the duration of the song as well as the obvious chart-formula that the backup brass and sax sections are following. This song could have easily passed itself for any jazz tune of the day if Musiker did not want to put

¹³³ Feldman, Walter Z. “Bulgareasca/Bulgarish/Bulgar: The Transformation of a Klezmer Dance Genre.” *Ethnomusicology*. Vol. 36, No. 2 (Winter, 1994). 21.

¹³⁴ “Bulgar.” Helen’s Yiddish Dance Page. 18 Mar. 2012. < <http://www.yiddishdance.com/Bulgar.pdf>>

¹³⁵ Slobin. *Fiddler on the Move*.

¹³⁶ Hoeprich 315.

¹³⁷ Slobin. *American Klezmer*.

¹³⁸ Musiker, Sam. “Sam Shpielt.” 7 Jan. 2012. Online video clip. Youtube. Accessed 18 Mar. 2012. < <http://www.youtube.com/watch?v=RNQ2f3Wg6yc>>

the Klezmer stamp on it. Musiker's use of clarinet in "Sam Shpielt" contrasts from its jazz counterpart only subtly, since of course many of the techniques Klezmer clarinet uses is also used in jazz. One of the most striking aspects of his performance is his octave range; Musiker is not afraid in this song to fully explore all registers of the clarinet, while jazz clarinetists were known to stick to one range in particular. While the style of improvisation is also similar, the scale that Musiker improvises over has that minor, Phrygian sound that is found in Klezmer music. Perhaps it is Musiker's mix of Klezmer and swing that influenced jazz clarinetists like Benny Goodman and Artie Shaw to explore their own Jewish heritage.

As Klezmer started to grow in popularity around the time of World War II, a sense of Jewish pride was growing in America that was publicly shown through figures like Goodman and Shaw. Both of these jazz clarinetists as well as some others attempted to do the reverse of what Musiker accomplished and tried to incorporate Klezmer in their jazz songs. Goodman had a peculiar way of involving the Klezmer style in the 1939 song called "And the Angels Sing."¹³⁹ The first melody of the ballad is sung by Martha Tilton and is a typical, swinging ballad with no Klezmer present anywhere. However, the music picks up quite suddenly near the end of the song, and trumpeter Ziggy Elman embellishes and improvises upon the Jewish song "Der Shtiller Bulgar."¹⁴⁰ The song closes by combining the ballad and the Klezmer solo, but during the entire song there is no use of Klezmer clarinet by Goodman. Still the song was a hit among audiences and Goodman made an effort to dabble in Klezmer, despite not actually playing it himself.

¹³⁹ Goodman, Benny. "And the Angels Sing." 24 Dec. 2010. Online video clip. Youtube. Accessed 31 Oct. 2011. < <http://www.youtube.com/watch?v=cQVJCVgltlI>>

¹⁴⁰ Slobin. *American Klezmer*.

Shaw fared a bit better in both combining and performing jazz and Klezmer. Although Shaw was not particularly interested in his own Jewish faith, it was fashionable to produce music with Jewish influences. The fact that Goodman joined the trend gave Shaw another chance to show up his competitor Goodman, so as usual Shaw followed suit. This can be heard quite clearly in his song “The Chant” that he also recorded in 1939.¹⁴¹ The melody in the heavy opening is directly related to the traditional Jewish song “Khosen Kale Mazel Tov.” Other Klezmer songs that are quoted in the work include “Bay Mir Bistu Sheyn,” “Yossel, Yossel,” and “Patsh Tants.”¹⁴² In addition to this are the effects shown in the instruments, for example the tremolo that the clarinets incorporate, which have a certain Klezmer tang to it. The ostinato in the trombone line is also very reminiscent of Goodman’s “Sing, Sing, Sing” which, considering he recorded this song the year after Goodman’s Carnegie Hall Concert, just serves to show up his rival even further. Lastly, Shaw improvises in the expected Klezmer style over minor and Phrygian scales marked with trills and turns, but then ends “The Chant” with his own characteristic glissando along the altissimo register of the clarinet.

As can be seen by the clarinetists responsible for making Klezmer popular, however, it can be deduced that the generations after the original immigrants had a very poor idea of what their heritage actually was. Instead of relating to traditional Klezmer dances and sounds and knowing the original meaning behind the music, these audiences instead identified with such generic bulgars Tarras produced that merely made them feel nostalgic. This culminated to a point in 1963 with the musical *Fiddler on the Roof*, which contained not only cliché Klezmer songs such as “Hava Nagila” but songs that were not

¹⁴¹ Shaw, Artie. “The Chant.” 11 Jan. 2010. Online video clip. Youtube. Accessed 31 Oct. 2011. <http://www.youtube.com/watch?feature=player_embedded&v=Yk9K-kulQAI>

¹⁴² Slobin. *American Klezmer*.

Klezmer at all.¹⁴³ While Tarras, Musiker, and even Goodman and Shaw advocated Klezmer music and made it popular; they still propelled the style far from its traditional source. With that the first Klezmer movement came to end in the fifties.

A couple decades later in the seventies a renewed interest of true traditional Klezmer music rose in the Jewish youth who wanted to hear more beyond the typical, generic sound that their parents were listening to. This second movement was led by clarinetist Andy Statman (born 1950), a student of Dave Tarras. Statman wanted to emphasize the “Old World” Klezmer style in his recordings and was quite serious about authenticity in the new movement. For example, he resorted back to the Albert system clarinet, which by then was pushed aside for the more popular Boehm system clarinet. Statman also made use of a wider range of dance rhythms beyond that of the buglar.¹⁴⁴ He managed to convince Tarras to do some records with him that were more traditional than what Tarras was most likely used to, and actually brought back original instruments like the tsimbl to include in the records.¹⁴⁵ Statman’s own style of performance differentiates significantly from that of his teacher and other clarinetists of the first Klezmer wave. It is not a “popular” style; he does not perform solely to make a profit. Instead it is more improvisatory and musing, as if Statman is talking through the medium of his clarinet. He journeys around the range of the clarinet in a melismatic approach, very reminiscent of what can be heard in Middle-Eastern styles. This very traditional style is probably his Hasidic-Jewish spirituality shining through his performances.¹⁴⁶

¹⁴³ Slobin, Mark. “The Neo-Klezmer Movement and Euro-American Musical Revivalism.” *The Journal of American Folklore*. Vol. 97, No. 383 (Jan-Mar., 1984). 99.

¹⁴⁴ Slobin. “Neo-Klezmer.” 100.

¹⁴⁵ Ibid, 100.

¹⁴⁶ Slobin. *American Klezmer*.

Statman was incredibly influential in creating a renewed interest in Klezmer heritage. The process involved several goals to achieve this: to revive the Klezmer sound; to enhance the repertoire to include more traditional songs and instrumental styles; to encourage the individuality of new Klezmerim; and to make *traditional* Klezmer more marketable.¹⁴⁷ The Klezmerim that were essential in this were the ‘Klezmatics,’ ‘Kapelye,’ and the Klezmer Conservatory Band of New England Conservatory.¹⁴⁸ These groups had non-Jewish members who were sincerely interested in learning a style that was new to them. This almost seems like an oxymoron; outside ethnicities were interested in preserving the traditions of Klezmer music. However, this was just what the genre needed in order to expand its audience and to make it more marketable. Also with that comes a renewed enthusiasm in exploring and researching the genre beyond that of Jewish nostalgia.

The notion of involving non-Jewish ethnicities to participate in Klezmer music was and continues to be a point of controversy, so much so that one question dominates the second movement; was it really Klezmer music if “outsiders” were performing it? At the center of this drama was clarinetist Don Byron (born 1958) of the Klezmer Conservatory Band. Not only is Byron not Jewish, he is also black and is a classically-trained, jazz clarinetist. Byron blurs the boundaries between Klezmer and jazz when improvising, to the point of making the audience uncomfortable.¹⁴⁹ At the same time, he would know more about the heritage, including the history, style, and terminology, than a Jewish person might (for example in one interview Byron corrected the way the

¹⁴⁷ Slobin. “Neo-Klezmer.” 102.

¹⁴⁸ Ibid, 102.

¹⁴⁹ Baade, 215.

interviewer pronounced Klezmer terms like *shtetl*).¹⁵⁰ Undoubtedly Byron is more than capable of playing Klezmer music despite not being Jewish himself; otherwise it would be similar to the old, stereotypical statement that only black people can swing.

Despite Statman's efforts to enforce and encourage traditional Klezmer music, the resurgence of the style fell upon younger ears which led to some innovative developments in the genre. The new directions of Klezmer expand further than just jazz; with the style being more accepted as a "legitimate" category of music, more and more people are being exposed to it, including composers who generally do not compose Klezmer music. Many individuals outside America also compose these works, however if it was not for the development of Klezmer music in America over the twentieth century this style of music would never have been considered by composers. One example of this is a performance of clarinetist Giora Feidman's "Let's Be Happy" by Swedish clarinetist Martin Fröst and the Verbier Festival Chamber Orchestra.¹⁵¹ Fröst is not Jewish, but one would never know this if they only heard this one song, since he plays the role of Klezmer clarinet so convincingly. It is incredibly technically difficult, and Fröst shows his virtuosity greatly by dancing around the melody with ease and employing double tonguing (a difficult maneuver on the clarinet), slides, and growls. Despite being a direct version of Feidman's song, it can be considered a classical piece as it uses not only a classical ensemble for a Klezmer setting but was also obviously carefully rehearsed.

Another twentieth century, albeit not American, work is Osvaldo Golijov's composition *The Dreams and Prayers of Isaac the Blind*, which he wrote for Giora Feidman and the Cleveland String Quartet. It is a beautiful and intense piece that makes

¹⁵⁰ Ibid, 216.

¹⁵¹ Fröst, Martin. "Let's Be Happy." 27 Jul. 2010. Online video clip. Youtube. Accessed 31 Oct. 2011. <http://www.youtube.com/watch?feature=player_embedded&v=O_JkhFuzEoo>

great demand of the clarinetist's abilities, as well as that of the strings that accompany it. In addition three types of clarinets are required: the clarinet, the basset horn, and the bass clarinet. The use of the basset horn is most interesting, as that was an instrument popular back in Wolfgang Amadeus Mozart's time; this means that this one piece essentially mixes the three styles of Klezmer, twentieth century, and eighteenth century classical music.

One last example to connect Klezmer to classical music is Polish composer Wlad Marhulet's *Klezmer Clarinet Concerto* which fuses traditional folk songs with electronic funk. It was recently premiered in December of 2009 by American clarinetist David Krakauer (born 1956) and the Detroit Symphony. Krakauer himself is quite unique to the Klezmer clarinet tradition. A classically trained clarinetist that was influenced by the jazz clarinetist Sidney Bechet, Krakauer discovered in 1987 that his real passion was performing Klezmer music. He joined the all women Klezmer group 'Klezmalach,' then moved on to the world-renowned 'Klezomatics.' Finally he formed his own group called 'Klezmer Madness,' which combines everything he loves about Klezmer, jazz, classical, and contemporary music.¹⁵²

Klezmer music, through the vehicle of the clarinet, has advanced in the twentieth century through different phases. From its origins as the music of rural towns back in Eastern Europe, Klezmer music had assimilated itself into American culture through two waves. The first concentrated on marketability, and by copying the models found in jazz clarinetists like Dave Tarras generalized many traditional songs into catchy dance pieces,

¹⁵² Hansen, Liane. "Profile: Musical career of clarinetist David Krakauer." *Weekend Edition Sunday*. 12 Aug. 2001. *Literature Resource Center*. Web. 15 Mar. 2012. < http://0-go.galegroup.com/helin.uri.edu/ps/i.do?id=GALE%7CA166029734&v=2.1&u=ric_main&it=r&p=LitRC&sw=w>

much like what was found in jazz. The second movement in the later half of the twentieth century centered on bringing back the traditional songs and dance rhythms and making those popular, led by the clarinetist Andy Statman and to another extent Don Byron.

While more traditional, the second push for Klezmer music was perhaps even more open to outside influences by accepting non-Jewish people in their Klezmerim and allowing characteristics from styles such as jazz to enhance the music as opposed to changing it. In the last few decades Klezmer music has finally arrived in the classical style purposefully. Klezmer style has affected classical music instead of the reverse. With new sounds and styles falling on new ears, this influence was inevitable. Still, one detail remains constant amidst all of these changes—the clarinet is always present in the developments of these styles.

IV. Concertos for a New Generation—the Clarinet of the Twentieth Century and Beyond

Up to this point it is fairly obvious that Western European classical music has had a significant role in the development of the clarinet and the other genres it is involved in. Not only were classical methods and sounds the basis of clarinet performance, but also the European cultural perspectives held a great influence on that of jazz and Klezmer. However, this raises the question if the opposite is true: did other genres like jazz and Klezmer hold any influence on that of classical music? Of course they did; the great popularity of these styles made it impossible for twentieth century composers to not be exposed to it. The integration of jazz and classical started rather early in the twentieth

century, the most memorable of which found back on February 12th, 1924, the premier of George Gershwin's *Rhapsody in Blue*.¹⁵³

Rhapsody in Blue just about happened by accident. Gershwin, known for writing musicals at the time, had casually expressed that he wanted to write more classical-oriented music to bandleader Paul Whiteman. In compliance, Whiteman announced on January 3rd that Gershwin would compose a jazz concerto for himself and the Whiteman Jazz Orchestra, without actually determining any definite details with the composer. This left Gershwin with only about a month to actually put something together, and as a result much of the work was improvisatory. This includes that famous opening smear in the clarinet, a lick that would be one of the most distinguishing sounds of the twentieth century.¹⁵⁴ The glissando itself was actually a joke between Gershwin and Paul Whiteman's clarinetist, Russ Gorman¹⁵⁵ This joke has since become a standard part of clarinet technique, as *Rhapsody in Blue* shifted its performance from jazz band to large orchestras seemingly every first chair clarinetist will have their chance on it.

Unsurprisingly, Benny Goodman has also performed it with the renowned classical conductor Arturo Toscanini, although in his recording Goodman trips over the climatic note.¹⁵⁶ To his credit, many other clarinetists would find such an opening difficult; more infamously, the opening smear was responsible for the death of French clarinetist Georges Grisez, who collapsed and died as soon as he performed it on one concert.¹⁵⁷

Despite these associations with *Rhapsody in Blue*, the importance of it is that it was one

¹⁵³ Gutman, Peter. "George Gershwin Rhapsody in Blue." *Classical Notes*. 1998-2003. Accessed on 12 Mar. 2012. <<http://www.classicalnotes.net/classics/gershwin.html>>

¹⁵⁴ Ibid.

¹⁵⁵ Hoeplich, Eric. *The Clarinet*. (New Haven and London: Yale University Press, 2008). 227.

¹⁵⁶ Gutman.

¹⁵⁷ Hoeplich, 227.

earlier example of the integration of two different forms with the clarinet connecting them from the very beginning.

Though Gershwin's work was one of the first examples of the blending of these styles, it was not solely responsible for this occurrence. Classical music had affected clarinetists in other ways beyond the use of initial pedagogical method, mainly that there seemed to be this underlying assumption that there was a significant difference between classical and jazz. Classical clarinet was considered "legitimate" clarinet technique; the connotation of this word running through jazz clarinetists minds was that it was "better." This is an interesting distinction considering that classical technique was used to teach jazz and to another extent, Klezmer clarinetists. So how and why were these assumptions made?

Jazz clarinetists Benny Goodman and Artie Shaw, once again, have documented the best answers to this question. After all, it is these two musicians that, once Swing began to decline in popularity, turned to classical music to continue their professions. But their interest in classical music can be traced even further back. For instance, although Shaw did not have any formal training he did listen closely to records of Stravinsky's *Firebird Suite* and *The Rite of Spring*, and Debussy's *Afternoon of a Faun*; he was fascinated by the sonorities laden in these works.¹⁵⁸ Perhaps this is why his own style was so virtuosic and classically oriented. "Changed my ear, changed my entire approach to music," Shaw said about those records, "Even the jazz that I played was affected by

¹⁵⁸ Nolan, Tom. *Artie Shaw, King of the Clarinet; His Life and Times*. (New York City. W.W. Norton Publishing Co., 2010). 30.

it.”¹⁵⁹ He even would perform the quintets of Mozart and Brahms with a string quartet on a weekly basis just for fun, calling it “relaxation on the side.”¹⁶⁰

No matter what their opinions on classical music were both Goodman and Shaw were responsible for the creation of numerous new works for clarinet. During Shaw’s short stint in classical music he had commissioned works from various composers in 1949, including the Concerto for Clarinet by Nicolai Berezowsky and Concertante for Clarinet and Orchestra by Norman Dello Joio. He also recorded eight pieces by composers such as Kabalevsky, Milhaud, Debussy, Granados, Shostakovich, Poulenc, Gershwin, and Porter, all which were compiled into a record called *Modern Music for Clarinet*.¹⁶¹ Reviews on Shaw’s performances were mixed, depending on what the environment was. As he performed the Berezowsky Concerto at a jazz club in one concert the audience became restless with the more serious tone of Shaw’s music and was dubbed “pretentious” by critics; on the other hand, in front on a symphony hall his reception was much more positive, and his technique described as “flawless” overall style was authoritative, expressive, and serious.¹⁶²

The Concertante for Clarinet and Orchestra by Dello Joio is the more popular of the two pieces today. What is interesting about this work is that while it is not overtly jazzy, the work still catered to Shaw’s abilities rather well. The clarinet solo in the two movements of the piece consists of long passages of quickly tongued runs, something Shaw could enforce masterfully as can be heard in his own “Interlude for Clarinet.” While Dello Joio evades Shaw’s favorite altissimo register, he instead showcases the

¹⁵⁹ Ibid, 31.

¹⁶⁰ Ibid, 59.

¹⁶¹ Ibid, 236, 237, 242.

¹⁶² Ibid, 236, 239, 240.

more lyrical side of the clarinetist's technique, which fits in perfectly to the seemingly programmatic score. Unfortunately Shaw never formally recorded the work himself, and overall his entire classical career was ephemeral; with the Dello Joio piece in his repertoire, Shaw appeared with classical orchestras around the United States for about two years before he became burnt out with music altogether.

Goodman was much more influential in classical music since his classical career was much more successful and long lasting than Shaw's was. Not only did he commission far more pieces but he was also sure to record a lot more of his performances. This was probably due to the two clarinetists separate perspectives on music. In Shaw's perspective, Goodman cared only about the clarinet while Shaw was more concerned with the actual music.¹⁶³ Perhaps this is the reason why Goodman became so invested in classical clarinet repertoire; classical music was just an extension of Shaw's musicality, whereas in Goodman's opinion classical clarinet was the *epitome* of musicality. Goodman, whose only early exposure to classical music was through that of his teacher, Franz Schoepp, was practically discovering a new world on the clarinet.¹⁶⁴ His first real introduction to classical clarinet was in 1936, around the same time and circumstances as Shaw's, when Goodman would rehearse clarinet quintets just for fun.¹⁶⁵

The difference is that he actually performed these works in public, and though he was well received, Goodman realized that this style of clarinet playing was far different from that of jazz. As such, he recognized the fact that he had to learn classical techniques

¹⁶³ Ibid, 48.

¹⁶⁴ Collier, James Lincoln. *Benny Goodman and the Swing Era*. (New York City. Oxford University Press, 1989). 339.

¹⁶⁵ Collier, 339.

properly.¹⁶⁶ Goodman began to take lessons in the early 1940s with Simeon Bellison, a Russian clarinetist, and then in the late forties and fifties with English clarinetist Reginald Kell.¹⁶⁷ It was with Kell that Goodman's sound drastically changed—Kell was one of the few classical clarinetists of the time that not only used vibrato but also used a double lip embouchure.¹⁶⁸ He managed to influence Goodman to do this also and ironically, although many jazz clarinetists had a double lip embouchure, it made Goodman's tone thinner and lighter, as opposed to the deep and woody sound he previously had.¹⁶⁹ This can be heard in the 1956 movie *The Benny Goodman Story*, where Goodman, playing as himself, performs the Rondo from the Mozart Clarinet Concerto in A major; he performs it impeccably, but the thin tone seems rather uncharacteristic for him. And although Goodman was obsessed with not only Mozart's Concerto as well as the also the Quintet, Brahms' Trio, Quintet, and Sonatas, and Weber's Concertos and performed them quite frequently for the rest of his life, he received mixed reviews on his performances of the classics.¹⁷⁰ In some cases Goodman was praised for legitimizing the status of jazz musicians as a clarinetist who could perform classical pieces so meticulously; other people criticized that it was because he was a jazz clarinetist that he could not possibly understand the nuances to music such as Mozart Clarinet Concerto.¹⁷¹

Although classical technique and compositions had clearly affected Goodman's playing, the opposite could be true of Goodman's influence on the creation of new works. He was the dedicatee of numerous works, including Aaron Copland's Concerto for

¹⁶⁶ Ibid, 340.

¹⁶⁷ Ibid, 340.

¹⁶⁸ Ibid, 340.

¹⁶⁹ Ibid, 341.

¹⁷⁰ Ibid, 338.

¹⁷¹ Ibid, 342.

Clarinet and Orchestra with Harp, Morton Gould's *Derivations* for Clarinet and Band, Paul Hindemith's Clarinet Concerto, Malcolm Arnold's Clarinet Concerto No. 2, and Béla Bartók's *Contrasts* for Clarinet, Violin, and Piano. Goodman also performed and recorded many other works such as Leonard Bernstein's *Prelude, Fugue, and Riffs* and Igor Stravinsky's *Ebony Concerto*, both of which were written for clarinetist Woody Herman. This is quite a sizable addition to clarinet "classical" literature, however they all have the same characteristics in that they incorporate many jazz idioms; with Goodman performing these works were well received.

Out of all of these compositions, it is the Copland Concerto for Clarinet and Bartók *Contrasts* that were associated with Goodman and twentieth century music the most. Many of the works Goodman would only perform once or twice before moving on—the Copland Concerto, on the other hand, seemed to be a constant in Goodman's career. Copland successfully combined the two sides of Goodman's styles, the classical side and the jazz, coherently into a single piece. He had used the clarinet in significant ways before the concerto, for instance, in *Appalachian Spring* Copland marks the clarinet as "white tone" in the beginning of the piece, meaning to play 'sub-tone' or barely speaking (example 1).



Example 1 Copland *Appalachian Spring* m. 2-4

In the original version for ballet this can be done very effectively with only thirteen performers. The opening of the Clarinet Concerto, marked "Slowly and expressively,"

contains a very similar affect in the delicate and lyrical melodies of the clarinet.¹⁷² The driving force of this movement is actually in the string accompaniment, which provides lush harmonies that support the solo clarinet. Through this method Copland is able to show the clarinet's, specifically Goodman's, ability to blend with strings even softly in the altissimo register,¹⁷³ and is very reminiscent of the "open prairie" sound that Copland was famous for (example 2). As the movement ends, it is connected by a jazzy and quasi-improvised cadenza that hints to a theme in the second movement (example 3), "Rather Fast."



Example 2 Copland *Concerto for Clarinet* Slowly and expressively m. 96-102

Example 3 Copland *Concerto for Clarinet* Cadenza m. 140-144

¹⁷² Copland, Aaron. "Copland Clarinet Concerto Benny Goodman Part 1." Online video clip. Youtube. 30 Oct. 2009. Accessed on 28 Mar. 2012. <http://www.youtube.com/watch?v=i1za5qebqqo&feature=results_video&playnext=1&list=PLC6AAB9691EBA1DBA>

¹⁷³ ROCO. "Program Notes: Copland's Clarinet Concerto." River Oaks Chamber Orchestra. 5 Apr. 2011. Accessed on 28 Mar. 2012. <<http://rocohouston.org/2011/04/program-notes-coplans-clarinet-concerto/>>

Although the movement has nods towards jazz by restating the jazzy theme of the cadenza, the main theme is like a sporadic scherzo in which the downbeat changes with each statement.¹⁷⁴ Copland returns to the jazzy groove with the next section of the second movement when he introduces a new theme with a Latin groove at its base (example 4). This is accompanied by the basses slapping the beat, which Copland used to take the place of the percussion section.¹⁷⁵ The entire concerto ends with, in Copland's words, an "elaborate coda" in which the clarinet exclaims a note in every register before finally playing that traditional clarinet smear at the close. The Clarinet Concerto by Copland was so popular that the year following its premier in 1950, Jerome Robbins set his ballet *The Pied Piper* to it, helping the concerto gain even further acclaim.¹⁷⁶



Example 4 Copland Concerto for Clarinet Rather fast m. 297-300

In Bartók's *Contrasts* the jazz influences are more subtle than Copland's Concerto. Goodman commissioned the work for himself and violinist Josef Szigeti, and originally Bartók had his reservations about writing the piece, particularly because of Goodman's career as a jazz musician. However, he was convinced and produced originally a two movement work called *Rhapsody* according to Goodman's and Szigeti's requests: that it should contain two movements of contrasting styles so that it could be

¹⁷⁴ Copland, Aaron. "Copland Clarinet Concerto Benny Goodman Part 2." Online video clip. Youtube. 30 Oct. 2009. Accessed on 28 Mar. 2012. <
http://www.youtube.com/watch?v=p1XEYODmy0A&feature=BFa&list=PLC6AAB9691EBA1DBA&lf=r esults_video>

¹⁷⁵ ROCO.

¹⁷⁶ ROCO.

recorded on a two sided vinyl and so that the movements be performed separately from one another; and that the work contains two cadenzas, one for the clarinet, which is found in the first movement (example 5), and one for the violin, found in the later movement. While *Rhapsody* was met with enthusiastic praise, the second performance of the work in 1940 at Carnegie Hall contained an added another movement between the two original ones—Bartók himself would also join Goodman and Szigeti for this performance.¹⁷⁷

Example 5 Bartók *Contrasts* for Piano, Violin, and Clarinet. I. (Verbunkos) Cadenza m. 86-93

¹⁷⁷ Bartók, Béla. "Bartók 'Contrasts' – Bartók /Szigeti/Goodman." Online Video Clip. Youtube. 30 Jul. 2009. Accessed on 28 Mar. 2012. <
http://www.youtube.com/watch?v=EZYSKKADagI&feature=autoplay&list=PL3B533B605B9173E0&lf=r esults_video&playnext=3>

The work itself contains jazz elements that meld Hungarian folk music and dance rhythms with Bulgarian and Greek meters.¹⁷⁸ In addition to the difficulty of the rhythm and notes, it calls for two clarinets in Bb and in A and also two violins, one tuned in tritones for the third movement.¹⁷⁹ Like many things “American,” *Contrasts* is a melting pot of numerous ideas, from American jazz to Eastern European folk rhythms, relaxing sounds to frantic melodies, and the three different personalities of the instruments themselves.

By commissioning these modern works, Goodman, Shaw, and Herman had affected clarinet performance in far greater ways than they probably intended. First, in these compositions jazz was essentially being created by “classical” composers. Even if the pieces were not obvious in jazz style, it still affected the avant-garde works: for instance, Francis Poulenc’s *Clarinet Sonata*, which was premiered by Goodman and Bernstein at Carnegie Hall in 1963, is quite classical in form but the range and sporadic melodic line caters well to Goodman’s abilities; and is it any wonder that Bernstein’s first Opus was his own *Sonata for Clarinet*?¹⁸⁰ In addition to this, “jazz” clarinet was being composed for by non-Americans, as seen previously through examples of Stravinsky, Arnold, Bartók and others. Most importantly, jazz sounds and techniques of the clarinet were brought into standard clarinet repertoire. This means that undoubtedly prospective clarinetists would be exposed to techniques such as scoops, glissandos, flutter-tongue, and other affects that jazz clarinetists are known to do well. They would have to become

¹⁷⁸ Tishkoff, Eric. “*Contrasts* by Béla Bartók.” *ET’s Clarinet Studio*. 2001. Accessed on 28 Mar. 2012. <<http://www.tishkoff.com/articles/bartok.htm>>

¹⁷⁹ Way, Joseph. “Béla Bartók (1881-1945).” *Sierra Chamber Society Program Notes*. 2000. Accessed on 28 Mar. 2012. <<http://www.fuguemasters.com/bartok.html#Contrasts>>

¹⁸⁰ Ledbetter, Steven. “Leonard Bernstein Program Notes.” *Boston Chamber Music Society*. 2007. Accessed on 28 Mar. 2012. <<http://www.bostonchambermusic.org/Notes/0708/Nov.htm>>

adjusted to the more modern, unconventional chord structures and rhythms that were starting to appear in these works.

By now one thing is definite: the clarinet's position in the world of music entirely was changing. As one of the youngest instruments that had gone through a lot of structural changes, the clarinet had not at this point experienced many stylistic developments. Genres like jazz and Klezmer dramatically affected the clarinet's stylistic capabilities in the early twentieth century, and they were catalysts to the expansion of extended techniques. The problem was that there were no particular method books that would catalogue or instruct new effects. Because of the aforementioned jazz clarinetists a new type of clarinetist began to emerge, that of composers-performers. These clarinetists, mainly of the in the 1960s and 1970s, were inspired by new sounds of the clarinet and constantly looking for innovative ways to use the instrument. Method books aimed at elucidating such techniques eventually were published, for example *The 20th Century Clarinet* by Allen Segal (1966), *Evolutions: Ten Studies for the Contemporary Clarinet* by Thomas Ridenour (1978), and John Russo's *20 Modern Studies for Clarinet* (1970) are just a few of such titles to emerge over the later half of the twentieth century.¹⁸¹

One of the most innovative and prolific composer-clarinetists is William O. Smith (born 1926). Smith's works far exceed that of typical avant-garde clarinet pieces, which are usually characterized by a very high range and syncopated rhythms. Smith has written works for clarinet mouth piece alone, clarinet without the middle joint, clarinet with the top of a clarinet and bottom of a flute, double clarinet (clarinet with one mouthpiece on the top joint and one the bottom joint and played simultaneously), clarinet with tape and other recordings, and more; his interest in new sounds of that can be produced by the

¹⁸¹ Hoeplich, 230.

clarinet is always expanding. How did he become so interested in such strange sounds? A lot is due to his so-called “double career” with the clarinet. As a child Smith’s idol was Benny Goodman, and in a similar fashion to Goodman, Smith holds a career in jazz (more popularly known as Bill Smith there) and classical music. He is very successful in both categories, too, as in jazz he performed with jazz pianist Dave Brubeck for the better part of fifty years.¹⁸² The large difference between Smith and Goodman, though, is the fact that Smith is conservatory trained; not only did he attend Juilliard Conservatory but he also studied composition with Darius Milhaud.¹⁸³ With this educational background Smith had gone on to win the Prix de Paris, allowing him to study at Paris Conservatory, and then later the Prix de Rome in 1956 and obtaining two Guggenheim fellowships.¹⁸⁴

Clearly Smith had not only the jazz clarinet background but also a more than adequate education necessary to compose pioneering works for the clarinet in the twentieth century. Of all of his contributions to new clarinet technique one of the most important was his cataloguing of clarinet “multiphonics,” which he developed on a visit to Rome with one of his Guggenheims.¹⁸⁵ Multiphonics is really the missing aspect of clarinet technique—the ability to play more than one note simultaneously. While at first met with disdain, this development only seemed like a natural course for the instrument to take; as the clarinet assumed the role of the violin in so many other genres, it would also have to mimic the violin’s specialized techniques such as double and triple stops. The problem is that the clarinet cannot perform these multiphonics as elegantly as the violin can, and actually because of this multiphonics were thought to be mistakes and

¹⁸² Monaghan, Peter. “Bill Smith: Fifty Years of Innovation.” *Earshot Jazz*. (September 1996). Accessed on 29 Mar. 2012. < <http://faculty.washington.edu/bills/earshot.html> >

¹⁸³ Ibid.

¹⁸⁴ Ibid.

¹⁸⁵ Monaghan.

unusable in music.¹⁸⁶ It is precisely this reason that Smith used his fellowship to catalogue these sounds. He wanted to be able to encourage both clarinetists and audiences not to disparage techniques because of their “weirdness” and aimed to make new and cohesive music out of these new sounds.¹⁸⁷

Multiphonics are harder to produce than a normal note, despite being a very basic concept. While all instruments are capable of playing them since all instruments have an overtone series, the clarinet only has odd-numbered partials available. These odd upper partials concurrent with the louder base note are what will sound in a multiphonic.¹⁸⁸ There are no special conditions necessary to play them; a regular clarinet, mouthpiece, and reed should all work just fine. The requirements for performing them are applying the correct amount of lip and air pressure and positioning the jaw and larynx correctly.¹⁸⁹ Obviously this is a lot to do all at the same time, and one variation in any one of these aspects could result in a different multiphonic altogether. Often the composer will notate in the music the fingering for the multiphonic that the performer is supposed to use, which makes sight-reading multiphonics almost impossible. According to E. Michael Richards, author of the electronic resource *The Clarinet of the Twenty-first Century*, there are 1200 multiphonics for the clarinet on record with 538 alternate fingerings, and new ones are developed all the time.¹⁹⁰ All these reasons combined are probably what are responsible for many clarinetists’ unease towards multiphonics.

¹⁸⁶ Ibid.

¹⁸⁷ Ibid.

¹⁸⁸ Rehfeld, Phillip. *New Directions for Clarinet*. (University of California Press. 1994.) 40.

¹⁸⁹ Ibid, 40.

¹⁹⁰ Richards, E. Michael. “The Project.” *The Clarinet of the Twenty-First Century*. Accessed 29 Mar. 2012. < <http://userpages.umbc.edu/~emrich/clarinet21.html> >

However, the more obvious reason for people's reluctance would be because of the timbre of the notes. When a note "breaks" into separate notes like that on the clarinet it sounds almost like screeching, especially since some of them cannot often be performed softly; other multiphonics can *only* be produced at soft levels. From this it might sound as if the performer does not have much control over the sounds they produce at all. If the composer can manage to use the techniques in a way that are congruent to the piece, it should not be too difficult with practice. One very good example of the use of multiphonics in a work is William O. Smith's *Variants* for Solo Clarinet, which includes not only the use of these fingerings but also the use of key vibrato, flutter tongue, mixed key vibrato and multiphonics, pitch bends, and glissandos, simultaneous humming along with playing a note; in other words, the whole bizarre gambit (example 6). *Variants* is definitely not a work for amateurs, and Smith was sure to record the piece himself successfully performing it.¹⁹¹



Example 6 Smith *Variants for Clarinet* Mixed key vibrato and multiphonics

In combination with multiphonics Smith has also incorporated the use of tape recorder in one of his works, *Duo for Clarinet and Tape*. This work was written while he

¹⁹¹ Smith, William O. "Variants for Solo Clarinet." Online mp3. Accessed on 29 Mar. 2012. <<http://faculty.washington.edu/bills/>>

was still documenting multiphonics, and through this means Smith created different sounds and effects of the clarinet using technology. With the further advancement of technology, even more radical sounds of the clarinet have been created. The clarinet solo in “*Black Dog*” for Clarinet and Wind Ensemble by Scott McAllister has been combined with amplification to stay true to the solo’s Jimmy Hendrix inspired origins, which enforces the clarinet’s “rock star” role in the work.¹⁹² Another piece where the amplification is actually intended is in the twenty-first century work by Steven Bryant, *Ecstatic Waters* for Wind Ensemble and Electronics.¹⁹³ The fourth movement of the work features an amplified clarinet, which is made to have not only a sort of “phase” effect but also at times completely distorts the sound and chops up the sound. A second clarinet part is used to trail behind the clarinet solo to reinforce the overlapping effect of the amplification as well. These three are just a few more examples of how recording techniques and advancement in technology have affected and contributed to the evolution of clarinet sound in the twentieth and twenty-first centuries. And as can be assumed, with the further development of technology comes the further development of clarinet performance. Not only this, but the development of clarinet is constantly evolving, and surely as the techniques mentioned in this section are brought more and more into the continuum of clarinet performance practice, even further innovative techniques and methods of performance will be created. There is immense potential for the clarinet in the

¹⁹² McAllistar, Scott. “Black Dog for Clarinet and Wind Ensemble.” Online Video Clip. Youtube. 1 May 2011. Accessed on 29 Mar. 2012. < <http://www.youtube.com/watch?v=MicWKblbwXc> >

¹⁹³ Bryant, Steven. “Ecstatic Waters Movement IV.” Online Video Clip. Youtube. 10 Feb. 2010. Accessed on 30 Mar. 2012. < http://www.youtube.com/watch?v=FVe5b5mgVJI&feature=results_video&playnext=1&list=PLA2ACA1A41A3C7671 >

hands of very imaginative minds and even in the twenty-first century—the possibilities really are endless.

* * * * *

When listening to a clarinetist or any other instrumentalist perform a piece of music, such as classical, jazz, Klezmer, or avant-garde, it is very easy to latch onto specific details incorporated in any style. So often these details are what are declared the sole characteristic of that genre of music—the polished sound characteristic of classical pieces, the swinging glissandos that create jazz, the laughing scoops used in Klezmer, and the new and “weird” sounds indicative of avant-garde or experimental works. But when these attributive sounds are used together in the same composition, suddenly the individual colors that make up these genres bleed together to create one complete entity.

Through the use of the clarinet in the twentieth century America the boundaries separating classical, jazz, Klezmer, and avant-garde begin to blur together. Generally all these genres share identical stories: clarinetists read out of the same method books and are taught in similar ways; they listen to the same music; they use the same techniques such as glissandos, scoops, growls, flutter-tongue and more; they follow the same trends in instrument and embouchure types; and through the use of recording the development of the clarinet sound has advanced greatly. In essence the clarinet can merely tweak its sound slightly to accommodate any style that it performs in, much like how a chameleon changes colors assimilate into the environment surrounding it.

But it is not the clarinet alone navigating and connecting these genres, since, after all, not every clarinetist can employ all of these characteristics. The clarinet is only what the audience sees and hears. The real threads tying these diverse types of music together

are the people behind the clarinet. It is musicians like Artie Shaw and Benny Goodman that with the clarinet integrate the characteristics of these styles into their own, which allowed them to traverse between genres. It is the composers who are inspired by the vast variety of sounds radiating from the clarinet that create new works. This often served as a meeting ground for different opinions and cultures, seen through Bartók and his *Contrasts* or Smith's use of extended techniques in his *Variants*.

What is more important than the clarinetists or the composers, however, are the audiences listening to their music. Without the encouragement of their audiences, clarinetists might not have made the stylistic developments that had been witnessed. If it was not for his huge fan-base, Goodman would most likely not have had the opportunity to bring jazz to Carnegie Hall. It was the audience that encouraged Artie Shaw to venture into the uncharted territory of Bebop on the clarinet. With no audience Dave Tarras would not have attempted to make Klezmer popular through jazz, and same could be said for Andy Statman's desire to bring Klezmer back the traditional origins. While Smith does not particularly care if the trends he employs in his music catches on, the reception of audiences and other clarinetists effectively perpetuated the prominence of his "weird" techniques. It is people that ultimately make any stylistic genre what it actually is, and people who are the force that connects them together; it is the clarinet that makes it possible to do so.

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Embouchure- The position and use in which the lips and teeth hold the mouthpiece of an instrument

- Single Lip- the bottom lip is rolled over the bottom set of teeth and the top set of teeth are resting on top of the mouthpiece
- Double Lip- both the bottom and top lips are rolled over both sets of teeth so that the teeth have no contact at all with the mouthpiece

Fingering Systems-

- *Albert*- Also known as the “simple system” clarinet. It was developed by Eugéne Albert of Brussels, Belgium around 1840. Known to be the “German” system of clarinet, it was popular with many clarinetists including English clarinetist Henry Lazarus.
- *Boehm*- Developed by Hyacinthe Eléonore Klosé and Louis-Auguste Buffet, it relieved the use of cross fingerings of the Albert system clarinet by adding more rings to the tone holes. This “French” system is the most popular today.

Flutter-tongue- Technique where the tongue is rolled behind the upper teeth to create a multiple articulated effect. Can be done easiest in the low Chalumeau register of the clarinet but more difficult in upper registers.

Glissando (smear)- Technique of connecting one note to another by playing the successive chromatic notes between. Clarinetists do this in a way where the separate notes blur together. The throat and embouchure are relaxed and gradually are brought to focus as the notes ascend in register, and the opposite is true for a glissando down.

Growl- Technique where the musician “hums” into the instrument while playing a note, which makes the note sound rougher.

Klezmorim- A group of musicians who perform Klezmer music.

Multiphonics- Technique of playing multiple notes at the same time using. Only the odd partials of the clarinet and the bass note played will sound in a multiphonic. Non-standard fingerings are required to play them, so it is necessary for the composer to notate them in the music.

Scoop/Bend- Similar to that of a Glissando but only on one note. The clarinetist relaxes throat and embouchure and quickly brings it into focus. The opposite of this is true for a note Bend.

Slap-tongue- Technique where the note sounds as a loud “thud” or “pop” as opposed to the actual note. This is done by closing the opening of the mouthpiece with the reed, and then rapidly releasing the reed and blowing into it. Essentially the reed bends back and then “slaps” back up against the mouthpiece.

Solfège- Method of developing ear-training by assigning syllables to a scale.

Standard Clarinet Family- In order of descending key

- Eb Clarinet
- Bb Clarinet
- A Clarinet
- Alto Clarinet
- Bass Clarinet

Vibrato- Way of making a note sound more expressive with rapid variations in pitch. Done by “pulsing” the vocal chords, or by rhythmically adjusting the embouchure. Generally this is not done by orchestral clarinetists, but is popular with jazz clarinetists. It can also be done by adjusting the pitch by pressing other tone holes, which can be found in avant-garde music.

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