

THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

STANLEY HASTY: HIS LIFE AND TEACHING

By

ELIZABETH MARIE GUNLOGSON

A treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Fall Semester, 2006

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The members of the Committee approve the Treatise of Elizabeth M. Gunlogson defended on November 10, 2006.

Frank Kowalsky
Professor Directing Treatise

Seth Beckman
Outside Committee Member

Patrick Meighan
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.

To Stanley and June Hasty

ACKNOWLEDGEMENTS

First and foremost I would like to thank Stanley and June Hasty for sharing their life story with me. Your laughter, hospitality and patience throughout this whole process was invaluable.

To former Hasty students David Bellman, Larry Combs, Frank Kowalsky, Elsa Ludewig-Verdehr, Tom Martin and Maurita Murphy Mead, thank you for your support of this project and your willingness to graciously share your experiences with me. Through you, the Hasty legacy lives on.

A special thanks to the following people who provided me with valuable information and technical support: David Coppen, Special Collections Librarian and Archivist, Sibley Music Library (Eastman School of Music); Elizabeth Schaff, Archivist, Peabody Institute/Baltimore Symphony Orchestra; Nicole Cerrillos, Public Relations Manager, Pittsburgh Symphony Orchestra; Tom Akins, Archivist, Indianapolis Symphony Orchestra; James Gholson, Professor of Clarinet, University of Memphis; Carl Fischer Music Publishing; and Annie Veblen-McCarty.

To Frank Kowalsky, thank you for your guidance, encouragement and patience throughout this entire process. Your insight as a former Hasty student has been invaluable in creating this document.

To my committee members Seth Beckman, Pat Meighan and Eric Ohlsson, I greatly appreciate your wisdom and insight.

To my friends, thank you: Susan Rider for your willingness to read every single page of this treatise and offer insightful suggestions—you are truly a saint; Laura Tucker for your amazing computer skills; Peggy Dees for your constant encouragement, humor and willingness to answer a million questions; and Jaren Hinckley for always being available for my phone call.

To my family, Mom, Dad and Kirsten, thank you for your unconditional love, patience and support through this whole process.

Finally, to my husband, Mark Zielinski, your infinite patience is above all understanding. Without you this project would not have been possible.

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ABSTRACT

There are certain individuals throughout the history of music performance that have distinguished themselves as pedagogues as well as performers. Stanley Hasty is one such person. From 1943-68 he held the position of principal clarinet in six major orchestras: the National Symphony Orchestra, the Indianapolis Symphony Orchestra, the Cleveland Orchestra, the Baltimore Symphony Orchestra, the Pittsburgh Symphony Orchestra and the Rochester Philharmonic Orchestra. He was also on the faculty of a number of the nation's premiere musical institutions including the Eastman School of Music, the Juilliard School, the New England Conservatory, the Cleveland Institute of Music and the Peabody Institute.

His legacy, however, will most likely be remembered through his work as Professor of Clarinet at the Eastman School of Music from 1955-85. His success as a pedagogue is substantiated by his students, many of whom occupy significant musical positions throughout the United States.

The purpose of this paper is to provide an extensive biography of Stanley Hasty and a detailed study of his pedagogical methods. Both aspects will be examined in the context of their impact on his students as well as future generations of clarinetists. The majority of the information presented was gathered through in-depth interviews with Stanley Hasty, his wife June and six former Eastman School of Music students: David Bellman (Principal Clarinet—Indianapolis Symphony Orchestra), Larry Combs (Principal Clarinet—Chicago Symphony Orchestra), Frank Kowalsky (Professor of Clarinet—Florida State University), Elsa-Ludewig-Verdehr (Professor of Clarinet—Michigan State University), Tom Martin (Associate Principal Clarinet—Boston Symphony Orchestra) and Maurita Murphy Mead (Professor of Clarinet—University of Iowa).

INTRODUCTION

Throughout the history of music performance, the contributions of certain individuals have helped to shape the present and future direction of their chosen fields. This impact has often been felt through their teaching as well. Most often pedagogical success is measured by the number of one's students who have gone on to become major contributors in performance and the education of future generations. Through these students, the teachers' concepts are passed down to future generations. As a result, it is important to record their pedagogical methods. The passing of information through the oral tradition is successful to a certain degree; however, in order to document the insights and contributions of these great teachers it is important, in as far as it is reasonable, to transcribe their methodology into written form. In this way, the concepts of these prominent pedagogues will be retained exactly in their own words and will be readily available to all students of music regardless of generation.

A limited number of writings exist concerning some of the influential clarinet teachers of the twentieth century, including Daniel Bonade, Simeon Bellison, Leon Russianoff and Robert Marcellus. However, one extremely important pedagogue is conspicuously absent: Stanley Hasty, Professor Emeritus of the Eastman School of Music.

Stanley Hasty taught clarinet at the Eastman School of Music from 1955-1985 and during his tenure, "...established himself as one of the great clarinet teachers in the country, as attested to by the proliferation of his students in major orchestral and teaching positions."¹ In addition to teaching at Eastman, Hasty has also been a member of the faculty at Indiana University, the Peabody Institute, Carnegie-Mellon University, the Cleveland Institute of Music, the Juilliard School and the New England Conservatory. He has served as principal clarinet with the National Symphony Orchestra, the Indianapolis Symphony Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony Orchestra, the Baltimore Symphony Orchestra and the Rochester Philharmonic Orchestra. Currently Hasty is retired and lives in Rochester, New York. He continues to present master classes and clinics throughout the United States.

¹ Michael Webster, "The Hasty Festival," *The Clarinet*, 7:4 (Summer 1980): 25.

Michael Webster, author of numerous articles about Hasty and also one of his former students, has said that, “The best way to learn about this extraordinary performer and pedagogue is through his own words and those of his students.”² As one examines Hasty through the words of his students, a picture begins to emerge of a man whose influence has profoundly affected his students both musically and personally. Clarinetist Robert Crowley of the Montreal Symphony states, “When I walked into Hasty’s studio for the first time, I had no way of knowing what an enormous influence this man would have on my life as a musician.”³ These same sentiments are echoed by Elsa Ludewig-Verdehr, clarinet professor at Michigan State University, when she professes, “Simply put, Stanley Hasty was the most important musical influence of my life. And he was equally important personally, setting an example of integrity, good humor and teaching excellence which influences me to this day.”⁴ An excellent description of his students’ shared respect is provided by Frank Kowalsky of Florida State University, “Mr. Hasty’s words and ideas are with me always. A day does not go by when I do not consciously recall what he had to say regarding a particular technical problem or phrasing.”⁵

The need to fill the void of documented information regarding Hasty’s pedagogical methods has been addressed verbally by Elsa Ludewig-Verdehr, who has spoken of one day hoping to “...list and discuss these principles having solicited similar observations from some other Hasty students.”⁶ She believes a record of his pedagogical approach, “would be a veritable treasury of information on how to play the clarinet and how to approach music-making in a logical, thoughtful, yet musical way.”⁷

² Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 38.

³ Ibid.

⁴ Ibid, 42.

⁵ Ibid, 38.

⁶ Ibid, 42.

⁷ Ibid.

CHAPTER 1

THE EARLY YEARS

Donald Stanley Hasty was born on 21 February 1920 in the small town of McCook, Nebraska. His father, Jesse Walter Hasty, of Scottish origin, was employed as a railroad engineer and carried the distinction of driving the first diesel electric locomotive into McCook. It was a “pretty big deal, and we were all down to the station to greet him,” Hasty recalled laughingly.⁸ His mother, Nettie Barbara Utterbach, of German descent, a homemaker, was extensively involved in community organizations and activities. She served as state president of many of these pursuits and was included in *Who’s Who of Nebraska* as a clubwoman. Always referred to by his middle name, Stanley was the youngest of three boys and two girls. However, since the other Hasty children were much older, he recalls growing up feeling like an only child. “I have a sister who married and had a baby. She moved away from our house before I was born, so I have a niece who is a year older than I am. I was only aware of my youngest sister who was four years older than me.”⁹

Music was important in the Hasty family. All of the children played instruments and formed their own ensemble.

We did have a Hasty orchestra: one of my sisters played violin, one played piano, my niece played saxophone, and I played clarinet. We performed in a lot of places, playing things like *Wagon Wheels* and *That Elk*. That was kind of fun.¹⁰

Though she wasn’t musically trained herself, Stanley’s mother encouraged the pursuit of music with all of her children.¹¹ “My oldest brother played trumpet, I think. My younger brother

⁸ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁹ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 39.

¹⁰ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

played clarinet and the younger of my two sisters played violin....My Mother wanted us to do this,” Stanley recalls. Mrs. Hasty had hoped that her first child, Corinne, would study abroad and become a concert pianist. However, Stanley was the only one to become a professional musician. Motivated by her youngest child’s intense interest in music, Mrs. Hasty took Stanley by train to Omaha, Nebraska to see the opera *Rigoletto*. “I still remember that. It was the first time I had ever heard anything except band music, and this was a revelation to me.”¹²

Stanley’s choice of instruments, the clarinet, was dictated by coincidence more than by any other factor.

The reason I started playing clarinet was because my brother had played clarinet and had a wonderful set of Belgian clarinets. The way he got them is kind of interesting. In our little town of McCook, Nebraska, there was a business called the HP Sutton Jewelry Store. The owner of the store, HP Sutton, liked to conduct, so he would hire musicians to come to McCook to play in his professional band. He couldn’t pay them very much so he would get them jobs around town. I think the solo clarinet player of that band, this was way before my time, got a job in a shoe store. Sutton was the one that picked out the set of Belgian clarinets for my brother. I have no idea how he knew about those Belgian clarinets. Unfortunately I can’t remember the name of them now.¹³

He began playing the clarinet in the ninth grade. “I loved them right away—it was love at first sight.”¹⁴ This unique connection is, “one reason none of my siblings are professional musicians, no one ever had to ask me to practice, or ask me to quit, it was what I liked to do.”¹⁵ He continued to hone his skills in “a very good high school band that had a live-wire conductor who also taught clarinet.”¹⁶

Within a year of starting the clarinet, Stanley was making the weekly day-long commute by train to Denver, Colorado to study with the clarinetist, Val P. Henrich. Since his father was a railroad engineer, the family was able to travel for free on the railroad. Young Stanley would

¹¹ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 39.

¹² Ibid.

¹³ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

board the train bound for Denver early Saturday morning, arrive, take his lesson and then take the train back that same afternoon.

I'd be all night on the train. A couple of times I would go to sleep and the conductor would forget to wake me up. At two o'clock in the morning, I wound up in the first little town east of McCook where my grandmother lived. So at two or three in the morning, I would be knocking on her door. I would then take the train back the next morning. That happened just two times or so.¹⁷

He had learned about Henrich through his sisters. "My two sisters lived in Denver with their families. My niece played the saxophone, and she studied in a studio that also included a clarinet teacher, Val P. Henrich."¹⁸

Henrich, known as "Tiny" Henrich—"we called him 'Tiny' because he was very short"¹⁹—hailed from Italy and played principal clarinet in the Denver Symphony. This was before Saul Caston came there as a conductor in 1945. Caston utilized "a different Eastern sound and Henrich wasn't like that at all."²⁰ Tiny loved Italian opera and its arias and possessed "a very nice, woody, pingy sound which was really lovely."²¹ It was a beautiful little sound."²² Unfortunately, "Saul Caston didn't like a nice little sound so Henrich didn't last long after he came."²³

Henrich taught a lot of students, and his method of teaching was to play along with them during the lessons. "He had lips like raw liver because he played every note with you."²⁴ This technique was beneficial to Stanley for a time. "Later on it's not good at all because you don't want to learn that way, but at that time it was wonderful because I could hear, "Oh this is what a clarinet sounds like!" Fortunately it was a good example."²⁵ After studying with Henrich for a

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 39.

²⁰ Ibid.

²¹ Ibid.

²² D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

²³ Ibid.

²⁴ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 39.

²⁵ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

while, Stanley entered a local solo contest with Bassi's *Rigoletto Fantasy* and won. "After I won the solo contest, everybody decided that I should have better clarinets, so I bought a Selmer 55, which was the biggest mistake I ever made because I traded in my brother's set of Belgian clarinets."²⁶

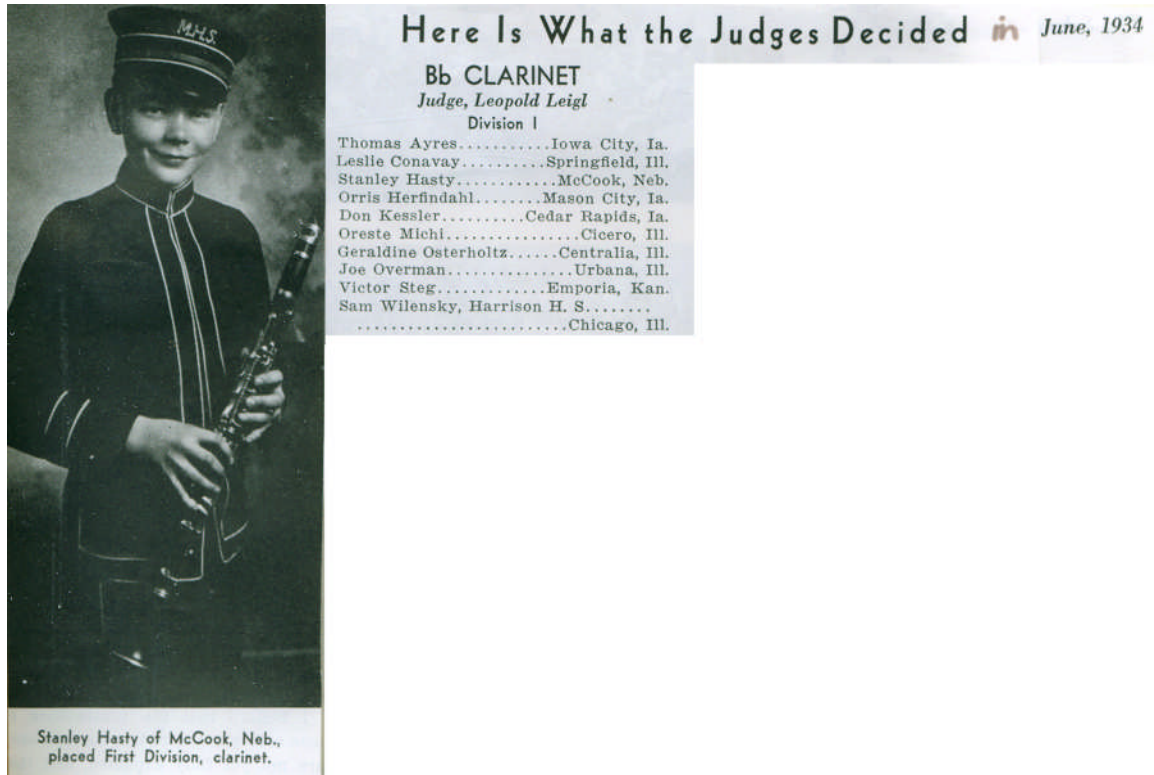


Figure 1 Stanley Hasty, after winning first place in a solo competition, June 1934. (Courtesy of Stanley Hasty)

Stanley continued to study with Henrich for three years until he left for college and acknowledges that "he was a big influence on my life."²⁷

Henrich was inspiring because he was such a lover of melodic music. My idea of the clarinet is that it is a very lyric instrument. Unfortunately, it also has great technique and can do fantastic things. Composers tend to see that a little more than I would like them to. They miss the lyric qualities of the instrument. As far as playing a legato, melodic melody, the clarinet can do it better than any other woodwind. There is no doubt in the world about that and that stayed with me. That's what I listen to."²⁸

²⁶ Ibid.

²⁷ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 39.

²⁸ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

As Stanley approached the end of his high school career, he was faced with the question of what he wanted to do with the rest of his life. “That was so easy for me...I wanted to play clarinet professionally, [that’s what I wanted to do], no doubt.”²⁹ At this time, “I didn’t know there was a Curtis Institute. I didn’t know there was a New England Conservatory. I just knew there was an Eastman School of Music, back east.”³⁰ Stanley’s mother decided that Eastman would be an appropriate school for her son and arranged for an audition.



Figure 2 Stanley Hasty, ca. 1937. (Courtesy of Stanley Hasty)

In the summer of 1936, Stanley traveled with his mother to audition at the Eastman School of Music in Rochester, New York. The experience remains vivid to this day.

I had prepared the first movement of the Weber *Grand Duo Concertante*. Howard Hanson was there, probably also Rufus Mont Arey, and other faculty I didn’t know at all. I played, and it was pretty good. Ruth North Tibbs, the theory teacher, was a very good

²⁹ Ibid.

³⁰ Ibid.

pianist and she accompanied me. All through the years I was there (as a student) she accompanied me, and it was really great. Anyway, I played the first movement and someone said, “Let’s go on, I’d like to hear the last movement.” Being young and everything I didn’t say, “Well I didn’t prepare the last movement.” I said, “Okay [laughs].” So I played the last movement, but you know now I would probably faint if somebody said that, but not then.³¹

As a result of that audition, Stanley received a full scholarship of approximately 500 dollars.



Figure 3 Stanley Hasty (2nd row, fourth from the right) and Freshman class-Eastman School of Music 1937-38. (Courtesy of Sibley Music Library, Eastman School of Music, University of Rochester)

In 1937 Stanley graduated from McCook Junior/Senior High School, and that fall entered the Eastman School of Music. At the time he was only seventeen years old, a year younger than the majority of his freshman peers and in his words, “immature.”³² However, relocating far from home did not frighten him. “I just took it for granted. It is what you do now.”³³ Upon arriving in Rochester, Stanley prepared for the start of classes and found housing. He recalls the music students’ living situation.

³¹ Ibid.

³² Ibid.

³³ Ibid.

The women had a dormitory but not the men. The women had the dormitory, which used to be the women's campus on Prince Street. That's where the Memorial Art Gallery is now. The men just lived around. I lived in the Y for a short time, and that was not good. Then I just lived around. I joined a fraternity later, Phi Mu Alpha, and lived at the fraternity house.³⁴

During Hasty's freshman year (1937-38) at Eastman, he was a member of the Symphony Band directed by recent Eastman graduate, Frederick Fennell. He studied clarinet with Rufus Mont Arey.³⁵ Arey, originally from Maine, had served as principal clarinet of the Detroit Symphony and the Philadelphia Orchestra before joining the Rochester Philharmonic Orchestra and the Eastman School of Music in 1927.³⁶ George Jones, a former Arey student, relays the circumstances surrounding his departure from Philadelphia and subsequent arrival in Rochester.

In 1924, the Detroit Symphony on tour passed through Philadelphia. Arey auditioned for Leopold Stokowski (Daniel Bondade was the first clarinet in Philadelphia at that time). According to Mr. Arey, Stokowski brought out the entire repertoire of the orchestra. The audition lasted for an hour, with Stokowski pointing to important solos in the literature for him to play. He got the job, but at the same salary that he was receiving in Detroit (\$125.00 per week). It seems that this was more than the Philadelphia Orchestra had ever paid a first clarinet player. He accepted with the understanding that a raise would be forthcoming for the next season. After the 1925 Philadelphia season in which he played a number of duets with William Kincaid (flutist) for which the orchestra accompanied and many woodwind trio performances in which Marcel Tabuteau played the oboe, he asked for his promised raise. After the season, the Areys had gone to New York. Repeated telephone calls occurred between Mr. Arey in New York City and the management in Philadelphia. Stokowski had stated that he was gratified that they had finally found a clarinet player who could play in tune. Arey felt secure. But the promised raise was not forthcoming, so, in a moment of anger, Arey refused the contract and quit the orchestra.

At this point in his career, he was primarily worried about supporting Emily. This was the period of great movie-house orchestras. Arey decided upon a New York career. For two years (1925-1927), he free-lanced in this Mecca for artists and musicians, mainly at the Strand Theater.

While in Detroit, Arey had been heard by Eric Clarke, who later became director of productions at George Eastman's theater in Rochester, New York. Clarke was so impressed with his playing that he sent Arey an open invitation—if, at "any time, he wishes to leave Detroit, there would be a place for him in Rochester." In 1927, when the

³⁴ Ibid.

³⁵ The 1937-38 Eastman School of Music Yearbook (Rochester, New York: Eastman School of Music, University of Rochester, 1938).

³⁶ George Jones, "The Artistry of Mont Arey (Part I)," *The Clarinet* 5:2 (Winter 1978): 16-17.

first clarinet position became vacant in Rochester, Arey was hired by Victor Wagner (the conductor of George Eastman's Orchestra) on the recommendation of Eric Clarke.³⁷

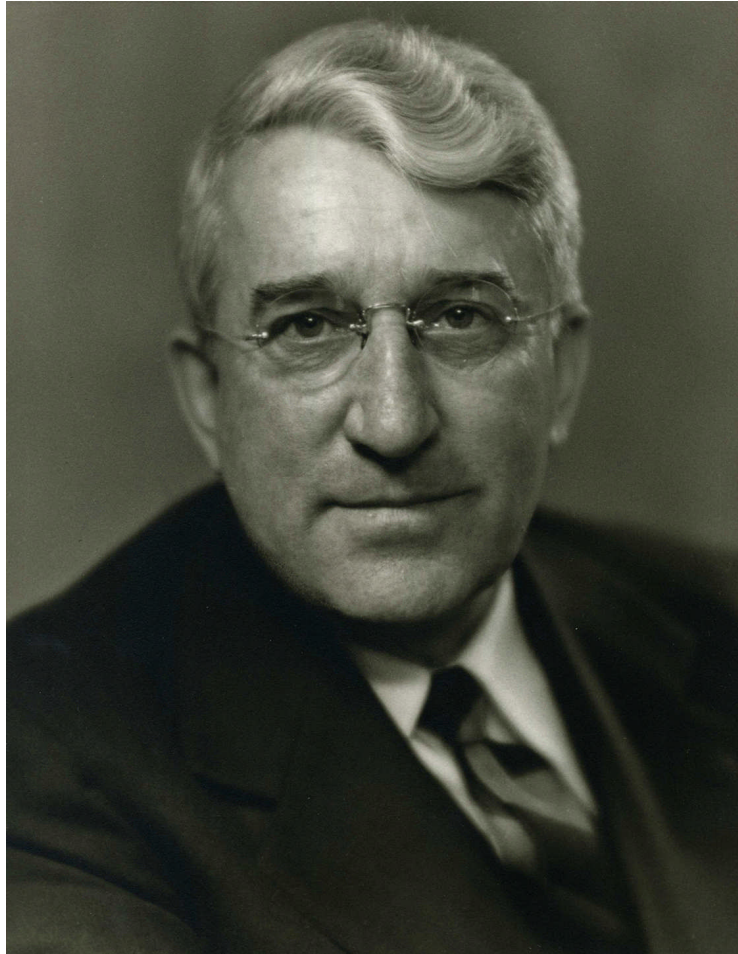


Figure 4 Rufus Mont Arey, clarinetist, Eastman School of Music faculty 1927-54. (Courtesy of Sibley Music Library, Eastman School of Music, University of Rochester)

“He was a good teacher,” Stanley said of Arey, “a better teacher than Tiny Henrich, but he didn’t sound as good on the clarinet. In fact as far as teachers go, he was a better teacher than Ralph McLane. I don’t know about Bonade. I just took a couple lessons with him when he was in New York and I was too. So I really don’t know anything about him.”³⁸

For a large part of his career, Arey played on a Selmer H. S. crystal mouthpiece. According to George Jones, the same mouthpiece facing was copied by Harry E. O’Brien and

³⁷ Ibid, 16-18.

³⁸ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

Son, of Indianapolis, Indiana and marketed for a number of years as the “Arey” facing.³⁹ “He never tried to get me to play a crystal mouthpiece.”⁴⁰ Stanley recalls.

What Arey had that I liked, and I think this is probably a carry over from high school, was that when I heard him play a melody I thought, “Gees that sounds right, that sounds good. I like to listen to that.” However, I didn’t know why. But he was teaching that in the studio—this note belongs here, and this note belongs there. Arey was also teaching what I call dynamic phrasing—he started me on that. I have elaborated quite a bit on that since then, where you phrase with the rise in dynamics and why. There are a lot of different whys. Also he was very interested in the ends of notes, how you end a note before you start the next one. That kind of thing came from him. If he would have sounded really good, then he would have been my idol.⁴¹

Stanley’s free pass on the railroad allowed him to return home whenever he had time to make the trip. He always traveled home every Thanksgiving and Christmas. He remembers that his mother, proud of her musical son, would often schedule a playing engagement for him.

My mother sang in the choir at the church, and she would always have arranged with Professor Johnson, who was the conductor and organist, for me to play at church [laughs]. I was a youngster and didn’t think anything about it except go play. The choir loft was in front of the congregation. I would be on the side and come out and stand in front of them and play [laughs]. This one time (to show you how youngsters are), I go out and start playing and couldn’t get anything out of the dumb thing. It would not play. So I went back to the choir room, and I look down and had the swab stuck up the bell. So what did I do? I took it out and went back out and played [laughs]. This really happened. Can’t imagine these things, can you?⁴²

Stanley spent his summers away from Rochester, mainly in Denver where both his sisters lived with their families.

I would stay there because I played in the park band. The first orchestra job I got was the Central City Opera. I got that out of the union in Denver. That was great. We did *Yeomen of the Guard*. I think that was the only grand opera that Gilbert and Sullivan ever wrote. The Central City Opera did mostly Gilbert and Sullivan. We did the *Bartered Bride* one summer. I did that a couple summers. I played second clarinet and was really obnoxious then because I would keep saying how the piece should be played. Finally the first clarinetist said, “Look why don’t you just play first clarinet?”, and I said, “Oh I did not mean that [laughs].” I would say, “Oh, I could do so and so,” and when you are young you do a lot of stuff. He was a very good guy for me to work with because

³⁹ George Jones, “The Artistry of Mont Arey (Conclusion),” *The Clarinet* 6:1 (Fall 1978): 6-9.

⁴⁰ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁴¹ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁴² *Ibid.*

he didn't mind. He was not worried that I was a challenge to him. The park band was okay. I played assistant principal in that. The second year I was offered principal and would get five dollars a week more, but I did not want that because then you had to play all the solos and everything and had to practice [laughs].

Denver was a wonderful town at that time. I lived there all summer and we just had to work at night. We would go for a picnic breakfast, usually Sunday morning, up in Bear Creek—it was just a little creek up into the foothills. We would take bacon and eggs, sometimes fish and catch trout and eat them right there. Wonderful times.⁴³

In the fall of 1938, Hasty began his sophomore year (1938-39) at the Eastman School. He continued to take clarinet lessons and play in an ensemble, this time the Concert Band, again with Fennell as conductor. He also participated in the Symphony Orchestra under the direction of Howard Hanson.⁴⁴ In addition to his studies, Stanley worked as a technician in the recording department. This allowed him and his friends the opportunity to listen to and critique prominent clarinetists of the time.

The recording department was located in the projection booth of Kilburn Hall, a small recital hall. The recording department had a direct line from WHAM, which is the NBC radio station here in [Rochester] before FM and we would get all the Philadelphia, Boston, New York broadcasts live from over AM WHAM. We had a direct line to WHAM and of course these huge speakers in the hall. So that was a regular thing with us, we would sit in the dark in Kilburn Hall and listen. We liked Bellison, who was the principal in the New York Philharmonic, for sound, and we liked Polatschek in Boston for more all-around playing. But for the sound, Bellison and his big German clarinet were great. That is one reason I am so particular now about how you use your fingers in slow playing...because he didn't and I hated to hear that clunk, clunk, clunk of his German style.⁴⁵

At the beginning of his junior year (1939-40) Hasty joined the honorary musical fraternity, Phi Mu Alpha Sinfonia. This membership allowed him the privilege of living in their fraternity house located at 700 Main Street East. He participated in the Symphony Orchestra and the Symphony Band.⁴⁶ In addition to these two performing groups, Stanley took advantage of

⁴³ Ibid.

⁴⁴ The 1938-39 Eastman School of Music Yearbook (Rochester, New York: Eastman School of Music, University of Rochester, 1939).

⁴⁵ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁴⁶ The 1939-40 Eastman School of Music Yearbook (Rochester, New York: Eastman School of Music, University of Rochester, 1940).

the opportunity to play in a variety of chamber music ensembles. He remembers one particular group in particular.

I was sitting in a woodwind quintet with Yehudi Yagoodkin [*sic*], an Italian horn player [as our coach]. I don't think he played in the philharmonic. I don't remember. I just remember that he smoked cigars and would sit right beside me because I was on that side. He would pound on my back to beat time when he got excited. That wasn't a great experience [laughs]!⁴⁷

During the second half of the school year, Hasty participated in two concerts as a soloist. On 19 March, he performed the first movement of Mozart's *Concerto in A Major, K.622* with the Eastman School Symphony Orchestra under the direction of student conductor, Walter Marchand.⁴⁸ At the second concert on 22 May, Hasty teamed up with Graham Stewart, a pianist and student composer, to perform Stewart's three-movement work entitled *Sonata for Clarinet in B-flat and Piano*.⁴⁹

During Hasty's final year (1940-41) at Eastman, he was principal clarinet of the Symphony Band and the Phi Mu Alpha Little Symphony (also conducted by Fennell) and played second clarinet in the Senior Symphony Orchestra. In addition to these activities, he continued his membership with Phi Mu Alpha Sinfonia.

⁴⁷ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁴⁸ Eastman School Symphony Orchestra, Eastman School of Music, program, 19 March 1940, Eastman Theatre, Rochester, New York.

⁴⁹ Student Compositions, Eastman School of Music, program, 22 May 1940, Kilbourn Hall, Rochester, New York.

DONALD STANLEY HASTY
B. M. Clarinet Performer
Phi Mu Alpha
McCook Senior High School
Eastman School Senior Symphony 3, 4; Kilbourn Hall
Orchestra 1, 2; Phi Mu Alpha Little Symphony 3, 4.
McCOOK, NEBRASKA

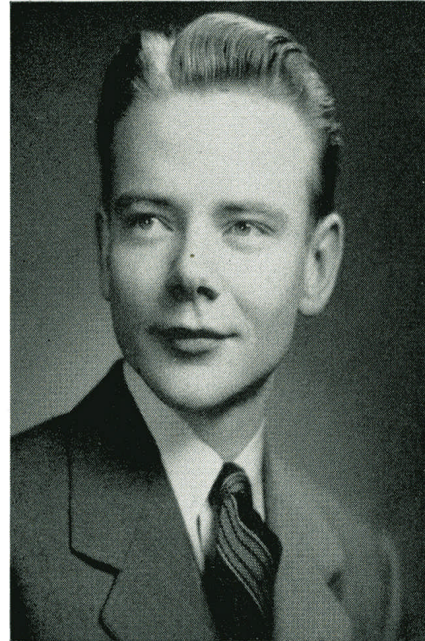


Figure 5 Stanley Hasty, Senior picture, Eastman School of Music, 1940-41. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

At the end of the year, the Eastman faculty awarded Hasty a performer's certificate in recognition of his outstanding musicianship.⁵⁰ This honor allowed him the opportunity to perform a solo piece with Hanson and the Rochester Civic Orchestra. For the 10 April performance, Hasty and Arey selected Jeanjean's *Au Claire de la Lune*, which he played by memory at the insistence of Hanson.

The only reason I did that was because we were doing the rehearsal and I was using the music and Hanson (he was conducting) said, "Play it without the music." I said, "I don't think I can." "Go on you can do it," he said, so I did. [laughs] But I'm surprised—usually a conductor doesn't want the extra trauma of thinking, "Is he going to remember what he's doing?"⁵¹

For Hasty, this performance was the highlight of his four years of study at Eastman.

⁵⁰ The 1940-41 Eastman School of Music Yearbook (Rochester, New York: Eastman School of Music, University of Rochester, 1941).

⁵¹ Ibid.

<p style="text-align: center;">KILBOURN HALL</p> <p style="text-align: center;">Season 1940-1941</p> <p style="text-align: center;">Third Graduation Recital with Orchestra</p> <p style="text-align: center;">34th in the Series of Concerto Programs with Orchestra</p> <p style="text-align: center;">Thelma Beach, Martin Burton, Stanley Hasty, Harold Meek John Morgan, Kathryn Oakes, Karl Rodick Carl Van Buskirk, Anna Yurkiw</p> <p style="text-align: center;">Assisted by the</p> <p style="text-align: center;">ROCHESTER CIVIC ORCHESTRA DR. HOWARD HANSON, <i>Conducting</i></p> <p style="text-align: center;">§§</p> <p style="text-align: center;">THE EASTMAN SCHOOL OF MUSIC <i>Of The University of Rochester</i></p> <p style="text-align: center;">Thursday, April 10, 1941 8:20 P. M.</p>	<p style="text-align: center;">PROGRAM</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 70%;">Au Clair de la Lune <i>STANLEY HASTY, clarinet</i></td> <td style="text-align: right;">JEAN-JEAN</td> </tr> <tr> <td>Aria—"Nemico della Patria" from André Chenier <i>JOHN MORGAN, baritone</i></td> <td style="text-align: right;">GIORDANO</td> </tr> <tr> <td>Variations on a Children's Song <i>MARTIN BURTON, piano</i></td> <td style="text-align: right;">DOHNANYI</td> </tr> <tr> <td>Concerto for Horn and Orchestra Largo—Allegro molto Rondo—Vivace <i>HAROLD MEEK, horn</i></td> <td style="text-align: right;">WILLIAM PARKS GRANT</td> </tr> </table> <p style="text-align: center;">INTERMISSION</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 70%;">Excerpts from "Stabat Mater" Lord, vouchsafe Thy loving kindness —Tenor Power Eternal —Soprano and Alto Through the darkness —Bass I will sing of Thy great mercy —Alto I have longed for Thy salvation —Quartet</td> <td style="text-align: right; vertical-align: top;">ROSSINI</td> </tr> <tr> <td style="padding-left: 20px;"><i>KATHRYN OAKES, soprano</i> <i>ANNA YURKIW, alto</i> <i>KARL RODICK, tenor</i> <i>CARL VAN BUSKIRK, bass</i></td> <td></td> </tr> </table> <table border="0" style="width: 100%;"> <tr> <td style="width: 70%;">Concerto Gregoriano Andante espressivo e sostenuto Finale (Alleluja) <i>THELMA BEACH, violin</i></td> <td style="text-align: right; vertical-align: top;">RESPIGHI</td> </tr> </table>	Au Clair de la Lune <i>STANLEY HASTY, clarinet</i>	JEAN-JEAN	Aria—"Nemico della Patria" from André Chenier <i>JOHN MORGAN, baritone</i>	GIORDANO	Variations on a Children's Song <i>MARTIN BURTON, piano</i>	DOHNANYI	Concerto for Horn and Orchestra Largo—Allegro molto Rondo—Vivace <i>HAROLD MEEK, horn</i>	WILLIAM PARKS GRANT	Excerpts from "Stabat Mater" Lord, vouchsafe Thy loving kindness —Tenor Power Eternal —Soprano and Alto Through the darkness —Bass I will sing of Thy great mercy —Alto I have longed for Thy salvation —Quartet	ROSSINI	<i>KATHRYN OAKES, soprano</i> <i>ANNA YURKIW, alto</i> <i>KARL RODICK, tenor</i> <i>CARL VAN BUSKIRK, bass</i>		Concerto Gregoriano Andante espressivo e sostenuto Finale (Alleluja) <i>THELMA BEACH, violin</i>	RESPIGHI
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STANLEY HASTY, whose home is in McCook, Nebraska, is a candidate for the degree Bachelor of Music and the Performer's Certificate in clarinet. He is a student from the class of Rufus Arey and has studied piano with Zillah Halstead.

Figure 6 Program for recital with orchestra by performer's certificate candidates, 10 April 1941. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

In 1941, Stanley graduated from Eastman with a Bachelor of Music in clarinet performance. Unlike many of his peers, he was not called to serve in the armed services during World War II therefore affording him the opportunity to pursue his musical career. Stanley's first step toward achieving his musical goals was to move to New York City to obtain an 802 card. Receiving an 802 card meant that a musician had secured union membership into Local 802, New York City's branch of the American Federation of Musicians. Membership was needed in order to perform music jobs throughout the city.

While I was there I studied saxophone with Himie Schutzer [sic]. He was the lead alto in the Benny Goodman Band. He could play louder and faster than any saxophone player

that you've ever heard in your life. So I studied with him. He liked to have me come around for lessons because I had a lot of technique, coming from the clarinet to the saxophone, the technique is there. He would want to play these *Grand Duos*, which had a lot of technique for two clarinets. We played them for two saxophones. He loved those things, and I could not say, "Look, what I need is to work on my vibrato. I am too stiff. I do not do well with the vibrato." He would say, "First get the pure sound and then add the vibrato," and I would say, "Okay, I've got a pure sound, now how do I add the vibrato?" It was quite an experience working with him. He thought I could make it as a jazz clarinet player, but he was wrong, I could not do that. He did not know me as well as I knew myself.⁵²

Stanley eventually received his 802 card. He admitted, however, that his "experience there was not so great. It is a hard town."⁵³ Times were frustrating and the only job he was able to secure was with an Italian opera company performing the opera, *Barber of Seville*.

I had played a summer job in New Orleans, and the flute and piccolo player was the contractor. In New York you go to a big open hall and everybody is wandering around and getting jobs. So he said, "Do you know the *Barber of Seville*?" and I said, "Yes," though I had never played it before. So he said, "Okay, I can get you a job playing, meet the group at—probably was the corner of Fifth Avenue and something, I don't remember where—and we'll get on the bus and go from there." I said, "Well good, we will get on the bus, we will go to someplace and have a rehearsal and then play the opera. I can do that." We stayed on that bus, and we stayed on that bus, and finally around dinner time or a little later we arrived in New Amsterdam, New York, which is about fifty miles west of Albany. We get out of the bus, we go down into the pit—nobody spoke English they were all Italians except for me—and the next thing I knew BANG!—There was the downbeat and we were playing the *Barber of Seville*. I sweated blood. A lot of that opera is for C clarinet, which complicates things a little bit. However I still wasn't old enough to realize, you can't do this [laughs]. So I got through it all right. But that's about the only job I remember getting there. I played one jazz job, which I hated and I was not good at, and I got disgusted with the whole scene.⁵⁴

Frustrated with the lack of work in New York City, Stanley decided to change occupations. He promptly moved to Los Angeles and enrolled at the Curtis Wright Aeronautical Institution where he began studies to become an aeronautical engineer.

I was a year out of college and everybody else was right out of high school. They had had math up to their noses in high school and I hadn't. I was spending all night, every night, just keeping my math going, calculus yet, and I had no background. I was able to do it, but I was sweating blood. Anyway I stuck it out for about six weeks and I was

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

doing okay. In those days you had to have drafting, so we did drafting in pencil because the changes were happening (this was during the war) so fast that nothing was permanent. I remember that and also that your thickness of line had to be precise—all this stuff. So finally, about six weeks was all I could handle of that. I said, “Well this isn’t for you, you’ve got to do music, that’s what you love.”⁵⁵

Hasty returned to New York City to resume his pursuit of musical employment. While there he received a graduate scholarship to attend the Juilliard School of Music. At this time the school had a full wind department, but unfortunately graduate credits were only awarded to voice, string and piano students. Therefore, Hasty was unable to work toward a graduate degree. Juilliard had two clarinet teachers: Arthur Christman, principal clarinet of the West Point Army Band; and Jan Williams, principal clarinet in the Radio City Music Hall Orchestra. Unfamiliar with either teacher, Hasty asked other students for their recommendation; the unanimous response was Christman. However, Hasty and Christman did not get off on the right foot.⁵⁶

I was an older guy, so I had to play an audition to get the scholarship. When I walked in for my first lesson with this man I was just meeting, he looked up from his desk and said, “Oh did they give it to you?” [laughs] Then he said, “Well did you work on something?” and I said, “Sure” and preceded to play a movement from a Bach cello suite and a Jeanjean etude from the *Twenty-Five Grand Etudes*. I look at them as free rhythm interpretation—you just play them very freely. I think they are wonderful. I played my heart out and Christman didn’t say anything. While I was playing he’d been sitting at his desk, he then got up and walked over to the piano where a metronome was sitting. He started the metronome and said, “Now try that again.” Instead of doing it I said, “Well you can’t, that’s not what these studies are about. It doesn’t make any sense.”⁵⁷

Their relationship as teacher and student remained strained. Hasty was going to school during the day and playing gigs around town at night. In addition to his lessons with Christman, he found some time to take a few lessons with Daniel Bonade. Hasty said the experience was not very fruitful. “At that point he was really not too interested and I wasn’t either. It was just because I was there and he was there. So we were kind of offhand about it.”⁵⁸

At the end of the school year, Hasty was required to take Juilliard’s applied music exam.

It was wonderful. I played one movement of a Brahms sonata—I don’t remember which one—and Christman, who was a very good pianist, accompanied me. We played it and

⁵⁵ Ibid.

⁵⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁷ Ibid.

⁵⁸ Ibid.

when we got through the other clarinet teacher (who was the only person in the room) said, “Oh now Arthur that’s more like it [laughs].” And Christman said, “Well he’s older you know [laughs].”⁵⁹

Hasty decided not to return to Juilliard after his initial year since getting a degree was not his primary interest. He had attended Juilliard because he had the opportunity. In regards to Christman, he recalls, “I can’t remember anything that I brought out of that. I tried his method for reeds and mouthpiece. He played a crystal mouthpiece and heavy reeds and I tried that and discarded it. It wasn’t my thing.”⁶⁰ Hasty did remember some positive musical experiences from his time at Juilliard.

I took an orchestration class with Vittorio Giannini and a woodwind class that was wonderful with Georges Barrere, a French flute player. He was a wonderful guy and what a sense of humor. He had a big mustache that came [way] down and when he played flute [the instrument] disappeared [laughs]. He always said, “I wear this so nobody can see my embouchure.” He had a lot of wonderful stories. That was fun. I also played in the graduate orchestra. Albert Stoessel was the conductor. He was primarily an opera conductor. He was good. I played a couple of concerts there which were good. Stoessel was going to take me to Chautauqua with him because at that time he had the orchestra that went there to play the season. Unfortunately, he died and since I wasn’t connected I didn’t do it. Otherwise I might have.⁶¹

The summer after his year at Juilliard, Hasty was invited to play principal clarinet in the New Orleans summer orchestra. The venue was an outdoor stage with tables on a lawn for the audience. For Hasty, it was a fun summer, one in which the last concert of the season was the most memorable.

I remember the last concert was the Haydn “Farewell” symphony which we played with stand lights instead of candles. The oboe is one of the first players off the stage. He stumbled over some stand light wires and all the stand lights went out. The rest of the concert was played in the darkness!!⁶²

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Stanley Hasty, “New Orleans,” private e-mail message to Elizabeth Gunlogson, 23 August 2005.

CHAPTER 2

THE ORCHESTRA YEARS

National Symphony Orchestra (1943-44)

In 1943 Hasty won his first full-time job as principal clarinet with the National Symphony Orchestra. Management offered him a one-year contract at five dollars over scale due to his lack of professional performing experience. Hasty accepted the offer and relocated to Washington D.C. a few months before the season officially began. There he joined other members of the orchestra during the summer Watergate Series which took place on a barge on the Potomac River. Once the season officially started the orchestra moved indoors to Constitution Hall which, according to Hasty, was “not a good place to play.”⁶³ He performed one season with the orchestra.

I was successful and they offered me a contract with I think a five dollar raise or something. I said, “You know I came here for practically scale because it was my first job and I didn’t have any choice, but now I have a choice because I have been successful here.” They responded, “Sorry, that’s all we can offer.”⁶⁴

Frustrated by this small salary increase, Hasty began to look for work elsewhere. “At that time there were more openings, not like today.”⁶⁵ Soon he discovered that there was a vacancy with the Indianapolis Symphony Orchestra and arranged an audition with the orchestra’s conductor, Fabien Sevitsky (Conductor 1937-55).

⁶³ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁶⁴ Ibid.

⁶⁵ Ibid.

Indianapolis Symphony Orchestra (1944-45)

Sevitsky was impressed with Hasty's audition and invited him to join the Indianapolis Symphony Orchestra as principal clarinet for the 1944-45 Season. Hasty accepted.

Sevitsky emigrated from Russia in 1937 to conduct the Indianapolis Symphony Orchestra. Upon doing so, he "initiated an ambitious program of domestic touring, major label phonograph recordings, and national radio broadcasts, often with the world's finest soloists as guest artists."⁶⁶ Hasty recalls that Sevitsky's given name was actually Koussevitsky, but that "Koussey Koussevitzky (Serge) said he couldn't come to America unless he changed his name, so he cut off the "Kous" and made it Sevitzky."⁶⁷



Figure 7 Indianapolis Symphony Orchestra (1944-45), Fabien Sevitsky (conductor), Stanley Hasty (3rd row, directly to the left of the conductor). (Courtesy of Stanley Hasty)

Hasty's colleagues in the woodwind section were flutists John Amans, Harriet Peacock, Victor Pallen, and Arthur Deming (also piccolo); oboists August Fantilli, Ruth Peacock, Patricia

⁶⁶ Indianapolis Symphony Orchestra—"About the Symphony: History," <http://www.indianapolissymphony.org/about/history>, accessed 15 October 2006.

⁶⁷ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

Rheinhardt (also english horn); clarinetists Lowell Boroughs, Harald Hansen (also bass clarinet); and bassoonists Arthur Lannutti, P. McDowell, William Schumacher (also contrabassoon).⁶⁸

In addition to playing with the orchestra, Hasty taught clarinet at Indiana University in Bloomington, located approximately forty-five miles south of Indianapolis. He was the only clarinet teacher and initially lived on campus “since the school started a lot earlier than the orchestra. It was quite an experience after coming from the Eastman School. They had this huge campus and were very party oriented. It was really different.”⁶⁹ Once the orchestra season commenced, he moved to Indianapolis to be closer to the concert hall but continued to teach in Bloomington, commuting once a week. “I taught enough lessons that I could do them all in one day, and at that time there weren’t very good students.”⁷⁰

During the 1944-45 Season, the orchestra underwent two days of recording for RCA Victor. The first day, 8 February 1945, the ensemble recorded: Glazounov’s *Moyen Age Suite*, Op. 79; Haydn’s *Symphony No. 73* (“La Chasse”); and Gershwin’s *Porgy and Bess*, A Symphonic Picture. The second day included recordings of: Grieg’s *Symphonic Dances*, Op. 64; Verdi’s *Paraphrase on the Opera, Aida*; Sgambati’s *Vecchio Minuetto*, arranged by Sevitzyk; Napravnik’s *Dubrovsky-Night-Intermezzo*; Liadov’s *Baba Yaga*, Op. 56; and a second take of the Glazounov.⁷¹ (See Discography in Appendix C for further details.)

Hasty enjoyed his first season with the Indianapolis Symphony Orchestra but had heard about an opening with the Cleveland Orchestra and decided to audition.

Cleveland Orchestra (1945-46)

In the summer of 1945, Hasty auditioned for Erich Leinsdorf, conductor of the Cleveland Orchestra (1943-46), and recalls that it was “the easiest audition I ever played.”⁷²

I auditioned in Cleveland, at Severance Hall, and the room they put me in to warm up—

⁶⁸ Thomas N. Akins, “D. Stanley Hasty,” private e-mail message to Elizabeth Gunlogson, 9 March 2004.

⁶⁹ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁷⁰ Ibid.

⁷¹ Thomas N. Akins, “D. Stanley Hasty,” private e-mail message to Elizabeth Gunlogson, 9 March 2004.

⁷² D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

I was the only one at the audition—turned out to be right next to Erich Leinsdorf’s studio. In those days you didn’t know what you were going to play. So what you did was find out what the repertoire for the orchestra had been that current season and really practiced those things, but then you would practice everything you could think of because they could ask anything. That influenced my teaching at the Eastman School. Part of my requirements there were you had to memorize three auditions and be able to play them with no recurring repertoire. That’s the way we did it. In that respect it was harder than it is today. It is easier now because you know what you are going to play. But at the same time it is harder because there are so many people. I can’t imagine dealing psychologically with that. I walked on stage to play the audition finally and Leinsdorf said, “By the way in the Strauss *Rosenkavalier* you’re leaving out one of the little phrases.” He had heard the whole audition before I ever got on stage!⁷³

Hasty’s constant success at auditions was a by-product of his diligent preparation, a practice he began while a student at Eastman.

One of the projects I had at the Eastman School was copying the clarinet parts from orchestral music because there weren’t any. You couldn’t buy much. So I had three volumes. What I would do was study the scores and put in anything that I couldn’t play at sight and anything that was really important. These were the two criteria. So I knew a lot of orchestral stuff.⁷⁴

Hasty’s next step, after learning the excerpt, was to memorize it. This enabled him to use them as a warm up before every audition. This meticulous process worked to his advantage and was what Leinsdorf heard through the wall that afternoon in 1945. After Hasty played his stage audition Leinsdorf told him, “I’ve got four people I have to hear in New York City next week, can you come?”⁷⁵ Hasty agreed.

Actually what it turned out to be was he just wanted me to come sign the contract. He did hear the others, but he was going to hire me. So we did that and I still hadn’t told Indianapolis’ conductor Sevitzyk what I was doing, so I also looked him up while I was in New York City.⁷⁶

The two musicians agreed to meet at the Russian Tea Room situated next to Carnegie Hall. There Sevitzyk inquired about the clarinetist’s future with the Indianapolis Symphony Orchestra. Hasty informed him that he would not be returning for a second season as he would be joining the Cleveland Orchestra as principal clarinet.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

The years 1943-46 proved to be tumultuous for the Cleveland Orchestra due to a number of factors. America's participation in World War II (September 1939-September 1945) had a dramatic effect on domestic orchestras as many musicians throughout the country were called to military service. The Cleveland Orchestra at the end of the 1942-43 Season "lost twenty-two musicians (more than a quarter of its players) to the military, other orchestras and new careers."⁷⁷ Leinsdorf received a draft notice on 15 October 1943 and entered the Army on 21 January 1944. Though he was stationed at Camp Lee in Virginia, which enabled him to have regular correspondence with the orchestra, his physical absence required management to engage a number of guest conductors to fill out the remainder of the 1943-44 Season. In September 1944, Leinsdorf was honorably discharged from the army due to flat feet, but by this late date Cleveland's management had already made guest conductor arrangements for the 1944-45 Season.⁷⁸ One of these guests was George Szell whose debut in November 1944 and subsequent engagements in 1945 had an immensely positive effect on the orchestra and the audience. This marked the beginning of Leinsdorf's demise with the Cleveland Orchestra.

Leinsdorf was reinstated as Cleveland's conductor for the 1945-46 Season in order to finish up the third year of his contract. It was also believed that management was "doing so in part to silence criticism that the association hadn't acted quickly enough to reinstate Leinsdorf after his discharge from the Army."⁷⁹ Due to the success of two of the guest conductors the previous year, he was asked to share a portion of the season with George Szell and Vladimir Golschmann. This arrangement placed Leinsdorf in a season-long, three-way fight for his job.⁸⁰

This was the orchestra's state of affairs in the fall of 1945 upon Hasty's arrival in Cleveland, a chaos in which he himself would eventually become involved. Donald Rosenberg in his book, *The Cleveland Orchestra Story*, describes this unstable atmosphere.

The ensemble that participated in the great Cleveland Orchestra conductor sweepstakes of 1945-46 reflected the instability that war had brought to Severance Hall. Of the orchestra's 84 musicians that season, 22 players were new or returning from the armed forces. The previous year, there had been 18 personnel changes. The total of 40 changes in two seasons meant that almost half the orchestra members had joined the group since

⁷⁷ Rosenberg, Donald, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 202.

⁷⁸ Ibid, 213.

⁷⁹ Ibid, 216.

⁸⁰ Ibid, 216-17.

Erich Leinsdorf's Cleveland conducting debut in October 1943. Of the 21 musicians who had gone into the service, only 10 would return.⁸¹



Figure 8 Cleveland Orchestra (1945-46), Erich Leinsdorf (conductor), Stanley Hasty (3rd row from back, directly behind conductor). (Courtesy of Stanley Hasty)

When Hasty joined the orchestra, Leinsdorf had also hired a number of other new musicians for the woodwind section: flautist Bernard Goldberg (1945-46); oboist Vernon Kirkpatrick (1945-46); E-flat clarinetist James Rettew (1944-59), and bassoonist Frank Ruggieri (1945-46 also 1937-43).⁸² Leinsdorf was pleased with this ensemble stating after the season's

⁸¹ Ibid, 223.

⁸² Ibid, 645.

first rehearsal, “I couldn’t find a weak spot.”⁸³ The orchestra opened the season with “three sinfonias from Bach cantatas, Copland’s suite from *Appalachian Spring*, Strauss’s *Don Juan*, and Beethoven’s Fifth.”⁸⁴ Over the rest of the first half of the season the orchestra continued to play demanding repertoire including an all-Brahms program, Bruckner’s seventh symphony, Mozart’s thirty-ninth symphony and Shostakovich’s fifth symphony, among others. Leinsdorf also programmed a number of outstanding soloists such as violinist Yehudi Menuhin and pianist Rudolf Serkin.⁸⁵

At the end of 1945, Szell returned for a three-week guest appearance. The audience and community reaction to his 20 and 22 December all-Beethoven program was so powerful that it basically secured the Music Director position for him. His next two programs were equally successful, and in January the decision was made to offer Szell the position and relieve Leinsdorf of his post. Szell accepted the engagement and Leinsdorf’s letter of resignation was approved.⁸⁶

During this transitional period, Leinsdorf and the orchestra recorded a number of works in Severance Hall (February of 1946). This presented a wonderful opportunity for the orchestra; a Musicians’ Union strike against the record companies had prohibited any recording for the past three years (1943-45).⁸⁷ The orchestra’s task was large—to record thirteen pieces in three, three-hour sessions.⁸⁸ Session one (22 February) included Rimsky-Korsakov’s *Symphony No. 2, Op. 9* (“Antar”); Brahms’ *Chorale Prelude, No. 7, Op. 122* (“O Gott, du frommer Gott”), transcribed by Leinsdorf; and parts III and IV of Debussy’s *Pelleas et Melisande: Prelude and Interludes*, arranged by Leinsdorf. The orchestra started the second session (24 February) with parts I, II, V and VI of the *Pelleas et Melisande*; then recorded all of Dvorak’s *Symphony No. 6 in D Major, Op. 60*; and finished with movement one of Robert Schumann’s *Symphony No. 1 in B-flat Major, Op. 38* (“Spring”). The following day, 25 February, the orchestra completed the recording

⁸³ Ibid, 223.

⁸⁴ Ibid, 224.

⁸⁵ Ibid, 224.

⁸⁶ Ibid, 225-26.

⁸⁷ Frederick P. Fellers and Betty Meyers, *Discographies of Commercial Recordings of the Cleveland Orchestra (1924-1977) and the Cincinnati Symphony Orchestra (1917-1977)* (Westport, Connecticut: Greenwood Press, 1978), 3.

⁸⁸ Rosenberg, Donald, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 230.

process with movements two through four of the Schumann symphony; *Chorale Prelude No. 8, Op. 122* (“Es ist ein Ros’ entsprungen”) by Brahms also transcribed by Leinsdorf; Mozart’s *Minuet in C Major, K. 383f*; Schubert’s *Rosamunde, Entr’acte No. 3, Ballet in G Major*; and finally four short pieces, each by a different member of the Strauss family: *Sphärenklänge, Op. 235* (“Music of the Spheres”)—Josef Strauus; *Bahn frei, Op. 45*—Eduard Strauss, arranged by Peter Bodge; *Unter Donner und Blitz, Op. 324* (“Thunder and Lightning Polka”) and *Perpetuum mobile, Op. 257*—Johann Strauss II; and *Radetzky March, Op. 228*—Johann Strauss I. It was a successful session and something that Leinsdorf hoped would preserve his legacy with the orchestra.⁸⁹ (See Discography in Appendix C for further information.)

Although Hasty enjoyed Cleveland, he was about to become a casualty of the new Szell era. During contract negotiations, the conductor had stipulated that the orchestra “be increased by eight players and every effort be made to re-engage flutist Maurice Sharp, clarinetist Emerson Both, bassoonist George Goslee, and hornist Philip Farkas as principal players.”⁹⁰ At the end of the 1944-45 Season, clarinetist Emerson Both had been lured away from the Cleveland Orchestra by the Chicago National Broadcasting Company which created the opening for Hasty.⁹¹ Now Szell wanted him back. Hasty recalls the events that followed:

I thought I was successful, Erich Leinsdorf thought I was successful, unfortunately...that was his last season there and when he left George Szell came in as conductor and he didn’t like me very much. I don’t exactly know why but he didn’t. Anyway he offered me assistant, what you call associate first or what ever it is, and I said, “No, I only play first.” I didn’t stay and I’m glad I didn’t.⁹²

Szell was unsuccessful in recruiting Both and instead hired Robert McGinnis, who had previously played with the orchestra from 1941-42.⁹³ Meanwhile, Hasty had secured a job with the Baltimore Symphony Orchestra.

⁸⁹ Frederick P. Fellers and Betty Meyers, *Discographies of Commercial Recordings of the Cleveland Orchestra (1924-1977) and the Cincinnati Symphony Orchestra (1917-1977)* (Westport, Connecticut: Greenwood Press, 1978), 23-26; Rosenberg, Donald, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 230, 654, 656, 657, 663, 666, 667, 668-69.

⁹⁰ Rosenberg, Donald, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 227.

⁹¹ *Ibid*, 219.

⁹² D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

⁹³ Rosenberg, Donald, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 232.

Hasty spent the summer performing with the Lake Placid Sinfonietta, in Lake Placid, New York. Paul White, the orchestra's conductor, had known Hasty from his student days at the Eastman School of Music, where he led the student orchestras. It was here that Hasty met a young college student named June.

I was there playing and June was there between her junior and senior years in college. She was a waitress in the tea room. I used to go to the tea room for my late breakfast: cinnamon toast and coffee. We met there and liked each other. So we started dating and at the end of that summer I went to Columbus to visit her. She was in school north of Columbus. We decided it was a good idea so we were engaged right away.⁹⁴

The two decided to have the wedding the following summer, once June was finished with college. Unfortunately, this meant they would be separated for a year, Hasty in Baltimore and June in Columbus.

Baltimore Symphony Orchestra (1946-48)

In the fall of 1946 Hasty joined the Baltimore Symphony Orchestra as principal clarinet, replacing Gilbert Stange who had passed away the previous season. The orchestra, under the direction of English conductor and pianist Reginald Stewart, was in a period of considerable growth. Hasty was part of this rebirth. Stewart was successful in attracting high-quality talent to the orchestra. As Director of the Peabody Conservatory of Music, as well as the Orchestra, he was able to offer selected musicians two jobs: a principal chair with the orchestra and a teaching position at the Conservatory. Therefore, in addition to his orchestral duties, Hasty served as clarinet instructor at the conservatory. It was this dual employment package that helped Stewart build a superb woodwind section which, in addition to Hasty, included: flautist Britton Johnson; oboist William Criss; and bassoonist Walter D. Stein.⁹⁵ These personnel changes, "combined with tours and radio broadcasts, began to bring national recognition to the orchestra for the quality of its work rather than its position as the country's first municipally endowed orchestra."⁹⁶ In order to get Baltimore residents excited about this newly revamped orchestra,

⁹⁴ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 40.

⁹⁵ Richard Alan Disharoon, "A History of Municipal Music In Baltimore, 1914-1947" (Ph.D. diss., University of Maryland, 1980), 108-09.

⁹⁶ *Ibid*, 109-110.

“more publicity was given to the arrival of new first-chair musicians.”⁹⁷ As a result, Hasty’s arrival was announced in three separate articles in the local newspaper.

The entire woodwind section consisted of flautists Britton Johnson, Wilfrid Robillard, John Burgess (the latter two also on piccolo); oboists William Criss, MacLean Snyder, William L. Schnabel (also English horn); clarinetists D. Stanley Hasty, Angelo Fiorani, Herbert Couf (also Bass clarinet), Don Norton; and bassoonists Walter D. Stein, Walter Maciefewicz, Louis A. Skinner (also contrabassoon).⁹⁸

Hasty’s first season in Baltimore was busy, as the orchestra embarked on three separate tours in addition to its regular concert series. “The first tour, in December, was to ten cities in Canada and New England. In February, preceded by its first Carnegie Hall concert, the orchestra took its annual southern tour. A short tour was made in March to Wilmington, Delaware and West Chester, Pennsylvania.”⁹⁹ During the 1946-47 Season, the orchestra made concert appearances in thirty-six American and Canadian cities, including a successful debut at Carnegie Hall on 5 February 1947.¹⁰⁰

Hasty’s inaugural season also saw the orchestra play an important role in Baltimore’s 1946-47 Brahms Festival which was established to commemorate the fiftieth anniversary of the composer’s death. The festival was a combined effort between the Baltimore Symphony Orchestra and the Peabody Conservatory in which the entire catalogue of Johannes Brahms pieces, numbering nearly six hundred, were performed publicly.¹⁰¹ During this venture Hasty was able to not only showcase his orchestral skills, but also his chamber music ability. He performed the *Sonata in F Minor, Op. 120, No. 1*, as well as the *Clarinet Quintet in B Minor, Op. 115*. The later was undertaken with the Budapest String Quartet on 1 November 1946 at the Peabody Conservatory of Music.¹⁰² Hasty recalls it as a “great experience.”¹⁰³

⁹⁷ Ibid, 117.

⁹⁸ Baltimore Symphony Orchestra, program, 1946-47 Season, Baltimore, Maryland, 3.

⁹⁹ Richard Alan Disharoon, “A History of Municipal Music In Baltimore, 1914-1947” (Ph.D. diss., University of Maryland, 1980), 144.

¹⁰⁰ Baltimore Symphony Orchestra, program, 1946-47 Season, Baltimore, Maryland, 282.

¹⁰¹ Ibid, 282.

¹⁰² *The Peabody Notes*, Baltimore, Maryland: The Peabody Conservatory of Music 1:14 (Fall 1946): 6.



Figure 9 Stanley Hasty (bottom right-hand corner) and musicians of the Baltimore Symphony Orchestra preparing backstage for a tour concert. (Courtesy of the Baltimore Symphony Orchestra Archives)

During this time, the orchestra did not have an established contract with a recording company; therefore, no commercial recordings were created. A number of radio broadcasts, though, were conducted while Hasty was a member of the orchestra. The first was on 13 November 1946 and consisted of the first half of a concert at the orchestra's home, the all-wood Lyric Theater. The broadcast was delivered by Sherwood Brothers Incorporated over the facilities of one of the local radio stations, WBAL.¹⁰⁴ A short time later this station became part of the NBC network which provided great benefits for the orchestra since it allowed the ensemble the chance to be featured on national broadcasts.¹⁰⁵ The orchestra received its first national opportunity in early January when it was asked to participate in NBC's *Orchestras of*

¹⁰³ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

¹⁰⁴ Baltimore Symphony Orchestra, program, 1946-47 Season, Baltimore, Maryland, 282.

¹⁰⁵ Richard Alan Disharoon, "A History of Municipal Music In Baltimore, 1914-1947" (Ph.D. diss., University of Maryland, 1980), 143.

the Nation series. As a result, the orchestra was twice broadcast nationwide, initially on 4 January 1947 and then again on 25 January 1947, both from the Lyric Theatre. For the former broadcast, the orchestra played Franck's *Symphony in D Minor*; *Pantomime* by Foss; and *Fugue in C Major* by J.S. Bach. On the latter they presented Handel's Suite from *Water Music*, arranged by Sir Hamilton Hardy; *Fugue in C Major from Toccata and Adagio in C* by J.S. Bach, arranged by the Hungarian composer, Weiner; *Come Sweet Death* by J.S. Bach, arranged by Reginald Stewart; and Paul Hindemith's *Symphony in E-flat*.¹⁰⁶ Hasty's role in the works of these two broadcasts is prominent. (See Discography in Appendix C for further information regarding these two broadcasts.)

The orchestra's next major broadcast, also by WBAL, was a live capturing of its 5 February 1947 Carnegie Hall debut. For the special occasion, they performed Brahms' Third Symphony and two short works by J.S. Bach. Additional transmissions (though not national) throughout the year included two one-hour broadcasts of regular season Lyric Theater concerts presented during January and early February 1947 and seven of the orchestra's twelve Saturday morning Young People's Concerts.¹⁰⁷

At the end of the season, Hasty together with the other principal woodwind players of the orchestra, formed a chamber ensemble which they entitled the Aeolian Woodwind Quintet. The group made its debut on 14 May 1947 in a concert that local musicians believed to "be the first woodwind concert ever given in Baltimore."¹⁰⁸ They followed up this unique event with another concert the following year in March at the Peabody Conservatory of Music.¹⁰⁹

Once the season was complete, Hasty made his way to Columbus, Ohio to be with June. Here they began to plan their wedding. On 12 June 1947, just two days after June graduated from college, she and Stanley were married at Westgate United Brethren Church in Columbus, Ohio.¹¹⁰

¹⁰⁶ Library of Congress, NBC Radio Collection.

¹⁰⁷ Baltimore Symphony Orchestra, program, 1946-47 Season, Baltimore, Maryland, 282-83.

¹⁰⁸ *The Sun* (Baltimore), 11 May 1947.

¹⁰⁹ *The Peabody Notes*, Baltimore, Maryland: The Peabody Conservatory of Music 2:2 (Winter 1948): 2.

¹¹⁰ Stanley Hasty, "Questions," private e-mail message to Elizabeth Gunlogson, 19 September 2005.

After the summer, Hasty returned to Baltimore for a second season with the orchestra and settled into married life with June. The happy couple resided in an apartment convenient to the orchestra's hall and the conservatory.

That was great. We had an apartment on the second floor in what was an old mansion. I think we had twelve-foot ceilings. It had one big room and then off that a big bathroom. We had a really big bed, it was a Murphy bed that came out of the wall, and the kitchen you opened double doors and there it was. The entryway on the first floor was this big room with [a] statuary and a curving staircase. It was fantastic. We were awakened one night, about two a.m., because the door buzzer from the front was ringing. So I said, "Well, I don't know, I'll put on my robe and go down and look." Here a guy was saying goodnight to his date and had her pushed up against all the buttons (so they were ringing randomly) [laughs].¹¹¹

"Those were fun days", recalls June. World War II had recently ended and with it came an influx of older students, many of whom were former military servicemen, into the Peabody Conservatory.

Stanley: That was great that year at Peabody because the war had ended and all my students were my age. We got very close to some of them. That was kind of neat. We had special students that we liked very much, and they had rented the whole top floor of some building near the school. June and I use to go out for walks in the evening near where they lived, and we would hear all this clarinet coming from up there.

June: You could hear it coming down the street. You could hear clarinets. We use to play poker with them and instead of poker chips they used clarinet reeds [laughs].

Stanley: Old clarinet reeds.

June: That was really fun!¹¹²

June, who had majored in Art at Otterbein College, secured a job at the Walters Art Gallery, but it was not exactly what she had anticipated.

I went in and said, "I have a degree with an art major, and I'd like to do any kind of work you could give me to do." So the woman thought for a while and then she hired me to go in on Sunday afternoon. They had this real fancy Capeart record player and it had broken down, the changer had broken. They couldn't afford to have it fixed so they hired me to play and change the records. I played Vivaldi, a lot of things, and that was really neat.¹¹³

¹¹¹ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

¹¹² Ibid.

¹¹³ June Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

The 1947-48 Season was the first time in Hasty's professional career that he was afforded some consistency with an orchestra. Not only did he stay with the same ensemble, but all of the principal woodwind chairs returned as well. There were a few minor changes in the supporting woodwinds as oboist Ross Rizzo replaced MacLean Snyder and bassoonist Robert Cole took over for Walter Maciefewicz. The biggest change, though, was to the clarinet section where everyone except Hasty was new to the ensemble. The additions were Gordon Miller, Elvin Clearfield (also bass clarinet) and Albert Sigismondi.¹¹⁴

The orchestra continued with its ambitious touring schedule, and in November departed for Ontario, New York, Pennsylvania, and New England.¹¹⁵ With Stanley away on tour, June had decided to go to Columbus, Ohio to stay with her parents until the orchestra returned. The ensemble arrived back in Baltimore a few days earlier than scheduled, just in time for Thanksgiving. Hasty immediately called June in Columbus and said, "I'm back in Baltimore. Why don't you come and spend Thanksgiving with me tomorrow?"¹¹⁶ June agreed and asked Hasty to "go out and pick up the stuff for Thanksgiving dinner."¹¹⁷ She jumped on a train that very evening and rode through the night, arriving in Baltimore early the next morning. June soon discovered, to her amazement, that Hasty had purchased only a turkey and two cans of pumpkin for their Thanksgiving dinner! The couple invited four of Hasty's favorite Peabody students, "the ones that lived on the top floor,"¹¹⁸ to share a five o'clock dinner with them. Neither could have anticipated the hilarious sequence of events that would forever mark their first Thanksgiving together.

June: I'd never been close to cooking a turkey before. I thought nothing could take more than an hour [laughs], so we put it into cook with a thermometer in it. Luckily Stan had brought some Canadian whiskey and vermouth back from the tour. We made manhattans and manhattans, and also Stan and one of the guys were making pumpkin chiffon pie. The next morning I discovered pumpkin chiffon pie filler on the ceiling, twelve feet high in that little kitchen.

Stanley: We had a great dinner though.

¹¹⁴ Baltimore Symphony Orchestra, program, 1947-48 Season, Baltimore, Maryland, 3.

¹¹⁵ Baltimore Symphony Orchestra, program, 1947-48 Season, Baltimore, Maryland, 277.

¹¹⁶ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

June: Yeah, you drink enough cocktails and anything tastes good so we don't know.

Stanley: That was a really neat thing.

June: Yeah, that was fun.¹¹⁹

At the Peabody Conservatory, Hasty was teaching more students than he had ever taught before. As a result, he started to worry about finding good reeds for them. At the time, Hasty and his students were using Vandoren medium strong reeds and spending five dollars for a box of 100. Their procedure was to “go through a box and if you found a couple of reeds that was great and then just throw the rest away [laughs].”¹²⁰ One day at an orchestra rehearsal Hasty had an interaction with Louie, the ensemble's contrabassoon player, which led him to a solution.

Louie came to me and said, “I just listened to your playing now and you ‘parce’ phrases.” That's what he called it. “What do you mean?” “Well you place the notes; this note belongs with this phrase and this note belongs with this phrase.” and he said, “That's really impressive.” I said, “Oh....” We got to talking and I said, “You make your own reeds of course?” And he said, “Oh yeah.” I said, “I'm interested in that.” So we talked about it a lot. I started out at that point by measuring Vandoren reeds. What I did was measure the butt end of the reed and then the beginning of the cut on the bark side, and I discovered that a preponderance of the reeds that I actually used were thinner on the butt than they were at the beginning of the cut. I talked about this to Louie and he said, “Well probably that's because they're cut out of the cane that's not parallel to the grain but a little bit off so that the grain is actually running up away from the flat and that keeps a softer reed more open.” So that's where I started, I measured hundreds of reeds and went on from there.¹²¹

Beginning in mid-December and continuing throughout January, the orchestra, in addition to their normal concert schedule, presented a series of children's concerts in school auditoriums throughout the city. The theme of these educational concerts was the woodwind instrument family. Consequently, after the orchestra opened with an overture, each principal woodwind player was highlighted in a solo performance with orchestral accompaniment. For his feature, Hasty elected to perform Weber's *Concertino for Clarinet and Orchestra*, doing so on

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

10 December, and 10, 17 and 24 January.¹²² He was rewarded for these efforts with an evening performance of the *Concertino* on 11 January 1948. Hasty was described in the program notes.

D. STANLEY HASTY, who has been first-chair clarinetist of the Baltimore Symphony Orchestra since October 1946, is a graduate of the Eastman School of Music, Rochester, and also studied at the Juilliard Graduate School. He is a faculty member of the Peabody Conservatory of Music, and has appeared as soloist with various orchestras and chamber-music groups.¹²³

After these educational concerts, the orchestra embarked on another tour of New England. It culminated in early February with a “notably fine concert in Carnegie Hall”¹²⁴ with tenor, Ferruccio Tagliavini as a soloist. On 1 February, Hasty had the opportunity to play Gershwin’s *Rhapsody in Blue*.¹²⁵ Throughout the rehearsals and concert, he felt that a number of the orchestra’s members were staring at him quite oddly. The reason it turned out was quite unexpected.

We were practicing the piece and then played it at the concert, and I thought people were sort of [looking oddly at me], and I didn’t know what was the matter. “What’s going on here?” Come to find out, the year before I was there the first player had left or something and filling in for this concert was an old timer, Georges Grisez. When he was on stage playing *Rhapsody in Blue* at the concert, he died. He had a stroke and died right then and there. So here I am, and everybody’s looking at me. “How is he? Does he look pale?” [laughs] I didn’t learn about all this until after the concert.¹²⁶

¹²² Baltimore Symphony Orchestra, Young People’s Concerts program, 13 December 1947, Baltimore, Maryland.

¹²³ Baltimore Symphony Orchestra, program, 1947-48 Season, Baltimore, Maryland, 165.

¹²⁴ *Ibid*, 277.

¹²⁵ *Ibid*, 279.

¹²⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.



Figure 10 Baltimore Symphony Orchestra performing a Young People’s Concert at Western High School in Baltimore, Maryland, ca. 1947-48. Stanley Hasty (directly in front of second bassist from the right). (Courtesy of the Baltimore Symphony Orchestra Archives)

The orchestra’s final tour of the season took place from 23 February to 7 March and was described as “one of most ambitious ever undertaken by the orchestra.”¹²⁷ They visited thirteen communities in Florida, Georgia, South Carolina, North Carolina, and Virginia and performed fourteen concerts, one a matinee.¹²⁸

During the 1947-48 Season, the orchestra had the opportunity of presenting two American orchestral premieres: Bohuslav Martinu’s *Toccata and Two Canzones*, and Elliott Carter’s *Holiday Overture*.¹²⁹ Elliott Carter was on the faculty at the Peabody Conservatory at

¹²⁷ Baltimore Symphony Orchestra, program, 1947-48 Season, Baltimore, Maryland, 277.

¹²⁸ *Ibid*, 277.

¹²⁹ *Ibid*, 278.

this time, having been appointed the same year as Hasty.¹³⁰ The orchestra was also broadcast locally on a number of occasions by WBAL.¹³¹

Throughout Hasty's two years in Baltimore, he would periodically travel to Philadelphia to take clarinet lessons with Ralph McLane who greatly influenced him. Their relationship continued throughout Hasty's career and McLane's life.

After Tiny Henrich in Denver, he was the first clarinet sound that I really liked. The sound that was coming out of Philadelphia with Bonade wasn't what I wanted. But McLane, he had it, a good sound. He was great. His sound and his intervals, they were just the smoothest intervals. If you listen to records you can hear it. If you listen to Harold Wright you can hear it. McLane was much more vital sounding than Wright. I enjoyed those lessons very much...When he was going to do the Copland *Concerto*, he got in touch with me and invited me to the concert. I was living in Rochester and that was his last thing. I went and heard the concert. That opening is him, before the cadenza, those intervals are just fabulous, something that the clarinet can do better than anybody. He died too soon.¹³²

Pittsburgh Symphony Orchestra (1948-55)

After two years in Baltimore, Hasty was ready for a change. Although he was enjoying the city, he wanted to play in a better orchestra. Hasty had heard that there was an opening with the Pittsburgh Symphony Orchestra and decided to drive over for an audition. He won the job that day and was so excited that he "got a ticket on the Throughway coming back because I was going too fast."¹³³ In Pittsburgh, Hasty joined a stellar woodwind section that included flautist Bernard Goldberg, oboist Arno Mariotti and bassoonist Arthur Kubey.¹³⁴ This quartet would remain intact, with the exception of Mariotti who left in 1952 and was replaced by Arthur Krilov, throughout Hasty's tenure with the orchestra. Hasty had worked with Goldberg previously during the 1945-46 Season when both musicians held principal positions with the Cleveland Orchestra.

¹³⁰ *The Peabody Notes*, Baltimore, Maryland: The Peabody Conservatory of Music 1:14 (Fall 1946): 2.

¹³¹ *Ibid.*, 277.

¹³² D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹³³ *Ibid.*

¹³⁴ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 31.

I think in some ways we had a more cohesive woodwind section in Baltimore than it turned out in Pittsburgh, interestingly. I heard a couple of records that we (Baltimore Symphony) made and it was interesting [laughs]. The woodwind section was about the only section in the orchestra that was in tune, but they were in tune with themselves. We would come in with a tune, it might not be with the rest of the orchestra, but we were all right together [laughs]. We got along well.¹³⁵

Hasty's arrival in Pittsburgh coincided with a dramatic change in the orchestra's leadership. Legendary conductor Fritz Reiner had just departed the ensemble for the Metropolitan Opera after a very successful decade (1938-48) with the orchestra.¹³⁶ Russian-American, Vladimir Bakaleinikoff, previously the orchestra's associate conductor, was named interim director for the 1948-49 Season. Management gave him the title of Musical Advisor.¹³⁷ It was Bakaleinikoff who auditioned and appointed Hasty to his position with the symphony. During the next four years (1948-52), the orchestra would proceed under the direction of a litany of notable guest conductors including Leopold Stokowski, Leonard Bernstein, Erich Leinsdorf, Charles Munch, Paul Paray, Otto Klemperer, and Victor de Sabata.¹³⁸

During Hasty's tenure, the orchestra presented its concerts in the Syria Mosque, a large, but acoustically inadequate hall. This would be the symphony's home for forty-five years until 1971 when they moved into newly constructed Heinz Hall. The Syria Mosque was eventually torn down in 1992.¹³⁹

¹³⁵ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹³⁶ Pittsburgh Symphony Orchestra, <http://www.pittsburghsymphony.org/pghsymph.nsf/web/1938.html>, accessed 8 March 2004.

¹³⁷ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 31.

¹³⁸ Pittsburgh Symphony Orchestra, <http://www.pittsburghsymphony.org/pghsymph.nsf/web/1938.html>, accessed 8 March 2004.

¹³⁹ Fredrick Dorian and Judith Meibach, *A History of The Pittsburgh Symphony Orchestra* (Pittsburgh, Pennsylvania: Pittsburgh Symphony Orchestra), 7.



Figure 11 Pittsburgh Symphony Orchestra, Victor de Sabata (Guest conductor), Stanley Hasty (back row, fourth from the left). (Courtesy of Stanley Hasty)

As Hasty’s first season (1948-1949) began, management touted the Pittsburgh Symphony as having “one of the best lists of Guest Conductors and Soloists ever assembled by any orchestra in any one season.”¹⁴⁰ The list was impressive and included some of the biggest names in orchestral conducting of the time.¹⁴¹

Guest conductors:

Arthur Rodzinski	22 October-7 November
Victor de Sabata	12 November-5 December
Erich Leinsdorf	17-26 December
Paul Paray	1-9 January
Charles Munch	21-23 January
Leonard Bernstein	4-13 February
Alexander Hilsberg	18-20 March

¹⁴⁰ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 13.

¹⁴¹ Ibid.

Musical Advisor Bakaleinikoff led the orchestra during gaps between guest conductors and conducted all of the children's concerts. Joining Hasty in the clarinet section were Bernard Cerilli, Herbert Couf (also E-flat), and Theodore Ruta (bass clarinet). This quartet would remain intact, with the occasional substitution of Louis V. Rocereto, throughout the 1951-52 Season.¹⁴² Familiar to Hasty in this grouping was Herbert Couf who had played with him during his first season in Baltimore. Couf left Baltimore a year earlier than Hasty to join the Pittsburgh Symphony Orchestra.

During February, the young up-and-coming American composer Leonard Bernstein came to town for a three-week series of concerts. After his successful guest conducting appearance, he took the orchestra on a month-long tour (14 February-13 March 1949) throughout Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Virginia, Maryland, New Jersey, and Ohio.¹⁴³ It is an experience that Hasty remembers quite fondly.

One of the most memorable things was Bernstein took us on a long tour. He always did a piano piece, conducting from the piano, and he was great. He was really good and very friendly. He would travel with us on the train, this was before the airplane, and everything was good. Unfortunately he didn't carry a piano. What was he playing? Something where the woodwinds are so important with him, and we would get there and we didn't know what the piano was going to be, since he didn't carry his own. We went crazy with intonation in that session. The tour was great though. I liked him.¹⁴⁴

Throughout the tour, Bernstein and the orchestra received rave reviews:

The audience of 5,000 in the Municipal Auditorium was wildly unanimous in its approval and enjoyment at every turn of the program, giving frequent bursts of prolonged and vigorous applause...Leonard Bernstein and the orchestra were given a dozen or more ovations for the perfection of their reading of the Mozart 'G Minor Symphony,' and the Beethoven 'Leonore No. 3,' and Gershwin's 'American in Paris.' (Helen Knox Spain, *Atlanta Journal*, 25 February 25)¹⁴⁵

Near the end of the season the ensemble, conducted by Bakaleinikoff, was featured in two national radio performances as part of NBC's "Orchestras of the Nation" series. The first broadcast, on 2 April 1949, presented a program of popular French composers: Lully, Rameau,

¹⁴² Pittsburgh Symphony Orchestra, programs, 1948-49 Season, Pittsburgh, Pennsylvania.

¹⁴³ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 15.

¹⁴⁴ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹⁴⁵ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 15.

Berlioz, Debussy and Milhaud. Seven days later, the second broadcast showcased the orchestra in works by the English composers: Purcell, Handel, Elgar and Britten.¹⁴⁶

Hasty's second season in Pittsburgh (1949-50) proceeded similarly to the first with a distinguished roster of guest conductors.¹⁴⁷

Guest conductors:

Victor de Sabata	4-27 November
Rafael Kubelik	9-18 December
Leonard Bernstein	6-15 January
Paul Paray	20 January-19 February
Paul Paray	24-26 March
Victor de Sabata	8-16 April

Bakaleinikoff continued with his Musical Advisor duties and was assisted by a newly appointed apprentice conductor, Lorin Maazel. Maazel, a violinist with the orchestra, would retain this position through the 1950-51 Season.¹⁴⁸

The orchestra once again performed with Bakaleinikoff for NBC's "Orchestras of the Nation" series. For the 2 February 1950 broadcast, the orchestra performed two standards of the repertoire: J. S. Bach's *Orchestral Suite No. 2* and Tchaikovsky's *Symphony No. 4*.¹⁴⁹

During the first part of 1950, the ensemble spent a large amount of time under the direction of the Frenchman Paul Paray. He first joined the orchestra for a five-week guest conducting appearance, and then led them on a month-long tour (20 February-17 March) throughout the Midwest.¹⁵⁰ The tour reviews were positive and praised Paray's skills as well as the orchestra's superb woodwind section.

¹⁴⁶ Pittsburgh Symphony Orchestra, program, 1948-49 Season, Pittsburgh, Pennsylvania, 17.

¹⁴⁷ Pittsburgh Symphony Orchestra, program, 1949-50 Season, Pittsburgh, Pennsylvania, 11.

¹⁴⁸ Ibid, 32.

¹⁴⁹ Ibid, 40, and Library of Congress, NBC Radio Collection.

¹⁵⁰ Pittsburgh Symphony Orchestra, program, 1949-50 Season, Pittsburgh, Pennsylvania, 15.

One finds Paray to be a sound man, with equal sense of drama and humor, definitely accomplished in many phases of symphonic music and eager, in some, to reveal his individuality. The Pittsburgh orchestra has, as noted, exceptional woodwinds, its strings are a little dry, perhaps, but fully capable of song and the brass, under Paray's hand, shows admirable discipline. The audience, bereft of professional symphonic music for the longest stretch in many years, approved the program unmistakably. (Russell McLaughlin, *Detroit News*, 18 March 1950)¹⁵¹

This season also found Hasty as a featured musician in the orchestra's program.



Figure 12 Stanley Hasty is the featured musician in a Pittsburgh Symphony Orchestra program, 1949-50 Season. (Courtesy of the Pittsburgh Symphony Orchestra)

¹⁵¹ Ibid, 14.

The 1950-51 Season saw the return of Paul Paray as well as other notable guest conductors.¹⁵²

Guest conductors:

Victor de Sabata	27 October-5 November
Victor de Sabata	17-26 November
Eugene Szenkar	1-10 December
Leopold Stokowski	12-21 January
Paul Paray	26 January-11 February
Guido Cantelli	23 February-11 March
Paul Paray	16-25 March
Victor de Sabata	6-8 April

For Hasty, the two weeks the orchestra spent with Leopold Stokowski during the middle of January was a highlight of the season.

I still remember our first rehearsal with Leopold Stokowski. His technique was not to say much. You knew eventually that he started with the first piece on the program and rehearsed the program right straight through, so he didn't do much talking that way. He did a lot of talking with his famous hands; he didn't use a baton. I can still remember the first thing we did was the Bach *C Minor Fugue* that he's famous for. He started [the piece] but the first thing he said is...[motions]. I just motioned what Stokowski might conduct if he were conducting the music of that opening [laughs]. And that was wonderful because you had to be really alert and with him all the time, every minute, because you weren't told, you were shown and expected to do it. Also of people made fun of what they called his antics but they weren't antics at all. He was expressing music as he knew it, which was very good. I enjoyed him quite a lot.¹⁵³

Paray again took the orchestra on a tour, but this time it was brief. For five days (26-30 March) they visited a number of towns in neighboring Ohio. Bakaleinikoff took the orchestra out again ten days later for a more extensive tour (9-20 April) of area high schools.¹⁵⁴

October 1951 marked the beginning of the orchestra's fourth season without a permanent music director. During the three-year interim since Reiner's departure, the administration of the Pittsburgh Symphony Orchestra had "continued in its pursuit of a qualified, permanent music director."¹⁵⁵ Finally the search was narrowed down to two potential candidates: Alexander

¹⁵² Pittsburgh Symphony Orchestra, program, 1950-51 Season, Pittsburgh, Pennsylvania, 27.

¹⁵³ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 42.

¹⁵⁴ Pittsburgh Symphony Orchestra, program, 1950-51 Season, Pittsburgh, Pennsylvania, 651.

¹⁵⁵ Fredrick Dorian and Judith Meibach, *A History of The Pittsburgh Symphony Orchestra* (Pittsburgh, Pennsylvania: Pittsburgh Symphony Orchestra), 13.

Hilsberg (Associate Conductor of the Philadelphia Orchestra) and William Steinberg.¹⁵⁶ Each musician was scheduled for a two-week guest appearance with the orchestra in order to more accurately assess their qualifications for the position.¹⁵⁷

Guest conductors:

Victor de Sabata	19 October-4 November
Alexander Hilsberg	9-18 November
Leopold Stokowski	23 November-2 December
Maurice Abravanel	14-16 December
William Steinberg	4-13 January
Paul Paray	25 January-17 February

Paray, though not considered a top candidate for the opening, continued his intimate association with the orchestra. His numerous guest appearances with leading American orchestras such as Pittsburgh would eventually lead to an appointment as permanent conductor of the Detroit Symphony Orchestra. During the 1951-52 Season, he spent a total of eight weeks with the orchestra; four in Pittsburgh as a guest conductor and then another month (19 February-22 March) as leader of their southern United States tour.¹⁵⁸ Again the reviews were outstanding and assisted to elevate the orchestra into the national spotlight.

This reviewer has been privileged to hear the symphony orchestras of New York, Chicago, Boston, London, Philadelphia...to mention a few of the greats...and near the top of the list of performances a new name was added last night: the Pittsburgh Symphony Orchestra.

This orchestra is one of the most perfectly blended assemblies of musicians in America. The performance last night was a musical highlight for Montgomery. (*Montgomery Advertiser*, 2 March 1952)¹⁵⁹

Professional engagements aside, 1951 was a significant year for Hasty personally. On 22 February June gave birth to their first child, Jill.¹⁶⁰

After about four years in Pittsburgh, Hasty began to teach clarinet at the Carnegie Institute of Technology, now Carnegie Mellon. The previous teacher, who was not an orchestra

¹⁵⁶ Ibid.

¹⁵⁷ Pittsburgh Symphony Orchestra, program, 1950-51 Season, Pittsburgh, Pennsylvania, 27.

¹⁵⁸ Pittsburgh Symphony Orchestra, program, 1951-52 Season, Pittsburgh, Pennsylvania, 651.

¹⁵⁹ Ibid, 481.

¹⁶⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

member, had fallen ill and the school had asked Hasty to substitute for him until he regained his health. Hasty agreed. The prior teacher never returned and Hasty took over the position permanently. He continued to teach at the institution throughout his time with the Pittsburgh Symphony Orchestra.¹⁶¹

While at Carnegie Tech, Hasty taught college students almost exclusively. The one exception was a high school senior who was considered “Miss Clarinet” in Pittsburgh. She and her “very strong” mother had talked Hasty into giving her lessons, which he initially thought was fine as she was quite talented. But as time wore on he realized that teaching younger students “really wasn’t my bag.”¹⁶²

This student came to me one week and said, “I am doing a contest and I have to play the Brahms *E-flat Sonata*.” I said, “No, I don’t think so. I don’t want us to do that.” She pleaded, “Please Mr. Hasty,” and eventually talked me into doing the Brahms. She could play all the notes, but she could not play Brahms (the music) at all. We were just going around in circles. Finally after about three lessons, I was really trying, she got upset and said, “Oh, it’s terrible music anyway!” I told her, “You can’t fathom this music yet.” I didn’t say anything more. I just got up, went to the coat rack in the corner, put my coat on and left the studio. I couldn’t stress myself to talk to her [laughs]. That night I got a call, “Mr. Hasty what happened, Marjorie came home in tears!” I didn’t know how to handle that. What I should have done in the beginning was to absolutely refuse to do the Brahms. She could play it without a teacher, play the notes, but not the music. No way! She could not do it. I can’t do it yet myself.¹⁶³

In 1952, after four years of searching, management hired the German conductor William Steinberg as principal conductor of the Pittsburgh Symphony Orchestra. Previously associated with the Buffalo Philharmonic Orchestra, Steinberg appeared to the committee to have the stronger credentials of the two candidates. They were particularly impressed by his superior deftness with the baton, a skill he had acquired during his many years as an operatic conductor. Steinberg’s appointment began a twenty-three year reign (1952-76) in which the orchestra flourished immensely.¹⁶⁴

¹⁶¹ Ibid.

¹⁶² Ibid.

¹⁶³ Ibid.

¹⁶⁴ Fredrick Dorian and Judith Meibach, *A History of The Pittsburgh Symphony Orchestra* (Pittsburgh, Pennsylvania: Pittsburgh Symphony Orchestra), 13.

With Steinberg's arrival, Bakaleinikoff's duties were altered somewhat and his previous title of Musical Advisor was converted to Conductor of Special Concerts. Additional changes occurred in the clarinet section as Hasty's long-time colleague Herbert Couf left the orchestra and was replaced by Emery Davis.¹⁶⁵

The 1952-53 Season was highlighted with a number of firsts. In late November, the orchestra hosted the inaugural Pittsburgh International Contemporary Music Festival (24-26 November 1952) and on 6 March 1953 they made their Carnegie Hall debut. This performance was the cornerstone of a three-week tour (2-23 March) throughout neighboring Pennsylvania, New York and Ohio.¹⁶⁶ For the historical event, the orchestra performed Mozart's "Haffner" symphony; Bartok's *Violin Concerto*, with Isaac Stern as soloist; and Mahler's first symphony.¹⁶⁷ The response was enthusiastic.

As Conductor Steinberg lowered his baton on the last bar of the symphony, he was awarded an accolade of applause that brought him back again and again to acknowledge the enthusiastic appreciation of his audience. Even after the hall was half emptied, a group of a hundred fans were clustered at the front of the hall, clamoring for one more bow. The short stairway to the conductor's dressing room was jammed for almost an hour after the concert.¹⁶⁸

Making its New York debut, the Pittsburgh Symphony Orchestra proved itself one of the representative orchestras of the U.S.A. in Carnegie Hall last night. Under the direction of William Steinberg, himself a first-class musician, its clean-cut performance and the sweetness of its string tone stamped it as musically alert and sensitively aware of fine playing. (Miles Kastendieck, *New York Journal-American*)¹⁶⁹

Pittsburgh's pride in its Orchestra is reflected in the caliber of its playing and in its youthful enthusiastic spirit. These are musicians who have fun making music. (Howard Taubman, *New York Times*)¹⁷⁰

Despite Steinberg's appointment as Musical Director, the orchestra continued to entertain a number of guest conductors throughout the season. Making appearances were the Brazilian

¹⁶⁵ Pittsburgh Symphony Orchestra, program, 1952-53 Season, Pittsburgh, Pennsylvania.

¹⁶⁶ Pittsburgh Symphony Orchestra, program, 1952-53 Season, Pittsburgh, Pennsylvania, 7.

¹⁶⁷ Ibid, 11.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid, 13.

¹⁷⁰ Ibid.

composer, Heitor Villa Lobos; the American composer, Roy Harris; and the German conductor, Otto Klemperer.¹⁷¹ Klemperer had a history with the orchestra. During the 1937-38 Season, while music director of the Los Angeles Philharmonic, he had led the orchestra for a six-week interval. This association, though brief, proved to be extremely influential. During his reign in Pittsburgh, Klemperer reorganized the orchestra, auditioning hundreds of musicians and sculpting them into a fine ensemble in just three weeks.¹⁷² The orchestra's debut on 28 October "was an historical occasion for this city because it meant that Pittsburgh, after twenty-seven years, finally had a symphony orchestra on a seasonal basis comparable with the other splendid orchestras in the country."¹⁷³ The orchestra had wanted Klemperer to stay and become their permanent conductor but he had refused. Now, sixteen seasons later he would return to lead the orchestra once again.¹⁷⁴ Known for his inspiring interpretations of Beethoven's works, Klemperer led the orchestra in two all-Beethoven concerts, 27 and 29 March 1953. The program consisted of Beethoven's *Overture to Egmont, Op. 8*; *Concerto for Violin and Orchestra in D Major, Op. 61* (with Isaac Stern, soloist); and *Symphony No. 5 in C Minor, Op. 67*.¹⁷⁵

It was during this week with Klemperer that Hasty decided he "didn't know how to play Beethoven. Klemperer really knew about Beethoven. He didn't know how to say what he wanted, but he definitely knew what he wanted. I really struggled with that."¹⁷⁶ It was also at this same time that the Hasty's second child, Doug, was born.¹⁷⁷

One morning I took June to the hospital in labor and then went to rehearsal. I wanted to go back to the hospital when the baby was born, so I told Sidney Cohen, the personnel manager, "I have asked the hospital to call the hall when June is going to have the baby, so please let me know." So we were playing Beethoven's Fifth Symphony and I see Sidney going like this [signals with his hand]. I put down my clarinet and walked off the stage and went straight to the hospital [laughs]. Klemperer looks up and says to Sidney, "What happened? What's going on?" Sidney replied, "His wife's having a baby," and

¹⁷¹ Ibid, 7.

¹⁷² Fredrick Dorian and Judith Meibach, *A History of The Pittsburgh Symphony Orchestra* (Pittsburgh, Pennsylvania: Pittsburgh Symphony Orchestra), 9.

¹⁷³ Ibid.

¹⁷⁴ Ibid, 10.

¹⁷⁵ Pittsburgh Symphony Orchestra, program, 1952-53 Season, Pittsburgh, Pennsylvania, 19.

¹⁷⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹⁷⁷ Stanley Hasty, "Questions," private e-mail message to Elizabeth Gunlogson, 19 September 2005.

Klemperer said, “It’s not my fault!” After the baby was born, I went back to the rehearsal. It’s interesting that I would leave rehearsal, that wouldn’t ordinarily happen, but...it was a big deal.¹⁷⁸

Steinberg’s second season with the orchestra (1953-54), proceeded in similar fashion to the first. While Bakaleinikoff remained Conductor of Special Concerts, management named Karl Kritz as Assistant Conductor. Originally from Germany, Kritz had previously been employed as the Musical Director of the Pittsburgh Civic Light Opera. The clarinet section stabilized with the departure of Emery Davis and the arrival of his replacement, bass clarinetist Jerome Goldstein. Goldstein, who came to Pittsburgh from the Dallas Symphony Orchestra, would remain in this position throughout Hasty’s time with the orchestra.¹⁷⁹

On 20 and 22 November, Hasty appeared as soloist along with Arthur Krilov (oboe), Arthur Kubey (bassoon), and Forrest Standley (horn), in a performance of Mozart’s *Sinfonia Concertante, K. App. 9*. The all-Mozart program also featured Rudolf Serkin on piano, as well as the overture to *The Marriage of Figaro*.¹⁸⁰ After the turn of the new year (30-31 January), the orchestra presented the world premiere of Roy Harris’ *Symphonic Fantasy*.¹⁸¹ Two weeks later (12-14 February), Leopold Stokowski came to Pittsburgh to guest conduct the ensemble in a performance of Dvořák’s “New World” symphony and the orchestral version of Manuel de Falla’s ballet, *El Amor Brujo*.¹⁸² To conclude the 1953-54 Season, the orchestra embarked on a mini-tour (29 March-3 April) of Pennsylvania, Connecticut and New York that was once again punctuated by an appearance at Carnegie Hall on 2 April¹⁸³

During the season, the orchestra selected Hasty to be the featured musician in the 19-21 March concert program where they noted that his other interests besides music included, “his two children, high fidelity electronics, and his summer home at Lake Placid, which he built almost entirely without professional help and which is known, naturally, as the “Hasty

¹⁷⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹⁷⁹ Pittsburgh Symphony Orchestra, program, 1953-54 Season, Pittsburgh, Pennsylvania.

¹⁸⁰ Ibid, 15.

¹⁸¹ Ibid, 30.

¹⁸² Ibid, 29.

¹⁸³ Ibid, 5.

Retreat.”¹⁸⁴ The Hastys had been spending their summers in Lake Placid ever since the summer of 1946. The area held special meaning for them both as it was here, eight years ago, that they first met and began their relationship. Hasty continued to play with the Lake Placid Sinfonietta, still under the direction of Paul White. The ensemble had a ten-week season with six concerts per week (one formal evening concert and five matinees) and one, forty-five minute rehearsal. This light schedule allowed Hasty time to relax with his family and enjoy his many hobbies. The “Hasty Retreat”, located in nearby Wilmington, thirteen miles from Lake Placid, was the result of one of his favorite hobbies, woodworking. Hasty built most of the small home himself enlisting the efforts of his fellow musicians, particularly bassoonist David Van Hoesen, along the way. Together they dug a large ditch upon which they laid the house’s foundation, mixing and pouring the cement themselves. As a result of the back-breaking labor, Van Hoesen developed blisters on his hands, an experience he declared was the first of his life!¹⁸⁵

Things were going well for Hasty in Pittsburgh, and he signed a contract to play a seventh season with the orchestra. A short while later the orchestra called to inform him that he had received a telegram in care of the Symphony Office from his former clarinet teacher at Eastman, Rufus Mont Arey. Over the phone they read the contents of the telegram which stated, “I am retiring next year. Good Luck.”¹⁸⁶ Hasty was intrigued by the possibility of returning to Rochester.

I knew the situation [in Rochester]. I knew the section, and I knew it was great. I knew the Eastman School was great, and I thought that the teaching at Carnegie Mellon, at that time Carnegie Tech, was just sort of stop-gap. It wasn’t terribly important to me. I knew the Eastman School was a much better situation than at Carnegie Tech. By that time, teaching was becoming more important to me. A few years earlier than that I wasn’t interested in teaching at all, but by then it was beginning to be as important as playing. The Pittsburgh Orchestra had a much better national coverage than Rochester certainly, but I knew the Rochester Philharmonic Orchestra. I knew the woodwind section and liked it very much.¹⁸⁷

¹⁸⁴ Ibid, 9.

¹⁸⁵ D. Stanley and June Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

¹⁸⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹⁸⁷ Ibid.

Soon an offer came from Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, and Howard Hanson, Director of the Eastman School of Music. Both men knew Hasty well and unanimously believed that he was the right person to fill Arey's position; therefore, no audition was required. Similar to his dual position in Baltimore, this job would require him to play in the orchestra as well as teach at the school. Hasty was delighted with the offer though a problem existed. He had already signed a contract with Pittsburgh to play the following season. "Everybody advised me, 'Well you can get out of that,' and I said, 'No, I signed a contract, so I wouldn't.'"¹⁸⁸ Hasty informed Leinsdorf and Hanson, "I can't do it. I could come next year if you want to do it that way." And they did. They said, "We'll keep it open until you can have it next year."¹⁸⁹ Hasty honored his contract obligations to the symphony and played a seventh year in Pittsburgh. While in Rochester, Hanson employed William Osseck, Hasty's former classmate at Eastman and at the time the second clarinet player in the Rochester Philharmonic, to fill in the interim year.¹⁹⁰

Hasty's final season in Pittsburgh (1954-55) saw the departure of Bakaleinikoff and the promotion of Kritz to Associate Conductor.¹⁹¹ In early February (7-13), the orchestra took a seven-day tour of cities within Pennsylvania, New Jersey and New York and for the third year in a row performed at Carnegie Hall (11 February).¹⁹² A month later (11-13 March), Hasty had the privilege of working with Igor Stravinsky when he came to guest conduct two of his own compositions: *Scenes de Ballet* and *Suite from the Ballet, Petrouchka*.¹⁹³

The Pittsburgh Symphony Orchestra made a number of commercial recordings during Hasty's tenure. This was the result of a contract that the orchestra had previously established with Capitol Records. The recording company, known primarily for its recordings of popular

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid.

¹⁹¹ Pittsburgh Symphony Orchestra, program, 1954-55 Season, Pittsburgh, Pennsylvania.

¹⁹² Ibid, 9.

¹⁹³ Ibid, 11 and 16.

music artists, wanted to enter into the classical music market and selected the Pittsburgh Symphony Orchestra as the ensemble to begin building its classical music library.¹⁹⁴

We did a lot, like Stravinsky's *Rite of Spring*, Beethoven's first symphony and Mahler's first symphony. Steinberg was great with Mahler. Wow, he was really good! The best conducting he ever did was when he came to Pittsburgh as a guest conductor the year before he came there permanently. I think he was a guest for two weeks. At the end of the season, they hired him as conductor for the next season and he came back to make records with us. I can't remember which record it was, could have been Wagner, Beethoven, Mahler, or Strauss. He didn't record any of the things he had played with us that season. It was all new stuff for us together. He would rehearse a section, just like a studio orchestra rehearses it, tape it, rehearse the next section, tape it. He was fabulous. He could pick up where he had finished practicing before at exactly the right tempo and had the right feeling and everything. And his stick technique was magnificent. Really great.¹⁹⁵

(See Discography in Appendix C for further information)

At the conclusion of the 1954-55 Season, the Hasty family moved to Rochester, New York.

¹⁹⁴ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

¹⁹⁵ Ibid.

CHAPTER 3

THE ROCHESTER YEARS

Rochester Philharmonic Orchestra (1955-68) Eastman School of Music (1955-85)

In the fall of 1955 Stanley, June and their two young children, Jill and Doug, began their new life in Rochester. For Hasty it would prove to be the beginning of a very fruitful experience, both personally and professionally. The young family took up residence in a small, pre-fabricated house in Henrietta, a suburb approximately ten miles south of Rochester. Here they would remain for seven years. As June and the children settled into their new surroundings, Hasty began to fulfill his work obligations. Similar to his position in Baltimore, this job required him to divide his time between teaching at the Eastman School of Music and playing principal in the Rochester Philharmonic Orchestra.

The Rochester Philharmonic Orchestra was founded in 1922 by industrialist and entrepreneur George Eastman.¹⁹⁶ Eastman, a music lover, provided the initial financial backing and laid the ground work for a long-term plan that would allow the orchestra to be fiscally responsible in the future. When Hasty arrived the orchestra was under the direction of Erich Leinsdorf (Conductor 1947-56), its fourth music director.¹⁹⁷ Hasty had previously worked with Leinsdorf while with the Cleveland Orchestra. The Philharmonic season always began in late October/early November and concluded in early April with a three to four week break during the holiday season. Within this time frame, they performed fifteen Thursday evening concerts in the Eastman Theater, though during Hasty's first season only fourteen concerts were presented.

Hasty considered the woodwind section of the Rochester Philharmonic Orchestra second to none.

¹⁹⁶ Rochester Philharmonic Orchestra, <http://www.rpo.org/history.html>, accessed 8 March 2004.

¹⁹⁷ William Cahn, *Rochester's Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), v and 33.

One of the important reasons I came [to Rochester] from Pittsburgh, which was a very good orchestra and a very good job, was the quality of the woodwind section in the orchestra. Joe Mariano was playing flute and Bob Sprenkle was playing oboe, and Dave Van Hoesen had just come as bassoonist.¹⁹⁸

Mariano, a Curtis Institute of Music graduate, was the eldest of the quartet, having joined the Rochester Philharmonic Orchestra and the Eastman School of Music in 1935. His playing was recognized worldwide and during his time in Rochester, “he was invited by Toscanini to join the NBC Symphony, by Fritz Reiner to join the Chicago Symphony, by Eugene Ormandy to join the Philadelphia Orchestra, and by Charles Munch to join the Boston Symphony,” all of which he declined in order to continue teaching and playing in Rochester.¹⁹⁹ Sprenkle, an Eastman alumnus, joined Mariano two years later, in 1937.²⁰⁰

Sprenkle was the principal reason I came here. He was a really sweet man. And he was so sincere in his beliefs. While being unswerving, he was never antagonistic. It was easy to have a very warm relationship with him—both personally and professionally.²⁰¹

Van Hoesen, also an Eastman graduate, joined the orchestra the same year as Hasty. Over the years the two would form a unique and lasting friendship.

He was a real youngster and had come from the Cleveland Orchestra where he was playing second bassoon. He also played in the Lake Placid Symphony along with us. Since Dave was enough younger, Bob Sprenkle and I felt like we were raising him. It was a good job we did [laughs].²⁰²

Playing second to Hasty in the clarinet section was William Osseck. The previous year he had filled in as principal during the interim between Rufus Mont Arey’s retirement from the orchestra and Hasty’s delayed arrival. Though the two clarinetists had been students together at Eastman, they were very different from one another and never developed a close professional relationship, each choosing his own separate path. Like Hasty, all these musicians held teaching

¹⁹⁸ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 42.

¹⁹⁹ “Legendary Flutist Joseph Mariano Feted at Eastman,” <http://www.esm.rochester.edu/news/print.php?id+16>, accessed 15 February 2006.

²⁰⁰ “Robert Sprenkle- 1914-1988,” <http://idrs.colorado.edu/Publications/DR/DR12.1/DR12.1.Sprenkle.html>, accessed 15 May 2001.

²⁰¹ *Rochester Democrat and Chronicle* (New York), December 1988.

²⁰² Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 42.

positions at the Eastman School of Music. This quartet and Osseck would remain intact throughout Hasty's tenure with the orchestra.²⁰³

On 27 October 1955, Hasty made his Rochester orchestral debut under the baton of guest conductor Guy Fraser Harrison. The demanding concert consisted of Beethoven's *Overture to Fidelio*, Shostakovich's tenth symphony, *Summer Evening* by Delius, and Ravel's second suite from *Daphnis and Chloe*. Leinsdorf then returned and led the orchestra through the holiday season. At the beginning of 1956, the orchestra brought in a series of four guest conductors: Fernando Previtali, Andre Kostelanetz, Edward Van Beinum and Rochester's own, Howard Hanson. Leinsdorf finished out the last five concerts of the season, including a presentation of Mozart's *Serenade in B-flat Major, K. 370a* featuring the principal woodwind chairs as soloists on 8 March. The orchestra concluded its season on 29 March hosting violinist, Nathan Milstein, in a performance of Tchaikovsky's *Concerto for Violin and Orchestra, Op. 35*.²⁰⁴ Hasty had worked with Milstein while in Pittsburgh where they recorded a number of violin concertos together for Capitol Records.²⁰⁵ At the conclusion of the season, the orchestra set off on an East Coast tour where they performed concerts eleven out of thirteen nights.²⁰⁶

7 April 1956	East Meadows, New York
8 April 1956	Merrick Bellmore, Long Island
9 April 1956	Pottsville, Pennsylvania
10 April 1956	Scranton, Pennsylvania
11 April 1956	Charlottesville, Virginia
12 April 1956	Middletown, New York
13 April 1956	Blacksburg, Virginia
14 April 1956	Hampton, Virginia
17 April 1956	Union, New Jersey
18 April 1956	Milford, Connecticut
19 April 1956	Dartmouth College—Hanover, New Hampshire

²⁰³ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

²⁰⁴ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²⁰⁵ Beethoven *Violin Concerto in D, Op. 61* (10 January 1955) Capitol Records P8313, EMI 67584; *Brahms Violin Concerto in D, Op. 77* (29 November 1953 and 13 April 1954) Capitol Records P8271, EMI 66550 and 67584; Bruch *Violin Concerto No. 1 in G Minor, Op. 26*, (1953) Capitol Records P8243, EMI 2435-66551; Mendelssohn *Violin Concerto in E Minor, Op. 64*, (1954) Capitol Records P8243, EMI 2435-66551.

²⁰⁶ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

During Hasty's first year in Rochester, in addition to performing with the orchestra, he was also adjusting to his new teaching responsibilities at the Eastman School of Music. His clarinet studio consisted of twelve to fifteen undergraduate and graduate clarinetists which, on top of his orchestral playing, kept him quite busy.²⁰⁷ He also had the unique experience of teaching one of his former Eastman classmates.

When I was in school there was a good guy, a good clarinet player, who graduated, [and] went out and worked in the field. Then when I came back to Eastman to teach he was just coming back to get his doctorate. He had a family by then, two children and a wife and they pulled up all their roots for the year and moved to Rochester and studied with me. I have a bachelor's degree and he's working on a doctorate, but it was great fun. I started to learn at that time how to teach older students better. That's hard because at first you want to say, "Oh you got to do this and that" and you don't realize that you are dealing with a different person. So you have to be a little bit careful and not say, "First we'll do the Rose *Thirty-Two Studies*." You can't do that and shouldn't do that.²⁰⁸

June and the children were also having to adjust to the extra time that Hasty needed to devote to his teaching beyond the studio hours. June Hasty recalls that, "When we used to live out in the suburbs and only had one car we'd go down to get Dad and we'd often have to wait way past seven because he came out of his studio and somebody was sitting out in the hall waiting to talk to him."²⁰⁹ At this point in his teaching career, Hasty did not have a studio in the main building and taught out of a room on the seventh floor of the annex.²¹⁰

At the end of the 1955-56 Season, Leinsdorf left the Rochester Philharmonic Orchestra, first to become music director of the New York City Opera and then the Metropolitan Opera. A few years later he was appointed conductor of the Boston Symphony.²¹¹ His departure left the Philharmonic without a permanent musical director. As a result during the 1956-57 and 1957-58

²⁰⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁰⁸ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

²⁰⁹ June Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

²¹⁰ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

²¹¹ Erich Leinsdorf, http://www.maurice-abravanel.com/leinsdorf_english.html, accessed 4 November 2006.

Seasons, the orchestra entertained a plethora of guest conductors as the orchestra's management contemplated whom to hire as their permanent Music Director.²¹²

Guest Conductors (1956-57 Season):

Jose Iturbi	1 November
Victor Alessandro	8 November
Erich Leinsdorf	23 November
Max Rudolf	6 December
William Strickland	13 December
Thomas Schippers	10 January
Max Rudolf	24 January
Fernando Previtali	7 and 14 February
Alfred Wallenstein	21 February
Josef Krips	28 February
Alfred Wallenstein	7 and 14 March
Pierre Monteux	28 March
Guy Fraser Harrison	4 April

Guest Conductors (1957-58 Season):

Howard Hanson	31 October
Gerard Samuel	7 November
Milton Katims	21 November
Jose Iturbi	5 December
Henry Sopkin	12 December
Milton Katims	19 December
Fernando Previtali	9 January
Max Rudolf	23 January
John Barnett	30 January
Pierre Monteux	6 February
Max Rudolf	20 February
Jacques Singer	27 February
Paul White	13 March
Erich Leinsdorf	20 March
Guy Fraser Harrison	10 April

For Hasty, playing in the Rochester Philharmonic Orchestra was just one of his many orchestral responsibilities. He was also principal clarinet of the Rochester Civic Orchestra, the Rochester Pops Orchestra and the Eastman-Rochester Symphony Orchestra. Each of these four orchestras, though intertwined with one another, served a particular purpose within the Rochester community.²¹³

²¹² Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²¹³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

In 1922, George Eastman was searching for a way to bring greater attention to orchestral music in Rochester. He hoped this would result in an overall deeper appreciation for the art form.

I should like to see Rochester become a great musical center, known throughout the world. There is no reason to prevent this city from getting the sort of fame which comes from the possession of institutions which are foremost in developing gifted musicians and which are distinguished in the stimulation of the musical appreciation of the great body of citizens.²¹⁴

Having the tools of photography at his disposal, Eastman decided to combine symphonic music and motion-picture entertainment. He would offer the public, for a price, silent films with live orchestral accompaniment. This accompaniment would be provided by the Eastman Theatre Orchestra, an ensemble of sixty-five to seventy musicians. To facilitate this venture, Eastman built a 3,300-seat auditorium which became known as the Eastman Theatre.²¹⁵ In addition to creating the theatre, Eastman also established the Rochester Philharmonic Orchestra (1922-present), to perform strictly “classical” music. This larger ensemble utilized as its “core” the Eastman Theater Orchestra which it then augmented with part-time professional musicians.²¹⁶ Unfortunately, the onset of sound-movies in the late 1920’s reduced the project’s profitability and in 1929 Eastman turned over the theatre’s operations to the Paramount Pictures Corporation.²¹⁷ Paramount would only guarantee the continuance of the theatre orchestra until 31 July 1929.²¹⁸ Since this ensemble served as the nucleus of the Rochester Philharmonic Orchestra, this development placed the ensemble in jeopardy. Therefore, a community-wide rally ensued to “create a full-time orchestra of forty-eight players to be known as the Rochester

²¹⁴ *Exhibitors Herald*, Chicago, 16 September 1922, from Vincent Lenti, *For The Enrichment of Community Life: George Eastman and the Founding of the Eastman School of Music* (Rochester: Meliora Press, 2004), 95.

²¹⁵ John M. Conly, “American Music Played Here: The Eastman-Rochester Symphony Orchestra,” *High Fidelity Magazine* 8:2 (February 1958): 32.

²¹⁶ William Cahn, *Rochester’s Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), ii-iii.

²¹⁷ Vincent A. Lenti, *For the Enrichment of Community Life: George Eastman and the Founding of the Eastman School of Music* (Rochester: Meliora Press, 2004), 167.

²¹⁸ *Ibid*, 169.

Civic Orchestra (1929-64).”²¹⁹ The orchestra’s mission was two-fold: first to address the need for music education by performing in local schools and second to serve as the “core” orchestra of the Rochester Philharmonic Orchestra.²²⁰

Beginning in 1964 (and continuing to the present day), the Civic Orchestra has been known as “The Core Orchestra” or “The Rochester Philharmonic Core Orchestra.”²²¹ Hasty’s position in Rochester required him to be a member of this “core” orchestra along with clarinetist William Osseck. Approximately ten to twenty-five part-time, professional musicians from the Rochester community and/or the Eastman School of Music were added to the “core” list to create the Rochester Philharmonic Orchestra.²²² The clarinet section obtained its additional player(s) from the Eastman School of Music. “Whenever there were more than two clarinets involved, one of my students would be playing. Generally it was the same one for the whole student school year.”²²³ Being selected as the “extra” Philharmonic clarinetist for the season was considered a high honor which all the students took very seriously. Hasty also enjoyed it, “That worked out well having a student play second.”²²⁴

Clarinet Section (Rochester Philharmonic Orchestra 1955-68)²²⁵

1955-56	no personnel listed
1956-57	Hasty, Noel S. Stevens (also E-flat cl.), Osseck (also Bass cl.)
1957-58	Hasty, Noel S. Stevens (also E-flat cl.), Osseck (also Bass cl.)
1958-59	Hasty, Noel S. Stevens (also E-flat cl.), Osseck (also Bass cl.)
1959-60	Hasty, Elsa Ludewig, Osseck (also Bass cl.), Peter Hadcock (E-flat cl.)
1960-61	Hasty, Elsa Ludewig, Osseck (also Bass cl.), Larry Combs (E-flat cl.)
1961-62	Hasty, Elsa Ludewig, Osseck (also Bass cl.)
1962-63	Hasty, Ralph Loomis, Osseck (also Bass cl.)
1963-64	Hasty, Ross Powell, Osseck (also Bass cl.)
1964-65	Hasty, Jimmie Gilmore, Osseck (also Bass cl.)
1965-66	Hasty, Eugene Zorro, Osseck (also Bass cl.)
1966-67	Hasty, Michael Webster, Osseck (also Bass cl.)
1967-68	Hasty, Michael Webster, Osseck (also Bass cl.)

²¹⁹ Ibid.

²²⁰ Ibid.

²²¹ William Cahn, *Rochester’s Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), iii.

²²² Ibid.

²²³ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

²²⁴ Ibid.

²²⁵ Rochester Philharmonic Orchestra, programs, Seasons 1955-56 through 1967-68, Rochester, New York.

This “core” also provided the nucleus for two additional orchestras: the Rochester Pops Orchestra and the Eastman-Rochester Symphony. The Pops, whose mission was to perform lighter music, was augmented with five to fifteen part-time, professional musicians, often “with a popular music or jazz background.”²²⁶ The fourth ensemble, the Eastman-Rochester Symphony Orchestra, was “formed for the purpose of providing an orchestra for the Eastman School of Music’s recording program which was launched in 1939 with a small grant from the Board of Managers in support of Dr. Hanson’s conviction that the preservation of American music on disc would greatly enhance its acceptance and further its development. The orchestra also performed at certain public functions, including the University of Rochester Commencement exercises and the Eastman School’s Concerto Concerts. It also served as a “reading orchestra” for new repertory at the annual Festivals of American Music.”²²⁷

All four of these orchestras utilized essentially the same core personnel, but each possessed a different mission. Therefore, when Hasty agreed to take the Rochester Philharmonic Orchestra job, he was in essence agreeing to play in four different orchestras. This naturally led to a very busy performing schedule. “You would play a Thursday night concert and a repeat of Saturday night. You would play a Sunday afternoon concert, play a Saturday night Pop’s concert and you’d play a children’s concert at least every week. It was a full schedule.”²²⁸

In a desire to explore chamber music repertoire, Hasty and the other principal woodwind players formed a woodwind quintet with Morris Secon on french horn. Named after the school, the Eastman Woodwind Quintet debuted on 18 November 1956 as part of the school’s Kilbourn Hall Chamber Series. The program consisted of a number of standard pieces: Beethoven’s *Quintet for Wind Instruments* arranged by Albert J. Adraud, Fine’s *Partita for Wind Quintet*, Wilder’s *Quintet for Winds* and Francaix’s *Quintette*; as well as three shorter selections that Van Hoesen had arranged for the ensemble: *Preludio in B-Flat Minor* by J.S. Bach and Debussy’s *Serenade for the Doll* and *The Little Shepherd*.²²⁹

²²⁶ William Cahn, *Rochester’s Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), iii.

²²⁷ Ibid.

²²⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²²⁹ Eastman Woodwind Quintet, Eastman School of Music, program, 18 November 1956, Kilbourn Hall, Rochester, New York.



Figure 13 Eastman Woodwind Quintet. From left: Robert Sprenkle, Stanley Hasty, Morris Secon, David Van Hoesen, Joseph Mariano. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

In April of 1958, the Rochester Philharmonic Orchestra named Theodore Bloomfield (Conductor 1959-63) its fifth Music Director.²³⁰ At that time, Bloomfield, a graduate of Oberlin and Juilliard²³¹, was employed by the Portland Symphony Orchestra and could not begin his appointment with Rochester until the following 1959-60 season.²³² Therefore the orchestra once again relied on guest conductors to guide them through the 1958-59 Season though Bloomfield did manage to conduct five of the fifteen concerts. A highlight for Hasty was the guest conducting appearance of Leopold Stokowski on 15 January 1959. Stokowski presented a program of Shostakovich's *Symphony No. 11 in G Minor* and *Mysterious Mountain, Op. 132* by

²³⁰ William Cahn, *Rochester's Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 42.

²³¹ Rochester Philharmonic Orchestra, program, 1958-59 Season, Rochester, New York, 4.

²³² William Cahn, *Rochester's Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 42.

Alan Hovhaness²³³ who had received an honorary Doctor of Music degree from Eastman.²³⁴ The guest conductors during that season included:²³⁵

Guest Conductors (1958-59 Season):

Howard Mitchell	6 November
Josef Krips	13 November
Georg Satti	26 November
Theodore Hollenbach	8 January
Leopold Stokowski	15 January
Guy Fraser Harrison	22 January
Pierre Monteux	5 February
Erich Leinsdorf	19 February
Jean Martinon	5 and 12 March

On 20 January 1959, Hasty had the opportunity to perform the Mozart *Clarinet Quintet in A Major, K. 581* with the Eastman String Quartet at the school. This outstanding ensemble consisted of Joseph Knitzer and John Celentano, violins; Francis Bundra, viola; and Georges Miquelle, cello. They included the popular clarinet work on the second half of their Kilbourn Hall Chamber Music Series concert.²³⁶

In 1959, Bloomfield was released from his Portland Symphony duties and set up residence in Rochester with his wife and two daughters.²³⁷ In his capacity as Music Director, he conducted all the Philharmonic concerts for the 1959-60 and 1960-61 Seasons.²³⁸

Playing with the other woodwind principals (Mariano, Sprenkle, and Van Hoesen) was a special experience for Hasty. Elsa Ludwig-Verdehr, one of Hasty's former students and the Philharmonic extra clarinetist from the 1959-60 through the 1961-62 seasons, describes what it was like to play with this outstanding quartet.

²³³ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²³⁴ Charles Riker, ed., *The Eastman School of Music (1947-1962): A Supplement to The Eastman School of Music-Its First Quarter Century* (Rochester: University of Rochester, 1963), 59.

²³⁵ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²³⁶ Eastman String Quartet, Eastman School of Music, program, 20 January 1959, Kilbourn Hall, Rochester, New York.

²³⁷ Rochester Philharmonic Orchestra, program, 1958-59 Season, Rochester, New York, 4.

²³⁸ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

I remember Joe Mariano—he was a fabulous flute player and when he would vibrato if my stand was there on his riser, the stand would kind of go [back and forth]. I remember a lot of times Hasty would just put his hand down on Joe’s shoulder and say, “Steady Joe.” And then there was Sprenkle who played the most beautiful oboe solos you ever heard. They’d all played together for years, and Van Hoesen of course a super player, so all four of them were just solid as a rock, they really were. Yes that was great. I was very lucky to be in that section.²³⁹

Ludewig-Verdehr also enjoyed the positive atmosphere that was created by the friendship between Hasty and Van Hoesen.

Playing in the Rochester Philharmonic next to Hasty it was such a wonderful thing because you know Hasty and Van Hoesen were such good friends and people in the orchestra would say they’d look back in the rows of winds and there’d be the flutes and the oboes all kind of grim looking and then there would be all these smiles in the second row of woodwinds because Hasty and Van Hosen were too much, they really were. I mean they would discuss their beer making—you know they went through a beer making stage, and a wine making stage. I also remember Hasty sometimes leaning down to pick up his clarinets and groaning saying June starched his shirt too much. There was always something funny back there in our section. And so it was just terrific aside from just hearing him play. You know what he used to do sometimes? He used to make a reed actually there in the rehearsal and it would still be square across the top and eventually within the week he would sand it down, shape the tip and use it.²⁴⁰

The unspoken musical communication between the quartet was unique.

I had a wonderful woodwind section in Rochester. We were working with a guest conductor who I will not name, doing [an excerpt from] a Beethoven [symphony] and he said, “Arrrrrgggghhh,” and raved, “Not [so aggressive].” So we played it the way he wanted us to—very consistent. Then it came to the concert that Thursday night and we played it exactly the way we did it initially—we didn’t discuss this or anything. But what had happened was we were not stopping [a particular note] with our tongue and he heard that there was a little more sound there and he was interpreting it as a pulse [laughs]. We all did it together—that shows real compatibility.²⁴¹

²³⁹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

²⁴⁰ Ibid.

²⁴¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.



Figure 14 Good friends. From left: David Van Hoesen and Stanley Hasty. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

This same principle also applied when dealing with intonation. Elsa Ludewig-Verdehr recalls, “You know how often people say, ‘Let’s play this passage over together.’ They never did that.”²⁴² Hasty elaborates.

No discussion. We never discussed intonation—never. The only time I can remember is the first year I was [in Rochester] Bob Sprenkle the oboe player, [and I] were playing something—he was in a low register, and I’m going [back and forth] with the intonation. He turned around and said, “Looking in the wrong direction aren’t you [laughs]?” Because I was thinking, “He’s going to be flat down there,” [laughs] and he was.²⁴³

According to Hasty, the secret to the quartet’s success was that, “We never discussed intonation, politics or sex [laughs]. And the latter [wasn’t] always true but [laughs]...”²⁴⁴ “I had a lot of experience playing in sections, and that was one of the greatest.”²⁴⁵

²⁴² Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

²⁴³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁴⁴ Ibid.

²⁴⁵ Rochester Flute Association, <http://www.rfaonline.org/news/MarianoEvent.cfm>, accessed 15 May 2001.

1960 was an especially busy year for the Hastys. In April June gave birth to their third child, a girl whom they named Jaqi. With this new addition to the family, the Hastys felt they had outgrown the confines of their current home and began searching for a larger one. They discovered their new residence on Harvard Street, located in the Park Avenue area of Rochester. This home, with big, nine-foot ceilings, was much larger than their previous one and even had a large backyard for the children. The Hastys purchased it for \$15,000. Here they would reside for the next thirty years. Over the years, remodeling took place, and they eventually sold the home for \$150,000.²⁴⁶

During Hasty's first six years at Eastman (1955-61), the School of Music did not employ a method of rank for its instructors. This changed in the fall of 1961 when the faculty voted to accept status titles.²⁴⁷

After several years of deliberation, a Committee on Rank and Tenure presented its recommendations to the faculty. These proposals were accepted by the faculty substantially as submitted, and were presented by the Provost of the University to the Board of Trustees for approval. In the fall of 1961 approval was given by the Board and the ranks of Professor, Associate Professor, Assistant Professor, Senior Instructor, Instructor, and Lecturer were established. Tenure was awarded to the rank of Professor, Associate Professor, and Senior Instructor.²⁴⁸

As a result of this new policy, Hasty was granted the title of Associate Professor of Clarinet.²⁴⁹

The Rochester Philharmonic Orchestra began its 1961-62 Season with Theodore Bloomfield still securely at the helm. He conducted all the concerts except for 25 January 1962 when Walter Susskind served as guest conductor and piano soloist in Mozart's *Concerto in A Major for Piano and Orchestra, K. 488*. Violinist Nathan Milstein returned as guest soloist on 16 November 1961 in a performance of Petrassi's *Ritratto di Don Chisciotte* (Portrait of Don Quixote). After the holiday break, on 18 January 1962, Hasty and his principal woodwind

²⁴⁶ D. Stanley Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

²⁴⁷ Charles Riker, ed., *The Eastman School of Music (1947-1962): A Supplement to The Eastman School of Music-Its First Quarter Century* (Rochester: University of Rochester, 1963), 93.

²⁴⁸ Ibid.

²⁴⁹ Ibid, 96.

colleagues were again featured in a performance of Mozart's *Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra*.²⁵⁰

The Hastys continued to spend the summer months at their home in Lake Placid, New York. In mid-June they would rent out their Rochester home, pack up the family and move to the "Hasty Retreat." Hasty's light Sinfonietta schedule afforded him the opportunity to spend more time with his family, something that was at a premium in Rochester. Summertime in Lake Placid was a great place for children and the Hasty's two eldest loved it there, enthusiastically engaging in numerous activities including swimming, camps and games. As the years went by and their family grew, the Hastys gradually added on to the small Lake Placid home that they had first built while living in Pittsburgh. They jokingly referred to the summer residence as "poco a poco." Thus was their routine, religiously returning every summer for some quiet family time.²⁵¹

The summer of 1962, though, was different. June was pregnant with the Hasty's fourth child, and they felt it best to spend the summer in Rochester. In August, June gave birth to a girl they named Daryn. This particular summer proved to be a turning point in their time at Lake Placid. They had always enjoyed spending the summer months there, but it was a struggle to find enough time to see their families in Nebraska and Ohio. By the time the children's school let out in mid-June, the Hastys would rush up to Lake Placid for the start of the Sinfonietta season and then be back by Labor Day for the start of school. This routine left no time to travel to the mid-west. After Daryn's birth the Hastys never spent their summers in Lake Placid again, choosing instead to use this valuable time to visit their families.²⁵²

Theodore Bloomfield spent a large part of the 1962-63 Philharmonic Season guest conducting in Europe.²⁵³ Five guest conductors filled in during his absence.²⁵⁴

²⁵⁰ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²⁵¹ D. Stanley and June Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

²⁵² Ibid.

²⁵³ *Rochester Democrat and Chronicle* (Rochester, New York), 1 January 1963.

²⁵⁴ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

Guest Conductors (1962-63 Season):

Arthur Fiedler 10 January
Josef Krips 17 January
Milton Katims 24 January
Laszlo Somogyi 7 and 21 February
Werner Torkanowsky 21 March and 4 April

On 17 January 1963, Hasty appeared with the orchestra as soloist in Mozart's *Concerto for Clarinet and Orchestra, K. 622*. The Austrian Josef Krips, Music Director of the Buffalo Philharmonic Orchestra, conducted.²⁵⁵

THE ROCHESTER PHILHARMONIC ORCHESTRA
Eighth Concert — Fortieth Season
JOSEF KRIPS, *Conductor*
STANLEY HASTY, *Clarinetist*
Thursday, January 17, 1963
PROGRAM

Symphony No. 94 in G Major ("Surprise").....*Haydn*
I. Adagio cantabile; Vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

Concerto for Clarinet and Orchestra, K. 622.....*Mozart*
I. Allegro
II. Adagio
III. Rondo: Allegro
STANLEY HASTY, *Clarinetist*

INTERMISSION

Don Juan, Op. 20.....*Strauss*
Firebird Suite*Stravinsky*
Introduction: Kastchei's Garden and the Dance of the Firebird
The Princesses Play with the Golden Apples
The Dance of the Princesses
The Infernal Dance of Kastchei and His Subjects
Berceuse
Finale

In the second movement of the Mozart *Concerto* Mr. Hasty performs a cadenza of his own composition. In eighteenth-century practice it was customary for the soloist to do this, and his ability to play a cadenza in keeping with the style of the concerto was considered a part of the artist's equipment. Except for one high note, Mr. Hasty has confined his cadenza to the "classical" idiom.

Figure 15 Program for Hasty's performance of the Mozart *Concerto for Clarinet and Orchestra, K. 622* with the Rochester Philharmonic Orchestra, 17 January 1963. (Courtesy of Sibley Music Library, Eastman School of Music, University of Rochester)

²⁵⁵ Rochester Philharmonic Orchestra, program, 1962-63 Season, Rochester, New York, 87-88.

The performance was Hasty's first solo appearance with the orchestra and a critical great success.

Mr. Hasty's performance of the Mozart concerto was a revelation of the liquid melodies, the complete assertiveness of this work written so perfectly for the instrument. It included also a cadenza of his own that added quite a bit. The orchestra was at its best to give the work perfect charm and coherence.²⁵⁶

At the conclusion of the 1962-63 Season, Theodore Bloomfield resigned his position as Music Director of the Philharmonic. The orchestra had to rely on a series of guest conductors for the 1963-64 Season. A frequent conductor was Hungarian-born Laszlo Somogyi who was employed to direct six concerts throughout the 1963-64 Season.²⁵⁷

Guest Conductors (1963-64 Season):

Leopold Stokowski	31 October
Haig Yaghjian	7 November
Donald Johanos	14 and 21 November
Georges Tzipine	4 and 12 December
Laszlo Somogyi	9, 16, 23 January; 6, 13 February and 9 April
Donald Johanos	20 February and 12 March
Howard Hanson	2 April

At the end of the 1963-64 school year, Howard Hanson retired as Director of Eastman School of Music.²⁵⁸ He had served as the school's director for forty years, a residence that spanned Hasty's student and professional days. Hanson had been instrumental in bringing Hasty back to Eastman.

While at Eastman, Hanson had helped to establish the school, as well as the Rochester community, as pioneers in the field of American music. Even after his retirement, Hanson continued his association with the school, serving as director of the Institute of American Music which was established in 1962 to "continue and further the work done at the American Composer's Concerts, the annual Festival of American Music, and the Symposia."²⁵⁹

²⁵⁶ *Rochester Democrat and Chronicle* (Rochester, New York), 18 January 1963.

²⁵⁷ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²⁵⁸ Howard Hanson, http://en.wikipedia.org/wiki/Howard_Hanson, accessed 15 February 2006.

²⁵⁹ Charles Riker, ed., *The Eastman School of Music (1947-1962): A Supplement to The Eastman School of Music-Its First Quarter Century* (Rochester: University of Rochester, 1963), 58.

After his successful guest conducting appearances the previous two seasons, the Philharmonic named Somogyi their sixth Musical Director effective at the beginning of the 1964-65 Season.²⁶⁰



Figure 16 Rochester Philharmonic Orchestra, Laszlo Somogyi (conductor), Stanley Hasty (third row from the back, behind the conductor). (Courtesy of Stanley Hasty)

For the first concert of the new season, on 29 October 1964, Somogyi lead Hasty, Sprenkle, Van Hoesen and Verne Reynolds as soloists in a performance of Mozart's *Sinfonia Concertante in E-flat Major, K. Anh.9, for Oboe, Clarinet, Bassoon, Horn and Strings*.²⁶¹ This performance marked the third time Hasty and his woodwind colleagues had presented the *Sinfonia Concertante*. Sharing conducting duties with Somogyi this season were three guest conductors.²⁶²

Guest Conductors (1964-65 Season):

Aaron Copland	3 December
Walter Hendl	10 December
Leopold Stokowski	11 February

²⁶⁰ William Cahn, *Rochester's Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 45.

²⁶¹ Rochester Philharmonic Orchestra, program, 1962-63 Season, Rochester, New York, 4.

²⁶² Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

For his conducting appearance Copland brought with him a new work, *Music for a Great City*.²⁶³ Commissioned by the London Symphony Orchestra in celebration of their sixtieth anniversary, and written in the first half of 1964, Copland's composition had premiered just six months earlier on 26 May.²⁶⁴ A month later Hasty's favorite conductor, Leopold Stokowski, returned to lead the orchestra in an inspiring program that included Tchaikovsky's *Symphony No. 4 in F Minor, Op. 36*.²⁶⁵



Woodwinds and Brasses (l to r) 1st row: John Thomas, Nancy Howe, Joseph Mariano, Robert Sprenkle, Jason Weintraub, Richard Swingly; 2nd row: William Osseck, Jimmie Gilmore, Stanley Hasty, David Van Hoesen, Phillip Kolker, Paul Philips; 3rd row: George Nemeth, Milan Yancich, Norman Schweikert, Verne Reynolds; 4th row: John Thyhsen, Daniel Patrylak, Sidney Mear, George Osborn, Robert Jones, Donald Knaub, Cherry Beauregard.

First clarinetist is *Stanley Hasty*, now in his eleventh season with the orchestra. He played with the National Symphony, Indianapolis Symphony, Cleveland Orchestra, Baltimore Orchestra and Pittsburgh Symphony before settling in Rochester. His music activities include teaching at Indiana University, Peabody Conservatory, Carnegie Institute of Technology and the Eastman School of Music. He plays a Buffet instrument. *Jimmy Gilmore* is a pupil of Stanley Hasty and is in his first season with the orchestra. He is working toward his B.Mus. degree at the Eastman School. *William Osseck*, who plays bass clarinet and clarinet, has been in the Rochester Philharmonic Orchestra for twenty-four years. He teaches at the Eastman School of Music, where he holds both B.Mus. and M.Mus. degrees. He plays Buffet and LeBlanc instruments.

Figure 17 Wind section of the Rochester Philharmonic Orchestra, 1964-65 Season program. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

²⁶³ Ibid.

²⁶⁴ Aaron Copland Collection (Library of Congress: Washington D.C.), <http://memory.loc.gov/ammem/collections/copland/acworksM.html>, accessed 3 July 2006.

²⁶⁵ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

At the conclusion of the season Paul White, conductor of the Civic Orchestra, retired at the age of sixty-nine. He had served as a conductor in Rochester for thirty-eight years, “first as assistant conductor of the Eastman Theatre Orchestra, and then as associate conductor and regular conductor of the Civic Orchestra.”²⁶⁶ A replacement conductor was not named as the duties of the Civic Orchestra conductor were folded into the responsibilities of the Philharmonic’s music director.²⁶⁷

The beginning of the 1965-66 Season saw the addition of a new assistant conductor.

A young man of broad experience in conducting with special emphasis on youth and educational work has been engaged as assistant conductor of the Rochester Philharmonic Orchestra. He is Samuel Jones, 30, previously conductor and Music Director of the Saginaw, Michigan Symphony.²⁶⁸

Jones’ musical involvement with the Philharmonic would prove to be more extensive than most assistant conductors. Upon Somogyi’s departure from the orchestra at the end of the 1968-69 Season, Jones assumed a number of his duties though he never became the principal conductor.²⁶⁹ For a month and a half during the winter, the orchestra was led by a group of four guest conductors.²⁷⁰

Guest Conductors (1965-66 Season):

Walter Hendl	9 December
Lukas Foss	6 January
David Diamond	13 January
Walter Susskind	20 January (and piano soloist)

Diamond and Foss, also both prominent composers, each programmed one of their own compositions: Diamond, *Symphony No. 3*; and Foss, *Elytres* (Versions 1 and 2).²⁷¹

For the 1966-67 Season, the orchestra instigated live radio broadcasts of their Philharmonic Series.

²⁶⁶ William Cahn, *Rochester’s Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 42.

²⁶⁷ Ibid, 45.

²⁶⁸ Ibid, 47.

²⁶⁹ Ibid, 51.

²⁷⁰ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²⁷¹ Ibid.

For the first time this season, the Rochester Philharmonic concerts are being broadcast live on Thursday nights over radio stations WHAM and WHFM. The programs are heard from coast to coast and in Canada.²⁷²

Somogyi enlisted the talents of three guest conductors to assist him with the season.²⁷³

Guest Conductors (1966-67 Season):

Samuel Jones	15 December
Gunther Schuller	12 January
Antal Dorati	9 February

During this orchestral season, Hasty was promoted to full professor (officially in 1967) at Eastman, and his title became Professor of Orchestral Instruments-Clarinet.²⁷⁴ As the years progressed, his teaching load continued to increase. In his busiest year Hasty was teaching thirty hours a week plus playing in the orchestra.

It was pretty busy; my wife can attest to this. [June laughs] When we were staying with our grandchildren for a week I said, “Was our house like this? Was this the way our kids were?” and then she said, “You wouldn’t know, you were never there.” That’s true. Fortunately she could handle the household, but I wasn’t there. That’s true.²⁷⁵

One semester, in an effort to deal with this hectic schedule, he gave lessons at eight o’clock in the morning each day before Philharmonic rehearsals. June Hasty recalls that, “Everybody really had a fit.”²⁷⁶ Hasty elaborates:

Nobody liked that including me [laughs]. It was hard and I was conscientious about it. If I missed a lesson we always made it up, they always got all their lessons each semester.²⁷⁷

At the beginning of the 1967-68 Season, the Philharmonic embarked on an ambitious season-long program which they advertised as a *Beethoven Festival*. The mission was to showcase on every concert at least one of Beethoven’s major compositions for orchestra. As a

²⁷² William Cahn, *Rochester’s Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922-1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 50.

²⁷³ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

²⁷⁴ Stanley Hasty, Faculty file, Sibley Library, Eastman School of Music, University of Rochester, Rochester, New York.

²⁷⁵ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 47.

²⁷⁶ June Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁷⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

result, the Rochester community was treated to performances of: all nine symphonies; the five piano concertos; the violin concerto; the triple concerto for violin, cello and piano; the “Egmont” Overture; and *Fantasy* for piano, chorus and orchestra. Somogyi served as the primary conductor for these concerts though three guest conductors did appear with the orchestra after the New Year.²⁷⁸

Guest Conductors (1967-68 Season):

Charles Bruck	11 January
Willem Van Otterloo	18 January
Peter Eros	8 February



Figure 18 Principal woodwinds of the Rochester Philharmonic Orchestra. From left: Verne Reynolds, Stanley Hasty, Joseph Mariano, David Van Hoesen, Robert Sprenkle. (Courtesy of Stanley Hasty)

On 28 January 1968, Hasty appeared for the fourth time along with his woodwind colleagues (Sprenkle, Van Hoesen and Reynolds) in a performance of Mozart’s *Sinfonia Concertante in E-flat Major, K. Anh.9, for Oboe, Clarinet, Bassoon, Horn and Strings*. This was

²⁷⁸ Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

presented at the Nazareth College Arts Center as part of the Third Mozart Series Concert with Somogyi conducting.²⁷⁹

The 1967-68 Philharmonic season was Hasty's last. He decided to retire at the conclusion of the season as the demands of being a full-time teacher and a principal orchestral player had become too taxing.

The dual position at Eastman is a good deal in one way but, when I first started out at the school my class wasn't that big. As time went on, it got bigger and bigger and bigger and then I had to make a choice. It was easier because at that time we had a terrible conductor and a terrible manager. It was unfortunate that I did leave because when they were trying to get me to stay they were bargaining. One of the things that they were willing to do was hire a third clarinet player in the core orchestra. If I had been really philanthropic I would have stayed another year to get that going [laughs]. [Then] they would have had three clarinetists. But I was completely fed up by that time. There was just no motivation.²⁸⁰

Hasty's decision was aided by the fact that Mariano and Van Hoesen had also chosen to depart at the end of the 1967-68 Season.²⁸¹ Sprenkle was the only remaining member of the quartet, and he did not retire until 1985 after serving forty-eight years with the orchestra.²⁸² Hasty became the first Philharmonic musician to leave the orchestra but still continue to serve in the teaching capacity of his dual employment.²⁸³

Hasty's replacement in the orchestra was (at that time) one of his current students, Michael Webster. Webster had served as the extra clarinet player in the orchestra for the two previous seasons and had just completed his Masters degree (1967). He would continue with his Eastman studies, eventually receiving a Doctoral degree in 1975.²⁸⁴ On 5 December of the

²⁷⁹ Ibid.

²⁸⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁸¹ Rochester Philharmonic Orchestra, program, 1968-69 Season, Rochester, New York.

²⁸² "Robert Sprenkle-1914-1988," <http://idrs.colorado.edu/Publications/DR/DR12.1/DR12.1.Sprenkle.html>, accessed 15 May 2001.

²⁸³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁸⁴ Michael Webster, <http://cohesion.rice.edu/administration/fis/rport/FacultyDetail.cfm?DivID=1&DeptID=728&RiceID=746>, accessed 4 November 2006.

following season, his first, Webster was the featured soloist in a performance of Hindemith's *Concerto for Clarinet and Orchestra*. His biography in the program read:

Michael Webster is a graduate of the Eastman School of Music, where he has been a scholarship student of Stanley Hasty. During his student days he was first clarinetist in the Eastman Wind Ensemble as well as the Eastman Philharmonia. He has made many recital and concert appearances in New York (including a program at Carnegie Recital Hall and a Town Hall debut last March with his father, pianist Beveridge Webster) and in 1967 he toured South America with Claus Adam of the Juilliard Quartet under the sponsorship of the United States Department of State. He appeared with Rudolf Serkin and members of the Budapest Quartet at the Marlboro Festival this past summer, and he formerly played in the Aspen and Stratford Festival orchestras. This fall he assumed his new position as first clarinetist with the Rochester Philharmonic Orchestra. He is a 1968 winner of the Young Concert Artists audition in New York.²⁸⁵

Hasty's retirement from the Philharmonic allowed him more time to focus on his teaching. With the success of a number of his former students, his clarinet studio had grown tremendously. "A full load was more than they handle now. I think [I had] twenty students, and then they talked me into another five every once and a while."²⁸⁶ Hasty is not sure how his studio grew this large. Neither he nor the school participated in any type of recruiting.

The director of admissions was an ex-student of mine, Charles Krusenstjerna, [and] before that Edward Easley. They would...travel around and listen to auditions in New York, Japan, etc. and that's just the routine that they did. It was great when Krusenstjerna became director though because he was one of my former students and would weed out applicants and only refer to me the tapes of students he thought I might be interested in. So I only listen to fifty or seventy-five tapes [laughs]! That worked well. We'd also have two or three live audition sessions a year with applicants at Eastman.²⁸⁷

When listening to a live or taped audition, Hasty would evaluate certain aspects of the auditionee's playing, most importantly the applicant's sense of musical phrasing.

An over simplification is you sit back and listen, try not to analyze and say, "Does this sound like music?" meaning are they doing all the things [to show] that they know a little bit about what music is all about, and if that's the case then they had the leg up right away. If [they] didn't—[but it was still good] I could think, "Well I'm not comfortable listening to it—boy they'd better be good, they better articulate very well, have good

²⁸⁵ Rochester Philharmonic Orchestra, concert program, 5 December 1968, Eastman Theater, Rochester, New York.

²⁸⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁸⁷ Ibid.

fingers and a pretty good sound.” But if they have that inherent music thing going, we can work on the articulation...we can work on these things.²⁸⁸

Often times he would have to choose between one student with a great deal of technical ability and limited musical skills and another student with the opposite abilities.

I would probably go with the musical one [first]. [But], I would take the others too if I had room because most [people] were the others—let’s face it. If they can play well, you can really work on teaching musicianship...that’s hard, that’s much harder than working on fingers and technique. But if they’ve got everything going and they’re motivated, they can [actually] become better. You can teach phrasing and musicianship— some people say you can’t teach musicianship, I don’t believe that. I think you can.²⁸⁹

Hasty would divide up his new clarinet positions among freshman, master and doctoral students, rarely admitting any sophomore, junior or senior transfer students.²⁹⁰

It is the opinion of many well established former Eastman students that the success of the Eastman Wind Ensemble helped to attract many fine students to Hasty’s studio, thus increasing its size. Organized in the fall of 1952 by Eastman alumnus Fredrick Fennell, the ensemble had gained a great deal of popularity with the release of a number of landmark recordings by Mercury Records. This recording process began at the end of the ensemble’s first year when Fennell received an invitation from Hanson to join the Eastman-Mercury project.²⁹¹ After their initial recording, the Wind Ensemble continued to “participate extensively in the school’s recording program”²⁹² contributing twenty-three discs to the Eastman-Mercury catalog in its first ten years.²⁹³ A 1958 article in *High Fidelity Magazine* labeled them, “the best selling of all concert bands.”²⁹⁴ Larry Combs, a former Hasty student (1957-61) and now principal

²⁸⁸ Ibid.

²⁸⁹ Ibid.

²⁹⁰ Ibid.

²⁹¹ Charles Riker, ed., *The Eastman School of Music (1947-1962): A Supplement to The Eastman School of Music-Its First Quarter Century* (Rochester: University of Rochester, 1963), 28-29.

²⁹² A.J. May, *University of Rochester History. The Eastman School—The Postwar Years (Chapter 39)*, www.lib.rochester.edu/index.cfm?PAGE=2346, accessed 15 February 2006, 12.

²⁹³ Charles Riker, ed., *The Eastman School of Music (1947-1962): A Supplement to The Eastman School of Music-Its First Quarter Century* (Rochester: University of Rochester, 1963), 30.

²⁹⁴ John M. Conly, “American Music Played Here: The Eastman-Rochester Symphony Orchestra,” *High Fidelity Magazine* 8:2 (February 1958): 34.

clarinet with the Chicago Symphony Orchestra, agrees that this ambitious project helped to attract clarinet students to the Eastman School.

The impetus of Fennell and his Wind Ensemble was very attractive to a lot of people. Because this was a demonstration, you could go to a record store and buy the professional level of the school and particularly the clarinets. You can go and listen to those, *Ballet for Band* and *Wagner for Band* and even the march records and the clarinets just sound spectacular. We were young and it's a long time ago. It's got to be of some importance.²⁹⁵

Another former Hasty student from 1979-84, Tom Martin, now associate principal clarinet with the Boston Symphony, states that these recordings were one of the primary reasons he chose Eastman.

I chose Eastman for clarinet...because if I was going to be a studio musician it was going to be [on] clarinet, flute, [and] saxophone. I heard the Eastman Wind Ensemble recordings and I had always hated the sound of a group of clarinets, I thought it was bad. But the Eastman Wind Ensemble clarinet section sounded so great that I figured that anybody that can make an entire clarinet section sound like that must be a really great teacher.²⁹⁶

Hasty recognized this phenomenon, "There was always pressure from the wind ensemble. They needed clarinets. So there was pressure there, which I tried to resist as much as possible because the school only had two orchestras."²⁹⁷

Most of Hasty's students were clarinet performance majors; he did, however, have a few music education majors.

That is something that is unique to the Eastman School. You can get a double degree here in four years, education and applied music. Anyplace else it's going to take five years. So it's good. I would have both kinds of students in my class. I didn't differentiate whether they were an education major or applied, they had to do exactly the same work, make exactly the same achievements. The difference was they didn't get as much credit for it if they were an education major. It was great for the students that wanted to do it because they studied with the same teachers, so they got good instruction. But they had to work harder because they had a lot of music education stuff they had to do.²⁹⁸

²⁹⁵ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

²⁹⁶ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

²⁹⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

²⁹⁸ Ibid.

Hasty also taught “a few students who had a double major (one major in music, the other in an outside field). One of them was a math major and a clarinet major and he did his math work at the River Campus across town (University of Rochester). That worked because he was great, he could do it in four years yet, [get] two degrees. Fantastic!”²⁹⁹

Another unique aspect of the Eastman School was its resident faculty, something that Hasty took very seriously.

I went to every recital of any of my students always. I went to orchestral concerts once in a while, not always. I couldn't get away at the end of the day after my final class, my final lesson. I'd be there at least a half hour, forty-five minutes, an hour after that with people wanting to see me about something. I was there. That's neat; that's good.³⁰⁰

Through the years Hasty had established the tradition of hosting an annual Christmas party at his home for the clarinet students. For many clarinetists, this yearly event became one of their most treasured memories.

The Christmas season stands out most. We privately referred to Mr. Hasty as “Santa Stan.” He would squeeze as many students as possible into his station wagon and shuttle back and forth from the dorm to his house until everyone was at the party. It was there that I began to see the “human” side of Mr. Hasty...a warm and loving person who has had a tremendous positive impact on my life, both professionally and personally. (Sharon Bonneau-Burke, Virginia)³⁰¹

Maurita Murphy Mead recalls the difficulty of obtaining an appropriate gift for Hasty.

[We] usually got him a present and I helped with that. We didn't know what to get him—he was just “Mr. Mysterioso”—but we usually came up with something. A plant for his studio? He said he didn't want that—he'd kill them. One year we got him a skiing sweater and that was a hit because he skied. Mr. Hasty skied! He was, I think, skiing with his kids then. That worked; that was a winner.³⁰²

The summer following the 1968-69 school year, Eastman hosted the sixth annual American Harp Society Conference and Hasty was asked to participate in one of the event's chamber music evenings. The 28 June concert displayed a large array of works that paired the harp with other instruments. Hasty performed *Images for Harp, Clarinet and String Quartet* by

²⁹⁹ Ibid.

³⁰⁰ Ibid.

³⁰¹ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 41.

³⁰² Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

Wayne Barlow and the premiere of Walter Mourant's duet for harp and clarinet entitled *Prelude and Dance*.³⁰³

Later that year, on 6 October, Hasty presented a faculty recital of trio repertoire written for clarinet, strings and piano. Assisted by the Eastman Quartet (Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello; and Frank Glazer, piano) he performed Milhaud's *Suite for Violin, Clarinet and Piano*; Brahms *Trio in A Minor for Clarinet, Cello and Piano, Op. 114*; Mozart's *Trio in E-flat Major for Piano, Clarinet and Viola, K. 498*; and Bartok's *Contrasts for Violin, Clarinet and Piano*.³⁰⁴



Figure 19 Eastman faculty. From left: Francis Tursi (viola) and Stanley Hasty. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

At the end of the 1971 school year, piano pedagogue Cecile Genhart retired from the Eastman School after fifty-four years of teaching. Hasty was offered her studio space.

She was a piano teacher of note and when she retired I got the studio. When I moved in, there were two grand pianos in it and they didn't dwarf it at all. I had them change the acoustics around and I had it just exactly the way I wanted. Twelve foot ceilings, twenty-

³⁰³ Sixth Annual American Harp Society Conference-Concert of Chamber Music, Eastman School of Music, concert program, 28 June 1969, Kilbourn Hall, Rochester, New York.

³⁰⁴ Stanley Hasty-Clarinet, Eastman School of Music, concert program, 6 October 1969, Kilbourn Hall, Rochester, New York.

six feet long and about fourteen feet wide. It was just great. It's an oboe studio now. You've got to work your way up [laughs].³⁰⁵

Not only was the studio massive in size, it also had three large, glass windows.

June: They were great, big long panes and that glass you didn't like the acoustics.

Stanley: No, I wanted drapes in there. June made drapes for me. The room had two windows on this side which were draped and one window on that side which was draped. I think those drapes are still there.

June: I got some kind of material at the discount store but it took yards, an awful lot. How did we ever get those up there?

Stanley: I don't know. We were young [laughs]!

June: I remember Dave van Hoesen had drapes in his room too and they had cocktail glasses on them. Yours were gold and brown plaid.

Stanley: It was a great studio. I spent an awful lot of time there.

June: Yes you sure did. You had your coffee pot there. When he first started teaching there he still smoked. I can just imagine how that studio...

Stanley: That's when you didn't know you weren't supposed to smoke. The reason you shouldn't smoke in those days wasn't because it was bad for your health. It was because it was immoral.

June: So of course everybody wanted to [laughs]!

Stanley: So you had to start smoking [laughs]!³⁰⁶

In the early 1970's, Hasty discovered a clarinet transcription of J.S. Bach's *Chromatic Fantasy BWV 903* by Gustave Langenus and was very taken with the piece. He encouraged a number of his students to play the work and thus ended up teaching it often. Hasty, over a period of time, added changes here and there. One day he stopped to look at the edition and realized, "That's not like the original at all. It's all scribbled up. Well [I will] do one."³⁰⁷ He proceeded to create his own clarinet transcription of Bach's work.

³⁰⁵ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

³⁰⁶ Ibid.

³⁰⁷ Ibid.

It was kind of fun because I was able to use my concept of ignoring bar lines. I put them in there but I would put flags across them. I flagged everything according to units of the phrase rather than the beat units. It's a good piece by the way. It's lovely; it's hard. It's a very effective piece. It's a good audience piece. And musically it's good; it fits the clarinet beautifully. I couldn't do the fugue though [laughs].³⁰⁸

Tom Martin, who performs the piece often, remembers Hasty saying that the Langenus edition, "Just didn't go." "He told me that there was just so much more in it (harmonically even), so much lacking in the edition that Langenus had done. He said it's such a great piece that he really wanted to try to make it into something."³⁰⁹ Martin's performances of the transcription over the years have garnered a great deal of positive feedback about the transcription's quality.

I've played it a lot. In fact, I played it for a retired music theory or music history professor—he was a pretty big name at Boston University and his son [was] a violinist in the orchestra. His father [was] this pretty imposing character [who was] never one to pull a punch if he [didn't] like something or not—very opinionated. He was in the audience when I played the *Chromatic Fantasy* and he was kind of a Bach person himself. So I'm thinking, "What's going to happen here?" I played through it and after the concert was over he came back stage and wanted to know all about it. He thought it was just fascinating. He said, "That transcription is brilliant! I sat there looking at the program, '*Chromatic Fantasy* on the clarinet?' I was ready to dismiss it. But it is brilliant!"³¹⁰

Encouraged by these comments and his love for what he describes as "a very passionate work,"³¹¹ Martin has, with Hasty's approval, published the work for him. The piece was released in the summer of 2006 and by Hasty's request includes a recording of Martin performing the transcription. The recording is "intended to serve as a general guide to the overall shape and phrasing of the piece rather than a model to be copied."³¹² The score's program notes read:

Stanley Hasty's love of the music of Bach and this piece in particular led him to transcribe the *Chromatic Fantasy* for his instrument in the early 1970's during his tenure as Professor of Clarinet at the Eastman School of Music. Because of the indication in the keyboard score to arpeggiate most written chords Mr. Hasty felt the *Fantasy* section of the *Fantasy and Fugue* can lend itself to a "single line instrument." Obviously sacrifices

³⁰⁸ Ibid.

³⁰⁹ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

³¹⁰ Ibid.

³¹¹ Ibid.

³¹² Tom Martin, liner notes, J.S. Bach *Chromatic Fantasy* transcribed for clarinet by Stanley Hasty, Rochester, NY, 2002.

had to be made in making the transcription because of the 3 ½ octave range of the clarinet compared to the 4 octave range explored in the keyboard *Fantasy*. The occasional occurrence of block chords and suspended notes within arpeggios in the keyboard score also require artistic creativity on the part of the transcriber and performer to create an illusion of two or more lines moving simultaneously. The clarinetist's ability to sustain and crescendo on a single note can accomplish certain affects in this composition that keyboardists must themselves attempt to create the illusion of.³¹³

In addition to his clarinet teaching responsibilities, Hasty also took time to coach chamber music ensembles.

I taught clarinet, woodwind ensemble and that [was] it. We had a clarinet choir for a short time. I hated it [laughs]. I don't like clarinet choir...I have this vision whenever I hear one [of a] giant steam calliope [laughs] and I can't get that out of my head. I know that is kind of short-sighted because there are some very good choirs around. Well, I tried that for a while because anything like that is good ensemble practice. I think the woodwind ensemble is one of the greatest ensemble practices there is because it is practically impossible to really make that cohesive, unlike a brass ensemble which just sounds great. Woodwinds, boy if it sounds right, there are some really good players in there. So that is a wonderful teaching experience. I did take woodwind ensembles, quintets mostly. The best chamber music is strings and clarinet. That's wonderful. The hardest is piano and clarinet. The piano has its own ideas of intonation—it's always wrong [laughs].³¹⁴

An integral component of Hasty's teaching methodology was his emphasis on reed making. Earlier in his Eastman career, he would provide students with this instruction during their weekly lesson. Former student Frank Kowalsky (1963-67), now Professor of Clarinet at Florida State University, remembers his reed making instruction.

We started in maybe October of my freshman year and we had about four or five lessons, and then I was pretty much making reeds by hand from then on. Then I'd bring them in and he'd help me but it wasn't anymore like, "Now you do this. Now you do that." He would look at the reed and say, "Oh, you're missing this and this" and "Let me fix that."³¹⁵

Hasty never required his students to play on handmade reeds but a large percentage, including Kowalsky, did anyway.

³¹³ Ibid.

³¹⁴ D. Stanley Hasty, interview by author, 26 April 2002, Rochester, New York, mini disc recording.

³¹⁵ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

Why wouldn't I? If he said this is a good thing, I would say, "Yeah, okay." He told me, "There will be a period where the reeds won't really be very good but after a little while if you have any kind of knack for the carpentry of it then the reeds will start getting a nice ring." So I believed him and he was right. I played on them from that day on.³¹⁶

Later in his tenure Hasty began to offer a two-hour reed class every Saturday. Each student was required to attend for at least one semester during their schooling at Eastman.

If they wanted to attend longer they could; but, whether they wanted to or not they had to be here, whether they were a freshman or a graduate student. No matter who they were, they had to do that. There wasn't any credit involved in that at all.³¹⁷

Though they weren't required to, many students continued to attend the class beyond their requisite one semester. The reasons for this varied from student to student. Martin recalls the root cause of many students' motivation.

If you didn't go to the reed class and you came into your regular lesson and you complained about your reed—no sympathy. You couldn't complain about your reed if you didn't show up to the reed class.³¹⁸

According to Martin, the class was conducted in the following manner.

He gave his talk about how to make reeds. He gave us this handout and he'd explain about the tubes and he had all the drawings, and then we sat back. Then people would walk up to him and say, "Well what do you think of this?" and he would look at it and offer suggestions.³¹⁹

Martin states that Hasty's purpose for the reed class was not necessarily for all his students to make and play on their own reeds. There was more to it.

You had to be able to play on your own reed to the point where you could perform on the reed. But the only way he felt to understand how to adjust a reed was to learn how to make the thing first. That way you are teaching yourself the skills and what to look for. Then you can go back to your commercial reed, but you will have the knowledge and the knife and sandpaper skills to do any adjustments.³²⁰

³¹⁶ Ibid.

³¹⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³¹⁸ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

³¹⁹ Ibid.

³²⁰ Ibid.

Between his studio teaching, coaching a woodwind ensemble and conducting a reed class, Hasty found it difficult to hold weekly master classes, though he had a desire to do so.

Occasionally I tried to get Hanson to let me do [it]. I didn't have time to do extra stuff, [but] I made a proposal to Hanson. Let me give forty-five minute lessons and have a master class every week, a two hour master class. He thought that was course enhancement and he didn't buy that.

I think master classes are valuable. My philosophy is it's a class. [The students] should be pulling together. They should not be antagonistic, but when you get a lot of good talents and they're really motivated, it's hard. Very difficult. So [because of that] sometimes the [few] master classes [that I did have] didn't do what I wanted them to. Maybe that was my fault.³²¹

Hasty always persuaded his students to perform as much as possible.

I encouraged them to play any opportunities they got and to take any auditions. They'd say, "Well I'm not ready," and I'd say, "Do it anyway, it will make you more ready for the next one." And they did give recitals—at least a couple a year. Trouble with doing a recital is, it cuts down on the breadth of your repertoire. You have to kind of zero in on something more.

The third year they could take a special audition, and if they were selected they would get what was called a Performance Certificate. It's additional to the regular degree. If they were selected, they played two [special] chamber music concerts and a solo with the Rochester Civic Orchestra. That was the core Rochester Philharmonic Orchestra. It was great!³²²

Hasty was assisted by friend and colleague David Van Hoesen to find performance opportunities for his students. As a bassoonist, Van Hoesen usually had fewer students than Hasty which allowed him more time during the week to devote to supplemental classes.

Dave Van Hoesen did something really great. He started a weekly repertoire class of winds, definitely all the woodwinds and horns. I don't know if he had brass or not. He would conduct and do the repertoire with just that group. He was good at it too. That was very valuable I thought. I encouraged that.³²³

Though he had retired from the Rochester Philharmonic Orchestra a few years prior, he still maintained an active performance schedule. In August of 1972, he was invited to perform the Mozart *Clarinet Concerto* with the Eastman Chamber Orchestra (Taavo Virkhaus, conductor)

³²¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³²² Ibid.

³²³ Ibid.

on an all-Mozart program.³²⁴ The following April, he joined pianist Maria Luisa Faini in a faculty recital performance of *Sonata No. 1 in F Minor, Op. 120* by Brahms.³²⁵ “An Evening of Charles Ives Chamber Music” followed on 12 February 1974, with a presentation of Ives’ 1901 composition, *Largo for Clarinet, Violin and Piano*.³²⁶ Near the conclusion of the 1973-74 school year, Hasty participated in a faculty recital of pianist, Eugene List. Joined by John Thomas (flute), Verne Reynolds (horn) and David Van Hoesen (bassoon), List and Hasty presented two consecutive evening performances (22 and 23 April) of Henry Barraud’s 1953 composition, *Concertino for Piano, Flute, Clarinet, Horn and Bassoon*.³²⁷

By this point in his career, Hasty’s reputation as an exceptional clarinet teacher was well established. This prompted a 1974 invitation from the Cleveland Institute of Music for Hasty to join their faculty as an adjunct instructor. He was “going full blast”³²⁸ at the Eastman School, but the opportunity was attractive to him so Hasty agreed to add the new position to his already busy schedule. Once a week on Saturday, he would board a plane in Rochester, fly forty-five minutes to Cleveland, teach a full day of students and then fly back to Rochester in the evening. “I had a graduate student [who was] making money by being a taxi driver and so she would pick me up every once in a while at the airport.”³²⁹ Hasty enjoyed the arrangement. “That kind of thing is great. You don’t give grades and you don’t do auditions to get them.”³³⁰ Then after two years (1974-76) of commuting on a regular basis, the Cleveland Institute decided to add Hasty to their school catalog—a move that concerned Robert Freeman, then Director of the Eastman School. Hasty recalls the circumstances:

³²⁴ Eastman Chamber Orchestra, Eastman School of Music, concert program, 2 August 1972, Interfaith Chapel, U.R. River Campus, Rochester, New York.

³²⁵ Various Eastman faculty, Eastman School of Music, concert program, 3 April 1973, Kilbourn Hall, Rochester, New York.

³²⁶ An Evening of Charles Ives Chamber Music, Eastman School of Music, concert program, 12 February 1974, Kilbourn Hall, Rochester, New York.

³²⁷ Eugene List-piano, Eastman School of Music, concert program, 22 and 23 April 1974, Kilbourn Hall, Rochester, New York.

³²⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³²⁹ Ibid.

³³⁰ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

Freeman made me quit. Cleveland finally one year put me in the catalog there and he said, “No way you can’t do this,” [It was too bad because] I kind of liked that it was a pretty good situation.³³¹

June Hasty reflects on the situation:

I don’t know why Cleveland did that. They must have known that Eastman would object to it. It was really nice that nobody objected to it while you were doing it.³³²

During the 1975-76 school year, Hasty was asked by oboist Philip West to participate in a chamber music piece on his faculty recital. Together with student Deborah Chodacki, he joined other faculty and student duos in a 21 October performance of Mozart’s *Serenade No. 12, K. 388 for Oboes, Clarinets, Horns and Bassoons*.³³³

The 1976-77 school year presented many performing opportunities for Hasty. On 14 September, he joined Eastman’s resident ensemble, the Cleveland Quartet (Donald Weilerstein and Peter Salaff, violin; Martha Strongin Katz, viola; and Paul Katz, cello), in a performance of the *Octet for Strings and Winds in F Major, Op. 166, D. 803* by Schubert.³³⁴ On 5 October, he played the Stravinsky *Septet* on “An Evening of Chamber Music” at Kilbourn Hall.³³⁵ In March, he appeared on another Eastman chamber music concert performing two of Mozart’s works: *Trio in E-flat, K. 498* with Francis Tursi (viola) and Frank Glazer (piano); and the *Quintet in E-flat, K. 452* with Philip West (oboe), David Van Hoesen (bassoon), Verne Reynolds (horn) and Robert Spillman (piano).³³⁶

³³¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³³² June Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

³³³ Philip West-oboe, Eastman School of Music, concert program, 21 October 1975, Kilbourn Hall, Rochester, New York.

³³⁴ The Cleveland Quartet, Eastman School of Music, concert program, 14 September 1976, Kilbourn Hall, Rochester, New York.

³³⁵ An Evening of Chamber Music, Eastman School of Music, concert program, 5 October 1976, Kilbourn Hall, Rochester, New York.

³³⁶ An Evening of Chamber Music, Eastman School of Music, concert program, 1 March 1977, Kilbourn Hall, Rochester, New York.

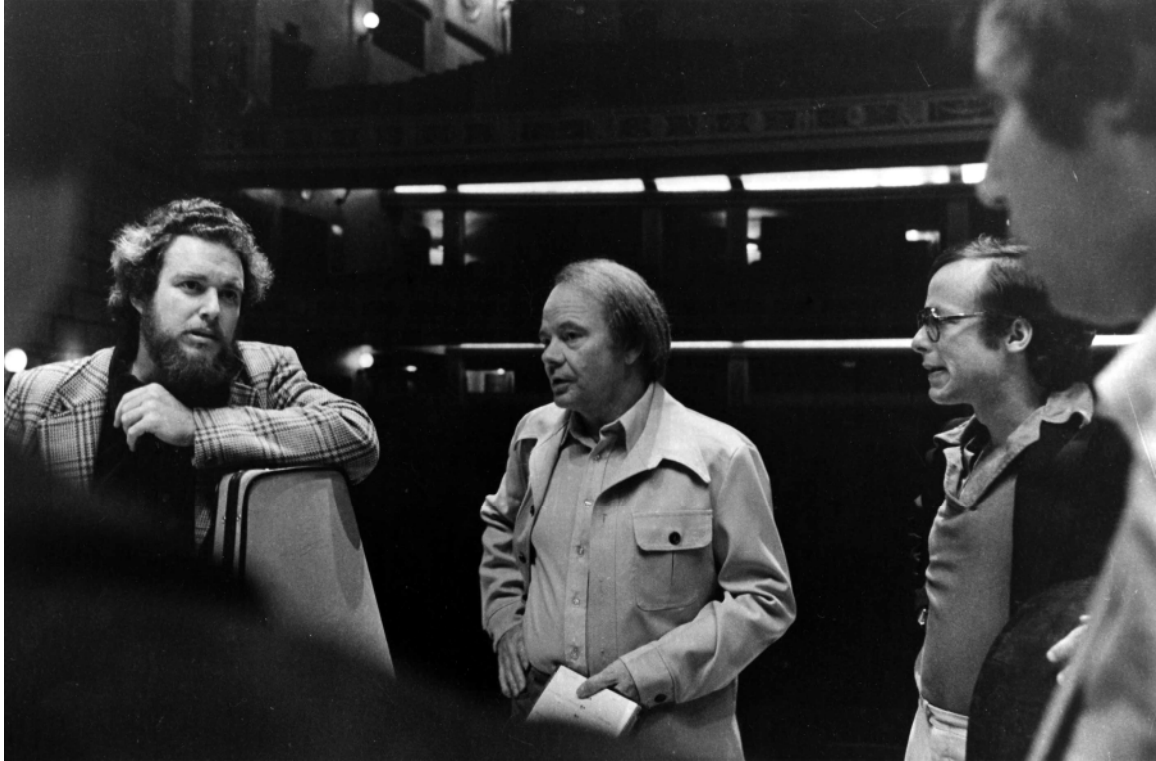


Figure 20 Eastman faculty. From left: Paul Katz (cello), Stanley Hasty, and James VanDemark (string bass). (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

In May of 1978, Hasty was presented with the Eisenhart Award in recognition of his outstanding teaching at Eastman.³³⁷ Two years later, in 1980, the school celebrated the “Hasty Festival” to commemorate Hasty’s twenty-five years of teaching at the school. The four-day event occurred from 1-4 May, and consisted of seminars, master classes and concerts. As many as two-hundred of Hasty’s former students returned to Rochester to participate in the festivities and pay tribute to their teacher.³³⁸ Michael Webster, the creator of the festival, served as its coordinator. “I thought his twenty-fifth year of teaching would be a more appropriate time than retirement to honor him.”³³⁹ In addition to concerts by former and current students, attendees were treated to a special orchestral performance by Hasty. On two separate evenings he joined Webster and the Rochester Philharmonic Orchestra (Uri Segal conductor) as guest soloist in a

³³⁷ D. Stanley Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

³³⁸ “A Hasty Festival,” *Eastman Notes*, 13:3 (Summer 1980): 6.

³³⁹ *Ibid.*, 7.

performance of Webster's *Echoes and Reflections* for two clarinets, percussion and strings.³⁴⁰ Webster describes the work as "a piece I had written for and dedicated to Stan two years ago. It opens with one clarinetist (me) offstage, and just before going out to perform, Stan joked with conductor Uri Segal about how he was to go onstage looking nervously as if I had forgotten to show up."³⁴¹ In between the two orchestral performances participants heard Hasty perform the following: Poulenc *Sonata* for two clarinets with Rochester clarinetist, Ray Ricker; and the *Three Songs of Innocence* by Arnold Cooke with soprano, Nicole Philibosian, and pianist, Frances Robertson.³⁴² The following paragraph about Hasty appeared in the Hasty Festival program book.

Stanley Hasty, whose 25th anniversary on the Eastman faculty we celebrate this weekend, in a career spanning all three Eastman administrations has developed a national reputation as an artist and pedagogue of the highest caliber. As a result, the name Hasty is broadly identified with a superlative standard of clarinet teaching all over America. Like all great teachers, Stan is a fine human being, a person whose care for the professional and personal development of his students is critical, serious, and very supportive. It is an honor to join Stan's students and colleagues in saluting him as a man, a musician, and a teacher in whose continuing achievement the Eastman School takes great pride.³⁴³

For the spring semester of the 1981-82 school year, Eastman granted Hasty a sabbatical.³⁴⁴ Jill and Doug, their two oldest children, were off on their own. Jaqi had just graduated from college, and Daryn was in school at Cornell University; the timing of this sabbatical was perfect for the Hastys.

Hasty had become interested in learning more about the group lesson environment utilized by the French and decided to spend the semester in Paris, France. There he could observe the teaching of clarinetist Guy Deplus at the Paris Conservatory. Hasty arranged for

³⁴⁰ Ibid.

³⁴¹ Michael Webster, "The Hasty Festival," *The Clarinet*, 7:4 (Summer 1980): 25.

³⁴² Ibid, 29.

³⁴³ Ibid, 25, 28-29.

³⁴⁴ Barbara, Brown, "Stanley Hasty," private e-mail message to Elizabeth Gunlogson, 29 September 2006.

Peter Hadcock, one of his former students, to teach his students at Eastman and Jaqi agreed to house-sit their Rochester home.³⁴⁵

Upon arriving in Paris, the Hastys stayed at a hotel while looking for more permanent accommodations. During an evening walk, they came across the Paris-American Conservatory and decided to inquire about housing. It just so happened that the man at the desk, Rich Roy, was one of Hasty's former students from Pittsburgh. He was able to rent them an apartment, traditionally used by the school's students, at a reasonable rate. During the next four months, the couple "absorbed" Paris by taking lengthy walks throughout the city and enjoying the food, especially the veal. They also took time to explore the surrounding area, including a two-week drive around France and a ski trip to Switzerland.³⁴⁶

While there, Hasty learned a great deal about classroom clarinet teaching.

They only teach with classes—never privately. The time I was there I think there were twelve in a room. It was interesting. I don't see that it was good. Guy Deplus didn't demonstrate anything—which is fine. He would have somebody play something they had prepared—maybe somebody had prepared a scale, somebody had prepared a solo piece—all different kinds of things. He would critique it. The people observing the students, some of them were very attentive, but a few of them weren't. They were doing some other thing. I can't imagine doing that, but it's been a tradition all through the years there. So that's one reason that I really wanted to go and see what was going on.³⁴⁷

Back at Eastman on 23 January 1983, Hasty assisted his colleague, oboist Richard Killmer, on his faculty recital in a performance of J.S. Bach's *Three Three-Part Inventions* which Killmer had transcribed for reed trio.³⁴⁸ During the following school year (1983-84), Eastman again recognized Hasty's outstanding contributions to the school by bestowing upon him the University Mentor Award. This award recognizes faculty members who have served as

³⁴⁵ D. Stanley Hasty, "Questions," private e-mail message to Elizabeth Gunlogson, 29 September 2006.

³⁴⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, 6 March and 22 September 2006, Rochester, New York, mini disc recording.

³⁴⁷ Ibid.

³⁴⁸ Richard Killmer-oboe, Eastman School of Music, concert program, 23 January 1983, Kilbourn Hall, Rochester, New York.

distinguished scholars and outstanding teachers. The award was granted to Hasty based on the fact that he had acted as a mentor to a recently appointed theory faculty member.³⁴⁹



Figure 21 Stanley Hasty teaching. (Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)

As Hasty entered his twenty-sixth year of teaching, he began to consider his retirement from the Eastman School. He received some advice from a valued but unlikely source.

June's mother has been all through the years really friendly and we get along beautifully. The only time she ever offered advice to me was at a big family gathering where she took me aside and said, "Stanley my advice to you is don't work one day beyond sixty-five." That was the only time she ever offered any advice. I have no idea why she did that. Isn't that interesting? She had to say that to me. She was a wonderful woman.³⁵⁰

Hasty decided to follow his mother-in-law's recommendation. On 21 February 1985, Hasty celebrated his sixty-fifth birthday. The 1984-85 school year would be his last.

Robert Freeman was the director and he tried to talk me into working another five years. He said, "If you'll sign a contract with me for five more years, I'll give you one year off during that time, with full salary." He made it a very hard deal, but I was beginning to think that I didn't want to do that anymore. The hardest part about teaching at this level and at the Eastman School is the responsibility. It got to the point where I was getting seventy-five applicants and I could choose four or five, maybe, and I thought, "Gee, how am I to make this decision?" Out of that seventy-five there would be at least ten or

³⁴⁹Eastman School of Music (University of Rochester), <http://www.esm.rochester.edu/places/portraits/index.php>, accessed 18 July 2006.

³⁵⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

twenty which would be fine, no doubt about it and I hated that. Another thing—in comes a freshman, no matter how good they are, [you look, you hear, you say, and you think] “Now where do they have to be in four years?” It was getting to be a real burden. If you’re conscientious at all, these things are important. It is a big responsibility.³⁵¹

The school year was filled with farewells. For the Hastys, their final student Christmas party was one of the more emotional events. Hasty recalls, “That was really something. We had a really good time.” June Hasty admits,

The kids were singing Christmas carols and they turned around to face us. They were singing to us, and we both cried, because it was the last one. One of the students said, ‘All my life I’ve wanted to come here and study with Mr. Hasty, and now he’s leaving!’ [laughs]³⁵²



Figure 22 Hasty’s last clarinet class at Eastman (1984-85). (Courtesy of Stanley Hasty)

³⁵¹ Ibid.

³⁵² Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 41.

In his final recital appearance, Hasty performed with the Cleveland Quartet (Donald Weilerstein and Peter Salaff, violin; Atar Arad, viola; and Paul Katz, cello) again as guest artist in a performance of Mozart's *Quintet for Clarinet and Strings in A Major, K. 581*.³⁵³

After thirty years of teaching at Eastman, Hasty had produced many outstanding clarinetists. His legacy lives on through these former students who have gone on to have successful careers in the teaching and performing fields. In addition, his memorable performances as an orchestral musician, chamber player, and soloist will continue to inspire clarinetists for many years to come.

Adrian "Dino" Clissa, a woodwind repair technician, spoke with Hasty on his last day of school.

By accident, I ran into Stan in the main hall on the day he had packed up and was finally leaving the school...I told Stan that he would be sorely missed. He just looked at me and said, "Enough is enough," shook his head from side to side and hauled his load out the front door. I don't know exactly what was running through his mind that day, but can you imagine carrying all those years of memories with you?³⁵⁴

³⁵³ The Cleveland Quartet, Eastman School of Music, concert program, 3 March 1985, Kilbourn Hall, Rochester, New York.

³⁵⁴ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 41.

CHAPTER 4

THE RETIRED YEARS

After a rewarding thirty years in Rochester, both professionally and personally, the Hastys entered the retirement years. The couple, never ones to be inactive, greeted this new phase of their lives with enthusiasm. Hasty acknowledges, “I’ve never lacked for things to do.”³⁵⁵ Establishing a new routine for the pair, however, would take some negotiating. After a career regimented with commitments such as lessons, rehearsals, etc., Hasty did not want to be tied down to a strict schedule. June, on the other hand, had always enjoyed being involved in various women’s groups and volunteered frequently at their church. In order to make time for one another, the couple designated Tuesday as “Stan Day.” June leaves that day open each week and Hasty gets to pick the day’s activities, for example attending a book review, lecture, or museum as well as where they will have lunch. June admits, “Stan would love to go out to eat every day but not me.”³⁵⁶

Once his full-time responsibilities at Eastman ceased, Hasty found himself in high demand as a pedagogue.

What I discovered after I left the school was that I was no longer under a contract and that news got out pretty quickly. I was asked to do an awful lot of stuff all of a sudden because I was available, if I wanted to be.³⁵⁷ I soon found myself doing many things. I was doing a lot of lecture recitals all over the country and master classes, certainly.³⁵⁸

³⁵⁵ D. Stanley Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

³⁵⁶ June Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

³⁵⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁵⁸ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 47.

June and Hasty relocated to California for the fall semester 1985-86 of the school year. There Hasty filled in for David Shifrin at the University of Southern California.³⁵⁹ Then during the 1988-89 school year, Hasty taught full time at the Juilliard School in New York City, commuting from Rochester each week. “They were having trouble there between two of the faculty members and they asked me to fill in for a year.”³⁶⁰ Hasty quickly noticed a different atmosphere at Juilliard in contrast to the resident faculty institution of Eastman.

It was very interesting when I was going to Juilliard. I usually went on Saturday, stayed overnight, taught Sunday and then came back. This one night [while] I was in New York, [I had] taught Saturday, and was going to stay overnight so I went to a concert of one of my students. Nathan Williams was a doctoral student then and giving his doctoral recital. I went and it was crowded. There were students [in attendance] unlike a lot of the student concerts here [at Eastman]. It was a good concert. I enjoyed it and congratulated him afterwards. I didn’t have to put anything down that I had done anything. About two weeks later in my paycheck I get twenty-five dollars for going to that recital [laughs]. Isn’t that funny? I had no idea that they had to pay you to get you there. That’s kind of insulting if you have to pay them twenty-five dollars...Isn’t that something?³⁶¹

On 17 September 1989, Eastman hosted a memorial entitled, “A Celebration of the Life and Career of Robert Sprenkle (1914-1988). For the event Hasty joined with other Eastman faculty Bonita Boyd (flute), Richard Killmer (oboe), David Van Hoesen (bassoon) and Verne Reynolds (horn) in a performance of J.S. Bach’s *Prelude in B-flat Minor (WTC XXII)*, arranged by Van Hoesen.³⁶²

In 1990, the couple relocated to a “cozy home which overlooks Ellison Park in the hilliest, greenest section of Rochester.”³⁶³ After the departure of their four children the Harvard street residence had seemed too big for just the two of them. To take advantage of the additional time retirement offered, the couple set up a workshop in the basement for their individual projects. June spent her time creating stained glass pieces. Trained as an artist, her designs are well known throughout Rochester and are proudly displayed in the homes of many Hasty

³⁵⁹ D. Stanley Hasty, “Questions,” private e-mail message to Elizabeth Gunlogson, 29 September 2006.

³⁶⁰ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 47.

³⁶¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁶² A Celebration of the Life and Career of Robert Sprenkle 1914-1988, Eastman School of Music, concert program, 17 September 1989, Kilbourn Hall, Rochester, New York.

³⁶³ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 35.

students. June keeps busy by creating new designs, accepting commissions here and there and producing enough art for an annual December sale.³⁶⁴ Hasty, on the other hand, has always been interested in woodworking.

Woodworking is my serious hobby. I really like to do that. Woodworking is a good thing for somebody in my field because what we do, you do it and it's done. You might have a recording of it but that's never satisfactory in my mind; whereas, in woodworking you make something and you can look at it any time you want. I enjoy that a lot. My less-serious hobby is making model airplanes and different things with radio control.³⁶⁵

Through the years this hobby has produced a number of keepsakes for the Hasty family, including a large grandfather clock, proudly displayed in their living room, as well as smaller mantle clocks for the couple and each of their four children. Hasty's passion for woodworking often overwhelmed him and could only be satisfied by the completion of a new project. The result of one of these episodes was a new shed for the couple's backyard. Inspired by Hasty's creation, June designed stained glass windows to enhance the structure.³⁶⁶

In August 1993, Harold Wright, principal clarinetist of the Boston Symphony Orchestra, died unexpectedly.³⁶⁷ In addition to his orchestral duties, Wright had also taught clarinet at the New England Conservatory. After his death the school called Hasty. "They asked me to fill in for that season and I did."³⁶⁸ Therefore, during the 1993-94 school year Hasty traveled weekly to Boston to teach Wright's former students. Then on 25 October 1993, Hasty's former student, Peter Hadcock, died tragically of a heart attack.³⁶⁹ At the time of his untimely death, Hadcock had been serving as principal clarinet of the Rochester Philharmonic Orchestra and teaching at Eastman. As a result, Hasty was called upon to help fill the void by taking on four of Hadcock's students. It was not an ideal scenario, but Hasty felt a responsibility to the students.

The circumstance wasn't to my liking. I didn't really like doing that for two reasons. First of all it was sad, because of the reason I was doing it. Secondly I was doing something which I didn't want to do at all which was going back to a situation where one

³⁶⁴ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

³⁶⁵ Ibid, 41.

³⁶⁶ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

³⁶⁷ *The Clarinet* 21:1 (November-December 1993): 38.

³⁶⁸ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.

³⁶⁹ *The Clarinet* 21:1 (November-December 1993): 40.

of my ex-students was the professor of clarinet. I had purposely stayed away from that situation ever since I'd retired. That wasn't ideal but I felt like I had to do it. They needed somebody. It was a late thing that happened. I wasn't even in the country at the time, we were traveling in Italy. Bob Freeman called me while we were in Venice [to ask me] if I would fill in. So I wouldn't have done it by choice.³⁷⁰

Though the circumstances leading up to the two temporary, one-year positions were tragic, Hasty was able to focus on the positive. "Both instances were better than institutional teaching, all I did was give them lessons. I didn't have to grade them. I didn't have to hear exams. I didn't have to do anything."³⁷¹

In 1994, Hasty was hired by the Asian Youth Orchestra to serve on its artist faculty. The 100-member, all Asian orchestra is comprised of instrumentalists between the ages of fifteen and twenty-five who have been selected through a highly competitive audition process. Each summer they assemble for six weeks, beginning with a three-week rehearsal camp.³⁷² Hasty was required to attend the orchestra's morning rehearsals and then teach private lessons in the afternoon. June often spent her mornings with Hasty and her afternoons sightseeing either by herself or with other coaches' wives. After the rehearsal camp, the orchestra embarked on a three-week tour; the couple was invited to accompany the ensemble and accepted.³⁷³

During Hasty's first summer with the orchestra (1994), the rehearsal camp was located in Hong Kong and was followed by a tour of China, Japan and Taiwan. The following summer (1995), they again began in Hong Kong and then toured throughout Taiwan and Japan before arriving in the United States where the students performed on both coasts. In 1996, the orchestra returned to Hong Kong and then visited the countries of Malaysia, Japan, Taiwan, Vietnam, Thailand, Singapore and the Philippines. In the summer of 1997, the ensemble met in Kuala Lumpur, Malaysia and then toured throughout China, Japan and Singapore. Hasty's final year with the orchestra (1998) was spent in Crans-Montana, Switzerland followed by a European tour of Switzerland, Holland, Brussel, Germany and Italy.³⁷⁴

³⁷⁰ Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.

³⁷¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁷² Asian Youth Orchestra, <http://www.ayohk.com>, accessed 7 August 2006.

³⁷³ D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.

³⁷⁴ Asian Youth Orchestra, <http://www.ayohk.com>, accessed 24 September 2006.

Beginning in 2002 and continuing through 2005, Hasty taught at the Aria International Summer Music Academy.³⁷⁵ The academy provides advanced instrumentalists aged fifteen to thirty-two with private lessons, master classes and chamber music opportunities.³⁷⁶ During Hasty's second year at the festival, he participated in a video program entitled, *The Hasty Legacy*. Created by the academy's host institution, Ball State University, the documentary focuses on the pedagogical methods of Hasty and two of his former students, Elsa Ludewig-Verdehr and Michael Webster, also instructors at the festival.³⁷⁷ Hasty, worried that the taping might interfere with the teaching of his academy students, established strict guidelines for the film crew to follow.

I said, "What I'll do is one afternoon I'll bring my whole class over there and we'll have our regular lessons in the television studio." They set up a little cozy scene on one side of a big room and I just gave my lessons. I [told them], "I don't want anybody interfering in anyway. You can't say anything. You can't request anything, nothing." So they just set up four cameras [and] kept them on all the time, at every angle. They could see the music I was dealing with, with the student, they could see me and they could see a head on view of everything. I just gave a regular lesson, five times. Then they interviewed me, which [is] part of it, just a little background stuff.³⁷⁸

Hasty's former students still continue to request his services, and he often performs master classes at their teaching institutions. For example, during the spring semester of 1999, while Frank Kowalsky was teaching at the Florida State University campus in London, England, Hasty replaced him at the university's main Tallahassee campus. He provided lessons for graduate students, master classes for undergraduate students and a reed class. Subsequently, in January 2004 he presented a master class at Rice University for Michael Webster.³⁷⁹

In their later years, the Hasty's remain very positive people. They are curious about new things, always learning, traveling, exploring and discovering new passions. The couple is quite active in their local Episcopal church and participate in many church activities. To help keep them fit for such an active lifestyle, they both exercise regularly enjoying walking, stationary

³⁷⁵ D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.

³⁷⁶ Aria International Summer Academy, <http://www.bsu.edu/web/cfa/music/aria>, accessed 4 November 2006.

³⁷⁷ *The Hasty Legacy*, Ball State University, 2005, DVD.

³⁷⁸ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

³⁷⁹ Ibid.

bicycle and aerobics classes. Family is very important to them and they spend a good deal of time with their four children and five grandchildren. During the Hasty's many travels they have spent time in Italy, Asia, France and Canada.

In their marriage, the Hasty's admit to being departmentalized in their roles. June has always taken on the more traditional female responsibilities and Hasty the male duties. However, the real success of their nearly sixty year union lies in their daily attention to kindness, compromise and flexibility. An example of this flexibility came about on a recent visit with their family. After a large meal, Hasty observed the other men in the family helping to wash dishes and asked June, "Is that something that you would like me to do?"³⁸⁰ She was excited by the offer, and he's been doing them ever since.

In 2005 Hasty was recognized for his professional accomplishments by his high school alma mater and inducted into the Bison Alumni Wall of Fame. "The 'Wall of Fame' recognizes McCook High School graduates of at least ten years who have contributed significantly to their profession and community."³⁸¹ During the summer of 2006, the International Clarinet Association paid tribute to Hasty with a series of events at its annual convention in Atlanta, Georgia. Included was a tribute session where his former students shared stories of their time with Hasty, and a special recital featuring clarinetists Larry Combs, Ken Grant, Ted Gurch, Elsa Ludewig-Verdehr, Tom Martin and Michael Webster. The performers, all former students of Hasty's, displayed a virtuoso level of technique and musicianship, a fitting tribute to their teacher. It was obvious by the conclusion of the conference that Hasty's contributions to the clarinet community have and will continue to have a lasting impression.

³⁸⁰ D. Stanley Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.

³⁸¹ Bison Alumni-McCook Senior High School, http://www.mccookalumni.com/vol27_WallofFame.html, accessed 15 February 2006.

CHAPTER 5

PEDAGOGICAL METHODS

Teaching Philosophy

Hasty's teaching philosophy is guided by his belief in three main principles: 1) Music is the foundation; deal with pedagogical issues as they arise in the student's performance of the music and not as isolated technical exercises 2) Results are key; "If it isn't broken, don't fix it"³⁸² 3) Treat every student as an individual; no predetermined mold in which each student must fit. This philosophy developed as an outgrowth of his playing.

My teaching comes from the playing. What works, teach it. [You have to be able to] analyze [what you are doing]. One of the difficulties with anything like teaching, [specifically] the teaching of music, is you have to say things and translate sounds. The student has to translate that into an intellectual thing to be able to reproduce it. So it's a conversion, which is kind of hard to do. That's one of the difficulties when you are dealing with something like this. Mathematics is not that way. It's pretty obvious.³⁸³

Hasty believes there are fundamental components for successful teaching. First, the instructor must establish a level of personal rapport with the student.

You have to relate to the student somehow, whether it is through the material you are working with, or personally, or whatever. If the student is not tuned in with you, you can't really do much about it. So that is important.³⁸⁴

Second, the instructor must create some type of syllabus to outline the student's course of study. In Hasty's teaching the syllabus serves as a guideline for the literature that the student will learn. The technical aspects of playing the clarinet are approached through the literature as opposed to practicing a series of isolated, "non-musical" exercises.

³⁸² D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁸³ Ibid.

³⁸⁴ Ibid.

Of course you have to have some kind of a syllabus, but that's not the most important thing to me. My teaching is much more haphazard than that. It's more difficult because a student would come in prepared to play something, and they had to be able to play that, of course, but all the things related to it we would get into.³⁸⁵

PRINCIPLE ONE: Music is the foundation; deal with pedagogical issues as they arise in the student's performance of the music and not as isolated technical exercises.

First I would never [say], "Well tomorrow [or] next week we're going to work on articulation." Baloney, no way! Articulation is [a] part of every lesson. Finger technique is a part of every lesson. Tone quality is a part of every lesson. Musicality/phrasing is a part of every lesson at whatever level. It's obviously simpler for simpler things and it gets a little more complicated as the student matures and you do more complicated music. Let's take an example: hand position. Some people make very exacting standards of what you should do with your hands. People ask me about hand position and I say, "Well let your hands hang down relaxed at your side and [then] bring them up. That's about it." Then you look at the different little quirks that happen when they're playing and that specifically has to be worked on [too.]³⁸⁶

Former student, Larry Combs, recalls Hasty telling him, "It is not possible to isolate one [concept] from another." "So if you are playing a Rose etude you are dealing with the way it sounds, with the way you articulate it, with the way you shape the phrases, and all of these things are interconnected."³⁸⁷

PRINCIPAL TWO: Results are the key; "If it isn't broken, don't fix it."³⁸⁸

I understand that Bonade and Marcellus wanted the embouchure to be exactly a certain way or it wasn't any good. Bonade taught me [to stretch the bottom lip] a little bit, as hard as you can [back]. I don't believe that. That's wrong but I wouldn't change anybody if they were doing that and [it was] sounding good. I would be specific about that with a student if I looked and I thought, "Well this isn't sounding right." Why not? Probably the reed, maybe just the concept, but [it] could well be the embouchure. If I look and I don't like the looks of the embouchure, according to my standards, then I'll work on that. Results are the thing. If you can get the result in an unorthodox way that you can repeat and continue, it's fine.³⁸⁹

³⁸⁵ Ibid.

³⁸⁶ Ibid.

³⁸⁷ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

³⁸⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁸⁹ Ibid.

Former student, Frank Kowalsky, experienced this principle first hand as an undergraduate student:

I went through Eastman with my chin up like this [in a ball]. That's how I played and Hasty never said a word, ever. On the one hand I think that was really great because it is true, I sounded good so why monkey around with it. There are other teachers who would have said, "No this is one way to do it, you have to do this here, I don't care if you sound good, you will sound better, maybe you will sound worse." So, I would agree one hundred percent, he left me alone.³⁹⁰

PRINCIPLE THREE: Treat every student as an individual; no predetermined mold in which each student must fit.

[I] don't compare students. Each one is an individual. I would try to impress on my students that I think that way. I am not comparing them with other class members. I really am sincere when I say that I didn't. I don't think there is anything to be gained by that.

Former student Maurita Murphy Mead recalls his treatment of students.

We were all very different and he treated us very confidentially and privately. He was the utmost professional. He never would consider saying anything to any of us about anybody else. I think that was one of the biggest reasons he was so successful, because he treated us individually and confidentially.³⁹¹

Hasty defines his teaching goals:

My goal was not to turn out a lot of miniature Hastys that were okay. My goal has always been to turn out individual musicians that play the clarinet very well. If they sound like me, okay. If they don't sound like me, okay. It doesn't make any difference. But that wasn't true when they were in school. When they were in school, [I always said], "You do it this way. You prove that you can do it, to me and you demonstrate it. Okay, now you can do anything you want." But first you [have] got to do it this way. I was really strict about that. I had definite ideas in my mind about how it should sound and they had to do it. They had no choice and they didn't need to discuss it with me.³⁹²

Michael Webster and Larry Combs both experienced this during their time at Eastman. Webster notes:

Stan has a very definite method of teaching the clarinet, and yet he can cater to the ability of each individual. At first he will dictate quite exactly what he wants the student to do both technically and musically. Then, as the student matures, Stan will gradually step

³⁹⁰ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

³⁹¹ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

³⁹² D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

back and allow independence and individuality to develop, so that by the time the student graduates, he is capable of coping with his own difficulties and those of his future students as well.³⁹³

Combs adds:

I think he had a unique ability to [treat students as individuals] and to focus from the very first lessons on what this individual needs to develop into a better player. One never got the feeling that you were dealing with a dogma or a set of rules and I think most of his students have carried that tradition on in their own teaching.³⁹⁴

Early in Hasty's teaching career, he made a conscious decision not to predict a student's musical future:

Some students [when] you...hear them, [you] say, "Well, that's okay," [and] others you think, "Ah [I'm not sure]"...but they go on too. So motivation is so important. Opportunity [and] luck is so important that probably I would be right a little over fifty percent of the time. But one thing I wouldn't do [is] say to a student, "You're sure going to make it or you can't make it." I don't talk about that.³⁹⁵

Syllabus

As described earlier, Hasty's syllabus deals specifically with literature; through this all aspects of playing the clarinet are addressed, allowing each student to achieve results purely on their individual abilities. The order and progression of most of the literature is relatively defined; however, these materials provide Hasty with the flexibility to address specific teaching concepts at various skill levels. "[The syllabus] certainly varies with the student and the problems involved,"³⁹⁶ says Hasty. Consequently, he does not lead students through a pre-determined sequence of concepts, but waits to address deficiencies when they arise through the music-making. Results are the key. It is only when a student shows weakness in a particular area that Hasty will focus on the issue; otherwise, it is left alone. Hasty's syllabus is comprised of four main sections: Warm-Ups (Long Tones)/Scales, Etudes, Solos and Orchestral excerpts.

³⁹³ "A Hasty Festival," *Eastman Notes*, 13:3 (Summer 1980): 7.

³⁹⁴ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

³⁹⁵ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

³⁹⁶ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 1.

Warm-ups (long tones)/scales

Lesson time is not spent working on long tones or scales. “I didn’t play scales or warm-ups for him,” recalls Kowalsky.³⁹⁷ Students are expected to be practicing these types of exercises on their own.

I recommend that the Baermann scale book be used by my students...and I suggest the students write their own [scales]. [I advise students] in doing the Baermann scales, [to] take out all the forms in a particular key—scales in thirds, broken chords, arpeggios. Then [play] a major and its relative minor—easy one; major and its relative minor—hard one, at any given time.³⁹⁸

Hasty advocates practicing scales that utilize the instrument’s three-and-a-half octave range.

“We have to have a wide range. That is the reason there are so many composers writing for the clarinet now: because we do have a three-and-a-half octave range. We have got to practice it.”

³⁹⁹ Former student, Tom Martin, details one method Hasty suggested to achieve this.

He described how I should practice scales and I almost had a heart attack when he told me how to do it [laughs]. He said for instance, “Play a C major scale—start on tonic, the third partial C above the staff, [then] go up to a seventh partial A and then go down to the lowest note in the diatonic scale, the low E [3]. Then I want you to go up to the sixth partial to the A and then resolve down to tonic again. [All] in one breath and keep your embouchure the same.” I don’t think I’d ever played a C Major scale that high and I was thinking, “How am I going to go from G [6] to A [6]? Yikes!” [laughs] [Somehow] it came out and I was [thinking], “All those times that I went to Mass that was it [laughs].” [Then Hasty said], “That’s the way you practice your scales, that way you’ve practiced the altissimo register twice and the low register once. In high school you were practicing your scales and you were just playing in the low register and this way you start in the upper register and it’s more economical that way and you’re setting your embouchure, etc.” So he would always threaten to bring in scales, “I’ll make you bring in scales!” But he didn’t want to spend time teaching that, he expected all that stuff was being done, long tones, scales—the machinery.⁴⁰⁰

Etudes

Etudes play a very prominent role in Hasty’s teaching. “I use etudes for all purposes. When I say ‘etude,’ I mean a musical study where you get not just one feature of articulation or fingering, but articulation, fingering, phrasing, melodic playing—the [whole] bit in the [one]

³⁹⁷ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

³⁹⁸ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 3-4.

³⁹⁹ *Ibid.*, 4.

⁴⁰⁰ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

study.”⁴⁰¹ “He had a wide selection of etudes that he used, again depending on the individual,”⁴⁰² recalls Combs. Students quickly learned the significance of these materials. “We were doing a lot of etudes,” remembers Kowalsky, and “it was a very strict course of etudes. We knew there was this book and then this and then this followed that.”⁴⁰³ Martin adds, “We all went through pretty much the same etude regime. He had a method that way.”⁴⁰⁴ Students began with Cyrille Rose’s *Thirty-Two Etudes*.

Like everybody else, I take great stock in the Rose *Thirty-Two Studies*. It used to be that everybody did Rose *Thirty-Two* from beginning to end, but now they are doing it so much in high school. Everybody has played Rose *Thirty-Two* by the time he comes to the Eastman School of Music, whether he is a freshman, special student or a graduate student. So what I do is spot-check them. Of the Rose *Thirty-Two*, we might do twelve. They have to do those. I have them do them in pairs—a phrasing (slow legato) study along with an articulation study. I use those to teach my ideas of phrasing and articulation and fingerings.⁴⁰⁵

Combs remembers he received a great education in phrasing through these etudes.

When you first started with him as a freshman he would meticulously take the Rose studies and mark them exactly the way he wanted them and re-edit them, explaining what he wanted to hear with the articulation for the more rapid ones and how he would like us to think of shaping the phrases in the slow studies. I can remember the G Major etude, No. 5 from the Rose *Thirty-Two Etudes*; we went through and marked every phrase. Of course, the idea is not that he imposed this as the only way to play it, but that a student of that stage often needs to have some point of departure as opposed to doing nothing.⁴⁰⁶

Even a new graduate student would eventually experience the Rose *Thirty-Two Etudes*.

[When] graduate students come in you can’t say, “Now we’ll start with the Rose *Thirty-Two Studies*.” Are you kidding? But along the way sometime I’d probably say, “Oh, now No. 12 in the Rose *Thirty-Two Studies*, why don’t you look that over and see if that [concept] applies to [it]?” You’d get them in that way. They were very laid out [with a] melodic [etude], [that had] your fingers and your voicing and all of your fluidity [practice], and then [an] articulation [etude]. [They are] very easy to play and technically

⁴⁰¹ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 3.

⁴⁰² Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁴⁰³ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁴⁰⁴ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴⁰⁵ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 1-2.

⁴⁰⁶ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

very easy. Their main fault is the lack of range. But that's good because you don't want to couple the range with these basic things we're doing. So they're very valuable.⁴⁰⁷

Martin recalls that undergraduate students were required to prepare "two Rose studies for each week. You may not get to all of it but you might, and if it wasn't prepared, he would get pretty angry. You had to have it all done and ready and waiting for him to pick apart."⁴⁰⁸

After completing the *Thirty-Two Etudes*, students continued with the other Rose compilations: the *Forty Studies for Clarinet* and the *Twenty Grand Studies Selected from the Caprices by Rode*.

If they have done them (Rose *Forty Studies*), they don't do the Rose *Forty Studies*, but if they haven't, they do them...[Then the Rose/Rode *Twenty Studies*], everybody does those. A lot of people who have done Rose *Thirty-Two* haven't done the Rose/Rode *Twenty*, because they are harder, I guess. But really it seems more sensible to me that they should have done the Rose/Rode *Twenty* in high school than the Rose *Thirty-Two*, because the Rose *Thirty-Two* have greater depth to them, and youngsters aren't able to understand them as well. The Rose/Rode are, the way I use them, straight articulation and finger studies.⁴⁰⁹

After completing the Rose materials, a student would move on to the Jettel *Preliminary Studies-Book 1* and then the *Accomplished Clarinetist-Book 1*. "There are three books of each of those series. I use the *Preliminary Studies* and the *Accomplished Studies*, but only the first book of each."⁴¹⁰ Next would be Perier's *Thirty Etudes*, and Jeanjean's *Twenty-Five Etudes*, *Eighteen Etudes* and the *Sixteen Etudes*. The Perier *Thirty Studies*, none of which are actually written by Perier, but instead by Bach, Paganinni, Handel, etc., "are [much more] advanced. They are a step up from the Rose/Rode *Twenty*."⁴¹¹ As for the Jeanjean, Hasty always used the *Twenty-Five Studies* and occasionally the *Eighteen* and the *Sixteen Studies*. "About eight of the Jeanjean *Twenty-Five* are written for clarinet quartet. You have another book and that's the second and third clarinet part. The first and fourth clarinet parts are in the main book. I don't use the

⁴⁰⁷ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁰⁸ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴⁰⁹ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 1-2.

⁴¹⁰ *Ibid.*, 3.

⁴¹¹ *Ibid.*

quartets; they are terrible. But for rubato and expressive playing they're excellent. I use them for that."⁴¹²

Martin explains his studies through these books:

What happens is once you finish the Rose studies and the Rode—it all kind of ends at the same time—you move on to the next book of the Jettel which is the *Accomplished Clarinetist Book I*, which I never made it through [laughs]. In fact I never played the last, number fifteen out of the *Preliminary Studies* because he would say, “How are we coming on Jettel?” I would reply, “Good, good! But what about this?” [All in an effort] to sidetrack him. After you are done with that you go on to the Perier *Thirty Etudes* and the Jeanjean, I can't remember which one it is. It is a book that's clarinet quartets some of them but there is a thin book of clarinet two and three and...I don't remember what it is. We didn't get through that one, it was too hard. Yeah, that was a lot of repertoire we went through.⁴¹³

As a supplement to this repertoire, Hasty often utilized sections from Klose's *Celebrated Method for the Clarinet-Part Two*. He believes that Klose's “Twelve Studies In the Different Registers Of the Instrument” “are very good for breath control and articulation,”⁴¹⁴ and would frequently have students working on them simultaneously with Rose's *Thirty-Two Etudes*. Hasty also found the “Twenty Studies” in the back of the book helpful. “The “Twenty Characteristic Studies” beauty is in how repetitive they are. They repeat the idea over and over till you can't stand it anymore. Consequently, you learn it!”⁴¹⁵

Solos

The course of study in solo literature was not as structured as it was for etudes.

Kowalsky describes his experience in studying solos with Hasty.

We didn't spend that much time on solo literature and [when we did] it was pretty standard. I remember I had no solos at all the first semester. We were just doing etudes and establishing his [ideas] so I could just get to know what he was all about. When we were ready for a solo he said, “How about the Jeanjean *Arabesques*?” So [we did that] but I'm not sure that he suggested anything after that. I think he left it to me to decide what I wanted to play and said, “Yeah that's okay,” or “No, I don't think you should do that.” He didn't sit down with me and agonize over a program, he let me do that.

⁴¹² Ibid, 3-4.

⁴¹³ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴¹⁴ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 3.

⁴¹⁵ Ibid, 2.

I did both Brahms with him, Mozart, Weber and Stravinsky. I found this really cool new piece, a sonata by Poulenc [laughs] and we did that. We did the Manevich Concerto. I chose that—found it in a local music store. It was cool. Nobody did that. It was really new. I did that for my concerto for the performer’s certificate. He didn’t know it either so a lot of that stuff he just coached on it by looking at it and gave you his ideas. I did the Berg *Four Pieces*, and the Martino *A Set for Clarinet*—that was my big piece. I was a junior. Wow, that was hard. Hasty was great with that. I don’t know that he had played any of this stuff. Another thing we studied were Bach’s unaccompanied cello suites and violin and flute sonatas (Himie Voxman’s *Classical Studies*) and the Handel violin sonatas.⁴¹⁶

Martin, who studied with Hasty about fifteen years after Kowalsky, recalls a slightly more structured study of solo literature.

When you were freshman he would kind of give you a list of things, you have to do this, this, this and this. There would be a freshman recital and he would get the good hall at Eastman. All the freshman would play and he insisted all the clarinet studio would be there. Another thing he would insist on was [that we] go to the flute and the bassoon recitals. He said, “It is a reciprocal thing. If you go to their recitals, they [will] come to your recitals and you [will all] learn.

[In your later years at Eastman he let you chose your own solos], but occasionally you might mention something and he would say, “Well, maybe, life’s too short.” [laughs] [For example] somebody wanted to bring in the Spohr *Fourth Concerto* and he said, “Well, we don’t do that.” [When we would introduce new solo literature to him] he had such basic, good musical things to say about everything. Without ever hearing it he made such wonderful suggestions.⁴¹⁷

Orchestral excerpts

Students began studying orchestral excerpts immediately during their first semester.

We start with the Beethoven symphonies—freshmen, graduate students, all of them. When I first started playing professionally out of school, I had never played a Beethoven symphony, and I had never studied orchestral studies. I was really going around in circles for a little while before I discovered that there’s a good way and a bad way to play Beethoven. It took a few conductors to make me aware of this. So I try to guard against that. As far as what I use for the Beethoven I mostly make them get the parts. The Bonade excerpts and the McGinnis International are certainly not adequate. There’s not enough material out of the Beethoven symphonies in those. We do the Beethoven symphonies, *Egmont*, and a few overtures and sometimes the concertos, but not always. But definitely in depth all nine symphonies—in depth!

⁴¹⁶ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁴¹⁷ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

Then we go on to Brahms and do in depth the four symphonies and the Haydn Variations carefully. For that book—there’s a very good one, the publishing company in Indiana, you know the yellow book—all the Brahms excerpts are in there. I use that. There’s a pretty good book for the Beethoven if you wanted to do that rather than get the parts. The Giampieri Volume One has the nine symphonies in it. It’s pretty complete. You can almost get away with that. The rest are rather obscure Italian operas that we don’t need to know, and so it’s a little expensive to buy the book just for the nine Beethoven symphonies.

Going on from Brahms, I go into Tchaikovsky’s fourth, fifth and sixth symphonies and all the incidental works that they [the students] can lay their hands on. Tchaikovsky is the beginning of really interesting technical problems for us. Finishing that, we do as much [of the] Schumann Symphonies and incidental ballets and this and that [as we can]. Not too structured, you see, except for the order of the composer. Then after that and in the meantime, all of the difficult things. When I say in the meantime, I say if somebody is having to play Strauss’ *Don Juan*, most certainly we’re going to study *Don Juan*. And I encourage them to be practicing those things which they can’t play technically, while we’re doing the regular routine. I allow for that. Of course I don’t need to go through all the things which we know are hard to play on the clarinet: Strauss, Shostakovitch. Tchaikovsky is hard, I think, and Ravel and Debussy. I probably don’t go into the contemporary things as much as I should because I am not too aware of them. But mostly, the student, if he is able to understand these things that I’m talking about, can get by and learn the contemporary things as they come up. Because they are still only played one at a time on concerts, aren’t they? There is not a whole group of contemporary works.⁴¹⁸

Ludewig-Verdehr remembers her experience with orchestral excerpts. “We did orchestra excerpts up to a certain point but not as much as maybe some teachers do.”⁴¹⁹ David Bellman, studied with Hasty sixteen years after Ludewig-Verdehr, and felt that excerpts held a more prominent role in his studies.

He did make a huge emphasis on the orchestral literature which, of course, is a very practical thing because most of us didn’t grow up to be Richard Stoltzmanns and go out and have a solo career. I have a lot of very clear memories of the work I did. He seemed to have a system as far as the order he would take you through with the excerpts. He wanted you to go through the Beethoven symphonies.⁴²⁰

⁴¹⁸ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 5-7.

⁴¹⁹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁴²⁰ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

Murphy Mead describes Hasty's expectations for the Beethoven symphonies.

He was very particular about the Beethoven symphonies and a lot of us would have to repeat them in the next lesson because of style. I'd go out of a lesson, "I had to repeat the Beethoven." And they'd say, "Oh, don't worry Maurita, he has everybody repeat the Beethoven symphonies." Because he was very particular about the articulation, the phrasing, dynamics—he really adhered to them, and a lot of them were in C clarinet and that would have been the first time a lot of us were dealing with that.⁴²¹

Hasty believed that if a student was to be fully prepared as an orchestral clarinetist, they must be adept at a variety of transpositions. He assisted students in this preparation by having them perform select solo repertoire of other instruments in their original key.

I use the Handel sonatas from the original violin parts—the [ones in the] sharp keys to be played on the A clarinet and the [other] two in the flat keys to be played on the B-flat clarinet. That's good transposition practice! I consider our transposition skills necessary—to be up a major step, up a minor third, up a half step and down a half step. That will take care of all A and B-flat parts and C parts. You can play them on any instrument you want. I do not choose the instrument for its color and tell the composers this. We as clarinet players know that there is a big difference between an A and B-flat clarinet. I think that most of us probably prefer the sound of the A [clarinet]. I tell composers they sound exactly the same and that we always choose the clarinet according to the key we are playing in to keep down the accidentals as much as we can. So if I play a symphony that has the middle movement in C, say in a three-movement work, and the other two movements are on an A clarinet, I may very well play the middle movement in C on the A clarinet. It's a little harder because we don't learn that one as early, but I think that's one we should practice.⁴²²

Unlike some instructors, Hasty never devoted much time to creating his own pedagogical materials.

I use other people's works almost entirely. I feel like the teaching material is complete and all of our problems are presented almost all the time to some degree so I haven't felt the need to make little finger exercises and things like that. Maybe I'm just lazy, but I can find all of this material in the works that I have outlined in my syllabus. So I haven't written those things.⁴²³

⁴²¹ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁴²² James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 7.

⁴²³ *Ibid.*, 8.

Lesson Set-Up

Kowalsky recalls a typical lesson with Hasty at Eastman, “We’d do etudes and then solos and then excerpts. We [were always playing] a lot of etudes.”⁴²⁴ Martin further details the process.

Your first lesson might be the first two Rose studies, one Rode, the Jettel *Preliminary Studies for the Accomplished Clarinetist-Book 1* and then a Beethoven symphony and a solo piece. That was your lesson preparation for one week and you had to have it all ready to go. You may get to it. You may not get to it. He would go very fast. With him it was just like he would explain it once and it better be fixed the next time and occasionally if you came in, and you just blew something, he’d make you do it again. He’d say, “You played too many wrong notes—you’ve got to do it again.” Then you would feel horrible because then you had all that plus the next week’s [material] you’d have to do. It would just be a snowball effect if you messed up too much. So it was a lot that you had to have prepared.⁴²⁵

Lesson Journal

For many of his years at Eastman, Hasty required his students to keep a lesson journal.

For a new student, whether graduate or undergraduate, it’s a requirement. At the end of the first semester I’ll read their notes and go over them with the student. This is not a matter of recording what the lesson was and what the assignment was. I tell them, “As soon as you leave your lesson, go someplace and write down everything you can remember about the lesson.” And I’d say, “After a few weeks, (generally toward the end of the first semester) I’ll read your notes and we’ll discuss them.” That’s the extent of it. From there on I say, “I encourage you to keep these same notes and keep them up to date. Arrange them and rearrange them, but I won’t look at them anymore.” But the first time, I imply that they are graded on them.⁴²⁶

For Martin, the process of writing in his lesson journal became an extensive and detailed process.

[We kept a lesson journal] pretty much as a freshman and it was part of your grade. He would check them maybe three or four times during the semester and then a little less after he figured you were on the ball. It’s a good idea because he would explain things to you and I still have the journal. I’m so anal. I would copy the part [of music we had worked on], then I’d mark in with pencil what he had marked in and [finally] I’d footnote everything underneath it that he had said. Then I also had an actual notebook where I

⁴²⁴ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁴²⁵ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴²⁶ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 1.

would write stuff in and I'd tear the page out and then I'd put it [together with the copied music]. [For example] the first Rose study, you'd see my lesson that I had played which had been xeroxed and then there'd be a page that I had written in the beginning of that with everything that he had said about this, this and this. I don't know how long that lasted but I did it [laughs]. I've done it with a few students of mine that weren't too quick and I found that you'll explain something and then you look through their book and you're like, "No, that's completely wrong. I did not say that." They didn't understand [what I said], so I think it is good.⁴²⁷

Logical Approach

Many of Hasty's former students describe his teaching approach as "logical." Early in his life he abandoned his musical career to pursue studies in aeronautical engineering. He later returned to professional music, but his desire to examine the inner workings of objects never waned. Hasty's inquisitive mind continues to dominate his approach to the clarinet. Martin explains:

He wasn't sure at one point if he was going to go into music or not and he studied engineering. So I think that tells you a lot about what kind of mind he has and how he looks at music. How he can explain things from almost an engineering standpoint is what it would be. He won't just look at it and say, "Oh that's nice." He has to take it apart and understand it and explain it to you why it works or why it doesn't.⁴²⁸

Kowalsky echoes this observation. Hasty's method is, "very well thought out. [It is] a rational approach, logical approach, scientific approach. He wanted to know why. He wanted us to know how the instrument worked."⁴²⁹ This method of examining the clarinet was instilled in many of his former students and has shaped their own performance and teaching. Ludwig-Verdehr elaborates on this influence:

It's not that he was so methodical, but he made you think and understand what you were doing. Maybe that's the clue. All I know is that in my teaching and in my playing I think a lot more than I ever did before I studied with him. I've got to know what I'm doing and I want to know why things aren't going right. It doesn't mean that you can make it all go right, but you need to have an idea. He just made it possible for my mind to expand to the point where musically, physically and technically I analyze everything and can make sense out of it, and I try very much to do that in my teaching as well.

⁴²⁷ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴²⁸ Ibid.

⁴²⁹ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

There was just a certain logic about the way he taught and he dealt in principles so you knew what you were doing when you left and you also could apply it to other pieces. He was a thinking clarinetist and he helped us to become thinking clarinetists too.⁴³⁰

Though many of his former students describe his approach as logical, Hasty feels that it is “not that well defined.”⁴³¹

In fact, that lack of definition is a cross that my students have to bear. Because I start out with a new student and he is expected to grasp everything, all aspects of the clarinet right away—and I throw everything at him right away. For a while, I guess, it is very confusing, because you can’t think of that many things at one time. But I listen to someone who has come to me for a first evaluation.

First of all, I listen to tone production, the sound that he is making. That has got to be there. You can’t build on something that doesn’t exist. First thing is, is he blowing freely? Is he supporting it well? Is he choking it someplace or not? That would be the first thing we would have to talk about, if there were any problems there.

Then the very next thing is the articulation. Is he using his tongue the right way? Is the use of his tongue interfering with his production? I feel that the clarinet is harder to articulate than any of the other woodwinds. I really think that’s true, and that has come through the years with the students. When I get a student who tongues badly when he comes here, I know I am going to struggle for four years because it comes very slowly. So I wouldn’t put it above anything else, except that you can’t practice your tonguing and your articulation until you have something that you can hear. The production is the thing. If there are flaws anyplace in that, then we go next—is it the mouthpiece? Is it the reed? Is it the position or angle in his mouth because of his bite?—and look for all of these signs. But I guess in general terms that you are looking for the overall production and then the articulation.

As far as phrasing is concerned, you should live with you teacher for a while! As far as interpretation and aesthetics are involved, you certainly teach this, but this isn’t the first thing that you listen for. You have got to hear what they are doing first.⁴³²

⁴³⁰ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁴³¹ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 35.

⁴³² *Ibid.*, 35-36.

Introduction to Pedagogical Concepts

What follows is a discussion of Hasty's pedagogical approach to clarinet performance. The topics include posture, breathing, holding position, hand and finger position, embouchure, air support, tongue position, finger technique, articulation, phrasing, expressive devices, intonation and partials. Hasty reminds us that these items are just a means to an end and not the end itself.

These things are tools. They're the things we use along the way. They're not what we're doing. It's not music making. It's not the sound. They make it possible but the whole, the statue, the finished thing is a completely different thing. I have to caution that because people get so involved with the mechanics of doing stuff that they forget to play music.⁴³³

In his explanation of pedagogical concepts, Hasty often refers to specific pitches on the clarinet. Throughout this chapter note names are referred to using their octave designations. Figures 23 and 24 illustrate the pitches of the clarinet and Hasty's description of partials.

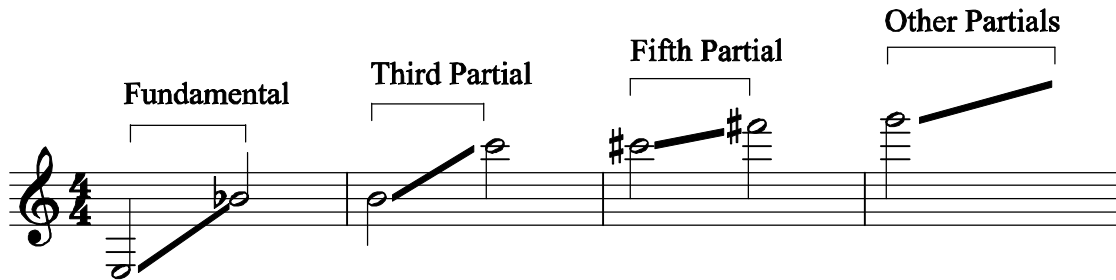


Figure 23 Clarinet partial ranges.

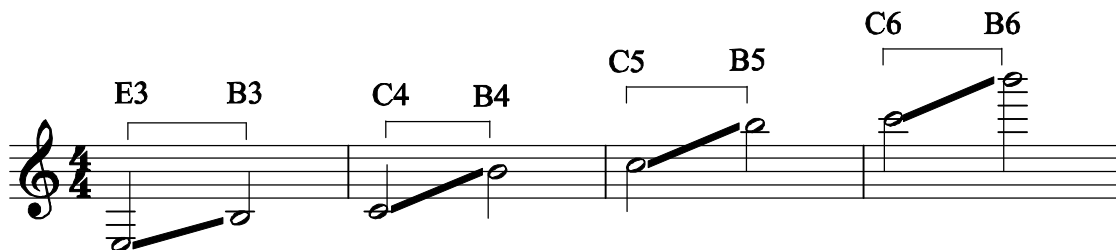


Figure 24 Octave designations for the clarinet's range.

⁴³³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

While the following section provides an accurate documentation of his pedagogical methods, Hasty adds that a live instructor is beneficial, especially when addressing the concept of articulation.

Posture

You've got to keep the spine straight. Many people would say, "Should I stand up or should I sit down?" I [would] say, "It doesn't make any difference." I would rather sit down because then I [can] rest my clarinet on my knee. Some people say, "You shouldn't do that." [I say just], "Keep the spine straight." When I was in rehearsal I would be [sitting, but my spine would still be straight]. Not [leaning forward with a curved spine]. If I were on the edge of my chair, I'd [still have my spine straight]. Mostly I would [have both feet on the floor with one foot forward and one a little further back], in fact I encourage that. That's because the bell gets between your knees and you'll get a flat long note if you have [your feet] together. So you get one leg out of the way. I used to rest my clarinet a lot because it felt heavy to me. I felt the most tension [across my thumb and through my wrist] and to relieve that I had to get rid of the weight.⁴³⁴

As long as the spine's straight you can do anything that's comfortable. [As for] standing up I would [always] say, "If you feel like you are more aware and doing better—stand up, but if not—sit down." I don't like to stand up at all. I get tired. So [either] sitting or standing, your spine is the same—[straight]. [It] might be [that] with standing your sense of balance, [by the action of] planting of your feet, would become more into it. I don't know. It would be hard for me because you're supposed to stand with your knees bent and that would be uncomfortable for me [because] if I'm standing up I would [tend to] keep my knees more locked. And you're not supposed to do that.⁴³⁵

The majority of Hasty's students sat while performing.

I never required them to stand unless they were playing a solo piece. Any piece they were going to play in public that they had to stand up to play, I made them stand up. [For] chamber music I would almost insist that they sit in their lessons, even if they were normally practicing standing. I would say, "No, you're going to play it sitting down. It's perfectly legitimate [for] any chamber music."⁴³⁶

⁴³⁴ Ibid.

⁴³⁵ Ibid.

⁴³⁶ Ibid.

Breathing

Keep your spine straight. If you curve the spine you cramp the abdomen and the stomach just below the lungs. You can't do it, the only way you can breathe in is [by using] your intercostal muscles. You keep your chest expanded, intercostal muscles pulling apart and you do all the breathing from the diaphragm. That's it. It's as simple as that. You don't collapse the chest. [The only exception to this is] if you're at the end of the phrase and you have to go on [then you can collapse the chest] and use that last little bit, but otherwise no. I'll have a student lie on their back on the floor and when they inhale push the stomach up, when they exhale pull the stomach down.

In breathing there are two things involved—volume and relationship between oxygen and carbon dioxide. If you don't have enough volume then you have to [practice] breathing more and deeper all the time. Most of the time though the problem is not that—it's that you get out of balance with your oxygen. The body maintains the balance between oxygen and carbon dioxide very carefully in a very small area, and if it gets out of balance the body starts telling you about it. At least half the time when you feel out of breath you're not out of breath, you're out of oxygen, but your body's saying you've got to breathe.

If [a student] was having trouble playing a whole phrase and running out of breath, then I would go into my spiel about how to breathe—not physically, but when, and [the] technique [associated with this]. I would have them mark in their part—a full breath with one mark, a half breath with another mark, and no breath with another mark—so that they were breathing intelligently. A full breath is [when] you exhale first and then you inhale. A half breath is [when] you only inhale and you don't exhale [your air supply] first. You don't do [half breathes] anymore than you have to. [When] at all possible you [should] take a full breath.

[I always told my students they] should have three marks [and they could use] whatever they wanted [for a symbol]. [For a full breath mark I would] use a normal breath mark. I would always use the Mozart *Clarinet Concerto*, first movement, first eight bars [to demonstrate the different types of breathes]. I'd say, "Take a full breath and start." (See figure 25 below for musical example)



Figure 25 Mozart *Concerto for Clarinet, K. 622*-Movement I, mm.1-8. (Reprinted by permission of Carl Fischer, LLC. ©1943 Carl Fischer, LLC.)

So if you're having trouble you can just do it that way and you'll find you can go more comfortably. Sometimes it's just as important not to take a breath as it is to try to squeeze in a half breath. Because if you keep taking a lot of half breaths, you keep your lungs expanded and [then] you haven't got any room to put anything else in there and you're body says you've got to breathe. You've got [enough] volume you just don't have enough oxygen.⁴³⁷

On circular breathing:

Of course [Charles] Neidich made the statement, "You couldn't possibly play well in a symphony orchestra if you can't circular breathe." Wow [laughs]!! And it's good. There are a lot of times when you really need a little more breath, [for example the clarinet solo] in the Schubert "Unfinished Symphony." We were playing that with the Pittsburgh [Symphony Orchestra and the conductor Paul] Paray and he didn't want me to take a breath at the end [of the solo] which was what I was doing. So he said, "I'll help you." So how did he help me? He slowed it up! So I finally gave up and coerced my second clarinetist, "Here's what we're going to do. When I finally wind up on the B [5] I'm going to fade out and you come in." So we do this and the pitch and dynamic remained the same and [it sounded like] I sustained it. Paray said, "See I helped you." [laughs] That's tough, things like that, but that's the only time that I really had to do something like that. But you can, as long as you phrase your breathes correctly and take them correctly, they sound right. That's what it's about, if the music sounds [good], that's good phrasing. And then the breath is fine. But sometimes it would be better if you didn't have to take the breath because you have to alter your phrasing a little bit. In some cases, like the Weber *Concerto*, I would leave out a note somewhere to get a breath.⁴³⁸

⁴³⁷ Ibid.

⁴³⁸ Ibid.

Holding Position

Hasty advocates holding the clarinet close to the body in order to take advantage of the jaw's natural bite.

I think that you shouldn't oppose the bite between the upper teeth and the lower lip. The upper teeth should be farther out on the mouthpiece than the lower lip so that you have a fulcrum rather than directly opposed. A reason for that, I discovered just looking for one, really, is that by using the non-opposed motion you can actually have a wider range of muscular response in your mouth without closing the reed off. Whereas with an opposed motion, a slight muscular increase will close it.⁴³⁹

This idea comes directly from his playing.

I have a big over bite and a big over jet. My top teeth are way out in front and way over my bottom teeth, so the comfortable position of my embouchure was [in a non-opposed position]. [So I would advocate to my students] upper teeth and lower lip, not [opposed]. I think some bass clarinet players are aware of this because they change the angle of the mouthpiece. [Rather] than coming in straight [to the mouth], you see them [angle the mouthpiece upward]. [However] if somebody came in and played beautifully, articulated well, and they were playing [with an opposed bite, I'd say], "Boy that's a good way for you to play." I think results are the thing.⁴⁴⁰

In the last couple years of Hasty's playing career, he began to utilize a neck strap.

I made one out of an old neck strap and I put surgical tubing about [eight inches] long in back [of the neck strap] so that I could move, because I don't always play the same. If you have a solid strap it [tends to] go in and out of your mouth when [you move like] that, so you [end up having] to hold [the clarinet] one particular way. But with the expansion [of the tubing] it would work. In fact I put [the post of] a bassoon crutch on my clarinet, [attached at the thumb rest], to keep the strap [away from my hands], because I play very close and sometimes the strap can get in my way. That helped to keep the strap away from me.⁴⁴¹

Hand and Finger Position

For the proper hand and finger position, Hasty recommends that students let their hands hang relaxed at their side in order to feel and see their natural shape. "Wherever they hang that usually works pretty well—slightly curved and certainly not ever locked. They can't be too

⁴³⁹ Ibid.

⁴⁴⁰ Ibid.

⁴⁴¹ Ibid.

curved.”⁴⁴² Then he simply has them bring their hands up to hold the instrument. “You should cover the hole with [the] pad [of the finger]. It’s just back of the [finger] tip.”⁴⁴³ The hands should approach the instrument at a slight downward angle.

There again it depends on how long your arms are, where you’re holding the horn, etc. But [you want] what just kind of comes up normally. I certainly don’t [approach it perpendicularly]. [With that] I feel pressure [in my hands and wrists] right away, whereas I feel [when I approach the instrument at a slight angle] that’s the way the hands want to go.⁴⁴⁴

According to Hasty, the right hand thumb knuckle should be placed under the thumb rest.

Ideally you wouldn’t hold any pressure there at all. That’s the reason for the neck strap. Sometimes I would take the thumb rest off and just play [with a neck strap], [but] not in a concert because it’s a little insecure. I put a big piece of thick rubber over the thumb rest so it’s really heavily cushioned. That was important.⁴⁴⁵

Embouchure

Hasty let his third philosophical principle guide him when dealing with students’ embouchures. Results, in this case, the quality of the sound, were the key regardless of the embouchure’s outward appearance. “I tried to leave that whole situation alone as much as I could. I didn’t interfere with the embouchure unless I felt something had to be done.”⁴⁴⁶

If a student is getting good results, then why change anything? If it isn’t going to be any better, just because you believe in it isn’t a reason to teach it to the student. You can talk to him about it, but to say, “No, you can’t do what you are doing—not because it isn’t good, but because I don’t think it is the right way,” that I think is wrong. The result is what we are looking at isn’t it? All the rest is just to make work for you and me! To teach! What we really want to do is ask, “How does it sound? What can you do with it?” If it sounds good and you can do anything you need to do with it, that’s right, and I don’t care if you are blowing it through your nose.⁴⁴⁷

⁴⁴² Ibid.

⁴⁴³ Ibid.

⁴⁴⁴ Ibid.

⁴⁴⁵ Ibid.

⁴⁴⁶ Ibid.

⁴⁴⁷ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 31.

Hasty tried to make the embouchure “as un-mysterious as possible,”⁴⁴⁸ if a change was deemed necessary.

What I [tell them] is all the reed knows is how much pressure is being put against it to push it towards the mouthpiece. [Regardless of what] we do, the only thing the reed knows about is that. All of these other things that we do are only a means to that end. So conceivably, you could interpret me as saying, “Okay, all you have to do is control your jaw muscle very carefully and that would do it,” and that’s true. But unfortunately, the jaw muscle is the strongest muscle in the body...and [as a result] is too insensitive for the fine adjustments that we need on the clarinet. Therefore, it won’t work. If we could control it [using the jaw muscle], it would be okay. We could do it that way. [However], the jaw muscle is much too insensitive to depend on for that purpose. [Since] great sensitivity is needed in the embouchure, therefore, we use it in conjunction with the lip muscles, [which form a type of] drawstring. [There is a] muscle which goes all the way around the mouth [and] the lips, that’s the one that we depend on. It’s relatively weak and as a result ...rather ineffective. Therefore, we have a wider range of muscular responses that we can use before we close the reed off or it gets too far away. All we are trying to do is get the reed in the right position on the mouthpiece. Ideally, the lip muscles would be so strong that we could extract all our teeth and apply the pressure strictly with those lip muscles. But unfortunately that isn’t the case. We need to reinforce it. The reinforcing comes through the teeth from the jaw. The function of the jaw then is to push the reed just close enough to the mouthpiece so that it will make a sound, and you can play all the registers. That’s it. Then the lips take over from there, and they can bring the reed as close as is needed in a very sensitive manner. [This is a] rather inefficient [motion], [as] it takes quite a bit of muscular response to get just a small adjustment to the reed. So we have a wide range of responses available.⁴⁴⁹

To help students visualize and create a proper embouchure, Hasty uses an analogy.

An analogy that I use is that the embouchure is composed of two parts: the jaw and the lips. Another way to say that is: visualize the jaw part of the embouchure as a spring attached to the chin and pulling down to the chest, and the lips as being a part of the embouchure attached to the chin and pulling up to the forehead; It is the balance between those two springs which is the ultimate embouchure. You have heard the expression “point your chin.” That means don’t support quite so much with your jaw. If you pull down with your jaw, then you have to tighten your lip muscles to take over from the jaw muscles. The more you can do this, the better off you are. I don’t think you can do it all the way. Even double lip, you can’t do that all the way; you still have to have some support from the jaw. So you do have to have jaw pressure, but you minimize it. When I feel really great, I feel that my chin is way down and that I am as big as a house back here and this embouchure is like a tremendously powerful octopus. It is just operating on the reed exactly the way I want it to.⁴⁵⁰

⁴⁴⁸ Ibid, 28.

⁴⁴⁹ Ibid, 28-30.

⁴⁵⁰ Ibid, 30-31.

One way you can demonstrate [this] for yourself is to blow a note, just air, and gradually, so you hear a suggestion of a sound, but not really, and then tighten your embouchure. That was the jaw pressure required [to make a sound] and the rest is just muscles from your embouchure. [You] get the reed close enough to the mouthpiece with your jaw pressure so that your embouchure [muscles] can pull it into position. That seems to be something that will register with a student.⁴⁵¹

Daniel Bonade and Ralph McLane, two of Hasty's former teachers, provided him with contrasting opinions regarding the embouchure's bottom lip formation. The former taught him to stretch the bottom lip back so it is thin across the teeth, a concept that Hasty ultimately rejected.⁴⁵² McLane, on the other hand, advocated utilizing the bottom lip as a cushion for the reed. Hasty explains:

My feeling [with the embouchure] is [that] you don't lay something hard against the reed. In other words, you don't stretch the lower lip out and make it hard right on the teeth. You try to cushion it and the simplest [way to do this] is to say "oooooo." This comes from [my study with] Ralph McLane [who] played [with a] double lip embouchure.

It is especially important to tighten [the bottom lip at the cushion]. You try to get all the pressure on the upper and lower [lips]. Once in a while, just kind of practicing, I would take the upper teeth and lift them up off the mouthpiece just to see how strong I was [with my lower lip].⁴⁵³

The corners play a crucial role in applying even pressure around the embouchure.

[The muscle pressure] should be as much all around [the embouchure] as possible. There's certainly a lot of pressure on the top [lip of the embouchure] and lot of people say that's all but I think it is rather important at the corners of the embouchure [too]. [People] sometimes have trouble keeping [the corners of the embouchure] tight if they don't pull back [the sides/corners of the embouchure]. I think that's probably the reason some teachers pull back the sides/corners of the embouchure—to keep [the upper lip] involved. But I don't think that really does the job. [The top lip] is tighter to me when I tighten [the corners in] than [when I pull them back]. [The top lip] gets a little bit flabby in [the middle when I pull the corners back]. If you follow these ideas through, you don't have as much trouble with escaping air either. Because if you pull down [the lower jaw] you're really kind of relaxing these muscles at the corners of your mouth and air can escape. That's bad because it's a really high frequency and it carries quite well.⁴⁵⁴

⁴⁵¹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁵² D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.

⁴⁵³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁵⁴ Ibid.

Former student Maurita Murphy Mead recalls the importance that Hasty placed on the corners of the embouchure.

Hasty would always talk about the embouchure. He said that “the corners are the key to intonation,” and this is true. The louder we play, the firmer we have to be, with teeth pressure, of course, but also in the embouchure—I mean in the corners. He was very emphatic about having very firm corners. But also he emphasized along with that incredible firmness, an elasticity [or] flexibility with the embouchure too. Like when playing throat tone B-flat [4] with the embouchure you would talk about pulling down more.⁴⁵⁵

Though he never advocated the double lip embouchure to his students, Hasty does acknowledge one advantage it has over the single lip embouchure.

If you’re playing double lip you have to be very strong. Stronger than with single lip because we can’t reinforce a little bit with the jaw muscle. That’s the beauty of the double lip [embouchure]: you can’t bite or you hurt your lip. So that’s good. But it’s bad in that you’d better be in perfect [playing] shape all the time or it’s gone. It’s [also] hard to stand up and play.⁴⁵⁶

Air Support

Support is your stomach muscles and has nothing to do with your lungs at all. [They’re] not connected. The diaphragm is connected at the sternum and in back, and it’s [dome shaped] at rest. When you inhale it tightens, pulls down and pulls air in. In order to expel air the diaphragm just relaxes and goes [back] into its normal shape. That’s wrong for blowing the clarinet. If you want to control that in any way you have to push on it somehow. Some exterior force has to operate on it. So you have to push that diaphragm up and that’s what you’re doing with the abdomen muscles.⁴⁵⁷

The chest should not collapse after the inhalation; it should remain expanded. “You should keep the rib cage expanded and get all your control and support with your diaphragm through the use of your stomach muscles and the abdominal muscles.”⁴⁵⁸ Hasty believes that you must push the stomach muscles in and up while exhaling.

[When you inhale] you tighten your diaphragm [and to] make room for it to go down there [you] push your stomach out. As you are relaxing the diaphragm [during an exhale] you want to push on [it], and that’s when you are pulling your stomach muscles in—

⁴⁵⁵ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁴⁵⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁵⁷ Ibid.

⁴⁵⁸ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 28.

meaning that the diaphragm muscles are pushing up. You've got to get some pressure on the diaphragm somehow because it's relaxing.⁴⁵⁹

He believes that the opposite, pushing the stomach muscles out when exhaling, creates unwanted tension in the throat.

That has nothing to do with your lungs. That's the only way you can do that, if you're blowing air out and pushing the stomach out. You've got to get that pressure someplace else. To me [pushing out your stomach muscles] is absolutely wrong. I have no tolerance for it at all. When you're exhaling, how could I [push out with my stomach]? If [I was to do that] I tighten my throat right away. If I try to push out I can't maintain what I want, [which] is to have the lungs, the throat, the mouth and the embouchure [get the air] right to the point, the reed. I don't want any pressures in between on the way; that's the way we get a squawk [by] closing our throat.

There [has to be] pressure, but I just get the pressure below [the diaphragm]. I start below the diaphragm; all the pressure is in the stomach muscles. I don't know how else you would get pressure. It's really imperative that we get no pressure [at the throat], because we get upper partials [or squawks] right away. When a clarinet player is in an upper partial, everybody in the audience knows it because it's louder than anything we're playing. Not so with the oboe, the flute, the bassoon or the cello. They play—What do they call them? Ghost notes or something—all the time. It sounds like a little drop out. We get one—BANG—oh boy! We just can not do that. That's something I used to have students do. Whenever they'd make an upper partial, that's really what a squawk is, the student gets an interval higher than the one they're looking for. If they did that in a lesson I'd say, "Okay, if you do this [while] practicing, stop. Do that, make the squawk, [then] don't make it, make it, etc. See what you're doing to make that happen." The causes, as far as I'm concerned, are only two-fold: one, you close your throat and change your voicing in [your throat]; or the other, you miss finger somehow and it works like a register key. [The left thumb register key] isn't the only register key we have, we have others, and if you make a little leak someplace it'll encourage the upper partial. I [always] think [to] keep [the stomach] as relaxed as you can. Just in and up [with the stomach.] You can see the pressure, but it isn't out and I don't get any pressure from the top of the chest. Keep that as relaxed as you can and don't smoke (laughs).⁴⁶⁰

Hasty emphasizes that clarinetists must make a conscious effort to support the sound in the softer dynamics of the instrument.

The wide variety of sound qualities possible on the clarinet is one of its strongest assets. The very soft dolce, almost sotto voce pianissimo of which we are capable is unique among all instruments. Playing a beautiful pianissimo can best be achieved by using more air than you might think necessary (let the reed drift farther from the mouthpiece so it is less efficient and therefore the sound is softer), trying to keep the sound as large as

⁴⁵⁹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁶⁰ Ibid.

possible. Using this greater amount of air with less efficient use of the reed will also greatly facilitate the rapid, soft change of registers. I am reminded of a diagram I have seen somewhere which looks like this: \propto . This means that as you play more softly, $>$, you must support the sound more, $<$. In playing forte, the need for reinforcing the air is less important. Who can play loudly without blowing hard?⁴⁶¹

Tongue Position

I feel like we do all of our voicing from the middle of the tongue forward. No voicing from the middle of the tongue back, like trumpet, or a horn or something like that. So our voicing will come in a very short distance [from the middle of the tongue forward]. If we start voicing farther back we can't control the partials as well. [I should] point out my idea of [envisioning] the diaphragm up to the embouchure [as] being a fat cone going up to that point. If we voice farther back than there, we get a restriction there [i.e. closing the throat] and then it opens up again and we actually lose pressure.⁴⁶²

Hasty uses syllables to help students achieve this correct tongue placement while keeping the throat open.

The tongue is very high in the middle, “shhhh”, not “sssss”, but “shhhh.” [With] “sssss”, the tongue tip is rather low, [but with] “shhhh” it's very high [and] I brace [the tongue] on my teeth on both sides. [I can feel my tongue in between my top teeth.] “Shhhh” [produces] kind of a tunnel there that the air comes through. [The air's coming over the top of the tongue.] When I'm trying to have students keep their throat open I will have them go, “Haaaa-shhhh.” Not “ahhhh!” [With that] our throat is closed and it pops open. [With] “haaaa-shhhh” you can demonstrate what you are doing to the air. You are making it move a lot faster under great pressure by [doing] “haaaa-shhhh.” [The air] is cold. With “haaaa,” it's very hot and when you push it [by saying] “shhhh,” it cools right off, so it's under pressure.⁴⁶³

Hasty has students practice voicing:

We practice voicing a note which will squawk very easily, and we go “hahhh” “heee”, “hahhh” “heee.” We play the upper partial which is the squawk, and we feel the difference, [then] we avoid the tighter one that produces the upper partial.⁴⁶⁴

⁴⁶¹ George Waln, “Clarinet Symposium: Tips for Students,” *Instrumentalist* (August 1982): 48.

⁴⁶² D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁶³ Ibid.

⁴⁶⁴ Ibid.

Hasty uses this same practice technique to deal with the intermittent squawk. Former student, David Bellman, recalls:

I remember his saying that it is something that happens occasionally, but he would often suggest (when I did squeak) to create the squeak again, on purpose, and then compare the feeling of the squeak to the feeling of not squeaking (to be able to discover if the fault was embouchure, tongue position, overblowing, fingers, etc.) I think that this awareness of the reality of body use in producing both the squeak and the desired sound is a very valuable way of dealing with this problem.⁴⁶⁵

For Hasty, the movement between partials is primarily a function of fingerings, not voicing:

We do all of our changing of partials with our fingerings. We don't do them with the throat, inside our mouth. We have a lot of register keys that we can use and we use them. We use them in different ways—wide open or partially open. A lot of people [use] what I call the half hole technique—[a] hole that's being use as a register key. Notice I haven't said octave key yet. We don't over blow [the] octave and the hole, that's being used as a register key. It should be smaller for a register key and larger for an end of the pipe key. [It] should be two different holes. So I say use half hole. Some people say that [it's] a crutch and, "You can do it without it." [You] probably can if you're really careful, but your percentage isn't quite as good. So I say [use it], still in conjunction with producing voicing. Voice it with a "haaaa," which is a lower sound, and then get it to go higher with a tighter embouchure, so your embouchure comes into the voicing. "Shhhh"—that's the whole thing. You don't raise the tip, "sssstt". What your tongue does to tongue is surprisingly small. [It] sort of comes out of itself. It's amazing if you look at it. It hardly moves at all. You think tongue, [that's a] big deal. Not so. It sits there and just that little tip goes out.⁴⁶⁶

Hasty does not advocate the practice of changing partials without register keys.

A lot of people will have you practice playing the partials without register keys, and that's a little suspect with me because what you're doing then, is you're changing your voicing back in your throat. You can do it, but I don't think you really ought to practice it, because to me, that's sort of practicing squawks. I may be wrong because these people play well, but I don't think they would apply that in their playing. Maybe it would be another way to learn to avoid it. Maybe that's the value of it. So maybe that [practice] has its value. A lot of people suggest you do that. Sax players especially. I don't know why, but more than clarinet players. It's not wrong as long as you don't do it when you're playing [laughs]. They say that then your voicing [helps to] change your partials better, and that scares me, because you might change when you don't want to [laughs].⁴⁶⁷

⁴⁶⁵ David Bellman, "Indianapolis," private e-mail message to Elizabeth Gunlogson, 15 March 2006.

⁴⁶⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁶⁷ Ibid.

Hasty believes perfecting the transition between the fundamental and third partial will help achieve an evenness of sound between the different registers of the instrument. This requires the player to maintain one tongue position for all registers.

The [register change] we should perfect is the fundamental to the third partial—where we use the register key [on the back of the instrument]. What I'll have a student do is play, say, a C Major scale starting on low G [3] and just notice where his tongue starts, and [then] go up. As he goes from the A [4] to the B [4], which is the register change, [he should] notice what his tongue does. If it's [done] correctly it'll go "shhhh". [The tongue will] pop up in the middle. So that's your voicing for that next register. I say, "Well that's good. You can also voice the low register that way, so try to memorize that position, [and] then start on your low G [3] that way so that you keep the tongue up there." The only time I really purposely drop the tongue is if I'm playing very softly in the fundamental register. We have a lot of trouble going sharp [there], and if I drop that tongue [the middle part] down I tend to lower the pitch a little bit. So I'll purposely push it down then. Ordinary, playing mezzo-piano on up [dynamically], I would keep it up for [the fundamental register] because I'd already be in position to make the register change. So I wouldn't make the register change at the register before. We practice that register change diligently. You should be able to do that perfectly every single time, with no pop.⁴⁶⁸

Finger Technique

Finger technique is a concept that Hasty stresses quite heavily with students.

There are two basic finger techniques: fast and slow.⁴⁶⁹ One is used for slow, melodic playing and the other is used for fast, technical playing, [where the fingers are] moving quickly. One of the main differences is: for the slow moving [playing], you have quite a bit of tension in your fingers; for the fast moving [playing], you try not to have any. [You] try to have as little resistance as possible.⁴⁷⁰

Fast finger technique

This is really the simpler of the two. The main objective [here] is to move the finger really fast and relaxed. Flop it. That's going to make an accent you can hear. [Also] picking it up quickly will make an accent which is great for rapidly ascending passages, arpeggiated [passages], etc. You can hear it. It gives clarity. The main thing you have to do is be as relaxed as you can. That's one reason holding the clarinet with your thumb is kind of bad and one reason [why] I would rest it on my knee a lot. [It is as] simple as

⁴⁶⁸ Ibid.

⁴⁶⁹ George Waln, "Clarinet Symposium: Tips for Students," *Instrumentalist* (August 1982): 50.

⁴⁷⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

that. Obviously you have to be close [to the clarinet]. You can't have any space there at all. You don't [keep the fingers far away from the holes and keys], you [need them close so they can operate quickly]. If I go back and forth, let's say between an E [5] and a D [5], and then stop on the D [5], that finger [should be very easy for someone to] pull up. [There is] hardly any pressure there at all. It's as relaxed as I can make it. [When you use fast finger technique], there [should] be an accent on each note which is good. You want that little accent when you are moving in rapid passages [so you can hear all the individual notes]. So that's simple, [at least it] sounds simple, but it's hard to keep relaxed. That's very hard.⁴⁷¹

Slow finger technique

Now [this is] the more complicated and difficult one to grasp. Here you don't want the accent [produced by the fast finger technique] at all. You want to avoid it. So now tense the fingers. What you're going to do is control the motion of them. In order to do that you've got to have more space, so you pick the fingers up higher. It's as simple as that. Now when I stop [on the D5] it would be very difficult to pull up that finger. Also notice there is no pop. You don't hear a thing. I'm really squashing [into the clarinet]. I think of the motion from up quite high, not to the clarinet or on to it, but into it. The clarinet has become quite soft now and I squash into it, whereas in my fast finger technique the horn was very hard. It was like chrome and I was hitting it. Slapping it. Much different. [You want to raise the fingers about an inch-ish high]. Even when you couple a pad to it you can get rid of the pop.

Now this is the kind of thing that Ralph McLane could do to the nth degree. [It was] just so like liquid. Unfortunately, it's not very much stressed now. The clarinet is very facile, and in the last ten years or so that has been developed. Boy, can we move fast and impress you. Unfortunately, that's good but we can also play beautiful, legato, melodic slurs. People don't concentrate on that enough. [They] should more because [the instrument] can do it, and it's so beautiful that we should exploit it. If you've got it, flaunt it, because a lot of other instruments can not do it. As well as they're played, they can not do what I'm talking about. The oboe [for example], it's going to move a lot of pads and keys. You hear a "clunk, clunk" as part of it. People accept that, of course, that's good, but the other is fantastic. I really believe that.⁴⁷²

Hasty uses visualization to explain the difference in resistance between the two methods.

In the fast finger technique, [I'm thinking] that I'm operating in a vacuum. There is no resistance to me going up or coming down. It just flops. When I'm doing slow finger technique, I'm [thinking that I'm] operating in a very heavy, viscous material [like a] heavy oil. It's resisting me all the way down and resisting me all the way up. [So picking the finger up is] just as important [putting it down and just as resistant]. You don't come off of the horn, you come out of the horn. It's something that I didn't accept in my students. They had to learn to do that. The common error is they'll move the finger very

⁴⁷¹ Ibid.

⁴⁷² Ibid.

slowly until they get into the close finger position and then they'll pop it. You have to keep it [consistent]. As soon as you start the motion down, it's continuous. As soon as you start the motion up, it's continuous. They [would] go too slow, too slow, [and then] bang. Then you [have done] the fast finger technique. That's the common problem.⁴⁷³

Ludewig-Verdehr still uses this idea of resistance in her own performance and teaching.

I was reading one of my notebooks from my lessons and he had said, "Think you're pushing springs up and down with the clarinet intervening," and I thought, "What a lovely way of putting it, I'd never thought about that—the clarinet's in the way." I really use that a lot in my own playing and in my teaching.⁴⁷⁴

Slow finger technique was quickly introduced to the student.

[I would introduce it] as soon as it became apparent that a student could use it and that they were conscious of fluid playing. I'd probably introduce the fast finger technique sooner because right away you can see the tension [and] you try to get rid of it— but certainly early on. I think it is a wonderful technique. Like I said, McLane was a master [at it]. He really was. [The material that I'd use to introduce] it would either be a slow etude, often by Rose, or whatever solo we're doing. [I'd say], "In this technical passage do this. There [are] your finger exercises." I think to do things in context is much more valuable than to take them out of context, and just practice doing the physical thing. Put the physical thing in music [so it makes sense].

It seems simple but we work hard on that slow finger technique. It really takes students a long time to realize that it's difficult. [I make sure they understand] why they have to tense the finger. If you move a [relaxed] finger slowly [you will] see it jump. [When the finger is] relaxed it is always jumping around, but if I tighten it then I can keep that [motion] really smooth. I feel this fluidity—really thick, thick fluid that I'm pushing it through. You can't do it smoothly if it's relaxed.⁴⁷⁵

In a 1984 interview, Hasty detailed to clarinetist James Gholson how he would have students practice these two finger techniques.

I have found that the best way is to have the student practice scales and thirds, in just fragments of it—don't go over the break and things like that. Just practice one hand and then another hand. For instance, [play a C Major scale in thirds] and play that fragment with slow finger technique. And then immediately at the same speed with fast finger technique. So that you feel and grasp the difference and contrast them.⁴⁷⁶

⁴⁷³ Ibid.

⁴⁷⁴ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁴⁷⁵ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁷⁶ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 37-38.

Hasty encourages students to practice intervals and focus on matching the two notes, “because the main sound that you hear is not the note but the space between them which is so beautiful.”⁴⁷⁷ He often couples slow finger technique with this activity.

I don’t advocate the playing of one tone. I advocate the playing of intervals, scales in thirds, broken chords, anything where you have to change notes. It is important. The beauty of the sound is not the note, it’s the going from one note to the next. That’s much harder than playing one note. You can sit on one note and practice, and play it, and get it to sound pretty darn good, [and all the while] be playing it completely incorrectly. You wouldn’t notice that until you tried to play another note right after it. So my long tone practice would be the slow movement of music and intervals slowly, things like that. The only time I use a long tone as such is to practice pitch control with crescendo [and] diminuendo; where you start the sound from nothing—pianissimo, crescendo, to the maximum sound you can make—and [then] diminuendo back to nothing, using all of your breath in this one note, trying to keep the pitch the same as you do this. [Striving for] both pitch and quality, hopefully. That’s the extent of long tones as such, meaning one note. My idea of long tones is a combination of tones together and of course there you’re practicing your fingers; you are practicing your breath support and that would be in legato of course.⁴⁷⁸

Hasty believes that slow interval practice is crucial due to the acoustical design of the clarinet.

I would look [at the music and say], “I want to be able to play that interval [for example C4 to G5]. Why is that interval particularly difficult?” [It is difficult] because you don’t get to change the end of the pipe, the length of the pipe. You just stay the same [pipe] length and pop up; that’s one of the harder things to do.⁴⁷⁹

Hasty feels that there are certain types of clarinets that are at a distinct disadvantage mechanically when it comes to performing slow finger technique.

One reason I don’t like the clarinets with all the extra keys, [for example the] Mazzeo system, [is] you could not play slow finger technique with that. It is not possible because too many keys depend on that. Oboe can’t do it. Bassoon can’t do it. That’s the reason we play the plain Boehm system. [Most of the mechanism/keys work(s) independently].

When you couple slow finger motion with a single pad, it’s alright. In that context, [when] trying to avoid the pops in slow finger technique, that’s the reason [having an] articulated G-sharp [key] is so much better than not. Without it you have to coordinate [the] little finger of your left hand with either the first or second finger or whatever [of the right hand]. Any combination of fingers and it has to go just right. You can do your slow finger [technique, for example, from E5 to D5] but you can’t do it [from G-sharp5

⁴⁷⁷ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁴⁷⁸ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 21.

⁴⁷⁹ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

to F5]. You've got to release [the G-sharp key] at the last possible moment and quick in order to coordinate it. Now that I have [an] articulated G-sharp, I don't have that coordination. I can't do it [without it]. But I don't need it because I can use my articulated G-sharp key. It really works.

That was the reason it was so hard when I had only one [articulated G-sharp key on my B-flat clarinet]. Because I had to coordinate it all the time because I would lose it for the A [clarinet] [laughs]. It took Hans Moening a year [for him to put an articulated G-sharp key on my A clarinet]. He wouldn't do it. He put one on [my B-flat clarinet] and he said, "Play it for a while." I played it [for] a year and I kept griping all the time. So he finally did it [and put one on] the other one [laughs].⁴⁸⁰

Articulation

Articulation for [Hasty] was pretty important. I would say almost every lesson he would give me a little summary of things and he said, "Your articulation is about eighty-five percent now." So he never mentioned my articulation was a problem but he would always give me a percentage, my batting average at the end of the day and so maybe it was a problem and he just didn't want me to go nuts about it but that was one thing that he would mention in lessons. I know that is very important to his teaching. He doesn't want to waste time on articulation. He told me once that one of the reasons he would accept somebody is if they had really good articulation. Because he said if they had articulation problems you would spend four years working on that and you may not even fix it.⁴⁸¹

Kowalsky found Hasty's pedagogical approach to articulation extremely straight forward. "He'd just say, 'Say tah,' and it worked."⁴⁸²

Concept of Articulation

The tongue should release the note, not the air, and it should be abrupt so that there's a definite "t" [sound with the] "tah." Not "tee," but "hhh-tah-tah-tah." I'm keeping my throat as open as I can [using the "hhh"] and the tongue just touches the reed, but I do want that little "t". Let me draw it for you (see figure 26 below). If this is silence [the bottom line], and this is full sound [the top line], here's the beginning of the sound [marked with an asterisk].

⁴⁸⁰ Ibid.

⁴⁸¹ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁴⁸² Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.



Figure 26 “Tah” articulation (Courtesy of Stanley Hasty)

If you take your tongue off too abruptly or change your air at all you get a little accent [marked with an asterisk] (see figure 27 below).

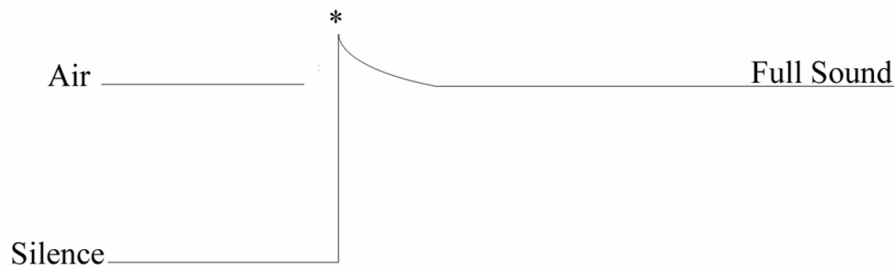


Figure 27 Accented articulation (Courtesy of Stanley Hasty)

If you don't have your air at this level [top line], see you keep your air here [left top line], if you increase just your tongue you get this [marked with an asterisk], you lose that little “t” (see figure 28 below).

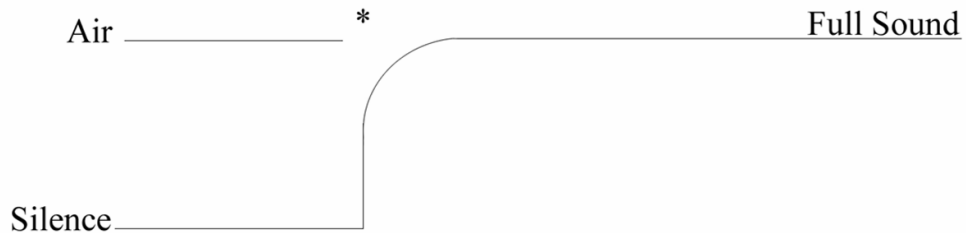


Figure 28 “Dah” articulation (Courtesy of Stanley Hasty)

So the air is going all the way through. The peak[s] in the diagram[s] illustrate the “tah”, the point where the tongue comes off the reed. You can practice this yourself. Go “hhh” and don't do anything, just touch the reed and you'll hear a suggestion of the sound—it's sort of sotto voce. What you do at that point is you tighten your embouchure to sustain it.

It's there [even if you don't tighten your embouchure], but all you do is touch the reed with your tongue and tighten your embouchure into position so it sustains that sound.⁴⁸³

Hasty always felt more secure if he had the air in motion before he attacked a note. "If your tongue is on the reed there is nothing in motion; everything is static." This, Hasty explains, is the value of "hhh-tah":

When I attack, I push the air into the horn first with a "hhh, hhh." Then when I actually want the attack, I just touch the reed with my tongue and tighten the embouchure to the point where it will sustain the vibrations. You can hear it. My colleagues usually would say, "Well I'm kind of glad that you do that because I know when you are going to play [laughs]." But you do hear a "hhh-tah", "hhh-tah." [It enables you to be very precise since the air is already moving], and for attacks [on] extremely soft and extremely high notes it's invaluable in ensemble playing. In an orchestra you might sit for a few bars, not do anything, and then have to come in pianissimo on a high F [6]. That security is hard won, it really is. This is one method that really works. I used to demonstrate it in lessons. I'd say, "Listen" and I would purposely be moving [the clarinet and] everything around and then "toot," I'd come out at the right moment. Everything is still down to "hhh-tah," and it works. It makes you feel secure. The [sound of the] little "hhh," "hhh" doesn't carry very far.

I was doing that before I even knew it. When I played in Cleveland I use to go over to the Cleveland Institute with Jimmy Stagliano, the horn player, because he taught there. I didn't. George Waln would let me use his studio to practice in a bit. Evidently he was listening [laughs] because one day he came in when I was practicing and said, "You know I hear a little "hhh" just before your attacks. What are you doing there?" I said, "Well I don't know." So I started looking at it, and sure enough, I didn't even realize that I was doing that. So when I realized [it I thought], "Boy this is a good thing."⁴⁸⁴

Kowalsky uses "hhh-tah" all the time. "It was only years later that I realized that one of the best things about that is that if you attack a note like that it does not start sharp. It is dead on pitch."⁴⁸⁵

Integral to Hasty's articulation method is the idea that each note is comprised of a: beginning, a duration, and an end. The beginning of each note remains constant, always starting with a "tah." The duration and end can vary; Hasty manipulates these to shape phrases.

Most of our phrasing, as far as our articulation is concerned, deals with the length of the note and the finish of the note. That's the important part and the part that we don't always do: length and method of stopping.

⁴⁸³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁸⁴ Ibid.

⁴⁸⁵ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

Hasty details the three main note types: 1) “Short staccato,” 2) “Short note,” and 3) “Détaché.”

Short staccato

[For the] short staccato we say “taught”, the tongue [releases and] comes right back [on to the reed]. “Tat”, you can’t hear what I did, but with “taught” [you can hear it]. So that’s the short staccato, or even a long note, “taaaaught”. It’s just how long you sustain before you bring the tongue back, but it’s an abrupt [ending].⁴⁸⁶

Hasty often sounds this syllable as “tahwat“. “You don’t do that at all [physically] (“tahwat”) but that way you can hear it. When I’m singing, it is “tahwat”, but that’s not what it really is—“taught” is the whole works.

Short note

You wouldn’t do a lot of them in rapid succession, but a short note is “tah”. You [just] stop blowing [so the ending of the note is different]: “tah,” “tah.” Never “dah.” A lot of people disagree with me there [and believe] there’s got to be a “dah.” [For example in the] Mozart *Clarinet Concerto*, second movement:

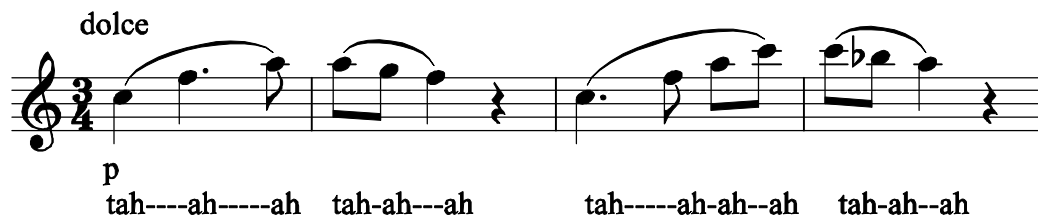


Figure 29 Mozart *Concerto for Clarinet*, K. 622, Movement II, mm. 2-5. (Reprinted by permission of Carl Fischer, LLC. ©1943 Carl Fischer, LLC)

[The articulation solfege for the first two measures would be] “tah-ah-ah-tah-ah-ah,” and I don’t tongue the last note [of the second measure, on beat two]—“tah-ah-tah,” because I don’t like that. People say, “Well it is articulated that way, we’ll play [in the second measure] ‘dah-ah, dah’.” To me the “dah” sounds like a drop-out. So I don’t do it. “Tah-ah, tah”—I don’t like that, [I like] “Tah-ah-ah.” If the “tah” isn’t suitable, don’t tongue it. It’s as simple as that. [The third and fourth measures would be] “Tah-ah-ah-ah-tah-ah-ah.” So it’s always “tah.” It’s got to be great every time, every time just that beautiful, sparkling sound.⁴⁸⁷

Hasty explains the physical differences between the short staccato and the short note:

“Taught,” a short staccato, is stopped with the tongue. With people who are having trouble with articulation, I’ll have them start out with an open G [4], their hand on their

⁴⁸⁶ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁸⁷ Ibid.

stomach and with the tongue on the reed blow air—“taught,” “taught”—no motion at the stomach, everything is the tongue. It’s a valve. Releasing the air and stopping it with no help from the stomach at all. Then if you want—“tah,” “tah,” “tah,” “tah”— you don’t put your tongue back, you just stop your air. Then you go “hhh-tah” for the next one. You have to start your air before the next note and put your tongue on the reed, you need that “tah” at the beginning. Not “dah,” but “tah”—a little ping. That’s more complicated now because I have to stop the air, start it and then release the tongue. What I do is stop the air, put my tongue on the reed, start the air and release the tongue. That’s, of course, quick—you don’t think about it.

Notice I’m dealing with the ends of notes now. Because the beginning doesn’t change, it is always “tah.” An exception to that [is] the Brahms [third symphony]. The oboe starts the phrase and then you gradually emerge, you start *sotto voce*, no tongue, nothing, and then finally you take over. You hear it and that’s not an articulation obviously, that’s something else. There are probably other times but they’re few and far between. So a staccato note is ended with the tongue, a short note is not. That’s my definition.⁴⁸⁸

Détaché

Here we have the hardest one—*détaché*—where we have a fat note. Beethoven does this all the time. Anybody can play Beethoven, but you can’t articulate it because so much of the articulation is *détaché*. We can hardly do *détaché*, but a string player will just stop the bow. With us, if you stop it with your breath, that’s no good; if you stop it with your tongue, that’s no good; so it’s a combination of both. That’s a special thing that has to be [there] and that almost everybody has to be working on. I became really aware of that before I ever got to the Eastman School. I was playing the Beethoven, I think it was the fifth symphony, with Otto Klemperer in Pittsburgh. He didn’t know how to tell me, but I was having an awful time getting the kind of note length that I had the feeling he wanted. That’s when I started trying to analyze it.

Here’s the way I would picture that:

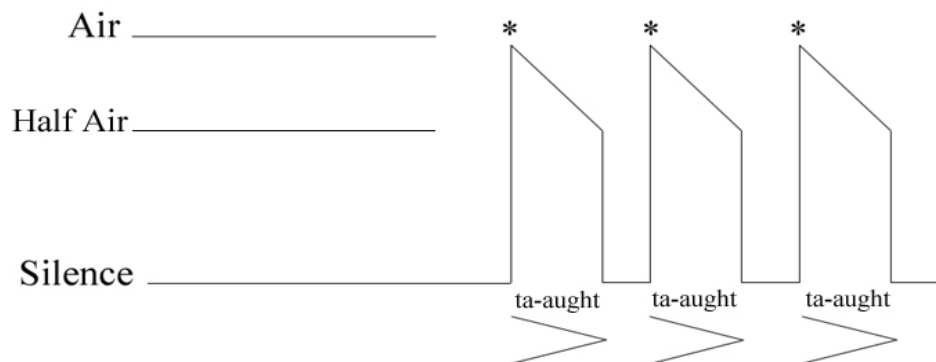


Figure 30 *Détaché* articulation (Courtesy of Stanley Hasty)

⁴⁸⁸ Ibid.

“ta-----ught,” but my air’s gone way down [before] I put my tongue back on the reed. “Ta---ught” but [the “ught”] was so soft. “Ta---ught (very soft),” not “Ta---ught (louder “ught”)” but “Ta---ught (very soft),” “Ta---ught (very soft),” and it comes out. If you tried to do it without putting your thinking that way, it comes out “Taaaa,” “Taaa.” Then you’ve got to increase your air because you’ve got another “Tah” coming. “Tah,” “Tah,” I feel like my pressure’s the same, “Ta---ught (very soft),” but I’ve let up a little bit. I feel like the pressure’s the same as “Taaught (louder “ught”),” “Taaught (louder “ught”),” but I’m “Ta-ught (softer).” There’s just a little diminuendo there. [So it is “Tah”], diminish to half sound, [then] clip it. That’s what it really is. But there’s pressure all the time. That’s hard. It doesn’t look and talk like it feels when you do it. I feel like my pressure is constant, but there’s a diminuendo before I put my tongue back on the reed.

Now, “How do you put your tongue back on the reed?” If you hit it hard you get “Taught,” you get a little pulse there. The only time I do that is if a conductor was giving me a hard time. I’d play something “taught,” and they say, “Well, quicker, sharper, shorter,” and I’d play, “taught,” “taught”. “Still shorter.” I’d play, “taught” then finally I’d play “Taught,” “TAught”—jab that in. He heard that you know. I don’t like that at all. Most conductors don’t know the technique of doing what they want to hear, so you have to interpret it. That’s one definition of a successful player. He can do that. He can produce what somebody says, “Do this, okay here’s such, do it.” Even if you don’t like it, you can do it. So détaché, that’s pretty much it.⁴⁸⁹

Once students comfortably produced these three types of note endings, Hasty integrated another articulation principle: the ending of a slurred note is determined by the type of note that follows it. To help students in these situations he utilized symbols. The following first two examples are from Hyacinthe Klosé’s “Twelve Studies in the Different Registers of the Instrument” found in *The Celebrated Method for Clarinet-Part II* (hereafter referred to as “Twelve Register Studies”), while the third is from Cyrille Rose’s *Thirty-Two Etudes*.

⁴⁸⁹ Ibid.

Articulation rules:

- 1) The end of a slurred note is clipped if followed by a staccato note. The symbol located above the beamed sixteenth notes represents the clip.

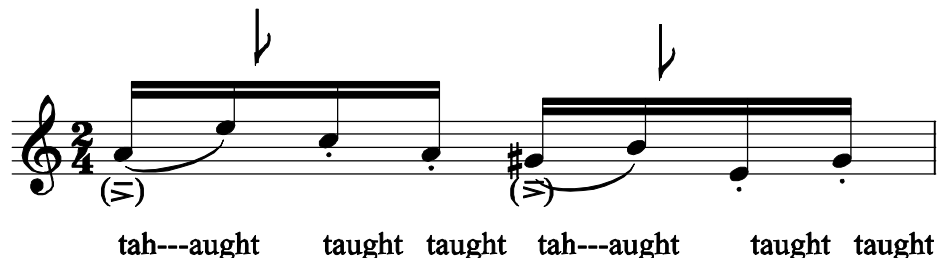


Figure 31 Klose *Twelve Register Studies*, Exercise 3, m. 1. (Reprinted by permission of Carl Fischer, LLC. ©1946 Carl Fischer, LLC.)

What [Hasty] said was “tah” was the attack and “aught” was the stopping of the note with the tongue. The last note of the slur was followed by a staccato note. So it was “tah-aught-taught-taught,” “tah-aught-taught-taught,” like that. If there were three notes it might be “tah-hah-aught-taught-taught.” So you knew that, but that’s not really what we do, but that’s how he vocalized it. But it is the stopped, “tah-aught.” So it, [the “t”], is the end and the beginning of the next note, which is exactly what the tongue does. So the tongue stays on the reed. Once it stops the note then it comes off for the next note.

Those syllables are great. He had a marvelous way of grouping notes where arbitrarily the first note of the slur was the first note of the group and the grouped notes ended at the last note before the next slur. So sometimes the first note of a slur happened on a beat. “tah-aught-taught-taught,” “tah-aught-taught-taught.” But sometimes it was “taught-tah-aught-taught,” “taught-tah-aught-taught,” and he would never accent that first staccato note. That would always have the inflection of a pick-up, and the first note of the slur, the “tah,” would have the inflection of the downbeat. That made for some really interesting rhythmic subtleties.⁴⁹⁰

Hasty also adds the symbol (\geq) to the first note of every slur. Within the symbol the tenuto line “means full value. The accent means take your tongue abruptly away from the reed, saying “tah”, not “dah” or “tha.” The parenthesis () means no breath change—the breath is steady.”⁴⁹¹ This marking draws attention to the start of every group. Murphy Mead elaborates on the inherent relationship between articulation and rhythm that this approach reinforces.

⁴⁹⁰ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁴⁹¹ D. Stanley Hasty, interview by author, 2 October 2006, Rochester, New York, mini disc recording.

This is how it was explained to me when I studied there and I think it came out of his orchestral playing. When you had the two slurred notes followed by the two staccato notes, [the syllables] were really there for a rhythmic understanding so that the player wouldn't rush to the clip; that is usually what we do. I would say most of us probably don't drag to the clip. So if you would be tapping, "tah-wut, tut, tut; tah-wut, tut, tut," it puts the second note in the right place and that's why I think he used that "w." I think that's how he explained it—that it is there rhythmically for us. And then the "ut" part of it is the same ending as the "tut" so that the ending of the clip note is exactly the same length as the "tut" syllable for the staccato, only it is just that you slurred to it. But it is exactly the same length at the end. Then he'd talk about how it would just be something that you would mentally think; it's not, obviously, the tongue moving or the mouth moving, but a mental thing which helped kind of give a really unified understanding or concept of articulation.⁴⁹²

- 2) The end of a slurred note is played full value if followed by a full valued note. Hasty uses the symbol (+) to indicate that a note is not to be clipped.

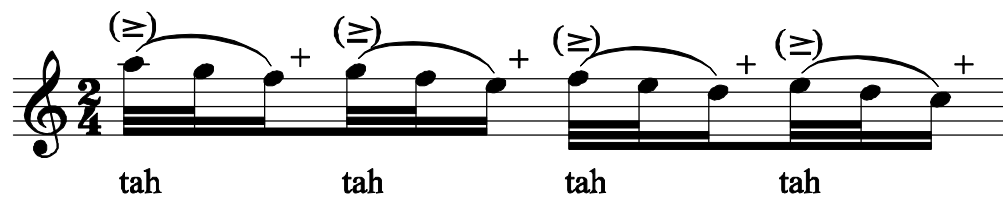


Figure 32 Klose *Twelve Register Studies*, Exercise 3, m. 6. (Reprinted by permission of Carl Fischer, LLC. ©1946 Carl Fischer, LLC.)

“Tah, tah, tah”—That’s the quickest motion you can make with your tongue. It comes off [the reed] almost as soon as it goes on. The difficulty is to [do this and] still get the tenuto accent and the parenthesis (\geq). That’s the hard part of that. You don’t really release [the note persay]; your stop is your start. Some people think you are tonguing by hitting the reed instead of by coming off [it]. You do it so quickly. This is so important because measure six is such a contrast to measure one. I say if you can’t get the “tah” in, don’t say “dah”—slur it. “Dah” would not emphasize it, but it would break it. And in orchestral playing that is fatal because you’re playing at a greater distance and you’re submerged in a lot of other sounds, and so anything like that doesn’t sound like an articulation, it sounds like a break in the line. This is quite [a] controversial topic.⁴⁹³

⁴⁹² Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁴⁹³ D. Stanley Hasty, interview by author, 10 November 2003 and 2 October 2006, Rochester, New York, mini disc recording.

3) Lift

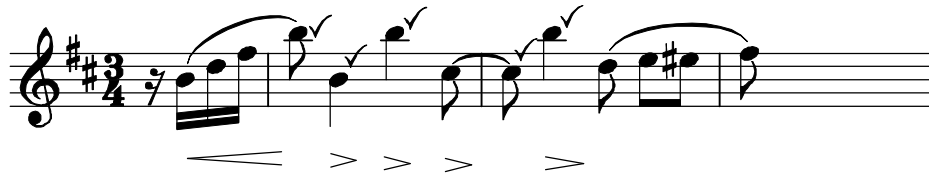


Figure 33 Rose *Thirty-Two Etudes*, Number 15, mm. 4-7. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)⁴⁹⁴

“This is a quick release for the ‘tah’.”⁴⁹⁵

Combs subscribes to this articulation method wholeheartedly.

One of the things that I have always believed in and used and argue with some of my other colleagues about is that the selection of how to end a slur depends so much on the character of the next note. So that if you are playing an etude that is basically sixteenth notes with two slurred and two detached, then the second slurred note is clipped a little bit so that you can accommodate the staccato note that follows. On the other hand, if the next note is also under a slur, then there is a clear re-articulation but without so much space.⁴⁹⁶

Many of Hasty's former students, including Combs, use these symbols in their teaching.

[I use] the little check and the little plus initially, for younger students. I say, “This is the way it will sound clear and I'd like you to practice it slowly and adhere to every one of these markings.” It sort of gives them a framework and later on you can let them in on the fact that you can deviate from this too.⁴⁹⁷

Hasty believes that clarinetists should avoid any type of “un-coordination” of the tongue and fingers.

[Many people utilized] an exercise that Bonade had his students do. He had his students practice slow staccato at “taught,” “taught,” “taught” so [they're] anticipating the finger before the tongue released the note. Theoretically, that gives you better coordination when you're playing. I don't do that. The coordination to me is the same whether you're

⁴⁹⁴ Lawrence Maxey, “An Analysis Of Two Pedagogical Approaches To Selected Etudes From The Cyrille Rose *Thirty-Two Etudes* For Clarinet” (DMA diss., Eastman School of Music, 1968), 35.

⁴⁹⁵ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁹⁶ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁴⁹⁷ Ibid.

slurring the note or tonguing the note and, obviously, you can't release your finger late if you're tonguing it. All staccato notes would be the only time you'd do this anticipating the fingers.⁴⁹⁸

Ludewig-Verdehr was pleased that Hasty did not include this technique in his teaching.

He wasn't one to do the fingers ahead of the tongue. I was sure glad about that because I had had a few lessons with Marcellus my last year at Oberlin, when my teacher was on sabbatical, and so I really started working on that—again, very religiously—and I never found it really helped me a lot. So I was so pleased when I studied with Hasty and he didn't make me do that anymore.⁴⁹⁹

In order to help students increase their tongue speed, Hasty developed a practice method he called “burst speed staccato.”

Your tongue tires very quickly. When you first start tonguing rapidly it tenses more quickly but then it tires into a set rate at which it can sustain it. So what I would say to speed it up, if you can, is, “Try to elongate the time that the tongue will move fast in the burst speed mode.” For instance take five notes, “tah-tah-tah-tah-taught” REST, “tah-tah-tah-tah-taught” REST. “Tah-tah-tah-tah-taught” REST. Those burst speeds you do as fast as you can; you release all your energy as quickly as you can. You should do that all the way up the scale—C-D-E, etc.—establish it on one note first, and then couple the fingers with it. Do it as quickly as you can, then you'll get [to a point] that you'll be surprised how fast you can go. Somebody that has a rather slow tongue might be able to tongue those five notes at a rate of 144 metronome marking to four notes. Somebody who has a good tongue can do it at 160.

Then you add a note—“Tah-tah-tah-tah-tah-taught” REST, “tah-tah-tah-tah-tah-taught” REST—again up the scale and then some times, “tah-tah-tah-tah-taught” with the corresponding arpeggio. That's coordinating the fingers with the speed. You try to get along. If you can get that fast burst speed up to twelve [notes] you can play the scherzo of Mendelssohn's *Midsummer Night's Dream* at any tempo, because in that selection you never have to tongue more than twelve notes [in a row].

Some people just plain don't have fast tongues. One of my students who had the fastest tongue, a dagger tongue, he would always come out with a “tah.” I don't know how he did it with the back [of his tongue] but he did. So it was great. When he was a student he played the Nielsen *Concerto* [laughs]—there is that section where there's a pause. That confused him so he put a note in there so he could keep going [laughs]—interesting. My tongue was just fast enough to get by. I could do what I had to do.

⁴⁹⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁴⁹⁹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

Of course, we can always, using this theory that I've just said, slur two and tongue two because the slur means you're resting the tongue. It's okay as long as you don't play it slurred fast and tongued slow. Don't do that. That's the reason I do "tah-augh-tah-tah" [to get that burst speed]. You get to rest your tongue a little bit, and that'll scoot it up faster. It sounds good because we're clipping [the end of the slurred note] really short and that sounds like three staccato notes rather than two.⁵⁰⁰

Hasty utilizes different articulation syllables depending on the speed of the musical passage. Regardless of the syllable chosen, the tongue should remain close to the reed.

Just keep in mind that the tongue doesn't move very far. [When you are articulating faster it is even closer]. Going back to "tah," "dah"—tonguing very rapidly all staccato notes—as long as you can, you [should] be using "taught, taught, taught." You stop each note—"taught," "taught," "taught." Then if it gets too fast for that you eliminate the "aught" and go to "tah-tah-tah-tah"—you don't stop any of the notes. Then faster than that [you drop the "t" and use] "dah"—"dah-dah-dah-dah" because you can usually do the syllable "dah" a little bit faster than "tah". But that's extreme. If the notes are all marked staccato we try to play a "taught-taught," stop each one. If we can't we still retain the "tah," but not "aught," and if we still can't do it then we wiggle the tongue any way we can and it comes out "dah". Never use "tee". With "tee" you are really tight back in your throat. [Compare the feeling of the two syllables]—"tee," "tah".⁵⁰¹

A flute player once said to me when we were talking about double tonguing, "It's all on top of the air." It's not a breaking of the air. That's a really good concept. It's not stopping and starting the air so much as the air is going there and you are just tonguing on top. That's what I tell students—"hfffh-taugh" on top of the air.⁵⁰²

Ludewig-Verdehr remembers using a combination of these syllables:

Just kind of double tonguing—"tut-tahdah-tut-tahdah"—in that Langenus exercise I think it's number eleven—"tut-tahdah-tut-tahdah-tut-tahdah-tut," and as he said, I always exaggerate so I'd go—"tut-tahdahdah-tut-tahdahdah-tut," and then—"tut-tahdahdahdah-tut-tahdahdahdah-tut." I've made that into other tonguing exercises too.⁵⁰³

Tongue placement on the reed also has an effect on speed.

You should always tongue on the tip of the reed—not back of the tip of the reed. [My teacher at Eastman], Mr. Arey, used to say, "You overlapped [the tongue] a little bit [on the reed]." What he really meant was that he was tonguing on the tip of the reed but with the tip of his tongue not touching the reed—it was hanging down a little bit. That's okay. [You can't have too much tongue on the reed though], then you get a thonky staccato—

⁵⁰⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁰¹ Ibid.

⁵⁰² D. Stanley Hasty, interview by author, 2 October 2006, Rochester, New York, mini disc recording.

⁵⁰³ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

too heavy. That's the fault most younger students have; they get too much tongue on the reed. Just keep it on the tip. I don't care what part of the tongue you use, just keep it on the tip. When I'm tonguing slowly I find myself [tonguing a little lower on the reed], then as I speed up and go faster I find myself tonguing more tip-to-tip automatically. I had some students who could tongue faster than I could very well. I think you have a built in speed. But like most things, if you use to the best advantage what you've got, you do okay.⁵⁰⁴

Double tonguing

When it came to the technique of double tonguing, Hasty rarely concerned himself with it.

I don't do anything about that. I had a job in Princeton one summer and I used to come home between, I think I had three days off a week. I'd come home driving from Philadelphia to Rochester and I would be practicing double tonguing, saying the syllables. Arey said he thought you should say, "a-tk" and it was just backwards. Arthur Christman had what you call a rebound staccato and said, "ta-da, ta-da, ta-da." He could do that pretty well. We do that—"ta-da-da". "Tagata," "tagata." Instead of "tagata" we do "ta-da-da". He said he could do it evenly—"ta-da." I never could. Now there are a lot of people who do the "ta-ka-ta-ka"—the regular stuff pretty well. Dave Van Hoesen can do it on the bassoon beautifully. As I said, I think it is harder to articulate the clarinet. It started out that people who could do that—Jimmy Abato could do it, but he didn't sound too good in the upper register. But there are people today that do it and do it well in the upper register too. So it's possible. I would mention to students, "Well look at it, I'm not adept at it. I don't want to bother."⁵⁰⁵

Hasty's pedagogical approach to articulation was ultimately guided by the end result.

The manner in which a student achieved the desired result was secondary to the result itself.

We are working on articulation ALL the time. I swear the clarinet is the hardest instrument to articulate of any of the winds. I am sure of it. It really is difficult. So that enters into every lesson it seems like, at whatever level.⁵⁰⁶

Dynamic Phrasing

In the late 1960's, Hasty and one of his doctoral students, Lawrence Maxey, worked together to record his pedagogical approach to Cyrille Rose's *Thirty-Two Etudes*. In this document, which became Maxey's DMA dissertation, Hasty is quoted as saying:

⁵⁰⁴ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁰⁵ Ibid.

⁵⁰⁶ Ibid.

The primary purposes of instrumental teaching are twofold: to develop in the student the ability to respond to the character of the music, and to enable him to gain the necessary facility to effectively express his response through playing. In the past it has often been felt that sensitivity in a performer was an inherent quality which could not be instilled from without, but the entire philosophy of music education decries this outlook.⁵⁰⁷

The idea that musicianship can be taught and not just felt governs every aspect of Hasty's approach to phrasing. He "created an awareness in the student of concrete reasons for making phrasing choices. Not just depending on the performer's inspiration or emotions as a means of making musical decisions,"⁵⁰⁸ remembers Bellman. To assist in his teaching, Hasty developed a method which he called "dynamic phrasing."⁵⁰⁹ Here he utilizes definite phrasing techniques to help students make educated, musical decisions about phrasing.⁵¹⁰

When it came to phrasing, Hasty's primary influence was Rufus Mont Arey, his former clarinet teacher at Eastman.

What he had that I liked—and I think this is probably a carry over from high school—was that when I heard him play a melody, I thought, "That sounds right. That sounds good. I like to listen to that." I didn't know why. But he was teaching that in the studio. We talked about brackets a lot. This note belongs here, this note belongs there. Also, what I call dynamic phrasing, he started me on that. I've elaborated quite a bit on that since then—where you phrase with the rise in dynamics and why—and there are a lot of different whys. Also he was very interested in the ends of notes—how you end a note before you start the next one—so that kind of thing came from him.⁵¹¹

George Jones, also a former Arey student, had the following to say about Arey's ideas of phrasing:

After a program by the Rochester Philharmonic in which a contemporary piece concluded with three repeating "open" Gs on the clarinet alone, the author asked Mr. Arey in a lesson the next day what he had done to make those concluding G's sound so beautiful. Arey answered, "It's only articulation." In another lesson, the subject of the phrasing of a particular orchestral passage came up. Mr. Arey's somewhat facetious reply was "phrasing?" I don't know what phrasing is. It's all articulation." He then proceeded to

⁵⁰⁷ Lawrence Maxey, "An Analysis of Two Pedagogical Approaches to Selected Etudes From the Cyrille Rose *Thirty-Two Etudes* for Clarinet" (DMA diss., Eastman School of Music of the University of Rochester, 1968), 4.

⁵⁰⁸ David Bellman, "Indianapolis," private e-mail message to Elizabeth Gunlogson, 15 March 2006.

⁵⁰⁹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵¹⁰ Ibid.

⁵¹¹ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

outline all possibilities for connecting the notes in question. Of course, the more you think of it, the more you realize how right he was. Articulation is simply the connection of any two adjacent tones. If you connect the tones correctly, the phrase plays itself.⁵¹²

The idea of phrasing as an outgrowth of articulation has had a lasting impact on Hasty.

In an effort to develop a vocabulary and method that he could use to effectively teach phrasing, Hasty began to critically analyze the phrasing techniques he employed. His concept of “dynamic phrasing” is the result of this process.

Hasty used Rose’s *Thirty-Two Etudes* as his primary teaching material to introduce dynamic phrasing to students during their first semester of study.

In my mind the Rose etudes are the most comprehensive studies for the development of musicianship and sensitivity to music in the maturing clarinet student. They form a basic part of the clarinet curriculum at the Eastman School of Music.⁵¹³

As soon as concepts are introduced in the etudes, students are expected to start applying them to orchestral, chamber and solo literature. This continues throughout their course of study. Hasty often supplements the Rose etudes with Klosé’s “Twelve Register Studies”. These two texts create an ideal pedagogical pairing as Rose was a clarinet student of Klosé. A student’s pace through these materials is ultimately determined by their ability to grasp the phrasing concepts presented. Typically, Hasty assigned one Klosé exercise and two Rose etudes per week in order to cover the material in one semester.⁵¹⁴

Unlike the Rose etudes, Hasty does not use the Klosé for their musical value. “Any musical value in these studies is purposely minimized in order to allow the student to concentrate on the mechanical control of the instrument.”⁵¹⁵ His primary focus is to develop within the student the correct coordination between the breath and articulation⁵¹⁶, and slow finger technique. Hasty finds these studies “wonderful” and personally worked on them with Ralph

⁵¹² George Jones, “The Artistry of Mont Arey (Conclusion),” *The Clarinet* 6:1 (Fall 1978): 7.

⁵¹³ Lawrence Maxey, “An Analysis of Two Pedagogical Approaches to Selected Etudes From the Cyrille Rose *Thirty-Two Etudes* for Clarinet” (DMA diss., Eastman School of Music of the University of Rochester, 1968), 4.

⁵¹⁴ *Ibid.*, 13.

⁵¹⁵ *Ibid.*

⁵¹⁶ *Ibid.*

McLane, former principal clarinet of the Philadelphia Orchestra, who was known for his legato playing.⁵¹⁷

In the first Klosé register study, Hasty has three goals for the student:

- 1) Use the air correctly between intervals
- 2) Develop slow finger technique
- 3) Perform the “espressivo interval”

He insists that the student play the exercise very slowly, emphasizing the *molto legato* marking. To assist with the legato, Hasty removes the accents written on the first note of each triplet. Slow finger technique is employed and there is no change in the breath between intervals. He then creates an “espressivo interval” by drawing a line between the third and first note of each triplet.

I describe that as a violinist’s hand going up on the same string. [For them] there is space involved and with us there isn’t. So we have to create it. I always say the only espressivo intervals are ascending not descending. I probably shouldn’t say that but I feel like it is mostly true. I exaggerate the espressivo interval by placing a tenuto line under the third eighth note of the group. Then you make a little phrase after the first eighth note in measure three, so your breath fits right in with the line.⁵¹⁸

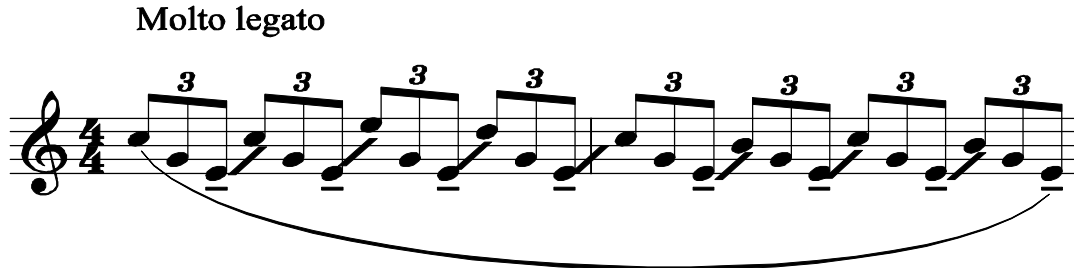


Figure 34 Klosé *Twelve Register Studies*, Exercise 1, mm. 1-2. (Reprinted by permission of Carl Fischer, LLC. ©1946 Carl Fischer, LLC.)

⁵¹⁷ D. Stanley Hasty, interview by author, 2 October 2006, Rochester, New York, mini disc recording.

⁵¹⁸ Ibid.

To the second Klosé “Register Study”, Hasty applies the same principles as the first study and removes the printed “Agitato.” “But now we [add] a crescendo/diminuendo to each phrase.”⁵¹⁹

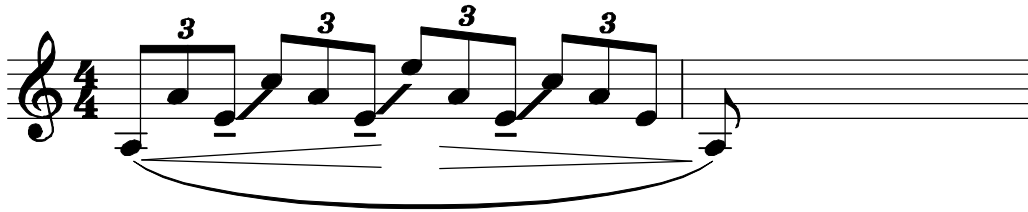


Figure 35 Klose *Twelve Register Studies*, Exercise 2, mm.1-2. (Reprinted by permission of Carl Fischer, LLC. ©1946 Carl Fischer, LLC.)

While students develop these basic concepts in the Klosé, they are simultaneously applying them to the Rose *Thirty-Two Etudes* which are more musically rich. It is at this point that the concept of dynamic phrasing is introduced.

Dynamic phrasing is phrasing with the dynamics. A sound is either sitting stationary, receding or going ahead. Why does it go ahead? There are three reasons for that. One is the melodic line. If the line goes up we tend to increase [the dynamic], as it goes down we tend to decrease. The other, and much more important, is a tension and release. When you go to a tension you crescendo to it, when you release that tension you diminuendo. A typical thing would be a suspension—when it resolves, that is the release. A harmonic V chord is the tension and the I chord is the release, or a I 6/4 chord is the tension and the V chord is the release. Things like that. The third is what I call “change of position.” This extends through a whole phrase and when you come to the last harmonic motion of the phrase it then changes. [For example] you might arrive on the fifth of a chord and change to the third without changing the structure of the phrase. If it arrives on one of the chord members and stays there it is at rest. If [after] it arrives it changes its position in the chord, it’s not quite at rest yet. So you treat that arrival as a tension and the change of the position as a relaxation.⁵²⁰

Martin finds these aspects of Hasty’s dynamic phrasing valuable and consistently uses them in his own teaching.

[I teach it to my students] because when you look at a piece of music by Mozart you’ll see forte and you’ll see piano, but you’re not going to see a crescendo or a decrescendo or a phrase mark, and you have to be able to make music out of it. It is an intelligent way of teaching. I get very angry at my students—they look at a Rose study and they do what

⁵¹⁹ Ibid.

⁵²⁰ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

they're suppose to and then they play Beethoven or a Brahms sonata or something [and they don't]. That's what Rose studies are for, there has to be a carry over there. Because when you have a piece of music that doesn't have anything written and I say, "Well the line is going up what are you going to do?" They say, "There is no crescendo there. Why are you making me crescendo?" "Oh, don't do anything," you know [laughs]. "Well, it is a melodic line, a change of position." So they'll be playing and I'll be teaching and I'll say, "Dynamic phrasing—this is a tension and release." The Stravinsky *Three Pieces*, "Well, make a crescendo to that—it is a tension and release. It maybe sounds atonal but there is a thread of tonality to it." I can't think of any other way that I would do it.⁵²¹

Hasty illustrates the application of dynamic phrasing using the first and third studies of Rose's *Thirty-Two Etudes*.

- 1) Melodic line: "If the line goes up we tend to increase [the dynamic], as it goes down we tend to decrease."⁵²²

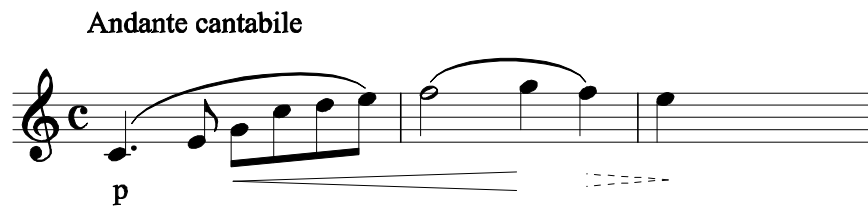


Figure 36 Rose *Thirty-Two Etudes*, Number 1, mm.1-3. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

- 2) Tension and release (implied harmonically): "When you go to a tension, you crescendo to it, when you release that tension you diminuendo."⁵²³

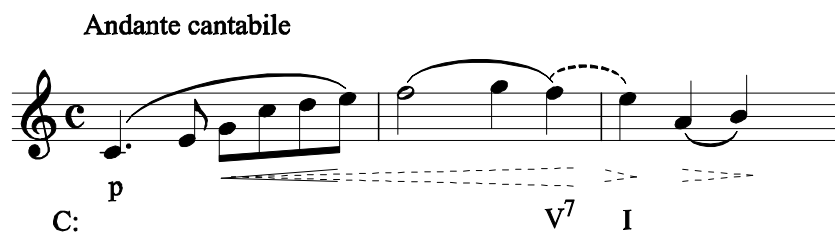


Figure 37 Rose *Thirty-Two Etudes*, Number 1, mm. 1-3. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

⁵²¹ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵²² D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵²³ Ibid.

As indicated in Figure 37 above, the melodic line ascends to the G5 and then descends to the E5. The F5 found between these two tones can be treated as a tension as it can be considered the seventh of an implied dominant chord in the key of C Major. In that case, the line can continue to crescendo through to the F5 on beat four of measure two and then diminuendo to the E5 (the third of an implied tonic chord) resolution immediately. “I would not tongue [the E5 on the downbeat of measure three] because there is no instance where that can be a tension. And tonguing it will add a little bit of tension.”⁵²⁴ The following two pitches, A4 and B4, can also be considered a tension and release.

- 3) Change of melodic position: “Movement of one chord tone to another within a given harmony.”⁵²⁵ The arrival is treated as tension (crescendo to it) and the change of position as a resolution (diminuendo).

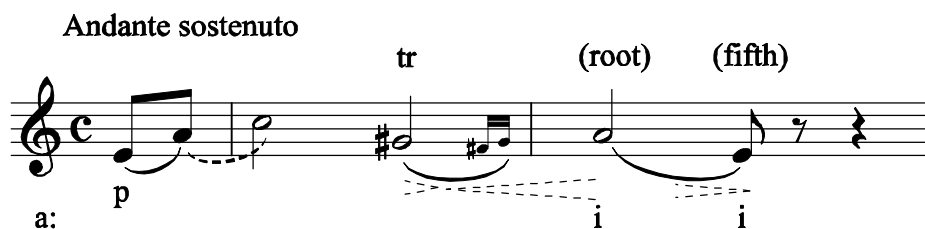


Figure 38 Rose *Thirty-Two Etudes*, Number 3, mm.1-3. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

In figure 38, the implied harmony of measure two is a tonic chord in the key of A Minor. Therefore, the A4 (root note), on the downbeat of measure two, is treated as a tension while the E4 (fifth of the chord), on beat three, is the change of position providing the resolution. As a result, the performer crescendos to the A4 and decrescendos to the E4.

Hasty points out that this principle, change of melodic position, does not dismiss the previous tension and release principle; it offers the student another interpretive option based on the phrase’s musical underpinning. In figure 39 below, Hasty uses the same excerpt to illustrate its interpretation using the tension and release principle. Once the student understands the theory behind both musical approaches Hasty allows them to choose.

⁵²⁴ Ibid.

⁵²⁵ Lawrence Maxey, “An Analysis of Two Pedagogical Approaches to Selected Etudes From the Cyrille Rose *Thirty-Two Etudes* for Clarinet” (DMA diss., Eastman School of Music of the University of Rochester, 1968), 27.

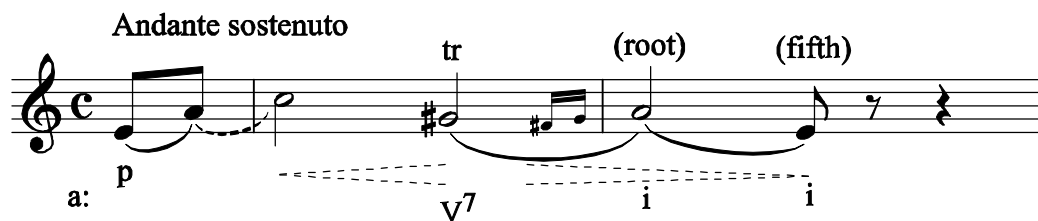


Figure 39 Rose *Thirty-Two Etudes*, Number 3, mm.1-3. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

“[Dynamic phrasing] is really quite simple when you get right down to it, but it does give you more than one way to approach things,” says Hasty.⁵²⁶ Initially, Hasty would lead undergraduate students through this process by writing the markings into their music. Later in their studies he would have them analyze the options and decide for themselves how to phrase the selections. Students quickly realized the significance of dynamic phrasing as it relates to music theory. Martin explains:

When I was a freshman I was getting it in one ear from the theory department about having to do all my theory and I’d go into my lesson after class and it would be, “Oh, this is the same thing.” So I was getting it in both ears. [It made a connection], absolutely. It was a good synergy there and it really made me feel very good and very confident because [of] what I was hearing from my theory teachers. I was thinking, “How am I ever going to use this?” Then I’d go into my lesson and he’d ask me these pointed questions about harmonic movement and the melodic structure and this and that and I went, “Oh my goodness, this is why I put the saxophone away [laughs]. There’s too much to learn.”⁵²⁷

Bellman discovered this also:

This type of analysis of the elements of the music that might govern phrasing decisions is a great way to build a vocabulary of phrasing. Some of his justifications for choosing to make a new phrase were: The printed articulations; the size of interval between adjoining notes might govern a new phrase; the underlying harmony of course plays an important role; changes in tessitura; and of course, the all important concept of “tension and release.” This one I remember especially well. I admire this technique of intelligent analysis of the makeup of a musical line in order to find justifications for musical decisions, not depending entirely on instinct. He would sometimes ask us what our justification was for making a particular phrasing decision.⁵²⁸

⁵²⁶ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵²⁷ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵²⁸ David Bellman, “Indianapolis,” private e-mail message to Elizabeth Gunlogson, 15 March 2006.

Along with dynamic phrasing, Hasty taught the concept of note grouping. Combs believes this technique enables performers to highlight the horizontal direction of the musical line.

[This really comes out] of the whole Curtis tradition—it is similar to [Marcel] Tabuteau’s note grouping. I’ve always used that and I’ve always exercised that in my own playing. You can just tell when someone is doing it that way because you get rid of the strong vertical quality and you get a horizontal flow.⁵²⁹

To illustrate these note groupings, Hasty employs a method of brackets. “I’m coupling [the brackets] with the dynamic phrasing; they go together. What notes belong with each other, where are they going and where have they been.”⁵³⁰ Ludewig-Verdehr vividly remembers these brackets:

We called them the “Stanley brackets”—I do to this day and then I tell my students a little about Hasty. The internal phrasing brackets, which are just everything in music, is what music is—just internal phrases. I use those all the time because they so often have to do with what I’m talking about musically.⁵³¹

Hasty explains, “The reason I use brackets is because [the music] doesn’t [always necessarily] follow any of the slurs or articulations. When you play in groups [of notes] you never bracket them this way:”⁵³²

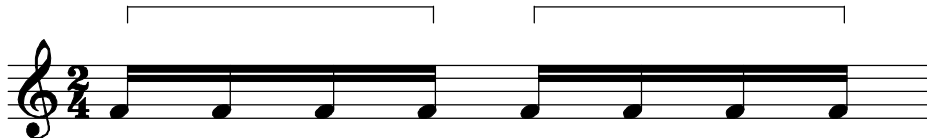


Figure 40 Example of incorrect note grouping.

⁵²⁹ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁵³⁰ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵³¹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵³² D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

“[You] always bracket them this way because you don’t want the feeling of beats.”⁵³³

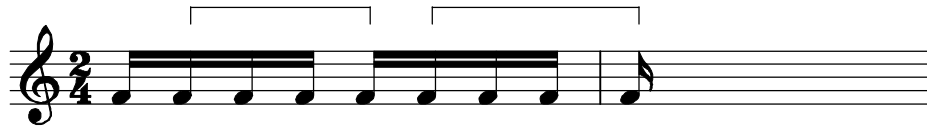


Figure 41 Example of correct note grouping.

“Never group with the bar line, because if you do you are conscious of ‘the bar starts here, it’s two-four time, there’s a beat here and a beat there, etc.’ The other way you can’t hear the bar lines.”⁵³⁴ Hasty illustrates his bracketing method in the initial five measures of the first study of Rose’s *Thirty-Two Etudes*.

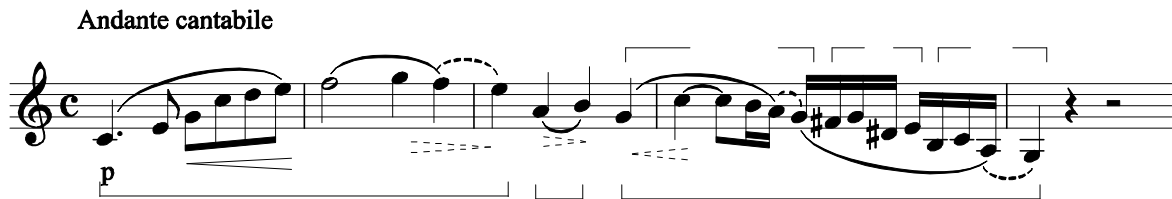


Figure 42 Rose *Thirty-Two Etudes*, Number 1, mm. 1-5. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

There is never any reason to tongue the G [4] on beat three of measure four, you should slur to it. You can tongue F-sharp [4] if you wish or you don’t need to. I add a bracket from the F-sharp [4] to the E [4] and a sub-bracket from the B [3] to the G [3]. Again no tongue on the G [3], the downbeat of measure five—there is no reason to add tension to that note.⁵³⁵

⁵³³ Ibid.

⁵³⁴ Ibid.

⁵³⁵ Ibid.

Occasionally there is a note which serves as the end of one phrase and the beginning of the next. In this situation, Hasty will use two brackets which cross, often calling it a “Brahms.”

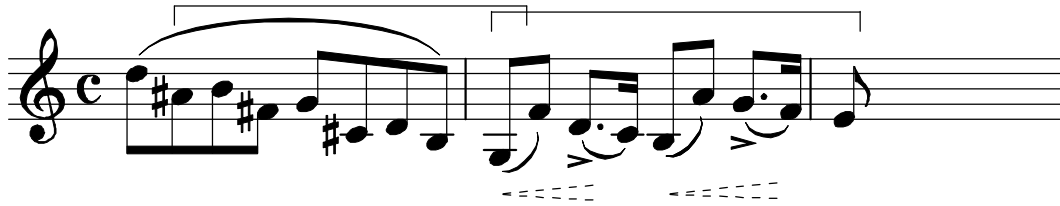


Figure 43 Rose *Thirty-Two Etudes*, Number 1, mm. 12-14. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

Hasty even integrates note grouping into the second study of Rose’s *Thirty-Two Etudes* which, for him, is primarily an articulation study. This provides for some interesting rhythmic subtleties.

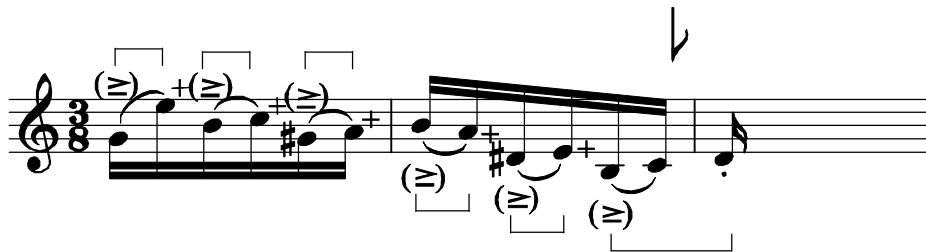


Figure 44 Rose *Thirty-Two Etudes*, Number 2, mm. 1-3. (Reprinted by permission of Carl Fischer, LLC. ©1913 Carl Fischer, LLC.)

Let’s look at this with brackets. [It is grouped] two, two, two, two, two, three. What I am interested in with this one is the five groups of twos and the one group of three. And then I mark of course on the beginning of every slur (\geq) and at the end of every slur a “+.” Then add a clip after the C [4] on the downbeat of the second measure since it is followed by a staccato note. If we didn’t do this, this exercise would all sound the same. You should get a completely different feeling of ambience of the thing between a slur followed by a slur, and a slur followed by a staccato note. They should give completely different impressions. Slur [followed by a] slur is very broad, almost expressive, whereas slur followed by staccato is very *grazioso* and light. I would ignore the phrasing on the articulation studies (the even numbered exercises) and just be sure you did the ends of the slurs followed by a slur, don’t clip it, etc. That kind of thing.

Kowalsky utilizes the method of brackets in his teaching.

You have got to know what notes are grouped together and where a group starts and where a group ends. If you don't know that how are you going to play the music? The interesting thing was that he used to say that he wanted me to do it for myself. He said, "Even if you get it wrong—that's better—do it, make some decisions about it even if it is wrong. That is better than not doing anything. Because if it is wrong we can talk about it and say, 'Oh, I think we should take the phrase over there.'" So I tell that to my students.⁵³⁶

Students discovered that they were able to apply these phrasing techniques to music long after their time with Hasty was complete. Kowalsky explains:

There was one time when after I left I was playing *La Boheme* at Catholic University in Washington D.C. There is a fantastic clarinet solo in the third act. It's very emotionally charged and has a wonderful appoggiatura that resolves down and is just the kind of situation we had in the Rose studies every single day. So I did it—and I just over did it—and then the conductor came up to me and said, "How did you do that? Who taught you to do that?" I said, "Well my teacher at school." He didn't believe me. He said, "Nobody can teach you that." But I think he did.⁵³⁷

Occasionally former students were reminded of forgotten phrasing techniques that they learned from Hasty. Kowalsky explains again:

I still have his markings on all my excerpt books and parts and also for all the etudes I have his markings, so I refer to that quite a bit. He really had an amazing knack of bringing out the drama in the music and the excerpts. For example, we were playing Brahms' first [symphony with the Tallahassee Symphony]. Who practices Brahms' first symphony? It's never on any audition. In the slow movement there is this amazing solo that takes over from the oboe, long, long solo and I'd been playing it and it just didn't quite feel right. So it finally hit me as I was warming up before the concert and I said, "Oh my gosh," and I went and I got the excerpt book and I looked at the markings and I said, "Oh, okay I forgot." I did it and it worked. Eric Ohlsson, the oboist, turned around and said, "Hey that really sounded great."⁵³⁸

(For further details concerning Hasty's approach to Rose's *Thirty-Two Etudes*, consult Lawrence Maxey's Eastman School of Music doctoral thesis entitled "An Analysis of Two Pedagogical Approaches to Selected Etudes from the Cyrille Rose *Thirty-Two Etudes for Clarinet*.")

⁵³⁶ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁵³⁷ Ibid.

⁵³⁸ Ibid.

Expressive Devices

Interpretation

Hasty was not one to create mental images for his students in order to extract a particular musical response.

One thing that I tried not to do was try to give similes. “How should it sound?” “Well just sound like you’re sitting on a cloud” and I’m thinking, “Don’t do that!” [laughs] Or, “Make it really sound like honey.” A lot of instructors do that I know. I think that that is not too effective. I do it once and a while just kind of I’m wandering off in fantasy. But as far as trying to [use it get something to happen—no.]⁵³⁹

Bellman recalls Hasty’s willingness to test musical boundaries.

Regarding interpretation, I do remember him encouraging us to really go for an affect in the music; I can still hear him telling me to “sustain that note as long as you dare!” or to encourage an extreme in dynamics. He did emphasize the importance of beauty of sound, but I’m pretty sure that he would occasionally find it appropriate to go beyond certain “arbitrary” limits (again my own words) to achieve the desired expression in music.⁵⁴⁰

Vibrato

Hasty does incorporate a limited amount of vibrato in his playing as well as teaching it to his students. In both instances it is utilized as a color tool rather than a stylistic one.

I only use one style of vibrato. That is a diaphragm vibrato and I use it to increase intensity or for *espressivo*. The only time I use lip vibrato is in the *Rhapsody in Blue* or something like that. In the Gershwin *Concerto in F* I may use a little lip vibrato. In pieces like that I might use a little vibrato; otherwise, the vibrato is not a stylistic tool but a color tool to be used in all styles. The way I have my students practice it is to start off with just breath accents (long tone held with breath pulsations emanating from diaphragm) “ha, ha,” etc. Then you tighten the stomach muscles up and in. Let the diaphragm itself do it and let it float by itself. By enough practice it gets so it’s a natural kind of floating thing. Some students do it better than others. It is not a natural thing with me. I played many, many years without vibrato and when I sing I don’t naturally sing with vibrato either, so I have to consciously think to use the vibrato now. I do it fairly well. I encourage my students to do it. It is a tightening of the stomach muscles.⁵⁴¹

⁵³⁹ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁴⁰ Ibid.

⁵⁴¹ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 41.

Combs was influenced by Hasty's use of vibrato.

Hasty, in his own playing, used a certain amount of vibrato, but he had a way of doing it that didn't ruin the sound. I think I was so strongly influenced by that, that for many years I played with a certain amount of vibrato. Then I stopped and I am not sure why.⁵⁴²

Martin was pleased when he realized Hasty utilized vibrato.

[I had a] preconceived idea that he was a classical player and he wouldn't like vibrato so I never used vibrato in my lessons. [Then], maybe it was the first or second lesson, he said, "You know this note here has a tension and to add a little bit more tension to it you might want to add a little diaphragm vibrato," and he demonstrated it. And I didn't smile, but inside I was smiling thinking, "We're going to get along famously!"⁵⁴³

Bellman also valued Hasty's use of vibrato.

I've always enjoyed that he encouraged, to a certain degree, the use of vibrato and used it in his demonstrations. I've never appreciated that school of saying that vibrato doesn't belong at all in clarinet playing or in classical playing. I like to exploit it as a color that is available to us and I think that's the way he used it. A story that always sticks with me is that one time I played something for him, and I'll be honest, I can't remember what piece it was, but I used a little vibrato in it and he said, "Well Dave, that sounds nice and I don't mean that in a good way." [laughs] Again, that just brings out that quality of striving for excellence always. Just because you used some vibrato, it doesn't mean it's the right thing for that moment.⁵⁴⁴

Intonation

"Intonation is really tough. It's a hard nut to crack."⁵⁴⁵ As with other concepts, Hasty primarily addressed intonation through the music. Occasionally, he found it necessary to utilize isolated exercises.

The only real exercise I would have students do would be to try and hold the pitch steady from pianissimo to fortissimo. I would have them always do that in the fundamental range up to B-flat [4] in the throat register. That's because that's the register where the pitch change is the greatest. In the third partial range, from B [4] on up to high C [6], the pitch doesn't change much from pianissimo to fortissimo. It's easy to keep it.

⁵⁴² Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁴³ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵⁴⁴ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

⁵⁴⁵ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

So now what does that tell you? If I would say, “Well I’m going to fix up the intonation on this horn up. What am I going to work with?” Often students would say, “The fundamental,” but no—that’s the wildest one. The stable one is the third partial. It’s going to be right and it’s going to be hard for me to change it. But the fundamental’s going to be sharp when I’m playing soft, and flat when I’m playing loud, no matter what I do. So I’ll favor fixing the third partial because it’s going to be more stable.

That’s the reason it is hard for a second clarinet player. He’s usually down there in the fundamental and I’m in the third partial—my pitch is staying pretty stable but his is going wild with the dynamic. So what I’ll do is have students practice a note in the fundamental and also in the third partial to show them the difference and say, “Keep the pitch steady.” Now the fifth partial is more stable than the fundamental but not quite as stable as the third partial.⁵⁴⁶

When tuning the instrument, Hasty recommends utilizing the more stable third partial. He chooses an E5 and often, in orchestral settings, will outline an E Minor chord.⁵⁴⁷ In an effort to correct the inherent sharpness of the fundamental in softer dynamics, Hasty frequently drops the middle of his tongue.

That’s not enough of course. If I’m playing a low A [3] pianissimo and holding it, I [use] my ring finger [to] cover part of the G [3] hole to lower [the pitch]. Obviously this is for slow playing, where it counts [and] where you hear the note. If you’re going fairly rapidly you don’t hear that [the notes are] a little out of tune.⁵⁴⁸

As stated earlier, Hasty preferred to work on intonation within the framework of the music.

An example of an exercise within the context of a piece would be the clarinet solo in Schubert’s *Unfinished Symphony*. The beginning of the solo is okay pitch-wise, but [later] when you’re sitting on that high C [6], it’s sharp. Well we’re going to work on keeping that high C [6] down to pitch. Even though it’s a fairly stable note, it’s probably—like on the older horns like mine—fairly sharp because the fundamental F [3] is flat. It used to be terrible—F [3] and E [3] were flat, high C [6] and B [5] were sharp. In that case I couldn’t tune the high B [5] and C [6] because I couldn’t get the F [3] and E [3] up to pitch at all. So then you would be working on, “How do we do that?” So we’d [experiment with] voicing, embouchure, tongue position, etc. For example, with a high C [6], I’m shading the B [5] hole to bring the pitch down. With a high B [5], many times I would shade right on the ring of the A [5] key to get the pitch down. I rarely did [what] some people could, where you start depressing a pad. That’s scary, and if you’re shaking at all it’s impossible.

⁵⁴⁶ Ibid.

⁵⁴⁷ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵⁴⁸ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

So in the solo the C [6] is sharp. You could get that down to pitch with your voicing and your embouchure but you'd change the tone quality too much. So not only the embouchure and the voicing, but the fingers [are involved in] it. If I'm playing very loudly I could open a key down below it somewhere. That will help to make it come up a little bit.⁵⁴⁹

Hasty regularly used a stroboconn to help students understand their own instrument's pitch tendencies.

It was a wonderful machine, the one with all twelve dials. It could measure 1/100th of a semitone—a cent. Why would I say 1/100th of a semitone instead of so many vibrations? Because it will vary on the pitch you're playing. There are so many vibrations—twice as many vibrations in an octave higher than a note, so you say semitone—you measure each semitone. The vibrations are much closer together up high. The difference between a low C [4] and a low D [4] is a lot fewer cents than the C [5] and the D [5] an octave higher than that because of the vibrations. That's the way [we measure it], one cent, 1/100th of a semitone. You can hear—I've found I could and I think most people can—a change of about four cents, but anything under that you don't really detect the change. Above four cents—if you don't hear a change, you are in bad shape. So, therefore, this is a very good measurement.

[When I work on intonation with a student] I have them play two notes, and the reason is because you don't want to get set. You don't want to start tuning a note as you hold it. Just try to keep your embouchure [the same] without fixing anything, just tuning the clarinet, not you. That was very valuable. You could see [the small fluctuations on the machine] but you couldn't hear it. When you are dealing with a half cent or one cent, you can't hear it. Of course, fortunately, a lot of our perception of intonation is quality. If you're playing brighter it's going to sound a little sharper, and if you're playing dull it's going to sound a little flatter.⁵⁵⁰

Kowalsky remembers the value of this machine:

The stroboconn was a very useful tool but it was only beginning to come out. You had to be in a special room and it was half the size of a grand piano. It had a dial for every chromatic pitch and a microphone. You played into it and somehow, the pitch that you were playing, one of the dials would stop spinning. If it was dead on steady than you were in tune, and if it was drifting to the left you were flat, and if it was drifting to the right you were sharp. But all the others were spinning so fast you couldn't see it. There was a window for each one—for each pitch. It was like having twelve tuners each for its own pitch. They were all on at once. It was all visual and so then it was this spinning stuff and so everything was spinning except the note that you were playing. So if you played a scale, you would see the stopping there. Of course, it was never perfect.

⁵⁴⁹ Ibid.

⁵⁵⁰ Ibid.

Everybody believed when you play very softly you go sharp. Well we tested it there and it was only true in some registers. It was not true across the board.⁵⁵¹

Ludewig-Verdehr recalls her experience:

I remember tuning with the stroboconn. He would make a little chart and we'd have all the notes on the clarinet and I'd play [half steps up and down] and then he'd put down the cents sharp and flat for each note. In those days, clarinets were even more out of tune than they are now. It was really difficult to get one that had a high B [5] and C [6] that wasn't way sharp and then an E [4] and F [4] that wasn't really flat. So he made use of that a lot.⁵⁵²

Hasty does not believe in the validity of a universal intonation chart that lists the tendencies of every note of the clarinet. "Each instrument is so different. You have to make one up for each individual clarinet."⁵⁵³ In addition, most of these charts inventory generic pitches, B3, C4, D4, etc. but fail to indicate which specific fingering is being referenced. This is particularly troublesome in the case of those notes which have multiple fingerings.

For instance, take a low B [3]—which fingering? They're different [when it comes to intonation tendencies]. I always use the forked low B [3] if I can because the other B [3] (second hole down on the lower joint) is a false fingering. It's a cross fingering if you stop to think about it. That should be a C [4] and you want to make it flatter, so you close the hole, the second hole down. If you close the first hole, it will go down a half step. If you close the second hole, it goes down less but it is still a cross fingering. The end of the pipe is still up at the C [4].⁵⁵⁴

For Bellman, this attention to intonation had a marked impact on his education:

Mr. Hasty made sure to introduce us to concepts of tuning the instrument. I believe that my knowledge of the meaning of "ten cents sharp" came from him. His insistence that we had some minimal familiarity with the acoustic principals of partials, harmonics, etc. was very valuable. When he helped me to choose a new clarinet, it was a new idea for me to realize that the instruments would have tendencies of intonation ("Yeah, that high C [6] is eight or ten cents sharp; that's normal for a Buffet.") I'm sure he's not the only teacher conveying this type of information but, again, it shows the comprehensive nature of his teaching.⁵⁵⁵

⁵⁵¹ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁵⁵² Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁵³ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁵⁴ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵⁵⁵ David Bellman, "Indianapolis," private e-mail message to Elizabeth Gunlogson, 15 March 2006.

Ludewig-Verdehr remembers one of Hasty's intonation "tricks": "He showed us [how to] fill in the top third of the tone holes. In other words, to make the tone hole in proportion lower in the instrument, you put some tape there on the top inside of the tone hole. We did a lot of that in those days."⁵⁵⁶

Partials

Fingerings

Hasty's approach to fingerings is based on the clarinet's partial series. (See figure 23 on page 112 for a chart of clarinet partials ranges.)

I teach fingerings by—well I guess you would call it an acoustical method. I relate all the fingerings to the fundamental. So I call the registers third partial, fifth partial and seventh partial. You finger the fundamental register and then you open register keys.

For the third partial register you open the thumb—that's the only register you use for the third partial, with the possible exception of the long B [5] on the staff. We sometimes open the A [4] key with the register key for that—brightens the sound and sharpens it a little bit and kills some of the resonance—but I don't do that very much. For the third partial register, I use the thumb.

Then when I go to the fifth, I raise the first finger most of the time. Sometimes I will close the first finger and open the A-flat [4], for instance for the high F [6]. So the way I would teach the fingering for the high F [6] would be based on D-flat [4] as the fifth partial—you play the fundamental D-flat [4], open the register key and you get an A-flat [5] that is the third partial. Open another register, which is your first finger or A-flat [4] key, and you get the fifth partial which is the F [6]. If you overblow that, you get a seventh partial which would be a C-flat [7]. However, it is so flat that we use it for a B-flat [6]. It is even flat for a B-flat [6], so we open another register key with the F [6] for the B-flat [6] (the A-flat [4] key).

This is the way I teach fingerings—not by a chart. If the student makes the mistake of asking me about fingerings, it takes me about fifteen minutes to tell him about it because I never tell him what button to push. I say, "Well, here are the ways you can play that note," meaning a fifth partial or a third partial maybe, a fifth partial maybe using this register key, maybe this resonance key. But he knows what I am talking about in the case of the F [6] if I said, "fifth partial of low D-flat [4], that is the fundamental fingering"—and then the way I open different register keys and resonance keys down below the pipe to affect the fingering—I don't have any book and I don't intend to publish one either, but this is something we spend time on. It's the way I teach the fingerings.

⁵⁵⁶ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

As far as charts are concerned, I lent my name to Paul Drushers'. That isn't bad, but it isn't the kind of thing that I go for, and he makes some very glaring errors. He says that there are enharmonic harmonics and such. Like I just said, to play high B-flat [6], we are actually playing a flat C-flat [7]. He would say, "No, it is an enharmonic B-flat [6]." There it is—that is a flat C-flat [7]. These are laws of physics that I am talking about. Because the clarinet is an imperfect instrument and doesn't always play in tune, we shouldn't try to make that alter the laws of physics.⁵⁵⁷

By employing this method of partial-driven fingerings, Hasty eliminates the concept of alternate or fake fingerings and relies on fingering in context.

I had heard about and been taught and thought about, "Well here's a trill fingering, there's a fake fingering," this kind of thing, and I got thinking about that and said, "Well that's not really true." So I developed the concept of fingering in context, and if you think of it that way, there are no bad fingerings—only the correct fingering for this context. So when you try to trill from high C [6] to C-sharp [6], you use the third partial C-sharp [6] in context. It's not a trill fingering, it's not a fake fingering, in that context it is a C-sharp [6]—the correct fingering. Coming from there I realized, "Well, where does the problem come in?" In the register changes, when you change from the third to the fifth and from the fifth to the seventh partial, that's where we start to get into the grey area of where to do it and what fingerings to use. That's the reason I think of a fundamental, third partial, fifth partial, because that was the easiest way for me to teach that. I mean that was a teaching tool. I am sure an acoustician would frown at all of this, but for the clarinet, practically, it is a good teaching tool.

For instance, when would you use a high C [6] above the staff as a fifth partial? You are going to say never. You look at it and you figure high C [6]—that's the third partial. Well, a fifth partial would be...let's see I'll have to figure it out...three times five is three would be...oh I don't know, let's say a low G-sharp [3] just off hand. So, you have to overblow a low G-sharp [3]—instead of getting a D-sharp [5] third partial you are going to get a fifth partial C-sharp [6]. Why would you ever use that? You will find you can play them but they sound awful, they're not in tune well [so] why would you ever use that? You need to flutter tongue pianissimo, you can't do it—I can't, not on a high C [6], there's not enough resistance—but you can as the fifth partial in context. That's a pretty extreme example, but that is the idea.

Then I go into how to make the same note played as a different partial sound the same. How would you produce it? Well, I do that all the time; that's very illuminating about voicing. Because if you're going to play a fifth partial C-sharp [6] and if you're going to play a third partial C-sharp [6] you have to voice them completely differently, but you try to do that to make them sound the same. To practice it I would [play] C [6] to C-sharp [6] (third partial), C [6] to C-sharp [6] (fifth partial), C [6] to C-sharp [6] (third partial) and C [6] to C-sharp [6] (fifth partial) using a different fingering each time, trying to make them sound the same. To match them you look at the C-sharp [6] as the fifth partial; it is quite resistant, it's a rather dark note. It's not a very good note actually,

⁵⁵⁷ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 32-34.

strangely enough. You look at the third partial C-sharp [6]: that's a very thin note and the two notes sound completely different. "Well what do you do?" You try to make the third partial fuller and deeper and make the fifth partial brighter and thinner. So you voice differently [by] changing the tongue position inside your mouth a little bit. That's a good exercise. That's a really great voicing exercise. You can feel physically what you are doing.⁵⁵⁸

Hasty's former students still use this fingering method in their own playing and teaching, which is something Hasty finds amusing. "I thought those were nightmares they tried to get over [laughs]."⁵⁵⁹ Ludewig-Verdehr remembers that Hasty "talked about acoustics a lot," and that for her, the subject "comes up over and over again in various lessons [that I teach]."⁵⁶⁰ She finds his partial fingering method very helpful.

Perhaps I'm not quite as adamant as he, but when there comes a chance to play, for instance, C [6] to high C-sharp [6] in the Schubert *Shepherd on the Rock* or Schubert's seventh symphony, I'll just show that fingering and explain why. One of the things that's most fun in teaching is after I've discussed acoustics I'll ask, "Okay now if you finger the C [6] this way, what partial is it of what note?" It scares them to death until they learn the acoustics of the clarinet. You can just see them all go blank. I have a class every Monday night and we talk about various things for the first number of weeks like finger technique and tone exercises and embouchure and all that. Eventually there's the class on acoustics—it's just a very simple class and I don't get into anything involved but just so they know how the clarinet works acoustically. I think Hasty got me interested in that because certainly I'd never thought about that before.⁵⁶¹

On the other hand, Murphy Mead, who studied at Eastman ten years after Ludewig-Verdehr, is adamant about using Hasty's partial method for fingerings.

I give lectures about it all the time to students. This is the third partial, this is the fifth partial, this is the seventh partial, this is the ninth partial and this is why. And I have his formula. The interval from the fundamental equals the partial. So the third equals the fifth, the fifth equals the third, the seventh equals the seventh and the ninth equals the ninth.

The other thing is you can figure out which fingerings you want to use to stay in a certain partial, for how long and what the intonation is going to be in them and how they kind of compare. And that is how we choose. That was big and we all kind of got quizzed on it, "Now what partial are you playing?" [laughs] You know I would be shaking in my tree

⁵⁵⁸ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵⁵⁹ Ibid.

⁵⁶⁰ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁶¹ Ibid.

in lessons. “Well it is the fifth partial G [6] isn’t it Mr. Hasty?” “No it’s a seventh!” You were always being quizzed so I finally learned the darn thing, but you learned it while you were there because it helps you understand the theoretical basis upon which the clarinet works, and then it is just so much easier to pick fingerings, and make interval leaps and why, and sound better in tune. I mean intonation was a huge thing from him.⁵⁶²

Equipment

Clarinet

Though Hasty believes in always utilizing high quality and properly maintained equipment, he stresses that it is “not the most important factor in playing.”⁵⁶³ He plays on Buffet clarinets—A and B-flat and during his career worked extensively with repairmen Hans Moenning [Philadelphia] and Dominic Puccio [Rochester] to adapt his instruments. Hasty prefers very light key tension. “[When you] trill the low F-sharp [3] to G [3], [it is really] light. That’s always really stiff on people’s horns. The reason for that is I’ve got the key sprung differently, it usually stays up. So that it’s helping it work.”⁵⁶⁴ He and Puccio also did some experimenting with the thumb register key on his A clarinet and made it higher. “It really hits it really quick and, acoustically, it works better.”⁵⁶⁵ Once he inserted “a little pin”⁵⁶⁶ into the register key. “When we were first experimenting with this, Dominic had made me a conical shaped pad out of redwood. What that would do was open and when [the register key] was fully opened just the very tip of the cone would stick in there. That worked pretty well. But to get that seated—a redwood pad—was tough.”⁵⁶⁷

Hasty also had an articulated G-sharp key added to both his B-flat and A clarinets. He relates the story of their implementation.

They are unique. Moenning put them on—Hans Moenning in Philadelphia—and under great duress. It’s a wonderful story. I was in Pittsburgh and that’s before Dominic was [in Rochester]. So I’d fly to Philly to have him work on my horns. Every time I’d go

⁵⁶² Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁵⁶³ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵⁶⁴ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁶⁵ Ibid.

⁵⁶⁶ Ibid.

⁵⁶⁷ Ibid.

there I'd say, "You know I really would like to have an articulated G-sharp [key]. Couldn't you design a mechanism to put on?" and Moenning would reply, "You don't need that." He wouldn't do it, but I kept after him. Finally, one time I was there and he was working on the horn [and he said], "You know that articulated G-sharp?" and I said, "Oh yeah, I remember." "Well I'll do it for you." I said, "Well, Hans, after all these years, why?" And what had happened is he'd had an anniversary of his stay in this country or something and we were [living] in Pittsburgh. So my wife drew a card—a congratulation card—drawing all the woodwind instruments on it and really it was a nice card. He says, "Because your wife was so nice as to send me that card" [laughs]. Isn't that neat?

So he did it, but he would only do it to the B-flat clarinet. He said, "See if you really like it." So he made me play the B-flat clarinet without it and the A clarinet with it. You lose your [finger] coordination [with those keys] pretty quickly because you don't need it. So that was kind of strange. Finally he did put it on the A clarinet about a year later. Thanks to June, no doubt about it.

The reason he said you shouldn't have it is because you can't play high F [6]. When you play high F [6] with fingering a low G [3] you open the C-sharp [4] key for the register key and that'll work. I said, "Well I don't really need it." So I was playing and I said, "Here's one" and I played it just regular with my half-hole stuff and very carefully getting it in tune with pianissimo attacks. I said, "If you really want to play that long one you can use this for a register key and I opened that and that works and so he had no [answer] but he didn't relent [laughs]."⁵⁶⁸

Hasty explains why, amongst clarinetists, the articulated G-sharp key lacks in popularity.

I think one reason that it's not very popular is that the way we pick good clarinets—whether it is a Buffet, a Selmer, whatever—is to try a lot of them and out of a batch you usually can find one that's presentable, just accidentally. Well they don't make many articulated "G-sharp" clarinets so your source of supply is very limited. Actually [the articulated G-sharp key] is a wonderful, wonderful thing.⁵⁶⁹

Upper joint-pads/corks

In their 1984 interview, Hasty detailed to Gholson the types of pads he employs on the upper joint of his clarinets.

I don't like cork pads very much. I don't like the feel of them. So mainly I use the cork pad in those places where if it got water in it, it would still work. Whereas a bladder pad would swell up and not seat—so that means your side keys—all the bottom keys in the upper joint. That's your left hand E-flat key, right hand E-flat key, the side key F-sharp key, those two keys you see. In fact, I think I have them all the way up there now. But you wouldn't need them on the higher keys. You have to have one in your register key.

⁵⁶⁸ Ibid.

⁵⁶⁹ Ibid.

That's for sure. Otherwise you have got to open the key too far. You play on the cork strictly so that if it does get wet it will still seat. Some people put cork in the left hand, first finger. I prefer bladder there and if it's fuzzy which would be the reason you put the cork in to get rid of that, then I would dig out the wood around the pad to allow the air to escape a bit. You have to keep the pad high enough to get away from that fuzzy sound. Well then, just dig out the wood rather than use the cork. There are some people who use cork strictly...but I disagree. So I use it for about four keys—or five counting the register key—three side keys, one E-flat left hand key and the register key. Moenning was experimenting with a plastic pad in the low F-sharp [3]. As you know that one clicks quite a bit when it's released and that softens the pad up a lot. It really worked but the plastic pad always warped and wouldn't seat very long. So he's back to using bladder pads. I like the bladder pads—the feel of them a lot better anyway.⁵⁷⁰

Undercutting and tuning

Hasty believes in the importance of undercutting tone holes to help correct an instrument's intonation issues.

I think that the undercutting is very important. I think that Selmer has come to realize that. Their so-called Gigliotti model—when all they are really doing is undercutting the tone holes—that's no doubt an over-simplification. I think what it does is make the intonation more flexible. So it's a valuable thing. I use it myself. I am taking now an instrument that's [already] built, and I am trying to improve it; improve the intonation and correct faults. I use it in tuning strictly for altering the placement of the hole.⁵⁷¹

He does not use a special tool for the undercutting, just files.

Half round files. There are cutters that you pull up into the bore to change the hole. Moenning has one for the F that he says is great. There is a problem. I don't know how to alter the twelfths. That's the real problem, isn't it? Arthur Benade can do that, but he works more with the bore than with the undercutting. A larger or smaller bore—that's what he's got to make it. So my use is generally if a note is flat, or I want to make it sharper in the third partial register and it's also flat, I want to make it sharper in the fundamental register, I can do that easily...But if it's sharp in the third partial register and flat in the fundamental register, I have to compromise. I have to decide which I am going to do because I can't do them both. I can't alter that fundamental third relationship. You know that E [4] fundamental and B [5] third partial combination and F [4] fundamental and C [6] third partial combination are too far apart, and I can't change that. That's in the bore and it's more complicated than how much different holes are undercut and things like that. But I might decide—“Okay, I want that E [4], throat register E [4], sharper; I don't care what happens to the high B [5].” Then I would undercut that hole. The first

⁵⁷⁰ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 44-45.

⁵⁷¹ *Ibid*, 42.

open hole up toward the mouthpiece. Making the undercutting part of the whole egg shaped, then it might be a little sharper.⁵⁷²

Ludewig-Verdehr remembers that Hasty made sure his students knew how to perform minor repairs and adjustments on their instruments.

He taught us little things about fixing the clarinet too; how to make the springs a little bit harder or looser and how to [fix] the pad skins [when they got] tight. It doesn't happen now, but then the skins of the pads of the clarinets often came loose. He showed how you take the key off, do a little pin prick (in the center), put a little glue on it and that would make it adhere to the pad below or to the material below.⁵⁷³

Mouthpiece

I prefer a medium long, medium open facing and a rather small end bore and a rather large interior bore. It's made in France. It's hard rubber. It's good quality rubber; that's important. They warp less and they work nicely when you put the facing on them because the quality of the rubber is good. I don't have a brand to say to you. There are a lot of good brands on the market. Most of them should be refaced. There's a great proliferation of mouthpieces now, and ligatures.⁵⁷⁴

Ludewig-Verdehr recalls that, "he did graphs of mouthpiece facings and worked a lot with Dan Johnston."⁵⁷⁵ Maurita Murphy Mead explains this further:

He was experimenting with mouthpieces in my era. He was working quite a bit with Dan Johnston. So we were all playing on Johnston experiments. It was kind of a larger bore to get the darker sound. I remember the bore bigger and I actually had to tape mine because they were blowing the throat tones a little flat at that time but he was always working with him right then.⁵⁷⁶

Reeds

Hasty felt that reed making was an important skill to develop. In his earlier years at Eastman he addressed this issue with students in their lessons; later, he provided a reed class for students on Saturday mornings. Below is the reed handout Hasty utilized in this class.

⁵⁷² Ibid, 43.

⁵⁷³ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁷⁴ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 44.

⁵⁷⁵ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁷⁶ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

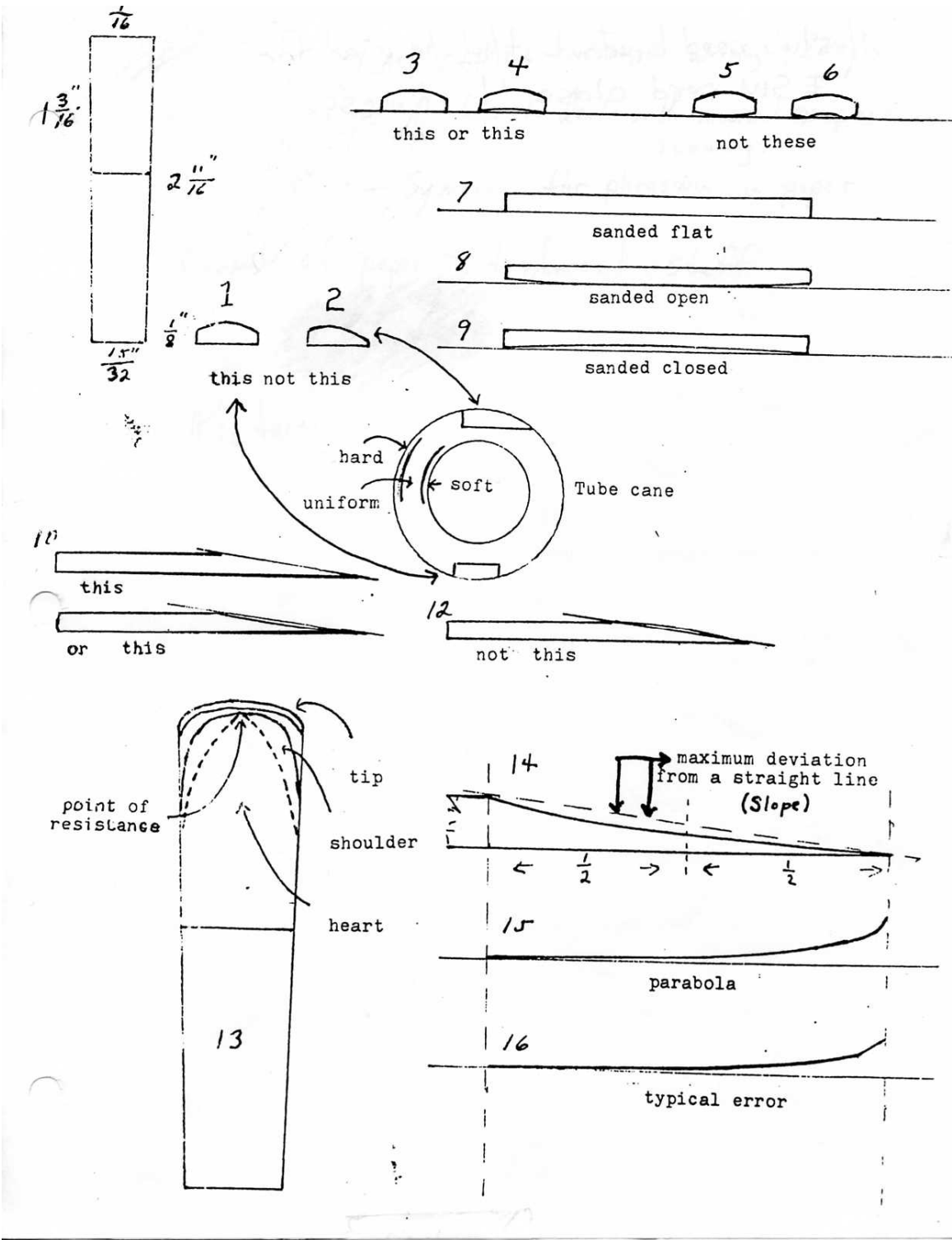


Figure 45 Reed Chart (Courtesy of Maurita Murphy Mead)

Today, he uses the above handout for the clinics and master classes he conducts around the country.⁵⁷⁷ Bellman explains the structure of Hasty's reed class at Eastman:

The introductory classes he would give us some handouts and we'd all order the special kind of knives from him and he'd familiarize us with the appropriate books—the Opperman book and other essential information that you had to know about. He'd introduce the terminology, the parts of the reed and whatever and after a few classes basically we'd sit there and make reeds. He would supply us with the blanks. We didn't have to make them from scratch, although again he would show us how to split them with the arrowhead. But he basically required every one of his students to at least be able to produce a few functional reeds during that year of going to reed class by scratch without using a reed du-all or anything. Of course, I was always impressed that he could turn out a workable reed from a blank in about ten minutes or so.

Even though I've never been one ever to function using handmade reeds, I felt like the knowledge of the reeds was very important to apply to the commercial reeds. Such as my ability to use a knife—that looks easy when you see somebody do it, but it's not a skill that you can pick up by yourself. I try to do some fine adjustments on my commercial reeds with a knife. Also I learned from his process of curing the blanks and I try to even apply that, to a certain degree, to the commercial ones, to polish the backs and to polish the vamps to at least give them maybe a little more life.⁵⁷⁸

(For addition information on Hasty's reed class at Eastman School of Music, see Chapter Three)

Performing

“The name of the game when you are performing is concentration. You have to concentrate on what you are doing, not what people around you are doing.”⁵⁷⁹

Memorization

Hasty believes that memorizing repertoire is a worthwhile activity as long as it does not interfere with the performer's ability to create “music.”

At the Eastman School I was on the graduate professional committee. Among the committee members it was a big deal whether [a clarinetist] could give a recital, a graduate recital for credit, and not play it by memory because there were people there that played piano and violin [and they were] not so intimately connected to their instrument. My advise to students was always, “If you play better with music, do it, if you play better

⁵⁷⁷ D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

⁵⁷⁸ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

⁵⁷⁹ Ibid.

without, do it, but if you're playing without it and all you're thinking about is the next note, you've got to play that's ridiculous.”

An orchestral musician has trouble with memorizing because we don't [practice] that. We play rehearsals with music that we [might have] played before but it [may have] been several years, and some music [that] we've never played [before]. So you don't memorize things. The only things that I've ever played for memory [are] the Mozart *Concerto* and the Debussy *Premiere Rhapsody*. I may have done the Stravinsky *Three Pieces* sometime or another. That's all. Oh, I did [play] the *Au Claire de la Lune* by memory [for my performer's certificate] [laughs].”⁵⁸⁰

Bellman recalls one of Hasty's memorization practice methods: “I remember him encouraging anyone trying to memorize a piece of music to be able to “finger” the music through while just holding a pencil or some other item—without the clarinet.”⁵⁸¹

Hasty Reflects

At the *Hasty Festival*, an event in honor of his twenty-fifth year at the Eastman School of Music, Hasty took a moment during an interview to reflect on the evolution of his students. The following was printed in the school's newsletter:

Hasty finds it almost impossible to categorize his students of the past two and a half decades as a group, although he notes that their, “motivation and dedication” has always been readily apparent. But he does say that students today are more technically advanced at an earlier age, and he suspects that the teachers providing their earlier training are getting better. Most noticeably, the quality of playing among female students has improved in recent years, he says.⁵⁸²

Hasty acknowledged in a 1984 interview with Gholson that though the technical preparedness of the Eastman student had grown significantly his musical goals have remained unchanged. His methodology, however, has become more refined.

⁵⁸⁰ D. Stanley Hasty, interview by author, 8-9 July 2002, Rochester, New York, mini disc recording.

⁵⁸¹ David Bellman, “Indianapolis,” private e-mail message to Elizabeth Gunlogson, 15 March 2006.

⁵⁸² “A Hasty Festival,” *Eastman Notes*, 13:3 (Summer 1980): 7-8.

I still think that I have to teach my theory the same way about phrasing—ideas about music—because that’s me. As far as me personally is concerned, my methods have certainly become more and more refined and codified. They are not as nebulous. I did a lot of teaching at different institutions before I came here, but I feel like most of my solidifying into a particular kind of approach and method has happened here. Since I’ve been at the Eastman School, I think the whole level is higher. The technique is taught better, the way you produce sound is taught better, and the repertoire has expanded.⁵⁸³

From the Students’ Perspective

The following are excerpts from interviews of six former Hasty students. Complete transcripts of the interviews can be found in Appendix A.

Impressions of Hasty as a performer

Frank Kowalsky

He was fabulous. You know I really never heard him miss. After a while I watched him play and knew exactly what he was doing and I knew exactly what he was thinking. I just got it. It was just all there in his face. I knew what he was doing inside of his mouth. I mean I can’t tell but the shape of his face and the way he looked at his music and the way he read, I could feel inside my mouth what he was doing. Especially when there was some hard thing in the orchestra, some technically hard thing and I’d see him kind of bear down and read, really read, almost like sparks were coming out of his eyes. I can see it. I can see him taking it in.

He really sounded great. It was always just right and then I had a very interesting experience. I got to play next to him for a week. I was the fourth player my year in the Philharmonic. It was Hasty and Osseck and Michael Webster and then I was fourth. Well it turned out the whole season there was one concert with four players. So I really missed out. But for some reason the other two weren’t available for this thing, it was a Festival of New Music at the very end of the season. Howard Hanson conducted. It was probably in April or even May of my senior year. So we sat together for rehearsals and the two evenings of concerts. I discovered a couple things about his playing that I never knew before, because that was probably the best education, sitting next to him. It was...his articulation seemed extremely rough to me—up close. It seemed like he was always ahead of the beat and he played a lot louder than I thought. But I had heard him every week in the Philharmonic and from the audience it sounded like perfectly clear articulation, on the beat and the balance was fine. It was an education.⁵⁸⁴

⁵⁸³ James Gholson, *The Seasoned Clarinetist* (Memphis: James Gholson, 1996), 46-47.

⁵⁸⁴ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

Tom Martin

[He played with] a lot of confidence and a beautiful, very full, chocolaty sound. He always described the clarinet tone quality—which he sounded like exactly—as an iron ball wrapped in velvet. You know this really solid core with softness around it and that is what you would hear. It was just this dark sound that had a brightness about it that would carry and ring. It was never thin. He was always very clear in what he was doing on stage. He was leading you along very clearly. It was more of what you would expect when you think of the theatre—how actors would be. You know from a distance, if it's up close you might think well that's a little too angular, that's too much make-up and it looks very odd. But when you get out into the hall and you listen to it, it's like, "oh yeah, that's it."⁵⁸⁵

Hasty's teaching personality

When asked if Hasty's teaching was nurturing:

Larry Combs

Certainly nurturing but certainly demanding and although he didn't often become angry, if you weren't working he would let you know it and he would be disappointed. But I think at a certain point if he had a student who was not keeping with his program he would just sort of allow them to do that because you know at that point we are suppose to be adults, college students.⁵⁸⁶

Frank Kowalsky

Not particularly [laughs].⁵⁸⁷

Elsa Ludewig-Verdehr

Well, thinking about him, he's not really nurturing! But he couldn't have been more helpful, or nicer, or encouraging. He was demanding but I just never ever felt a bad moment. But nurturing might be little strong. He's a little more private than that. I kind of nurture my students but I don't think he nurtures, but he cares.⁵⁸⁸

Tom Martin

My first reaction is I wouldn't use [the word] nurturing with him. You would just do what you're told [laughs]. I did whatever he said to do. [The teacher/student relationship was] very business-like. If you worked very hard for him he knew that you were working hard and he could be nurturing and try to bring you along, this and that. But the moment that he sensed that you weren't working for him he'd throw down the gauntlet. When I

⁵⁸⁵ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵⁸⁶ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁸⁷ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁵⁸⁸ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

think of nurturing I think of a mother. He was not a mother he was more like a father figure and you just do whatever you can to please your father. That's pretty much it.

He wouldn't talk very much about anything else but the clarinet and you. He wouldn't mention other students, he wouldn't mention other teachers and so it was just the blinders were on.⁵⁸⁹

Maurita Murphy Mead

No [laughs]. I think it was appropriate because for me—I am completely humble—I had a big ego probably coming from where I had and it was going to be appropriately put in its place. One time I told him I didn't want to play the Stravinsky *Three Pieces* in three weeks, I said, "Mr. Hasty I'm not going to play it" and he said, "Yes you are." I said, "No I'm not," and he said, "Yes you are and I don't want to hear anymore about it." I needed that. My maturity level needed that so he was the right teacher for me, no question because I had a lot to learn. I wanted to learn it but we had to crack the ego or whatever it is, I don't know—stubbornness. And make that psychological transition and it really happened after the first year—definitely.⁵⁹⁰

Motivational tools

When asked if Hasty utilized any motivational tools:

Elsa Ludewig-Verdehr

No, he really didn't but somehow or another he made us want to practice all day. I mean, one didn't think anything of practicing five hours a day and we just did that. There was no problem with motivation—his teaching just sort of made you want to work.⁵⁹¹

Larry Combs

He was at the same time very disciplined, but very inspirational and I don't think you can...it's not easy to put into words or to phrase that but he would never do or say anything in your lesson to discourage you. He would never say, "Well you're just never going to get this." [You always felt that things were achievable if you practiced]. But he never would impose a, "You must be practicing four or five hours a day." I mean he let you figure that out for yourself and some people at the school unfortunately didn't get it.⁵⁹²

⁵⁸⁹ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵⁹⁰ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁵⁹¹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁹² Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

Frank Kowalsky

I don't remember anything specific. He assigned me stuff to do and I had my own self motivation. I wasn't going to come in not knowing it and the truth is it was easy. Even stuff that I couldn't play, it was easy, because all I had to do was spend more time. That's easy, right.⁵⁹³

Tom Martin

Yell!!! [laughs] Different intonations of the word, "no" [laughs]. That was motivation. One of them was, let's see—it was mostly verbal motivation—"Get on it!" He was just one of these people that if you didn't work hard he would just crush you, not verbally, he'd read right through you. He didn't have to make you feel bad, you felt bad because you knew he was there 110% for you. If you didn't work hard and have your lesson prepared you felt like you were a very bad person for not doing that.⁵⁹⁴

Atmosphere of the studio

Elsa Ludewig-Verdehr

The nice thing was and I don't know how he made it happen, but we all were always good friends. I mean to this day when I see Larry or the others it's just like this is one of my best old friends. He just didn't somehow allow, or competition just never entered our heads. We all just really liked each other. In fact I was even maid of honor in Pete Hadcock's first wedding. That's a close relationship. It was really terrific being in that class.⁵⁹⁵

David Bellman

I think people were pretty supportive. I had a few nice friends from the studio. Everybody was very friendly and certainly Mr. Hasty wasn't the type of teacher that played favorites. I never detected that from him.⁵⁹⁶

Tom Martin

There were very good colleagues. Occasionally, there might be one or two throughout the four years that were a little competitive, where there were kind of nudges. We all pretty much got along well. I think because we were all in the same boat you know. We were all getting yelled at [laughs]. I think [there was some camaraderie] because we were all miserable [laughs]. Misery loves company [laughs].⁵⁹⁷

⁵⁹³ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁵⁹⁴ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁵⁹⁵ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁵⁹⁶ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

⁵⁹⁷ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

Frank Kowalsky

I don't think it was especially cohesive but it wasn't cut-throat or competitive particularly. I thought it was pretty healthy. I thought it was fine.⁵⁹⁸

Larry Combs

I don't know how he accomplished this but I don't think there was any competitiveness or backbiting.⁵⁹⁹

Overall impressions of Hasty as a teacher

Tom Martin

Well I didn't have any other teachers other than him, so he's kind of like a... That's kind of like saying well how would you rate your Dad with other Dad's—he was the top [laughs]. From what I have heard of other teachers I think there were a couple other ones out there that knew what they were doing but I think that he was genuine. A lot of them taught through intimidation and he just taught out of intelligence and talent.

Hasty's special attributes as a teacher

Larry Combs

One thing I always think about with him and I think it is important is he had a great sense of humor. He could kind of win you over to his way of thinking with that. Also there was a very clear dividing line between your relationship as a teacher and a student and your relationship as a person. He never really wanted to become your best buddy. There was always a clarity to the student/teacher relationship which I think is sometimes difficult to maintain. I remember going to a lesson once and something bad had happened in my family and I started to tell him and he said, "You know this is not the way we should spend our time. I am sorry you are not feeling well about this but I'm not the person to talk to. Let's have a lesson." He had a good understanding of how far that [student/teacher relationship] should go and I think that was a real valuable attribute.⁶⁰⁰

Tom Martin

I think one of the things that was special—and you can take this however you want but—he wasn't sure at one point if he was going to go into music or not and he studied engineering. So I think that tells you a lot about what kind of mind he has and how he looks at music. How he can explain things from almost an engineering standpoint is what it would be, with his dynamic phrasing. Also how he describes the altissimo register, the partials series, that's an engineering standpoint.⁶⁰¹

⁵⁹⁸ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁵⁹⁹ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁶⁰⁰ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁶⁰¹ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

Maurita Murphy Mead

I think what comes right now is the solidity of his concepts. They live strongly everyday. They have never failed me—in my teaching and in my own playing. It is always just an extra set of secure concepts that you can constantly draw upon and reiterate. They are clear and provide clarity. I don't feel it is really someone's opinion which a lot of students kind of ask you, I say, "Well this is not my opinion. This is a concept that..." So I think that is the attribute—probably the biggest attribute and then his musicianship was beautiful. This was an attribute that I got through his orchestral excerpts. That's where his individualism as his own artistry really came off to me. It was the way he would shape a phrase or how he was going to play something in a Beethoven symphony or what he was going to do with the Brahms. Once and a while he would mention a conductor doing this or that, but it was his individual musicianship approach to that phrase that I think was really a beautiful attribute of his own that came out in lessons.⁶⁰²

Most positive impact from study with Hasty

Larry Combs

Well for one thing he was able to instill in all of his students, and they all benefited from this, a concept of tonal production that was to be consistent and well voiced and even from the top to the bottom. All of his students seemed to be able to arrive at that at one time or another. I think part of that was that he would often play in lessons and at that time he was principal clarinet of the Rochester Philharmonic so we could go hear him every week in the orchestra context. That was a huge lesson for me, apart from the private lessons, just being able to hear your teacher in an orchestra demonstrating what he was telling you to try to do.⁶⁰³

Frank Kowalsky

Well, it was clear to everybody that he was a master and so I gained everything. I mean everything that I could do was from him. Technique, articulation, especially musical phrasing, groupings of notes, just a feeling of how the air leaves you and I don't know quite how he did it. It was literally all that I did and we all kind of sat at his feet and put ourselves in his hands and there was never a question. He was my teacher. I was made in his image.⁶⁰⁴

Tom Martin

Well, I just look at myself at that time as just a pretty rough lump of clay and he formed it. I remember my...I call him my high school band director and I don't mean that in a pejorative sense but he was a very fine musician and just happened to be that's what he wanted to do. His wife was a piano player and she would accompany me through high school and I came back at the end of the year and we played together and he came in and

⁶⁰² Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁶⁰³ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

⁶⁰⁴ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

he was listening to me and he said, “Wow, Stanley Hasty has really done a lot for you, your sound is really full now, its really filled out and you’re playing with a lot more confidence.” So pretty much everything good [laughs]. Yeah, he straightened me out [laughs].⁶⁰⁵

Maurita Murphy Mead

I think his sound concept—that is huge. I think all of us—if I could speak for all the undergraduates for sure—his sound concept was so solid in how he described it or demonstrated for us. Whether it was through his reeds—I know his reeds were just impeccable in terms of the heart in them and where it was. His sound concept is huge and then I would say just his concepts in playing—His approach to articulation, his approach to understanding the instrument through the partial system, his scientific knowledge, his musicianship that he presented through orchestral excerpts. We had to play three excerpts in every lesson. All the concepts in playing came through there and then repertoire was really kind of frosting to that.⁶⁰⁶

David Bellman

A desire to make music interesting—to make something special out of phrasing. I always feel like he created in his students—at least in me personally—or passed on, a real varied vocabulary for how to deal with a musical line, for a musical phrase. Of course as you probably know he had his language in marks for how to indicate a phrase—the brackets. I mean that was impressed on me all the time, that you don’t just play the right notes, that you have to go and find the music in those notes. Of course he would demonstrate things and very clearly show that phrasing and that was important to hear that.

In addition, I always feel it was a very pivotal thing that he encouraged me to start getting some kind of regular, aerobic exercise. I remember very specifically I was working on a Brahms sonata and I was having trouble with some of the typical long phrases there and he said, “Do you get any regular, aerobic exercise?” And I said, “Well I really don’t.” And he said, “Well if you want to be able to play those kinds of phrases you need to be getting out there.” I think he kind of gave me some guidelines on how to start jogging and I took him at face value and I started and that’s stayed with me always. I’ve many times felt like I would have gone over the deep end if I hadn’t had the habit of regular exercise because it’s a great stress reliever. So I was very impressed by that and I think that’s something that was major that I gained from him because I was never a very athletic kind of person before that.⁶⁰⁷

⁶⁰⁵ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁶⁰⁶ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

⁶⁰⁷ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

Why Hasty's students are successful

David Bellman

One thing that I always remember—I asked him at one point, “Well Mr. Hasty do all of your students have good jobs?” and he said, “Every one of my students has a great job, not all of them in music.” So he was able to accept that reality and I bet, I’m sure ninety, ninety-five percent of his students have done very good things with themselves whether it’s in music or not.⁶⁰⁸

Elsa Ludewig-Verdehr

In the first place Eastman School does attract good students and when you have good students you can do something with them. But the fact is sometimes people have good students and they don’t do much with them but he was able to really bring out the best in each of us. I just think that he took each person and brought them out and that’s a principle that’s lasted with me too. I just take every student the way they are and just make the best I can out of them. So I think that’s what he did and if you had talented students like that and if they work at all, they can make you look good [laughs]. No, but he just made you want to play well somehow or another. I don’t know how he did that exactly except that he was so logical about it all and he was so earnest about it and he had such good ideas. You just thought, “Okay, I’ll do it.” [He made it feasible to get to that next level.]⁶⁰⁹

Larry Combs

I think it is a total package of the way he sort of prepared us for the eventualities...actually when I was at Eastman I was pretty well convinced that I would probably end up being a public school music teacher and that was the degree I was getting. No one was more surprised than me that I finally ended up in the Chicago Symphony. But at the same time I think he really tried to give us a little bit of everything. He tried to put us in a position where we would be good teachers, and certainly tried to make good players out of us. There was a nice balance I think between concerns about music making for the sake of making music and technique for the sake of technique and it was never too much in either of those directions. So people who studied with him for a few years were really well grounded in musicality and in getting around the instrument.⁶¹⁰

⁶⁰⁸ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

⁶⁰⁹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁶¹⁰ Larry Combs, interview by author, 11 July 2003, Salt Lake City, Utah, mini disc recording.

Frank Kowalsky

I think he just got it. I think he's just smarter than anybody. He understood the clarinet, understood pedagogy, understood the psychology of the students, and understood the music just better than anybody. He was just a natural and he was able to articulate it. As well as give us the right musical direction and we knew it. Everybody knew it. It was pretty exciting. There was always this talk with admiration for what he could do. The general buzz around was that yeah this was exceptional. Maybe it was that he instilled confidence. I mean we [his students] may not always play great but we always were confident that we were doing the right thing and that we were on the right track. So there is something that comes over like a conviction when you play.⁶¹¹

Tom Martin

He is just a very intelligent guy and we are lucky that he chose music to go into. He set the bar very high for all his students. He made them work so I think if you survived Hasty you could pretty much play for anyone. My worst playing experiences were always in the lesson. I knew if I could get through something in a lesson I could play it anywhere in the world because I knew I was always going to play my worst in the lesson because it was so intimidating. I was frightened, not because he was mean but because I knew that he expected only the best out of me. He could look at you and he knew if you were b.s.-ing or if you'd practiced or if you didn't.⁶¹²

David Bellman

The instilling of a very high work ethic—of working hard. He instilled the awe of music and that's such an important thing. Maybe it is a lot the emphasis on that musicality of the work coming from the music itself. Certainly myself and even if I'm not phrasing something now the same way that I would have thirty years ago, I can't look at a piece of music and just think about playing the right notes or even just the right dynamics, but I want to find, "Where's the musical phrase?", "Where's that music going?" and I won't say that that didn't come from Larry Combs too but I think it really initiated there with Hasty because that was a constant quest there was to find...and I'm sure he used that quote once, "There's no such thing as a bad piece of music, only bad performances," and that's very strongly instilled in you that it's your responsibility as a musician and that goes in with what I attributed to him that he said about the sound is that you have to do interesting things with the sound you make on the instrument. I think that's just so much a real part about what music is all about, about communicating and you can see that with somebody like Richard Stoltzman who people have all kinds of opinions about his playing and most people would certainly agree that he doesn't produce what we would call a classic, symphonic, orchestral kind of sound but what he does do is exactly what Stanley Hasty says, is he takes the sound he produces and he does wonderful things and he can draw an audience in. I've been to his concerts, he goes beyond...and again that is the kind of thing that Hasty would encourage his students to do is to transcend the

⁶¹¹ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

⁶¹² Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

instrument as just...to go beyond, to not be afraid to go beyond dynamically the certain arbitrary limits of the instrument. So I think that's probably something that would go a long way with a talented student that could come and be exposed to that always striving for communication and finding the essence of the musical phrasing.⁶¹³

Tom Martin

One of my last lessons when I was in school, well actually backtracking, it was after I won the Alabama Symphony job, it was a first clarinet job and one of the things they asked at the end of sight reading was Sibelius first symphony the opening and a friend of mine was there from Atlanta, he drove me over. I said, "I had to play the opening of the Sibelius first symphony, what is that?" He said, "Oh, I just had a lesson with Mr. Hasty on that." "Oh really, show me what he said!!!" So he marked in everything that Hasty had marked in and I went on stage and I played it and I got the job. So I went into my next lesson and he said, "Congratulations, blah, blah, blah. I don't suppose you have anything prepared because you've been doing all that" and I was shocked that he would say that because it was never like, "Well I have a recital. "So!" he would say. "Where's your Beethoven symphonies, where's this and this," your recital was something else you know. So I said, "Well I do have..."and I had brought in the Sibelius first symphony and he said, "Okay." So I played through it and he crushed me. He said, "If I were on the committee and I heard you play that I would have had you leave the stage. That would have been the end of your audition." I was just shocked. He just raked me over the coals and taught me the symphony, articulation, and this and that, phrasing, blah, blah, blah and If I was going to be in...two times, that was one time I was almost in tears. It was almost there, holding it back. At the end of the lesson he finally opened up and he says, "You know you're leaving here shortly and I have to make sure that you're prepared for out there because he said once you leave here you're going to be in a different world." He gave me this whole spiel about don't let the players around you in these orchestras pull you down to their level. He said, "You stay the course and you just don't sit on your ass in Alabama", he said, "That's a good start but you've got bigger things ahead of you." So I was, "Okay" [mEEKly]. A little relief but then he just put this weight on my shoulders right away. Well I just got the job, but he didn't say it was not good enough it was just like that's a good start. "But don't sit on your ass, get on it!"⁶¹⁴

Maurita Murphy Mead

It goes back to his concepts—they are so sound and then you bring in the individualism—that he treated us like individuals. He didn't mold us into having to play exactly like him and he kept it a business. There is no favoritism—he kept any politics out of it. He never got involved in ensemble placings. And I think that was really the true success of his students—that we wanted to be professional players and he had the savvy, or the knowledge, whatever, the base in himself to do that.⁶¹⁵

⁶¹³ David Bellman, interview by author, 12 March 2006, Indianapolis, Indiana, mini disc recording.

⁶¹⁴ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁶¹⁵ Maurita Murphy Mead, interview by author, 13 October 2003, Iowa City, Iowa, mini disc recording.

Hasty's influence on life-long learning

Elsa Ludewig-Verdehr

I realized that after I got to East Lansing. I was on my own I had to really figure out what was still wrong with my playing—and there was a lot still wrong—I really kind of redid myself over a number of years, eventually switching to double lip and changing other physical aspects of my playing. All because Hasty made it possible to do it, to think through each change.⁶¹⁶

As I said once I left Eastman and Hasty, I was able to continue to figure things out because of his teaching, and that's what I want my students to do too. I want them to leave a lesson knowing what they can do to improve themselves and to be able to keep improving ten years from then.⁶¹⁷

There were so many sensible things. You see, he would teach you something, it would make sense and you remembered it, then it soaked in and it came back in many situations later.⁶¹⁸

Hasty's influence on students' professional life

Frank Kowalsky

He was a pro. He was in the trenches day after day. You know his history before he got to Eastman, all the orchestras he played with and all the tours he went on and so he knew what was going on and he saw first hand what happens to good musicians who allow themselves to become hacks. Just play the job, pick up the paycheck and not really care what comes out of your instrument. I think what I got from him is to never let that happen—that the music is more important. You can do a job and you can do it every day and you can do it for a living and you can be bored and you could not want to get on the bus again but when it came time to play you always did your best. Play the music like it mattered.⁶¹⁹

Tom Martin

He certainly had high expectations and his kind of Hasty's Law was in this order: to be a good human being, a good musician and then a good clarinet player. He said but that's the order. I haven't done so well on all [laughs]. But that's the thing you set your standard very high.

⁶¹⁶ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁶¹⁷ Ibid.

⁶¹⁸ Ibid.

⁶¹⁹ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

Of course we all learned from him about how to mess up conductors. He would say, “You know here you want to play rubato and you want to make it sound like you are making a ritard, the conductor won’t so you come in early and you do this and you make a ritard and the conductor will get all flustered and mixed up but you will sound good.” That’s happened to me here [in Boston] [laughs].⁶²⁰

Hasty’s influence on students’ teaching

Elsa Ludewig-Verdehr

I decided I was going to be a teacher like him, one who was really going to help the students and they were going to like me if all possible but if they needed pushing, I would push them [laughs].

Principles came back years later—I’ll be teaching or saying something and realize that that came from later and that really has been true.

There really is very rarely a week in my teaching that I’m not aware that this is an influence from Hasty in some way or another and that’s really something.⁶²¹

Frank Kowalsky

I teach the same things basically that he taught me, like stopped articulation. When we are working on that and I have my students do that, I am thinking about what he taught me. All of the Rose etudes, which I never tire of teaching, and the Rode and the Perier Thirty and the Jeanjean. Well I learned Jeanjean Twenty-five from him and I don’t teach that very often. I like a lot of the other Jeanjean too, and Jettel. Lots of stuff—and I still teach that stuff. I was at the age, and we all are when we’re at that age, we just drink it up. Whether it’s good or bad, it becomes part of us. I don’t think it is an exaggeration to say it’s always [with us].⁶²²

⁶²⁰ Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

⁶²¹ Elsa Ludewig-Verdehr, interview by author, 9 July 2003, Salt Lake City, Utah, mini disc recording.

⁶²² Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

CONCLUSION

Stanley Hasty is considered one of the most respected and successful clarinetists and pedagogues of the twentieth century. His orchestral career spanned twenty-five years in six major orchestras: the National Symphony Orchestra, Indianapolis Symphony Orchestra, Cleveland Orchestra, Baltimore Symphony Orchestra, Pittsburgh Symphony Orchestra and the Rochester Philharmonic Orchestra. In these orchestras he worked with many of the most influential conductors and musicians of the second half of the twentieth century. His legacy as a principal clarinetist is preserved for future generations through two major recording projects: with Capitol Records (as a member of the Pittsburgh Symphony Orchestra) and with Mercury Records (as a member of the Eastman Rochester Orchestra). However, it is through his teaching that his legacy will most likely be remembered.

Stanley Hasty taught at several of the nation's premiere musical institutions: the Eastman School of Music, the Cleveland Institute of Music, the New England Conservatory, the Juilliard School, and the Peabody Institute. The evidence of his success as a pedagogue is substantiated by the number of former students that occupy significant musical positions throughout the United States.

Hasty's students agree that he was a man of high moral and ethical standards. As a teacher he was extremely demanding and expected a tremendous work ethic. In his studio, his focus was always on the clarinet; therefore, the teacher-student relationship was business-like. He instilled in students a sense of confidence and a desire to become better musicians. His ability to articulate and demonstrate concepts in detail brought out the best in each student and gave them tools to teach themselves. In spite of all this, his success ultimately came down to something very simple: "He just got it," says Frank Kowalsky. "He understood the clarinet, understood pedagogy, understood the psychology of the students and understood the music just better than anybody. He was just a natural and was able to articulate it."⁶²³

⁶²³ Frank Kowalsky, interview by author, 20 November 2003, Tallahassee, Florida, mini disc recording.

The legacy of Stanley Hasty continues through his students who everyday use his principles of life and music. These students pass his concepts on to their students who will eventually pass them on to their students. Elsa Ludewig-Verdehr put it best when she said, “Thanks Stanley Hasty—or Stan the Man as we called you—for so much that you gave us all. We love and treasure you. Your legacy lives on in your students, your students’ students and their students. Frightening, isn’t it?!!!”⁶²⁴

⁶²⁴ Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 42.

APPENDIX A

INTERVIEWS WITH FORMER STUDENTS

David Bellman (BM Eastman, Performer's Certificate)
Principal Clarinet—Indianapolis Symphony Orchestra
Faculty—University of Indianapolis

Larry Combs (BME Eastman, Performer's Certificate)
Principal Clarinet—Chicago Symphony Orchestra
Faculty—DePaul University

Frank Kowalsky (BM Eastman, Performer's Certificate)
Professor of Clarinet—Florida State University

Elsa Ludewig-Verdehr (MM, DMA Eastman, Performer's Certificate)
Professor of Clarinet—Michigan State University
Founding member of *The Verdehr Trio*

Tom Martin (BM Eastman, Performer's Certificate)
Associate Principal and E-flat Clarinet—Boston Symphony Orchestra
Principal Clarinet—Boston Pops
Faculty—New England Conservatory of Music, Boston University

Maurita Murphy Mead (BM Eastman, Performer's Certificate)
Professor of Clarinet—University of Iowa

DAVID BELLMAN
Principal Clarinet, Indianapolis Symphony Orchestra

Liz Gunlogson: What years did you study with Hasty at Eastman?

David Bellman: Well the years I was at Eastman were 1973-77, but the first year I was with William Osseck. Then three years with Hasty afterward.

LG: You were an undergraduate student?

DB: Yeah.

LG: Before you went to Eastman, did you study with anyone in your high school years?

DB: Yeah. Well her name is Barbara Duman. She still does a lot of teaching in the Washington D.C. area. That's pretty much what she did full time. Her husband is a band director. And she just taught a lot of clarinet students.

LG: So you are from the Washington D.C. area?

DB: Well that is where I was living at the time. From seventh grade through high school I lived in Virginia. I also had a teacher William Donagen who used to teach at William and Mary band camp and was teaching...I can't remember to be honest now whether he was a band director at a school in Falls Church, Virginia or whether he just was a clarinetist and a teacher. Anyway I studied with him until he got killed in a car wreck. During my freshman or sophomore year in high school and then my parents found out about this Barbara Duman. She was actually a very good teacher for me, and she's the one that kind of steered me towards going to Eastman. She had worked with I think Sidney Forrest at Peabody, who was a Hasty student, or was Norman Heim...I'm a little confused on this lineage.

LG: Sidney Forrest was not a Hasty student though when Hasty played in the Baltimore Symphony and taught at Peabody for two years, Sidney Forrest was also teaching there at the same time.

DB: Was Norman Heim at the University of Maryland?

LG: Yes.

DB: I didn't know I wasn't that worldly a type of person at the time but she was recommending maybe either go to the University of Maryland and study with Heim or...I never did auditioned for the University of Maryland. I auditioned for Eastman and the University of Cincinnati.

LG: So Barbara Duman was the one that kind of steered you in the direction of Hasty?

DB: Yeah, we took her advice and of course when I got in there she said, “You should go there. He’s the...” and of course she was very right about that. She was a very good teacher for me at the time. She was kind of tough. Whereas my other teacher I mean he was encouraging but she was really...you know I had auditioned for stuff and she said, “Oh, you probably won’t get into that.” (laughs)

LG: Well like you said she was what you needed at the time.

DB: Well, I really did need it. So she both pushed me and led me in the right direction as far as college. So I have a lot to thank her for. We still have been in touch. Actually we had several years of not being in touch because I wasn’t going back to Virginia anymore since my parents moved away, but last year I gave a class for some kids in this Band of America and one of the students I worked with I saw her name on the music. He was currently a student of hers so I got back in touch with her on the phone and we’ve been in touch by email since then.

LG: That’s really great. Well that was my next question, how did you decide to go to Eastman? Was it because you knew about Hasty or not? But as you just explained it was more through your teacher.

DB: Yeah.

LG: That seems to be a very common thread with a number of the students.

DB: Yeah because I mean my parents are intelligent, bright people but they weren’t in the know about music schools and teachers. Mr. Hasty was not somebody that I had heard of personally. But she knew of that tradition and said, “Yeah by all means audition for that.” We were both pleased and surprised that I got accepted there.

LG: So then you went and you studied with Osseck your first year. How was that? I haven’t talked to anyone yet that studied with him.

DB: Well it was good. He’s very encouraging and he was somewhat mild mannered. I went there to study with Stanley Hasty and that’s what I knew and felt at the time and I also did sense that he wasn’t pushing me very hard. Especially hearing recital after recital of some of the really talented students there, I just really knew how much I needed to learn and how much I needed to work and so I felt like I wanted to be working with Mr. Hasty and I put in a request for that.

LG: So how did that work? Mr. Hasty said he taught most of the clarinet students and Mr. Osseck taught some clarinet students, basically the overload that Hasty wasn’t able to teach. Was that something that as freshman you came in and weren’t able to get into Hasty’s studio because he already had a lot of older students?

DB: I assume so. My request of course from the start was for Stanley Hasty but maybe I didn’t come in on the top of the auditions, I don’t know.

LG: But being a younger student.

DB: Right. So as a freshman I spent the year with Osseck and he put me through some good repertoire and as I say was very encouraging and good in that way. But I had that other strong desire.

LG: So you were able to put a request in and then they...

DB: Yes, which of course was a little uncomfortable because even as an eighteen or nineteen year old I could still feel that in a way I wasn't being respectful to Mr. Osseck.

LG: Yes, I'm sure that was very difficult.

DB: And I suppose part of that maybe was based on how I would do at my jury, freshman year. But that happened and by my sophomore year I was working with Mr. Hasty. Of course Mr. Osseck was always very friendly afterward also. He certainly dealt with it in a graceful manner. I would certainly be incorrect to omit that some students went the other way in my years there. I've always felt and said to people that no matter how great a teacher is, no teacher is perfect and right for every single personality.

LG: Exactly. Did he also teach some saxophone at Eastman? I've run across a couple things in my research to that effect.

DB: He might have I can't answer that authoritatively. I know that Raymond Ricker was there, but I think Mr. Osseck did teach some of the saxophones.

LG: Maybe so because in some of the things that I've come across, it says "William Osseck, instructor of saxophone", and of course he was there a very long time so it could have been during a different era than when you were there.

DB: Yeah, he actually preceeded Hasty there at Eastman, I think.

LG: Yes and he and Mr. Hasty were even in the same class at Eastman as students. So they've kind of really followed one another the whole way.

DB: Right.

LG: Did you have any preconceived ideas about Hasty before you went to Eastman? You just said you didn't know much about him except through your teacher.

DB: No I didn't. I think I had heard that he had many fine students that had good jobs but again I was one of those that was hard pressed...maybe on an entrance exam or something we were asked to identify clarinet players that we knew of and I was hard pressed to come up with the name of Stanley Drucker, Benny Goodman and maybe Harold Wright I had heard of. But I was not very worldly and very educated in the world of classical music at the time.

LG: What would you describe as your most positive gains from your three years of studying with Hasty?

DB: A desire to make music interesting, to make something special out of phrasing. I think that's a big...I always feel like he created in his students, at least in me personally, or passed on a real varied vocabulary for how to deal with a musical line, for a musical phrase. Of course as you probably know he had his language in marks for how to indicate a phrase. The brackets. I mean to me that was impressed on me all the time that you don't just play the right notes, that you have to go and find the music in those notes. Of course he would demonstrate things and very clearly show that phrasing and that was important to hear that. So there was that and what we previously discussed: I always feel it was a very pivotal thing that he encouraged me to start getting some kind of regular, aerobic exercise. I remember very specifically I was working on a Brahms sonata and I was having trouble with some of the typical long phrases there and he said, "Do you get any regular, aerobic exercise?" And I said, "Well I really don't." And he said, "Well if you want to be able to play those kinds of phrases you need to be getting out there." I think he kind of gave me some guidelines on how to start jogging and I took him at face value and I started and that's stayed with me always. I've many times felt like I would have gone over the deep end if I hadn't had the habit of regular exercise because it's a great stress reliever.

LG: You bet. So it is something that you continue to this day?

DB: Yeah. Sometimes it is taken over by the elliptical cross-trainer.

LG: For the knees.

DB: Yeah. My dog loves to jog, so we go out together. He would say, "I still do it even though I have asthma difficulties. I still try to get fifteen minutes of aerobic exercise, whether it is running indoors, in place, if it is snowing or cold." So I was very impressed by that and I think that's something that was major that I gained from him because I was never a very athletic kind of person before that.

LG: You mentioned that Hasty played in your lessons and demonstrated some things, obviously when you were there, 1973-77, he was no longer playing with the Philharmonic, so you didn't get hear him necessarily in that venue.

DB: No he wasn't. I did hear him play once the Mozart *Concerto* with the Philharmonic and I heard him play in the Schubert *Octet* in a chamber performance. That's what stands out. There maybe I may have heard him do one of the trios with viola once.

LG: Oh, that could have been because he did do some around that time.

DB: I think maybe he was just playing with Francis Tursi, but that's not as definite a memory at this point.

LG: What impressions did you have of him as a performer?

DB: It was very impressive. His intonation was always outstanding. I've always had very strong ideas about how I wanted the clarinet to sound and that's typical of any player that's what

makes our sound, it comes from inside. I was frustrated in thinking his sound was a little...he liked to play on heavier reeds, at least that was my perception and that the sound was a little thicker. I wanted to sound a little more like Harold Wright, that kind of crystalline kind of...but otherwise I admired him. I like his use of vibrato when he would demonstrate, that impressed me a lot. But sometimes that was a little bit of an ambivalent feeling as far as what I perceived as a fuzziness or a woofiness in the sound, especially up close, but I later learned again from Larry Combs, who was one of his students, that that was a way of making a sound and some of that quality disappeared in the distance, but made a full sound in the distance.

LG: Exactly and that's what a lot of the students that had the opportunity to play, like Larry Combs, in the Philharmonic with him, but then also heard him every week in the audience and Frank Kowalsky says this as well, that in the audience it sounded one way but when they got to sit right next to him they were shocked about what you said, how much extraneous noise there was.

DB: I guess because I didn't get to hear him on a regular basis as a performer that was a little confusing to me. It was clarified a lot by Combs because there I was hearing him playing with the Chicago Symphony on a regular basis. I guess that was one of the bridges I had to cross and maybe was a lesson that I learned at Eastman but didn't apply it till much later.

LG: Well I think that is an evolution too. A maturing process that we all go through as musicians

DB: I'm sure it is.

LG: What was your overall impression of him as a teacher?

DB: It was obvious that he looked for and demanded a very high standard of music-making, both technically and in musicality. I guess I certainly did feel intimidated at times, even though he came across as a friendly, warm person but I did feel, and I don't know how much of that was self imposed, but I felt a certain fear. At the same time he was very...he could be patient (laughs). I remember a couple of times I would be looking at my watch during a lesson and he came down on me and said, "If you look at that watch one more time..." (laughs).

LG: That's hilarious (laughs). So he was a task master. He demanded a lot of you as a teacher.

DB: Yeah. I guess he was able to deal with a person at their level and I don't think every teacher can do that. I think I was always impressed by the fact that there always was a wide variety of styles of playing that came from his studio even though they had the same teacher. He knew what I needed and I still have a piece of paper back there where I wrote down after a lesson with him, "Don't be introverted." (laughs) "Don't be shy." Because that was a quality of mine and it took me...and he told me "Don't be reticent." I still have trouble remembering exactly what that word means and he called me on that once (laughs). He could recognize that in me, that he needed to get me to come out of my shell and so...I do feel that he knew how to find the essence of the individual student and didn't just have one dogmatic way to treat everybody.

LG: Interesting. He said to me that his teaching philosophy is geared towards the individual and he says, “My goal was not to turn out a lot of miniature Hastys that played okay, my goal has always been to turn out individual musicians that played the clarinet well.” And that sounds a lot like what you are talking about.

DB: Yeah.

LG: A lot of different types of players came out of his studio and like you said they did not all sound the same.

DB: Yeah. Well exactly and I’ve always enjoyed that he encouraged to a certain degree the use of vibrato and used it in his demonstrations. I’ve never appreciated that school of saying that vibrato doesn’t belong at all in clarinet playing or in classical playing. I like to exploit it as a color that is available to us and I think that’s the way he used it. But again a story that always sticks with me is that one time I played something for him and I’ll be honest, I can’t remember what piece it was but I used a little vibrato in it and he said, “Well Dave that sounds nice and I don’t mean that in a good way.” (laughs) Again that just brings out that quality of striving for excellence always and just because you used some vibrato it doesn’t mean it’s the right thing for that moment. The other thing I always remember about him and it’s served me very well especially going along with that part about having to draw myself out, I’ve always been one of those very self critical, too much and so I’d be very worried about my sound, like so many young players and I always remember him saying, “Well your attitude as a musician shouldn’t be to blow your audience away with the beauty of your sound but to impress you audience as a listener with the things that you do with your sound. And he is so right about that and it’s so easy for us to get so wrapped up in the details of the specific sound which is so variable depending on reeds and weather and even how you feel but he impressed on me that importance to whatever you’re sounding like that day don’t get fixated on that.

LG: And that probably allowed you to let go of that a little bit and concentrate more on what you were trying to create musically.

DB: Yeah, especially maybe in later years too. Of course the reeds. His great mastery of the reeds was a big benefit for us students. I have mixed feelings about that because never once in my life felt like I made successfully a good reed from scratch, although some of his students were very much more successful in it. But I still felt like...he insisted on every student going to the reed class every Saturday morning or at least the freshmen anyway. I’m still foggy whether I went to that as a freshman even though I was working with Osseck or whether I didn’t start going to that until my sophomore year. I don’t really remember.

LG: So it was on Saturday, not within the school week?

DB: Yeah it was a special...he put in that extra hour or two hours.

LG: What exactly did you do in the class?

DB: The introductory classes he would give some handouts and we'd all order the special kind of knives from him and he'd familiarize us with the appropriate books, the Opperman book and other essential information that you had to know about. And he'd introduce the terminology, the parts of the reed and whatever and after a few classes basically we'd sit there and make reeds. He would supply us with the blanks. We didn't have to make them from scratch, although again he would teach us how to...show us how to split them with the arrowhead. But he basically required every one of his students to at least be able to produce a few functional reeds during that year of going to reed class by scratch without using a Reedual or anything. Of course I was always impressed that he could turn out a workable reed from a blank in about ten minutes or so. So even though I've never been one ever to function using handmade reeds I felt like the knowledge of the reeds was very important to apply to the commercial reeds.

LG: So you don't use handmade reeds today?

DB: No.

LG: But you feel like the adjusting and things like that that you do to your commercial reeds come from that knowledge?

DB: Yeah, my ability to use a knife in a...even that looks easy when you see somebody do it but it's not a skill that you can pick up by yourself. Yeah, I do try to do some fine adjustments on my commercial reeds with a knife. Also I learned from his process of curing the blanks and I try to even apply that to a certain degree to the commercial ones, to polish the backs and to polish the vamps to at least give them maybe a little more life.

LG: Was it just that you went to the reed class this one year whether it was your freshman or sophomore year? It wasn't every year of your time there?

DB: No. He required it of freshman and after that you were not required. I may have gone to...as I said I can't really remember clearly whether I went two years or whatever but I know I went at least a full year to all the Saturday reed classes.

LG: Back to his teaching philosophy, we said that he teaches towards the individual. He also says that his philosophy is to teach through the music, that all the pedagogical issues that kind of come up, come up through the music. So he's not going to say, "Here we're going to learn about staccato." If you were doing a Rose etude or something and that came up then he is going to address that issue. Is that kind of how you felt, that he taught concepts through the music?

DB: Yeah, I would say so and especially that idea of phrasing, it was always present in what he was doing. For instance I've talked to Ingrid (David's wife) about her working with [cellist Janos] Starker and she said he would never teach about music, about phrasing you know he was much more involved in the technical aspects. He felt like it was up to the individual musician to find their individual ideas about music making. But I really felt like with Mr. Hasty that...I think that's very true what he says that...you know he was always really looking...and you know maybe Combs got that from him but Larry Combs would say many times to me when I worked with him, "Dave you know many times you can solve a technical problem by dealing with it

musically.” So maybe he got that from Hasty. I would say that’s pretty accurate. I would say he was definitely interested in the technical aspects and I learned a lot technically from him, although some things I was never able to apply until many years after I was working with him, some of the technical things. Yeah, my memory tells me that there was always the aspects of music making that were involved in whatever we were working on. So I would say that is very accurate.

LG: Would you describe his teaching as nurturing? Because you mentioned before that there was a fear factor there.

DB: In hind sight as a fifty year old I can identify that most of that kind of thing is self...But yeah it was nurturing and one of the things especially in hind sight again that I’ve appreciated about his teaching was that, and it’s probably partially a matter of circumstance I’m sure, but that he was teaching full-time then and he wasn’t playing in the orchestra you could tell that everything about the way he approached us was that this was his priority, was working with us and he was nurturing. I think he had a very professional attitude and discouraged overly much contact outside of the...I feel that way about him especially maybe more than some other professors but on the other hand I do remember calling him at home on more than one occasion so he did make himself accessible to a degree. But you know you hear about teachers that give students two hours lessons or something, he was not one of those kind but how could he be, he always had a huge load of students and so he made a very clear professional line. I think it is highly possible to be a nurturing teacher and still keep that relationship. I still remember the expression at least he would use when he liked something, “That’s the stuff,” he would say. I remember hearing that a few times.

LG: Do you remember were there any motivational tools that he used, or were most of the students pretty self motivated?

DB: Yeah I think...you know I draw a complete blank as far as...you know nothing jumps out at me that says, “Yeah this motivational tool I identified.” So no I can’t and I can’t speak for other students because I’m not them. But certainly I felt very self motivated and I don’t think he had to...Again a funny story and I hope I’m not boring you to death with these funny stories.

LG: No not at all.

DB: But one time I came in for a lesson either the same afternoon or the day after I played on a half recital and I’d just gotten the Brahms book of the...you know that full book of all the Brahms orchestra parts and so we were coaching some Brahms symphony or some Brahms music and not only was I not playing it very well but the book kept closing because it was a new book and he said, “Well Dave you know if you’re not going to practice the music at least you could leave the book open on the bottom of your locker.” (laughs) No, I can’t think of any specific thing that I’d...

LG: What was the atmosphere of the clarinet studio like during your time there? Did it seem very competitive or supportive?

DB: I think people were pretty supportive. I had a few nice friends from the studio. I say there was a certain amount of competitive feeling there. No, everybody was very friendly and certainly Mr. Hasty wasn't the type of teacher that played favorites. I never detected that from him. I have a hard time commenting a lot further on that. I know that at that time in my life I was a pretty up tight, nervous person and so some of my perceptions at the time might not even be that accurate.

LG: Let's talk a little bit about how a weekly lesson would be set-up? What types of things you would go through. You mentioned that you were doing some orchestral repertoire, did he have warm-ups or scales that you needed to do or etudes or solo literature?

DB: Well there were always etudes and he did...that was a point I wanted to make...he did make a huge emphasis on the orchestral literature which of course is a very practical thing because most of us didn't grow up to be Richard Stoltzmanns and go out and have a solo career. I have a lot of very clear memories of the work I did on the...and he seemed to have a system as far as the order he would take you through with the excerpts. He wanted you to go through the Beethoven symphonies. But yes there were always etudes involved. So he divided pretty evenly between solo repertoire, etudes and orchestral stuff. We worked through a lot of course starting with the Rose and eventually the Rode and we got through some of those Jettel, I think a little bit of Jeanjean. But yeah he definitely had a clear path that he seemed to want to follow as far as both the etudes and the orchestral repertoire.

LG: So he suggested things, you didn't chose whatever you wanted to for the lesson?

DB: No I think the etude books that I would buy were on his recommendation and certainly most of that is what I would use today still in a lot of...earlier on I think we even worked some in Langenus. I know I did some of that with Mr. Osseck the freshman year, the Langenus. I remember he always instilled a great respect for the Brahms and the Mozart music, at least I have the perception which could be wrong, but I had the perception that he wouldn't even allow most students to play some of that repertoire until junior or senior year.

LG: Did you do any scale work in the lesson or was it pretty much expected that you would be doing that outside the lesson?

DB: My memory tells me that maybe we did some of it but I don't remember a large amount of that work, but my memories a little foggy on that which tells me...it wasn't overly emphasized but I think he made clear what the requirement were and of course we all knew what we had to have on hand for juries, but my memory tells me that he didn't overly emphasize that kind of thing and that maybe we'd bone up on it some around the time of juries.

LG: Solo repertoire, was that something that he let you pick out? You mentioned the Brahms and the Mozart as some things that he might have suggested, but did he have you select some of your own or did he always give you suggestions?

DB: It was a combination. We went through a fairly large amount of repertoire. There were of course some pieces...the Stravinsky *Three Pieces* seemed to be a real preference of his and we

definitely did that. I think he suggested...it's been so long since I played it, is there a Honneger *Sonatina* or something like that that's a little bit jazzy? That's something that I think he suggested at some point that I played maybe sophomore or junior year. I think he was definitely open also to our input as far as...I know sophomore year I decided I wanted to play the Copland *Concerto* and I did play it on a half recital or something. He encouraged that. Of course he took everybody, I would assume most of us, through the Mozart *Concerto*, but again not till junior or senior year. Of course he had his interpretation, especially about the register transpositions to make it a little closer to the basset clarinet, which I've always incorporated both in my playing and in my teaching. A funny memory, one of my friends played the Alexander Manevich *Concerto*. Well when I announced to Mr. Hasty that I would like to work on that he said, "Why?" (laughs) I guess he liked the piece but not so much, but actually that's what I ended up...they had just started, that may have been the first year that they implemented that, they used to have the performer's certificate, and they still have the performer's certificate but I think everybody that got a performer's certificate at one time was able to play a concerto, and then when I was in school they started the concerto competition, so it was only the winners of the concerto competition. So the people who got the performer's certificate could audition.

LG: I see so it wasn't everyone that got to audition, only those that received the performer's certificate.

DB: But I did end up playing the Manevich and playing it with the orchestra. But I always...maybe he didn't say, "Why," but he indicated that it wouldn't have been his first choice of piece to prepare for...

LG: I always wondered how they were able to give performances to all the people that won...not that there were a lot but that makes sense now that at some point they went to a different method.

DB: Yeah I think they only had five winners every year to play on a concerto concert.

LG: Oh, one thing I forgot to ask you, real quick about the lessons was, were you required to keep a journal, a notebook of your lessons?

DB: I think we were required, I know that I did and I still have it although it's been a long time [since I have referred to it]. But I think he clearly required that out of us and would have a look at it from time to time.

LG: So it is something that you remember doing.

DB: It think that is a great tool because I personally would be quite conscientious about it and right after the lesson I'd sit down either right outside his door sometimes or down in that...they had a place I don't know if it's still there, they called it "Fingal's Cave", it was a little lounge where you could buy a little food or sit and I'd look at the pieces we'd talked about and write down what we talked about. And I would use that to study for an exam too in other classes, I would find it would help me remember just writing it down. I think it's a great tool.

LG: There's another quote out of that same article in *The Clarinet* magazine that Michael Webster wrote where you mentioned to Hasty, after you had an orchestra job, that maybe, "I should stop worrying about the details of intonation and playing together and try to relax and enjoy playing thing would go better for me" and he replied, "Dave no one is paying you to have a good time."

DB: Well I don't think I made that up I think he did say that to me. Of course it was probably a humorous comment but I think he was trying to make a definite point too. I don't know how much you have heard about Janos Starker's attitude about but I think that was as well as been a little bit of humor it was an important, Starker would always say, "We should be striving to move the audience and not ourselves," or something like that because so often players look for a certain feeling when they're playing as opposed to really concentrating and being analytical and deciding, "Okay I'm going to do..." and of course I feel that it is certainly helpful if you're in a good mental space and you're not tired or you're not in physical pain but you can play better or...but just as often you can and you have to play well when the conditions aren't ideal. I guess what I'm saying and I'm rambling a little bit and it isn't entirely connected of music making having to feel good to us at the time as opposed to making sure that it is interesting and moving for the audience most important one. So there is the meaning of, "not being paid to have a good time."

LG: Pedagogically he has specific ways he teaches articulation, and specific ways he deals with phrasing using brackets, which he calls dynamic phrasing and there are some other pedagogical things that he has definite ideas about. Are there any pedagogical methods that you use in your own teaching that you think are directly related to Hasty or in your playing that you some times and think of as, "Oh that's something I learned directly from him?" He was obviously your teacher during very formative years.

DB: The idea about not being so worried about what you sound like but being more worried about what you do with the sound. He of course did emphasize that you have to create a beautiful sound when you play too but to be overly...I think that's a concept that I've certainly used in teaching and certainly used in my own life too and try to overcome the inconsistencies of our world as reed players.

LG: His method of partials and fingerings, do you use those?

DB: Yeah, that one I do try to inform my students. I was very impressed with that information and I try even to...I was never exposed to how Mr. Hasty deal with younger students, I know he did deal with some high school students. Even with high school students if I spend enough time with them I like them to know that idea about...you know that general acoustic rules about the air stream being broken into three and five parts and I try to explain to them about the...especially kids are clueless about that...a lot of teachers will teach, "Use the half hole", but they won't give them any idea why you would use that, to make it behave a little bit more like a register key. I think that kind of information as very valuable and I know Hasty felt that was very important for us to know and I like to pass that information on to students.

LG: All his selections of fingerings are based on “What would be the best partial to use in this particular context. Do you take it that far and think of fingering as partials?”

DB: No. One generality that I keep in mind and that I try to at least clue students in on is that idea that the longer tube that you use on the instrument the more stable the notes are going to be. That explains why the high “F-sharp” is such an unstable note. Yeah, I try to pass that on. I’m not that analytical about...other than that principle, I basically go on memory or if I just can’t find a solution maybe I’m going to refer to one of these advanced fingering charts that someone has put out that has eighteen different versions for high “G” or something.

LG: You mentioned some aspects already, but are there any other aspects of your study with him, for instance his personal approach to students, his professionalism or any those kinds of things that you use today. You mentioned his advice to start a cardiovascular routine, are there any other kinds of things that you took from him that you find yourself using today? Like his approach to being a professional musician or his approach to dealing with his colleagues or any of those kind of things?

DB: There is one principle that kind of comes to mind a little bit which is to be sure that you keep your practicing on a consistent level as much as you can and he’d say, “Don’t expect that if you’re only practicing a half an hour or an hour a day that one day you’ll all of a sudden be able to practice five hours and not feel ill effects from that”. I don’t always apply that lesson but (laughs) it’s a valuable one to pass on to students. Again that’s a lesson maybe I’ve learned more in recent years or re-learned that there is no replacement for lots of practicing. I think he...I don’t recall specific ways that he would instill that, but I think that we all knew that we had to work hard. I remember him specifically saying something like, “Don’t expect to be able to practice five hours one day and don’t feel sore from that if you haven’t been.”

LG: Obviously many of his students, like yourself, have gone on to be very successful professionally in the music and clarinet world and as teachers as well as performers, why do you think that is? He really has a lot of very highly successful students and yes, he was at Eastman for a very long time, but what kinds of things do you attribute to that phenomenon?

DB: That’s an interesting question. Well I mean obviously some of these techniques that you’ve been asking and we’ve been talking about but you know I guess the fact that he was able to be inspirational. That’s a good question. I’ll come back to it but one other thing again that I always remember I asked him at one point, “Well Mr. Hasty do all of your students have good jobs?” and he said, “Every one of my students has a great job, not all of them in music (laughs).” So he was able to accept that reality and I bet, I’m sure ninety, ninety-five percent of his students have done very good things with themselves whether it’s in music...

LG: I think there is some kind of connection because it was the Eastman School and that draws a very high caliber of student to it anyway.

DB: Well also, however, he did it by the instilling of a very high work ethic, of working hard. He instilled the awe of music and that’s such an important thing. Maybe it is a lot the emphasis on that musicality of the work coming from the music itself. Certainly myself and even if I’m

not phrasing something now the same way that I would have thirty years ago, I can't look at a piece of music and just think about playing the right notes or even just the right dynamics, but I want to find, "Where's the musical phrase?", "Where's that music going?" and I won't say that that didn't come from Larry Combs too but I think it really initiated there with Hasty because that was a constant quest there was to find...and I'm sure he used that quote once, "There's no such thing as a bad piece of music, only bad performances," and that's very strongly instilled in you that it's your responsibility as a musician and that goes in with what I attributed to him that he said about the sound is that you have to do interesting things with the sound you make on the instrument. I think that's just so much a real part about what music is all about, about communicating and you can see that with somebody like Richard Stoltzman who people have all kinds of opinions about his playing and most people would certainly agree that he doesn't produce what we would call a classic, symphonic, orchestral kind of sound but what he does do is exactly what Stanley Hasty says, is he takes the sound he produces and he does wonderful things and he can draw an audience in. I've been to his concerts, he goes beyond...and again that is the kind of thing that Hasty would encourage his students to do is to transcend the instrument as just...to go beyond, to not be afraid to go beyond dynamically the certain arbitrary limits of the instrument. So I think that's probably something that would go a long way with a talented student that could come and be exposed to that always striving for communication and finding the essence of the musical phrasing.

LG: Right so have all the technical things, all those things that we expect the clarinet to have, but in addition to that always be striving for this extra musical communication.

DB: Yeah. He was very...looking for a high technical level too in the etudes and say, "You have to be able to do that." And he was always right about that.

LG: Those were the main questions that I wanted to ask you. Is there anything you would like to add?

DB: I think we hit most of it.

LG: I have one final question. You mentioned Larry Combs, so after you were at Eastman who else did you study with? Did you study a little with Larry Combs?

DB: Yeah, I started a master's degree program at Northwestern but I dropped out before I finished it. He was my teacher there. Hasty I think did me a big favor, it would have been easy for me to stay at Eastman and get a masters but Hasty told me, "Well that's okay you can apply here if you want but I won't accept you. Because I think he knew that I needed another...and he was right because I was doing...you know at that time I had become the one that was playing extra with the Rochester Philharmonic and that would have been too comfortable for me because...as I found out when I got to Northwestern it was a lot different school of playing involved there and I was not at the top of existence there and that was an important lesson and...I think some other teachers think, you know, "I'm the only teacher my students could ever need" and Mr. Hasty was a big enough and a sensitive enough person to know, "My student can go and be exposed to other insights and gain from it." And he was absolutely right, I needed that. So I spent three years living in the Chicago area and spent a lot of that time on and off studying with Larry Combs. I was of course very regular for eight months while I was in school but then on

and off...I played in the Civic Orchestra and as part of that you could get a lesson stipend and I got that and part of that was very much the pay your dues kind of times. I was working in a Red Cross Blood Bank and working in a Chandler's Book Store warehouse and trying to get by. I was proud of my third year there; my entire income came from either teaching or from some freelance playing.

LG: That's a big accomplishment. Is that where you left from for your Oklahoma job?

DB: Well I had just reapplied to finish my masters but then I got the Oklahoma City job and so that never happened.

LG: Then you came here to Indianapolis.

DB: And as I'm sure I mentioned I am finishing now twenty-five seasons here.

LG: Congratulations.

DB: So I guess twenty-six years as a principal clarinetist, counting the previous job.

LG: That's a lot of work to have under your belt.

DB: Yeah. It's been very lucky and lots of hard work and some struggle in there but a lot of really rewarding...somehow I don't remember Hasty saying that in quite those words but I remember Larry Combs saying how lucky he felt even when he was back in the New Orleans Symphony. How lucky he felt to be making a living playing the clarinet and that was his first job but we have to feel real lucky all the time to have jobs like this where we're getting a good, dependable income, benefits and all those neat things and getting to make great music and just a week ago one of my more memorable experiences was playing Bruckner with our current music director, Mario Venzago. He was the music director of the summer season of the Baltimore Symphony Orchestra for about four seasons I think, before he came here. Anyway he's an extremely emotional kind of conductor. We did the Bruckner seventh symphony and it was a really moving experience for us and for the audience I think. So even after this many years we still have rewarding experiences...not that they're all...not that every week is like that.

LG: But to have one of those after that many years of playing is really wonderful.

DB: Yeah. So we still, Ingrid and I, feel very lucky to be here. It is off the subject of Hasty but of course you have heard of Richard Killmer, he teaches oboe at Eastman, he gave a really great commencement speech at a graduation...I wasn't there, but I happened to see a copy of it when I was down at Indiana University one day on somebody's studio door and I made a...it was such an inspiring talk. He talked about how many people say, "Oh I'd be so much happier if I was here instead of what I am doing" or "If I had that kind of job," but it's so important to make the most out of where you are and what you are doing at the time.

LG: I think we lose sight of that a lot. People are always saying, "If I just had that job, if I just lived in that city" and that's not the case.

DB: A lot of the time those people are never going to be happy.

LG: That's the whole point, it doesn't matter. It is something deeper than that.

DB: He might have come in while Hasty was on the faculty but Killmer wasn't there when I was studying. I think they may have crossed paths at some point. Well are we done?

LG: Yes we are. Thank you so much for your time, I really appreciate it.

LARRY COMBS
Principal Clarinet, Chicago Symphony Orchestra

Liz Gunlogson: Thank you for taking time to speak with me. Hasty has spoken often of you in our meetings and your time together at Eastman and so I wanted to get a few of your ideas about your experience. You received a B.M.E. from Eastman, correct?

Larry Combs: Yes, I did right.

LG: Hasty told me you were there from 1957-1961, is that correct?

LC: Let me think...that's exactly right.

LG: So you were pretty much there exactly the same time that Elsa Ludewig-Verdehr was.

LC: Elsa was a graduate student all the time I was in undergrad.

Gunlogson: Right.

LC: So, we were...

LG: But it was pretty much the same years, right?

LC: Yes, exactly the same years. Isn't that amazing?

LG: Mr. Hasty's always speaking of what a wonderful class that was, with Peter Hadcock, Elsa Ludewig-Verdehr and you.

LC: There was a fellow by the name of Gene Zoro who ended up teaching at West Washington University who at the time I thought maybe was the most talented of all the clarinet players there. But you know he went in a different direction.

LG: Interesting. So you were an undergraduate student there and so before you went to study with him did you have any other clarinet teachers?

LC: Well I had a couple of pretty good teachers in my high school years. One fellow by the name of John Crawford who graduated from the University of Michigan, I think he studied with...who's the old Italian fellow...Laconi (*sic*). And then another fellow by the name of Bill Walsh from the Chicago area and had played in the Chicago Civic Orchestra and he came to Charleston to play in our community orchestra. It was basically because of him that I was allowed to play in that orchestra as a teenager. I would come and play assistant or second or bass clarinet. So I got a lot of good orchestral experience.

LG: Before you even got to Eastman.

LC: Yeah. So that gave me a good head start, plus I spent three summers at Interlochen and studied with Keith Stein. And that was very helpful too.

LG: Right so when you got to school you had already touched on a lot of that material.

LC: But essentially I consider Hasty my principle teacher and I'd say most of my own ideas about teaching came from that period.

LG: I read another dissertation interview that you did for Stephen Clark many years ago.

LC: That one was on Russianoff.

LG: Right, but you also mentioned Hasty a few times and that he was pretty much your primary influence.

LC: Yeah, I've always have felt that way.

LG: That's one of the main reasons I wanted to speak with you. Why did you end up going to Eastman or studying with Hasty? Did you know anything about him before?

LC: No, not really. I was impressed by the school when I went to visit and played for him and he sort of gave me a mini lesson and you know we seemed to get along well, I liked his way of teaching and I'd also had some interest in trying to get into Curtis but that was one of the years when they didn't have a clarinet opening and I didn't want to wait to start school—I wanted to start right then. So that's really about it. I think I was offered some sort of scholarship at West Virginia University but my impression was that Eastman was a much more serious school.

LG: So overall it was more the reputation of Eastman, and then obviously your lesson with Hasty, but it wasn't like you were seeking him out.

LC: No.

LG: Because he'd only been there a couple of years.

LC: No, I didn't have any prior knowledge. I was really a dumb kid I didn't know anything (laughs).

LG: How many of us that age really know anything (laughs)?

LC: Yeah.

LG: What do you think were your most positive gains that you got from your four years of studying with him?

LC: Well for one thing, he was able to instill in all of his students, and they all benefited from this, a concept of tonal production that was to be consistent and well voiced and even from the

top to the bottom. All of his students seemed to be able to arrive at that at one time or another. I think part of that was that he would often play in lessons and at that time he was principal clarinet of the Rochester Philharmonic so we could go hear him every week in the orchestra context. That was a huge lesson for me, apart from the private lessons, just being able to hear your teacher in an orchestra demonstrating what he was telling you to try to do.

LG: Right. Hasty and I been trying to get to the basics of his approaches on different concepts, embouchure, breathing, articulation, etc. As you would expect, some things he has more to say about than others, but his overall philosophy seems to be that his teaching comes from the music instead of saying, “Okay, now we are going to do articulation,” or “Now we are going to do this.”

LC: Yeah.

LG: Everything comes from etudes or whatever literature you are doing at the time.

LC: Yes. I remember him saying it is not possible to isolate one from another. So if you are playing a Rose etude you are dealing with the way it sounds with the way you articulate it, with the way you shape the phrases, and all of these things are interconnected.

LG: So you can't really take one out. Also he says in his philosophy is really geared towards the individual.

LC: Yes!

LG: Not one big blanket for everybody.

LC: Yes, and I think he had a unique ability to do that and to focus from the very first lessons on what this individual needs to develop into a better player.

LG: Right, so you really felt that he taught you differently than say someone else?

LC: One never got the feeling that you were dealing with a dogma or a set of rules and I think most of his students have carried that tradition on.

LG: In their own teaching?

LC: In their own teaching.

LG: Do you feel that his teaching style was a demanding teaching style? Do you think he was nurturing? How would you describe his approach to his students?

LC: Well certainly nurturing, but certainly demanding and although he didn't often become angry, if you weren't working he would let you know it and he would be disappointed. But I think at a certain point if he had a student who was not keeping with his program he would just sort of allow them to do that because at that point we are suppose to be adults—college students.

But I've heard of teachers who get angry and yell and cuss and throw things, I've never known a teacher like that. I certainly don't teach that way myself. As a matter of fact in my own teaching the complaints I've had when I've gotten students to actually say anything, is that I'm too easy. I'm not demanding enough. But it's your own persona, it's the way I am so...

LG: Do you feel that he had to use any motivational tools to get the results he wanted, not necessarily maybe with you, but other students maybe. Did you ever witness that or do you think everyone, since they were at Eastman, were pretty motivated to begin with?

LC: Yeah, for the most part, there were a few who weren't and they're doing other things now. But he you know over the years he's had tremendous success in placing people in good teaching jobs or in good playing jobs, I mean not that he personally did it but preparing them to become that.

LG: That kind of leads to another question. I've been trying to ask him this and he's very modest so it is hard to get an answer and maybe he doesn't know, but obviously over his thirty years at Eastman he was extremely successful and highly regarded as a pedagogue and a player. Why do you think that he became so well respected? His students today, like yourself, Elsa Ludwig-Verdehr, etc., are doing so well and such a large percentage of his students are doing well?

LC: Well I think it is a total package of the way he sort of prepared us for the eventualities...actually when I was at Eastman I was pretty well convinced that I would probably end up being a public school music teacher and that was the degree I was getting. No one was more surprised than me that I finally ended up in the Chicago Symphony, I mean well I'll take it but at the same time I think he really tried to give us a little bit of everything. He tried to put us in a position where we would be good teachers, and certainly tried to make good players out of us. There was a nice balance I think between concerns about music making for the sake of making music and technique for the sake of technique and it was never too much in either of those directions. So you know people who studied with him for a few years were really well grounded in musicality and in getting around the instrument.

LG: Right, both so it made them better teachers or performers.

LC: Yeah.

LG: Do you think that part of his approach was so successful because it allowed you later on, once you were away from him and on your own, to really be able to analyze your own problems? Did he present things in a logical way that you could then years later apply?

LC: Definitely. And when you first start to teach, unless you're remarkably gifted in that way, it takes a while to learn how to do it. I can remember the first more or less serious teaching that I did, someone would play through a Rose study and then I thought, "Now what do I say?" Turn the page and do the next one (laughs). But you develop a language and a way of communicating and a sort of repertoire of ideas that can help this person. And, you're talking about a long time ago now, but I'm sure that he helped in making it possible for us to learn that.

LG: I know you just said it was a long time ago, but do you remember how a lesson in a round about way was structured? I did you do scales? I am interested because you experienced him from the undergraduate perspective.

LC: Yeah and I probably used this formula myself. We usually start with some technical work either scales or I think he used the Stark *Arpeggio Studies*. I remember that he had us memorize the Klose scales you know that go through the cycle of fifths.

LG: The full page?

LC: Yeah. I don't recall using Baermann 3, but I kind of use that now for myself. And some sort of warming up, long tone things that I think I still use. There is nothing original in clarinet teaching (laughs). Then we'd go from there into etudes. He had a wide selection of etudes that he used and again depending on the individual, but of course the standard Rose.

LG: Right, he speaks of using that a lot.

LC: And I think Klose, and then into more demanding music, the Jean-Jean studies. I think he is one of the few North American teachers who use the Jettel. And the Uhl and also the Rode *Violin Studies* arranged by Rose. He always used those, usually about the third year. And a lot of the French—Perier he used. And a lot of that stuff is sort of forgotten about, people don't use it so much.

LG: So most of the information that you received about phrasing and things like that were introduced when you were working on etudes?

LC: Yes. Well you know going back to when you first started with him as a freshman he would meticulously take the Rose studies and mark them exactly the way he wanted them and re-edit them, explaining what he wanted to hear with the articulation for the more rapid ones and how he would like us to think of shaping the phrases in the slow studies and I can remember the G Major from the *32 Rose Etudes* (sings the beginning of the etude) we went through and marked every phrase. Have you encountered that?

LG: Actually when I get back to Baltimore he wants to go through all those and do that and so we haven't done that yet but he has spoken a lot about it.

LC: And of course the idea is that, not that he imposed this as the only way to play it, but a student of that stage often needs to have some point of departure as opposed to doing nothing.

LG: Right. Well he mentioned that he wanted you to be individuals in your own music making but he wanted you to be able to play it his way first and once you could convince him of that you were allowed...

LC: Yeah, right.

LG: Was that your experience?

LC: That sounds right to me.

LG: What do you feel are his special attributes that make him such a unique teacher? Or is it really hard to isolate a few?

LC: Might be. One thing that I always think about with him and I think it is important is he had a great sense of humor and you know he could kind of win you over to his way of thinking with that. Also there was a very clear dividing line between your relationship as a teacher and a student and your relationship as a person and he never really wanted to become like your best buddy. So there was always a clarity to this student/teacher relationship which I think is sometimes difficult to maintain but I remember going to a lesson once and something bad had happened in my family or something, it doesn't matter, but you know I started to tell him and he said, "You know this is not the way we should spend our time. I am sorry you are not feeling well about this but I'm not the person to talk to. Let's have a lesson." I think that was important and it's interesting because it's so different now. Students in our current society are different than students were back in the 1950's, there is just no question about that, but we always called him Mr. Hasty and even when I see him now it is very difficult for me not to.

LG: That's what Elsa Ludewig-Verdehr was saying—she can't call him Stan (laughs).

LC: Call him by his first name (laughs)?

LG: Right (laughs).

LC: It was just a different mentality at that time. But I mean he had a good understanding of how far that should go I think and that was a real valuable attribute.

LG: Do you think that helped you learn how to be a professional? Like this is the time for clarinet and whatever else is happening in my life will have to wait?

LC: Yes, yes. I always have that image in the back of my mind. I worked with Leon Russianoff who there are some similarities because he's also was a very inspirational teacher but I think if I had to compare the two Hasty had a much more clear idea of how he wanted the clarinet to be played and Russianoff would allow each individual to do their own thing which is good in a way and not so good in another way. But when I think of how my own ideas of teaching were formed they definitely come from that studio in those four years.

LG: So do you find yourself sometimes in your own teaching doing something and then do you ever consciously realize, "oh that was something that Mr. Hasty taught me?"

LC: Sure.

LG: So you actually are conscious of that?

LC: And I must say that I have changed my thinking on certain aspects of things that we did then. So I don't think I'm a carbon copy.

LG: No of course not, but he probably wouldn't want you to be either.

LC: No.

LG: His whole system of teaching a lot of the fingerings based on the partials...

LC: Yeah.

LG: He's very into that. Is that something that you use?

LC: No, because that came after I was there.

LG: Oh did it? Okay.

LC: Yes, we never discussed that. Now did Elsa say the same thing because we were there at the same time, maybe it went right over my head (laughs).

LG: Well she said that they didn't use it very much and that when he did use it, it was sometimes overwhelming and confusing.

LC: Well you know it is a language and a useful one, and I've read...people have written...I don't think Hasty ever wrote that down. But who's the guy that wrote the book...the partial approach...I'll think of his name in a minute.

LG: Yes, I know...I can see that book in my mind.

LC: Anyway it makes perfect sense to me. And it is funny because someone was asking me about his version of the Bach *Chromatic Fantasy* and I thought about it and said, "No we never studied that." Well he made that also after I was there and I was wondering if I had ever studied the Poulenc *Sonata* with him and it hadn't been written yet. It was written in the 1960's. So I'm back in the pre-historic times here (laughs).

LG: And you can still remember it all. That is super (laughs).

LC: Well, I can't remember much of it.

LG: It is actually really neat when I go to his home and obviously his wife is so amazing as well but he has such a neat time. Once we start talking all these things come back and he gets so excited talking about and remembering yourself and all the people that have studied with him and one day he got out this box that he's kept all his file cards, like 3x5 cards of all the students he's had.

LC: Really.

LG: That was his grading system, you had a card—he didn't show it to me but he would be looking at all these. Everybody had a card.

LC: I don't think I want to see that (laughs).

LG: He could recite, "Well that person got all A's their whole four years here" and he had every semester grade and he was having such a great time looking at those and remembering everyone and it seemed really neat for him.

LC: If you looked at mine you would see all A's freshman year, all B's sophomore year, C's, I mean I just went downward.

LG: Oh, I doubt that (laughs).

LC: Because halfway through my four years at Eastman I got interested in playing jazz and I started playing a lot and traveling and making recordings and my other work really suffered.

LG: Well he said about that, "I was just so amazed with his jazz playing and I thought it was really fine playing."

LC: Yeah, he actually came once to the club where we were playing.

LG: Yeah that's what he said, and "I just couldn't believe what he was doing it was just so amazing."

LC: But I think he had second thoughts about one of his clarinet students playing so much saxophone.

LG: Really?

LC: Yeah he didn't think it was a good idea.

LG: As far as some of his pedagogical approaches, say his slow and fast finger technique or his style of teaching articulation, is there anything that really sticks out in your mind that you really believe in that approach and you use that in your teaching today?

LC: Yeah, well again he didn't approve of a dogmatic approach to anything but he did give you something to go on and one of the things that I have always believed in and used and argue with some of my other colleagues about is the selection of how to end a slur depends so much on the character of the next note. So that if you are playing an etude that is basically sixteenth notes with two slurred and two detached then the second slurred note is clipped a little bit so that you can accommodate the staccato note that follows. On the other hand if the next note is also under a slur then there is a clear re-articulation but without so much space.

LG: Right. Do you use the different symbols for clipping the note and not personally or in your teaching?

LC: Yes, the little check and the little plus. I use it initially, for younger students. I say, “This is the way it will sound clear and I’d like you to practice it slowly and adhere to everyone of these markings.” It sort of gives them a framework and later on you can let them in on the fact that you can deviate from this too. It’s like marking all the crescendos and diminuendos in a slow Rose study. One of my colleagues that I argue with is our first bassoonist who is a Curtis graduate and loves the Curtis Institute and all of the people who have taught there, Mr. Tabuteau, and you know their set of rules are a little bit different than the Hasty set of rules. So we have interesting discussions about that.

LG: Hasty has spoken of that—how that school of playing deviates and has different ideas than a lot of what came out of his studio.

LC: It would be interesting for me to talk to him about that because we never specifically discussed that.

LG: That would be an interesting discussion.

LC: Yes, it would be.

LG: Also he is very adamant about what he calls dynamic phrasing and his little system of brackets. Do you remember that?

LC: Oh yeah.

LG: Is that something that you use?

LC: Yeah and this is really again talking of the whole Curtis tradition, it is similar to Tabuteau’s note grouping. Of course I’ve always used that and I’ve always exercised that in my own playing and you can just tell when someone is doing it that way because you get rid of the strong vertical quality and you get a horizontal flow.

LG: Just that connection.

LC: Right.

LG: Then the last thing that he seems very adamant about, at least in our discussions so far, is his finger technique method—fast and slow finger technique. He’s feels that McLane was very inspirational for him with the slow finger technique and he feels like maybe today people have gotten away with making such an emphasis in the slow finger technique. Are those fast and slow finger techniques something that you use today?

LC: Well I certainly advocate making the finger speed and placement and integral part of the endeavor of playing legato and I don’t think you have true legato without it, but it is not as

simple as that, it also has to do with the way the wind flows from note to note and even with minute adjustments in the embouchure to make the notes fit together, you know this clarinet is quite a weird acoustical duck. I don't remember all of that but we're probably on the same page. His studying, I was never very clear about the lineage. He must have studied with Arey when he was a student?

LG: He did and I actually found a couple articles about Arey.

LC: I know there are some from previous clarinet magazines.

LG: Right, that's where I found them.

LC: I have that.

LG: That's really all that's out there that I have been able to discover.

LC: Okay, but I was never clear on how much he had studied with McLane?

LG: It was not very much, just a little briefly when he was in Baltimore for two years. So it wasn't a lot but I think it was also a lot of just listening to him and hearing recordings, etc. but he would call McLane one of his major influences.

LC: In the fact that Hasty in his own playing used a certain amount of vibrato but he had a way of doing it that it didn't ruin the sound. I think I was so strongly influenced by that that for many years I played with a certain amount of vibrato and then I stopped and I am not sure why. I mean I use vibrato when I play jazz of course but it could be that I was also in my early years in Chicago very much influenced by Bob Marcellus. Although I never studied with him, we worked together at Northwestern and I use to go to his masterclasses. I always loved his playing and I think I was trying to emulate that in a way. But now I start to experiment with it again.

LG: It's probably an ongoing process.

LC: Yeah, I hear vibrato used on the clarinet in ways that frankly don't interest me and I don't want to go there.

LG: One of the last questions I have is, he started teaching at Eastman in 1955 and then two years later you came and there was that really great class with a number of really successful students. His studio continued to expand extensively throughout his time there and he said that he never did any recruiting or any type of things to really get that going like some teachers have to do. In your opinion why do you think the studio grew? Do you think it is because he had a great class early on and those students went on to be really successful?

LC: I think it's complex. I think that's certainly part of it. I think you know the impetus of Fennell and his wind ensemble really was very attractive to a lot of people.

LG: So it got people to come to the school?

LC: Because this was a demonstration, you could go to a record store and buy the professional level of the school and particularly the clarinets. And you can go and listen to those, *Ballet for Band* and *Wagner for Band* and even the march records and the clarinets just sound spectacular. We were young and it's a long time ago.

LG: So you think that drew people in?

LC: Well it didn't hurt (laughs).

LG: Of course. That's interesting, I hadn't even made that connection, but you're right.

LC: It's got to be of some importance.

LG: Okay and then the last thing is when you were talking to Stephen Clark about Russianoff you mentioned that he really got you to feel that you could do something special.

LC: Yes.

LG: But then Clark he asked you if you had ever felt that way before and you said, "Well of course with Mr. Hasty." Can you just elaborate a little bit on why you feel he made you feel so special?

LC: Well he was at the same time very disciplined but very inspirational and I don't think you can...it's not easy to put into words or to phrase that but he would never do or say anything in your lesson to discourage you. He would never say, "Well you're just never going to get this."

LG: Right. So I guess he always made you feel like he was giving you a lot of information and things you had to work on but it was achievable? It was something that you could go out and if you spent the time in the practice room do?

LC: Yes, absolutely. But he never would impose a, "You must be practicing four or five hours a day." I mean he let you figure that out for yourself and some people at the school unfortunately didn't get it. But I had a good model because Elsa, she was an incessant practicer.

LG: That's what Hasty says, he just had to ask her to stop.

LC: Yes. I mean I would get to school pretty early myself. Even if I got there at 7:30 or 8:00 a.m. she was already up there playing her Baermann scales you know in Gb Major. There was a practice room that everyone knew that was Elsa's room, no one would think of going near the place (laughs). To have a colleague who was a graduate student and working that way, I mean she influenced a lot of us.

LG: So was the atmosphere of the studio positive?

LC: Yeah. I don't know how he accomplished this but I don't think there was any competitiveness or backbiting.

LG: Right, because that could have been easy with all, really motivated students.

LC: Well and it's really hard to...it's like we really try to avoid that at DePaul but I know that Northwestern when I first started teaching there it was pretty tough you know, kids got real...

LG: Do you think it helps like at DePaul that the three of you get along and work well together?

LC: For the most part yes and we share lessons. So if I have someone that has an articulation problem I'll have them take some lessons with Julie who is very good at teaching that, or someone who is working on a contemporary piece that I don't know John probably does.

LG: Okay. Do you have any other comments that you'd like to add?

LC: No, but I would really like to see the finished product.

LG: Of course. Good luck with everything this week at the convention and thank you so much for your time.

LC: Sure, my pleasure.

LG: I really appreciate it.

LC: I really enjoyed it.

LG: Me too, thank you.

FRANK KOWALSKY
Professor of Clarinet, Florida State University

Liz Gunlogson: What years were you at Eastman?

Frank Kowalsky: 1963-67.

LG: Were you an undergraduate or a graduate student?

FK: Undergraduate.

LG: So your age would have been approximately what when you started?

FK: Seventeen.

LG: To like....?

FK: Twenty'ish. I was young for my class, so I think it may have been sixteen to twenty. My freshman year I was sixteen. No, seventeen years old. I think.

LG: Who were your prominent teachers, if any, before you studied with Hasty?

FK: Leon Russianoff. That was probably my most prominent teacher. Then, actually during summers I came back to the city and studied with Leon and for my master's degree I studied with Leon. So it was the two of them.

LG: The two of them. So that kind of leads me to my next question. After you studied with Hasty, Leon Russianoff was there anyone else?

FK: Yes, Loren Kitt for a year. Harold Wright for a year before that and that's it.

LG: Then you said for your master's you studied with Leon Russianoff.

FK: At the Manhattan School of Music.

LG: So what lead you to seek out Hasty? And/or what lead you to go to Eastman?

FK: Well, I grew up in New York City and my parents left the country. This is what happened...My father lost his job, there was sort of like a mini recession, and nobody remembers that. He did find a job after a month or two out of work with an American company in India of all places and so my parents...and I was the youngest in the family, so the other siblings were gone...they up and went to India for three and a half years! So we figured well the best thing would be for me to go out of town and not stay in the city. Even though my older sister was there with her young family and so I always had a place to go at summers and so forth and it turned out actually that I spent a lot more time with her than anybody including me bargained

for. But I did go away to school. I applied to Eastman and I applied to Indiana. Indiana had a twelve page application with all sorts of essays and I looked at it and I said, well I won't tell you what I said, I just did not even fill out the application. But I didn't know anything. I didn't know anything about teachers or about schools.

LG: But did you go because it was Eastman?

FK: Leon said to me, "Why don't you go to Eastman because Hasty is great." That was good enough for me. One or two people said, "Hasty is great, you'll be in good hands." That was good enough for me, so I auditioned in New York City. I never even met Mr. Hasty. I never went to Rochester. I got off the plane alone, took a cab alone to the dorm, and there I was. What an adventure!

LG: So you personally did not know of him?

FK: No. Well I had heard about him for so long and established a relationship, but writing letters, no.

LG: Right. Well this seems like a common thread actually from most of the earlier students.

FK: Really?

LG: Yes. That no one really knew about him. But their teachers, and others, like you mentioned Leon Russianoff said,

FK: Go.

LG: Yes. Interesting. So obviously you probably didn't have any preconceived ideas about his teaching or about him before you went? Besides just that people had said he was a good teacher.

FK: No idea. But it was a simpler time then. There was one way to play the clarinet. There was one way to sound and of course I was from New York. So we didn't ask what are you suppose to sound like? We heard people play and that's the way it was. So you played. Once I heard somebody say that we're striving for a dark tone. What??? What are you talking about? I had no idea what that was. You either sound like a clarinet or you don't. I mean I had an idea what it was, because you know, who hadn't heard a clarinet? That's Benny Goodman, that was it. A dark tone?? I didn't know what that was. Oh boy, I had an education that's for sure. But I think it was simpler back then.

LG: Really?

FK: We didn't have as many choices, not as many styles. It was a little more primitive.

LG: What would you describe as your most positive gains while you were at Eastman studying with Hasty, if any?

FK: Well, it was clear to everybody that he was a master and so I gained everything. I mean everything that I could do was from him. Technique, articulation, especially musical phrasing, groupings of notes, just a feeling of how the air leaves you and I don't know quite how he did it. It was literally all that I did and we all kind of sat at his feet and put ourselves in his hands and there was never a question.

LG: So for you it was just overall everything?

FK: Yes it was.

LG: One particular thing doesn't really jump out, "Oh he really helped me with this." It was just every single thing.

FK: Yes, he was my teacher. I was made in his image.

LG: Obviously you heard him perform.

FK: Every week in the Philharmonic.

LG: What were your impressions of that? Of Hasty as a performer?

FK: Well it was fabulous. You know I really never heard him miss, but I was able to see...after a while I watched him play and knew exactly what he was doing and I knew exactly what he was thinking. I just got it. Yeah, it was just all there in his face. I knew what he was doing inside of his mouth. I mean I can't tell but, I mean I just...the shape of his face and the way he looked at his music and the way he read, I could feel inside my mouth what he was doing.

LG: Unbelievable.

FK: Especially when he would find something...you know he didn't have time to practice.

LG: Right.

FK: But especially when there was some hard thing in the orchestra, some technically hard thing and I'd see him kind of bear down and read, really read, almost like sparks were coming out of his eyes. I can see it. I can see him taking it in. He really sounded great. It was always just right and then I had a very interesting experience. I got to play next to him for a week. I was the fourth player my year in the Philharmonic. It was Hasty and Osseck and Michael Webster and then I was fourth. Well it turned out the whole season there was one concert with four players. So I really missed out. But for some reason the other two weren't available for a festival of new music at the very end. Howard Hanson conducted. It was probably in April or even May, I don't remember, of my senior year. So we sat together for rehearsals and the two evenings of concerts. I discovered a couple things about his playing that I never knew before, because that was probably the best education, sitting next to him.

LG: I bet.

FK: It was...his articulation seemed extremely rough to me.

LG: Up close?

FK: Up close. It seemed like he was always ahead of the beat and he played a lot louder than I thought. But I had heard him every week in the Philharmonic and from the audience it sounded you know, perfectly clear articulation, on the beat and the balance was fine.

LG: That's very illuminating.

FK: Yeah, it really was. It was an education.

LG: Well he told me he really enjoyed the fact that he was able to include students in that experience. Because like you said, he felt that they learned so much from that experience.

FK: Yeah.

LG: What were your overall impressions of him as a teacher? I mean if you kind of had to have some adjectives or something to describe him.

FK: I'd say very well thought out. A rational approach, logical approach, scientific approach. He wanted to know why. He wanted us to know how the instrument worked. It's almost like he had a technique of phrasing and he taught it to us as opposed to Leon who was more intuitive. If I could unfairly sum up the teaching of both those guys into two words and say well Leon was from the heart and Hasty was from the head. It would be like that. It's not fair to do that but if you generalize it would be kind of like that. I think they were going for the same thing. The big gutsy sound, good, assertive playing with all the components thereof: rhythm, articulation. It was all there. Hasty came at it with let's think about this and Leon was just sort of like wild, off the wall. I mean there on the wall is a picture of Leon. Leon giving a lesson. He's playing and the student's looking.

LG: Right (laughing).

FK: That was Leon (laughs). That was Leon.

LG: That's great. There is a dissertation written about Russianoff that I have read which has an interview with Larry Combs, who also like yourself studied with both men.

FK: That's right he did study with both. Not many of us.

LG: He actually kind of couches it in the same terminology that you just did.

FK: Yeah.

LG: I mean how to describe both of them.

FK: The nice thing is that Hasty...well, Leon was straight from Bonade and that school and Hasty was not. So if I was...I don't think there were very many of us who had both, Elsa, Larry, me...

LG: Not Elsa. She didn't.

FK: She didn't study with Leon?

LG: No, at least she didn't mention it to me.

FK: But not that many and not that many from the early years of Leon.

LG: So do you think because it was a logical approach and he explained how things worked that you were able to leave the practice room and also when you left Eastman, continue to be able to figure things out in your own playing because he explained it to you in a way that...instead of just crescendo here, decrescendo here, but why it worked, etc.?

FK: Well, that's what he did. He marked the music. And he marked expression marks and articulation and all sorts of stuff in the music and he did that and I don't remember him talking much about melodic structure or you have to aim for this note because that one means something. He just showed it and I think after a while we just caught on because he showed it all the time. I think we figured out the patterns for ourselves. I don't remember that there was this theory behind that. The phrasing itself, I don't really remember that. I mean there had to be but I don't know if he would have verbalized it to me.

LG: Sure, sure.

FK: There was one time when after I left I was playing *La Boheme* at Catholic University in Washington D.C. There is a fantastic clarinet solo in the third act. It's very emotionally charged and has a wonderful appoggiatura that resolves down and is just the kind of situation we had in the Rose studies every single day. So I did it and I just over did it and then the conductor came up to me and said, "How did you do that?" "Who taught you to do that?" I said, "Well my teacher at school." He didn't believe me.

LG: He did not believe you?

FK: No. He said, "Nobody can teach you that."

LG: Wow.

FK: But I think he did.

LG: Hasty describes his own teaching philosophy as geared towards the individual, treating each student as an individual. And he says, "My goal was not to turn out a lot of miniature Hasty's that were okay, my goal has always been to turn out individual musicians that play the clarinet

very well.” He also believes in music first, choosing to deal with pedagogical issues as they come up in the music. So my question to you is do you feel that this was the style that he used in your tenure at Eastman?

FK: Yes. I don’t feel like I was made to do anything that was not natural to me. For example, I will really digress here. My first clarinet lesson when I was in the third grade consisted of the instructions on how to put the instrument in the mouth, among other things and my teacher said, “Put your lower lip over your teeth.” And he put the reed on that. And he said, “Put your top teeth on the mouthpiece, now blow.” That was the last word anybody said to me about embouchure until I was getting my master’s degree. So I went through Eastman with my chin up like this (demonstrates).

LG: No way.

FK: Yes, like that. That’s how I played and Hasty never said a word. Ever. On the one hand I think that was really great because it is true, it is exactly what he said, I sounded good so why monkey around with it. There are other teachers who would have said, “No this is one way to do it, you have to do this here, I don’t care if you sound good, you will sound better, maybe you will sound worse but…” So yeah, I would agree one hundred percent, he left me alone. I kind of found my own technique. But I think I was doing everything right. I watched him do it and I still have some little quirks with my fingers and he didn’t correct any of that. He certainly didn’t correct my embouchure.

LG: Well he has definitely said that, if like you said it is not broken, if he was getting the result from you musically that he wanted and it sounded good, sound, technique, etc., that he wasn’t going to mess with it.

FK: Yes.

LG: Unless it was broken.

FK: Yes, that is exactly right. I go back and forth over whether that is a good thing or not. I have spoken to other students of his...you know who you might call also, Nathan Williams, who is teaching at Interlochen. Wonderful player. He studied with Hasty a lot later than I did. I feel that when I am unconscious of it and I play the way I play it’s good but when I think about the kinds of things that are going on and the kinds of demands that are being made on players today and the kinds of advances in pedagogy, I think people know generally more about what’s going on and how we are playing, so I am questioning all that. I question what do I do with my students, what do I do with them? Do I leave them alone and say well it sounds good or it will get better? Or do I monkey with it? And of course since nobody monkeyed with me, it’s hard for me to do that because...

LG: It is because you didn’t go through that experience.

FK: I didn’t exactly go through it and I don’t really know from my own experience.

LG: So you obviously don't play with that embouchure today.

FK: No, it's changed. It just evolved. One day when I was getting my master's degree Leon Russianoff happened to mention in an off hand way, "Have you ever thought of pointing your chin?" [laughs] And I didn't know what he was talking about. It took me a week to even find my chin.

LG: Oh, I am sure.

FK: I remember some players at Eastman, they were playing like this (demonstrates pointing his chin) and I thought, "Why the heck are they doing that?" Why are they distorting their face? And they weren't the best players either. The best players sort of figured out for themselves. Hasty also had a very strict course of etudes. I mean we knew there was this book and then this and this followed that. So yeah, we were doing a lot of etudes and stuff, but I never played lessons of just scales.

LG: Would you describe his teaching as nurturing?

FK: Not particularly [laughs].

LG: What type of motivational tools did he use if he used any?

FK: I don't remember anything specific. He assigned me stuff to do and I had my own self motivation. I wasn't going to come in not knowing it and the truth is it was easy. Even stuff that I couldn't play, it was easy, because all I had to do was spend more time. That's easy, right? There were some things I couldn't do, but we sort of ignored them.

LG: Okay, that's nice.

FK: Yeah and then I show up at an audition and I can't play Mendelssohn's Scherzo and I had to start thinking about it.

LG: How would you describe, when you were there, the atmosphere of the clarinet studio?

FK: Well, I use to hang around with pianists. I didn't hang out that much with the clarinetists. Some of my best friends were clarinetists—Marty Burlingame, I hung out with a lot. It was fine, I don't think it was especially cohesive but it wasn't cut-throat or competitive particularly. I thought it was pretty healthy. I thought it was fine.

LG: And he didn't have any type of studio classes or anything like that.

FK: Never. No. Not on one occasion did we all meet together. Actually there was once. I was a senior and Rosario Mazzeo, remember that name? He came and what he was really doing was promoting his Mazzeo system clarinet. He gave a clinic, I guess he called it. But we all got in some room and he demonstrated it and one or two of us tried it. And that was the only time we were together as clarinetists. I didn't feel in any way deprived. Matter of fact when I first

started teaching at Interlochen, the first week we were getting oriented and I was told, “You’re going to have to do a studio class.” I was terrified [laughs]. I had no idea. Studio class! I went and panicked to everybody saying, “What do you do? What is that? What do you do? Do they play? Why? They play for each other? How? What do they play? What do I do?” It was a panic.

LG: I bet, because it was a completely foreign concept to you.

FK: Yeah. What was that?

LG: You had spoken just a little bit about that there was a regime of etudes and things. Can you talk a little bit more about how your weekly lessons were set up? What kind of things you did? You mentioned you didn’t do scales, you didn’t do warm ups.

FK: Didn’t play scales or warm ups for him. We’d do etudes and then solos and then excerpts.

LG: And within that you said you did a lot of etudes.

FK: A lot of etudes.

LG: Did you do a lot of orchestral excerpts?

FK: Yeah, we got into quite a bit of stuff.

LF: You did do a lot of that?

FK: Oh yeah. I still have his markings on all my excerpt books and parts and also for all the etudes I have his markings so I refer to that quite a bit. He really had an amazing knack of bringing out the drama in the music and the excerpts. Am I digressing?

LG: No, not at all this is what I want to hear.

FK: We were playing Brahms’ First. Who practices Brahms’ First? It’s never on any audition. In the slow movement there is this amazing solo that takes over from the oboe, a long, long solo and I’d been playing it and it just didn’t quite feel right. So it finally hit me as I was warming up before the concert and I said, “Oh my god,” and I went and I got the excerpt book and I looked at the markings and I said, “Oh, okay I forgot.” I did it and it worked. Eric Ohlsson turned around and said, “Hey that really sounded great.”

LG: That’s great. With the solo literature that you did was it pretty much standard literature or did he kind of go outside the lines to some of the more lesser known works?

FK: We didn’t spend that much time on it and it was pretty standard. Remember back then a lot less stuff was written (laughs).

LG: Right [laughs]. So it would have been what we consider the standard, like the Brahms...

FK: Yes sure, I did Brahms with him, I did both Brahms, I did Mozart, I did Weber. I found this really cool new piece, a sonata by Poulenc [laughs].

LG: Alright [laughs].

FK: Yes, I thought “Hey”, so we looked at that.

LG: Did you do Stravinsky?

FK: Yes, we did Stravinsky. We did the Manevich Concerto. I chose that, found it in a local music store. It was cool. Nobody did that. It was really new. And I did that for my concerto for the performer’s certificate. He didn’t know it either so he just coached it, looking at it, and gave his ideas. We did the Berg *Four Pieces*, we did the Martino *A Set for Clarinet*, that was my big piece. I was a junior. Wow, that was hard.

LG: I bet it was.

FK: Hasty was great with that. And I don’t know that he had played any of this stuff. I remember I had no solos at all the first semester, we were just doing etudes and establishing his...so I could just get to know what he was all about. We were ready for a solo and he said, “How about the Jeanjean *Arabesques*?” I’m not sure that he suggested anything after that. I think he left it to me to decide what I wanted to play and said, “Yeah that’s okay,” or “No, I don’t think you should do that.” He didn’t sit down with me and agonize over a program, he let me do that.

LG: Speak a little bit about the reed class. He says that every student was required for at least a semester to attend the reed class.

FK: We didn’t have a class, it was in the lesson.

LG: Really?

FK: Yeah.

LG: So this class came up afterwards then.

FK: Must have. I’ll tell you I was never in a room with the other clarinet players. Except for Rosario Mazzeo’s demonstration of the Mazzeo system clarinet or whatever it was. We started with reeds in maybe October of my freshman year and we had about four or five lessons and then I was pretty much making reeds by hand from then on. Then I’d bring them in and he’d help me but it wasn’t anymore like, “Now you do this, now you do that.” He would look at the reed and say, “Oh, you’re missing this and this and let me fix that.”

LG: Did he require you to play on reeds that you had made?

FK: Well no, but why wouldn't I if he said it.

LG: Said?

FK: If he said this is a good thing, I would say, "Yeah, okay," and he said, "They'll be a period where the reeds won't really be very good but after a little while if you have any kind of like knack for the carpentry of it, then the reeds will start getting a nice ring." So I believed him and he was right.

LG: So you continued playing on them.

FK: From that day on. I don't do that anymore.

LG: Well I suppose constraints of time?

FK: No it has nothing to do with time. I think you don't spend that much time, once your reed making chops are good, making reeds. It takes you thirty minutes to cut a reed and maybe a week to break it in and you just adjust it and then try it and see how it feels tomorrow and then maybe like this (demonstrates a reed adjustment motion). No real time and then it lasts for a month. And then when we made our own reeds that's the only reed that we would use. We had one reed. That was it.

LG: Wow.

FK: I know he's changed since then but that's the way we were back then and if I had two reeds, if I tried to make two and alternate, neither one of them would be very good. But if I had one, it would be a good reed.

LG: Wow. Was most everyone making and playing their own reeds?

FK: Most of us. There were a few of us who just didn't have the knack or else they just decided they didn't feel like doing it. And that was cool.

LG: And he allowed them?

FK: Well what are you going to do?

LG: Right exactly.

FK: If they can't get the job done, they can't make reeds that are very good. Nowadays I don't think it is a matter of time but I think in general mouthpieces are better now. And the reeds are different. The reeds might be better. Everybody talks about the cane of the good old days. But the reeds themselves I think are better now. Certainly the mouthpieces are.

LG: So there is not as much of a need to make them.

FK: Exactly.

FK: But once and a while I make reeds. You know just to see if I still can. And it is so nice. Once and a while, I say, “Oh yeah I should do this.”

LG: Can you speak to the influence that he has had on your life not only as a teacher and performer but personally if any? What kind of influence is he for you?

FK: Well I didn’t see much of him outside of the studio. I don’t remember talking to him about anything personal. Once a year we went over to his house for something. I don’t remember much influence outside of the studio. That was his job. He was very busy. Remember he had twenty-five students plus he did the Philharmonic.

LG: Yes. Do you feel like he influenced you at all in how you approached your professional life?

FK: Oh I see.

LG: And how you dealt with colleagues or how you dealt with playing in an ensemble or...

FK: Definitely. Sure. He was a pro. He was in the trenches day after day. You know his history before he got to Eastman, all the orchestras he played with and all the tours he went on and so he knew what was going on and he saw first hand what happens to good musicians who allow themselves to become hacks. Just play the job, pick up the paycheck and not really care what comes out of your instrument. I think what I got from him is to never let that happen—that the music is more important. You can do a job and you can do it every day and you can do it for a living and you can be bored and you could not want to get on the bus again but when it came time to play you always did your best. Play the music like it mattered.

LG: Michael Webster wrote an article commemorating Hasty’s eightieth birthday that was published in *The Clarinet* magazine and in it he quoted you as saying...

FK: Oh yeah.

LG: You remember?

FK: Vaguely.

LG: “Hasty’s words and ideas are always with me. A day does not go by when I do not consciously recall what he had to say regarding a particular technical problem or phrasing.” So can you speak a little bit to that? Obviously there is some influence there as far as in your teaching from that experience.

FK: Well I teach the same things basically that he taught me, like stopped articulation. When we are working on that and I have my students do that, I am thinking about what he taught me. All of the Rose etudes, which I never tire of teaching, and the Rode and the Perier Thirty and the

Jeanjean. Well I learned Jeanjean Twenty-five from him and I don't teach that very often. I like a lot of the other Jeanjean too, and Jettel. Lots of stuff—and I still teach that stuff. I was at the age, and we all are when we're at that age, we just drink it up. Whether it's good or bad, it becomes part of us. I don't think it is an exaggeration to say it's always [with us].

LG: And it was a very, like you said, formative time being seventeen-ish. Unlike say a graduate or doctoral student or something. You had mentioned stopped articulation and I want to take a moment to talk about some specific concepts that you remember. He talked a lot about dynamic phrasing. That's the word he uses and I don't know if he used that with you, where he uses the little brackets probably when you were doing etudes, etc. He has strong convictions about this dynamic phrasing concept and using the brackets and how everything works. Was that something that you experienced?

FK: Oh sure. Yes.

LG: Do you use any of that in your own teaching.

FK: All the time.

LG: Do you actually put in as Elsa Ludewig-Verdehr says, the "Stan the Man" brackets.

FK: Yeah. I do (laughs). I do, all the time. Absolutely. You have got to know what notes are grouped together and where a group starts and where a group ends. If you don't know that how are you going to play the music? The interesting thing was that he used to say that he wanted me to do it for myself. He said, "Even if you get it wrong...that's better...do it, make some decisions about it even if it is wrong. That is better than not doing anything. Because if it is wrong we can talk about it and say, 'Oh I think we should take the phrase over there.'" So I tell that to my students.

LG: He also speaks of finger technique such as slow finger technique, fast finger technique and he seems also very adamant about that concept. Is that something that he did with you?

FK: Yes, fast finger technique where your fingers are relaxed and close and slow finger technique where you consciously add tension and more distance.

LG: Exactly, and do you utilize that?

FK: Sure.

LG: Articulation, and you spoke of the stopped articulation, and we are starting to talk about phrasing as well, but the symbols that he used to use for the ends of notes, the little plus or the check. Those kinds of things, is that something you use or no?

FK: Yes I do.

LG: You use those, those actual symbols?

FK: Yes. They work fine. I understand them.

LG: Hasty has had so many students over his thirty year tenure at Eastman that have gone on to become very successful. Why do you think this happened? Do you think it was because of the specific concepts that he was teaching? Is it more like you said, because it was a very logical teaching approach? Do you think it's because he got really great students at the school because it was Eastman?

FK: Probably all of that. I think he just got it. I think he's just smarter than anybody.

LG: Got? The teaching or the clarinet?

FK: Understood the clarinet, understood pedagogy, understood the psychology of the students, understood the music just better than anybody. He was just a natural.

LG: So he was able to articulate it in a way that you would understand it?

FK: And he was able to articulate it and give us the right musical direction. And we knew it. Everybody knew it. It was pretty exciting.

LG: Was that something that was kind of passed down. Let's say you were a freshman, some of the older students, would they say things to you that made you understand this or did you as a younger student just realize he had something to offer?

FK: Oh, I see what you're saying. Yeah sure, I mean there was always talk with admiration for what he could do. Yeah the general buzz around was that yeah this was exceptional. Is that what you mean?

LG: Yes. So I guess your theory would be as to why so many students were successful is that he understood how to put it all together. Understood how to transfer it to the students.

FK: I guess so. That's a good question.

LG: This is the puzzle that I am trying to put together because everybody that I have talked to, and even people that didn't study with Hasty, have this idea that he was a master teacher but to really articulate exactly why is proving difficult. And he is not extremely articulate in a lot of his concepts. I don't mean that in a bad way, he just doesn't...like some teachers would go on. They could give you a dissertation about how they teach every single thing. He's not that verbose about a lot of the concepts except those few that I previously mentioned. But obviously something was going on, some kind of transfer. And to try to figure out what made him such a special teacher and why so many people were so successful is the challenge?

FK: That's the question isn't it? It is going to take more wisdom than I have. Maybe I better get back to you on that and think about it. I don't know, I don't think we're the ones to answer

that question. I can tell you what happened. I think that's your job. Is to kind of distill all of these things...

LG: Of course sure.

FK: I'm telling you what he did. And what this person does and then maybe you can see...I don't know.

LG: Okay.

FK: Leon was also very successful. Leon in his hey-day, which was probably just around when I was there or maybe a little before, was...I mean he had tremendously successful students all over the place.

LG: Right. There are definitely teachers out there, or good performers, that don't have such a large success rate. I don't know what the answer is.

FK: Maybe he instilled confidence. Maybe we just...I mean we may not always play great but we always were confident that we were doing the right thing and that we were on the right track. So there is something that comes over like a conviction when you play.

LG: Right. I think that is probably true.

LG: One other question kind of along those same lines—His studio the whole thirty years he was there, every year it seemed to get larger and larger, but he says that he never did any type of recruiting, most of the students like yourself, never saw him before you went there. He didn't do anything necessarily to increase his student numbers as far as the things that you routinely think about teachers this day and age doing to expand their studio, recruiting, etc. Why do you think the studio continued to grow? Was it word of mouth? Because in the beginning he had Larry Combs and Pete Hadcock and Elsa Ludwig-Verdehr all there in the first two or three years that he was at Eastman. I think they all came around 1957 or so. So he had this great class in the very beginning that went on to be very successful. Do you think it was by word of mouth?

FK: Yes. I think it was by word of mouth and also I think it was Eastman. The Eastman School itself attracted a lot of people, I mean that's really why I went there because somebody said, "Well Eastman's good." If he was teaching in South Carolina and he had to maintain a certain number of students or else he would lose his position, he would have been out there recruiting.

LG: Probably because it was Eastman he didn't have to. That's what you are saying?

FK: Yes. I don't recruit here.

LG: Right because you don't have to.

FK: Yeah, we have enough applicants all the time. So I think that's fortunate. And why should he? He's great. He doesn't have to go convince people. If they don't know enough to want to come then they shouldn't go.

LG: Sure. Well those are all the questions that I have. Do you have anything that you would like to add?

FK: Oh probably (laughs).

LG: In the same article that I mentioned earlier that Michael Webster wrote about Hasty's eightieth birthday, Elsa Ludewig-Verdehr had said that at some point she would like to document all this information because she's "solicited similar observations from other students" and she believes that documentation would be "a variable treasury of information on how to play the clarinet and how to approach music making in a logical, thoughtful, yet musical way." Do you agree with her in that it is worthy of documentation? Is his approach worthy of documentation?

FK: Documentation? How? Could you explain that?

LG: Writing down how he taught articulation, writing down how he taught phrasing. Writing down those kinds of things.

FK: Okay. I would definitely agree. Yeah you've got to be careful though I suppose, when we do that it seems you lose something, something is always missing. Lost, like, "Here is the Hasty method of articulation." Yeah I suppose. But yeah it was...what he never did was get inside my mouth [laughs]....

LG: Wow [laughs].

FK: It's not the way it sounds. ...and say this is exactly where the tongue is suppose to hit and what part of the reed and that sort of thing. He'd just say, "Say tah," and I did and it worked.

LG: Did he ever use the "haa-tah?"

FK: Oh yeah. I use that all the time and it was only years later that I realized that one of the best things about that is that if you attack a note like that it does not start sharp. It is dead on pitch. I don't think he ever mentioned that. But then again we didn't have tuners either.

LG: Right. He talks about that instrument...

FK: The Stroboconn [laughs].

LG: Yeah. Did he ever have you make a little chart and then play each note and mark on this chart, it is sharp, it is flat.

FK: Yes. Everybody believed when you play very softly you go sharp. Well we tested it there and it was only true in some registers. It was not true across the board. So that was a very useful

tool but it was only beginning to come out and you had to get that thing...that tool, the stroboconn. You had to be in a special room and it was half the size of that piano over there. It had a dial for every chromatic pitch and a microphone and you played into it and somehow the pitch that you were playing one of the dials would stop spinning. If it was dead on steady than you were in tune and if it was drifting to the left you were flat and if it was drifting to the right you were sharp. But all the others were spinning so fast you couldn't see it. There was a window for each one.

LG: So for each pitch?

FK: For each pitch. It was like having twelve tuners.

LG: Oh my gosh. This instrument must have been huge?

FK: It was about like that (demonstrates a size).

LG: Oh okay, so they were small?

FK: Oh yes, it wasn't like a television screen for each [laughs]...No. It was like having twelve tuners each for its own pitch. They were all on at once. It was all visual and everything was spinning except the note that you were playing. So if you played a scale you would see the stopping there. Of course it was never perfect. They had this new thing when I was I think a junior. Xerox machines! Whoa [laughs]!

LG: Are you serious? It was new then?

FK: Brand new and the first thing that I xeroxed or had xeroxed was the first and second clarinet parts to *Daphnes and Chloe Suite No. 2*. It came out but the technology wasn't quite perfected so you know what that looks like, they're all thirty-second notes, and in every one the middle was empty. So they looked like half notes on sticks.

LG: Oh no!

FK: Like beamed together half notes, so I took a felt tipped pen and I blackened in every single note. You know I think that was pretty good because you get to learn a piece when you literally write it out by hand.

LG: Right. Now do you still have this?

FK: I think I do.

LG: It would be hard to part with.

FK: Yes well over the years a lot of things get lost. You unthinkingly lend it to a student and then it is gone. In fact I still have music with names written on the music that some people that I remember from school—I stole from them. So I guess it goes both ways.

LG: Oh no. It always kind of comes around. Did he ever use the articulation syllable, “ta-wat” with you or was that a later development?”

FK: Yes. He did that. What he said was “tah” was the attack and “wat” was the stopping the note with the tongue, the last note of the slur was followed by staccato. So it was “tah-wat-tat-tat”, “tah-wat-tat-tat”, like that. If there were three notes it might be “tah-ha-wat-tawat-tawat”, so you knew that but that’s not really what we do but that’s how he vocalized it.

LG: How he vocalized it, right. So how would you spell tah-what?

FK: T-A-H-W-A-T. “Tah-wat”. But it is the stopped, “tah-wat.” So it is the end (the “t”) and the beginning of the next note, which is exactly what the tongue does. So the tongue stays on the reed. Once it stops the note then it comes off for the next note.

LG: It is very difficult to write some of those syllable things down.

FK: We never wrote them down. We just used them.

LG: I know, but I’m trying to write it down and it is hard.

FK: Yes you are trying to write it. Those syllables are great. He had a marvelous way of grouping notes where arbitrarily the first note of the slur was the first note of the group and the grouped notes ended at the last note before the next slur. So sometimes the first note of a slur happened on a beat. “tah-wat-tat-tat”, “tah-wat-tat-tat”. But sometimes it was “tat-tah-wat-tat”, “tat-tah-wat-tat” and he would never accent that first staccato note. That would always have the inflection of a pick-up and the first note of the slur, the “tah” would have the inflection of the downbeat and that made for some really interesting rhythmic subtleties. If you’d like to see more of how he did that take a look at his transcription of the J.S. Bach *Chromatic Fantasy*.

LG: Now is that available?

FK: No it is in manuscript but I can run a copy off for you. We can go over and run it off. Now I don’t play that. It is very notey. But it shows his thinking. If there were...instead of going “tat-tah-wat-tat”, “tat-tah-wat-tat-ta”, there may be five or six notes between where a slur started and the next slur starts so he would put a group of five, or a group of six, or a group of seven.

LG: I see, right.

FK: That’s where that all comes from. You can see it if you compare his with the Bach that it is pretty much the same notes but the way he groups the notes and phrases and the way he perceives...

LG: Sure, sure.

FK: Another thing we studied was Bach unaccompanied cello suites and violin sonatas and Handel violin sonatas. We did that...I got the feeling from him that he was very influenced by Casals and that was a profound influence on his interpretation, as we all were really and he brought performances of the twentieth century...(inaudible) and so I think Casals had a profound effect on everybody. But Mr. Hasty was very particular about that and so he would have no compunction...Is that the right word?

LG: Works for me.

FK: ...about long tenuti to...and could be anywhere in the bar, just to show where a phrase would start if it was an important phrase. He listened to Casals' playing, the old recordings, and it's the same family. It's the same kind of thing and nowadays where everybody is so really rigid-ish and metronomic once you get used to that you listen to Casals and you think, "Well that sounds very old fashioned. I mean it is old fashioned now, very...it's just a different kind of voice, different expression. I think that's where Mr. Hasty got a lot of his phrasing ideas. You might ask him about Casals and what Casals meant to him.

LG: Okay. He says that a lot of his phrasing, definitely the bracket concept, he got from studying with Rufus Mont Arey, but Mr. Arey wasn't quite as involved with it as he became. That is kind of where the concept originated. Yeah, I will have to ask him about that for sure. Well, it is a very interesting experience.

FK: I think you are doing a fabulous job. I love your questions and just the way you keep probing and you're not sticking rigidly to a program but you're allowing the conversation to go.

LG: Right, well it's been really great and his students that I have talked to so far have at least been encouraging about the project.

FK: Good.

ELSA LUDEWIG-VERDEHR
Professor of Clarinet, Michigan State University

Liz Gunlogson: What years were you at Eastman?

Elsa Ludwig-Verdehr: I went there in 1957 and left in 1962 when I went to Michigan State University for a one year job. And finished a doctorate in 1964. What I did was I finished the Masters in 1958. I spent one year and got a Masters in 1958 and then I finished up...

LG: From Eastman?

EV: Yeah from Eastman. First I went to Oberlin, I got a Bachelor of Music in 1957, then I started a music education degree, which then I finished up at Eastman in 1959. I think credits transferred back to Oberlin. So 1957, a Bachelor of Music (Oberlin), 1958, Master of Music (Eastman), 1959, Bachelor of Music Education (Oberlin), that was for my mother-she was worried I'd never get a job; the music education degree she called an insurance policy. And then 1964 the D.M.A. Right and then I got a Performer's Certificate in there too somewhere I think that was in 1959. Maybe, I can't remember.

LG: Okay, so you finished your time there in 1962 but then you still had the paper and all the extra stuff to do, right?

EV: Right, right. I went to Michigan State (University) in 1962 just for a one-year appointment and look what happened (laughs). I never let them get me out of there.

LG: You made yourself very valuable.

EV: Made myself useful, right, I tried.

LG: Okay. Was it a D.M. or a D.M.A.?

EV: D.M.A.

LG: So who did you study with when you were at Oberlin?

EV: George Waln, W-A-L-N. He was there his whole life, rather like I've been my whole life at Michigan State (University).

LG: But that's good you were able to set down roots and really build a program.

EV: Who knew? My husband came there in 1968, not having any thought of staying way out in the outposts because he'd come from Juilliard, as had Ralph Votapek—you know the son of Votapek-Paul Votapek. And neither of them thought that they would stay, but both have spent the rest of their lives there. Well it's a very nice place and of course you can leave, go out and do concerts and return to a great place to live.

LG: Well and you guys do so much traveling.

EV: We do a lot and fortunately it's not too hard to get from Lansing to Detroit and then from Detroit it's easy to go to Europe, to Asia, etc. so it is convenient.

LG: So what led you to seek out Mr. Hasty and/or Eastman?

EV: I hate to admit it I was so dumb that I really didn't know what a great teacher he was going to be.

LG: Well he'd only been there a couple of years.

EV: Well probably. Actually before I had met him, I'd been invited to visit Eastman by a former boyfriend of mine, David Gilbert who's now a well known conductor, he was also a flutist at the time and I knew his family really well. David invited me to come to a Phi Mu Alpha dance; at that point I guess Hasty was just a brand new faculty member and that was the first time I met him as he was a chaperon. But I had actually applied three places, to Juilliard, to Eastman, and to Curtis. And Curtis there were two vacancies, two clarinet students were to go into the Army and I had one of those vacancies. Then they didn't go into the Army after all so then there were no vacancies. Juilliard wanted more academic hours—they wanted sixty academic hours because at that time I think you got a Bachelor of Arts or something at Juilliard—and I only had thirty-eight and so Eastman turned out to be my third choice and what a felicitous choice because just everything about the place was what I really was interested in. So I didn't know about Hasty before except that people had been enthusiastic about him at that dinner dance (laughs).

LG: Okay. So basically you answered my next question, you didn't really have any preconceived ideas about him when you went there because you didn't know him.

EV: No. But gee, that's a terrible admission to make but that's how dumb I was. Can you imagine? But you know nowadays I always tell my students, you go where the teacher is and how could I not have thought that? Well actually though I have to say George Waln kind of looked out for me and he knew Eastman would be a good place for me. He knew Fred Fennell, and he knew of Hasty so it was partly, mostly, his influence that made me go to Eastman.

LG: He wouldn't let you go somewhere where he didn't think it would be positive.

EV: Right.

LG: Did you play in the Wind Ensemble?

EV: Yeah oh yeah, I played in that for four years. I was principal clarinet after the first year, for the next three, and then Howard Hanson started the Eastman Philharmonia and for the first three years I was principal in that too. Then after I'd been there four years, it was time to stop all that and try to finish up (laughs). Well, actually I went there with the idea of just getting a Master's

and then I liked Hasty so much and so I thought I'll finish my music education degree. And then I wanted to start a doctorate and they said I was too young, so I had to wait and so finally I started a doctorate when they let me—a year later and so that's why I guess I ended up spending five years there. And then my third year was really wonderful—I was lucky enough to play second in the Rochester Philharmonic and did so for three years. So I sat next to him for three years and then I also taught at Ithaca College for those three years also. I'd go down every weekend to Ithaca, all day Friday, all day Saturday, teach eight hours each day. That was the first year. It was too much and Charlie Bay was at Eastman, so I asked Charlie to come down with me to teach and so we taught together for two years.

LG: What great experience.

EV: It was terrific. Then I got the job at Michigan State University and he (Charlie Bay) stayed there. So that's why it took a little longer than it might have to finish my doctorate. Also, playing in the Rochester Philharmonic next to Hasty it was such a wonderful thing because you know Hasty and Van Hoesen were such good friends and people in the orchestra would say they'd look back in the rows of winds and here'd be the flutes and the oboes all kind of grim looking and then there would be all these smiles in the second row of woodwinds because Hasty and Van Hosen were too much, they really were. I mean they would discuss their beer making, you know they went through a beer making stage, and a wine making stage. I also remember Hasty sometimes leaning down to pick up his clarinets and groaning saying June starched his shirt too much. There was always something funny back there in our section. And so it was just terrific aside from just hearing him play. You know what he used to do sometimes? He used to make a reed actually there in the rehearsal and it would still be square across the top and eventually within the week he would sand it down, shape the tip and use it.

LG: Unbelievable.

EV: And he'd come back from Lake Placid with some mold on some of his reeds. Actually I have one reed box that keeps molding my reeds. I was playing on a moldy one today and I should probably throw it away but once there's a mold in a box, it doesn't go away. But I just remember so many wonderful moments sitting there.

LG: Mr. Hasty speaks so highly of his time that you guys played together in the orchestra.

EV: Oh I'm glad to hear that.

LG: And he's said, "There were sometimes when I was so busy and I didn't have time to work up some section and I'd give it to Elsa and she would just work it up. I could always count on her." He was very, very complimentary.

EV: Oh that's nice. Well I remember once there was a huge snowstorm and somehow I got to school—well, he lived farther out—and we were recording, so I did have to play first clarinet in some recording that we did. I've never been so scared in my life, I was so glad to see him walk in the door (laughs). But, no, he was really something...yeah guess he found me really very intense and I was.

LG: Yeah, I think he's used that word.

EV: I was just, I guess I've always been somewhat intense because you know it's not an easy thing, this clarinet. And also when I got to Eastman too I had taken, well because my mother wanted me to get the music education degree, I had taken all these music education courses, so I didn't have much background in theory and history and I had to make all that up, so, yes, I was intense. But he said he was afraid to tell me some things sometimes because he knew I would do them and go overboard on them. But he was just great. He gave me free lessons my last year by the way.

LG: Oh how nice.

EV: Yeah and he was just terrific, he really was.

LG: He had mentioned, and June also, that when you were there you were maybe the only, female clarinetist in the studio at the time, or one of only a few?

EV: Well probably there weren't that many. It was a great time though to be at Eastman, the year I came in Larry Combs came in, Pete Hadcock came in, Henry Miyamura who played principal many years in Honolulu and conducts there now, Norman Heim was there, Charlie Bay and Jimmy Badalotto.

LG: What a studio!

EV: It was a hell of a studio. And the nice thing was, I don't know how he made it happen, but we all were always good friends, I mean to this day when I see Larry or the others it's just like this is one of my best old friends. And he just didn't somehow allow, or competition just never entered our heads.

LG: Cause that could easily happen with such intense people, motivated students.

EV: I know. We all just really liked each other. In fact I was even maid of honor in Pete Hadcock's first wedding. That's a good, that's a close relationship. So it was really terrific being in that class.

LG: So you didn't feel like that because you were a female you had to be even more intense?

EV: No I...

LG: You didn't feel that at all.

EV: No.

LG: That's good, o.k.

EV: In fact at the beginning of my second year, I saw the orchestra and wind ensembles lists and realized that I was principal in these two groups and I became really intense! A friend was visiting me, Charlie DeLaney. You know Charlie.

LG: Yeah, I know him.

EV: Charlie was visiting—we knew each other from camp in Brevard. My brother was a flute player studying with Charlie and Charlie use to come visit us often. Charlie said my face just went white and I said, “I’ve got to go practice, see ya Charlie” and I did go to practice (laughs). So yes that was scary but oh it was great being in the Wind Ensemble with Fennell too, he was terrific.

LG: Oh wow! That was a prime time to be in that group.

EV: Oh it was, it was just a prime time to be at Eastman, I mean Hanson forming that wonderful orchestra and we played all the major repertoire; we did *Pines of Rome* over and over and over, it was one of his favorite pieces because Hanson had studied with Respighi.

LG: Oh I didn’t know that.

EV: And nobody made fun of Respighi (laughs). Although once I do recall we were doing the *Pines of Rome* and just at the end of the long clarinet solo at the bottom of that page they didn’t have the record there so the percussionists started going (whistles bird calls), you know like birds. Did he get mad! But they didn’t have the record so they improvised! It was a very, very funny moment until Hanson got angry. I remember once someone came back to the clarinet section of the Rochester Philharmonic as we were putting our clarinets away, Mert Shatzin. We were going to rehearse the Bartok *Contrasts* later that day and he wanted to know what time. Hasty says, “You can’t talk to him he’s just a PFC in the second violin section”, he says, “we’re corporals, sergeants, lieutenants you know.” He was joking of course but he just sort of had a ball with that and he carried that on for quite some time and Mert was just flushing not sure whether he was joking or not—it was very funny to see, but oh he was just so terrific in the orchestra. Aside from all you learned about playing with him I mean he was forever pitch conscious—you know pulling out a little bit at the mouthpiece if he’s going to play with somebody that might be a little flat, or he’d be pushing in, etc. He was always listening to what else was going on and mentioning it. I scared him to death once in a concert—we played *Petrushka*—you know where it goes (sings an excerpt) and I guess I took a breath and almost came in a beat early. But I didn’t, I realized that I had done that and so I didn’t come in early and afterwards he said, “I nearly died (laughs).” But that’s the only time I think that I really gave him a bad moment.

LG: I bet, well you were probably really solid.

EV: Yeah but that could have been really bad. Well it could have been (sings excerpt followed by same thing one beat later).

LG: Right, it might have been neat (laughs).

EV: So could have been fun!

LG: Well he says that he really loved that woodwind section and he speaks a lot about that.

EV: Yeah.

LG: And he says that they played so well together that they didn't really ever speak of intonation.

EV: Yeah. You're right, you know how often people do say let's play this passage over together? They never did that. I remember Joe Mariano—he was a fabulous flute player and when he would vibrato if my stand was there on his riser, the stand would kind of go like that (move back and forth). I remember a lot of times Hasty would just put his hand down on Joe's shoulder and say, "steady Joe." And then there was Sprenkle (Bob) who played the most beautiful oboe solos you ever heard. They'd all played together for years, and Van Hoesen (David) of course a super player, so all four of them were just solid as a rock, they really were. Yeah that was great, I was very lucky to be in that section.

LG: What would you describe as your most positive gains from studying with Hasty. If you had to name a few?

EV: Well I've often thought about this because so often in my teaching I realize that I'm articulating something that basically stemmed from having studied with him. Not that I teach anything like the way he taught me, but he dealt in so many principles that apply year after year and also I realized soon after I had gotten to East Lansing when I was by myself without a teacher and working to improve that a lot of things that he had taught me were clear to me that hadn't been quite clear at the time. I don't know how to explain it but there really is very rarely a week in my teaching that I'm not aware that this is an influence from Hasty in some way or another and that's really something. I mean for instance, one of the first things I did was the Mozart *Concerto* with him and you know in the beginning of the development where you play (sings excerpt m.180-181) and then you do an echo (sings excerpt m.182-183), well he said, and it's been true thousands of times since, make a crescendo the first time, then the second time no crescendo and that'll exaggerate the difference between the echo, that will make the echo effect more better. And of course it does, so I've used that so often in my own playing and in teaching because it does really clarify an echo effect. I remember one of the other things I did first was with the Brahms *Eb Sonata*, the ritards that I would do would be too much and it took me a while to figure out what he was getting at. I mean it wasn't just a question of just not doing so much ritard, what it was was making the ritard make sense so that it kind of, it slowed up into the next tempo and it made the next tempo inevitable and correct. If you make too much it's kind of a stop and a start and it stops the flow of the piece. And then once our Trio played for Bobby Mann who's the former first violinist of the Juilliard Quartet. He used to spend quite a bit of time at our school when the Juilliard Quartet was in residency at Michigan State University. We played the Bartok *Contrasts*, and the first movement the same thing he said, you know this place just on the top of the second page (sings excerpt), that we were making too much ritard. He pointed out maybe three or four such places in the first movement and so I've been very aware

because of Hasty particularly but also because of Bobby and in my teaching ritards are a big thing--not to overdo but to do them right. So that was another principle that I've just used over and over and over again. I'm just trying to think what else. There was just a certain logic about the way he taught and he dealt in principles so you knew what you were doing when you left and you also could apply it to other pieces. He was a thinking clarinetist and he helped us to become thinking clarinetists too. Once I was called in to, and I try to avoid this as much as possible at school, to judge the teaching abilities of one of my fellow faculty members and the thing that really struck me, there was nothing you could really take away from the lesson--it was try this fingering, play soft here, etc. So in my teaching I try to have them know exactly what they've got to do when they leave the studio. Also I don't know if it was him or whether it was me, but I feel that it's so important to know about form and understand the structure of a piece, how it all relates and I suspect that was his influence. But as I say there are just so many things I'm sure that came from him. Acoustically too you know. He talked about acoustics a lot and that comes up over and over again in various lessons too.

LG: His whole system of partials that fingerings that are based on...do you find yourself using some of those? Because he is very adamant about some of that.

EV: Oh yes. Perhaps I'm not quite as adamant as he, but when there comes a chance to play for instance "C" to high "C#" when you're doing like (sings excerpt) in the Schubert *Shepherd on the Rock* or Schubert's 7th *Symphony*. I'll just show that fingering and explain why. And one of the things that's most fun in teaching is after I've discussed acoustics I'll ask: o.k. now if you finger the "C" this way what partial is it of what note? It scares them to death until they learn the acoustics of the clarinet. You can just see them all go blank. I have a class every Monday night and we talk about various things for the first number of weeks like finger technique and tone exercises and embouchure and all that. Eventually there's the class on acoustics--it's just a very simple class and I don't get into anything involved but just so they know how the clarinet works acoustically. And I think Hasty got me interested in that because certainly I'd never thought about that before. I'd had really excellent instruction from George Waln, he had been terrific. But it wasn't dealing in principles and understanding the mechanics of the clarinet and actually understanding what you were doing it was more covering of repertoire, which was also good. I think that's another thing that Hasty did. It's not that he was so methodical but he made you think and understand what you were doing. Maybe that's the clue. All I know is that in my teaching and in my playing I think a lot more than I ever did before I studied with him and I find that I do that still. I've got to know what I'm doing and I want to know why things aren't going right. It doesn't mean that you can make it all go right but you need to have an idea. He just made it possible for my mind to expand to the point where musically and physically and technically I analyze everything and can make sense out of it and I try very much to do that in my teaching as well.

LG: So it is all those things, it's how technically and physically the instrument's working etc., and then how you can use that to enhance your musical...

EV: Yes.

LG: What he's been telling me is his philosophy is to teach through the music and he doesn't have necessarily, at least he's said to me, a syllabus where he goes down the list and says, "Okay, now it's week five we're going to do slow finger technique or something like that.

EV: Right.

LG: Instead it is when those things come up in the literature then he addresses them.

EV: Yes.

LG: Was that kind of your experience?

EV: Yeah, pretty much.

LG: You were a little bit older so maybe...

EV: Well yes, I came in as a graduate student and the first year I did quite a bit of changing. I think he worried about that, he worried that he had ruined me, and he hadn't but embouchure wise I think that I had a more pinched sound and he wanted to open it up. We talked about playing the single lip with the advantages of the double lip and trying to not have the corners up but have the corners down (which they never have quite done). But anyway, and then so much more about the use of the top lip, etc. Then he talked about "popping" the fingers more for more evenness in the use of the fingers and then I went overboard on that so he had to calm me down on that. We talked about cutting "teeut-tut-tut"; we went through the Rose studies. I asked to go through them actually because I wanted to know what he would do when I started teaching at Ithaca College. We did that and I clipped too much articulation and so he...I remember once in the Rochester Philharmonic we had done just something with two slurred two tongued and he turned to me and went "teeut-tut-tut", just to point out I was cutting the notes too short. He didn't mean to hurt my feelings and he didn't. But let's see, when I just said that about...there was one other thing that, what was I just saying about the clipping?

LG: The articulation, ahhh.

EV: The Rose studies. Yeah I remember one idea he had, I haven't used it a lot but I always think about it, fortunately I haven't had to teach the Rose studies in a long time since I teach graduate students now.

LG: Right, I bet you haven't.

EV: He would have you play in the first etude, the first measure in 4/4, the second one in eight, then four, then eight-every other bar, just to get the subdivision going in your mind. And also out of that first etude I remember he talked about when you do a turn (sings a turn), he wanted you to go (sings-waits long to do turn), after the fourth just that you know, he would have a five note group and it would be tied in there, so it wouldn't be (sings turn). But that's something that I've used a lot too, in other words so make it sound more improvised rather than so rhythmical; that principle has come up over and over and over again.

LG: He speaks a lot about what he calls dynamic phrasing, where he uses the bracketing method, was he using that when you studied with him?

EV: The Stanley brackets we called them.

LG: The Stanley brackets (laughs)?

EV: We called them the Stanley brackets, I do to this day, and then I tell my students a little about Hasty. The internal phrasing brackets, which are just everything in music, that's what music is, is just internal phrases.

LG: The connections, right.

EV: Oh yes, the Stanley brackets.

LG: So do you use any of those?

EV: I use those all the time.

LG: Do you use the little articulation markings that he used?

EV: Well, I don't use all of them. I don't use the clip marking, I use the connecting marking (+) and I just use a lot of crescendos and diminuendos and I write a lot in my students' music. It's a mess when I'm finished with a piece or etude. In any case, yes I use those brackets because they so often have to do with what I'm talking about musically. But his symbols as such, I don't think I use too many of them. Did he show you the way he use to sign music?

LG: No.

EV: It looked like a dollar sign, Stanley Hasty.

LG: No way!!! (laughs)

EV: He did that. You know how people at the end of the rented orchestra pieces leave their signature?

LG: Right.

EV: Yeah well when you see a dollar sign in a rented orchestral part, that's Stan Hasty. We called him Stan the Man all the time, he probably knew that.

LG: But not to his face?

EV: Oh no!! It was really hard just to start calling him Stan, I'll tell you.

LG: I bet.

EV: And the only way I could do it was when Walter was there, and Walter of course can call him by his first name so now I can pretty much do it with more ease.

LG: Just follow?

EV: Yeah, I can do it now finally (laughs).

LG: Hasty and I have talked about his philosophy of teaching and he said, “My goal was not to turn out a lot of miniature Hasty’s that were okay, my goal was always to turn out individual musicians that played the clarinet very well.”

EV: See, this is another one of those principles, absolutely! I don’t understand teachers that have everybody on the same mouthpiece, fix their reeds on the reed du-all and all sound the same. That’s something I really have my students do too. I want them each to sound individual, I want them to have a good sound but their sound and so that’s where I got it, right?

LG: Yes, exactly, he mentions that over and over.

EV: Right. I don’t want little miniature me’s. I want them to be themselves but I want to bring out everything they have musically within themselves and I try to put in and bring out what isn’t there yet! I just think it’s so important that people play musically and a lot of the things that he taught had to do with that.

LG: When I ask him, “What is your philosophy?” he doesn’t like that word.

EV: Yeah, well it’s hard to say.

LG: Right, I think for him everything is musical and everybody’s an individual and you really have to base it on that particular person and it is interesting that that’s the way you teach as well.

EV: Well I feel like that in my own playing I like to know what I’m doing musically, technically, physically in every way and I want to have my students know that too, that you just don’t pick it up the clarinet, play it and a piece of music and hope for the best because it just doesn’t work well that way. And I realized that after I got to East Lansing. I was on my own I had to really figure out what was still wrong with my playing-and there was a lot still wrong-I really kind of redid myself over a number of years, eventually switching to double lip and changing other physical aspects of my playing. But all because Hasty made it possible to do it, to think through each change.

LG: And you could think through logically the whole process.

EV: Yeah, exactly.

LG: Would you describe his teaching as nurturing? I’m sure he was probably pretty demanding as a teacher.

EV: Yeah.

LG: But would you say there was also a nurturing quality to it?

EV: Well, thinking about him, you know, he's not really nurturing!

LG: Yeah I guess (laughs).

EV: But he couldn't have been more helpful, or nicer, or encouraging or...and he was demanding but I just never ever felt a bad moment, I don't ever remember having a bad moment. But nurturing might be little strong. He's a little more private than that. I kind of nurture my students but I don't think he nurtures, but he cares.

LG: Of course.

LG: He probably didn't have to work too hard to motivate you guys.

EV: No, I think he was afraid of motivating us too much (laughs).

LG: Exactly you guys would really get intense.

EV: So no, he really didn't. But somehow or another he made us want to practice all day, I mean, one didn't think anything of practicing five hours a day and we just did that.

LG: Well he's said of you, "I would tell her to STOP practicing."

EV: I tell my students sometimes that too. You wonder how you had the stamina, I just don't know. I remember I use to get up at 6:30 a.m., be at the dorm breakfast room, which opened at 7 a.m. and at 7:30 a.m. I was at the Eastman School. Now if I get up at 7:30 a.m. now days I think I'm really being put upon. In fact, 8 a.m. seems early. Really, what I would like is getting up at 9 a.m. actually if I have my choice. But I don't. But so, no, there was no problem with motivation—his teaching just sort of made you want to work.

LG: You just wanted to do that.

EV: Yeah, right. Well I was just going to say actually in my case when I got there people like Peter (Hadcock) and Larry (Combs) had been to Interlochen and they'd been through a lot of this orchestral repertoire and I hadn't. At the very first rehearsal or so of the Eastman Wind Ensemble they were playing some excerpts and I didn't know what some of them were. So I made it a point to go out and find out right away and that's when I really made up for a lot of lost time (laughs). I really, really worked hard at Eastman.

LG: Sure to make that up so you felt comfortable.

EV: Yeah in everyway...yeah.

LG: You had already talked about this question a little but the atmosphere of the clarinet studio was positive, correct?

EV: Right absolutely.

LG: There wasn't any backstabbing or anything.

EV: No really not. He never had a studio class though so we never met as a group. I don't know if he ever had classes after we left. He started doing reed classes but we never met together as a class.

LG: Like in a masterclass setting every week or something like your Monday classes.

EV: Yeah, but our whole row was there in the Eastman Wind Ensemble and then we were together in the Philharmonia. So we saw a lot of each other.

LG: Right, so it was positive, okay.

EV: Yeah-definitely.

LG: As far as your weekly lessons, and you were older to so they might not have been quite as regimented, but was there somewhat of a setup that you went through? I mean did you play scales or warm-ups or was it pretty much literature or etudes?

EV: I'm trying to think, I don't remember doing many scales but we might have done the Baermann 3 once again and then I did the Jettel on my own a couple of times once I got to East Lansing, but we did go through the Jean-Jean 25 and 16 and 18 up to a certain extent, which I use to this day, and then he introduced me to the *Accomplished Clarinetist*, the blue and the brown books. So we did those and then...well, as a D.M.A., you had to do certain recitals and so I did that. And then I played a couple of New York recitals and I was doing the Nielsen (Clarinet Concerto) with the school orchestra, I had done that at Oberlin, so there were just certain pieces that I was doing that we worked on. And orchestra excerpts. So we didn't have a prescribed course as such and we did orchestra excerpts up to a certain point too but not as much as maybe some teachers do. And I don't do orchestral excerpts a lot. I guess I feel like there's so much repertoire that they really ought to know and I don't want people to go out knowing just the Brahms Sonatas and the Stravinsky and the Copland so it's hard to schedule orchestral excerpts too sometimes.

LG: And be so narrowed on the...

EV: Right and so my students really go to the borders and do a lot of less usual but standard and important repertoire and I think that's sort of what happened with him too—he didn't really insist that we stay within the standard repertoire.

LG: Michael Webster wrote an article in *The Clarinet* magazine about Hasty's 80th birthday and in there you were quoted as saying, "Simply put, Stanley Hasty was the most important musical influence of my life. And he was equally important personally, setting an example of integrity, good humor and teaching excellence which influences me to this day."

EV: That's absolutely what I think. You know what's unfortunate about the tribute I wrote for *The Clarinet* magazine was they left out a couple of sentences which ruined it.

LG: It kind of jumped...yeah I know because I was trying to figure that all out.

EV: Yeah so I sent him, I didn't want to get any extra credit from it, but I sent him a copy of the original because I was really so annoyed. Just like in this program here in Salt Lake (ICA Convention) we're listed from the University of Michigan, not Michigan State University.

LG: That seems really kind of a big oversight to me.

EV: Yeah that seems like that's really unnecessary

LG: And the Trio's not mentioned.

EV: Yeah and not mentioned at all. But anyway I really, absolutely feel that because as I say, personally too he really influenced me more than anyone else. I decided I was going to be a teacher like him, one who was really going to help the students and they were going to like me if all possible but if they needed pushing, I would push them (laughs). And I've had a few that didn't like me but most of them like me and I think he could say the same thing—we really liked him.

LG: Oh, sure, well there's just such a high regard for him still with all of you.

EV: Yeah.

LG: So you feel like he influenced you, obviously with all the technical and the musical things, but also with the way he conducted himself personally and as a professional?

EV: Yeah absolutely. And the way he was able to enjoy playing in the orchestra (laughs). I mean sometimes I worry, Frank Ell and I play together in the Lansing Symphony when I have time, and sometimes you know that jovialness carries over and I sometimes think we're acting a little young but we have a good time. Frank is very infectious, I don't know if you know him?

LG: No.

EV: But he's very funny person. And so anyway, but I really absolutely meant when I wrote that, that was the truest thing I've ever said.

LG: That's a profound statement.

EV: Yeah, well it's the truest thing.

LG: Okay.

LG: And then you also said, it was in that same article a little bit later on, that you had "hoped to one day list and discuss these principles", and I think you were talking about his teaching principles, correct?

EV: Yes.

LG: "...having solicited other similar observations from other students of his."

EV: Yeah and it's probably not going to happen. I really talked to him at one time seriously about trying to get him to write down some of these principles but, as I was trying to figure out with you, they come out a little bit when I talk and start thinking about it. But they come out so much more when I'm actually teaching. So to just sit down as I tried to do and figure out what it was that made him so magical, I really can't quite put my finger on it so how are we going to write all these principles down? I don't know but you're going to help (laughs).

LG: Well but this is interesting that you say this because there are a lot of teachers out there where it is—this, then this, and then this, etc.—they have their method for everything under the sun.

EV: I know, I know.

LG: And he is definitely not that way.

EV: Yes.

LG: It's much more generalized and thus more difficult I think to write down.

EV: You're right he certainly had no syllabus! For instance in my teaching I have categorized things a little bit more than he did. As I said once I left Eastman and Hasty, I was able to continue to figure things out because of his teaching, and that's what I want my students to do too. I want them to leave a lesson knowing what they can do to improve themselves and to be able to keep improving ten years from then. I, for instance, have a Monday night class where I talk about finger position and this and that and embouchure, tone exercises, tonguing, acoustics, etc., we have about six of those, seven of those and then we work on these things in the lesson. That's with the new students during their first semester just so I kind of lay down what I think are principles that are going to make it easier to play the clarinet but still you know everybody's hands and everything else is different. And then we work individually on these things that but I do try to touch on all those major areas. He didn't do that but I like to do that at the beginning of everybody's study with me during the first semester.

LG: It's probably very helpful. That's why it's a little harder to articulate everything.

EV: Exactly.

LG: There's obviously a wealth of information, but he is not one to just go on and on about specifics—he's not that way. Dynamic phrasing he has a lot to say about that and then also articulation with all of the different syllables, etc. and the different styles. Those are the two really main things.

EV: Yes.

LG: So it's just more that he's going to adapt to the student that walks in the door. And the other thing was his fast and slow finger technique and you said that he kind of went through that with you.

EV: Yes right.

LG: He seems very adamant about that, is that something that you use?

EV: Oh that was terrific I mean I use that idea of the springs...I was reading one of my notebooks from my lessons and he had said, think you're pushing springs up and down with the clarinet intervening and I thought what a lovely way of putting it, I'd never thought about that, you know, the clarinet's in the way.

LG: Wow, yes.

EV: I really use that a lot in my own playing and in my teaching and then the fast fingers, that was very important—the popping of the fingers.

LG: Right, the popping.

EV: I really believe in that and you know another thing that was very helpful he'd go "hahhh-ta" for the attacks.

LG: He speaks of that a lot.

EV: That's a great principle. And let's see what else...but as I said principles came back years later, I'll be teaching or saying something and realize that that came from him years later and that really has been true. The articulation—he did take us to Rose numbers 4, 6, 8 in the *32 Etudes* and work with us a good bit on those.

LG: So the other thing I was trying to figure out was—why do you think he was so successful and that so many of his students over that thirty year span have gone on to be very successful as performers and teachers in their own right. It seems like a very large percentage?

EV: Yes.

LG: Do you think the studio grew as a result of your class doing so well professionally because you guys were there towards the beginning of his tenure. Because he says he didn't do any recruiting. How do you think the studio grew?

EV: Yes, you know I don't really know either as I think about it. In the first place Eastman School does attract good students. And when you have good students you can do something with them but the fact is sometimes people have good students and they don't do much with them but he was able to really bring out the best in each of us. I just think exactly what he said—that he took each person and brought them out and that's basically that's a principle that's lasted with me too. I just take every student the way they are and just make the best I can out of them. So I think that's what he did and if you had talented students like that and if they work at all, they can make you look good (laughs).

LG: Right, right.

EV: No but I mean he just made you want to play well somehow or another. I don't know how he did that exactly except that he was so logical about it all and he was so earnest about it and he had such good ideas and you just thought, o.k. yeah I'll do it.

LG: And it made it feasible to do get to that next...

EV: Yeah, that's a very good way of...see, you put it better. But I do remember when I first got there I questioned something, fool that I was, and I remember him saying, "well you have a right to that"—and I use this line to the day—but he said, "you can already do it your way now; see if you can learn to do it my way just as well and then make up your mind which is better." That was an important principle of teaching. That was the last time I ever questioned anything, I thought, that makes sense and so whenever he said something I just immediately tried to do it. And as he said, I went overboard sometimes (laughs).

LG: Yeah. But he says in reference to that, "I wanted them to be individuals but I wanted them to do it my way and once they could do it my way they could do whatever they wanted to do", which kind of follows up what you just said.

EV: Yeah absolutely. But no, he just made you want to play the clarinet well and to play well. And it wasn't just playing it well for him—he just made you think you should do it. Because you sort of had the ability and you should really do it—I don't know exactly how he did that.

LG: These are unique qualities.

EV: Well he's very unique, he really was. It really is something when you think about it—you end up teaching in a school like that and then you have these fine students and you, I don't know, you just bring out the best in each one. It's a wonderful thing to be able to do. There are worse things than spending a life teaching (laughs).

LG: Oh my, many! (laughs) Many worse things.

EV: Many. In fact most (laughs).

LG: Yeah (laughs).

EV: This playing is hard work but the teaching is fun (laughs).

LG: Yeah but it can also be exhausting.

EV: Yes. It is but you know, after I've taught a morning of say three or four hours and I've really taught well that day, I feel better than when I play a concert and play well. Because you really feel like you've contributed something and he just did that all the time, he was just always terrific.

LG: His schedule was really busy.

EV: Oh it was really something, you know I...that was something that we laughed about in later years. I couldn't understand why he was always late for lessons but of course as you know well, he was in the Rochester Philharmonic; they would rehearse till 12:30 p.m., he'd go off with Van Hoesen (David) and they'd have lunch and a martini or a manhattan at the Town and Country right across the street. Then they'd come back in and give their lessons and then he would teach extra as we all often do. So if you were at the end of the afternoon you could be almost an hour later than your scheduled time. But that's...and so I mean that's another thing I think we all probably carried on--you just teach until the lesson is over, not the hour but the lesson. It just never occurred to him not to.

LG: Yes, right.

EV: But he did have a hell of a schedule and he'd come in sometimes on Saturday too. Well I do that all the time too but I don't have children, they had four.

LG: Yes, how they juggled all that I don't know.

EV: I know. Well June was fantastic, I mean she is just great.

LG: Yes, what a lady.

EV: Yes, she's really something and she is artistic in her own right too. She makes all sorts of artistic things-macrame, stained glass, pottery, etc.

LG: Right and they have in their home all these beautiful stained glass pieces, she's very talented.

EV: Exactly. She's special too, so I think that helped him be able to have time for us (laughs).

LG: Right how could he if he didn't have her, right.

EV: Yeah.

LG: Well that's pretty much what I wanted to cover, is there anything else that you'd like to add?

EV: Well let's see, I mentioned some of those more specific things and...

LG: That's interesting you said the "hahhh-ta" thing because Hasty and I have spent a lot of time talking about that.

EV: Yes, well, I remember, and probably others have done this too, tuning with the stroboscope—he would make a little chart and we'd have all the notes on the clarinet and you'd play (sings half steps up and back down) and then he'd put down the cents sharp and flat for each note. Also he did graphs of mouthpiece facings and worked a lot with Dan Johnston. Because in those days clarinets were even more out of tune than they are now and it was really a problem to get one that had a high "B" and "C" that wasn't way sharp and then an "E" and "F" that wasn't really flat. So he made use of that a lot and then he showed us about filling in the top third of the tone holes, did he mention that at all to you?

LG: He hasn't really mentioned that specifically.

EV: But in other words to make the tone hole in proportion lower in the instrument you put some tape there on the top inside of the tone hole—we did a lot of that in those days. And he taught us little things about fixing the clarinet too: how to make the springs a little bit harder or looser and how to make them you know when the pads skins tight. It doesn't happen now but then the skins of the pads of the clarinets often came loose. He showed how you take the key off, do a little pin prick (in the center), put a little glue on it and that would make it adhere to the pad below or to the material below. He would just show you little things like that that were always good, then the popping fingers, the legato fingers yeah okay we got all that, the tonguing, the Stanley brackets, oh yeah grace notes on beats, you know in *Don Juan* (sings excerpt) he'd have you go (sings excerpt again with grace notes on beats). He says people will hear you as doing the grace notes ahead of the beat but it is a lot easier to do them on the beat and that's a very clever thing and I've done that. Sometimes in Lutoslawski's *Dance Preludes* (sings the grace note excerpt) I put that one ahead but the others are on the beat and that helps and so that was something, *Don Juan* made me think of something else too...And let's see, well the embouchure you know the advantages of the single lip with the advantages of the double lip as well.

LG: Right, right.

EV: And then just kind of double tonguing (sings example "tut-tada-tut-tada") in that Langenus exercise I think it's number eleven (sings example "tut-tada-tut-tada-tut-tada-tut") and as he said I always exaggerate so I'd go (sings example "tut-tadada-tut-tadada-tut") and then (sings example "tut-tadadada-tut-tadadada-tut"). I made that into other tonguing exercises too.

LG: Did he use the syllable "tawahrt", what does he say? T-A-U...?

EV: G-H, yeah, “taugh.” It was sort of “taugh” instead of “ta.” “Taught, taught, taught, taught”, yeah.

LG: Yeah, exactly.

EV: I don’t use that much but yeah he meant that was the clip the “tee-ut”. I guess I say “tee-ut”, “tee-ut”, “tee-ut.” I think of “ut.” He did teach the clip but he wasn’t one to do the fingers ahead of the tongue. I was sure glad about that because I had had a few lessons with Marcellus my last year at Oberlin, when my teacher was on sabbatical, and so I really started working on that--again very religiously--and I never found it really helped me a lot. So I was so pleased when I studied with Hasty and he didn’t make me do that anymore.

LG: Right he’s very adamant that he just doesn’t understand that, he wants the coordination to be there all the time not just when it’s stopped.

EV: Yes, and another thing that he said too, speaking of that, you know often people teach you to practice in dotted rhythms and he said he thought that encouraged unevenness and I really believe in that. So instead of doing that I’ll do (sings even notes), I’ll do triplet passages in fours and vice versa and sometimes things even in fives but just always even notes. Also switching or starting on the second note like in the Baermann book instead of “C”-“D” you’d start on “D”-“E”-“F” and ascend. And I thought that was a wonderful principle, which I’ve used a lot.

LG: That makes sense.

EV: Let’s see, what else would he have said? There were so many sensible things. You see, he would teach you something, it would make sense and you remembered it, then it soaked in and it came back in many situations later.

LG: Well I wonder, he says that most of his teaching came out of his playing and he had to figure out why and how he did something and so maybe that’s why it was so logical was because that’s how he...

EV: Exactly, because you have to figure things out and then you are in a position to pass them on, yeah. I’ve always thought it’s wonderful when you hear people that are teaching and no longer playing, how suddenly it all seems so easy, doesn’t it, until you have to go out there and do it yourself. You know what I mean: people talk about work the reed a little here, a little here. Well sure that sounds right but doesn’t always work. There is so much about playing that you have to figure out to play as you wish to and you could probably forget a lot when you stop playing—I don’t know.

LG: Sure.

EV: I haven’t realized that yet but we’ll see. But anyway you know it’s interesting.

LG: Well our conversation today has been so helpful.

EV: Well I'm just really looking forward to your paper I trust we'll get a copy.

LG: Of course.

EV: Well actually I was thinking you're the perfect person to do this because you seem unusually intelligent.

LG: Oh wow!!! (laughs)

EV: But it sounds like you really should be doing this, I mean the questions you ask and what you've said already I'm just so glad you're doing this.

LG: Well thank you, it has been extremely interesting. And thank you for your time today. I really appreciate it.

TOM MARTIN
Associate Principal Clarinet, Boston Symphony Orchestra

Liz Gunlogson: What years did you study with Stanley Hasty?

Tom Martin: I think it was 1979 to...it was supposed to be 1983 but it ended up 1984.

LG: To 1984 but with a year in there where you were...

TM: Yeah, one semester off.

LG: Right, where you were with the symphony.

TM: Yeah.

LG: And you graduated with what degree?

TM: Bachelors.

LG: Bachelors. Not in education but in performance?

TM: Yeah.

LG: Okay, so obviously you were an undergraduate. How old were you? Were you the typical eighteen to twenty-one or two?

TM: Oh, I think I was ...eighteen I guess...eighteen, nineteen, twenty, twenty-one...I guess I was twenty-one because when I came here I was twenty-two.

LG: Right, okay so the typical eighteen to twenty-one. Who were your teachers before you came to Eastman to study with Hasty?

TM: Just high school. A junior high school band director who was a good clarinet player and I took a couple lessons, one lesson with a university teacher and maybe six or seven lessons with somebody else.

LG: And that was your experience before Hasty?

TM: That was it, yes.

LG: And this was in Oshkosh, Wisconsin?

TM: Yes.

LG: What led you to seek out Hasty? Did you have ideas about him?

TM: No, I'd never heard of him. I didn't know anything about him, never heard him play. I wanted to be a studio musician, I was playing more saxophone but I figured the clarinet was really something I should study. So I heard the Woody Herman Band and most of the players came from Eastman and I thought well that would be an interesting place to look at. So Berkley and Eastman were the two places that I applied to. Eastman for clarinet and the reason being Eastman for clarinet is because it was something I figured I had to focus in on because if I was going to be a studio musician it was going to be clarinet, flute, saxophone and I heard the Eastman Wind Ensemble recordings and I always hated the sound of a group of clarinets, I thought it was bad. But the Eastman Wind Ensemble clarinet section sounded so great that I figured that anybody that can make an entire clarinet section sound like that must be a really great teacher.

LG: Interesting. That is interesting that you just said that because I was just writing about that the other day trying to articulate reasons why Hasty's studio grew over the years and Larry Combs had mentioned that he thought some of the reason was due to the recordings of the Wind Ensemble.

TM: Yes, I think so.

LG: And that the clarinet section in a lot of those recordings would have had Elsa Ludewig-Verdehr, Larry Combs, Pete Hadcock, etc. and was just phenomenal.

TM: Yeah.

LG: It is also interesting because I have not spoken to one student yet that went to Eastman to study with Hasty.

TM: Well, when I was there there were people who sought him out specifically.

LG: Interesting, well that's good. No one has said that to me before, they all said "I wanted to go to Eastman but I didn't really know a lot about Hasty." So you were kind of in that same boat.

LG: So since you didn't really know much about him, did you have any preconceived ideas about him before you went?

TM: The only preconceived idea...well I went to the audition and I met him. I sat outside his studio and because I wanted to meet him and talk to him and see what he was like and so I was, well it is a long story that will run this tape out, but I did get to meet him and my audition I think I played one piece and he asked me to play a scale, short, staccato and I argued with him because I was playing Weber and he wanted me to play very short, staccato and I said, "Well why do you want me to do that? Classical articulation you don't play like that." He said, "Just do it!" So I played it and he said, "shorter" and I argued again and he said, "Just do it. Play it as short as you can. Short and crisp." So I played it and he says, "Alright this summer I want you to work on short articulation." And so okay that's what I did and I didn't know if I got in or not. I just

played this one piece and argued with him and we threw things back and forth at each other and that was the audition and I guess he was amused by it. The other preconceived idea I had was that he was a classical player and he wouldn't like vibrato so I never used vibrato in my lessons until maybe it was the first or second lesson and he said, "You know this note here has a tension and to add a little bit more tension to it you might want to add a little diaphragm vibrato and he demonstrated it. And I wouldn't smile but inside I was smiling thinking, "We're going to get along famously!" So those are the only ideas. Don't use vibrato and he told me to play really short.

LG: So you kind of already alluded to some of this, after studying with him some of those ideas that you just mentioned were changed, obviously about the vibrato he did allow you to do that. This whole short note thing...after studying with him did you see the point of him having you play short? Did that become more illuminated for you?

TM: Yes, I think he wanted a very clear articulation, not necessarily short and pecky but I think he could hear that I was lacking something and he wanted me to fix it before I came to him and of course then I came with a jackhammer staccato.

LG: Over achieved (laughs).

TM: Yeah, I really ran with it. But the reason I said you would never say play it staccato is because he has a whole idea of...if it's staccato then he would say, "What does that mean?" Okay, short. "How short?" Uhhh...You know. Articulation for him was pretty important. I would say almost every lesson he would give me a little summary of things and he says, "Your articulation is about eighty-five percent now." So he never mentioned my articulation was a problem but he would always give me a percentage, my batting average at the end of the day and so maybe it was a problem and he just didn't want me to go nuts about it but that was one thing that he would mention in lessons. I know that is very important to his teaching. He doesn't want to waste time on that.

LG: Articulation?

TM: Yeah, he told me once that one of the reasons he would accept somebody is if they had really good articulation. Because he said if they had articulation problems you would spend four years working on that and you may not even fix it.

LG: Sure, right. But you know talking to him about his concepts, articulation or tone production or this or that, articulation is one of the things that he really has a lot to say about. And other things it is a much more simplistic definition.

LG: What would you say were your most positive gains from your time studying with him at Eastman?

TM: Hmmm...

LG: It's probably hard to do that.

TM: Yeah. Well, I just look at myself at that time as just a pretty rough lump of clay and he formed it. I remember my...I call him my high school band director and I don't mean that in a pejorative sense but he was a very fine musician and just happened to be that's what he wanted to do. His wife was a piano player and she would accompany me through high school and I came back at the end of the year and we played together and he came in and he was listening to me and he said, "Wow, Stanley Hasty has really done a lot for you, your sound is really full now, its really filled out and you're playing with a lot more confidence." So pretty much everything good (laughs).

LG: Yeah, like you said he really molded you.

TM: Yeah, I would say so. Yeah, he straightened me out (laughs).

LG: Now when you were there he wasn't playing in the Rochester Philharmonic anymore.

TM: Correct.

LG: But you obviously got to hear him on certain recitals and things like that.

TM: Yes.

LG: What were your impressions of him as a performer?

TM: A lot of confidence, a beautiful, very full chocolaty sound. He always described the clarinet tone quality, and which he sounded like exactly, as an iron ball wrapped in velvet.

LG: Oh cool!

TM: You know this really solid core with softness around it and that is what you would here. It was just this dark sound that had a brightness about it that would carry and ring.

LG: Right. Like some power.

TM: Yeah, it was never thin.

LG: Very confident. Would you say a very musical player?

TM: Yeah. He was always very clear in what he was doing on stage. He was leading you along very clearly.

LG: So a thought out kind of plan.

TM: Yeah. It was more of what you would expect, well when you think of the theatre, how actors would be. You know from a distance, if it's up close you might think well that's a little

too angular, that's too much make-up and it looks very odd. But when you get out into the hall and you listen to it it's like, "Oh yeah, that's it."

LG: What were your overall impressions of him as a teacher? I mean from your one on one lesson experience but also just as a teacher for the other students.

TM: Well I didn't have any other teachers other than him, so he's kind of like a... That's kind of like saying well how would you rate your Dad with other Dad's, you know he was the top (laughs). From what I have heard of other teachers I think there were a couple other ones out there that knew what they were doing but I think that he was genuine. A lot of them taught through intimidation and he just taught out of intelligence and talent.

LG: Hasty describes his own teaching philosophy as geared towards the individual and treating each student individually and he is quoted as saying, "My goal was not to turn out a lot of miniature Hastys that were okay, my goal has been to turn out individual musicians that play the clarinet very well." And then he also says that his teaching deals with the music first and pedagogical issues that come up arise out of the music. That is how he kind of plans lessons and his methodology. Does this sound like what you experienced during your time there?

TM: Yeah, pretty much. I learned a lot about music from him and I don't remember us talking about embouchure. We talked about finger technique, that was one technical aspect but I had already had that when I came to him from my junior high school band director who was a clarinetist and this other person that I studied with. We had already talked ad nauseam about everything that Bonade had done so I knew about the slow finger technique and fast finger technique and all that stuff and articulation stuff. So there was a lot of music and I would agree with that.

LG: So you'd mentioned articulation things, he didn't probably give you articulation studies or something that he had made up to do.

TM: No.

LG: If he saw you playing something and there was an issue with articulation that's where he would...

TM: Well, the Rose studies always the even numbered ones deal with articulation and some technique.

LG: Right.

TM: That's where he would lay things out for you and give you this...it was a black and white approach just so that you could understand the language that maybe you don't have that grammar. You have a lisp or you pronounce your "r"'s strangely so I think he used that in the Beethoven symphonies as far as articulation goes to really straighten you out. There were certain ideas in the Rose studies that he would demand as I said just for proper enunciation but then when you're playing the music of other composers it's not always that way but you have to do it

this way in the Rose studies so that you know how to play the end of a slurred group is full value if it's followed by another slurred group, or it's clipped if the next note is staccato then you clip that. You do it that way! But then when you go to music then you can decide what you want to do.

LG: It gives you a vocabulary.

TM: Right. It's something that you haven't thought about and now that's part of your make-up and you can use that out of your make-up kit if you want.

LG: Yeah, you can draw from that.

TM: Yeah.

LG: You had mentioned earlier when we were speaking that he did treat students differently.

TM: Yeah.

LG: It wasn't like one stamp, you know, you're going to be taught this way and everybody's going to be the same way, which some teachers we know have kind of a stamping method.

TM: Yeah.

LG: But it sounds like he wasn't that way.

TM: Well, we had...we were all in the same things, pretty much. We all had to do the...is he going to hear this?

LG: He doesn't have to (laughs).

TM: We all had to do JETTEL studies!!! (laughs) Thanks to Peter Hadcock I understand!! God rest his soul. So we were all going through the same etudes pretty much. He had a method that way. But as far as him imposing...I mean he would give everybody the same spiel you would say but I don't think like you say he was trying to turn out miniatures. It was always gear to...we would talk about things amongst ourselves without him around and someone would say, "Oh Mr. Hasty never talks about that with me." He was talking about embouchure, "Oh really he never mentioned embouchure to me, what does he say!"

LG: So it kind of sounds like what you said earlier he was just psychologically dealing with different students differently.

TM: Yeah.

LG: Would you describe his teaching as nurturing?

TM: Hmm... (laughs)

LG: That always stumps people (laughs).

TM: Yeah, I'm not sure. Nurturing...My first reaction is I wouldn't use nurturing with him.

LG: Right. Can you give me an adjective that you think would fill its place?

TM: You would just do what you're told (laughs). I did whatever he said to do. Nurturing...???

LG: There was definitely a teacher/student relationship.

TM: Very business-like that way.

LG: Exactly. Professional, kind of business-like right.

TM: There were moments of...well, if you worked very hard for him he knew that you were working hard and he could be nurturing and try to bring you along, this and that. But the moment that he sensed that you weren't working for him he'd throw down the gauntlet, so he was never a...when I think of nurturing I think of a mother...He was not a mother he was more like a father figure you know. And you just do whatever you can to please your father. That's pretty much it.

LG: That's very illuminating.

LG: Did he use any type of motivational tools with you?

TM: Yell!!! (laughs) Different intonations of the word, "no" (laughs).

LG: That's great (laughs)! That motivated you?

TM: That was motivation. One of them was, let's see...yeah, it was mostly verbal motivation.

LG: Sure.

TM: "Get on it! Get on the stick!" Oh, no wait that was my father (laughs). "Get on it!" Motivational...no, it was just one of these people that if you didn't work hard he would just crush you, not verbally, he'd read right through you and he'd just...he didn't have to make you feel bad, you felt bad because you knew he was there 110% for you. And if you didn't work hard and have your lesson prepared you felt like you were a very bad person for not doing that.

LG: Sure. And I would assume most of you were pretty conscience if you were at that school anyway.

TM: Yeah, at least the crowd that I hung out with. Yeah.

LG: Yeah, I'm sure there were folks that weren't maybe so conscience.

TM: Yeah, there was one fellow. Hasty liked him (laughs). He liked Frances.

LG: Oh, that's funny (laughs).

LG: What do you think are Hasty's special attributes as a teacher that are unique to him and make him special that maybe other teachers might not have? Something that's uniquely Hasty.

TM: Well I think one of the things that was...and you can take this however you want but...he wasn't sure I think at one point if he was going to go into music or not and he studied engineering. So I think that tells you a lot about what kind of mind he has and how he looks at music. How he can explain things from almost an engineering standpoint is what it would be, with his, I don't know if people have talked about the dynamic phrasing?

LG: Definitely.

TM: That's something that I use. Also how he describes the altissimo register, the partials series, that's an engineering standpoint. When I was a freshman I was getting it in one ear from the theory department you know about having to do all my theory stuff and I'd go into my lesson after going to theory class I'd go into my lesson and it would be, oh my god this is the same thing. You know so I was getting it in both ears.

LG: Did that make some connection for you?

TM: Absolutely, it was a good synergy there and it really made me feel very good and very confident because what I was hearing from my theory teachers, I was thinking how am I ever going to use this? Then I'd go into my lesson and he'd ask me these pointed questions about harmonic movement and the melodic structure and this and that and I went oh my goodness, this is why I put the saxophone away (laughs). Yeah, there's too much to learn.

LG: When he told me about this, when he went out to California and did the engineering thing for a while, that really set off something in my mind just like you said, "Oh that's where all the partials and all these different things come from."

TM: Yeah.

LG: So that's definitely something I think like you said that is unique about him that a lot of teachers don't have.

TM: He won't just look at it and say, "Oh that's nice." He has to take it apart and understand it and explain it to you why it works or why it doesn't.

LG: I wonder if there is some correlation between that and imparting it to you and a lot of his students being very successful?

TM: Oh yeah.

LG: Because you were able to leave there with some tools and go on and apply them when he wasn't there to a situation.

TM: Yeah and it's you know, one of my last lessons when I was in school, well actually backtracking, it was after I won the Alabama Symphony job, it was a first clarinet job and one of the things they asked at the end of sight reading was Sibelius 1st symphony the opening and a friend of mine was there from Atlanta, he drove me over. I said, "I had to play the opening of the Sibelius 1st symphony, what is that?" He said, "Oh, I just had a lesson with Mr. Hasty on that." "Oh really, show me what he said!!!" So he marked in everything that Hasty had marked in and I went on stage and I played it and I got the job. So I went into my next lesson and he said, "Congratulations, blah, blah, blah. I don't suppose you have anything prepared because you've been doing all that" and I was shocked that he would say that because it was never like, well I have a recital, so! "Where's your Beethoven symphonies, where's this and this," your recital was something else you know. So I said, "Well I do have..." and I brought in the Sibelius 1st symphony and he said, "Okay." So I played through it and he crushed me. He said, "If I were on the committee and I heard you play that I would have had you leave the stage. That would have been the end of your audition."

LG: Oh my gosh!

TM: Yeah and I was just shocked. He just raked me over the coals and taught me the symphony, articulation, and this and that, phrasing, blah, blah, blah and I was just...if I was going to be in...two times, that was one time I was almost in tears.

LG: Wow!

TM: It was almost there, holding it back. At the end of the lesson he finally opened up and he says, "You know you're leaving here shortly and I have to make sure that you're prepared for out there because he said once you leave here you're going to be in a different world." He gave me this whole spiel about don't let the players around you in these orchestras pull you down to their level. He said, "You stay the course and you just don't sit on your ass in Alabama", he said, "That's a good start but you've got bigger things ahead of you." So I was, "Okay" (meekly).

LG: Right, going from feeling crushed to feeling...

TM: A little relief but then he just you know put this weight on my shoulders right away. Well I just got the job, but he didn't say it was not good enough it was just like that's a good start. "But don't sit on your ass, get on it!"

LG: Can you describe the clarinet studio atmosphere when you were there? Was it very competitive?

TM: No. There were very good colleagues. Occasionally, might be one or two throughout the four years that were a little competitive, where there were kind of nudges you know. We all

pretty much got along well. I think because we were all in the same boat you know. We were all getting yelled at (laughs).

LG: Yeah. So there was some camaraderie there.

TM: I think so because we were all miserable (laughs). Misery loves company (laughs).

LG: Of course (laughs).

TM: He's not going to hear this, is he (laughs)?

LG: Never (laughs).

TM: Sorry I am running off.

LG: No, you have no idea how valuable this is. This is amazing to get to talk to you about this.

LG: This is a goofy little question. Do you remember the annual Christmas party?

TM: Yeah. Those have changed considerable talking to Marty Burlingame.

LG: Really. From earlier to your time?

TM: There use to be a lot of alcohol.

LG: Ahh, yes, yes.

TM: Have you heard about the alcohol parties?

LG: I haven't heard about the alcohol, he's spoken about alcohol in other...like when he was in Baltimore and other parties they would have with students and stuff.

TM: Yeah, Marty Burlingame told me about...Yeah, we had whiskey sours which were mostly just the sour end of it and something else that was not any...and June would make a very nice lasagna. It was nice and one time a friend and I we decided to go trick-r- treating at the Hastys one time, so we didn't have any...I don't know what we did, we put Wegman's bags over our heads and we knelt down on our knees and put our shoes there like little kids and so we knocked on the door and June answered and then we said, "Oh we wanted Mr. Hasty." She said, "Oh, okay. Ring the door and wait a little bit." So we rang the doorbell again and I could hear her say, "Stan why don't you get the door" and he said, "Alright." So he gets up and he opens up the door and we had bags over our heads and we could see him because we had the holes in the bags and he says, "Who is that down there? Bruce? Tom?" And he was absolutely right. He says, "Come on in and I'll make you some real whiskey sours." (laughs)

LG: How cool!

TM: So we actually had real whiskey sours at his house.

LG: He mentions that these types of things, he sees how today you couldn't even...people don't do that. The difference. I mean some people do, but there's a big difference in the way that happens.

TM: Yeah, attitudes. Students.

LG: Attitudes, right. Did you think that was an interesting insight into being able to see more of Hasty the person?

TM: Yeah. Absolutely. We were all curious about him. Like I said he wouldn't talk very much about anything else but the clarinet and you. He wouldn't mention other students, he wouldn't mention other teachers and so it was just the blinders were on and we were of course students and we all wanted to know what our teacher was like. He had a beautiful house. It was pretty neat.

LG: So he opened up a little bit in those situations?

TM: Yeah.

LG: So let's talk about your weekly lessons and how they were kind of set up. Did you have to do long tones? Did you have scales that you played? Did you have etudes? Solos? Excerpts?

TM: Yeah, we all went through pretty much the same etude regime. But I never did long tones with him and I never did scales with him, well he described how I should practice scales and I almost had a heart attack when he told me how to do it. He said for instance, "Play a C major scale, start on tonic, the third partial "C" above the staff, I want you to go up to a seventh partial "A" and then I want you to go down to the lowest note in the diatonic scale, the low "E" and then I want you to go up to the sixth partial to the "A" and then resolve down to tonic again. I was like...I don't think I'd ever played a C major scale that high and I was thinking how am I going to go from "G" to "A" (laugh)?

LG: Yeah, seriously.

TM: In one breath and keep your embouchure the same.

LG: Wow.

TM: And I was like, "Yikes," and it came out and I was like, "All those times that I went to Mass that was it." "Fine, now I want you to....that's the way you practice your scales that way you've practiced the altissimo register twice and the low register once" he said because, "in high school you were all practicing your scales and you were just playing in the low register and this way you start in the upper register and it's more economical that way and you're setting your embouchure", blah, blah, blah. So he would always threaten to bring in scales, "I'll make you

bring in scales!” But he didn’t want to spend time teaching that, he expected all that stuff was being done, long tones, scales, all these...the machinery.

LG: Did you see people doing those? Were people actually doing them?

TM: Everyone!!! (laughs) Yeah, I think so. When I was growing up that’s all I did and I should do it again now because I never had any problems with that stuff because that’s all I would ever do. But I never had any teachers that were really telling me to do that, I just did it because I knew that was kind of the staff of life for a clarinet player.

LG: Now you mentioned etudes and you spoke of the Rose, Jettel...

TM: Rode, Jettel and I think of it now, I have my students do that and they collapse, they can’t do it, that much. You had to have it all done and ready and waiting for him to pick apart.

LG: So wait, you had to have all of those ready?

TM: Yeah, two Rose studies for each week and you may not get to all of it but you might and if it wasn’t prepared he would get pretty angry.

LG: Were they usually companions, an odd numbered one and an even numbered one? Like a lyrical and a technical?

TM: Yeah, you’d do two. For instance your first lesson might be the first two Rose studies, one Rode, the Jettel *Preliminary Studies for the Accomplished Clarinetist-Book 1* and then a Beethoven symphony and a solo piece. That was your lesson preparation for one week and you had to have it all ready to go. You may get to it. You may not get to it. He would go very fast and I find myself falling into this trap of not letting my student go on something and it’ll just waste the entire lesson. With him it was just like he would explain it once and it damn well better be fixed the next time or you know and occasionally if you came in and you just blew something he’d make you do it again. He’d say, “You played too many wrong notes you’ve got to do it again.” Then you would feel horrible because then you had all that plus the next week you have to...you know it would just be a snowball effect if you messed up too much. So it was a lot of stuff that you had to have prepared.

LG: Right. There were always those components, etudes, solo, excerpts, all throughout your four years?

TM: Yeah.

LG: Did you ever do any of the Jean-Jean or any of those kinds of things as you got older?

TM: Yeah. What happens is once you finish the Rose studies and the Rode, it all kind of ends at the same time, you move on to the next book of the Jettel which is the *Accomplished Clarinetist Book 1*, which I never made it through (laughs). In fact I never played the last, number 15 out of

the Preliminary Studies because...He would say, "How are we coming on Jettel?" I would reply, "Good, good! But what about this?" To sidetrack him.

LG: Divert him.

TM: Yeah, red herring. Is that done now? So after you are done with that you go on to the Perier *Thirty Etudes* and the Jean Jean, I can't remember which one it is. It is a book that's clarinet quartets some of them but there is a thin book of clarinet two and three and...I don't remember what it is. We didn't get through that one, it was too hard.

LG: That was a lot of stuff.

TM: Yeah, that was a lot of repertoire we went through. None of my students have ever...well I had one student who that through that stuff.

LG: That's a lot. Now with the solos did he pick them for you? Did you have some type of...?

TM: No, he would...when you were freshman he would kind of give you a list of things, you have to do this, this, this and this. There would be a freshman recital and he would get the good hall at Eastman and all the freshman would play a recital and he insisted all the clarinet studio would be there. Another thing he would insist on was go to the flute recitals and go to the bassoon recitals. He said, "It is a reciprocal thing. "He said if you go to their recitals, they come to your recitals and you learn."

LG: Later on did you get to choose your solo repertoire?

TM: Absolutely. Yeah but occasionally you might mention something and he would say, "Well, maybe, life's too short." (laughs) Like somebody wanted to bring in the Spohr Fourth Concerto and he said, "Well, we don't do that."

LG: So did you feel like occasionally you would bring in something that he hadn't...like you said the...

TM: The *Romances*.

LG: Yeah, some things that he didn't necessarily know?

TM: Yeah.

LG: But you still worked on them together?

TM: Oh, absolutely. I remember this fellow, Bruce, the one that we went trick-r-treating, we were doing a duet by John McCabe which is a terrific piece and we worked on it and we were going to play it...we ended up playing it on several things at Eastman, functions you know, like new music things and we brought it into Mr. Hasty thinking he'd be able to help us on this and

he had never done it before and so we played it for him and he had such basic, good musical things to say about everything. Without ever hearing it he made such wonderful suggestions.

LG: Now this is John McCabe? For two clarinets?

TM: Yes, *Bagatelles*, for two clarinets. Yeah, very good, very difficult.

LG: Were you required to keep a lesson journal?

TM: Yes.

LG: How did Hasty deal with that.

TM: Pretty much as a freshman and it was part of your grade and it's a good idea because he would explain things to you and I still have the journal. I'm so anal. I would copy the part and then I'd mark in with pencil what he had marked in and then I'd footnote everything underneath it that he had said and then I also had...then I had an actual notebook where I would write stuff in and I'd tear the page out and then I'd put it...like the first Rose study you'd see okay my lesson that I had played that had been xeroxed and then there'd be a page that I had written in the beginning of that with everything that he had said about you know this, this and this. I don't know how long that lasted but...(laughs)

LG: Wow, that is wonderful.

TM: But I did it. I've done it with a few students of mine that weren't too quick and I found that you know you'll explain something and then you look through their book and you're like, "No, that's completely wrong. I did not say that." They didn't understand so I think it is good.

LG: So he would check them?

TM: Oh yeah.

LG: Every lesson?

TM: Not every lesson.

LG: At the end of the semester?

TM: No, maybe three or four times during the semester and then a little less after he figured you were on the ball. I can't remember if that was only freshman or not. Certainly freshman year.

LG: The reed class? Could you speak to that? Was it for all freshman?

TM: Did he say that was on Saturdays?

LG: I think so, yes.

TM: Two hours. You were required as a freshman, after that you weren't required but if you didn't go to the reed class and you came into your regular lesson and you complained about your reed, no sympathy.

LG: Really? That's a great way to do that.

TM: Yeah. You couldn't complain about your reed if you didn't show up to the reed class.

LG: Did students go somewhat regularly after they were freshman?

TM: Oh yeah. I had made reeds when I was a freshman in high school. The lady that I studied with she made reeds so I learned from her, but then I stopped. But I had reed knives and sandpaper and all that stuff and a plaque so he gave his talk about how to make reeds and he gave us this handout and he'd explain about the tubes and he had all the drawings and then we sat back and I didn't have any raw material to work with so I sat there quietly and then people would walk up to him and say, "Well what do you think of this?" and then he looked at it and then he just kind of looked at me over his glasses like this and he looked at a blank and threw it at me and said, "Make something. "Alright, I'll make something (said defiantly)." So I made a reed the way I would make it with a very long vamp which he did not like, so I made it and played it and it was a good reed. So I walked up there and gave it to him and right away he looked at it and said, "The vamp's too long. Now everyone look at this." Demonstrating what was wrong with my reed. So I put it on my mouthpiece and I played it and I said, "It plays doesn't it? It plays pretty good." I was angry. I was ready to really show him. So after that my reeds that I made were about the length of my thumb nail, just out of spite. And he was shocked, he saw them and he was just like (makes a face of shock). He was absolutely fascinated by it because...I don't have any in here but they would just go like this (gestures) and then blip, like that.

LG: Wow!

TM: About that long (gestures), the vamp. Out of spite and they worked. I still make them pretty short. Well at that time they were shorter than half the length of the window, now they're three-quarters the length of the window.

LG: My gosh!

TM: And he was absolutely fascinated by that. Then he liked me (laughs). Because doing something...he was kind of a contrarian I think himself. He was ready to dispel any preconceived ideas. He was ready to knock anything down.

LG: You still play on reeds that you make?

TM: Pretty much. I mean I'll play on anything.

LG: Yeah, but you do make your own reed and you play on them?

TM: Yeah.

LG: What do you think his purpose was with the reed class? Did he want you to get to that point where you play on your own reeds?

TM: You had to be able to play on your own reed and not to the point...well I guess to the point where you could perform on the reed but the only way he felt to understand how to adjust a reed was to learn how to make the thing first. That way you are teaching yourself the skills and what to look for and then after that then fine, then you can go back to your commercial reed but you will have the knowledge and the knife and sandpaper skills to do any adjustments.

LG: Is it your experience that a number of the students, at least of your era that studied with him, play on reed they make today?

TM: Well I lost track of a couple of...there was one guy that I know was still making reeds after he graduated. There's another guy that I haven't talked to him in four or five years but he was still pretty much making his own reeds. So I would say maybe one-quarter of us.

LG: Wow, that is amazing carry over.

LG: If we could talk just for a moment about some actual specific pedagogical methods of his? Like I said he had some really definite ideas about articulation and you've already mentioned some of those things. Did you utilize his articulation marks like for...?

TM: For making a lift.

LG: Yeah.

TM: Then a clip is this (gestures) and a plus is full value, no clip.

LG: So do you use those today?

TM: Yeah.

LG: With your students?

TM: Yes.

LG: You mentioned dynamic phrasing, or what he calls dynamic phrasing. Do you use that still today?

TM: Yes.

LG: What do you think the benefit of that is for you as a performer and also why you teach it to your students?

TM: Because when you look at a piece of music by Mozart you'll see forte and you'll see piano but you're not going to see a crescendo or a decrescendo or a phrase mark and you have to be able to make music out of it. It is an intelligent way of teaching. I get very angry at my students, you know they look at a Rose study and they do what they're suppose to and then they play Beethoven or a Brahms sonata or something...that's what Rose studies are for, there has to be a carry over there. Because when you have a piece of music that doesn't have anything written, well the line is going up what are you going to do? They say, "There is no crescendo there. Why are you making me crescendo?" "Oh, don't do anything, you know (laughs). Well it is a melodic line, a change of position. So they'll be playing and I'll be teaching and I'll say, "dynamic phrasing, this is a tension and release." The Stravinsky *Three Pieces*, well make a crescendo to that, it is a tension and release. It is maybe sounds atonal but there is a thread of tonality to it.

LG: It sounds like you use that concept to the "T."

TM: Yeah. I can't think of any other way that I would do it.

LG: He has talked a lot about fast finger technique, slow finger technique. You said that he went over that with you. Do you utilize that with your students?

TM: Yeah. The fast finger technique is something we all do. The slow finger technique is you know for legato and it is something that he mentioned to me but I had already had done...when I started playing the clarinet with the teachers that I had I did the same Rose *Forty Studies* about the same five for three years and the same scales for three years, every week I went in and that's what I would play and if there was time for anything else then I played the Weber *Concertino*.

LG: Okay. Wow!

TM: It was pretty much by the time I got to Hasty, this (gestures to fingers) was working.

LG: They were there.

TM: Yes, the slow finger technique. Yes, I teach that but it is kind of disheartening because I don't really hear many kids that know anything about that now.

LG: Are there other specific pedagogical concepts that you can think of that you definitely, I mean you learned most of your things from Hasty, but that you really think, "That's a Hasty idea" and "I feel myself doing that when I am teaching." Or "I use that concept and I think of it as a Hasty concept."

TM: I would say ninety percent of my teaching is pretty much based on that.

LG: Do you use the partials?

TM: Yes, absolutely.

LG: So you teach fingerings using that method?

TM: Yeah. You know make them think about the clarinet and music any way you can (laughs). Can't sit there and blow...I accused one of my students of being a trained seal once. "You play notes like a seal, honk, honk...honk, honk!!!" (laughs)

LG: (laughs) That's hilarious!

TM: "No connection! You don't know what you're doing! You don't know there is an audience! You just do what you were told!" (laughs) Every once and a while when she does that and she just plays very vertically I'll go like this, like I'm dangling a little fish and she'll start to laugh. Fortunately she has a good...and says, "Okay, the seal."

LG: Great, it's down to just that now, just do the dangling.

TM: "You're it again." (gestures dangling something)

LG: That's hilarious!

LG: Are there things, not necessarily pedagogical things, but things you learned from him that you incorporate in your professional life as far as playing? You know maybe how he conducted himself as a professional. Are there things that you think you learned from him that you carry into your professional life?

TM: Yeah, I mean I try. He certainly had high expectations and his kind of Hasty's Law was in this order: to be a good human being, a good musician and then a good clarinet player. He said but that's the order.

LG: So you kind of try to...?

TM: Well I haven't really (laughs)...I haven't done so well on all.

LG: That's a pretty tall order all those things.

TM: I know but that's the thing you set your standard very high.

LG: Did you learn anything...well you didn't really see him working in the orchestra but, but about how to deal with colleagues or how to conduct yourself. You have mentioned being a good human being, a musician...

TM: Treat conductors like...(laughs) I mean I never got to see him but I had heard...you know he had told me some things and of course you know we all learned from him about how to mess up conductors.

LG: An important skill (laughs).

TM: Yeah, important skills. He would say, “You know here you want to play rubato and you want to make it sound like you are making a ritard, the conductor won’t so you come in early and you do this and you make a ritard and the conductor will get all flustered and mixed up but you will sound good.” That’s happened to me here (laughs).

LG: So you are utilizing it.

TM: Yeah.

LG: Why do you think he is such a successful teacher and very high percentage of his students have gone on to be very fine players, very fine teachers, and very successful?

TM: Well he is just a very intelligent guy and we are lucky that he chose music to go into. He set the bar very high for all his students. He made them work so I think if you survived Hasty you could pretty much play for anyone. My worst playing experiences were always in the lesson, I knew if I could get through something in a lesson I knew I could play it anywhere in the world because I knew I was always going to play my worst in the lesson because it was so intimidating. I was frightened, not because he was mean but because I knew that he expected only the best out of me. He could look at you and he knew if you were b.s.-ing or if you’d practiced or if you didn’t.

LG: I had also mentioned earlier about trying to figure out why his studio continued to get larger and larger as the years went on. Because there are a lot of people, like yourself, that say I didn’t know much about him before I came there. And we mentioned the Eastman Wind Ensemble recordings that maybe drew people in or just the fact that it was Eastman. Are there other things that you can think would have caused that studio to grow.

TM: Well his students getting teaching positions and they would send their students to him or also people like Larry Combs and Peter Hadcock who were his students and Elsa Ludewig-Verdehr.

LG: Right because they were very early on, they came like in 1957 and his first year was 1955 so their success early on and going out and being successful?

TM: Well sure. He was never one to do the routine of going to the clarinet things when he was teaching.

LG: Right. He said he didn’t do any type of recruiting at all.

TM: No. I would always ask him, “Why don’t you do a thing on etudes or why don’t you do something about reed-making?” He would look at me and say, “There’s already too much written about the clarinet and if I did something like that I know there would be someone out there like you looking at it saying, “No that’s not right.” (laughs) I knew that because somebody sent him a book on reed-making or something and he showed it to me and I just kind of was like, “rarrararara, rarararara” and said to him, “Why don’t you do something?” That’s when he said, “There’d be somebody out there like you saying ‘rarararara, rarararara’”

LG: We talked about the *Chromatic Fantasy* and I want to be sure to ask a couple questions about that. Are you going to publish it?

TM: Yes.

LG: Yeah, eventually you hope to do that and record it?

TM: Yes, I need to have it done within the next month or so. They're doing this thing in Atlanta (at the International Clarinet Convention) and I would really like to have it prepared and ready to go.

LG: So are you going to participate in that? Are you going to play? Maybe?

TM: He asked me to. I've got to call him. I really don't want to play (laughs), because I know he may ask me to play the *Chromatic Fantasy* or something, which is kind of hard. I've done it before, obviously that's not the problem but it'd have to practice and that's no fun. So I really want to have it done for that.

LG: So you can have it available at the conference?

TM: Yeah.

LG: That makes sense. What they are trying to put together looks amazing.

TM: Yeah, with Mitchell Lurie and all that.

LG: Yeah, with all those people. Do you know when he actually wrote the *Chromatic Fantasy*?

TM: In the 1970's. I asked him about that because I wanted to put a year on it. He mentioned a student who was a clarinetist and also a violist, was early on and was one of the first ones that had something to do with it, so I am guessing early 1970's. The reason he did it is because people would bring in, I think it is Langenus?

LG: Yeah, Langenus. He mentioned that.

TM: He said that it just didn't go.

LG: He said something about how they'd bring that in and he'd just change so much of it that he thought, "Well this is completely different. Why don't I write it out?"

TM: Yeah. How many teachers do you know that can do that?

LG: Not very many (laughs).

TM: Yeah.

LG: That's phenomenal. Do you think part of him re-writing it was because of his whole dynamic phrasing concept and the ideas that he wanted to put across?

TM: Well he said that there was just so much more in it harmonically even, so much lacking in that thing that Langenus had done. He said it's such a great piece that he really wanted to try to make it into something. I've played it a lot in fact I played it for what was a retired music theory or music history, he was a pretty big name at Boston University and his son is a violinist in the orchestra and his father is this pretty imposing character who's never one to pull a punch if he doesn't like something or not. Very opinionated. He was in the audience when I played the *Chromatic Fantasy* and he was kind of a Bach person himself. So I'm thinking what's going to happen here?

LG: Did you know this before you played? That he was there?

TM: Yeah. I knew it.

LG: Wow!

TM: So I played through it and after the concert was over he came back and he wanted to know all about it. He thought it was just fascinating. He said, "That transcription is brilliant!" He said I sat there looking, "*Chromatic Fantasy* on the clarinet?" And he said, "I was ready to dismiss it. But it is brilliant!"

LG: Amazing. That's a great compliment.

TM: Yeah, I'll say.

LG: Why do you think it is so special? What do you really enjoy about the piece? Why do you play it so much?

TM: Well it is a very passionate work. Bach, he was a very passionate man (laughs). You don't get to do much of that from that era.

LG: You bet, sure.

TM: So it is nice and it works as a single line instrument. Jaco Pastorius has recorded it on the bass. He's a jazz bassist. Not the whole thing, but then he improvises. So it's been done on other instruments but I think it's a great transcription and there is just so much to it. It is a lot of fun to play after you've gone through the work of learning it. It is a beautiful work.

LG: The last question was do you perform it often and obviously you do.

TM: As little as possible (laughs).

LG: But it sounds like you're the man. The man to play that piece!

TM: No, there's another guy I know that plays it really well and I don't know if he's going to be down there. It would be great if he was going to play it because I remember...Kevin Schempf we were in school together and Kevin...well he's a born-again Christian and I remember his recital he was going to play the Bach *Chromatic Fantasy* and I was like, "Wow this is going to be great, Kevin." Well Kevin walked out and played it for memory, no music. And I'm like, wow!!! And I'm shaking and then he puts his clarinet down and he says, "I'd like to dedicate this to God." And I'm kind of like one of these fallen Catholics and I'm thinking "Kevin, shut up, shut up. Just think about playing the clarinet. Don't get this involved." He played through it beautifully and didn't have any memory slips that I remember now.

LG: Wow.

TM: I was just blown away. I know Hasty likes how Kevin does that.

LG: So there's a few of you out there.

TM: Yeah. A few of us.

LG: Well I want to definitely speak of it in the paper so people know that it is out there and obviously when you get it published let me know so that I can put that information in there so people will know where to get it.

TM: Yeah. It is basically at this point taking it to a print shop and making sure they use the right kind of paper.

LG: Did you say you have already recorded it?

TM: Yeah.

LG: So you've got that set to go?

TM: Yeah. Somewhere (laughs)! Just the outtakes!

LG: Just the outtakes (laughs)!

TM: Doohh!!!!

LG: You've got to include those (laughs)! A track for the out-takes. Well that is all the questions I have. Thank you so much for your time and information, our conversation has been really helpful.

MAURITA MURPHY MEAD
Professor of Clarinet, The University of Iowa

Liz Gunlogson: Thank you so much for agreeing to meet with me to talk about Mr. Hasty.

Maurita Murphy Mead: It is a great thing that you are doing.

LG: Well I am happy that his students are pleased with what I am doing.

MM: Yes, well we just live it, we just live everything. I live and teach it every day. It is part of my body and soul. Everything. I can not help it. I can't get rid of it and you don't want to because it is so sound. It's practical. It's logical. I'm really thrilled that someone is doing it. And you really do wonder actually too how he did touch certain people. I felt incredibly fortunate to have him in undergrad because that is really where he trained his students. He would tell me that. Because he had four years with us and he said it was really harder for him to have master and doctoral students because he just was kind of picking at certain things. I think actually the undergrads were more of the molding.

LG: What were the years that you were at Eastman and studying with Hasty?

MM: 1972-1976.

LG: What kind of degree did you receive?

MM: Bachelor of Music. I got a music education degree and I do have the performer's certificate.

LG: And then you went to Michigan State for masters and doctoral work?

MM: Yes. I had Fred Ormand for a year and Elsa Ludewig-Verdehr for a year. I was there for two years. The masters was in the first year and the doctorate was in the second year. So I had both for a year. I finished the doctorate when I was here (University of Iowa), eight year later. I even commuted to a class at Michigan State University from here as sick as that sounds. I was very determined to get my doctorate. MSU was on the quarter system and they had a spring quarter that went from March to June and I got done here and buzzed out of here the second week of March. But I was driving up there once a week in March, April to take Baroque Music.

LG: What led you to choose Eastman? Was it strictly because of Mr. Hasty or was it because of the school or a combination?

MM: Strictly because of him. I always knew I wanted to go to Eastman every since junior high and I don't know why, just a mission in life. Then when I was in high school I studied with Glenn Bowen who was at the University of Wisconsin and he was a Hasty student. I think he got his doctorate there. Of course he wanted me to go to Madison and the University but... I am from Madison, and probably wanted to go away from home. I auditioned in Chicago for

Eastman and Glenn Bowen recommended Mr. Hasty but I had had Eastman in my mind from before that so it wasn't like he was influencing me. My youth orchestra conductor, Marvin Ravin, was also an Eastman grad and he was very influential too and gave me a recommendation. He was the conductor of the Wisconsin Youth Symphony, so I had some good orchestra background going in. That was really why, I went to Eastman just for Mr. Hasty and it continued to only be for him. I just had this mission, I don't know what it is in life, but I wanted to be a clarinetist and he was it and he was.

LG: Did you audition at other places?

MM: Yes. It was Eastman or Madison (University of Wisconsin).

LG: Did you find out about Hasty because of Bowen or some other way?

MM: When I was in high school I was in one of the first International Clarinet Society high school competitions and he was one of the judges. Then I had seen him by this point. And my junior high band director was a woman and she flies airplanes—just an incredible woman. She was a clarinetist and she also had known of him too. And it was through Glenn Bowen because she studied with Glenn. I think maybe there are some other avenues there but I can't help and mention her because she was very influential in my development.

LG: Did you have any preconceived ideas about his teaching or anything about him before you went there?

MM: No. Only maybe because Glenn taught the famous syllables "tah-wut-tut-tut." And all the scientific stuff that's behind it. I knew some concepts here and there but not so maybe emphatically. Like half holing, he's big on that. High tongue position.

LG: Did you have anything in your mind?

MM: No just pictures. Glenn had some classic pictures of him in his office. Very stoic. So Glenn had this incredible picture of him with his embouchure and the clarinet and I would always look at it and think, "My heavens, look at those chops. They are iron chops. Four grade A steel. Just never messed with the man." So I had those visions. So I think it was those photographs, black and white, 8 x 10 hanging on his wall. So I think that was in my mind.

LG: So looking back what would you say were your most positive gains that you took away from your study with him? If you had to name just a few things that really were positive for you.

MM: I think his sound concept, that is huge. I think all of us, if I could speak for all the undergrads for sure, his sound concept was so solid in how he described it or demonstrated for us. Whether it was through his reeds, I know his reeds were just impeccable in terms of the heart in them and where it was. We made reeds, we had to make reeds as freshman, eight o'clock Saturday morning, reed class. His sound concept is huge and then I would say just his concepts in playing. His approach to articulation, his approach to understanding the instrument through the partial system, his scientific knowledge. His musicianship that he presented through

orchestral excerpts. We had to play three excerpts in every lesson. All the concepts in playing came through there and then repertoire was really kind of frosting to that. He also did a lot of etudes. I covered major etude work.

LG: What were your overall impressions of him as a performer?

MM: He didn't play in the symphony when I was there, I think Michael Webster was playing in the Rochester Philharmonic then. But he did perform some solos once and a while, like you'd hear him play a Brahms sonata with one of the piano faculty or he played the Vila Lobos *Trio* with David Van Hoesen and Robert Sprenkle and that was just a knockout. He played the Sphor *Six German Songs* with Jan DeGaetani, he asked me to come in and hear his balance and I was just overwhelmed, scared to death. You know, what would I know? Little Maurita from Middleton, Wisconsin. You remember little things like that. I heard him mainly...he demonstrated quite a bit in lessons and then just some solo playing here and there or ensemble. Most memorable was his sound and beautiful musicianship, respect for the clarinet and its music, and respect for his fellow chamber musicians.

LG: Listening to him did you take away thoughts like, "Wow this is such a musical experience," or "Wow his sound is just phenomenal?"

MM: Everything. His sound it was just so incredibly deep and rich and embodied with a beautiful core that I think all of us are still trying to emulate and you really can't. Also his very beautiful approach to musical style, as carry over from orchestral playing. His approach to the high tongue placement was big also.

LG: Yes, and that is often over looked.

MM: Yeah, it is hard to teach. Students don't really want to put in the time on it.

LG: And it is hard because you can't see it.

MM: Right we learned to hear it through the sound and intonation and we had to really learn it through the Jettel etudes. He was very focused on the Jettel etudes. I teach them today.

LG: For that kind of high tongue placement?

MM: Yes and approach to large interval skips and helping students not be fearful of them. They have to do it through the Jettel etudes, we have to challenge it. And he had the thing about the anticipation of the register key, playing it a little early or even using it descending not only ascending but descending and had scientific, theoretical evidence to back it up.

LG: You mentioned the anticipation of the register key... he hasn't spoken of that yet with me. Can you explain that a little bit more?

MM: Okay he taught it first in octaves, mainly the octaves low B to middle B. So what happens is the left thumb, sometimes can be late, so you can get the low E coming out first. And he had a

little exercise for us to practice, of course he hasn't written it down, and I've been trying to write it down and actually it is hard to write down (laughs) so maybe I don't blame him so much. So low B. So then if the E kind of comes out first, which is a lot of times what happens, that means the thumb is late. So what he would teach is he would teach you to play the F# (middle register) above first so you would be learning an early thumb. He kept you in the same rhythm but you'd play the thumb later and later. And then he'd turn it kind of into a grace note. So then you'd get it so you couldn't hear the F# any more. But the left thumb is always early, you know a millionth of a second early. That gets rid of any problem and you not only use it on the B, C#, D, D#, E, F octaves but you also use it on large interval skips where you are going to have a "blirp" problem. And then he explained also on the oscilloscope where when you put the register key down it is actual silence and it is not really audible to the human ear because it is going kind of too quickly but you can actually see the break in the oscilloscope of silence like we can always hear a little glitch where it's not perfect, beautiful change. There is always a little glitch there and that's basically the register key when you open it, it is silent until the note comes out. So there is a delay, a definite delay and so he taught to anticipate the left thumb.

LG: So many of his ideas come out of a scientific basis.

MM: Yes.

LG: He doesn't really say it exactly in that way, you kind of have to dig around a little bit but, but he does say that he discovered all the scientific things only because he wanted to figure out why?

MM: Correct.

LG: It wasn't like one came before the other. It was the playing and then he tried to figure out, "How do I do this in order to be able to teach someone?"

MM: Correct, beautifully stated.

LG: I have asked Hasty about his philosophy of teaching and he doesn't really like to use the word philosophy, but he has said that it was always geared towards the individual, treating each student as an individual. Hasty said, "My goal was not to turn out a lot of miniature Hasty's that were okay, my goal has always been to turn out individual musicians that play the clarinet very well." He goes on to talk about how everything comes through the music and how he dealt with pedagogical issues through the music such as an excerpt or an etude. My question to you is, first do you feel like he treated everyone as an individual and second do you feel you dealt with issues through the music?

MM: Beautiful question. I think at the time when you are eighteen and kind of dumb and stupid from Middleton, Wisconsin I'm not sure if you think of it like that. But in hindsight I have to say yes, for sure. Because we were all very different and he also treated us very confidentially and privately. He was the utmost professional. He never would consider saying anything to any of us about anybody else. I think that was one of the biggest reasons he was so successful, because he treated us individually and confidentially.

LG: Very important.

MM: Yeah, I think so. I model that today myself. In hindsight I would have to say yes, but still the same concepts were probably always being presented. He did that but the result was he was going to still teach us, “tah-wut, tut, tut”. He was still going to be teaching anticipation of the register key, it was just a matter of when and where.

LG: So those concepts would they come out through repertoire?

MM: Yes.

LG: Such as etudes, solo literature, orchestral studies.

MM: Yes.

LG: So it all came through the music.

MM: Yes.

LG: Because I was trying to ask him things like, “Do you have a syllabus? Was there a course of study? Freshman year they would do this?” And he didn’t really want to be pinned down to something like that.

MM: Although I think he did have an idea.

LG: He had to.

MM: Because I think I was in that. I remember him telling me, “If you haven’t done the *Rose 40*, you need to do the *Rose 40*. But you’ve done the *Rose 40* Maurita, so now it is time for you to do the Rode.” Of course I went out and got the wrong book because the Rode are marked funny, they say Rose at the top and they are based on the Caprices by Rode, but all of us know them as the Rode etudes. So of course I got the wrong book. I think that he did have an idea because I followed it and I’m following it really today, even though I vary from it as well.

LG: Do you think sound-wise, you said that was a major component that you took away from him, but obviously not all of his students I would say sound the same.

MM: Right.

LG: But do you think there are things that everybody has in common regarding concept of sound?

MM: None of us sounded like him because I didn’t think we could emulate it and I say that kind of risky here, but I think it is true. I think we all had our same sound but I think we did always hear the sound concept and wanted to emulate it and it was dark. I think also the high tongue

placement was a very big effect on that and he did teach that strongly. So I think that was a definite component.

LG: It is interesting speaking with you about this because you were there at a different time and you are saying some different things than some of the people that I have spoken with who were there at the start of his tenure.

MM: For example, for the high tongue position when I was studying with him he had changed the syllable of the placement of the high tongue. When I was with him it was more of the “hee” but when I’d seen him a little bit after I had been there I was talking about it some more and he said, “Well it was “shhh” wasn’t it Maurita. Wasn’t it the “shh?” And I said, “Well I don’t think I was there with “shhh”, I think I was there with the “hee”. So I think he used us too as experiments, we were experimental for him.

LG: And he says that too.

MM: Oh he does? Oh he’s good. I like that. “You’re well behaved Mr. Hasty, I like it.” And the other thing was...we tease each other now, it’s kind of funny...he was experimenting with mouthpieces in my era. He was working quite a bit with Dan Johnston. So we were all playing on Johnston experiments. It was kind of a larger bore to get the darker sound. I remember the bore bigger and I actually had to tape mine cause they were blowing the throat tones a little flat at that time but he was always working with him right then.

LG: Well this is interesting the high tongue placement that you say it was “hee.” Because when we’ve talked about it he’s said “shhh” and then it goes to a “hee” at the end, but I’m sure it was an evolution. Learning from you and learning what works, etc. Would you describe his teaching as nurturing?

MM: No (laughs). I think it was appropriate because for me, I am completely humble, I had a big ego probably coming from where I had and it was going to be appropriately put in its place. One time I told him I didn’t want to play the Stravinsky *Three Pieces* in three weeks, I said “Mr. Hasty I’m not going to play it” and he said, “Yes you are.” I said, “No I’m not,” and he said, “Yes you are and I don’t want to hear anymore about it.” I needed that. My maturity level needed that so he was the right teacher for me, no question because I had a lot to learn. I wanted to learn it but we had to crack the ego or whatever it is, I don’t know—stubbornness. And make that psychological transition and it really happened after the first year, definitely.

LG: You were kind of sold on his plan.

MM: Oh yeah. I had to adjust to being so far away from home and I think everybody probably had...and he just dealt with us all well that way. He really probably couldn’t be that nurturing and you know what he also told me that he felt a really tremendous responsibility to turn out qualified players. He wanted to train people to be in an orchestra in four years and he said, “Maurita I have a very tremendous responsibility to turn out qualified people in four years.” I’ll never forget him telling me that.

LG: He has mentioned something like that to me and I think that is one of the reasons he ended up retiring because he felt that responsibility where maybe some teachers don't necessarily feel it as deeply.

MM: Right.

LG: And it took a lot of time and effort, energy and emotion to be that kind of a teacher.

MM: Yes exactly, and I don't really ever honestly remember missing a lesson. He was so consistent, solid, steady. One year when I was there he said he had thirty. Admissions excepted thirteen in a class and usually he only had four. There were four in my class but there were thirteen in the class ahead of me and he was just over worked. We both shared asthma together.

LG: So at that point he had asthma? Because in the beginning he really didn't have it.

MM: Yeah and that's one thing were we always kept a bond. If anybody was ever going to say, 'Did he ever get personal with you?' I would say, "No, but we did share our asthma together." So we would talk about that.

LG: Did it ever affect your playing? Was it something that you had to deal with in that regard? If so did he talk personally to you about ways to deal with that?

MM: No. Our asthmas were a little bit different. At the time they thought his was more allergy related. I would just have attacks where I would get an asthma attack so I had to get on something. Like today they'll put you on Prednizone if you have one and they have you have inhalers and so mine were different. At the time he thought his were related to allergies and so he was seeing a doctor about that. And he would be wheezing during a performance. So his was kind of more steady.

LG: And yours was the kind where you would just have an attack occasionally.

MM: Right. And so that would be the personal thing, if we shared anything personally.

LG: So basically it was you walked into the studio door and it was business, not a lot of extra stuff.

MM: No.

LG: So yes he wasn't nurturing (using that word) but...

MM: He cared about me.

LG: Did you know that? Did you feel that?

MM: Well not right away in my eighteen year old mind. I felt like he didn't like me. But then everybody, all my colleagues in their sophomore, junior, senior years, because you got to be

friends with everybody beautifully, talked to me. Most of his students were really okay. And they would say, "Now Maurita it's not personal. Don't take it personally he just wants you to get it right. When he gets frustrated in lessons and you hear 'No', and it just kind of startled me, "It was just that he wanted you to get it right and he'd be frustrated but not to take it personally." So I got over that but I did it with the help of some friends who had been down the road.

LG: But that is the good thing about college, you have those people who have been through those steps before that can help you.

MM: Yeah.

LG: So you did know that he cared and that it was all to make you a better player and person.

MM: Yes.

LG: What type, if any, of motivational tools did he use with you or other students? Maybe he did have to use any because it was Eastman and most of you were very Type A, motivated students anyway.

MM: Yes the former.

LG: So he really didn't have to use anything to get you motivated.

MM: No. I was on a mission (laughs). I don't know what else to say. You lived for your lessons. I had a Tuesday 4 p.m. lesson or something and I lived for that time.

LG: So from your earlier comments, he was definitely demanding as a teacher?

MM: Yes.

LG: Did you feel like those demands were realistic demands that you could put in the time and achieve?

MM: Yes. Wow this is interesting. I just tried to do what he was saying and I'm just kind of this kid and I do what I am told. So I didn't really think about it and the high tongue thing frustrated me. I mean it probably took two years to really grasp and then light bulbs just started to come on here and there. So they were really conceptual. He didn't really harp on it. He didn't say, "You have to get this." He'd just come over and say the "heee" or the "shhh." "It is 'hee' Maurita." Or if my tongue dropped and it was audible because it would go flat and 'hooty'. He'd always use the word 'hooty.'

LG: Kind of like meaning spread?

MM: Yeah, hallow. The bottom drops out of your sound. Like going from the "ee" into the "ah" and so our sound just spreads and goes flat. He could hear that immediately and he'd just come over and, "That's hooty. That sounds hooty." It was always that word. I use the word

hollow now with some students. And I would say, “Okay.” And that comment just led me to bleed in the practice room.

LG: Because you didn’t want to sound hooty.

MM: Right, not in front of him. So I think you had this feeling that his standards were very high but yet he was not unapproachable. Was I afraid to talk to him? Sure. You know I was young and just kind of in awe or just deep respect for him and he was very busy so you never could actually find him between lessons. So it was hard to actually see him outside the lesson.

LG: In your opinion what were his special attributes as a teacher? The things that make him unique. We talked about that he is able to explain things so that they make sense scientifically as far as the clarinet goes but maybe just as a teacher of any subject, what would be the attributes that made him a good teacher?

MM: I think what comes right now is the solidity of his concepts. They live strongly everyday. They have never failed me.

LG: In your own teaching.

MM: Right and in my own playing. They have just never failed me. It is always just an extra set of secure concepts that you can constantly draw upon and reiterate.

LG: And they make sense and they work.

MM: And they are clear and provide clarity. I don’t feel it is really someone’s opinion which a lot of students kind of ask you, I say, “Well this is not my opinion. This is a concept that...”

LG: That’s a great way to put it, I hadn’t thought of it in those words.

MM: So I think that is the attribute, probably the biggest attribute and then his musicianship was beautiful. This was an attribute that I got through his orchestral excerpts. He was just...that’s where his individualism as his own artistry really came off to me. It was the way he would shape a phrase or how he was going to play something in a Beethoven symphony or what he was going to do with the Brahms. Once and a while he would mention a conductor doing this or that, but it was his individual musicianship approach to that phrase that I think was really a beautiful attribute of his own that came out in lessons.

LG: Right more of his own opinion instead of it made sense, etc.

MM: Yes exactly.

LG: Well those were his main playing experiences up until you studied with him.

MM: Right.

LG: So I guess that would be even more than the literature because he lived that day in and day out.

MM: That's where I saw him as the real musician for himself.

LG: Just on a personal level, and I know he didn't get personal in the lessons, but were there things that you thought, "When I become a teacher or player someday I will model that?" Maybe there were things about the way he carried himself or acted that you thought would be good to emulate or thought, "This is the way a clarinet teacher or player is supposed to be."

MM: Definitely.

LG: You mentioned his professionalism at one point.

MM: Yes that's for sure, huge role model that way. And I think some of it too, the structure of lessons, where you...like I do Baermann with my students most in the beginning. He didn't do that with us, "I am going to assume that you are doing Baermann on your own every day."

LG: And with students of that caliber he could probably get away with that.

MM: And I have Baermann as a part of my daily ritual, but I think that structure of lessons is similar where I do etudes. We probably use to have three etudes, like a Rode a Jeanjean 25 and a Jettel.

LG: For one lesson?

MM: Yeah and then three excerpts. And then if you had time...I forgot how the solo piece snuck in but we played the standard repertoire with him, the Brahms, the Mozart Concerto, Schumann Fantasy Pieces, the Stravinsky Three Pieces, the Hindemith Sonata would have been a standard freshman piece, but mainly that. Maybe the Nielsen Clarinet Concerto later, one of my colleagues did the Copland, but we didn't study glissandi or multiphonics it was all catered to the orchestral repertoire and the standard repertoire. I model a lot of him after the structure of the lessons and the etudes. My etude repertoire is very similar to his. And excerpts, we started out with the Beethoven symphonies, we had to bring in all the parts, we read off parts and then he particularly wanted the Jean Pierre (sic) book for the Beethoven symphonies, we had to get that. Then the rest of them we actually worked out of the McGinnis, we didn't really work off the real parts.

LG: But you read off them?

MM: Yeah.

LG: But you worked out of the other books?

MM: Correct.

LG: I want to get back to talking about that structure in just one second, but first can you describe the atmosphere of the studio? Did he foster an atmosphere of camaraderie and support of one another or did it end up being, because everyone was so intense, very competitive?

MM: Nothing.

LG: What happened when you were there? Was there an atmosphere that was uncomfortable or did you feel secure with your other colleagues?

MM: I'd say most of them.

LG: So there were a few that...

MM: Were competitive and I probably was too but not in a malicious way. It was just we all wanted to be as high in the chairs as we could be, play in orchestra you know. But there was nothing from him or the studio. They had us for dinner like once a year at Christmas the Hastys. You find a ride, find the house, get there and they usually had a lasagna and had us for two hours and he was still professional, never let down. Usually got him a present and I helped with that.

LG: As a studio gift?

MM: Yes. Didn't know what to get him.

LG: Right because you really didn't know him besides what you saw in your lesson.

MM: Yeah, he was just Mr. Mysterioso. But we usually came up with something. Plant for his studio, he said he didn't want that, he'd kill them. One year we got him a skiing sweater and that was a hit because he skied. Mr. Hasty skied. He was, I think, skiing with his kids then. That worked, that was a winner. Otherwise I don't remember anything coming from him, the studio...

LG: And you didn't have a weekly masterclass where all the students would come together, correct?

MM: No. He would present us in a recital.

LG: Oh, like a class recital or studio recital?

MM: Yes. And there would be four of us playing and we'd all go.

LG: But not a weekly kind of thing.

MM: No.

LG: Let's talk about the weekly lessons, how they were set-up. You said you did a couple etudes, your orchestral excerpts, would that be a couple say two or three or did you do all the Beethoven's at one time? Did he have a structure that he went through with that?

MM: Yes he did. We went Beethoven and then Brahms. He was very particular about the Beethoven symphonies and a lot of us would have to repeat them in the next lesson because of style. I'd go out of a lesson, "I had to repeat the Beethoven."

LG: That was probably a big thing.

MM: Yes. And they'd say, "Oh don't worry Maurita he has everybody repeat the Beethoven symphonies." Because he was very particular about the articulation, the phrasing, dynamics—he really adhered to them, and a lot of them were in C clarinet and that would have been the first time a lot of us were dealing with that.

LG: Sure because this would have been during your freshman year.

MM: Right, so Beethoven was first, then the Brahms symphonies. After that it kind of branched out, meaning like you'd probably do Tchaikovsky four, five and six, and then we got into *Capriccio Espagnol*, *Scheherazade*, they were right in there together. Mendelssohn's *Midsummer Night's Dream* was in there, Schubert *Unfinished*.

LG: So in a sense besides the Brahms they were somewhat chronological.

MM: Yes.

LG: Would this have been a process throughout your full, four years or did you pretty much just do them freshman and sophomore year and then you were done with them? Were you always doing those or did it change to more solo repertoire as you got older?

MM: I remember my senior year it was more repertoire oriented but I don't have a good handle on that right now.

LG: So you did etudes and either repertoire or orchestral excerpts primarily. Did you have any kind of warm-up? You said you did scales on your own.

MM: No. I had that going everyday in myself because I do long tones...

LG: Did you get any introduction to that from him or was mostly it from previous study?

MM: Yes it was from previous study. Actually I think it was a lot through my colleagues there, like I would see what somebody else was warming up on. I had a particular friend, a year older, and she'd be warming up on the Baermann, so I just pulled mine out and followed suit. Some did Klose, I remember hearing that, some did Langenus. Although I did the Langenus with him, part three. He didn't have anything prescribed, but he told us to definitely do it. To do an hour.

LG: Meaning of warm-ups, scales, something of that nature.

MM: Yeah. And that is something that I have gotten now, I've taken what I did there and use it now. The same thing, I have been doing the same thing. And I give it to my students. What I was doing there is what I give to them. This is what you need, this hour warm-up to build some chops and your air working.

LG: You mentioned a few of the etude books that he went through. Can you just go through them once more?

MM: Sure. If you hadn't done the Rose *Thirty-Two*, they were first for him, then the Rose *Forty*, then the Rode and then the Jettel. You would have done the Jettel with a Rose or a Rode. You would have done the Jettel *Preliminary Studies to the Accomplished Clarinetist*, Book 1. So basically you are usually always doing a Jettel.

LG: In coordination with something else.

MM: Yes. He had the Langenus Part Three, that was in there maybe with the Rose. Then he would bring in the Jeanjean *Twenty-Five Melodious and Interpretive Studies* and he would play the fourth clarinet part, he would walk over and play that with you. And they are so musical, they really pushed a lot of rubato. So that was standard. Then after the Rode he would do the Perrier *Thirty Etudes*, extremely difficult but that was like junior year for me. After the Jettel *Preliminary Studies to the Accomplished Clarinetist*, Book 1 he put you into the *Accomplished Clarinetist*, Book 1. Huge jump, just huge. There is a book two and three in the *Preliminary Studies* and they kind of keep reiterating book one of that, but he just jumped right to the *Accomplished Clarinetist*. Huge jump. He used Eugene Ruff etudes after Jettel, but they seemed like a piece of cake after you'd done the Jettel. He didn't use the Jettel scale book with me but I used that after. Because after the *Accomplished Clarinetist* I don't remember doing anymore Jettel with him.

LG: Did you do any Cavallini or anything like that?

MM: Not with him, no. The *Classical Studies* he had us do too, the Bach. Mr. Voxman's book I believe. All of us had to do that. I think he wanted us to have study of the Baroque period. So we did that. When? I did them early on I remember, somehow we got them in in his ordering.

LG: You had spoken about the reed class that you had on Saturday morning. It was required of everyone for at least a year. What kind of things did you do? And what, if anything, you took away from that?

MM: We had to play on our own reeds.

LG: In your lesson?

MM: Yeah. I tell you, it was a lot because I didn't really know how to adjust my reeds yet. And the reed du-all machines weren't really in existence, so we were making them. We had the

chipping knife. Went right from the bark and chipped away and then we'd get them to some point and then he'd help us finish them off a little bit maybe. He'd work on the tip a little bit. I can't tell you much more. He has a sheet which I would be happy to give you and he has measurements and everything on it and it's Hasty's reed handout and I think he did it at some point. I don't remember doing a lot of measuring. I think it was more by feel.

LG: Did you participate in the class right when you got there?

MM: Yeah, right away.

LG: So your first semester you were playing on your own reeds?

MM: Maybe by Christmas.

LG: Do you play on your own reeds now?

MM: I actually do. Now what happened was...my evolution feels a little bit different because first year of reed making I was applied, just clarinet and I changed to the music education part sophomore year so I started using more commercial reeds due to time and so I got a little bit away from the reed making. And then when I studied with Fred Ormand I got more back into really good adjusting the reeds because for me I felt like it was a little backwards. I wished I had learned more about adjustment and then making. That's why I think it was so overwhelming. But now I make them and I'm going back to what I remember with him but I do them on the reed du-all.

LG: I bet that's more time efficient.

MM: Yeah. So it's a little backwards. But you do remember what you were going through in there. How he wanted the slope of the reed and this is the swoop area and to this day I am very sensitive about the swoop area because it really is how the reed flexes. He used to talk about the swoop quite a bit. I think its place is different for everybody because of the way we bite and how much pressure we have on.

LG: Do you do that with any of your students? I'm sure you talk about adjusting but do you have them make their own reeds?

MM: No, I don't. My reed du-all is at home, so I've taken some students home to show them how to use it.

LG: But all that gives you information on how to adjust commercial reeds.

MM: Yes and we do that quite a bit.

LG: He said when he came here (University of Iowa) once to do a masterclass and your whole clarinet studio stood up and used the articulation syllable "tawut" to sing the theme from the *Pink Panther*. So it was a little production of that for him?

MM: Yes.

LG: So what brought this about? It obviously has some significance for you?

MM: Yes. I had the clarinet choir do the “tah-wut.” It worked out perfectly in the *Pink Panther*. We just didn’t have the costumes. His syllable “wut”, that is a copyright for him and no one else had a license to it and he invented it. Unless Rufus Arey did, his teacher, that would be the only question I would wonder. I hope you ask him—that would be huge.

LG: He hasn’t mentioned Mr. Arey as an influence in that area.

MM: This is how it was explained to me when I studied there and I think it came out of his orchestral playing where when you had the two slurred notes followed by the two staccato notes it was really there for a rhythmic understanding so that the player then wouldn’t rush to the clip because that is usually what we do. I would say most of us probably don’t drag to the clip. So if you would be tapping, “tah-wut, tut, tut; tah-wut, tut, tut” it puts the second note in the right place and that’s why I think he used that “w.” I think that’s how he explained it, that it is there rhythmically for us. And then the “ut” part of it is the same ending as the “tut” so that the ending of the clip note is exactly the same length as the “tut” syllable for the staccato only it is just that you slurred to it. But it is exactly the same length at the end. And then he’d talk about how it would just be something that you would mentally think, it’s not obviously the tongue moving or the mouth moving but a mental thing which helped kind of give a really unified understanding or concept of articulation. So that’s really kind of the bottom line of it, so the *Pink Panther* theme is just perfect because when you are singing it, it works. So everybody in thinking the same, I think I had twelve clarinetists playing it, it works out because they are all thinking the same set. So I kind of said, “Well we just wanted to make sure when we played for you today that we were understanding the concept of “tah-wut” and that’s kind of how I presented it.

LG: Well obviously that made a big impression on you, the “tah-wut” as a student.

MM: Yeah, huge and I think it really came out of the orchestral stuff and then it carries over.

LG: You’ve mentioned tongue position as a concept that you continue to use in your own teaching and now this articulation concept and sound. As far as sound, what do you take away as a teacher and carry on to your students from what you learned with Hasty? Are there embouchure things associated with that that you use or is it more just a “concept of sound?”

MM: Yeah kind of all that. The sound concept, I think the embouchure. Hasty would always talk about the embouchure. He said that “the corners are the key to intonation” and this is true. The louder we play the firmer we have to be here, with teeth pressure of course but also in the embouchure, I mean in the corners. He was very emphatic about having very firm corners. But also he emphasized along with that incredible firmness an elasticity, flexibility with the embouchure too. Like when playing throat tone B-flat with the embouchure you would talk about pulling down more.

LG: So more top lip involvement.

MM: Yes, right. I don't remember too much about the lower lip thing.

LG: Was it a "cushion" concept?

MM: Just maybe firm to here and then pucker the corners. He didn't use the word pucker but he never, ever said corners back. It's just use the natural mouth position and then pucker. He talked about corners down so I just remember that, that the corners of the embouchure really had to be involved.

LG: Do you carry this on with your students?

MM: Yeah, they have to build that for endurance. And he talked about vibrato a little, just a little. He said, "Well I think if you use it sparingly and tastefully that it is okay." And he would demonstrate that once and a while but it was very subtle. Just as a kind of little coloring. Or to agitate the sound a little bit. But he was pretty subtle about that.

LG: He has also talked with me a lot about his fast and slow finger technique is that something you remember?

MM: Yes. The legato finger technique, but that came later in my training, junior to senior year where you would just put it down very slowly and softly.

LG: He feels like that is a lost art, just legato playing in general.

MM: Yes. Oh that is an excellent comment.

LG: So you did the slow finger technique and the fast as well?

MM: You know I don't honestly remember it, maybe if we...I don't know if you would call it, but there were certain times where we worked on popping, but the rest of it I don't really remember. I don't really remember working on finger stuff with him much. But the legato one, yes. I had to learn legato finger technique in Brahms—second movement of the quintet, that's where we worked on it and I remember it vividly there.

LG: And there again it came out of the music. The other thing he talks about, are his brackets, the Stanley brackets as Elsa Ludewig-Verdehr has called them. His phrasing method, do you remember that?

MM: Yes. I kind of call it now...I've changed it...I call it re-grouping, where you re-group the music. That was just kind of a foundation in here and one that I just kind of forgot about as I am talking to you. It was huge with him and I learned it through him absolutely.

LG: He says that he took some of it from Arey, from his teacher. His articulation markings, the plus and the check, etc., do you use those?

MM: Yes. The plus meaning full value, sustained and you use the “tah” attack, the legato attack and the check mark is the clip. And I use them to this day.

LG: That’s wonderful, it shows that it was a practical concept that made sense to you and obviously makes sense to your students, so you still use it today.

MM: Yes.

LG: Do you use his partial method for fingering?

MM: Yes, that is huge. And I give lectures about it all the time to students. This is the third partial, this is the fifth partial, this is the seventh partial, this is the ninth partial and this is why. And I have his formula. Have you been told about that?

LG: No.

MM: Well in fact I’ll give you a handout. The interval from the fundamental equals the partial. So the third equals the fifth, the fifth equals the third, the seventh equals the seventh and the ninth equals the ninth. I haven’t gotten into the elevenths yet. See, there is just always this curiosity.

LG: Right, that he has developed in you.

MM: Yeah, so I am kind of curious, I haven’t gotten up into eleventh partials because I don’t think I can even play any yet. For example your high, altissimo G fingering...his standard fingering was one and three, and one and two, with the E-flat key. The fundamental note from that is our low A. This is just a simple way to explain it, A to the nearest G going up is what interval? So it is a seventh and we don’t need to worry if it is major or minor. That seventh interval the interval from the fundamental if you take the low note that it is built on that equals the partial. And it works almost every time. Our high A doesn’t quite work in the seventh partial. That’s why it is a very sharp note because it is up a half step from where the clarinet really should produce it. Our high A really should be produced by our low B because B to A is a seventh but it doesn’t give it to us. That is the only part in the theory that doesn’t quite work but it makes sense as to why it is so sharp. It is horribly sharp that note.

LG: So this is how you teach it to your students?

MM: Yes, and it works. The other thing is you can figure out which fingerings you want to use to stay in a certain partial, for how long and what the intonation is going to be in them and how they kind of compare. And that is how we choose.

LG: This is very interesting. I wonder if he used this more with the students of your era because his earlier students don’t talk about it as much as you do. So I wonder if it kind of evolved more as his teaching went along.

MM: I don't know. And then you have undergraduates who had him for so long you don't know if he really worked more with us and giving us so many of those concepts that we developed with them. And the graduate students if they only stayed a year or two years well he really doesn't have much time, I know that now in what I am doing. That was big and we all kind of got quizzed on it, "Now what partial are you playing?" (laughs) You know I would be shaking in my tree in lessons. "Well it is the fifth partial G isn't it Mr. Hasty?" "No it's a seventh!" You were always being quizzed so I finally learned the darn thing but you learned it while you were there because it helps you understand the theoretical basis upon which the clarinet works and then it is just so much easier to pick fingerings and make interval leaps and why and sound better in tune. I mean intonation was a huge thing from him.

LG: Elsa Ludewig-Verdehr said they would make a list, go through each note on the clarinet and chart their pitch tendencies.

MM: Correct. I even have a handout on that. I made it but the basis is from him. You know it is wonderful what you are doing, any one of us probably should have but...

LG: Well you all are so busy doing what you are doing.

MM: You've got a wonderful project and you know it is kind of good to do it from somebody actually that is not involved because you are going to have objectivity that is going to be very sound. I think it will be great.

LG: Well it has been extremely interesting. I just have a couple last things. First he said he never did any recruiting during his time at Eastman and obviously when you went and auditioned you didn't see him, but from the time he arrived there until when he retired his studio continued to grow in size. And often was quite large. If he didn't do any recruiting how do you think his classes got to be so large? Do you think it was because a few students that were there in the beginning went out and did so well that it got going that way or is it because his reputation somehow got out and so more people came or did Eastman just start admitting more students randomly?

MM: I wish I had an answer, but I don't have a feel on it. I think some went there because it was Eastman and the name. So I think that was some because I think some of his students that went there didn't know who they were going to have and in high school I went out at Easter time to make sure I was going to be able to have him and I said, "Mr. Bowen sent me and he wanted to make sure I was going to truly have you." And he said, "I will take you." And I thought, "I don't really think I need anything in writing." (laughs) I just got that beautiful eye contact, something tells me I am going to have Mr. Hasty. But I think some of the people it was just the name of the school, some did go there just to study with him, but I don't have a pulse on it.

LG: Okay, I was just curious.

MM: I sent a student there around 1990-91 and they happened to have Pete Hadcock and actually I have to say I have been particular about that in terms of will I send people there and it has changed a lot over the years. Charles Neidich was there after Hasty. He was a great hire. I

think a lot of us might have opinions about it because it is hard to follow him. It is a legacy. Marcellus was similar too and perhaps even Russianoff. Like those three were the big teachers when I was evolving. I am not being critical of anybody but that's kind of what it was.

LG: My other question would be so many of his students, like yourself, are very successful. Great teaching jobs, great playing jobs, both. It seems that so many of his students are successful and I am trying to get an idea of why. Why do you think so many of his students are successful in music?

MM: Good question. It goes back to his concepts, they are so sound and then you bring in the individualism, that he treated us like individuals. He didn't mold us into having to play exactly like him and he kept it a business. There is no favoritism, he kept any politics out of it. He never got involved in ensemble placings. And I think that was really the true success of his students, is that we wanted to be professional players and he had the savvy, or the knowledge whatever, the base in himself to do that.

LG: Right. You got the concepts but you also received the professionalism which we know in this business is a key. So you learned that too which probably helped you succeed as well.

MM: Yes. It has been, in a place like this, huge. And it has been because I don't get involved outside the door politically and it only serves you much better and the students...I don't talk about a student with another student, our business is here. "I want you to be successful." And I learned that too from him, just because he was who he was. He was an incredible role model.

LG: And probably why you felt the need to practice so hard...you had your own motivation, like you said you were on a mission...but you wanted to please him and he fostered that whether he was conscious of it or not, but you wanted to please him. You obviously respected him and he did something to develop that.

MM: Yes, you stated it beautifully.

LG: About the concepts, you said it all made sense, do you think that allowed you to continue to learn once you left him?

MM: Correct. He even still claims that his tongue is always high in his ninth partials and I, on the mouthpiece I am playing on which is a Johnston, I have to kind of drop my tongue to play ninth partials because the chamber feels a little too tight and resistant. And he claims that you can only play and should only play with one tongue position. So he leaves you with that curiosity as to why. Larry Combs says, "Well the tongue should naturally be high." And I kind of say, "Really Larry, really? What kind of vodka have you had?" And it is wonderful comments like that that really kind of breed the curiosity about high tongue and it's never over, the process of curiosity. You want to find out more about our instrument. Oh, one more concept that I didn't bring up was the grunt or the subtone. He called it the grunt. So it was like how we approach it in the reed and the high tongue and the air column to overblow the grunt. He used that word, other people use subtone, but he used the grunt. That would be kind of maybe his little copyright too. He talked about that. He doesn't like to hear the grunt, he doesn't like it at

all and he was a very big fan of “ha-tah.” “ha-tah”, I don’t know if that was in my evolution or my era because I know it wasn’t in some others because I have talked to his other students that were there maybe before me. The “ha-tah” starting the air through the reed before and that was completely through his orchestral playing. And I teach that solidly.

LG: That is a great concept.

MM: It saved me many times.

LG: Right, it just makes you so solid.

MM: Yeah, I just can’t emphasize that one.

LG: What did he say to do about the grunts?

MM: Keep the air speed up, fast air and not to have too much pressure on the reed. I was more keeping the reed open and fast air through it.

LG: And meaning keeping your tongue high also.

MM: Yes. And flicking the tongue off the reed. More legato, quicker to get the air through.

LG: Well I know I have taken a lot of your time but I just really appreciate you taking the time to talk to me.

MM: You are wonderful because you really bring it out. You’re asking questions. You help us want to be able to talk because you are involved which is tremendous.

LG: Thank you.

APPENDIX B

STUDENTS OF STANLEY HASTY EASTMAN SCHOOL OF MUSIC (1955-85)

LAST NAME	FIRST NAME	YEARS	DEGREE
Abrams	David	1967-72, 1973-74, 1976-77	BM, MM, DMA
Abramson	Armand	1961-62, 1962-63	MM, DMA
Ackroyd	Barbara	Summer 1974	
Acord	Michael	1980-81	DMA
Addison	Scott Michael	1978-79	
Ajmome-Maxsam	Guido	1964-68	BM
Alexander	Peter	1961-65	BM
Anderson	Barbara	1965-66	
Anderson	Scott (David)	1976-80	BM
Anderson	William	1960-66	BM, MM-Music Literature
Andolima	Salvatore	Summers 1979 and 1980	
Armstrong	William	1961-64	BM
Allan	Lawri	Summer 1980	
Austin	Richard Kirk	1972-76	BM
Backland	Linda		
Badolato	James	1956-60	BM
Baker	Fred	Spring 1968, 1968-69	
Baltipaglia	Victor	Summer 1970, 1973-74	DMA-Music Ed.
Bay	Charles	1958-59, 1959-61	MM, DMA
Beard	Kenneth (Franklin)	1976-77, Summer 1978	MM
Beardez	James	1982-85	BM
Beck	Allen		
Beckman	Robert	1956-58	BM
Bellman	David Allen	1974-77	BM
Benoit	Aline Cecilla	1970-74	BM
Bernstein	Emily	1979-81	MM
Beltisworth	Donald	1962-63	
Bibbero	Barbara	1981-83	MM
Bonneau	Sharon Jeanne	1983-85	BM
Baton	Peter	1972-75	BM
Bowen	Glenn	1964-65	
Braithwaite	Nancy	1971-75	BM
Brashears	Richard Clay	Summer 1971, 1971-75	BM
Brinkman	Derek E.	1962-66	BM
Brown	David Robert	1973-74	
Brown	Jeremy	1981-82	MM-Woodwinds
Budd	Paul Edwin	1975-78	BM
Buholtz	Eileen	1969-73	BM
Bullock	Bruce	1968-69	MM
Burke	Richard	1964-68	BM
Brigham	Jane	1969-71	
Burke	Kelly	1980-84	BM, MM

LAST NAME	FIRST NAME	YEARS	DEGREE
Burlingame	Marshall	1962-63, 1964-66	BM, MM-Music Literature
Brunner	Thomas	1962-63, 1964-65	M.M-Music Ed.
Carlucci	Joseph B.		DMA
Chavez	Robert	1979-81	
Cheskiewicz	Michael	1960-64	BM
Caravan	Ronald L.	1971-73, Summer 1974	
Carl	Darleen Ann	1984-85	BM
Carroll	Robert Thomas	1984-85	
Carvelli	Joseph Anthony	Spring 1973, Summer 1973	
Cherry	Paul	1956-57	
Chodacki	Deborah Susan	1972-76, Summer 1973	BM
Cianfrocca	Francis	1979-83, Summer 1980	BM
Cipra	Debra Ellen	Summer 1978	
Clement	Michale	1959-63	BM
Clements	Nancy	1966-69	BM
Clissa	Adrian	1966-71	BM
Ceccagnia	Robert	1966-70	BM
Cole	Nancy Jean	1978-80	MM
Coleman	Robert		BM
Colvine	Muriel U.		
Combs	Larry	1957-61	BM
Cook	Jeffrey Robert	1978-79, Summer 1979	MM
Corman	Ned	1955-59	BM
Cramer	Kenneth	1965-67	
Crosby	Lawrence	1955-57	BM
Cross	David Andrew	1974-78	BM
Crowley	Robert	1967-72, Summer 1970	BM
Crowell	Deborah Wharton	1983-84	
Cullen	Cathleen	Summer 1980	
Curlette	Bruce	1979-81	MM
Curtis	Beverly Sharon	1973-77	BM
D'Amico	David	Summer 1980	
Dagon	Russell	1965-67	
Danfelt	Douglas	1962-64	DMA
Day	Rondal Bruce	1975-76	MM
DeLuca	Christine R.	Summers 1978, 1979, 1980	
Doomany	Beverly Anne	1977-81	BM
Doomany	George Charles	1972-76	BA-Music
Dranch	Gary Steven	1971-75	BM
Dransite	Robert		
Drupkin	Michael Lewis	1975-79	BM
Drushler	Paul	Summer 1970	
Dumouchel	Michael	1967-70, Summer 1970	BM
East	James Edward	Summers of 1972-74, 1974-75	DMA
Eckers	Roger	1964-66, 1970-71, 1974-75	MM-Theory, DMA
Edman	Virginia	Summer 1979	
Effinger	Caroline Bonni	1975-77	BM
Ellington	Scott Glover	1978-82	BM
Ellis- Williams	Sham	1969-70	
Emley	Joe		

LAST NAME	FIRST NAME	YEARS	DEGREE
Etheridge	David Ellis	1971-72	DMA
Fabrizio	Beth	1980-82	BM
Fairchild	Judith	1962-63	
Faulk	Harry	1965-69	BM
Fay	Kimberly Ann	1984-85	MM
Fenn	Deborah	1982-85	BM
Fischman	Arthur	1966-70, Summer 1970, 1971-72	BM
Fisher	Yvonne Marie	1970-74, Summers 1973-74, 1975-76	BM, MM
Fleisher	James	1965-67	DMA
Frederickson	Karen	1962-66	BM
Froberg	Karen Louise	1983-85	MM
Freeman	Paul	1959-61	DMA
Freid	Joseph N.	1968-72	BM
Freiderichs	John	1981-84	BM
Gallagher	Mark	1982-84	MM
Gallagher	Mark Allen	Summers 1978 and 1980	
Gaulke	Stanley	1966-69	DMA
Gauldin	Robert		
Gaver	Karen (Susan)	1976-80	BM
Garn	William David	1975-76	
Gerbasi	Leslie	1980-84	BM
Ghidin	Thomas	1966	MM-Music Ed.
Gibson	Christopher Alan	1975-76	MM
Glick	David Alan	1971-74	DMA-Music Ed.
Gilmore	James	1961-65	BM
Gingras	Diane	1981-82	MM
Giroux	George	1958-59	
Glenn	Sam	1955-57	
Goldin	Paula J.	1963-67	BM
Grant	Kenneth	1969-73, Summer 1974	BM
Gurch	Ted	1982-85	BM
Gythfeldt	Marianne	1984-85	BM
Hadcock	Peter	1957-62	BM
Hanson	Karen	1982-85	BM
Harmon	Dave Rex	1972-74, Summer 1973	DMA-Music Ed.
Harmon	Thomas	1963-67	BM
Harris	Daniel Robert	1962-65	BM
Harris	Jo Ellen	Summer 1979	
Harris	John	1966-67	MM
Haskell	Diana May	1977-81	BM
Hearne	Crystal	1980-1982	MM-Musicology
Heikkila	Julie	Summer 1980	
Heim	Norman	1956-60	DMA
Heierman	Gerald	1961-63, Summer 1966	MM
Heinemann	Peter Gustav	1977-81	MM
Helmers	William (Alan)	1976-79	BM
Helton	Pamela Sue	1984-85	DMA
Hemphill	Alice Anne	1977-81	BM
Herles	Christopher	1980-84	BM

LAST NAME	FIRST NAME	YEARS	DEGREE
Hicken	Les	1971-75	BM
Hird	Beverly	Summer 1974	
Hodkinson	Grant	Summer 1979	
Hontz	Raymond	Summer 1966	
Hopkins	Lucinda Lee	1973-77	BM
Hunter	John	1981-84	BM
Ingalls	Robert	1978-79	MM
Irving	Bryan	1982-84	BM
Jarvis	Monica Lea	1974-75	
Johnson	Bonnie	Fall 1981-85	BM
Johnson	Edward Roberts	1975-78	BM
Johnson	Neil R.	1963-66	
Johnston	Daniel H.	1959-62, Summer 1966	BM
Keating	Alan	1982-84	MM
Keck	Ellen	Fall 1969, Summer 1970, 1970-73	BM
Kenney	Bruce Gordon	1968-70, Summer 1970	BM
Klein	Charles	Summer 1980	
Kohut	Daniel	Spring 1958-60	MM, DMA
Kolar	Jean Marie	1984-85	BM
Kraemer	Marla Jean	1978-79	MM-Music Ed.
Krusenstjerna	Charles	1956-57, 1964-65, Summer 1966	MM, DMA
Kowalsky	Frank	1963-67	BM
Krupp	Martin	1964-68	BM
Labadorf	Thomas Allen	1974-76	BM
Lagonod	Charles J.	1968-72, Summer 1970	BM
Lamb	Jack	1957-60	MM
Lang	Mary Jane	1959-61	BM
Laux	Edward A	1957-58	MM
Legband	Rolf	Fall 1956-59	BM, MM
Leavell	Eric Arthur	1967-68	
Levine	J. Jonothan	1958-61	BM
Lewis	Fred	1964-69	BM
Liebowitz	Marian Lois	1974-1978	BM
Lillehang	Leland	Fall 1960-61	Doctor of Phil.
Lindahl	Charles E.	1962-63	MM Lit.
Lipman	William	Summer 1973 and 1979, 1973-74, 1976-78	MM, DMA
Livengood	Lee	1981-85	BM
Lokken	Mark Douglas	1972-76	BM
Long	Ralph G.	1956-58	MM, DMA
Loomis	Ralph R.	1960-63	BM, MM
Lowrey	Norman	1967-68	PHD-composition
Luebeke	Raymond R.	1962-66	BM
Ludewig-Verdehr	Elsa	1957-61	MM, DMA
Lukens	Daniel	1969-73	BM
Lundgren	Olav	1969-70	
McDonald	Mike	1982-85	BM
McMahon	Marilyn (Sue)	1976-78	BM
MacDowell	Richard	1966-68, Summer 1980	
MacLeod	Charles		

LAST NAME	FIRST NAME	YEARS	DEGREE
Macone	Phillip S.	1958-63, 1968-69	BM
Maloney	Timothy	1980-82	DMA
Mancini	Cheryl Ann	Summer 1979	
Maher	Lawrence A.	1970-73	BM
Martin	Thomas	1979-Fall 1981, Fall 1982	BM
Martindale	John	Summer 1966	
Matina	Peter	Summer 1970	
Martins	David John	1975-77	BM
Martin	Patricia	1980-84	BM
Maurer	Michael	1982-84	MM
Mayland	Nancy	Summer 1974	
Meyer	W. Frederick	Summer 1966	
Milligan	Nancy (Patricia)	1976-80	BM
Minishiann	Jon	1980-84	BM
Mokrynski	Donald Bruce	1978-82	BM
Moore	Jerrold A.	1963-64	MM
Morgan	Linda P.	Summer 1979	
Moritsugu	James Shuji	1983-85	BM
Morris	Gregg	Summer 1970, 1971-73	
Myers	Helen P.	1963-64	
Marge	George		
Mauro	John	1956-60	BM
Maxey	Lawrence Sheldon	1959-60, 1966-68	MM, DMA
Mayham	John		
Miyamura	Henry	1959-61	BM, MM
Moore	Paul	1964-67	BM
Murphy	Maurita E.	1972-76	BM
Nemeth	Matilda Agnes	Summer 1978	
Nolan	Bruce Joseph	1971-75	BM
O'Brien	Karen Marie	1977-81	BM
Olson	Alan Edward	1983-84	
Orr	Harrison G.	1958-59	MM
Osborn	Sean	1984-85	
Ott	Julie D.	Summer 1979	
Pasquale	Tony	1964-68	BM
Pendergast	Jill Christi	1971-75	BM
Peterson	Thomas		
Persia	Donald Arthur	Summers 1965-66	
Peterson	Thomas	1955-57	BM
Pfendler	Phyllis Ruth	Fall 1960	
Phillips	Frank	Fall 1969	
Plasko	George	Spring 1971-1972	MM
Poulin	Pamela	1969-74, Summer 1970	BM, MA, PHD- Theory
Powers	Sandy	1984-85	BM
Pyne	James M.	1959-61, Summer 1966	MM
Powell	Ross	Fall 1961, 1962-66	MM
Puluse	Donald	Spring 1960	BM
Quackenbush	Margaret	1979-82	DMA
Rapson	John D.	1968-69	
Richens	James William	1958-60	MM

LAST NAME	FIRST NAME	YEARS	DEGREE
Ricker	Ramon Lee	1970-Fall 1971	DMA-Clarinet and Music Ed.
Rose	Juanelva	Spring 1959	MM-Music Theory
Roberts	Nellie Anne (Nan)	1965-67, Summer 1966	
Rowell	Chester	1965-70	BM, MM
Savastano	David (Anthony)	1976-80	BM
Saxon	Sally Helen	1968-69	
Saxton	Linda	Spring 1971	
Scheffler	Richard	1960-64	BM
Schempf	Kevin	1979-83	BM
Schneeberg	Nan	1955-59	BM
Schnobrich	Norman	1969-70	
Schoon	Marcus	1981-82	MM-Woodwinds (Bassoon)
Schultz	John	Summer 1966	
Seath	Robert		
Setapen	James	1968-70	BM
Seltzer	George		
Shemancik	Michael David	1975-79	BM
Sidorfsky	Frank	1956-57, 1962-63, Summer 1966	MM, DMA
Skaggs	Mary Beth	1984-85	MM
Slier	Edward	1960-62	BM
Smith	Douglas	Summer 1966	MM-Music Ed.
Smith	Michael	1959-61	MM
Snively	David J.	1959-64, Summer 1966	BM, MM
Spencer	Mary		
Spitzer	Daniel	1982-85	BM
Spittberger	Andrea	1975-76	MM
Stanley	Pamela	1980-81	MM
Steinhagen	Jerry	1955-58, 1959-60	BM, MM, DMA
Stevens	Andrew Glenn	1975-79	BM
Stevens	Noel	1956-59	MM, DMA
Stone	Joseph Britton	1970-74	BM
Sumrall	John Neal	1958-59, 1962-64	BM, MM
Suniewick	Russell A.	1963-67	BM
Tanner (Stauffer)	Alison	1979-83	BM
Temkow	Richard	1964-66	
Terach	Roslyn	Summer 1956	
Tettamenti	Eugene	1960-62	
Thomas	Don	1964-68	BM
Thomas	James	1979-81	BM
Tipton	Chelsea	1982-85	BM
Tomecek	Jeffrey James	1971-72	
Toyama	Thomas Ichiro	Spring 1972-75, 1979-80, Summer 1980	BM, MM-Music Ed.
Tracy	John	1961-62	
Turnbull	Thomas G.	1968-73	BM
Tutt	Steven M.	1967-68	
Uejio	Glenn	1966-69	BM
Umikev	Robert	1963-64	MM-Music Literature
Ungaro	Deborah Ann	Summers 1979-1980	

LAST NAME	FIRST NAME	YEARS	DEGREE
Urling	Olive	1973-77	BM
Vaverika	Julie Anne	Fall 1971, Summer 1973	
Vitons	Winston	1957-58	
Volpe	Mark Clement	1975-79	BM
Votta	Michael	4 lessons	DMA-Conducting
Walkup	Suzanne	1959-62	BM
Webster	Michael F.	1962-69	BM, MM, DMA
Weinstein	Stanley	1961-62	
Weiss	Clifford M.	1970-73	
Wheeler	John Eby	1974-75	MM
Williams	Glenn	1966-70	BM
Williams	Larry	1961-63	BM
Williams	Neal S.	1970-71	
Wistedt	Astred	1976-78	
Wohlmacher	William	1961-62	MM
Webster	Richard M	1956-59	MM-Music Literature, DMA
Weiser	Frederick	1960-64	BM
Weiss	Z. Mitchell	1956-57	
Wetter	Marialle	1956-57	
White	Matthew	Summer 1980	
Williams	Nathan	1983-85	MM
Woodward	James	1965-67	
Wright	Peter Burum III	Summers 1978-80	MM
Wurin	Lisa Ann	1977-81	BM
Yadzimski	Edward I.	1962-63	MM
York	Richard	Summer 1966	
Zeigler	John R.	1970-75	BM, MM
Zipay	Terrey Lee	1965-Fall 69	BM
Zoro	Eugene	1956-60, 1965-66	BM, MM

APPENDIX C

SELECTED ORCHESTRAL DISCOGRAPHY

INDIANAPOLIS SYMPHONY ORCHESTRA (1944-45)

CONDUCTOR: Fabien Sevitzyk

LABEL: RCA Victor

LOCATION: Indianapolis, Indiana

PIECE	COMPOSER	DATE	LP#
Symphony No. 73, "La Chasse"	Haydn	2/8/45	
Porgy & Bess-A Symphonic Picture	Gershwin	2/8/45	M999 (78 rpm)
Moyen Age Suite, Op. 79	Glazounov	2/8/1945 & 2/9/45	
Symphonic Dances, Op. 64	Grieg	2/9/45	
Paraphrase on the Opera, "Aida"	Verdi	2/9/45	
Vecchio Minuetto	Sgambati (arr. Sevitzyk)	2/9/45	
Dubrovsky-Night-Intermezzo	Napravnik	2/9/45	
Baba Yaga, Op. 56	Liadov	2/9/45	

NOTE: "The Verdi and Napravnik works from the 9 February 1945 session were never released. Other works from these two sessions were released at various times between 1946 and 1949 on 78 rpm and in some cases later re-issued on 45 rpm and/or 33 1/3 rpm as late as 1953. A couple of the later re-issues on 33 1/3 rpm will be found on RCA Victor Bluebird Classics. None of this repertoire was re-issued on RCA Camden under either the name of the Indianapolis Symphony Orchestra or the Sussex Symphony Orchestra (a pseudonym for the Indianapolis Symphony Orchestra on this label)."⁶²⁵

⁶²⁵ Thomas N. Akins (Archivist-Indianapolis Symphony Orchestra), "D. Stanley Hasty," private e-mail message to Elizabeth Gunlogson, 9 March 2004.

CLEVELAND ORCHESTRA (1945-46)

CONDUCTOR: Erich Leinsdorf

LABEL: Columbia

LOCATION: Severance Hall-Cleveland, Ohio

PIECE	COMPOSER	DATE	LP#
Symphony No. 2, Op. 9 "Antar"	Rimsky-Korsakov	2/22/46	MM-834 (78 rpm) ML-2044 (33 1/3 rpm)
Chorale Prelude, Op. 122, No. 7 "O Gott, du frommer Gott"	Brahms (trans. Leinsdorf)	2/22/46	MM-834 (78 rpm)
Pelléas et Mélisande: Prelude and Interludes	Debussy (arr. Leinsdorf)	2/22/1946 & 2/24/46	MM-845 (78 rpm) ML-4090 (33 1/3 rpm)
Symphony No. 6 in D Major, Op. 60	Dvořák	2/24/46	M-687 (78 rpm) ML-4269 (33 1/3 rpm) RL-6627 (33 1/3 rpm)
Symphony No. 1 in B-flat Major, Op. 38 "Spring"	Schumann	2/24/1946 & 2/25/46	M-617 (78 rpm) ML-2131 (33 1/3 rpm) ML-4794 (33 1/3 rpm)
Chorale Prelude, Op. 112, No. 8 "Es ist ein Ros' entsprungen"	Brahms (trans. Leinsdorf)	2/25/46	M-617 (78 rpm) MM-617 (78 rpm)
Minuet, K. 383f (409) in C Major	Mozart	2/25/46	12749D (78 rpm)
Rosamunde, Op. 26, D. 797: Entr'acte No. 3, Ballet in G Major	Schubert	2/25/46	12749D (78 rpm)
Sphärenklänge, Op. 235	Strauss, J.	2/25/46	12579D (78 rpm) P12752 (33 1/3 rpm)
Bahn frei, Op. 45	Strauss, E.	2/25/46	12543D (78 rpm) P12752 33 1/3 rpm
Unter Donner und Blitz, Op. 324	Strauss, J. II	2/25/46	12543D (78 rpm) P12752 33 1/3 rpm
Radetzky Marsch, Op. 228	Strauss, J. I	2/25/46	12543D (78 rpm) P12752 33 1/3 rpm
Perpetuum mobile, Op. 257	Strauss, J. II	2/25/46	12543D (78 rpm) P12752 33 1/3 rpm

NOTE: For further details regarding the above recordings see Frederick P. Fellers and Betty Meyers, *Discographies of Commercial Recordings of the Cleveland Orchestra (1924-1977) and the Cincinnati Symphony Orchestra (1917-1977)* (Westport, Connecticut: Greenwood Press, 1978), 23-27, and Donald Rosenberg, *The Cleveland Orchestra Story* (Cleveland: Gray and Company, Publishers), 230-31.

According to former Hasty student, Glenn Bowen, the orchestra's recording of Schubert's "Ballet Music from Rosamunde" was also released by Telarc on the album, *The Cleveland Orchestra "On Stage."*⁶²⁶

⁶²⁶ Glenn Bowen, "A Stanley Hasty Discography," *The Clarinet Magazine* 31:3 (June 2004): 86.

BALTIMORE SYMPHONY ORCHESTRA (1946-48)

The Baltimore Symphony Orchestra was not under a recording contract during Hasty's tenure with the orchestra; therefore, no commercial recordings exist. The ensemble did participate as the featured orchestra in two national broadcasts of NBC Radio's "Orchestras of the Nation" series. These two performances are preserved at the Library of Congress.

CONDUCTOR: Reginald Stewart

RADIO COMPANY: National Broadcasting Company

LOCATION: Lyric Theater—Baltimore, Maryland

PIECE	COMPOSER	BROADCAST DATE
Symphony in D Minor	Franck	1/4/47
Pantomine	Foss	1/4/47
Fugue in C Major from Toccata and Adagio in C	Bach, J.S.	1/4/47
Suite from Water Music	Handel (arr. Hardy)	1/25/47
Fugue in C Major from Toccata and Adagio in C	Bach, J.S. (arr. Weiner)	1/25/47
Come Sweet Death	Bach, J.S. (arr. Stewart)	1/25/47
Symphony in E-flat Major	Hindemith	1/25/47

PITTSBURGH SYMPHONY ORCHESTRA (1948-55)

CONDUCTOR: William Steinberg

LABEL: Capitol Records

LOCATION: Syrian Mosque-Pittsburgh, Pennsylvania

PIECE	COMPOSER	LP#	CD#
Violin Concerto in D, Op. 61 9 (Milstein-vln)	Beethoven	P-8303	EMI 5 67584 2
Symphony No. 5	Beethoven	P-8292	EMI 66553
Symphony No. 8	Beethoven	P-8292	EMI 67098
Symphony No. 6	Beethoven	P-8159	EMI 66533
Violin Concerto in D, Op. 77 (Milstein-vln)	Brahms	P-8271	EMI 66550
Violin Concerto, Op. 26 (Milstein-vln)	Bruch	P-8243	EMI 2435-66551
Concerto in F (Pennario-pn)	Gershwin	P-8219	
Symphony No. 1 ("Titan")	Mahler	P-8224	EMI 66555
Symphony No. 3 ("Scottish")	Mendelssohn	P-8192	
Violin Concerto, Op. 64 (Milstein-vln)	Mendelssohn	P-8243	EMI 2435-66551
Symphony No. 35	Mozart	P-8242	
Classical Symphony	Prokofiev	P-8290	EMI 66554 (released 8/19/97)
Symphony No. 2	Rachmaninov	P-8283	EMI 66554 (released 8/19/97)
Scheherazade	Rimsky-Korsakov	P-8305	
Symphony No. 2	Schubert	P-8162	
Symphony No. 8 ("Unfinished")	Schubert	P-8162	EMI 67019
Till Eulenspiegel's Merry Pranks, Op. 28	Strauss	P-8291	EMI 66554 (released 8/19/97)
Death and Transfiguration	Strauss	P-8291	EMI 66556
Rite of Spring	Stravinsky	P-8254	
Symphony No. 6 ("Pathétique")	Tchaikovsky	P-8272	EMI D138455
Siegfried's Rhine Journey & Funeral Music from <i>Götterdämmerung</i>	Wagner	P-8185	
Prelude and Liebestod from <i>Tristan und Isolde</i>	Wagner	P-8185	

NOTE: Recordings of the PSO with Steinberg on the Command Classics label do not include Hasty in the orchestra.

For information regarding Hasty's Pittsburgh Symphony Orchestra recordings also see Glenn Bowen, "A Stanley Hasty Discography," *The Clarinet Magazine* 31:3 (June 2004): 86-87.

The Pittsburgh Symphony Orchestra was the featured orchestra in two national broadcasts of NBC Radio's "Orchestras of the Nation" series. The first program, on 2 April 1949, presented music by French composers while the second, on 9 April 1949 consisted of works by Purcell, Handel, Elgar and Britten. Both broadcasts were conducted by Vladimir Bakaleinikov and are preserved at the Library of Congress.

ROCHESTER PHILHARMONIC ORCHESTRA (1955-68)

CONDUCTOR: Erich Leinsdorf
LABEL: Columbia Records
LOCATION: Eastman Theatre, Rochester, New York

PIECE	COMPOSER	DATE	LP#
Symphonic Dances	Rachmaninov	1955-56	M64621

CONDUCTOR: Theodore Bloomfield
LABEL: Everest Records
LOCATION: Eastman Theatre, Rochester, New York

PIECE	COMPOSER	LP#
Iberia	Debussy	3060, 6060 (mono)
La Valse	Ravel	3060, 6060 (mono)
Rhapsodie Espagnol	Ravel	3060, 6060 (mono)

EASTMAN-ROCHESTER ORCHESTRA (1955-68)

CONDUCTOR: Howard Hanson
LABEL: Mercury Records
LOCATION: Eastman Theatre, Rochester, New York

PIECE	COMPOSER	DATE	LP ISSUE# and CD RE-ISSUE#
Capricorn Concerto, Op. 21 (Mear-tpt, Mariano-fl, Sprenkle-ob)	Barber, S.	5/4/59	SRI75049
Medea Ballet Suite, Op. 23	Barber, S.	5/4/59	MG50420, SR90420, SRI 75012, CD432016-2
Night Song	Barlow, W.	5/1/60	
Gold and the Senor Commandante (ballet)	Bergsma, W.	5/5/57	MG50147, SR90147
Schelomo (Hebraic Rhapsody for Cello & Orch.) (Miquelle-vlc)	Bloch, E.	12/16/60	
Adventures in a Perambulator	Carpenter, J.	10/28/56	
Symphonic Sketches (Suite for Orchestra)	Chadwick, G.	1/14/56	MG50104 (mono) SR175050 (stereo)
Concerto in F for Piano and Orchestra (List-pn)	Gershwin, G.	5/4/57	
Rhapsody in Blue (List-pn)	Gershwin, G.	5/4/57	
Cuban Overture	Gershwin, G.	10/20/57	

PIECE	COMPOSER	DATE	LP ISSUE# and CD RE-ISSUE#
Overture to the Creole "Faust"	Ginastera, A.	10/25/59	MG50257, SR90257, SRI75049, (E)XEP9073
Spirituals for Orchestra	Gould, M.	10/25/59	
Fall River Legend (Ballet Suite)	Gould, M.	5/1/60	
Poem for Flute and Orchestra (Mariano-fl)	Griffes, C.	5/5/63	SR90379
Mississippi Suite	Grofe, F.	4 & 5 May 1958	
Three Dances for Orchestra	Guarnieri, C.	10/25/59	
Fantasy Variations on a Theme of Youth (Burge-pn)	Hanson, H.	5/7/56	
Elegy, Op. 44 (in Memory of Serge Koussevitsky)	Hanson, H.	5/6/57	MG50150 (mono) SR90150 (stereo) CD475 6867
Song of Democracy	Hanson, H.	5/6/57	MG50150 (mono) SR90150 (stereo) CD475 6181 & 475 6867
Merry Mount Suite	Hanson, H.	10/20/57	MG50175, MG50423 (mono) SR90175, SR90423 (stereo) CD475 6867
The Composer and his Orchestra (Narration and Examples from "The Merry Mount Suite")	Hanson, H.	10/20/57	SR90175
Symphony No.2, Op. 30 "Romantic"	Hanson, H.	5/4/58	MG50192 (mono) SR90192 (stereo) CD475 6181
The Lament For Beowulf, Op. 25	Hanson, H.	5/5/58	MG50192 (mono) SR90192 (stereo) CD475 6867
Mosaics	Hanson, H.	5/1/60	MG50267, MG50430 (mono) SR90267, SR90430 (stereo) CD475 6867
Mosaics-Narration and excerpts	Hanson, H.	5/2/60	
Symphony No.1 in E minor, Op. 21 "Nordic"	Hanson, H.	12/16/60	MG50165 (mono) SR90165 (stereo) CD475 6181
Symphony No.3	Hanson, H.	5/5/63	MG50449 (mono) SR90449 (stereo) CD475 6867
Concerto for Piano and Orchestra, Op. 36	Hanson, H.	5/1/65	MG50430, SR90430
Four Psalms (Boucher-baritone)	Hanson, H.	5/1/65	CD475 6867
Symphony No. 3	Ives, C.	5/5/57	
Three Places in New England	Ives, C.	5/5/57	
Three Pieces for Orchestra	Kennan, K.	5/5/57	MG50147, SR90147
Birds of Paradise (La Montaine-pn)	La Montaine, J.	5/2/65	
Four Songs (Berlin-m.sop)	Lane, R.	5/6/56	MG50150 (mono) SR90150 (stereo)
The Masks	Lo Presti	21 & 22 Jan 1956	
Deux Rapsodies (Sprenkle-ob, Basile-pn, Tursi-vla)	Loeffler, C.	5/5/58	
Suite No. 1 for Orchestra, Op. 42	MacDowell, E.	5/7/61	
Five Miniatures for Flute and Strings (Mariano-fl)	McCauley	10/25/59	
Tabuh-Tabuhan (Toccatà for Orchestra)	McPhee, C.	1/19/56	
Symphony No. 5	Mennin, P.	5/7/62	MG50379, SR90379, SRI75020 CD432755-2
Kentucky Mountain Portraits	Mitchell	5/6/56	

PIECE	COMPOSER	DATE	LP ISSUE# and CD RE-ISSUE#
The Pageant of P.T. Barnum (Suite for Orchestra)	Moore, D.	11/23/58	
Prelude to "Mona"	Parker, H.	5/5/63	
Sinfonia in G	Peter, J.	5/5/57	SR90163
Selections from McGuffey's Readers	Phillips, B.	10/28/56	
The Incredible Flutist (Suite from the Ballet)	Piston, W.	11/23/58	
Leaves from the Tale of Pinocchio (MacKown-narr)	Rogers, B.	5/6/56	
Once Upon a Time-Suite	Rogers, B.	5/5/57	MG50147, SR90147
New England Triptych (3 Pieces for Orchestra)	Schuman, W.	5/5/63	MG50379, SR90379, SRI75020
Suite from "The Black Maskers"	Sessions, R.	5/6/56	MG50106, MG50423, SR90103, SR90423, SRI75049
Sahdji Ballet	Still, W.	10/25/59	
Chorale on a Theme of Leo Hassler	Templeton-Strong	5/5/63	
The Feast of Love (Clatworthy-bar)	Thomson, V.	5/1/65	
Symphony on a Hymn Tune	Thomson, V.	5/2/65	
The Bright Land	Triggs	5/7/56	
Fiesta in Hi-Fi (album title)	Various	10/28/56	
Music For Quiet Listening (album title)	Various	5/6/58	
Concerto No. 2 for Violoncello (Miquelle-vlc)	Victor, H.	10/20/57	

NOTE: For further details regarding the above Mercury recordings see Michel Ruppli and Ed Novitsky, ed, *The Mercury Labels: A Discography. Volume 4, The 1969-1991 Era and Classical Recordings*. (Westport, Connecticut: Greenwood Press, 1993), 587-693.

For information regarding all of Hasty's Rochester Philharmonic Orchestra and Eastman Rochester Orchestra recordings see Glenn Bowen, "A Stanley Hasty Discography," *The Clarinet* 31:3 (June 2004): 86-87.

APPENDIX D

HUMAN SUBJECTS APPROVAL MEMORANDUM



Office of the Vice President
for Research
Tallahassee, Florida 32306-2763
(850) 644-5260 • FAX (850) 644-4392

March 4, 2004

Elizabeth Gunlogson
1608 Yakona Road
Baltimore, MD 21286

Dear Ms. Gunlogson:


Thank you for submission of your project entitled: *Stanley Hasty: His Life and Teaching*.

After completing the screening process, it has been determined that your project is excluded from further review by the Human Subjects Committee. No further action on this application is required by this Committee. You may proceed with your project.

We appreciate your submission and the opportunity to review your study.

Good luck with your research.

Sincerely,



Dr. John Tomkowiak, M.D.
Chair, Human Subjects Committee
Florida State University

TM/hh

INFORMED CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled “Stanley Hasty: His Life and Teaching.”

This research is being conducted by Elizabeth M. Gunlogson, a Doctoral Candidate in Clarinet Performance at Florida State University. I understand that the purpose of this project is to gather and preserve information regarding Mr. Stanley Hasty’s life and pedagogical methods for historical and scholarly use. I understand that if I participate in the project I will be asked questions about my clarinet study with Mr. Hasty at the Eastman School of Music as well as general information about my professional career and myself.

I understand that I will be digitally recorded by the researcher. These recordings will be kept by the researcher in a locked filing cabinet. If a transcript is made of the recording, I will receive a copy and reserve the right to make any additions or deletions. I understand that only the researcher and her major professor, Dr. Frank Kowalsky will have access to these tapes and that they will be destroyed by January 1, 2010.

I understand that with my permission the interview will be included in whole or part in the research project of Elizabeth Gunlogson. Prior to its publication I will have the opportunity to review a written transcript of the interview and reserve the right to make any additions or deletions at this time.

I understand my participation is totally voluntary and I may stop participation at anytime. If I decide to stop participation all of my answers to the questions will be kept confidential and not utilized in the project.

I understand that there is no risk involved if I agree to participate in this research project.

I understand that there are benefits to participating in this research project. I will be providing music educators and performers with valuable insight into Mr. Stanley Hasty’s pedagogical methods. This knowledge can assist them in providing quality instruction to future musicians.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the study. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Elizabeth M. Gunlogson, for answers to questions about this research or my rights.

I have read and understand this consent form.

(Subject)

(Date)

(Witness)

(Date)

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BIOGRAPHICAL SKETCH

Elizabeth Gunlogson, a native of Willow, Alaska, received a B.A. in Music Performance and Business Management from Luther College, a M.M. in Clarinet Performance from Indiana University and a D.M. in Clarinet Performance from Florida State University with Certificates in World Music and College Teaching. While at Florida State University, she served as a clarinet teaching assistant for Frank Kowalsky and received a Dissertation Research Grant to assist in her studies of clarinetist Stanley Hasty. Her teachers include Michael Chesher, Eli Eban, Howard Klug and Frank Kowalsky.

Ms. Gunlogson has taught clarinet at Luther College, Florida State University and currently serves on the faculty of Morgan State University in Baltimore, Maryland where she teaches Clarinet, Music Theory and World Music. She has presented numerous clarinet clinics and master classes in Indiana, Florida, Georgia, Washington D.C. and Maryland. and continues to have an active schedule as an adjudicator in the Baltimore-Washington D.C. area.

Ms. Gunlogson is extremely active as a chamber musician and is co-founder of the trio, *Northern Accord*, an ensemble formed to explore music written for the combination of mezzo-soprano, clarinet and piano. *Northern Accord* performs frequently on recital series throughout the United States. In addition, she performs as a freelance musician in the Baltimore-Washington D.C. area and has worked with the Tallahassee Symphony, Annapolis Opera, Opera Vivente and Keith Brion and his New Sousa Band.