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THE LIFE, CAREER, AND TEACHING OF MICHELE ZUKOVSKY

by

Adam M. Alter

A Dissertation

Submitted in Partial Fulfillment of the

Requirement for the Degree of

Doctor of Musical Arts

Major: Music

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Dedication

To my wife, Nancy Ditto,
This project is just the latest of many accomplishments that I wouldn't have done without you.
You are my heart and my inspiration.

ACKNOWLEDGEMENTS

Thank you so much to my committee members, Jack Cooper, Robyn Jones, Albert Nguyen, Janet Page, and Michelle Vigneau for guiding me through this process.

I've had many clarinet teachers over the years including James Pyne, Leon Russianoff and Dennis Smylie, but I will always be grateful to the Jim Ognibene and Edward Yadzinski who taught me that there was more to life than playing clarinet.

Thank you to all the interview subjects but special thanks go to John Yeh for answering questions about the John Williams concerto and providing a sample of the score for me.

During the Covid lockdown, Andrew Simon created a series of interviews with renowned clarinet performers and teachers that entertained and helped many of us through those days. His interview with Michele Zukovsky was one my inspirations for this project. Thank you very much Andy.

Thank you to Dr. Albert Rice for all of your help tracking down obscure magazines and identifying the Mozart score.

My parents Morton and Alice are gone but I want to thank them for listening to all of the practicing, driving to rehearsals, and sitting through concerts while I was growing up.

My grandfather Samuel Friedman who bought me my first record and my grandmother Dorothea C. Friedman who paid for lessons when I was in high school and my lessons with Leon Russianoff.

And finally, to Michele Zukovsky who took time out of her busy New York tour in 1986 to give a free lesson to someone she had never met. The lesson and the letter she sent to me before that, showed me a spirit of generosity that I had rarely seen before in the music world. It is difficult to encapsulate someone that exudes so much positive energy into a few words, and I'm grateful to have gotten to know her. Thank you!

Abstract

Michele Zukovsky, former principal clarinet of the Los Angeles Philharmonic, is a legend in the clarinet world. During her fifty-four-year tenure with the orchestra she performed with many of the greatest musicians of the twentieth century and in numerous world premieres. She is the longest serving woman woodwind player in the history of the orchestra. John Williams wrote and dedicated his only clarinet concerto for her. Many of her students from her years of teaching at CalArts, Azusa Pacific University, and the University of Southern California have gone on to have careers of their own as teachers and performers.

This paper will explore various facets of her career from her earliest studies with her father Kalman Bloch to her performing in the Los Angeles Philharmonic. The paper will look at her studies and her relationship with her father as co-principals in the orchestra. It will also examine her decision to switch from the popular Boehm (French) system clarinet to the less played Oehler (German) system clarinet.

The material used for this paper will include newspaper articles, programs from the Los Angeles Philharmonic archive, the Simeon Bellison archive at Brigham Young, interviews with Michele Zukovsky, and interviews with several of her former students from different periods of her life.

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INTRODUCTION

“Michele, you are music.”

-Pierre Boulez

Michele Zukovsky is one of the most prominent clarinetists in the world. She started her record-making fifty-four-year tenure with the Los Angeles Philharmonic alongside her father Kalman Bloch in 1961 when she was just eighteen years old, at a time when cultural attitudes about women in a woodwind section, let alone as principal players, were negative at best.¹ She has received praise for her beauty of sound and musicianship from around the world. Ms. Zukovsky also has the distinction of being one of the few American clarinetists who prefers to play Oehler system clarinets.²

I first saw Michele Zukovsky at a clarinet convention in 1982. She performed the Hindemith Clarinet Concerto on a program with several other prominent clarinetists performing different masterworks for the clarinet. Although the other players were excellent, her beautiful sound and approach to a piece and composer I never cared for captured my attention. During the convention, I observed her with her students and was struck by how well everyone interacted with each other. The level of concern and care she had for her students, and they had for each other was something I had rarely seen in other studios that I have been a part of. There was an openness of communication and respect that was unique. I decided in 1984 that I wanted to study

¹ David Ng, “L. A. Philharmonic’s Notable Lead Clarinetist Scales Down Her Career After 54 Years,” *Los Angeles Times*, December 17, 2015, <https://www.latimes.com/entertainment/arts/la-et-cm-michele-zukovsky-la-phil-clarinetist-20151219-story.html>.

² Barbara Heilmair, “Collaboration with Boehm and Oehler Clarinets,” *The Clarinet* 48, no. 2 (March 2021): 56-59, <https://clarinet.org/collaboration-with-boehm-and-oehler-clarinets/>.

with her for graduate school and wrote to her to set up an audition. Unfortunately, at that point she had decided to leave CalArts and was not teaching at any other school.

Dissertations have been written about many other American clarinetists of the past century including Stanley Drucker, Larry Combs, Ralph McClane, and Stanley Hasty but there are no studies of the life and work of a major American woman clarinetist. The only dissertation I could find that was close, was about women clarinetists born before 1930.³ Only a handful of woman clarinet players are mentioned in *The New Grove*.⁴ This project provides documentation of the career and teaching philosophies of an important, influential artist and teacher for future generations and will hopefully inspire others to follow in her footsteps.

Zukovsky has been a part of many premiere performances including a concerto written for her by John Williams.⁵ During her career she has performed with many of the great artists of her time, including memorable performances with Igor Stravinsky, Leonard Bernstein, Pablo Casals, and Michael Tilson Thomas. She is currently on the faculties of Azusa Pacific University and Pasadena Conservatory of Music, as well as maintaining an active schedule of festivals and masterclasses. Previously she taught at the California Institute of the Arts (CalArts) and the Thornton School of the Arts at University of Southern California.

³ Manchusa Loungsangroong, "First-Wave Women Clarinetists Retrospective: A Guide to Women Clarinetists Born Before 1930" (DMA diss., The Ohio State University, Columbus, 2017), ProQuest Dissertations Publishing, <https://www.proquest.com/docview/1943280278/E7C3760327614133PQ/5?accountid=14582>.

⁴ I am sure there are more women clarinetists, but the only articles that I found were for Thea King, Charlotte Louise Plummer Owen, Barbara Thompson, and Elsa Ludwig-Verdehr.

⁵ Peter Catalano, "John Williams to Leave Boston Pops," *Los Angeles Times*, December 21, 1991, <https://www.latimes.com/archives/la-xpm-1991-12-21-ca-566-story.html>.

With all her accomplishments both as a teacher and a performer she is very humble about her teaching and has said that she is “not a very good teacher.”⁶ There are many former students, some from prominent orchestras such as John Yeh from the Chicago Symphony, who would disagree with her.⁷

The goal of this paper is to explore why so many clarinetists consider her not only a great musician and a role model, but also a great teacher. She may not be the first woman principal clarinetist in the United States but her contributions as a role model and pioneer for clarinetists and especially women clarinetists who have aspired to careers in orchestral music should be acknowledged and honored in the clarinet world. Her unique position as a principal clarinetist in a major symphony and especially as the daughter of a prominent principal clarinetist, widened a pathway for women in the woodwind section of the orchestral world.

⁶ CK Dexter Haven, “A Chat with Michele Zukovsky (part 2 of 2): On German Clarinets, German Conductors, Life After the LA Phil and More,” *All is Yar*, December 20, 2015, <https://allisyar.com/2015/12/20/a-chat-with-michele-zukovsky-part-2-of-2-on-german-clarinets-german-conductors-life-after-the-la-phil-and-more/>.

⁷ Laura McLaughlin, “Interview with John Bruce Yeh,” *The Clarinet* 48, no. 1 (December 2020): <https://clarinet.org/wp-content/uploads/2022/10/VOL48NO1-DECEMBER2020.pdf>.

CHAPTER 1

THE EARLY LIFE AND EDUCATION OF MICHELE ZUKOVSKY

Michele Zukovsky was born Michele Rona Bloch in Los Angeles California on December 2, 1942, to Kalman Bloch and Frances Heifetz-Bloch. From the time she was born, her career in the arts was almost a given. Her mother was a gifted painter and cousin to the most famous violinist of the twentieth century Jascha Heifetz. Her father and primary teacher was Kalman Bloch.¹

Kalman Bloch (1913-2009) was the principal clarinetist of the Los Angeles Philharmonic from 1937 until 1981 and performed on many Hollywood film scores including *The Wizard of Oz* and *Gone with the Wind*.² He also performed on several historic recordings, including the first recording of *Pierrot Lunaire*. The conductor on this recording was the piece's composer Arnold Schoenberg. Growing up in New York in a family of pharmacists, Bloch was planning on being a dentist until his clarinet teacher, the great performer and pedagogue Simeon Bellison (1881-1953), urged him to pursue a career in music.³

Michele Bloch grew up in a household with a mother who had studied painting and sculpture at the “Otis Art Institute” (now called the “Otis College of Art and Design”) in Los Angeles and a father who was one of the world's most prominent clarinetists. The parents' artistic preoccupations had a profound effect on the children and especially Zukovsky (figure 1).

¹Michelezukovsky, “Biography.” accessed January 14, 2024, <https://michelezukovsky.com/biography>.

² Jonathan Holden, “Kalman Bloch,” *Grove Music Online* (November 2013), <https://www-oxfordmusiconline-com.ezproxy.memphis.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002218709>.

³ Simeon Bellison (1881-1953) was a clarinetist, composer and teacher who was born in Moscow and became a naturalized citizen of the United States in 1921. He was the principal clarinetist of the New York Philharmonic and taught many of the great clarinets and pedagogues of the twentieth century. He also established a clarinet choir in New York City to help train young players. At one time the group had seventy-five players. <http://www.woodwind.org/clarinet/Study/Bellison.html>.

Her younger brother Gregory (1947-1989) grew up playing violin. Although he started as a classical violinist, he played with several noted rock bands including the Italian group *Premiata Forneria Marconi* before moving to New York City to join the famed *Saturday Night Live* band.

The first music that Zukovsky remembers hearing was orchestral music on records:

The very first music, we had a few records, long play records, and I remember Prokofiev's Fifth Symphony and *Lieutenant Kije* ... all those kinds of very listenable pieces for years. I ... (Zukovsky hums *Kije*) ... Oh my God! You know it never left my ears after a while, especially that tune. So, a lot of Prokofiev. They didn't have many long-play records of clarinetists.⁴

She did not start on piano or violin or any instrument that young children frequently begin with.

When she was seven years old, she was playing ball outside her father's practice room and went inside and saw his instrument on the stand. She picked up the clarinet and immediately got a great sound it. She said that her father looked at her in amazement and said, "What mouthpiece is that?"⁵ After that her father gave her regular lessons on clarinet.

⁴ Interview in her home in Altadena CA, on June 5, 2023.

⁵ Andrew Simon, "Andy's Licorice Talk Interview with Michele Zukovsky," July 12, 2020, video interview, 1:04:15, <https://www.youtube.com/watch?v=WRJTbD4sFyo>.



Figure 1. Michele Zukovsky playing clarinet at seven. This is the first picture of her playing clarinet. She is pictured with other children of Los Angeles Philharmonic musicians for a *Los Angeles Times* picture in 1949. Photo from Zukovsky's personal collection.

Michele Zukovsky's first instrument was the smaller E-flat clarinet because her hands were too small for the regular-sized B-flat instrument. They worked on all the method books that Simeon Bellison, Kalman Bloch's teacher, taught and edited. These included etudes from the French school of Hyacinthe Klosé and etudes from the Austrian school of Fritz Kröpsch (Kröpsch). They also worked on Bellison's own transcriptions and arrangements of works by Beethoven, Tchaikovsky, Mozart, Rimsky-Korsakoff, and J.S. Bach. Bloch believed these works were important to develop a proper sound, phrasing, and good musicianship. Many of these works were ones that Bloch studied with Bellison who was known to have had very specific

ideas about phrasing and musicality.⁶ Many of Kalman Bloch's copies of these works have Bellison's original handwritten markings. Although these works and notations were important to her development, she essentially learned the language of music at her father's knee. Later, learning from listening became an important element of her own teaching. She said that his therapist told him that teaching her was one of the best things he could have done. The therapist said that Zukovsky was the "apple of his eye" and teaching her would carry on his tradition and style of clarinet playing.⁷ Zukovsky compared the experience of studying with him as an apprenticeship:

the way I studied with my father ... it was like I'm a cobbler's assistant. He would just do. He would grind out the shoes and I would just follow. I just imitated him without even knowing it. I don't know where my father left off and I began. It was just a continuous way without any words, as far as sound and phrasing. It's crazy. But the way my father taught and the way that Bellison taught was very special because they would make a story, for instance of Weber's variations ... I have Bellison's writings where there's not one note that doesn't just sit there, but the whole thing comes together. I mean he didn't just say "oh play." No, everything was organized [such as] crescendos and the peaks of the piece. When I studied with my father all the architecture stood out. I don't know how he taught. I don't know how it ended up sounding good.⁸

By the time she was eleven years old she was tackling the *Canzonetta* by Gabriel Pierné and *Walzer-Arie* by Adolf Schreiner. When she was twelve, she performed the Clarinet Variations by Carl Maria von Weber. The technical challenges of these pieces are evidence of her abilities at such a young age.

⁶ One of the reasons that Zukovsky has been lecturing and promoting Bellison's ideas is that she believes his ideas about phrasing and musicality are important but not being taught to the current generation of clarinetists. She also believes that studying Bellison's arrangements are a crucial factor to understanding his ideas.

⁷ Altadena interview and follow up emails with Michele Zukovsky.

⁸ Andy's Licorice Talk.

As a teenager she continued studying with her father and supplemented his lessons with chamber music coaching with Manuel Compinsky.⁹ With the latter's help she won the prestigious Coleman Chamber Music competition three times. The first time was in 1959, playing selections from Mozart's Clarinet Quintet, K.581 and Weber's Clarinet Quintet Opus 34, with a string quartet (figure 2).



Figure 2. Michele Zukovksy with string quartet comprised of Robert Korda, Ronald Patterson, Marvin Chantry, and Joy Marsman. They were winners of the 1959 Coleman Chamber competition. *Los Angeles Evening Citizen News*, January 23, 1960.

⁹ Manuel Compinsky (1901-1989) was a violinist and composer who was a member of the Compinsky Trio and former member of the NBC Symphony when Arturo Toscanini was the conductor. He was the founder of the Santa Monica Youth Orchestra and taught violin at California State University Northridge. "M. Compinsky; Member of Musical Trio, *Los Angeles Times*, January 16, 1989, <https://www.newspapers.com/image/405125646/?terms=%22Manuel%20Compinsky%22&match=1>.

Her performance with this quartet a year later, for the Young Musicians Foundation at the Hancock Auditorium earned her what might be her first review in the *Los Angeles Times*:

The soothing charm of Mozart's Quintet for strings and clarinet, K. 581, in particular, was captured with surprising accuracy, chiefly because of Miss Bloch's silky contribution ... Though Miss Bloch is only 16 she plays with a fluency that easily puts her in the class of a mature soloist. And though she can be considered to have inherited her gift through family ties she has a note of her own when it comes to tone production control and expressivity.¹⁰



Figure 3. Michele Zukovsky with Manuel Compinsky, Darin Burnford, Annette Bienvenue, Noel Compinsky, Pat Mills, and George Adams. *Eagle Rock Sentinel*, March 20, 1960.

The next award-winning performance was in a wind quartet with piano (figure 3), and the third was with a woodwind quintet that included David Shostac on flute and George Adams on

¹⁰ Walter Arlen, "Foundation's Concert Offers Young Talent," *Los Angeles Times*, April 10, 1960, April 10, 1960, <https://www.newspapers.com/image/381284471/?terms=%22Foundation%27s%20Concert%20Offers%20Young%20Talent&match=1>.

bassoon.¹¹ For this competition the group played the *Kleine Kammermusik* by Paul Hindemith.

The panel of judges this time included her cousin Jascha Heifetz:

I really remember playing the Coleman auditions—the chamber music competition, and it [the adjudication panel] was Heifetz, Piatigorsky, and Primrose, and I won, and I said [to Heifetz] “look, I hate to tell you, but isn’t this nepotism? I’m your cousin.” He said (imitating his voice) “I have no family.”¹²

In 1960 Zukovsky heard that the clarinetist Antonio Raimondi was retiring from the Los Angeles Philharmonic and decided to audition for his position. Her father was initially opposed but her mother convinced him to allow her to audition. This was when her father started training her in the techniques needed to play the orchestral literature. She auditioned in 1961 while she was a first-year student at the University of Southern California and left school after she won the job.

Her father learned the orchestral literature as many of his generation in New York City learned it during the first half of the twentieth century. There were no orchestral excerpt books to study from. Zukovsky said: “My father wrote them [the clarinet parts] out ... he would go to the New York Public Library [to obtain the orchestral scores], and I have all his parts written down.”¹³ She also said that Kalman Bloch never made her write out the music herself but did teach her from the complete score.

I just never really listened to many records as such. My father taught me from a full score. They didn’t have orchestra excerpt books then either, so we [would] take out whole scores of Tchaikovsky four, five, and six [he would say] “and violins come in here” and then he would teach me how, where I fit in, with the orchestra. That’s how I learned my orchestra repertoire.¹⁴

¹¹ Coleman chamber music, “History,” accessed January 14, 2024. <http://www.colemanchambermusic.org/history>.

¹² Andy’s Licorice Talk.

¹³ Altadena, interview: As a point of reference, several of my teachers from that generation including Stephen Freeman, had manuscript notebooks of their own handwritten parts from the library.

¹⁴ Altadena, interview: When we talked about learning the excerpts she said that they did not listen to the recording much to listen to ways to approach the parts. Bloch knew the parts from years of experience and had his own ideas how to perform them.

She told the orchestra when she auditioned that she was nineteen because she thought it would increase her chances to get in. The audition was screened and even though she made a few mistakes in the preliminaries, she progressed through each round until she won the job. She is very candid that the audition process has gotten more exacting over the years and sometimes players who might be beautiful musicians don't always get the job because they did not have a perfect audition. She refers to them as "lopsided players."

Sometimes, I think it is better that way because a lot of people who audition nowadays have to fulfill all desires: they have to play in tune, they have to play in time, they have to play within a certain box or else they aren't going to move ahead. And some of those wilder, more interesting individual players, like Roger Bobo [Los Angeles Philharmonic tuba player] or myself or whoever, would not have made the finals.

Those kinds of guys are the ones that perk up your ears but may not do everything great; like my father. He tried out for Otto Klemperer, and there were only two people, him against one other guy. He just played while Klemperer was at the piano, and he just played some Wagner or some solo piece. Klemperer heard him and just hired him. He didn't play one single excerpt from the orchestral repertoire.¹⁵

Originally her goal was to play in the orchestra while going to USC, but during her first year of trying to do both, she was overworked, and the stress lowered her resistance so much that she became contracted infectious mononucleosis and left school. In 1961, playing in the orchestra was considered a "man's job" and there were only five women in the group. She was paid around \$110¹⁶ a week and playing on a Buffet Boehm (French system) clarinet.

Imagine! I got it [the job] when I was so young and never went to conservatory or anything. I had to grow up, but I never grew up because that was my life. I was supposed to go to college and left after ten weeks ... so I just get this job and I'm just sitting there at eighteen years old. Who can do anything at eighteen? Right? You just sort of sit there

¹⁵CK Dexter Haven, "A chat with Michele Zukovsky (part 1 of 2): the LA Phil's outgoing principal clarinet reflects on how her tenure began, the audition process and more," *All is Yar*, December 19, 2015, <https://allisyar.com/2015/12/19/a-chat-with-michele-zukovsky-part-1-of-2-the-la-phils-outgoing-principal-clarinet-reflects-on-how-her-54-year-tenure-began-the-audition-process-and-more/>.

¹⁶ She never discussed pay with her colleagues at that time, but she did later. See chapter 3, n6.

and not screw up a little bit—that is stay under the radar. And I had all these emigres teaching me and all these times when my father was helping me out. That’s how I learned ... because, you know, that was not so far [away], from [the war years after] 1945. I got in [to the orchestra] in 1961. I just listened to everybody. I know they might have been jealous, and I didn’t even notice it, but they would say “Michele could you play sharper, could you tongue shorter, you’re not tuning with us.” You know, the first flute would turn around, the bassoon [would say] “Nah, the sound is not right.” I learned all. I learned by being there.¹⁷

After she had played in the orchestra for a year, Zubin Mehta became music director.

Although he was famous for his opinions about women in orchestras (“I just don’t think women should be in an orchestra,”¹⁸), he loved Zukovsky and her playing. She contends that she, and the principal oboe Barbara Winters, changed Mehta’s opinions about women in orchestras. One of the first reforms that the new conductor instituted was creating co-principal players in the sections. This may have been because some of the principal players may not have been as strong as some of the section players and this helped to strengthen the orchestra. Mehta in his first year was also told about seven players that were “dead weight and had to go.”¹⁹ At first when Zukovsky started sharing the principal responsibilities with her father, she was uncomfortable, but she eventually grew into it. This policy of co-principal players in the Los Angeles Philharmonic was discontinued several years ago and Zukovsky became the official principal clarinet at age sixty-nine.²⁰

¹⁷ Andy’s Licorice Talk.

¹⁸Judy Klemesrud, “Is Women’s Lib Coming to the Philharmonic?” *New York Times*, April 11, 1971, <https://www.nytimes.com/1971/04/11/archives/is-womens-lib-coming-to-the-philharmonic-women-make-music-too.html>.

¹⁹ Mark Swed, “Zubin Mehta’s Heady Days As the Los Angeles Philharmonic Music Director,” *Los Angeles Times*, December 8, 2012, <https://www.latimes.com/entertainment/arts/la-xpm-2012-dec-08-la-et-cm-zubin-mehta-interview-20121209-story.html>. Because there was such an outcry, he first put those seven players on probation.

²⁰ Phone interview on January 18, 2024.

CHAPTER 2

CHOOSING THE OEHLER INSTRUMENT

One of the most unique features of Michele Zukovsky's playing is her choice of equipment. She is one of the only American clarinetists of the late twentieth century to play on a German (or Oehler) system clarinet instead of the French (or Boehm) system. Earlier in the twentieth century, several of the older European players in American orchestras, including Simeon Bellison, played on the German system, but the majority were moving to the French system. By the middle of the century German system clarinets were a rarity in the United States. Zukovsky made the switch to the German system in the early 1970's, when every other major American player was playing a Boehm instrument. Several clarinetists of the Chicago Symphony briefly played on a German instrument at the request of Daniel Barenboim, who said he liked the Oehler sound for the Germanic composers.¹ Currently no other clarinetist in any major American symphony plays on this system.²

There are many versions of the story of Zukovsky's switch to the Oehler system. Zubin Mehta still claims that he inspired her to make the switch.³ Another story is that her father-in-law, Peter Zukovsky, played German system and influenced her decision. The real story, according to Zukovsky, is that she was motivated by hearing the sound of the instrument.

¹ Interview in her home in Altadena CA, on June 5, 2023.

² One exception is John Yeh of the Chicago Symphony, who still occasionally plays on an Oehler system clarinet and has recorded on it as well.

³ Rick Schultz, "Zubin Mehta in Town and Busier Than Ever," *Los Angeles Times*, December 9, 2009, <https://www.latimes.com/archives/blogs/culture-monster-blog/story/2009-12-09/zubin-mehta-in-town-and-busier-than-ever>. "I wanted the Los Angeles Philharmonic to emulate the Vienna Philharmonic," he said recalling earlier days in a phone interview from his home in Los Angeles. He was referring especially to that orchestra's rich, dark tone. "It's what I tried to build up here in the '60s. I think we were quite successful. Do you know that [L.A. Phil principal clarinetist] Michele Zukovsky still plays on a Viennese clarinet?"

What happened is suddenly in 1967, 68, 69—Charles [her late husband Charles Zukovsky] was a great clarinet player and I learned more from him, maybe more than [from] anybody, as far as just playing ... but he and I both came to the conclusion after hearing Karl Leister that “hey, we really liked that sound and we like the Viennese sound,” so we took a trip to Germany and we just went around to different towns, and I heard a *kur* [spa] orchestra—you know it’s like a little small orchestra—and they were playing Beethoven 5th, and we thought “yeah I like that clarinet sound.” We both did. So, we went up to the clarinet player, and he was in a hurry, because there was a big game on, so I had to get his attention. I said, “what clarinet does Karl Leister play?” and he said “Wurlitzer” and we said “Wurlitzer? Where is he?” and he said “Neustadt.” Well, OK, he didn’t say “Neustadt an der Aisch,” because he was running ... yeah, there’s nine different Neustadts in Germany. We had a friend who sort of spoke German, so we ran all over Germany and in a couple days we actually found the real “Neustadt an der Aisch,” and we ordered [clarinets]. I thought “oh, [I will] go Reformed Boehm” because I’m a little afraid to change and because I’m already in the orchestra. He (Charles) did full Oehler. He did it! We had already tried the German mouthpiece on a Buffet which is a beautiful sound because the French clarinets are dark and the German mouthpiece is dark, so it was great, but it was too out of tune. So, I went Reformed Boehm.⁴ It was a little tighter, but it was pretty good in tune. But then when I heard Charles play, and I don’t know, I think it was a Beethoven octet. I said “I’m gonna have to go to the dark side,” so he lent me his clarinets and then I ordered my own set of Wurlitzers and that’s how it happened. Nothing to do with Zubin [Mehta].⁵

Zukovsky has a beautiful dark sound, but does the different type of instrument affect the sound that much? David Weber, in a 1952 article for *Woodwind* magazine, wrote that,

I believe that the great difference in tone produced by French and German clarinetists is largely mythical. The clarinet has its own peculiar quality of sound and the nationality of the clarinetist, or the make of the instrument, doesn’t affect it very much. The good French clarinet player gets a good tone and the bad player a bad one. The good instrumentalists of both nationalities produce a very similar kind of tone.⁶

⁴ A Reformed Boehm clarinet uses a Boehm fingering system with some changes such as rollers. The bore has also been modified to create a dark sound that is closer to a German system clarinet. This instrument, unlike a regular German system, can use the same mouthpiece as a Boehm system instrument.

⁵ Altadena, interview.

⁶ This was David Weber’s opinion. David Weber, edited by Ed Joffe, “Clarinet Tone by David Weber,” <https://www.joffewoodwinds.com/articles/clarinet-tone-by-david-weber/>.

Zukovsky doesn't dispute this and often asserts that "It's really about who's playing; who's behind the wheel."⁷ Her view is that the German instrument and mouthpiece are more difficult to play but make it easier to accomplish her ideal sound. She said that if you listen to her recordings on different instruments (French, German, and Austrian) they all sound like her. She also has said that the German clarinet forces you to play correctly.

I recorded *Mother Goose* with Zubin, on the French system and then I recorded *Mother Goose* with [Carlo Maria] Guilini on the German system. I can't even hear the difference, but here's the good thing about the German system: I was really going off the rails with the French system and [with] the German system you have to play the right way. You can't just blow. You have to support because the top joint is more cylindrical. It doesn't make it so easy to play, so you're always supporting.⁸

The choice to switch to a German clarinet comes with many challenges. The first is that the fingering system is so different that learning how to play it is like learning a completely new instrument. As you can see in the picture in figure 4, the keys are somewhat different and spaced differently. Traditionally the reed on a German mouthpiece is attached with a hand wrapped string ligature and the mouthpiece has grooves to facilitate the tying process. The instruments are also different acoustically, which necessitates a different approach to tuning, voicing, and breath control.

⁷ CK Dexter Haven, "A chat with Michele Zukovsky (part 2 of 2): the LA Phil's outgoing principal clarinet reflects on how her tenure began, the audition process and more," *All is Yar*, December 20, 2015, <https://allisyar.com/2015/12/20/a-chat-with-michele-zukovsky-part-2-of-2-on-german-clarinets-german-conductors-life-after-the-la-phil-and-more>.

⁸ Altadena, interview.



Figure 4. German/Oehler French/Boehm German mouthpiece
The clarinet pictures are from the-clarinets.net. The mouthpiece picture is from wwbw.com.

Oehler system instruments are also pitched higher than the American standard of A=440 to accommodate the higher German pitch, which can go up to 445. To play in an American orchestra, Zukovsky needed to use a longer barrel, and that can also throw off the intonation of the instrument.

The pitch is higher in Europe, [a problem for playing in American orchestras] which was helped by longer barrels and a little re-tuning of the clarinets. Around 1974, Herbert van Karajan wanted the pitch even higher—up to 444-45⁹ for he liked the brilliance. Luckily,

⁹ When Karajan wanted the pitch higher, Karl Leister, the principal clarinetist of Berlin asked Wurlitzer to manufacture instruments pitched higher and they complied. The Austrian clarinet manufacturer, Hammerschmidt also made clarinets to accommodate the higher pitch. Email correspondence with Zukovsky on February 19, 2024.

Wurlitzer made adjustments on my clarinets. When I played in European festivals, I had to use very short barrels: fifty-five mil instead of the fifty-nine mil I use now.¹⁰

She started playing German instruments in the orchestra in 1971 before she had fully mastered the new system. Initially she had many difficulties and challenges performing on these instruments because of the different fingering system, type of voicing and pitch, but when there was a piece or passage that was uncomfortable, she would ask her father to play those parts. By 1978 she had mastered the new system well enough to perform the California premiere of John Corigliano's clarinet concerto.¹¹

¹⁰ Email correspondence with Zukovsky on February 18, 2024.

¹¹ Altadena, interview.

CHAPTER 3

CHALLENGES IN THE EARLY YEARS

Michele Zukovsky is very introspective and reticent about her initial years in the Los Angeles Philharmonic. Even though she had a groundbreaking career, she acknowledges and examines certain issues but shies away from any negativity about her treatment during those years.

I had to figure out how to deal with it [attitudes towards women] ... just because I just wasn't aware of it [misogyny] that much ... the only time I was aware of it was when one conductor [Rafael Kubelik] didn't want me there¹ but generally no, they [the other musicians] flirted with me ...²

When she was hired to play in the orchestra, she was one of only three women in the woodwind section. This was big news for the symphony because it was the first time in the history of the orchestra that there were this many women in the woodwind section.³ In 1964 *The Redondo Reflex* published an article called “Orchestra Unique, Gals Dominate” (figure 5) which stated:

While it is not surprising to find 16 women in a symphony orchestra these days, it is unique to find three in the wood-wind section alone ... Michele Bloch, who sits beside her husband [sic] Klamon [sic] Bloch, both of whom are clarinetists.⁴

¹ Three years after Michele Zukovsky joined the orchestra, Rafael Kubelik was conducting and didn't want her sitting in the principal chair. He said when he saw her “Oh, no. Don't do this to me.” She did not play principal for that week. *Los Angeles Times*, September 14, 1988.

² Interview in her home in Altadena CA, on June 5, 2023.

³ “Orchestra's Woodwind Section Has Three Women,” *Los Angeles Times*, November 27, 1961, <https://www.newspapers.com/image/385691125/?terms=Orchestra%27s%20woodwind%20section&match=1>.

⁴ “Orchestra Unique, Gals Dominate,” *Redondo Reflex*, March 13, 1964, <https://www.newspapers.com/image/621845203/?terms=%22Orchestra%20Unique%2C%20Gals%20Dominate%2C%22%20&match=1>.



UNUSUAL—The Los Angeles Philharmonic Orchestra, for the first time in its history, boasts three women in its woodwind section. From left, they are Misses Louise di Tullio, Barbara Winters and Michele Bloch. Orchestra will play subscription pair at Philharmonic Auditorium Dec. 7-8, with Alfred Wallenstein conducting, after tour this week of various cities through Southern California.

Figure 5 Louise di Tullio, Barbara Winters, and Michele Bloch [Zukovsky]. *The Redondo Reflex*, March 13, 1964.

It was commonplace when she joined the orchestra that women were paid less than their male counterparts in similar positions. She acknowledges this fact but also believes other factors can come into play.

that was bad because I got in when I was 18, so when you get in and you're 18 you don't have a lot of leverage. A person who gets in at 18, at a low salary, it just never goes up very high. The guy on the oboe, he comes in having played another major orchestra— it's just going to be different right? When I was interviewed by the *Washington Post*⁵, and they were interviewing me like mad, they wanted to find as much dirt as possible, and I wouldn't go for it—so I said, “well honestly at the time because I came from such a low position, it wasn't so horrible” and I'm just like (hopeless gesture with hands)... Then the person from the *Washington Post* asked “Did you see the difference between you and the other first clarinet player Loren Levee at the time?” I don't. I don't care. There are people that look back and say, “I lost a lot of money in the stock market” and it ruins their life. I

⁵ After she retired in 2018, *The Washington Post* asked her about gender discrepancies in the orchestral world because of a lawsuit that was happening in the Boston Symphony Orchestra. She told a story, how in the mid-1960's she told a colleague that she made \$350 a week. After they “snickered”, she thought she was being overpaid and never mentioned it again. Geoff Edgers, “Why the Pay Gap,” *Washington Post*, December 12, 2018. <https://eds-s-ebscohost-com.ezproxy.memphis.edu/eds/detail/detail?vid=3&sid=0d05cea2-5971-45da-8b19-5bd40466c174%40redis&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=bwh&AN=wapo.fefaf0fe-f1ad-11e8-80d0-f7e1948d55f4>.

live in the present. I don't think about that stuff. I don't even think about whether I enjoy being a woman. I just didn't have a problem. I feel totally—it's so people that are fighting you know, that are very woke. Good for them. It has to be fine and if they feel they have to do that, I'm on their side but in my particular case, there were no barriers because I was on the edge of the world here. This is the edge of the musical world. The only thing [that Zukovsky mentioned was that] one of the players [in the orchestra] was looking up my skirt all the time, so I just decided to wear pants the rest of my life which I liked better anyway. That's it. Oh and [the time] a player said, "let's do it, let's hug" and I said, "in our next life OK." That's it. That's my attitude. It was just always that way. I just didn't have a problem. I'd win competitions and did whatever. You know I didn't feel that there was anything."⁶

As a trail blazer for women in a male oriented profession the problems and issues of women in the work force have always been a presence in her life. One of her former students, Terri Tunnicliff stated that while she studied with Michele, she was trying to break into the Los Angeles freelance world to play recordings and studio work. She vividly remembers talking to Michele about her frustrations:

It was tough for me. I mean [I was] trying to freelance. Even starting to play in the studios and it was an old boys' network. I told Michele about it. She said one thing—which she probably doesn't remember. She said, "In the studios the guys come in in their jeans and T-shirts and it doesn't matter, but women you have to be dressed for work like business." Like it was a different standard for women and back then it really was. When I came in everybody in the studio—I can't remember which one, maybe it was Paramount, and I remember it was a movie. I can't remember what movie it was but there were these old timer clarinet doublers there, and just no one said "hello" they all just scowled at me like [they were thinking] "what are you doing here." You know it was it was awful. That still went on and that little bit that I had to deal with, she had to deal with every day. Only that being her father's daughter, you know it was tough. She worked hard, and she had to deal with a lot, and she may not talk about it because that's not something she necessarily wants to talk about. But she did have to deal with it.⁷

Regardless of the challenges she faced, Zukovsky continued to be an inspiration for many women clarinet players besides Tunnicliff. The renowned clarinetist and pedagogue from Ohio State University, Caroline Hartig wrote:

⁶ Altadena, interview.

⁷ Phone interview with Terri Tunnicliff on September 21, 2023.

When I met her, it was immediately evident that this brilliant, gifted clarinetist and artist was also an amazing teacher and human being full of grace, kindness, encouragement, and generosity ... anytime we were in the same area I would have a lesson with her or talk with her by phone and seek her infinite advice and wisdom ... I consider her to be one of my greatest mentors as well and a true friend. She has truly inspired me in so many ways as a clarinetist and human being.⁸

⁸ Caroline Hartig, "Michele A Tribute Zukovsky," *The Clarinet*, 39, no. 3 (June 2012): 57.

CHAPTER 4

MEMORABLE CONCERTS AND CONDUCTORS

Michele Zukovsky's career has had many extraordinary highlights. She has played for almost every renowned conductor of the late twentieth and early twenty-first century from Pierre Boulez, Erich Leinsdorf, and Igor Stravinsky to Gustavo Dudamel. The artists that she has performed with over the years have been as diverse as Pablo Casals and composer and rock musician Frank Zappa.¹

As part of a series of concerts entitled *Contempo '70* ("20th Century music: How it was, how it is") Zubin Mehta invited Frank Zappa and his group, *Mothers of Invention*, to perform with the Los Angeles Philharmonic. This concert took place on the UCLA campus at the Pauley Pavilion, an indoor sports venue, in front of 14,000 rock fans. The piece, musical excerpts from Zappa's film *200 Motels*, was to be on the same program as a new work by composer Mel Powell. That piece was for orchestra and electronic tape and was to follow a work by Edgard Varèse. At the concert when the tape didn't work Powell told Mehta to proceed with the concert. When the *Mothers of Invention* performed, they changed the tone of the concert considerably from what they had rehearsed. Zubin Mehta said:

I did not respect what he did at that UCLA performance. It was disgusting, all that vulgarity. I was never more angry. He had done none of those things at the rehearsal. None of us was prepared for what happened.²

¹ Andre Mount, "'Bridging the Gap': Frank Zappa and the Confluence of Art and Pop" (PhD diss., University of California, Santa Barbara, 2010) pages 1 and 99-100, ProQuest Dissertations & Theses Global.

² Martin Bernheimer, "A New Image for the Philharmonic?" *Los Angeles Times*, December 6, 1970, <https://www.newspapers.com/image/383077048/?terms=%22A%20New%20Image%22%20Zappa>.

Zukovsky backed up Mehta’s version of events that everything was fine at the rehearsals but at the concert Zappa put in his trademark sexually explicit material and that did not go over well with the conductor. Zappa also was crude to Zukovsky on the stage. Zukovsky gave her account of the incident:

...So, Zubin Mehta said [Zukovsky does an imitation of Mehta’s voice] “My parents are here! How could you do something like that!” I [Zukovsky] went up on the stage with the *Mothers of Invention* and—I’m friends with a “Grandmother of Invention” [Bunk Gardner]—anyway so I went up there to improvise and he [Frank Zappa] gooses me with like a rubber duck or something. It was crazy—very crazy show.³

After that performance she had another encounter with the popular rock musician. She performed Stravinsky’s *L’Histoire du soldat* with Lucas Foss conducting, and Zappa as the narrator on September 6, 1972. She recalls that his interpretation was unique.

How could you forget that! He was crazy. This was the Hollywood Bowl and I think Foss was conducting—and he [Zappa] says “Man, the soldier was walking down the road with his load (imitating Zappa’s voice) you know, and I was like—Oh my God please, please don’t emphasize that word!”⁴

Zukovsky would also occasionally perform with conductors performing on their primary instruments instead of leading an orchestra. One of the best examples was a memorable concert on March 26, 2008. Zukovsky played the Mozart Clarinet Quintet K. 581 with a string quartet that included Gustavo Dudamel sitting in the second violin chair. This was Dudamel’s first concert with members of the Los Angeles Philharmonic since being appointed conductor. He played the second violin part because he had so many conducting demands during this period, that he hardly had any time to practice violin. His guest conductor debut with the San Francisco

³ Interview in her home in Altadena CA, on June 5, 2023. At the concert Zappa invited members of the orchestra to improvise with his band.

⁴ Altadena, interview.

Symphony was just the week before this concert. Zukovsky's recollection of the concert reflects the scant rehearsal time that they had together. “

Oh, that was fun. It [the trio movement of the Quintet] went, blump, blump, blumpblump (she sings the second violin part) He didn't get it right with the first violin, but he plays well. Then I sat down for the concert and said, “Oh no I got the wrong glasses” and I had to go backstage and then return—and that—oh yeah that was fun.⁵

The concert was a success judging from the review:

Michele Zukovsky was the superb clarinetist, and she exuded a clarinetist's delight at a musical love letter to her instrument. She sometimes made the kind of slight decorations to her lines that early music authorities insist upon, but she did so with a sense of spontaneity, as if she were wrapping herself around tender, heart-melting melody.⁶

One of the most individual approaches to her career in the orchestra was her habit of studying the clarinet parts with every conductor before performing with them.⁷ This highly unusual practice received many different results. Most were positive experiences, while others were problematic. In November 1997, Roger Norrington, a conductor known for historically informed performances, was guest conducting the Los Angeles Philharmonic. Zukovsky went to see him for a lesson before performing the Third Symphony of Brahms. When the conductor started singing the first movement, Zukovsky took issue with his tempo:

He [Roger Norrington] was coaching me, and we'd gotten halfway into the first movement and—we're doing the Brahms Symphony number three, you know (singing the opening movement)—you know the transition to the (she sings the clarinet solo)—and when my father played it with Schoenberg, it was really slow. And I was going to do it like his tempo. He [Norrington] does (sings the melody again but faster) and I said “Sir”—I usually don't go up to the conductor—and I said “It's like you're conducting a waltz. It's not. It's 9/4 or something. It's not 3/4.” Ooh, did he get mad at me! He got so

⁵ Altadena, interview.

⁶ Mark Swed, “For Now, Second Fiddle,” *Los Angeles Times*, March 28, 2008. <https://www.latimes.com/archives/la-xpm-2008-mar-28-et-chamber28-story.html>.

⁷ Altadena, interview: “I always studied with every conductor privately. I did “Miraculous Mandarin” with Boulez and I also did the “Premiere Rhapsody” (Debussy) with him. “I coached with Kurt Sanderling before I did the Berio (clarinet concerto based on the Brahms first Sonata). I asked him to coach me that on the Brahms first Sonata. He was a great teacher. He coached me on everything.”

pissed off at me because I was right, and [then] I said, “I’m having trouble going (she sings the fast part) and I can’t even do it faster.”⁸

Norrington coached her on the Mozart Clarinet Concerto for a performance with the orchestra several weeks after the Brahms performance. This performance was with another conductor and Zukovsky was studying with him to get another perspective. She thought he was wonderful and had great ideas, but he did not continue working with her after the Brahms performance:

He was already coaching me on the Mozart concerto, but he said [she believes] “I won’t coach her anymore,” and then at the very end of his week run with the orchestra he glared at me as he walked off the stage and I knew he would never come back.⁹

In the opinion of this writer, one of the best recordings of Gershwin’s *Rhapsody in Blue* featured Zukovsky as the clarinet soloist with Leonard Bernstein conducting. One of the major challenges for a classical player is the opening clarinet glissando. This is a challenge to play smoothly on a Boehm clarinet but even more so on an Oehler system—not only because of the placement of keys but because the German clarinets have a more cylindrical bore that does not lend itself to that as naturally.

Oh, I have my secret ways of making it [the *Rhapsody in Blue* solo] sound good. I’m a good faker. I can fake anything. Anything! You name it! Any excerpt. I can make it sound like the real thing, but not really. An Oehler clarinet, is cylindrical all the way up so it’s easier [to play the glissando] on a French [which is more conical]. I just sort of figured out how to do it. He [Leonard Bernstein] wanted it slow. He was playing slow. He was on pills; he was on everything you know?¹⁰

While she was working with Bernstein, he insisted that she play the solo very slowly and the results were highly praised. She believes that Bernstein is “The greatest— one of the greatest

⁸ Altadena, interview.

⁹ Phone interview with Michele Zukovsky on October 15, 2023.

¹⁰ Altadena, interview.

artists of America in my humble opinion. I mean he was. He was just music. Just everything. He was just walking music.”¹¹

Her father would sometimes also speak with conductors to discuss certain passages, but he was from a time when conductors would sometimes meet potential players individually and hire them on the spot instead of going through a committee.¹²

My father did that [spoke to the conductor about tempo] once. He went up to Boulez when they were doing the Schumann third, (sings the melody)—that’s a nice tempo, but Boulez went (sings the melody much faster). My father’s used to be a little nicer than I was, so he said (she says hesitatingly) “Maestro, do you want to try a little bit slower because maybe it’s a little ... it might sound a little better you know so...”¹³

Zukovsky has very many fond memories of working with Pierre Boulez. She recalls how he could conduct shifting rhythmic patterns and have different tempi and patterns simultaneously in each hand. Initially she was apprehensive to work with him: “I was scared because he was a “L’Enfant Terrible” and was expecting (Zukovsky shrugs)—and I don’t have very good rhythm—never did, never will and he got me through you know? I mean the way he was able to conduct shifting rhythms and somehow worked us into good rhythm.”¹⁴ She describes Boulez as extremely meticulous and possessing a cool and balanced approach, but he loved Bartók¹⁵ and could get great results from the orchestra even if their rhythm was not very tight. She had great

¹¹ Altadena, interview.

¹² CK Dexter Haven, “A chat with Michele Zukovsky (part 2 of 2): the LA Phil’s outgoing principal clarinet reflects on how her tenure began, the audition process and more,” *All is Yar*, December 20, 2015, <https://allisyar.com/2015/12/20/a-chat-with-michele-zukovsky-part-2-of-2-on-german-clarinets-german-conductors-life-after-the-la-phil-and-more>.

¹³ Altadena, interview.

¹⁴ Altadena, interview.

¹⁵ Andy’s Licorice Talk. “Boulez was such a straight-ahead guy. He liked everything cool and balanced. In fact, one time somebody was measuring his feet for some special tennis shoes, and—everybody has one foot a little larger. Not Boulez!”

respect for him and thinks that the reason he was such a great conductor was because of the feeling he had at the core of the music and how he could communicate it to the orchestra. The respect that she felt for him was mutual.

...the greatest compliment in my life and—you know usually I don't talk about myself in compliments, but I knew this was the last time he was going to conduct the orchestra because he just didn't think it was good enough. He would tell Fleishman, our manager, "nah, orchestra is not that good, so I'll just stick with Chicago." So, I walked up to him—he loved my playing for some reason, and said "Hi" and he said, "Michele, you're music." That's the greatest compliment I ever got in my life. I love Boulez.¹⁶

One of the most significant conductor/composers that Zukovsky and her father worked with was Igor Stravinsky. Her father even went to Stravinsky for a coaching session. She related a story about her father asking to play the *Three Pieces for Unaccompanied Clarinet* for the composer.

My dad goes up to his house [Stravinsky] and plays all of the "Three Pieces" [Stravinsky's *Three Pieces for Unaccompanied Clarinet*] and Stravinsky said "beautiful! Just play the first piece again." And then he stands up with a pencil at the very last, the second to the last measure, the first moment. He gets a pencil, and he writes "piano."¹⁷

Growing up, Stravinsky and Arnold Schoenberg were very much a part of her musical landscape because they all lived very close to each other in Hollywood. She remembers how the two composers did not necessarily get along because Schoenberg was "busy thinking 12 tones and cod liver oil kind of thinking," and Stravinsky was more "like swinging the vodka"¹⁸ She loved being conducted by him.

Playing with Stravinsky was amazing. You know if he did *Petrushka*, it was like he'd get up and there'd be energy! He had rhythm! He had 132 [bpm], I could feel that—everything was so rhythmical. I felt the rhythm from him, and the intensity, and the brilliance and the fireworks. And it was so Russian that way.¹⁹

¹⁶ Altadena, interview.

¹⁷ Andy's Licorice Talk.

¹⁸ Altadena interview.

¹⁹ Andy's Licorice Talk.

In 1979 Zukovsky also had the honor of performing the West Coast premiere of the Clarinet Concerto by John Corigliano.²⁰ The concerto was written for Stanley Drucker, the principal clarinet of the New York Philharmonic and dedicated to him and Leonard Bernstein. The technical demands of the piece are extremely great for the soloist and orchestra, and it is considered one of the modern masterworks for clarinet.

Zubin Mehta had recently returned to Los Angeles to do several farewell concerts because he had just taken the conductor post at the New York Philharmonic. Zukovsky remembers that “he came out and wanted me to play it you know. It was sort of a goodbye piece, I guess. Boy is that a hard piece! Oh my God—and took me a whole year to learn it.” She worked with the composer before she performed the work. When she spoke about specific suggestions he made about her interpretation, she said he suggested that she was about “four Valiums short” and that she literally needed more Valium to relax and not be so nervous.

She spent a year practicing for this concerto and her preparations for this concert included finding a good reed.

I prepared reeds for it by opening up ten boxes of Steuers [approximately] two months before and wetting and drying them and not trying them. In those days a reed would actually last a real long time if you did it this way. It’s [the procedure] wet and dry on it’s back for 10 days to two weeks and you’ll have one great reed out of maybe 100 reeds. So, I got a really great reed out of 100 reeds, and it lasted all four concerti and a few concerts after that as well. You can’t do that anymore. I tried. It doesn’t work. The cane’s too green now.²¹

The piece and the performance were well received by the audience and the reviewer Martin Bernheimer of the *Los Angeles Times* who wrote:

²⁰ Martin Berheimer, “Mehta Back As Guest Conductor,” *Los Angeles Times*, Feb 10, 1979, <https://www.newspapers.com/image/384983560/?terms=Mehta%20Back%20as%20Guest%20Conductor&match=1>.

²¹ October phone interview.

The real hero of the performance however, turned out to be a heroine: Michele Zukovsky. The admirable co-principal clarinetist of the Philharmonic met this impossible solo challenge as if it were just another reedy bagatelle. She was dazzling.²²

²² Bernheimer, "Mehta Back As Guest Conductor," *Los Angeles Times*, Feb 10, 1979.

CHAPTER 5

COMMISSIONED WORKS

Three works commissioned for Michele Zukovsky deserve more performances than they have had: Concerti by Luciano Berio and John Williams, and an ensemble work featuring clarinet by David Stock called *Y'Rusha*.

The Berio concerto, titled *Op. 120 No. 1*, was commissioned in 1986 by the Los Angeles Philharmonic and first performed on November 6, 1986, at the Dorothy Chandler Pavilion. The piece is a reworking of the Brahms Clarinet Sonata, op. 120, no.1 in F. In the original sonata, the clarinet starts with the piano on the first measure but in the concerto version there is an expansive romantic sounding introduction. The clarinet part is essentially unchanged, but in Zukovsky's view, the accompanying scoring frequently made the clarinet part not heard above the orchestral accompaniment. The solo part makes extensive use of the "throat" and chalumeau registers which do not project well and is also frequently marked *piano* and *pianissimo*. Zukovsky had to adjust the dynamics in the clarinet part accordingly.

They were supposed to commission a piece for me and the orchestra, right? And so, I said it's getting closer and closer and then by the time I stand up and play that concerto I just put the *Masterworks for Clarinet: Brahms Sonata One*¹, on the stand. It [the concerto part] says wait 26 measures—so there's like a "Nino Rota" opening and it's beautiful. It's a beautiful opening and if the clarinet had a microphone, it would also be beautiful. I really liked it, but I had to go (she sings the opening measures of the solo) through that massive sound.²

Zukovsky has stated that although the recordings sounded great, the piece should perhaps be performed with a microphone for live performances. A review by Martin Berheimer at the time of the performance agreed with her assessment: "Although there are some lovely

¹ A collection of selected works for clarinet edited by Eric Simon. Eric Simon, *Masterworks for Clarinet* (New York: G. Schirmer, 1951).

² Interview in her home in Altadena CA, on June 5, 2023.

transparent passages in the slow movement, the dense and distended accompaniment often blankets the clarinet.”³ Despite these issues, the piece has been recorded no less than five times.⁴

Stock’s *Y’Rusha* is a piece for clarinet and a seven-person ensemble. It was composed in London in 1986 with a commission from the National Endowment for the Arts for Larry Combs, Richard Stoltzman, and Zukovsky. The music is meant to evoke a Klezmer flavor and the clarinet sometimes must use *Krekhts*, *Glitshs*, *Kvetchs* and other traditional Klezmer ornaments. The piece is based on several well-known Jewish songs and some liturgical chants such as “Avenu Malkenu” and “Kaddish.” Zukovsky performed its premiere in 1987 with the Los Angeles Philharmonic New Music Group. *Y’Rusha* has been published, recorded on a major label, Naxos and has had several performances.⁵

Perhaps the most neglected work written for Zukovsky was the *Concerto for Clarinet and Orchestra*, by John Williams. The following account of the history of the composition comes from an interview with Michele Zukovsky.⁶ As of this writing, the work has only been performed a handful of times⁷ and never published. Zukovsky and John Williams had a musical connection because they had each studied with a member of the Compinsky Trio. Williams had

³ Martin Berheimer, “Lewis Leads Orchestra in Esoterica,” *Los Angeles Times*, November 8, 1986, <https://www.newspapers.com/image/402475674/?terms=Lewis%20Leads%20Orchestra%20in%20Esoterica&match=1>.

⁴ “Op.120,No.1 (Berio).” Wikipedia. Wikimedia Foundation, Last modified March 5, 2024, [https://en.wikipedia.org/wiki/Op._120,_No._1_\(Berio\)](https://en.wikipedia.org/wiki/Op._120,_No._1_(Berio)).

⁵ “Y’Rusha,” Milken Archive, accessed February 17, 2024, <https://www.milkenarchive.org/music/works/view/yrusha>

⁶ Altadena, interview.

⁷ The only performances were the premier with the Riverside County Philharmonic and an East Coast performance with the Boston Symphony Orchestra. John Yeh did the mid-west premier on February 5, 2024 with the Chicago College of Performing Arts Orchestra. He has a second performance scheduled for May 18, 2024, with the Lake Geneva Symphony, in Lake Geneva Wisconsin.

studied piano with Bella Compinsky and Zukovsky had studied chamber music with Manuel Compinsky. She had also performed for Williams when he conducted the Los Angeles Philharmonic on several occasions, including a performance of Samuel Barber's *School for Scandal*. Working with him on these performances, Zukovsky felt that they had a very similar feeling about music and phrasing because of their shared musical experiences with the Compinsky family. Unlike the usual procedures for commissioning a work, she did not go through the symphony or any other agency for the commission, but just asked him herself. "I could tell that he's a really good musician so I said, 'Would you write me a concerto?'"

The concerto premiered in Riverside, California on April 15, 1991, with the composer conducting the Riverside County Philharmonic. It is quite different from his other works because it does not have the grand soaring melodies of his more familiar film music. This was by design on his part because, as he told Zukovsky, he wanted to write a classical piece that was for a concert hall. After deciding to retire from the Boston Pops, he told the *Los Angeles Times* that he wanted to devote more time to more concert works, "—now I want to work less, both as a conductor and composer for films. I want to take time to write some concert music, to travel less and spend time with my grandchildren."⁸

The piece is a technically demanding work of over twenty minutes. It consists of three movements with an unaccompanied cadenza that connects the first two movements. In 2024 John Williams had not yet allowed the piece to be published. There are many stories in the clarinet

⁸Peter Catalano, "John Williams to Leave Boston Pops," *Los Angeles Times*, December 21, 1991, <https://www.newspapers.com/image/176286821/?terms=John%20Williams%20to%20Leave%20Boston%20Pops%20%3A%20Music%3A%20The%20Oscar-%20winning%20film%20composer%20and%20the%20ensemble%27s%20conductor%20since%201980%20wants%20to%20devote%20more%20time%20to%20serious%20compositions.%20His%20reign%20will%20end%20in%201993.%20&match=1>.

world that give reasons for his reluctance. Some believe that he is not satisfied with the piece. Other clarinet players believe he is revising the piece. Another theory is that the original reception the piece received was too discouraging. Richard Ginell, in his review in the *Los Angeles Times*, said:

...the concerto rumbles and meanders about in a generic never-never land between tonality and dissonance. Whatever one may think of them, at least Williams' ubiquitous film scores have a distinctly grandiose personality and flair, whereas this faceless concerto seems to go out of its way to avoid its creator's imprint.⁹

This unflattering view has not been shared by the many clarinetists who have heard the recording.¹⁰ In fact, there have been recent calls for the concerto to be performed more often. A different reviewer from the *Los Angeles Times*, Mark Swed, said in 2022:

Instruments, for Williams, are personalities, and a specific player has inspired each of the concertos, whether noted soloists or members of an orchestra he knows well (there is a clarinet concerto for former L.A. Phil principal clarinetist Michele Zukovsky well worth dusting off the shelf).¹¹

Zukovsky has encouraged John Yeh to perform the work. He performed the Midwest premiere of the work with The Chicago College of the Performing Arts Orchestra on February 5, 2024, and has another performance scheduled in May 2024 with the Lake Geneva Symphony Orchestra in Wisconsin. He and Zukovsky are optimistic that these performances will create a renewed interest in the work and that perhaps the composer will allow it to be published.¹²

⁹ Richard Ginell, "John Williams Unveils Premier in Riverside," *Los Angeles Times*, April 15, 1991, <https://www.newspapers.com/image/175920039/?terms=Michele%20Zukovsky%20Williams&match=1>.

¹⁰ David Blumberg recorded and produced a CD of the premier recording.

¹¹ Mark Swed, "John Williams at 90, Still a Force in Classical Music," *Los Angeles Times*, September 20, 2022, <https://www.newspapers.com/image/884362198/?terms=Zukovsky&match=1>.

¹² Several conversations with John Yeh on Facebook messenger and email in September and October 2023.

CHAPTER 6

INSPIRATIONS AND INFLUENCES

When Michele Zukovsky speaks about her musical influences, her father gets most of the credit¹ but other musicians, including her conductors, influenced not only her approaches to orchestral playing but to music as well. She performed with Pablo Casals, at the Casals Festival in Puerto Rico, and credits him with providing new insights about articulation.

Well, I played at the Casals Festival when he was alive in '73 and we were doing Fingal's Cave Overture. He just couldn't get it [the orchestra] right. He wanted them to go (sings the melody) but it was never right. I remember the whole orchestra going through it maybe 30 times and all he said was (she sings the melody again) or whatever, so we tried to duplicate what he sang and then he also singled me out when he said, "please I need more articulation" everything sounds too "luhhh" and [that] I needed more clarity and definition. I learned from that never to just tongue. When it says to, tongue and you could do it delicately—So I tongue everything that requires it at the beginning of it [the sound]. A lot of clarinetists don't because it sounds awful, when it is too much.

Early in her career she also took lessons from a variety of other musicians and teachers including Mitchell Lurie², Leon Russianoff³, and Kalman Opperman, who told her that if she moved to New York and gave him a year he could make her a great player. Since she was already employed by the Los Angeles Philharmonic she politely declined.

She considers the pianist Arthur Schnabel, violinist Yehudi Menuhin, and cellist Mstislav Rostropovich with being among her greatest musical influences because they taught her how to play Mozart although she never worked with any of them personally.

¹ She said in her ICA (International Clarinet Association) lecture that the secret to being a great musician is to have a parent who is a great musician. She says that having a parent who understands the concepts of music make the learning easier.

² Andy's Licorice Talk. "He [Mitchell Lurie] brought you up to his level of enthusiasm. He taught me how and where to breathe in the phrases so that they would not be noticeable and with a great concept of sound."

³ Andy's Licorice Talk. Michele Zukovsky said Russianoff showed her some technical exercises, but he ultimately said, "You're playing all wrong, but it sounds good so just forget it."

they were before my time actually. I just listened to Menuhin at the Bath festival doing the Mozart five concerti and you know I just listened to a lot of piano, violin and cello playing and not so much with the clarinet. When I was in Marlboro I listened to Rostropovich, and you know all the violinist stuff. It's just that's what I took to.⁴

There were not many recordings of clarinet music in her house when she was growing up, but there were many other kinds. She used these other artists as guides and was hardly influenced by any clarinetist other than her father and later on by her late husband. She often says Charles Zukovsky (1943-2008) taught her “everything about playing clarinet.” He was a noted clarinetist and saxophonist and specialized in period instruments including clarinet, oboe, and recorder. He also wrote occasional reviews for the *Los Angeles Times*. Charles not only influenced her to switch to the Oehler system he also shared his musical ideas with her. His father, Peter Zukovsky had studied with Robert Lindemann (1884-1975) of the Chicago Symphony, who was a student of the great German clarinetist Richard Mülhfeld (1856-1907). While Michele Zukovsky's musical tradition traced itself to Simeon Bellison and the Russian school of clarinet playing, her husband's lineage connected to the German school. In appendix 2 there is a page from the Mozart Clarinet Concerto K.622 that originally belonged to Peter Zukovsky that has Lindemann's marking as well as Peter, Charles, and Michele Zukovsky's marks. This is the copy that she learned and studied for all her performances of the concerto.

Her early repertoire before she joined the orchestra consisted mostly of recital pieces, chamber music, and the Weber concerti. She had not played much of the concerto repertoire. Her solo piece for the Los Angeles Philharmonic audition was Weber's second concerto. When she was learning the Mozart Clarinet Concerto, she sought advice from several sources including the

⁴ Phone interview with Michele Zukovsky on October 15, 2023.

principal bassoonist of the Los Angeles Philharmonic, Frederick Moritz. She says that they spent most of the time working on phrasing and articulation in the opening measures.

After she was an already established performer, she studied with many different types of players such as the great German teacher Hans Deinzer, Larry Combs from the Chicago Symphony, and a multi-instrumentalist freelancer in Los Angeles named Dominick Fera. She also took a lesson from her colleague at University of Southern California, Yehuda Gilad to learn some of his teaching methods. She believes that learning is a lifelong process.⁵

Even though she has studied clarinet with many great players and teachers, she still references the great pianists, vocalists, and string players of the last century as being major musical influences. While her technical prowess is praised, often her listeners are most captivated by her sound and her ability to communicate lyrical musical ideas. Timothy Mangan in his *Los Angeles Times* review of November 25, 1997, says:

A musician of outstanding lyrical ability, Zukovsky proved only intermittently engaged in the brilliant virtuosity of the outer movement instead opting for an understated smoothness. But when the music turned lyrical, as in the whole of the Adagio, she was unbeatable, floating melodies with luxurious softness and shadowy sweetness.⁶

As recently as October 23, 2023, she performed the Mozart Clarinet Quintet K. 581 and still demonstrates those lyrical, floating qualities that she is known for. Particularly in the second movement where runs are exchanged between the clarinet and violin, the lines connect to each other so it is hard to tell when one starts and the other ends. The result is transcendent.⁷

⁵ Andrew Simon, “Andy’s Licorice Talk Interview with Michele Zukovsky,” July 12, 2020, video interview, 1:04:15, <https://www.youtube.com/watch?v=WRJTbD4sFyo>.

⁶ Timothy Mangan, “Järvi Brings His Own Spirit To The Philharmonic,” *Los Angeles Times*, November 25, 1997, <https://www.newspapers.com/image/158298155/?terms=%22Los%20Angeles%20Philharmonic%22&match=1>.

⁷ Great Music at Saint James, “Mozart for Strings and Clarinet: Michele Zukovsky with the Capitol Ensemble-Classical Sundays,” October 23, 2023, streamed performance, 48:40, <https://www.youtube.com/watch?v=TsDw966YDNU>.

CHAPTER 7

SELECTED SOLO AND CHAMBER RECORDINGS

During her long tenure with the orchestra and in the realm of film scores Michele Zukovsky has made numerous recordings, but she has rarely done solo studio recordings. Despite performing all the major solo works for clarinet with orchestra, the only one she recorded with them was the Weber Concertino, with Zubin Mehta conducting the orchestra on the London label.

On the Nonesuch label she recorded the Brahms Clarinet Quintet in B minor Op.115 and the Mozart Quintet K. Anh. 91/516c¹ with the Sequoia Quartet. When she performed quintets by Weber, Mozart, and Brahms and the Schubert Octet at the 92nd Street Y in New York, they were recorded and subsequently released on CD. A notable performance of Stravinsky's *L'histoire du Soldat* with the Los Angeles Chamber Orchestra, featuring the actor John Houseman as the narrator, was also recorded, and released as a CD.

The three studio recordings that she did for Summit Records were very personal to her because she was championing the works of two musicians who she felt were not being adequately represented in the classical concert world: her father's teacher Simeon Bellison and the Czech composer Bohuslav Martinů. These recordings were entirely her idea, and the focus is on Bellison and Martinů and not on Zukovsky. She does not even play on every selection.

The Simeon Bellison CD was important to Zukovsky because she feels that his contributions to the clarinet world are being lost and he is only being remembered as an editor's name on certain method books. She firmly believes he is so much more and has done her best to champion him through lectures, teaching, and this recording.² The selections on this CD are all

¹ This is not the famous K. 581 Quintet but a fragment that was completed by Robert Levin.

² In 2016 she gave a lecture demonstration on Simeon Bellison and his teaching at the ICA (International Clarinet Association) conference in Lawrence Kansas. <https://www.youtube.com/watch?v=7s-yjqax1Hc>.

arrangements by Bellison, and Zukovsky only plays on about half of them. The other clarinetists are her father Kalman Bloch playing the *Hebraic Music for the Clarinet*, the *Suite Hebraic*, and the *Three Hebraic Sketches*. There is also a track of Bellison himself playing his *Variations on a theme of Mozart from Don Giovanni* and *Autumn Song*. The last selection on the recording features the Neginot Clarinet Choir from the Israel Conservatory of Music performing one of Bellison's arrangements for his famous clarinet choir; Bach's *Air from Suite No. 3*. Zukovsky is so passionate about Bellison that at her 2016 ICA (International Clarinet Association) lecture she gave out copies of a catalog of Bellison's music in the "The Simeon Bellison Archives at the Jerusalem Rubin Academy of Music and Dance."³

In 1993 Franz Welser-Möst conducted Martinů's Fifth Symphony with the Los Angeles Philharmonic and Zukovsky "fell in love" with this composer. She did research to find and perform any of his pieces that included clarinet. Some of her research took the form of writing to libraries in the Czech Republic for copies of the scores that were not available in the United States. When she decided to record these works, her father was initially a little skeptical and suggested that she just record one of the standard concerti like Mozart, but she was adamant that there were enough recordings of "warhorses," and someone needed to champion the works of this great composer that was being neglected.⁴

The first recording that is titled *Martinů: Chamber Music*, was released in 1997. It featured a group called "Bohemian Ensemble Los Angeles." This was a group of her friends who included members of the Los Angeles Philharmonic, that sat down and recorded these pieces

³ Claude Abravanel, *The Simeon Bellison Archives At the Jerusalem Rubin Academy of Music and Dance: A Catalogue* (Jerusalem: The Jerusalem Rubin Academy of Music and Dance, 1993).

⁴ Interview in her home in Altadena CA, on June 5, 2023.

with very few rehearsals, takes or edits. The CD included the beautiful and popular Martinů *Sonatina for Clarinet* but the rest of the CD featured selections that are rarely performed, including *La Revue de Cuisine (Kitchen Revue) Jazz suite & ballet*, for clarinet, bassoon, trumpet, cello, and piano. There is also a quartet for the unlikely combination of clarinet, horn, cello, and side drum. One of the most interesting pieces on the CD is the *Stowe Pastorals* for five recorders, clarinet in C, two violins, and cello. This work has rarely been performed, and it had never been recorded. It was originally written for the Von Trapp family but never performed by them. For the recording Zukovsky used a pre-war (second World War) C clarinet that she received from Nicholas Shackelton. When asked about using a C clarinet instead of a Bb, she wrote that a “C clarinet is wonderful for its plangent tone and awkward intonation.”⁵ The *Los Angeles Times* review by Chris Pasales said that “The players—all familiar from the Los Angeles concert scene—play expertly and with verve, making this a delightful disc of miniatures.”⁶

Her second Martinů CD also had an eclectic mix of repertoire and again she did not play on every selection. The very last selection on the CD was a special arrangement that Zukovsky did of the slow movement of Martinů’s *Violin Sonata* for clarinet.

⁵ Personal email correspondence.

⁶ Chris Pasales, “Sampling Several Martinu Miniatures,” *Los Angeles Times*, May 31, 1998, <https://www.latimes.com/archives/la-xpm-1998-may-31-ca-54977-story.html>.

CHAPTER 8

TEACHING

Background

“Here’s the story with the teaching. I like making money on the side, so I started teaching when I was 14.”¹

Michele Zukovsky started teaching individual clarinet students while she was a student at John Marshall High School. Sometimes she would take over some of her father’s lessons.

I started teaching immediately because it was just easy money. I used the book I started with, which was the Hendrickson book. It’s wonderful. I would just pick up after the Hendrickson which starts in a nice way. They don’t have you play open G. They have you play E so you’re holding the clarinet right. And then I would just teach them how to put their teeth on the mouthpiece on the top and lower lip.²

Since there was very little transition between her high school experience and her professional playing career, she was quite young when she started teaching at University of Southern California (USC) in the early 1970’s and barely older than some of her students. Although she loved teaching, she left USC after only a few years for a couple of reasons. The first was because she was so busy playing concerts and being on tour, she wanted to have time to get “better” and keep in shape. The other reason was she felt that there were so many talented students there and not enough jobs for every one of them. “I had all these students, and they were all dressed up with no place to go.”³

In 1981 she returned to teaching, at California Institute of the Arts (CalArts) in Santa Clarita, California. She stayed there until 1984, when she became discouraged again because of

¹ Andrew Simon, “Andy’s Licorice Talk Interview with Michele Zukovsky,” July 12, 2020, video interview, 1:04:15, <https://www.youtube.com/watch?v=WRJTbD4sFyo>.

² Second interview with Michele Zukovsky in Altadena Ca, on June 7, 2023.

³ Altadena, interview 2.

the lack of opportunities for students. She has continued to teach workshops and master classes in the United States, Spain, and Japan.

Zukovsky returned to teaching at USC in the mid 1990's and stayed until she retired from there in 2018. She still teaches at Azusa Pacific University, where she has been since 2013. She also teaches for Pasadena Conservatory of music and spent two years teaching at Citrus College.

Philosophies of Teaching

“I look into the students’ eyes, and they can see what they are capable of by looking into my eyes.”⁴

Zukovsky frequently downplays her abilities as a teacher and says things like: “I’m not a very good teacher though, I have to say.”⁵ This is because she views herself as a natural player and is most comfortable demonstrating for a student and having them emulate her. There is some truth to this belief because she started very young and by her own admission playing came easy to her. Despite this, all the students interviewed for this paper agreed that her method of teaching was much more than her just asking for students to imitate her. A few have stated that she hardly ever played in the lessons. Although she has definite ideas about teaching the technical aspects of the clarinet, the hallmark of her teaching is similar to her playing: she focuses on how to communicate the music for the listener.

⁴ Zukovsky loves studying psychology and personality types based on the Myers-Briggs typology model. She says she is an INFJ (Introverted, Intuitive, Feeling, Judging) personality. This quotation from an email correspondence is her reworking of a spurious quotation attributed to Goethe. The original is: “treat people as if they were what they ought to be, and you help them to become what they are capable of being.” She applies this model to all of her students.

⁵ CK Dexter Haven, “A chat with Michele Zukovsky (part 2 of 2): the LA Phil’s outgoing principal clarinet reflects on how her tenure began, the audition process and more,” *All is Yar*, December 20, 2015, <https://allisyar.com/2015/12/20/a-chat-with-michele-zukovsky-part-2-of-2-on-german-clarinets-german-conductors-life-after-the-la-phil-and-more>.

Teaching Style

Her teaching style has changed over the years, but there is one great consistency that sets her apart from many other players and teachers of her caliber: she is not possessive about her students. From the time she started teaching, she would frequently suggest students visit another teacher's studio to get a different perspective. Many of her students remember studying with her father sometimes when she would have to be absent because of her orchestra obligations or because she wanted him to give his advice and perspective. Terri Tunnicliff gave a good account of this:

I was preparing for an audition, and she wanted her father to teach me some. Just to go over the Beethoven symphonies in the Bonade book, the excerpts. She really wanted her dad to coach me because she said he was really good at teaching those and I thought, "how can her dad be better than she is at teaching this?" She thought her dad would have some interesting things to tell me and he really did, by the way. And then another time I was preparing to do the Debussy "Premiere Rhapsodie" with the little Chamber Orchestra at CalArts and she said "Oh I'm terrible at coaching this piece. I just don't understand it and I'm not very good. I don't connect with it very well and I'm not very good at teaching it so I think you should call Mitchell Lurie. He's really good at this." She called Mitchell Lurie for me and arranged a lesson. I mean it's funny. She could perfectly well have coached me on that piece, but she didn't think she could.⁶

On my visit to Zukovsky I had occasion to meet with two of her current students from Azusa Pacific University (APU). One of them said he came to the United States to Azusa because he wanted to "study with the Master." Even though they came to APU with the expressed interest to study with her, they were also studying with Yehuda Gilad, the clarinet teacher from USC and Boris Alkakhverdyan, the current principal clarinetist of the Los Angeles Philharmonic. Zukovsky was very casual about this and asks the students what they learned from the other teachers. She encourages them to try their ideas and use them if they worked. She also waved away any ideas of possessiveness and she said, "We all share."

Another facet of her teaching is not only her willingness to accept new ideas, but to share them and credit their origin. This is something that has gradually happened over the years, and

⁶ Phone interview with Terri Tunnicliff on September 21, 2023.

she has said that she used to be far more dogmatic when she started. An example of her pursuing new teaching techniques came from her lessons with Hans Deinzer.⁷

I heard the Munich Philharmonic when they came to Los Angeles to play and (Sergiu) Celibidache was their conductor, and I was fascinated with this conductor who's very well known. He's a conductor that uses mathematical concepts and overtones, so he has everybody sitting in different places in the orchestra. Anyway, I heard the clarinet player at the, Martin Spangenberg. I think this was early '90s. I'm not too sure—I can't remember exactly. I went backstage to meet him, and he said “man, you ought to study with Hans Deinzer, because he taught me about everything there is to know.” I thought, OK, I'm always open to learning things. So, I flew to [Germany] to meet Hans Deinzer and—he lived at the time in Hanover—I took a little lesson with him, and he taught me how to teach, basically. I mean it was just a few things. Like kids would never know where to put the mouthpiece in the mouth. They never know the angle of the clarinet and all that stuff. So, he told me how to do it.⁸

Basic sound production and ideas

The first thing she learned from Deinzer was how to find the proper angle and how much mouthpiece to keep in the mouth. While many teachers use the right hand to push the clarinet into the mouth⁹, she maintains that the quality of the sound is more determined from the left hand. To illustrate this point she has the student sit with good posture, rest the clarinet on closed knees and hold with the left hand. The student slowly separates the knees and lets the clarinet suspend neutrally. The mouthpiece falls into a natural angle and adjusts to where there is the best amount of mouthpiece.¹⁰

⁷ Prominent clarinetist and teacher from Germany who taught at the Hochschule für Musik und Theater. His other students include Sabine Meyer and Martin Frost.

⁸ Zoom interview and lesson with Michele Zukovsky on September 10, 2023.

⁹ This was a Leon Russianoff technique.

¹⁰ The legendary clarinet and saxophone teacher Joe Allard had a similar method of playing an overtone “D” on an open “G” and gradually pulling the mouthpiece out until the overtone broke. Zukovsky was interested when I told her about this and said she was going to try it. I have used both methods lately with some success with my students.

For Zukovsky, the left hand's contribution to the sound of the instrument is essential. Using the right hand to push up creates an edgier, brighter sound that she describes as "not so friendly." She said, "I remember I got a cut here once on my finger (shows left thumb and first fingers) and I could not get a good sound ... even when you turn a page, you should use your right hand, so that you are focused more on your left hand."¹¹

An important part of her lessons with Deinzer had to do with viewing the registers of the clarinet from a different standpoint based on the on the acoustical properties of the bottom of the instrument (right hand) versus the top (left hand) and not high and low octaves. Zukovsky teaches her students to be more relaxed in the notes of the right hand and not try to center the notes so much. The use of the air and embouchure in the left-hand notes however should be focused more, especially in the throat tones. Even though she maintains that a proper looking embouchure isn't necessary for a beautiful tone, she does have students try to pull and point the chin down in a classical embouchure formation to help center the tone. When the students have sufficient control, she demonstrates the sound so that the student can emulate and focus. For the highest notes on clarinet, or in the altissimo register, she says that Deinzer visualizes the concept by saying "the sound should be coming up through the head." She lifts her hand over the top of her head in almost a pulling motion, like someone demonstrating "Alexander Technique" by pulling an imaginary string on the top of the head.

Zukovsky discourages students from learning an Oehler system as a permanent change because she says, "you lose 30% of your technique," but she does have them try her instruments. She says that the French clarinet and mouthpiece can make a player develop bad habits because

¹¹ Zoom interview September 10, 2023.

they are so much easier, while playing the German system forces you to use your air efficiently and provide better breath support.

French mouthpieces make some people get into bad habits. And the German [clarinet] bore absolutely requires that you support and play properly. I have many students try to play the Oehler system [as an exercise] because even getting the right sound out, solves their own problems. I was going down the wrong path [when she was playing French clarinets] and immediately got back on the right track, playing these clarinets.¹²

Warm up routines

While she was in the symphony, Zukovsky didn't often have time to do a regular warm up routine herself, but she does have some exercises that she has used over the years and likes to teach students. The first is a series of octave exercises (figure 6). She prefers they be played slurred in one breath at quarter note to 60 bpm but says that these days the cane [reed] makes that tempo a bit more challenging.

The octave exercise has become very difficult, because the cane all over the world has become softer with a darker sound. Unfortunately, I had to revise the 60 [bpm] to a faster tempo because the high notes are hard to get!¹³

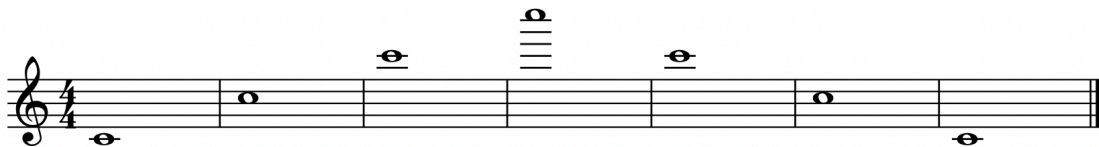


Figure 6. Octave study by Michele Zukovsky.

Her next favorite warmup comes from the first method book of Gaetano Labanchi (1829-1908). She named it “The Monster” (figure 7 and figure 8). She starts off playing it slowly and moves progressively faster, always connecting the last measure of the line to the first measure of the next line. The exercise moves up slowly and chromatically starting on the lowest note of the

¹² Personal email correspondence.

¹³ Ibid.

clarinet. The pattern in the first measure of figure 7 is repeated six times and gradually accelerated. Each new line of the pattern moves up chromatically on every note of the instrument until the last line shown in figure 8.



Figure 7. Beginning of “The Monster” exercise from *Progressive Method for Clarinet, Book One* by Gaetano Lablanchi (Carl Fischer 1961). Zukovsky’s personal music collection.

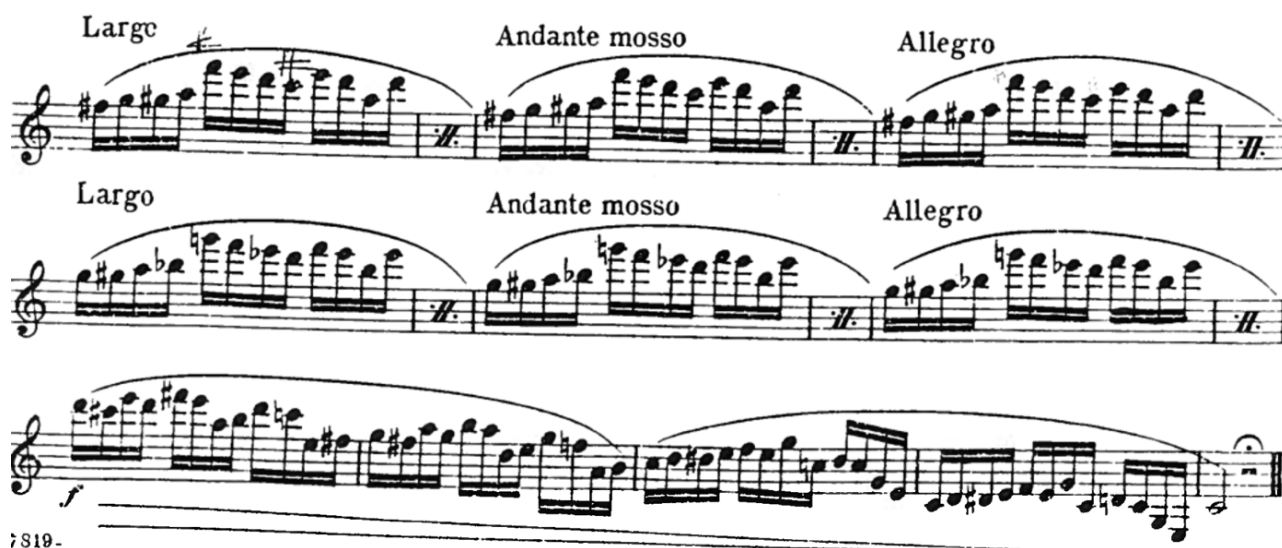


Figure 8. Conclusion of “The Monster” exercise from *Progressive Method for Clarinet, Book One* by Gaetano Lablanchi (Carl Fischer 1961). Zukovsky’s personal music collection.

She stresses that “The Monster” is to be done while keeping the right/left hand ideas of Deinzer in mind. These exercises should be memorized and played smoothly with an emphasis on producing a beautiful sound.

After doing these exercises she moves on to scales and thirds from the Baermann books.¹⁴ She does these from memory as well but cautions that these warmups are not for the beginner student. Those students should mostly use the Hendrickson book because it is more accessible to beginners and also includes some long tones.

Technique

“It’s so beautiful about learning the clarinet, and to learn how to practice. It’s a study and/of the mind. I mean your mind gets so much better.”¹⁵

Her technical methods are a direct extension of her warmup routines. Zukovsky says that in her studies with Deinzer, he emphasized spending a year on the Kroepsch books.¹⁶ She had already studied those books with her father but acknowledged their importance and frequently returns to them because she feels they are always worthy of review. She usually waits two or three years until she feels the students are ready for Kroepsch, but she rarely takes beginner students these days because she states, “she doesn’t have the patience.”¹⁷ Another favorite series of method books to teach and practice are by the Austrian clarinetist and teacher Rudolf Jettel.¹⁸ Her husband Charles Zukovsky studied with Jettel in Vienna and introduced her to these books. Although they were written for Oehler system instruments, these books are extremely

¹⁴ Carl Baermann, “Bettony & Baermann Method for Clarinet, Part IV,” ed. Harry Bettony (New York: Carl Fischer, 1938). Zukovsky emphasized that Baermann Book 4 was one of her primary sources when she made the switch to German system. An analysis of that book shows that the fingering patterns are more suited to exercising challenges in the Oehler system than the Boehm system. She also used the Jettel studies to help her “go to the dark side.”

¹⁵ Zoom interview, Sept 10.

¹⁶ Fritz Kroepsch, “416 Progressive Daily Studies for Clarinet,” rev. Simeon Bellison (New York: Carl Fischer, 1946).

¹⁷ After she retired from the Los Angeles Philharmonic, she did take quite a few beginner students from low income and underserved communities. Sometimes these students were from migrant workers and unfortunately COVID put an end to that teaching. Often students had to help support the family by either helping in their business or taking on other jobs.

¹⁸ Rudolf Jettel, “School for Clarinet from the Elements to Perfection in 3 Volumes,” (Vienna: L. Doblinger, 1949).

challenging and beneficial for all clarinetists, especially when played at their written metronome tempi.

Her method of tonguing has been developed after years of consulting many different players and trying different methods but is ultimately something that she devised herself.¹⁹ While most teachers have students touch the same part of the tongue to the same place on the reed, she has a different idea, especially for extended periods. The theory is that by moving the tongue at different angles and to different places on the reed, there is less chance of fatigue. She will also sometimes strategically substitute a diaphragm or tongueless breath attack on certain isolated notes to maintain a steady pulse and eliminate fatigue. She demonstrated how to apply this principle using the famous and tricky *Scherzo* (figure 9) excerpt from Mendelssohn's *Midsummer Night's Dream*.



Figure 9. Mendelssohn's *Midsummer Night's Dream* ed. Julius Rietz. Leipzig: Breitkopf & Härtel, 1880; repr. by E.F. Kalmus (1937-1970). Public domain from IMSLP. This is the clarinet part with the tonguing notated the way Zukovsky explained her method to me, and how she approaches this excerpt.

Phrasing

Zukovsky learned how to phrase from several sources, but perhaps her biggest influence was Simeon Bellison. Even though she never studied with Bellison she studied with one of Bellison's most successful students, her father Kalman Bloch. One of her favorite photos of Bellison is dedicated "To Kalman Bloch, the most talented student" (figure 10). She has said that

¹⁹ Including one lesson with Larry Combs who talked to her about approaching the reed from a curled position rather than straight position.

Bellison was like a “Guardian Angel” for the family and his name was always spoken with great reverence. She stated: “When dad would talk about Simeon Bellison, it was like Simeon Bellison you know like [the picture on] “Breitkopf and Härtel” editions—with angels all over it you know? He was the man!”²⁰

While Bellison was teaching in New York City, he created a large clarinet choir of his students that included Kalman Bloch, Kalmen Opperman, and two players who went on to be legendary teachers at the Juilliard school in New York City: Leon Russianoff and David Weber.



Figure 10. Simeon Bellison 1938. Michele Zukovsky’s personal collection.

²⁰ David Blumberg, “Michele Zukovsky Lecture Bellison ICA 2016,” YouTube Video, March 23, 2019. <https://www.youtube.com/watch?v=7s-yjqax1Hc>.

Bellison would meticulously mark up his music, emphasizing crescendos, diminuendos, and other dynamics. Leon Russianoff was interviewed for *The Clarinet* in 1978 and said:

He was a great man, a person of enormous personal dignity and charm, an unparalleled artist, interested, fair, and non-judgmental. Indeed, when you were with him you felt that you were in the presence of a great man. His special quality as a teacher was his ability to transmit to you his respect for the music. The emphasis was always on character, style, and phrasing. He left little to your imagination, however. You were told how to play. Every nuance, every contrast, ritard, and accent was carefully marked in the part. While this approach did not particularly engender individuality and personality, it did make you very aware that music was character and feeling, not merely technical accuracy and proficiency.²¹

Kalmen Opperman in another issue of *The Clarinet* from 1995 also spoke of how Simeon Bellison could play a phrase.

—I want to tell you something—that guy made more music, just beautiful musical phrases—great musician. He wasn't a staggering player in the technical sense, but boy did he make music! Never a note came out of his horn that didn't sound like it belonged there—everything in place—a bit like Heifetz.²²

While Opperman and Russianoff respected Bellison and his teaching, their teaching objectives focused more on the technical aspects of playing the clarinet. In fact, Opperman was very adamant that “—you can't teach music. You can teach the instrument.”²³ Russianoff was so opposed to Bellison ideas about notating phrases, articulations, breath marks, and ideas on the music while circling all the dynamics that he sometimes went the opposite direction and used whiteout to cover up all the dynamic and phrase markings, including those already printed on the music.²⁴

²¹ <https://clarinet.org/reprints-from-early-years-of-the-clarinet-pedagogy/>.

²² Ibid.

²³ Ibid.

²⁴ During a masterclass in the 1980's Russianoff became very frustrated with all the marks I had written on my score of the Copland Concerto and (after asking my permission) ripped up my music in front of me and the audience and said, “Now sing!”

Zukovsky elaborated on Bellison’s methods during her lecture at the ICA (International Clarinet Association) symposium in 2016. She related how her father would bring a simple piece like *Miami Moon* by John De Beuris to Bellison, and he would find the peaks of the phrases and notate them for him, or any student until it [the piece] became elevated and “sounded like Strauss or Chopin.”²⁵

On Bellison’s personal copy of his own arrangement of *Canzonetta*²⁶ (figure 11) by Jacob Weinberg, the crescendos and diminuendos are clearly printed but he still circled the dynamics and emphasized portions by darkening with a pencil several slurs and accents. Another feature of Bellison’s editions is the way he uses breath marks to notate phrases such as in the Mozart *Divertimento* (figure 12). The breath marks on both pieces are clearly intended not to show the player where to breathe, but instead are noting places to create phrases.



Figure 11. *Canzonetta*. (Published by Jibneh Publishing in Vienna-Leipzig 1938) Simeon Bellison, The Simeon Bellison Archives at The Jerusalem Rubin Academy of Music and Dance.

²⁵Blumberg, “Michele Zukovsky Lecture Bellison ICA 2016.”

²⁶ Simeon Bellison frequently would rename pieces after he added his own editing.



Figure 12. Mozart *Divertimento in F* K.253. New York: G. Ricordi 1951. The Simeon Bellison Archives at the Jerusalem Rubin Academy of Music and Dance.

A copy of the Weber *Concertino* (figure 13) from when Zukovsky was in high school is the same copy that she used to record the piece with the Los Angeles Philharmonic. The score shows some similarities to Bellison's markings. The notations in the blue boxes are Kalman Bloch's notations from when Zukovsky was studying with him. The notations in the red boxes are hers from when she was preparing for her recording. Her father circled the dynamics just as Bellison did. There are two recordings of her playing this piece on YouTube. The first is when she was a high school senior with her school orchestra, playing on a French clarinet.²⁷ The second is performed on a Hammerschmidt clarinet with the Los Angeles Philharmonic with Zubin Mehta conducting.²⁸ It's interesting to listen to the recordings and compare them to the notations on the music. The high school recording follows most of the markings, especially her father's, but the adult version follows them less. It is more subtle and lyrical. By this point she

²⁷ Alexis Kasperavicius, "Concertino in E-Flat major, Op, 26 – Weber (Michele Zukovsky (Bloch), clarinet) - 1961," YouTube video, <https://www.youtube.com/watch?v=MbGwVtpmMDg>.

²⁸ David Blumberg, "Weber Concertino Michele Zukovsky Clarinetist Op. 26," YouTube video, <https://www.youtube.com/watch?v=gGh42q5lol8>.

had developed her own musical personality and playing the German system instrument was a part of that process.²⁹

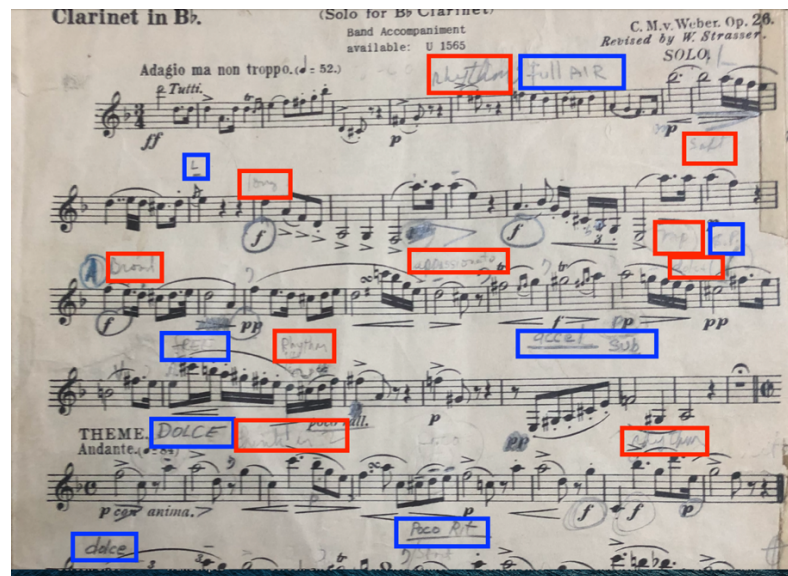


Figure 13. Score courtesy of Michele Zukovsky. 1916 edition, revised by W. Strasser and published by Carl Fischer.

Figure 14 is a copy of Zukovsky's marks on Bellison's *Concerto Rondo*. She explained that Bellison used this piece to teach how to play Mozart and she continues that tradition using certain marks to emphasize agogic accents. She explained that the crossed out *fp*'s in the measures before rehearsal mark D are not meant to be *forte/piano* but a way to teach a player to distinguish those types of accents.

²⁹ Telephone conversation with Michele Zukovsky on February 20, 2024.



Figure 14. *Concerto Rondo* (Carl-Fischer Publication 1940) Score courtesy of Michele Zukovsky.

Bellison, Bloch and Zukovsky believe articulations are integral to the phrasing of the piece. They varied the length and attack to provide greater melodic interest. Compare how Bellison varied the articulation in his *Canzonetta* (figure 15) to how Zukovsky suggests different styles of articulations in his *Concerto Rondo* (figure 16). He prefers the shorter articulation for most of the *Canzonetta* but in certain phrases, such as rehearsal mark 5, he puts tenuto marks and when I listen to his performance, he doesn't only stress those notes but uses a longer and gentler start to the note. This helps to make the piece sound less like a classical musician and more like a folk musician. Based on the subtitle, *Grandmothers Stories* or in Yiddish, *Bubbameister*, I believe that is the quality he was trying to portray.

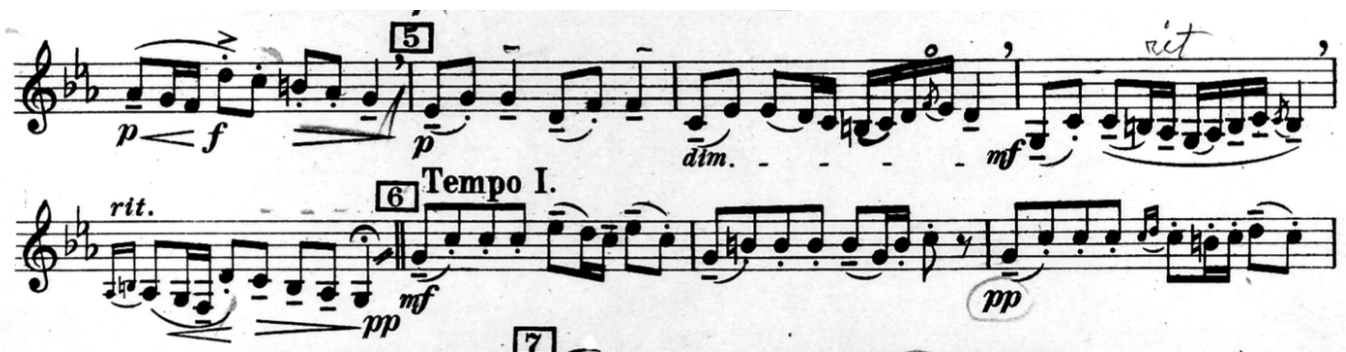


Figure 15. *Canzonetta* (Published by Jibneh Publishing in Vienna-Leipzig 1938) The Simeon Bellison Archives at the Jerusalem Rubin Academy of Music and Dance.

When Zukovsky speaks about how Bellison, her father, and she teach, the most important part of the music is to find a story and make it your own. Bellison's method that her father instilled in her went beyond just the markings that he put in the music. Zukovsky believes that the content or underlying musical ideas and story are just as important as the written notations. In her ICA lecture she stated that:

He [Bellison] was so studious, and I couldn't believe it. It's passionate the way he plays but he doesn't like to just have you play a piece. You had to not know only the crescendo, the diminuendo, the phrases, the whole thing but you also had to know the content.³⁰

She mentioned a 1952 article in *The Clarinet*³¹ (figure 16) where Bellison told a story about a student who did not understand how to play one of the variations in the Weber Theme and Variations. Bellison made up a story to go along with the music to help the student see beyond just the marks on the page. Zukovsky believes finding a story and making it yours is one of the most important lessons a teacher can impart. Sometimes the story can be literal, as in Bellison's article (figure 16) or sometimes just an impression of what the music is saying.³²

And this is very important for teaching. That's what I do, and what the great teachers do. They make a story. Because if you make a story, it's not only crescendo and diminuendo. The person plays with conviction. I don't even think you don't have to know what I'm feeling but just as long as I'm feeling it and its conviction, there's so much more interest involved.³³

³⁰ ICA lecture.

³¹ This magazine is not the same *The Clarinet* that is produced by the International Clarinet Association (ICA) but an earlier magazine that was printed from 1950 to 1957 and then continued in another magazine called *Woodwind World*. Charles E. Lindahl, "Music Periodicals: Woodwind and Brass." *Notes* 32, no. 3 (1976): 558-66. <https://doi.org/10.2307/898004>.

³² When I worked on the Martin's *Sonatina* she expressed that he [Martin's] was undergoing a deep feeling of desolation while he was in New York. She said that she tried to express that feeling in the movement and encouraged me to approach it that way.

³³ ICA lecture.

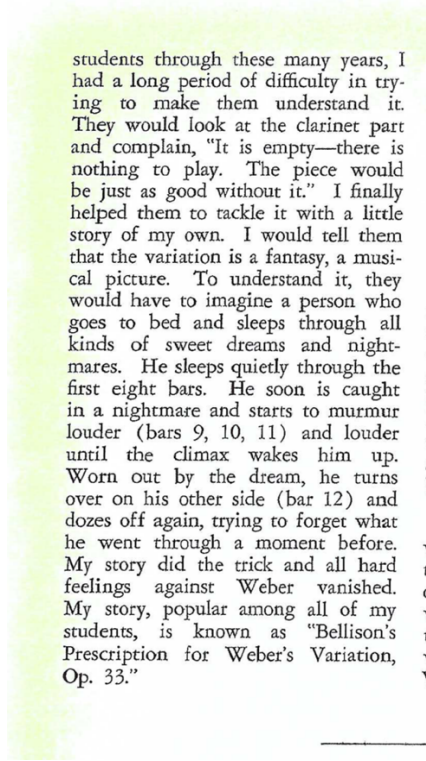


Figure 16. Clipping from *The Clarinet* 6, no. 1 (Spring 1952): 2. Photo courtesy of Dr. Albert Rice.

While interviewing her students, I saw there were certain consistencies in her methods. She has always relied mostly on the German method books: Kroepsch, Jettel and Baermann. Sound and how to create and communicate a beautiful lyrical line has always been a priority. The changes and developments of her teaching deal more with her approach to teaching some of the technical aspects of playing the clarinet. Many of her earliest students mention that she did not know how to correct problems, like tonguing or embouchure. They readily acknowledge that the reason for some of those issues was because she was such a natural player that she had not figured out a way to teach problems that she did not have. They also said that there did not seem to be a sequence to her instruction of technical skills or her use of instructional materials. As her career progressed and she sought out information and she gained more skills about how to teach. She has an encyclopedic knowledge of the method books and can analyze what a player needs to

do to fix a particular issue. This was not something she did in her early years of teaching. She still does not have a particular rigid sequence, but tailors the lessons to the individual student. Her current student Vanderlei Alves provides an insight to her current style: “Michele does sequence a student’s progress, but she knows how to identify a student’s weaknesses like few teachers. She knows all the methods, from Klose to Jettel. If your right index finger is slow for the side keys, she will tell you: ‘Baermann book 4 exercise number 17.’”³⁴

In an earlier interview for a dissertation about Leon Russianoff, she spoke a little more about her ideas on the components of a “great player.”

I think a great player is able to transcend and communicate the music to an audience. A great player is—I don’t even like that word—I like great communicator. Clarinet playing is not within my realm. You have to perfect the clarinet and you have to master the instrument. Then one must not be aware of great playing, but rather a great musician. That’s what I feel. That’s where Leon and I might differ a little bit ...³⁵

This personal philosophy of is a good summation of her playing career, her teaching, and even her life because she views clarinet playing as music, and music as communication. Michele Zukovsky has said that she doesn’t always “read” people well, and this may be the source of her feelings about her teaching. Whether these feelings are valid or not, what makes her an incredibly special teacher or performer is that she is a master communicator, whether she is teaching or performing. She has inspired countless musicians and encouraged and mentored women clarinetists at a time when there were few role models.

In 1982 Irvin Kolodin from *New York Newsday* wrote about her performance of the Mozart Quintet K. 581 and Stravinsky’s *L’histoire du soldat*:

Whether she is the best female clarinetist ever eludes certainties—opportunities to hear all the others are a bit elusive. But she is without question, one of the best performers of this marvelous music ever—and that goes on up to highest level of a company that

³⁴ Interview with Vanderlei Alves.

³⁵ Stephen Lee Clark, “Leon Russianoff: Clarinet Pedagogue” (DMA diss., University of Oklahoma) 149.

includes the English Reginald Kell and Gervase Peyer and the American Stanley Drucker and Richard Stolzman.³⁶

An interesting fact about this particular concert is that only a few months later, one of the largest stories in the music world was about Herbert von Karajan having a very public battle with the Berlin Philharmonic because he wanted to hire a woman, Sabine Meyer as principal clarinetist.³⁷ Zukovsky at this time had already been performing with the Los Angeles Philharmonic for two decades. While her career may not have been an influence on Sabine Meyer, to say that she broke boundaries and is considered one of the finest clarinet players of the twentieth century is an understatement.

Her groundbreaking career she has inspired many women to pursue careers in music, but not just women clarinet players. When I heard her at that clarinet convention many years ago, her mastery of the instrument and her musicality were inspirational. But she is much more than a great musician. While I was working with her on this project, she changed many of my concepts of clarinet playing, music, sound and even approaches to life and teaching. She exemplifies my idea of a great artist and teacher.

³⁶ Irving Kolodin, "A Rousing '*Histoire*,'" *New York Newsday*, September 30, 1982, <https://www.newspapers.com/image/706290716/?terms=Zukovsky&match=1>.

³⁷ <https://www.csmonitor.com/1984/0703/070322.html>.

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APPENDIX 1

QUESTIONS FOR MICHELE ZUKOVSKY'S STUDENTS.

These former students range from her earliest students in the early 1970's to her most current students. Reading through these interviews from students from different years it is evident how much her teaching style and perspective has changed through the years.

DH- Daniel Hernandez

GS- Gi-Hyun Sunwoo

JY- John Yeh

MA- Michael Arnold

RZ- Robert Zelickman

TT- Terri Tunnicliff

VA- Vanderlei Alves

1. Where are you from?

GS: I'm from Seoul, Korea.

JY: I was born in Washington DC, grew up in Los Angeles from 2-17 years of age (1959-1975), studied in NYC from 1975-77, and have lived in Chicago since 1977.

MA: Born and raised in Hollywood, Ca. I have spent my life in Los Angeles.

RZ: I was born in Detroit, Michigan but grew up in the Los Angeles area.

TT: I was born in Davenport IA

VA: Brazil

2. How did you hear about Michele Zukovsky?

DH: I actually developed a liking classical music when just I was in 7th grade. They used to do what they called a general music class that everybody was required to take. One day they did a film—which I don't know if you've seen—but Zubin Mehta did a film of the of Ravel's "Bolero" set up where each soloist was being filmed as the solo was being played. Obviously, Michele was playing the clarinet solo. And that was the first time I heard her with that beautiful sound. I wasn't exposed to classical music much at that time, so you know by the time that piece is finished, you're totally caught by it. You fall in love with it, the big climax and everything, and you go wow!

GS: I heard from my former teacher Joaquin Valdepeñas.

JY: She was in the LA Philharmonic the entire time I lived in LA. I attended their concerts regularly.

MA: Being in Los Angeles, I knew of Michele because of her position in the L.A. Phil. She was well-known in Los Angeles.

RZ: I heard her play with the LA Phil growing up.

TT: When I transferred to University of California San Diego, I didn't really know about Michele but when I moved to Southern California, I wanted to take privately from somebody who was really playing professionally.

VA: I heard about Michele Zukovsky for the first time when I was touring with a Brazilian Orchestra in Germany. We were playing in Nuremberg and the clarinet section, and I went to Dietz in Neustadt to try clarinets. Ludwig Dietz mentioned a very successful clarinetist who switched from the French to the German system. That person was Michele.

3. Why did you want to study with her?

DH: I got into high school and went into marching band and my director was from Austria and was a violinist but in his prime, but he was in a car accident, and it damaged the back of his hand. He had to stop playing as a violinist and decided to go into teaching. Well, he and Michele played together in youth orchestras and everything as they were growing up. In fact, he told me that he actually coached her on the Weber concerto when she was going to do it with the orchestra because she wanted an Austrian or Viennese take on Weber. I heard more about Michele through him so that when I was graduating from high school and wanted to kind of continue learning he suggested that I check out Michele.

GS: I was recommended to take lessons from her.

JY: Michele Zukovsky was the premier orchestral clarinet player in my hometown. Also, she was available during the summer when my regular teacher Gary Gray was at the Aspen Festival.

MA: After finishing a bachelor's degree at U.S.C. [University of Southern California] with Mitchell Lurie, I felt that I needed to learn orchestral excerpts in order to take orchestral auditions. I had done very little of that at U.S.C. My primary purpose was to learn these.

RZ: I had one teacher from 10 years old until I turned 18. Then I had a new teacher for two years after that. He retired and I had to find a new teacher. My youth orchestra conductor suggested that I should study with Michele.

TT: I just called the LA Phil [Los Angeles Philharmonic], and I said “Who are your clarinet players? And do any of them teach?” One of them was a woman. I immediately said, “I said want to study with her.” That’s really how I started studying with Michele. I didn’t really know anything about her reputation at all.

VA: Because she managed to change systems and play like few musicians.

4. What years and where did you study with Michele Zukovsky?

DH: That would have been fall of 81 so 1981/82 was the year that I studied with her.

GS: I studied with Michele from 2003-2006 at University of Southern California.

JY: I took lessons from her during the summer of 1975, before I left to go to Juilliard in NYC.

MA: I studied 1976-1978 with Michele primarily at CalArts. However, I took lessons with her prior to starting at CalArts.

RZ: I studied with Michele Zukovsky from 1974-1978. I studied with her while I was a student at UCLA (2 years) and at CalArts (2 years).

TT: I studied with her when I was at University of California San Diego for a couple of years and then I went to CalArts, and I studied with her all through that. Privately at first and then a couple years at Cal arts. And I stayed with her from 1977 through 1983.

VA: 2021-2023 (Artist Diploma) Azusa Pacific University

5. Tell me about your first impressions when you met her?

GS: She was very nice and open. She was much friendlier and more approachable than other teachers I’ve had before.

JY: Friendly, warm, engaging, sparkling, expert, energetic, incredibly dedicated, and amazing to listen to in orchestra and chamber music concerts.

RZ: My first impression of her was kindness and caring towards me.

TT: She was really a different person. I’ve never met anybody like her. She just lived and breathed the clarinet ... and she was kind of eccentric, friendly and warm. She seemed interested in me as a player and as an individual, and she just seemed to be a complete musician. Like music just was her whole life. And funny too!

VA: My first impression was very good. She is a very humble, and simple person. She did not even look like someone famous.

6. Did you have any preconceived thoughts about what your lessons would be like? Maybe heard ideas from other students?

DH: Not necessarily. I was just hoping to be better. To be able to get around on the clarinet more. You know I was coming out of high school, and I didn't have a lot of facility, but I enjoyed classical music. Once I started studying with her—and she was taking me through a lot of the typical biblical clarinet study stuff—I was able to see and perform more.

GS: I had heard a lot of positive things about the teacher from other students before, but I didn't have any preconceptions.

JY: I figured they'd be relaxed and targeted to the repertoire, drawing on her vast experiences. No. I did not know any of her other students, but Gary Gray recommended her enthusiastically.

MA: I had no preconceived ideas. I did not know any of her students.

RZ: I had no preconceived thoughts about my lessons with her. I was a young and sheltered person at the time.

TT: No and in fact I didn't really know any of her other students. I first started studying with her privately, so I went to her house. I didn't study with her at USC or anything like that, so I didn't really know any of the others [students] until later.

VA: I did not have any pre-thoughts about her lessons; however, I imagined someone who had so many years of musical experience would have a bit to talk about.

7. What was your first lesson like? (If you can remember)

DH: Yes. I was taking some tutoring with one of her students already and they had me learn the Baermann Book Four #1; the one that I hate. So, I practiced it and practiced it and practiced it. I went in and played it from top to bottom for Michele and she immediately made some changes. At that point I was playing on a James Kanter mouthpiece and she kind of felt at this point that I needed to go to something a little more standard and drop down, resize so we could start working on tone and embouchure more than already having this professional setup. So that was the big change in the first lesson that I had with her.

GS: Michele's German system clarinet was fascinating, and I remembered I wanted to make a good first impression by playing well.

JY: Great! I played Mendelssohn *Midsummer Night's* dream scherzo, *Fetes* of Debussy, and Sibelius 1. She played too and gave me tips on articulation and direction of phrasing.

RZ: The first lesson was about trying to assess my skills and needs.

TT: My first lesson was really fun, and it lasted a long time. It was very inspiring.

VA: Honestly, I had imagined someone who would not play the clarinet well enough because of her age, but I got scared when an old lady of almost 80 years old picked up my clarinet (French system) and played it better than me and many high-level professionals I have heard.

8. What was the structure of a typical lesson?

GS: I could bring anything to my lesson. It was pretty free. She would hear what I prepared, my problems or any trouble. Then she would give me ideas or play for me to understand.

JY: I'd bring in excerpts and she'd coach me. It was very specific and geared to the orchestral contexts. She had a very clear picture of each piece as a whole, and she was very direct about explaining how to fit our part in. She gave suggestions about listening to and analyzing my own playing. For example, if I played MSND and there was a note which got dropped out, or "ghosted" on a regular basis, then simply emphasize the note to correct the dropout. Practical stuff like that!

MA: The structure essentially involved studying etudes and repertoire and playing these at the lessons.

RZ: Etudes and then solos and orchestra repertoire.

TT: The way she did a lesson was not so unusual and in fact it's the way I've continued to do lessons since then. Usually, we would do some kind of a warmup that had to do with long tones and fundamentals but not for very long. Then she would have a fairly balanced menu of things to do. We would work on orchestral excerpts and etudes. The kind of stuff that she worked on as far as fundamentals—she had a kind of octave study and fulcrum study and stuff like that, but a lot of times we just worked out of the Baermann books and then we would do orchestral excerpts at the end. We would do etudes. All different kinds of etudes—I mean from well-known common ones like Klose and Rose etudes and then some kind of obscure etudes—I mean she tended to more gravitate toward the more Germanic kinds of stuff not so much French; Not so much Jeanjean and things like that (although I like them a lot). And then we would always work on whatever I was working on ensemble wise. We'd always work on a concerto or Sonata and then later on we started working on lots and lots of chamber music.

VA: I do not know what you mean, but I came from 7 years in a professional orchestra and having contact with Michele for the first time, I believe that the lesson was very much based on what I was doing well, and what I could improve; in terms of reaching the next level.

Follow up question for TT: What kinds of obscure etudes?

TT: Modern ones like Zitek and Uhl. She seemed to think that I was a little bit more interested in contemporary music at the time and she was totally open to that. And Jettel! Things like that. Not all the time but you know. She liked to go off book a little bit with me, I think.

9. How much of the lesson was playing and how much was discussing?

GS: Playing was more.

JY: About 50-50 playing discussing.

MA: I don't think that there was any set amount of time for playing and talking. I would say that it was basically playing and talking when necessary.

RZ: Equally divided between playing and discussion. She never played for me.

VA: Lessons with Michele are always practical, without many theories. She illustrates her ideas by playing the clarinet. Sometimes words are not the best way to explain. If she does not know how to explain it to you, she will demonstrate by playing how it should be.

10. Was there a sequence to her teaching that she applies to all or most students? For example: First semester Klose, second semester Rose 32. Was it different for undergraduates and grad students?

GS: I only studied with her during my doctorate. She recommended that I practice Jettel etudes and solo pieces or orchestral excerpts.

JY: Not sure. We didn't really do those things.

MA: I don't think that there appeared to be any particular sequence or, at least nothing that she communicated. I don't know what other students worked on.

TT: I first started studying with her and I had these marathon lessons at her house. I didn't know any of her students, so I don't know what she did with other students, but I have a feeling that there was no system. I think she really treated everybody differently and did things differently for the individual. I mean she covered the same material and made sure that everything was covered but she did it in a different way for each person. That was my impression.

VA: Michele does sequence a student's progress, but she knows how to identify students' weaknesses like few teachers. She knows all the methods, from Klose to Jettel. If your right index finger is slow for the side keys, she will tell you: "Baermann book 4 exercise number 17". She is very weird, in a good way. She has already played every method in

her life to the point where she knows them by memory. If she does not remember the exact number, she will tell you what book or repertoire use.

11. Can you tell me about any specific repertoire that you worked on?

DH: All the Rose; the 32 etudes, Book 1, Book 2 and all that stuff to start working with. Remember, she didn't have me work on the Mozart clarinet concerto. She had me work on a piece that was a Simeon Bellison transcription of one of his Mozart's Piano Concerti. (Concerto Rondo)

GS: Mozart, Nielsen, Shostakovich, Rachmaninov, Debussy...

JY: A lot of the major orchestral excerpts. Brahms, Beethoven, Strauss, Dvorak, Mendelssohn, Tchaikovsky, Debussy. I was curious about fast tonguing, and we discussed double and triple tongue techniques, which she explained that her dad (Kalman Bloch) used.

MA: I recall working on the Copland clarinet concerto (which I ended up performing with the CalArts Orchestra. I also worked on the Nielsen clarinet concerto. I also recall Jeanjean etudes and Baermann scales.

RZ: We worked on all the usual things; Poulenc, Brahms etc.

VA: I always tried to play the standard repertoire for her, such as Brahms' sonatas, Mozart's concerto, and other pieces. But she likes the way I play and my interpretations and technique. I love her musical suggestions for any repertoire, even if I think of a phrase differently. She always wanted to work on the orchestra repertoire. Which is a great characteristic of Michele as a mentor, she does not talk too much and always tries to keep you as a musician on track. A good part of the orchestral literature for clarinet I worked on with her.

12. During the lesson, did you discuss things other than the music? Can you give examples?

DH: She's talked about a lot of things and lessons other than clarinet although I guess you can say life is clarinet in many ways. That's how Opperman always saw it.

GS: During lessons mostly, she would talk about music or life as a musician. She would play and then ask me to play and see what differences I could make. She said that I eventually played my own style, and she liked it.

JY: We would talk about other clarinet players. Ones we liked and their characteristics.

MA: I do not recall discussing anything other than clarinet/music issues. But it probably would have been normal to do so.

TT: In my case later sometimes because I wasn't the typical student. I mean I didn't come to playing the clarinet typically and my lifestyle wasn't typical at all. I was trying to freelance and trying to figure out "could I really do this for a living." I almost didn't know how and sometimes I would talk to her about that.

VA: Yes, I always talk to Michele about many things that are not just related to the technique of the instrument. For example, one day we were working on some Brahms, and I was quoting one of the letters that Joachim wrote to Brahms during the premiere of the concerto asking how he should articulate it. She is a high-class musician, so it is very easy for her to talk about many topics that help the lessons become memorable.

13. How much time was spent just listening to Zukovsky playing and trying to emulate her? Did you play duets or excerpts together?

GS: She would usually play when explaining is much more complicated. She would just explain what she wants to tell me or show me. I played duets with her after I graduated.

JY: Quite a bit. I'd get information about reeds that she'd use and how to break them in, and how to get a big balanced sound. Did you play duets or excerpts together? Yes, sometimes.

MA: I don't recall much if any listening to her play and emulating what she did. I think that here and there she demonstrated things.

TT: We did play duets a little bit—like she would play the second part in excerpts if they were those type of excerpts. We didn't like play duets a lot, but she did play for me, and we did a lot of back and forth. It wasn't like—you know some teachers really play a lot—and I think if I had to put a percentage of it, I would say she played about 20% or 30% of the lesson, and I played the rest.

VA: I believe that I never tried to imitate Michele on any occasion. If this ever happened, perhaps it happens subconsciously and spontaneously. It is difficult to imitate someone of a high level like her, and it is always better to try to build your own path as a musician. Additionally, I would say that she has had a big influence on my playing since we met, because we are constantly playing duets.

14. What was the most beneficial factor of your lessons with MZ?

GS: I learned relaxation, wit, feeling the music and singing.

JY: Getting her insight on orchestral playing and developing a lifelong friendship with an amazing artist!

MA: I don't think that there was anything particularly beneficial. Overall, working with her was very beneficial and helped me to expand as a clarinetist and musician. I believed that she addressed phrasing and playing musically which was very beneficial.

RZ: Friendship

TT: Her listening to me and commenting on my playing. I mean the thoughtfulness that she gave to what I was trying to do, because I was kind of intense back then. I mean I just was very focused and when I would go to her lessons, in my 20s and I wasn't always listening for the right things. She always, with a simple way of talking about it, would get me on the right track. Especially about how to think about sound production.

VA: Working with someone of Michele's musical caliber is very lucky. Sharing everything she experienced not only in the orchestra, but with her father and other clarinetists from another generations is something you will not find in any book. It is such a unique experience.

15. Tell me about the “feel” of the studio. How did the other students get along and describe their relationship with Michele Zukovsky. Was it a warm family or a competitive dysfunctional one, did it ever feel “cultist”?

DH: Like everybody was supporting each other yes cheering each other on.

GS: It never felt like a studio. It felt like one on one.

MA: I don't think that there was any “studio” per se. At CalArts there were two other students but not a lot of connection with them. We all did our own thing.

VA: I came to study with Michele during Covid. There were few students in the studio and each one's level was very different. Therefore, I was not lucky enough to have a competitive studio. I only saw other students in orchestra practice.

16. Michele Zukovsky in various interviews has said she is “not a natural teacher.” She even abandoned teaching for a time. What do you think about that?

DH: She made me go through some Rose and Baermann. Things that beginning clarinetists would do and that was all good but that's when you know she decided to put a call into Opperman, who was the technician, to start building my technique and work on embouchure and stuff like that. I needed the discipline of practicing so she sent me somewhere else because she kind of felt that she couldn't give me what I needed because everybody that was around me were already playing on that level so all she had to do was polish them. Everyone would pretty much go and study with Yehuda. And then once they were kind of technically altogether, then they would go to Michele to get the polish on their technique and their orchestral playing. If you want to know how to play *Daphnis and Chloe* and you want to know, how do you prepare [for an orchestral audition] who best to ask than Michele. She lived her whole life doing that so that's where her teaching really came in.

GS: I think she is a natural mentor.

JY: She is selling herself short with that comment. Almost all of my influential clarinet teachers were busy performing artists during the time I studied with them, and as such were able to impart real experiences which formed my own style and priorities in musical performance. Contact with Michele as a performing artist was such a vitally important part of my development as a musician. For me, she was the most natural teacher I could have wanted!

MA: Unfortunately, I do not know what Michele was referring to, so I cannot respond. I do not know what it means to be a natural teacher. Every teacher is different. A teacher has knowledge and imparts it to her students. That is what Michele did for me. She gave me the benefit of her knowledge and I learned a lot from her and from the environment at CalArts.

RZ: Michele Zukovsky was not a natural teacher. Everything came naturally for her. She couldn't understand why everyone else had such trouble. If you knew what to ask her, she could help you with it, but she didn't offer much help otherwise. She was only 10 years older than me and just started to teach.

TT: She had it in her head that she wasn't a good teacher, and I don't know why because she had quite a few students that were quite successful! But I think that she you know she's such a great clarinetist and she had Yehuda and she had Mitchell Lurie in town too and I think that she thought they were better teachers than her. I don't know but I sent my best student to study with her first and then Yehuda. I just I think she's a fantastic teacher but not like any other teacher; I mean completely unique. I think that at the time she wanted to quit teaching because her husband was becoming more and more ill. I think she had family issues, and she was pretty exhausted after all the stuff that went on with her dad. Kalman Bloch was getting ready to retire. You know when her dad finally retired, and they brought in Lauren Levy that helped a lot because then she could split the principal work with him. But I just think that she felt like—and I'm just guessing—but I think she only had enough energy for performing and not teaching. I really think she kind of has a genius for teaching in a certain kind of way, and for a certain kind of student and I'm glad she's teaching again.

VA: Michele underestimates herself a lot, perhaps there's humility or lack of confidence as a teacher because she spent more time playing than teaching in her career. However, this statement may be true, and for me this is fantastic for my personal experience! I never looked for a natural teacher. I always looked for someone with a "genius" in the way they play, and Michele is someone unique. But to be more specific, she is without a doubt one of the best clarinet teachers I have ever seen. She has an incredible sense of observation. She thinks a lot before saying something to the student. She also has an incredible skill that only great mentors have; she is always learning from the student. There is a lot of logic in the way she teaches. It may seem like isolated points at the beginning but at the end of a process you can see the big picture. However, I must add that she has a very high standard of excellence. Many students want to study with her, but from my perspective, not all students are for her. Believe me, there is something much more natural in the way she teaches than we imagine.

17. Have you known any recent students of Michele Zukovsky and compared if her teaching style has changed over the years? Or have you gone for a coaching recently and noticed changes.

DH: Now that she's retired, she's doing a lot more teaching and she's focusing right now on low-income students that can't afford lessons or books and stuff like that. That's kind of become her passion now. She's kind of taking a step back and actually starting to teach fundamentals of clarinet.

GS: Not many differences noticed.

JY: I actually haven't really gotten to know any of Michele's other students. I'd be interested in getting their impressions.

RZ: Yes. I have seen a recent student of Michele Zukovsky just win the Second and Eb position in the San Diego Symphony. I know that she did play duets with her students. You have to realize that she was playing hours a day with the LA Phil and didn't want to play more than she had to. Now she is retired and can play with her students.

VA: I believe in the natural change of things. We are human beings, not robots. We never play the same phrase the same way, or at least we should not. I cannot say specifically if anything has changed in the way she teaches. It is difficult to summarize the way Michele teaches. She is a teacher who will tell you to play Mozart's violin concertos for sight-reading. Or tell you to play a long interval with more time since string instruments, musicians need time to reach the note. The class will be an avalanche of information.

18. Did MZ ever insist that her students play a particular reed, mouthpiece etc.? Or try to change existing setups?

GS: She didn't insist on changing anything.

JY: No. She would explain and demonstrate good qualities in reeds and demonstrate on her own reeds. I was curious about her instruments, and she let me try them, but it was more than 20 years later that I actually learned the Oehler system clarinets.

MA: She did not insist on anything. I remember her recommending a Kanter mouthpiece which was a very good recommendation.

RZ: We never discussed equipment.

TT: She didn't really know anything about setups because she was playing German system all the time. You know she made her own reeds, and she wrapped them with string. Maybe she had a student or two that learned Oehler system but most of them didn't.

VA: She might suggest something that might work after many lessons. But in general, she is not a dictator to determine what the student should or should not use. It would be great if she was a dictator, then everyone would use the German system!

19. Has her teaching effected other areas of your life? Including non-musical.

JY: Yes! Her example and influence as a revered member of our profession, now a treasured colleague and friend, has guided me throughout my own career! I always delight in opportunities to catch up with her and talk about our various life experiences, as well as comparing musical notes!

MA: The study of music has affected my life greatly in developing me as a human being. Michele and her involvement with that development has been a very essential part of my life.

RZ: I consider Michele Zukovsky a dear friend.

TT: It's affected my teaching for sure. It's certainly affected my playing and it's affected my teaching. Other than that, I don't think so.

VA: No doubt. We would have to do another interview to say what other areas of my life have been affected by having contacted Michele. But I can say that I am a better musician and person—and even a better golfer after all!

20. Have you incorporated any of her methods in your own teaching? Or do you consciously still use elements of her lessons during your own playing and practice?

JY: Yes, constantly. Always.

MA: I do not teach. As far as incorporating specific things into my playing, it is very hard to say. I think that my playing is an amalgam of what I learned studying with Mitchell Lurie, Michele Zukovsky, and Yona Ettlenger. I learned very important things from each of these wonderful musicians, clarinetists, and teachers that has blended together to provide the foundation for my playing.

TT: The main thing I would say that she's done, is that so many teachers are worried about solving potential problems and achieving certain benchmarks [for their students]. I think that she understands that playing is such a personal thing and that's why I still play. I just retired from the Symphony, the San Diego Symphony, a little over a year ago and I still play every day because I think it's the focus on producing a beautiful sound and figuring out how to make sure that you play the instrument, and it doesn't play you. And no matter what you're playing you bring that human quality to it so that it feels natural. She's really good at getting you to always spin the sound, keep your air spinning and phrasing! The genius of phrasing. That's the one thing that I took from her playing. Just from listening to it and from having her kind of explain; well, she didn't really explain. She mostly just demonstrated. But it's a kind of a genius that she has about...like

classics, especially in things that are hard to teach like 19th century romantic repertoire like Brahms. Brahms' Symphony or Brahms Sonata or Brahms chamber music, where she can be rubato within the structure of one bar and it's just genius! It's never metronomic and that's amazing considering that she you know played a Symphony Orchestra all of those years and those people can get fairly rigid. She was never rigid ever. I mean she could not be rigid if she tried. And the way she handled rhythm was kind of genius and I do try to express that to my students.

VA: No doubt. I did know that Baermann's book 4 existed before I met Michele. I only studied book 3 in Brazil thinking there was only one book. But above all, I have undoubtedly applied everything I learned from her, from technical to musical aspects. I apply her concepts to all students I teach.

Follow up question to TT: Can you elaborate about how Zukovsky taught rhythm?

TT: The way she would keep it really fresh. Like for instance the variations in the Brahms clarinet quintet. Just the way she would be playful with it. She taught me to be playful too, to the point where when I did start playing it and performing it, string players always wanted to play with me because I had that flexibility. She taught it to me—you know—just taking a little bit of extra time on a pickup, stretching things, even within a fast tempo. She would do it and it never sounded forced, predetermined, or like a shenanigan. You know what I mean? Like a like a planned thing? It never sounded planned because it wasn't planned, it was always fresh. She had a genius for that. I know she did it in the orchestra too. I heard her in the LA Phil do it often and conductors love that. They love it when a player, in a moment where something is exposed, does something that surprises them. Not something that disrupts them but something that surprises them in the moment. She was absolutely an expert at doing that.

21. Anything further you would like to add?

GS: Michele is a truly great teacher. It was a truly a great honor to learn and have lessons with her. I learned music so naturally from her. I will always be honored and glad to be a part of her memory and life.

JY: To me, Michele Zukovsky has always been an inspiring musician, a welcoming and nurturing mentor, and above all a treasured lifelong friend and confidant. I am truly blessed to be associated with her.

RZ: I must have learned a lot from Michele. I won the Bass Clarinet position with the Mexico City Philharmonic right after graduating from CalArts.

TT: She was a great trailblazer for us (women). And as a woman who came of age in the 70's, we were told we could do anything, but all of the same old barriers were still there. The expectation was that we could get a job in an orchestra. We could get a job in the corporate world. We could have children, get married and do it all. No one wanted to admit that getting married and having children and being housewives back then was just

not OK. Those kinds of barriers were there for us and so there were very few women who had leadership roles in orchestras unless they were flutists or harpists. I mean for clarinetists it was very, very rare.

VA: The only thing that is sad, is that there is not a movie of her life, or book. It would still be enough to describe how lucky California and the world is to have someone so special playing in the orchestra for so long. I gave up all the best in my country to have the opportunity to live these experiences and learn from her. That's all.

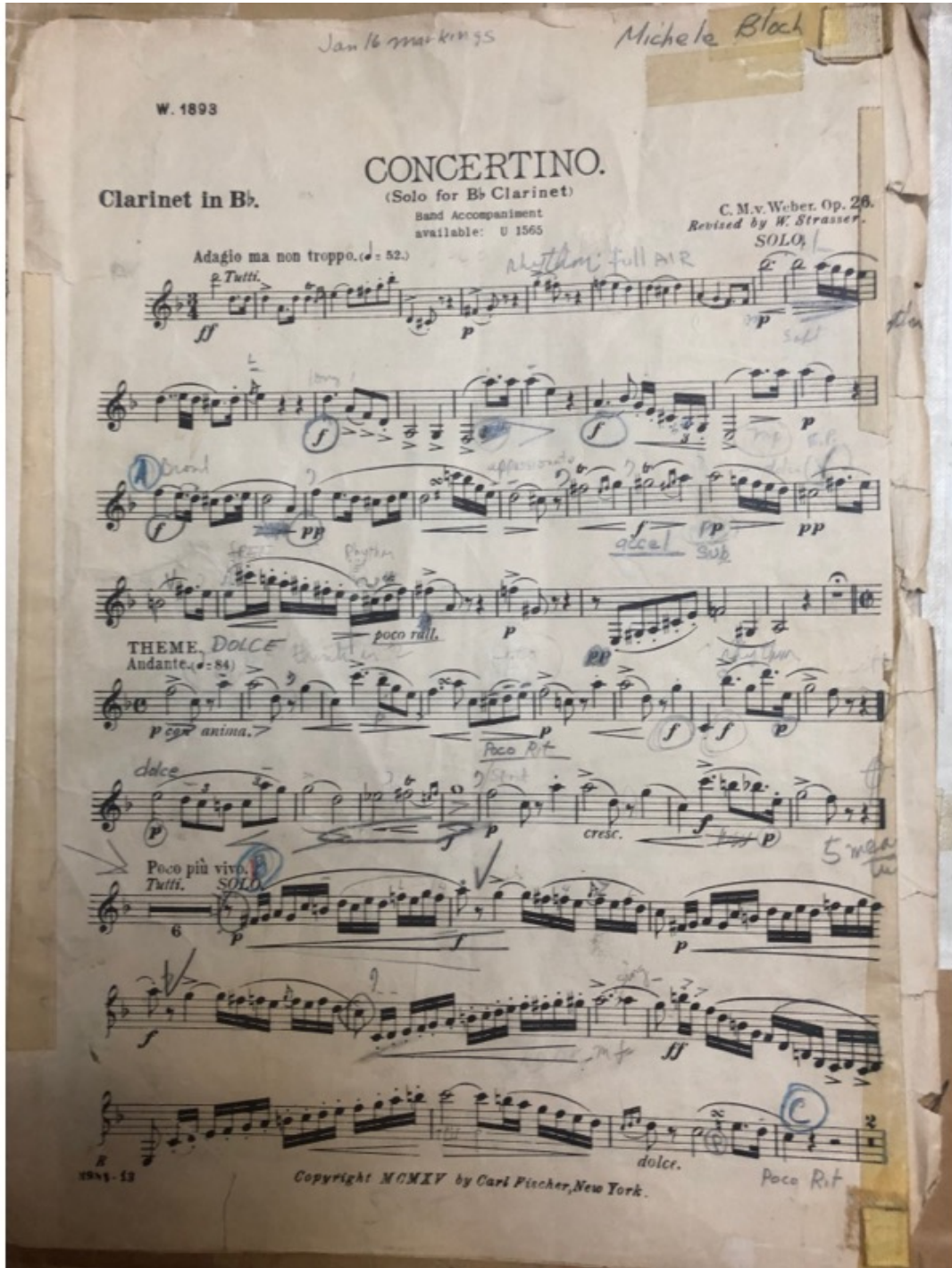
APPENDIX 2

MUSICAL EXCERPTS

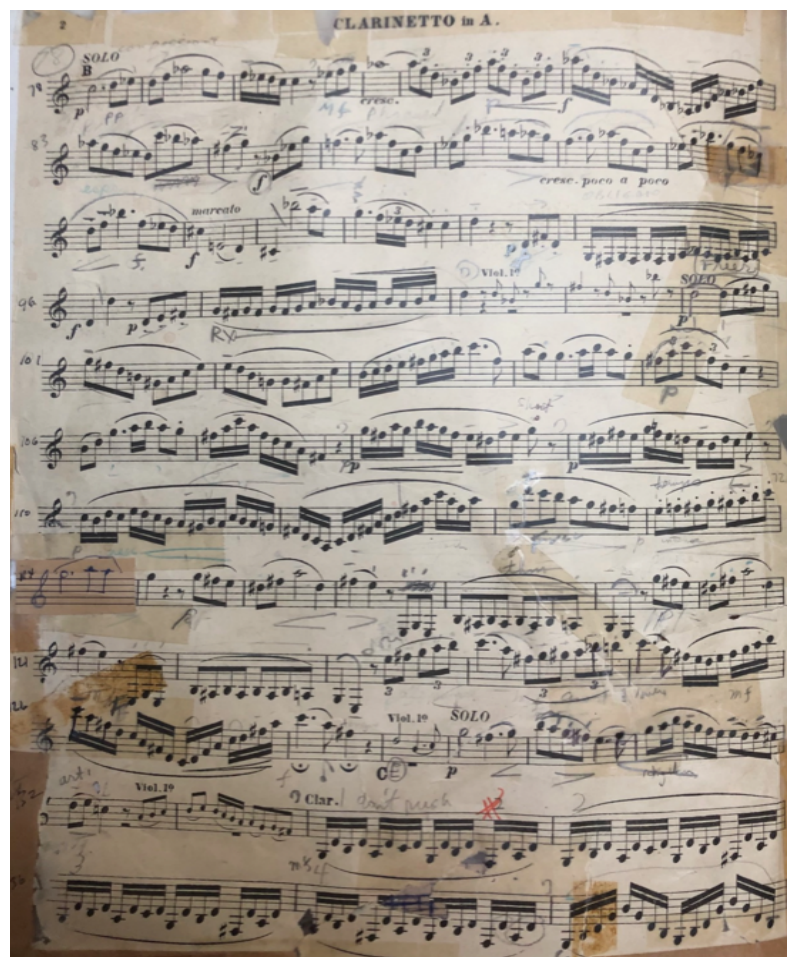
The samples on these pages are from Michele Zukovsky's personal collection and give a sense of her musical life and ideas. The first sample is from *Walzer Arie No. 1* by Adolf Schreiner (1841-1894). This edition is possibly from the publisher A.E. Fischer. Simeon Bellison renamed it *Valse Brilliant!* and it was one of his and Kalman Bloch's teaching pieces. Zukovsky performed this piece at age eleven.

The image shows a handwritten musical score for 'Walzer Arie No. 1' for Clarinet Solo. The score is written on aged, yellowed paper with various annotations and corrections. The title is 'WALZER ARIE NO. 1 für Clarinetto Solo.' and the composer is 'v. A. Schreiner.' The score is in B major and 3/4 time. It begins with 'Allegro con Fuoco.' and 'ff' dynamics. The tempo changes to 'Tempo di Valse' and 'Moderato.' with 'a tempo SOLO.' and 'p' dynamics. The score includes a 'Cadenz.' section with 'f' and 'cresc.' dynamics. The piece concludes with 'a tempo', 'pp', 'mf', 'p', and 'Piu lento' markings. The score is numbered 7 at the end. At the bottom, there is a price list: 'Ansch. mit Pianoforte M 1.50', 'Orchester netto M 2.', 'Blasmusik (groß) netto M 2.', and 'Blasmusik (klein) M 1.50'. The number '704' is also visible at the bottom.

This is a copy of Weber Concertino that Zukovsky has used since high school. These markings were all written by her and Kalman Bloch. From the personal collection of Michele Zukovsky. This is from the 1916 edition, revised by W. Strasser and published by Carl Fischer.



While a member of the Los Angeles Philharmonic, Michele Zukovsky performed the Mozart Clarinet Concerto K. 622 on at least twenty-one subscription concerts. This does not include appearances with other orchestras or tours. For all these performances she used the score below for her preparations. The original owner of the piece was Zukovsky's father-in-law, Peter Zukovsky. The markings are by Michele, Charles, and Peter Zukovsky. There are also markings by Peter Zukovsky's teacher, Robert Lindemann who was a student of Richard Mühlfeld.¹ From the personal collection of Michele Zukovsky. There is no title page, but Dr. Albert Rice believes that this edition is possibly from André edition that was published in 1868.



¹ Peter Zukovsky was principal bass clarinet of the Chicago Symphony from 1945 to 1946. Robert Lindeman was principal clarinet of the Chicago Symphony from 1923 to 1949. Johannes Brahms wrote his most famous clarinet sonatas, trio, and quintet for clarinetist Richard Mühlfeld (1856-1907).

APPENDIX 3

SELECTED PICTURES AND NOTES



Zubin Mehta, Michele Zukovsky and Kalman Bloch on her 65th birthday at work. Personal photo from her collection.



Michele Zukovsky as a toddler. Photo from Zukovsky's personal collection.



Zukovsky as a teenager with her father. Personal photo from her collection.



John Marshall High School Clarinet Quartet. From Michele Zukovsky's personal collection.



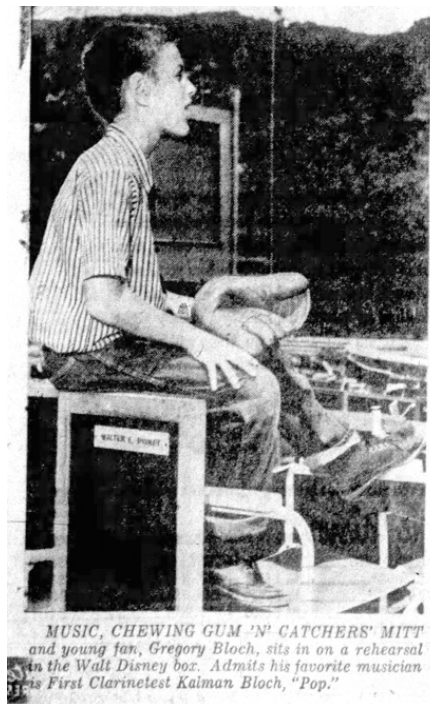
Zukovsky, her brother Gregory Bloch and grandfather Bernard Bloch. From her personal collection.



Zukovsky and Gregory Bloch. *The Clarinet*, 39, no.3 (June 2012). This photo was originally used for an annual holiday card.



Picture of Zukovsky with Robert Korda, Ronald Patterson, Marvin Chantry, and Joy Marsman. Photo from Zukovsky's personal collection.



Gregory Bloch. *The Los Angeles Mirror News*, August 25, 1958.



Gregory Bloch. *Il Blog di Bernardo Lanzetti*. January 28, 2019.



Kalman Bloch, Frances Bloch, Michele Zukovsky, Charles Zukovsky. Photo from Zukovsky's personal collection.



The Los Angeles Philharmonic with Zubin Mehta from the early 1970's. Photo from Zukovsky's personal collection.



The Los Angeles Philharmonic Venezuela Tour in 2012. Photo from Zukovsky's personal collection.

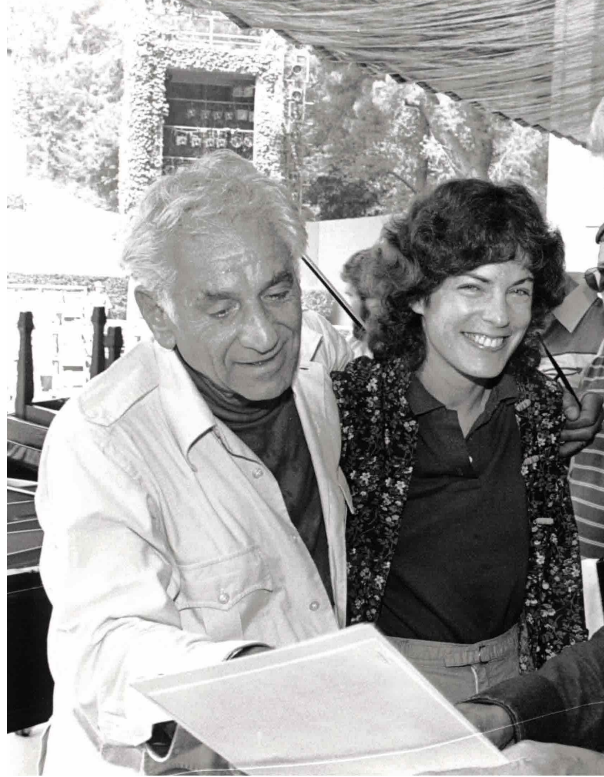
Charles & Michele Zukovsky



Michele Zukovsky with her late husband Charles Zukovsky (1943 – 2008) with historical clarinets. The instruments are copies of clarinets made by Johann Heinrich Wilhelm Grenser (1764-1813). From around 1985 to 1992 Zukovsky managed a Harmonie Music ensemble called Pacific Classical Winds that performed historically accurate pieces by Mozart, Haydn, and Michael (David Moritz) on period instruments. Photo from Zukovsky's personal collection.



Pacific Classical Winds: Michael O'Donovan, Rose Corrigan-Bassoons, Michele and Charles Zukovsky-Clarinets, Paul Avril, Rebecca O'Donovan-Horns. Photo from Zukovsky's personal collection.



Leonard Bernstein with Michele Zukovsky at Los Angeles Philharmonic rehearsal. Photo from Zukovsky's personal collection.



Zukovsky rehearsing Copland Clarinet Concerto with Andre Previn for the Los Angeles Philharmonic Japan Tour in 1988. Photo from Zukovsky's personal collection.



Zukovsky with Sir William Walton. Photo from Zukovsky's personal collection.



Zukovsky with Kalman Bloch during a rehearsal. Photo from Zukovsky's personal collection.



Esa-Pekka Salonen congratulating Zukovsky after performance of Sibelius's First Symphony.
Photo from Zukovsky's personal collection.



Zukovsky with former Los Angeles Principal Bassoon player David Breidenthal. They both joined the orchestra the same year and in 1974 recorded the Three Duos WoO 27 for clarinet and bassoon.

One of the many people that Zukovsky sought advice from was Dominick Fera who was a prominent clarinet and saxophone player that had studied at Curtis and was the first call for all Hollywood films. This is a series of exercises using the harmonic series that he wrote out for her. Note that while she was studying with him, she had already been playing in the symphony for several years. Courtesy of Michele Zukovsky. From the personal collection of Michele Zukovsky.

Harmonic Exercise's (cont'd) March 29, 65
 (Play those you can play without too much strain at first, and then proceed to more difficult ones; slowly, then increase speed)

slowly: $\text{♩} = 80 \text{ mm}$

finger low note throughout exercise

1/5/09

JOHN WILLIAMS

Michelle

I don't have your phone number... hence the following note.

I haven't heard, or seen, a note of the Clarinet Concerto since Riverside... and listening to your recording quite "blew me away". The most brilliant Clarinet playing imaginable!

The piece, with a few needed adjustments, will rest on whatever value it may have... But you are invaluable... The other disc that you sent won't play on any of my equipment. Perhaps you can send another. Love and Bravosimas!! John

From John Williams to Michele Zukovsky. Courtesy of Michele Zukovsky.

**Forget Buying the Kids
That New Puppy for Xmas**

**They'll Love
Michele Zukovsky's New CD**

**Chamber Music of Martinu
For Clarinet**

Available at R.D.G.
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943 No. La Cienega

Advertisement for *Chamber Music of Martinu* CD, in Los Angeles Musicians Union Paper. Courtesy of Michele Zukovsky.

Things I have played / 24

Hollywood Bowl
5/28/62

PROGRAMS FOR HOLLYWOOD BOWL

1962

Date	Composer(s)	Conductor	Guest Artist
Tue Jul 3	BEETHOVEN - SCHUBERT-LISZT D'INDY RESPIGHI	STEINBERG	JOHANNESSEN
		Leonore Overture # 3 Wanderer Fantasy Symphony On a French Mountain Air Pines of Rome	
Thu Jul 5	- MOZART BARTOK SAINT-SAENS	STEINBERG	SZERYNG <i>(SICK)</i>
		Symphony # 35 (Haffner) Violin Concerto # 2 Symphony # 3 (with organ)	
Tue Jul 10	BERLIOZ CHOPIN WEBERN BEETHOVEN	STEINBERG	NOVAES
		Overture, Beatrice and Benedict Piano Concerto # 2 in F minor Six Pieces for Orchestra, Op. 6 Symphony # 7	
Thu Jul 12	- ROEM BRAHMS WLENIAWSKI <i>(2nd)</i> RAVEL	STEINBERG	HARTH
		Eagles Symphony # 3 Violin Concerto # 2 Daphnis and Chloe, Second Suite	
Tue Jul 17	- RIMSKY-KORSAKOFF WAGNER DE FALLA MOZART GIORDANO RIMSKY-KORSAKOFF	CLUYTENS	ROSS
		Russian easter Overture Elsa's Dream, from "Lohengrin" Three Dances from "Three-Cornered Hat" Dove sono, from "Marriage of Figaro" La Mamma morte, from "Andrea Chenier" Scheherazade	
Thu Jul 19	- WAGNER STRAUSS BERLIOZ	CLUYTENS	STARKER
		Overture to "Meistersinger" Don Quixote Symphonie Fantastique	
Tue Jul 24	TCHAIKOVSKY	KOSTELANETZ	HOLLANDER
		Romeo and Juliet Overture Concerto No. 1 for Piano & Orch. Marche Sonnelle - Serenade for Strings - Overture 1812	
Thu Jul 26	STRAVINSKY	STRAVINSKY and CRAFT	
		Le sacre du Printemps (Craft conducting) Fireworks (Stravinsky conducting) - Scherzo Fantastique " " - Firebird Ballet Suite " "	
Tue Jul 31	- BELLINI - RACHMANINOFF - OFFENBACH - GOUNOD IBERT	BONYNGE	JANIS
		Overture to "Norma" Piano Concerto #2 Overture to "La Belle Helene" Ballet Music from "Faust" Divertissement	

This is list of the performances that the Los Angeles Philharmonic performed for their summer home at the Hollywood Bowl. Michele Zukovsky has marked where she was sick and could not play for several days. She believes this may have been the time she had mononucleosis. From the personal collection of Michele Zukovsky.



Michele Zukovsky married Reverend Dr. James Prendergast in 2016. Photo from Zukovsky's personal collection.



The Greenberg, Zukovsky and Tang Trio in 2024 with Susan Greenberg flute and Long Tao Pierre Tang piano. Photo from Zukovsky's personal collection



Zukovsky with former and current Azusa Pacific University students in 2023. Left to right are Ednaldo Alves, Darkson Magrinelli and Vanderlei Alves. Photo from Zukovsky's personal collection

APPENDIX 4

COMPARISON OF OEHLER AND BOEHM CLARINET FINGERINGS

Comparison of Boehm vs. Oehler fingerings

This is a sampling of several clarinet fingerings to show the difference between the French and German systems. This by no means a complete chart and certain fingering on German and Austrian systems vary slightly by manufacturer. Other factors are going to affect the fingerings used for venting and tuning that can include the mouthpiece, reed and even the player. The "A" on the chart shows the fingering I have been using to keep my Hammerschmidt, an Austrian clarinet, in tune with itself.

French/Boehm German/Oehler French/Boehm German/Oehler French/Boehm German/Oehler French/Boehm German/Oehler French/Boehm German/Oehler

OR OR OR OR OR

German/Oehler German/Oehler German/Oehler French/Boehm x French/Boehm German/Oehler French/Boehm German/Oehler

*tuning venting

French/Boehm German/Oehl German/Oehler French/Boehm French/Boehm German/Oehler French/Boehm German/Oehler German/Oehler French/Boehm German/Oehler

APPENDIX 6

SPECIAL PROGRAMS

13th – 1959	Pasadena Library Recital Hall, March 14, 1959	
	Chair:	Lillian B. Ladd
	Judges:	Jacques Parrenin, Marcel Charpentier, Michel Wales, Pierre Penassou (Parrenin Quartet)
	Concert:	Pasadena Playhouse, April 5 (Sixth Coleman Concert)
	Awards:	\$25, \$20, \$15 (each member of ensemble), Coaches \$25, Music Academy of the West and Aspen Scholarships
	Winners:	Intermediate: Westwood Trio (Gilbert Back), Special Commendation Charlotte Motley, violin; Elizabeth Motley, piano; Christine Walecki, cello
		and Los Angeles Youth Quintet (Manuel Compinsky) Michele Bloch, clarinet; Robert Korda, Ronnie Patterson, violin; Irene Bleifeld, viola; Joy Marsman, cello
		and Malca Piano Quartet (Cesare Pascarella) Barrie Stott, violin; Pamela Brand, viola; Peter Snyder, cello; Susan Hamilton, piano
	H.M.:	Trio from University of California at Santa Barbara (Stefan Krayk) Donald McInnes, violin; Susan Swift, cello; Marilyn Mack, piano
		and Trio from USC (Eudice Shapiro) Ray Tanabe, violin; David Atkins, clarinet; Daniel C. DuBois, piano
14th – 1960	Pasadena Library Recital Hall, March 5, 1960	
	Co-Chairs:	Lillian B. Ladd, Mary Pechanec
	Judges:	Norbert Brainin, Siegmund Nissel, Peter Schidlof, Martin Lovett (Amadeus Quartet)
	Concert:	Pasadena Playhouse, April 3 (Seventh Coleman Concert)
	Awards:	\$25, \$20, \$15 (each member of ensemble), Coaches \$25
	Winners:	Junior: Trio (Eleonore Schoenfeld) Geoffrey Greenfield, flute; Nathaniel Rosen, cello; Hans Boepple, piano
		Intermediate: Miraflores Quartet (Gabor Rejto) Walter Verderber, Jeanne Clausen, Pamela Brand, Nina de Veritch
		and Wind-Piano Quintet (Manuel Compinsky) Patrick Mills, oboe; Michele Bloch, clarinet; George Adams, bassoon; Annette Bienvenue, French horn; Darin Burnford, piano
		and Trio (Gabor Rejto) Ronald Patterson, violin; Barbara Haffner, cello; Gerald Robbins, piano
	Senior:	Woodwind Quintet (Mitchell Lurie) Paula Robison, flute; Susan Weld, oboe; Jerry Kirkbride, clarinet; John Wunderlich, French horn; John Fessenden, bassoon
		and Jaania Trio (Edgar Lustgarten) Anne Lloyd Young, clarinet; Jacqueline Simon, cello; Ilan Mysior, piano
		and Piano Quintet (Gabor Rejto) Lenore Sherman, Tze-Koong Wang, violin; Thomas Hall, viola; Frederick Miller, cello; John Steele Ritter, piano
15th – 1961	Dabney Lounge, Caltech, March 11, 1961 (continued)	
		and The Bella Musica Piano Quartet (Manuel Compinsky) Ronald Patterson, violin; Marvin Chantry, viola; Gayle Smith, cello; Susan Hamilton, piano
	H.M.:	Intermediate Piano Quartet (Joachim Chassman) Barrie Stott, violin; Bernard McWilliams, viola; Bevey Lauridsen, cello; Gerald Robbins, piano
	Senior:	Woodwind Quintet (Manuel Compinsky) David Shostac, flute; John Ellis, oboe; Michele Bloch, clarinet; Annette Bienvenue, French horn; George Adams, bassoon
	H.M.:	Trojan Quartet (Gabor Rejto) Tze Koon Wang, Louise Russell, David Smiley, Joanna de Keyser

Results, participants, and judges from the Coleman Chamber music competitions from 1959,
1960 and 1961.

Wednesday, September 6, 1972 at 6:00 PM

LOS ANGELES PHILHARMONIC MEMBERS
Marathon 03

<p>Lukas Foss, conductor and vocalist</p> <p>IGOR STRAVINSKY (1882 - 1971)</p> <p>Faunfire for a New Theatre (Faunfire for Two Trumpets) Thomas Stevens, trumpet Mario Guarneri, trumpet</p> <p>Semrude in A Sharon Davis, piano</p> <p>Piano-Rag-Music Sharon Davis, piano</p> <p>Three Pieces for String Quartet Richard Leskin, violin Roy Tanabe, violin 2 Albert Falkov, viola Mary Louise Zeyen, cello</p> <p>Double Canon for String Quartet Richard Leskin, violin Roy Tanabe, violin 2 Albert Falkov, viola Mary Louise Zeyen, cello</p> <p>Concertino for String Quartet Richard Leskin, violin Roy Tanabe, violin 2 Albert Falkov, viola Mary Louise Zeyen, cello</p> <p>Three Pieces for Clarinet Solo Kalman Bloch, clarinet</p> <p>Duo Concertant for Violin and Piano Irving Golter, violin Mary Mark Zeyen, piano</p> <p>Pater Noster Hollywood Bowl Marathon Choral</p> <p>Ave Maria Hollywood Bowl Marathon Choral</p> <p>Anthem Hollywood Bowl Marathon Choral</p> <p>Elegie, FOR SOLO VIOLA Alan De Veritch, viola</p> <p>Three Songs from William Shakespeare Gloria Grace Propper, soprano Roland Moritz, flute Michele Zukovsky, clarinet Jerry Epstein, viola</p>	<p>1964</p>	<p>Sharon Davis, piano</p> <p><i>The Owl and the Pussycat</i> Gloria Grace Propper, soprano Roland Moritz, flute Michele Zukovsky, clarinet Jerry Epstein, viola Sharon Davis, piano</p> <p><i>Suite Italienne</i>, After Pergolesi for Violin and Piano Douglas Davis, cello Sharon Davis, piano</p> <p>Concerto for Two Solo Pianos Roger Woodward, piano Ralph Grierson, piano</p> <p><i>Les Noces</i> 1914 - 1917 Part I Scene 1: At the Bride's House Scene 2: At the Bridegroom's House Scene 3: The Bride's Departure Part II Scene 4: The Wedding Feast Margaret Zeleny, soprano Jeannine Wagner, soprano Kenneth Westrick, tenor Arthur Edwards, bass Ralph Grierson, piano Shibley Boyes, piano Natalie Limonick, piano Martha Gustetto, piano Mitchell Peters, percussion Walter Goodwin, percussion Charles Delancy, percussion Thomas Kancey, percussion Kenneth Watson, percussion</p> <p>Concerto for Piano and Wind Instruments 1923 - 1924 I. Lento - Allegro II. Largo III. Allegro Roger Woodward, piano</p> <p><i>Symphony of Psalms</i> (1948 revision) 1930 I. Psalm 38 II. Psalm 39 III. Psalm 150 Hollywood Bowl Marathon Choral</p> <p><i>L'Histoire du soldat</i> [The Soldier's Tale] [complete] 1918 Roy Tanabe, violin 2 Milton Nadel, contrabass Michele Zukovsky, clarinet David Breidenthal, bassoon Mario Guarneri, trumpet Byron Peebles, trombone Charles Delancy, percussion Frank Zappa, narrator Tim Buckley, narrator</p> <p><i>Le Sacre du printemps</i> (1947 revision) [reprinted 1967] [The Rite of Spring] 1911 - 1913 Part I: The Adoration of the Earth</p>
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L'histoire du soldat program from 1972. Program courtesy of Los Angeles Philharmonic Archives.

Thursday, February 8, 1979 at 8:30 PM

Friday, February 9, 1979 at 8:30 PM

Saturday, February 10, 1979 at 8:30 PM

Sunday, February 11, 1979 at 2:30 PM

LOS ANGELES PHILHARMONIC
Subscription Concerts 12

Zubin Mehta, conductor
and vocalist

<p>FRANZ SCHUBERT (1797 - 1828)</p>	<p>Symphony No. 2 in B-flat major, D. 125 I. Largo - Allegro vivace II. Andante III. Menuetto IV. Presto vivace</p>	<p>1814 - 1815</p>
<p>JOHN CORIGLIANO (b. 1938)</p>	<p>Concerto for Clarinet and Orchestra — <i>West Coast premiere</i> Michele Zukovsky, clarinet</p> <p>Intermission</p>	
<p>RICHARD STRAUSS (1864 - 1949)</p>	<p><i>Also sprach Zarathustra</i>, Opus 30</p>	<p>1895 - 1896</p>

West coast premiere of the Corigliano Concerto from 1979. Program courtesy of Los Angeles Philharmonic Archives.

LOS ANGELES PHILHARMONIC NEW MUSIC GROUP
New Music 03

John Harbison, conductor
and vocalist

WILLIAM BOLCOM
(b. 1938)

Second Sonata for Violin and Piano

Judith Mass, violin
William Bolcom, piano

CHARLES WUORINEN
(b. 1938)

Spinoff, FOR VIOLIN, CONTRABASS, AND CONGAS

Barry Socher, violin
Dennis Trembly, double bass
Raynor Carroll, percussion

DAVID STOCK
(b. 1939)

Yerusha, FOR CLARINET AND SEVEN PLAYERS

Michele Zukovsky, clarinet
Lawrence Sonderling, violin
Dennis Trembly, double bass
David Howard, clarinet
David Breidenthal, bassoon
Boyde Hood, trumpet
Loren Marsteller, trombone
Mitchell Peters, percussion

Intermission

JOHN HARBISON
(b. 1938)

Twilight Music, FOR VIOLIN, HORN, AND PIANO

Mark Baranov, violin
William Lane, horn
Zita Carno, piano

JOAN TOWER
(b. 1938)

Black Topaz, FOR PIANO AND SIX INSTRUMENTS

Zita Carno, piano
Janet Ferguson, flute
David Howard, clarinet
David Howard, bass clarinet
Boyde Hood, trumpet
Loren Marsteller, trombone
Mitchell Peters, percussion
Raynor Carroll, percussion

Program for the premier of *Yerusha* by David Stock in 1987. Program courtesy of Los Angeles Philharmonic Archives.

Wednesday, March 26, 2008 at 8:00 PM

Chamber Music 6

, conductor
and vocalist

RICHARD STRAUSS / Hasenohrl
(1864 - 1949)

Till Eulenspiegel einmal anders!

Martin Chalifour, violin
David Howard, clarinet
Shawn Mouser, bassoon
William Lane, horn
Christopher Hanulik, double bass

WOLFGANG AMADEUS MOZART
(1756 - 1791)

String Quintet in C major, K. 515

Allegro
Menuetto: Allegretto
Andante
Allegro

Mitchell Newman, violin
Vijay Gupta, violin
Ingrid Runde Hutman, viola
Meredith Snow, viola
Gloria Lum, cello

Intermission

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Quintet in A for Clarinet and Strings, K. 581

Allegro
Larghetto
Minuetto
Allegretto con variazioni

Michele Zukovsky, clarinet
Martin Chalifour, violin
Gustavo Dudamel, violin
Dale Hikawa Silverman, viola
Peter Stumpf, cello

Program for the Mozart *Quintet K. 581* from 2008 featuring Gustavo Dudamel playing second violin. Program courtesy of Los Angeles Philharmonic Archives.

Thursday, November 6, 1986 at 8:00 PM
 Friday, November 7, 1986 at 8:00 PM
 Sunday, November 9, 1986 at 2:30 PM

LOS ANGELES PHILHARMONIC
 Subscription Concerts 06

Daniel Lewis, conductor
 and vocalist

<p>IGOR STRAVINSKY (1882 - 1971)</p> <p>JOHANNES BRAHMS (1833 - 1897)</p> <p>BEDRICH SMETANA (1824 - 1884)</p>	<p><i>Jeu de cartes</i>, Ballet in Three Deals I. First Deal II. Second Deal III. Third Deal</p> <p>Sonata in F minor for Clarinet & Piano, Op. 120, No. 1 Michele Zukovsky, clarinet</p> <p>Intermission</p> <p>QUARTET NO. 1 IN E MINOR, from <i>Ma Vlast</i></p>
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This program is for the Luciano Berio Clarinet Concerto, but the orchestra management for some reason chose to list the selection in their internal programs as the Brahms *Sonata in F minor*. The Smetana selection was orchestrated by George Szell and performed by the full orchestra.



In 1990 John Williams celebrated his tenth anniversary as Conductor of the Boston Pops Orchestra. In January 1980, he was named nineteenth conductor of the ensemble since its founding in 1885. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. the Extra-Terrestrial*, the *Indiana Jones* trilogy, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received twenty-eight Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1991 he received two Academy Award nominations, for the score to *Home Alone* and the song "Somewhere in My Memory" from that film. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. He composed his clarinet concerto for Michele Zukovsky, who gave the first performance in April.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams' film scores have been recorded, and he has led a series of highly acclaimed albums with the Boston Pops Orchestra. Their most recent recordings include an all-Gershwin album entitled *Pops by George*, *Music of the Night*, an album of contemporary and classic show tunes, a collection of favorite marches entitled *I Love a Parade*, and, for future release, an album of John Williams' music for the films of Steven Spielberg.



Principal clarinet of the Los Angeles Philharmonic, Michele Zukovsky has appeared as an orchestral soloist with the Los Angeles Philharmonic, the Ventura and Pasadena symphonies, the California and Pasadena chamber symphonies, and with orchestras in Washington. With the Philharmonic, she has been soloist in concertos by Mozart, Hindemith, Nielsen, Corigliano (west coast premiere), Weber (Concertino, which she recorded with the orchestra under Zubin Mehta), and Brahms (world premiere of Luciano Berio's orchestration of the F-minor Clarinet Sonata). Ms. Zukovsky performs with a number of chamber ensembles, most notably the Sequoia Quartet, with which she has toured the east coast, and L'Ensemble, a New York-based chamber group. She has appeared in James Levine's Ravinia Concerts in Alice Tully Hall, Concerts at the Y in New York with Jaime Laredo, and with the Lincoln Center Chamber Players. Her festival credits include Marlboro Music, Casals, Sitka (Alaska), Spoleto, Lochinhaus (Austria), Kersholm (Finland), and Mostly Mozart. Michele Zukovsky joined the Los Angeles Philharmonic in 1961 while still a student at the University of Southern California. She studied clarinet with her father, Kalman Block, a former principal with the orchestra.

Born in 1958 in Siberia, Tamara Smirnova-Sajfar is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. She has performed as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and many New England orchestras, as well as in California and North Carolina.

Organized in 1955 in Deep River, Connecticut, The Deep River Junior Ancients and Tories Fife and Drum Corps performs a variety of "ancient" tunes dating back to the Civil War and the American Revolution. Corps members are eight to eighteen years old, with the beginners forming the Tories and those of junior high and high school age forming the Junior Ancients.

THE BOSTON POPS ORCHESTRA
 JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 16, 1991, at Tanglewood

Celebrate Discovery! Written for the 500th anniversary of the 1492 discovery voyages	Williams
Overture to <i>Candide</i>	Bernstein
Theme for Earth Day	P. Williams
Hoedown from <i>Rodeo</i>	Copland
Concerto for Clarinet and Orchestra Aria-Elegy-Burlesque MICHELE ZUKOVSKY	Williams
INTERMISSION	
Wrong Note Rag, from <i>Wonderful Town</i>	Bernstein-Ramin
Bernstein on Broadway New York, New York, from <i>On the Town</i> Lonely Town, from <i>On the Town</i> America, from <i>West Side Story</i>	arr. Ramin
Simple Song, from <i>Mass</i>	Bernstein-Kostal
Excerpts from <i>Fiddler on the Roof</i> Tamara Smirnova-Sajfar, violin solo	Bock-Williams
Ashokan Farewell, from <i>The Civil War</i> Tamara Smirnova-Sajfar, violin solo	Ungar-Morley
Doodletown Fifers The Deep River Junior Ancients and Tories Fife and Drum Corps	arr. Hollenbeck

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly \$1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
 Baldwin Piano

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Boston Pops premiere of the John Williams *Concerto for Clarinet and Orchestra*, with the composer conducting. Photo courtesy of the Boston Symphony Orchestra online archive.
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