The Life of Jimmy Reinders and his Approach to Teaching the Clarinet

by

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Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Visser Liebenberg

November 2015
Abstract

The purpose of this study is to investigate and document the life of Jimmy Reinders. A biography compiled with music-related events in his life sheds light onto his experiences as a musician and professional clarinet player. This includes the numerous influences that had an effect on his choice of clarinet, accessories and the approach or understanding of the fundamentals of playing the clarinet.

The clarinet originated in the 1700s and its use was fostered by the formation of different international clarinet schools with the most significant of them being French and German. The German and French schools of clarinet playing have individual characteristics that are relevant to the modern day clarinet player including Reinders whose approach to the clarinet is multi-faceted due to the influence of these two clarinet schools. This explains his choice of clarinet accessories and his approach to the fundamentals of the clarinet.

The study commences with a biography limited to music-related events in the life of Jimmy Reinders whose teachers and mentors exposed him to a wide array of clarinet fundamentals from different international clarinet schools. He achieved what the researcher identifies as a “good clarinet sound” (identified as warm, resonant, rounded, and balanced throughout the whole register) through his choice of clarinet, accessories and his approach to the clarinet.

The aim of this thesis is to understand and investigate Jimmy Reinders’ approach to the technical fundamentals of the clarinet, his choice of clarinet and accessories (mouthpiece, ligature and reed) and to place this information within the context of the major international clarinet schools (German or French). The technical fundamentals, as approached by Reinders, include a possible “foundation” of learning to play the clarinet that is also related to an international school of clarinet playing. The document concludes with an overview, placing Reinders’ choice of clarinet, accessories and approach to the clarinet within the German or French school of clarinet playing.

Keywords: Jimmy Reinders, clarinet and accessories, fundamentals, approach to the clarinet, International German and French school of clarinet.
Opsomming

Die doel van hierdie studie is om die lewe van Jimmy Reinders te bestudeer en dokumenteer. 'n Biografie wat aspekte van sy musiekloopbaan dokumenteer werp lig op sy wedervaringe as musikus en professionele klarinetis. Dit sluit invloede in wat 'n effek gehad het op sy keuse in klarinet en die instrument se bykomstighede, asook invloede wat sy eie opinie en benadering tot die basiese vertrekpunkte van klarinetspel help vorm het.

Die klarinet het in die 1700's ontstaan. Gebruik van die instrument is ontwikkel deur die bevordering van internasionale skole van klarinetspel, waarvan die mees belangrike die Franse en Duitse skole is. Hierdie skole het individuele eienskappe wat relevant is in kontemporêre klarinetspel. Hierdie invloed op Reinders lei tot 'n veeltydig benadering tot die instrument wat sy keuse van klarinet, bykomstighede asook sy benadering tot die basiese beginsels van klarinetspel verklaar.

Die studie oor Jimmy Reinders begin met 'n biografie wat tot musiekverwante gebeure beperk is. Hierdie gebeure werp lig op invloede van onderwysers en mentors wat hom aan 'n verskeidenheid van die grondbeginsels van klarinetspel vanuit verskillende internasionale skole, bekend gestel het. Hy bereik wat die navorser as 'n "goeie klarinetklank" beskou (warm, resonant, rond, en deurlopend gabalanseerd in die hele register). Dit word bereik deur sy keuse van bykomstighede tot die instrument asook sy persoonlike benadering.

Die doel van hierdie tesis is om Jimmy Reinders se basiese tegniese grondbeginsels van klarinetspel, asook sy keuse van instrument en bykomstighede (mondstuk, ligatuur en riet) te verstaan, en verder binne die konteks van internasionale skole van klarinetspel te plaas (Duits of Frans). Hierdie tegniese grondbeginsels van Jimmy Reinders, belig 'n moontlike eiesoortige benadering wat verwant is aan ander internasionale skole, maar tog deur Jimmy Reinders as 'n leerskool bekryf is. Die navorsing sluit af deur die voorafgaande informasie opsommend binne die Duitse en Franse skool van klarinetspel te kontekstualiseer.

Sleutelwoorde: Jimmy Reinders, klarinet en bykomstighede, grondbeginsels, benadering tot Klarinetspel, Internasionale Duitse en Franse klarinetskole.
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Mr Jimmy Reinders who so willingly agreed to allow me to write about his life. Interviews with him have been very educational for my own understanding of the clarinet.

My parents, Irma and Johan Liebenberg, for their support. They always attend my concerts and exams and their presence has been constant over the last year with the writing of this thesis.
Dedications

I would like to dedicate this thesis to Jimmy Reinders and the South African clarinet community.
# Table of Contents

Declaration ........................................................................................................................................... i

Abstract ............................................................................................................................................. ii

Opsomming ..................................................................................................................................... iii

Acknowledgements ...................................................................................................................... iv

Dedications ....................................................................................................................................... v

List of Figures ................................................................................................................................... viii

Chapter 1: Introduction ................................................................................................................ 1

1.1 Introduction ........................................................................................................................................ 1

1.2 Aim of Study and Research Question .......................................................................................... 1

1.3 Terminology ........................................................................................................................................ 2

Chapter 2: Literature Review ..................................................................................................... 4

Chapter 3: Research Methodology ............................................................................................ 6

Chapter 4: The Life of Jimmy Reinders ................................................................. 8

4.1 The 1940s to 1960s ............................................................................................................................ 8

4.2 The 1960s to 1970s ........................................................................................................................... 11

4.3 The 1970s to 1990s ............................................................................................................................ 17

4.4 The 1990s to 2010s ............................................................................................................................ 20

4.5 Influential Teachers and Colleagues ............................................................................................ 21

4.5.1 Jos de Groen Senior ......................................................................................................................... 21

4.5.2 Mario Trinchero ................................................................................................................................. 24

4.5.3 Jole Huckriede ................................................................................................................................. 25

Chapter 5: Understanding Reinders’ choice of Clarinet and “Set Up” .......... 27

5.1 Introduction ..................................................................................................................................... 27

5.2 Background of the clarinet “set up”.......................................................................................... 28

5.2.1 The Mouthpiece-Barrier and Ligature ........................................................................................... 30

5.2.2 Embouchure and Sound .................................................................................................................. 33

5.2.3 The Mouthpiece Design and Reed ................................................................................................. 34

5.3 Reinders’ choice of “set up” ........................................................................................................... 35

5.3.1 Defining a Good Sound Quality ........................................................................................................ 35

5.3.2 Imitating a Good Sound .................................................................................................................... 35
5.3.3 Reinders’ choice of Ligature.................................................................................................................. 36
5.3.4 Reinders’ choice of Mouthpiece............................................................................................................... 37
5.3.5 Reinders’ choice of Reed.......................................................................................................................... 39
5.4 The Clarinet Systems .................................................................................................................................. 41
5.4.1 Oehler System ........................................................................................................................................ 41
5.4.2 Boehm System ....................................................................................................................................... 42
5.4.3 Reinders’ choice of Clarinet................................................................................................................... 43
5.5 Combining Reinders’ Clarinet and “set up” ................................................................................................. 44
5.6 Summary.................................................................................................................................................... 45

Chapter 6: The Technical Fundamentals as approached in Jimmy Reinders’ Teaching ......................................................... 47
6.1 Introduction .................................................................................................................................................. 47
6.2 Embouchure ............................................................................................................................................... 47
6.3 Tone .......................................................................................................................................................... 49
6.4 Vibrato ...................................................................................................................................................... 50
6.5 Tonguing ................................................................................................................................................... 51
6.6 Finger Technique ....................................................................................................................................... 55
6.7 Breathing Technique and Breath Support ................................................................................................. 59
6.8 Recommended Course of Study .................................................................................................................. 60
6.8.1 French School of Clarinet ...................................................................................................................... 60
6.8.2 German School of Clarinet .................................................................................................................... 61
6.8.3 Italian School of Clarinet ....................................................................................................................... 62
6.8.4 British School of Clarinet ....................................................................................................................... 63
6.9 General Teaching Philosophy .................................................................................................................... 63
6.9.1 Development of Musicality .................................................................................................................... 63
6.9.2 Perception of Sound Projection ................................................................................................................ 65
6.9.3 The importance of Technical Fundamentals .......................................................................................... 65
6.9.4 Eclecticism of Approach ...................................................................................................................... 66

Chapter 7: Conclusion and Recommendations ........................................................................................................ 68

References ......................................................................................................................................................... 70
Bibliography ....................................................................................................................................................... 70
World Wide Web ............................................................................................................................................... 72
Archival Material ............................................................................................................................................... 72
Personal Interviews conducted .......................................................................................................................... 72
List of Figures

Figure 1: (Left) Vandoren Klassik String ligature, (Right) Rovner Dark Ligature .................................................. 37
Figure 2: *Viotto B3+* Mouthpiece ....................................................................................................................... 38
Figure 3: Step 1 ...................................................................................................................................................... 40
Figure 4: Step 2 ...................................................................................................................................................... 40
Figure 5: Step 3 ...................................................................................................................................................... 40
Figure 6: “The Little Gap” and “Half Moon” shape of the bottom lip ................................................................. 48
Figure 7: Horizontal clarinet with Thumb and Index finger .................................................................................. 48
Figure 8: 45-degree angle of Thumb and Index finger ......................................................................................... 49
Figure 9: Technique Developer (unassembled) .................................................................................................. 55
Figure 10: Technique developer assembled on the Boehm system clarinet ......................................................... 56
Figure 11: Front view of Technique Developer covering fingers ......................................................................... 56
Figure 12: Side view of Technique Developer covering fingers ........................................................................ 57
Figure 13: Side view of Technique Developer covering fingers ........................................................................ 57
Figure 14: Thumb pointing “into the courtyard”. “V” shape visible from thumb and index finger ................. 58
Chapter 1: Introduction

1.1 Introduction

Limited research has been done on clarinet teachers in South Africa but it is assumed that every South African clarinet teacher has his or her own understanding of the instrument, its accessories and the fundamental techniques that are required to play and teach the instrument. Clarinet students struggle to understand certain technical concepts of clarinet playing, as we, the writer included, may not always be fully exposed to the different fundamentals of the instrument in the lessons, and teachers may be vague in imparting their knowledge and experience. By understanding Jimmy Reinders’ approach to choosing a clarinet and how this influences his general thinking on the technical aspects of playing the instrument, students can learn how to apply this to their own instruments. If a student makes use of this combination of clarinet and “set up”, he or she can create a good quality clarinet sound, giving more space for the development of technique and musicality.

The researcher is a clarinet player himself. In learning to play the clarinet as a young person, he was exposed to teachers who could not properly explain and help him understand the concepts discussed in this thesis; therefore he was forced to learn the different concepts of clarinet playing through a process of trial and error. The researcher was not able to find any research that has been done on the positioning of a South African clarinet teacher within the different international clarinet schools. Literature on clarinet playing and clarinet teachers in South Africa is almost non-existent. South African research has covered clarinet music extensively but not the practical aspects associated with playing the clarinet.

1.2 Aim of Study and Research Question

Reinders is a renowned clarinet teacher and was a renowned performer in South Africa. As a teacher and pedagogue in the Western Cape, his influence within the clarinet community facilitated the development of students from both underprivileged and privileged backgrounds so that today a wide array of his students fill positions in police bands, army bands and symphony orchestras in addition to occupying various teaching positions. His current and former students praise him for his understanding of and approach to the clarinet.
The aim of this thesis is to understand and investigate Jimmy Reinders’ approach to the technical fundamentals of the clarinet, his choice of clarinet and accessories and to place this information within the context of the major international clarinet schools. A biography of Jimmy Reinders is compiled (limited to the scope of this project in as far as it relates to his teaching and music activities) in order to identify influences on his choice of clarinet and accessories. Once his choice of clarinet and accessories are identified, Reinders’ approach to the technical fundamentals of the clarinet will be contextualised within the historical development of the international schools of clarinet playing, specifically the French and German schools.

1.3 Terminology

For the purpose of this thesis the terminology will refer to the following:

**Clarinet system**
There are two clarinet systems that are relevant: the French system (Boehm system) and the German system (Oehler system).

**German school of clarinet playing**
The development of the German system and the history of the clarinet in the national context of German origin or in German speaking countries.

**French school of clarinet playing**
The development of the French system and the history of the clarinet in the national context of French origin.

**Clarinet accessories or "set up"**
Refers to the choice of mouthpiece, ligature and reed.

**Technical fundamentals**
All instruments are based on basic fundamentals that allow a student to perfect his or her playing of the instrument. The Technical fundamentals for the clarinet include: Embouchure, Tone, Tonguing, Finger Technique, Breathing Technique and Recommended course of study.

**Reed on top**
The reed facing the top lip.

**Reed below**
The reed facing the bottom lip.

**Single Lip Embouchure (Reed below)**
Most clarinet players use single lip embouchure. This is the top teeth biting on the top of the mouthpiece and the bottom lip is curled over the bottom teeth. The reed (on the mouthpiece) is then placed on the bottom lip.
**Double lip Embouchure**  
(Reed below)  

The top lip is curled around the top teeth and the bottom lip is curled around the bottom teeth. Early clarinet players still played reed on top with this embouchure. Today some clarinet players play double lip embouchure with the reed facing the bottom lip.
Chapter 2: Literature Review

Very little has been written about Jimmy Reinders. Chapters 4, 5 and 6 are based on the interviews that were conducted with him over a seven month period. Information gathered reflects Jimmy Reinders' approach to the different international clarinet schools, mainly German and French.

Colin Lawson’s *The Early Clarinet: A Practical Guide* (2000) is based on historical performance practices of early clarinets. The article by D. Charlton entitled *Classical Clarinet Technique: Documentary Approaches* (1998) takes a comparative approach to the early technique of the different clarinets invented in the late 18th to the early 19th centuries. A.R. Rice’s article *Berr’s Clarinet Tutors and the ‘Boehm’ Clarinet* (1988) is based on the French pedagogues in clarinet and the Boehm system which is the renowned French clarinet key work system that allows the clarinet player to play comfortably. Technical finger dexterity is part of the Boehm system which systematically allows the fingers to move with ease, avoiding many awkward finger positions. *The Clarinet* (Brymer 1976) is used to investigate the French school of clarinet playing and the historical development of the Boehm system.

The German school of clarinet playing and the historical development of the Oehler system are meticulously examined in Oskar Kroll’s book *The Clarinet* (1965). Kimberly Miller’s PhD dissertation at the University of Cincinnati, entitled *Carl Baermann: His influence on the Clarinet in the Nineteenth Century as Pedagogue, Composer and Instrument Technician* (2010), deals with one of the most influential German clarinet players of the 19th century. Baermann’s pedagogy is well researched and is regarded as a valuable source of information on the German school of clarinet playing which has been associated with the dark, resonant, warm, broad tone colour that the German system instrument creates. The key work of the German system, known as the Oehler system, presents fingering challenges that necessitates a more intensive structured schooling in order to be mastered since the fingering is not as smooth and comfortable as that of the French system.

The American school of clarinet playing developed from the early French school of clarinet playing, following the immigration of many French clarinetists during the Second World
War. Early French school players still used double lip embouchure while playing the instrument as has been noted in Branko Pavlovksi’s PhD dissertation entitled *William Blayney: Clarinettist and Teacher, Contributions and Influences on Clarinet Playing in the Twenty-First Century* (2012). It deals specifically with the formation of the American school and can therefore be used to isolate the salient features of the American school of clarinet playing.

The study of Reinders’ approach to the technical fundamentals of the clarinet, his choice of clarinet and accessories is defined and explained using the abovementioned literary sources. A very helpful primary source for the biography section was a personal Journal (*plakboek*) compiled by Reinders and his father, and was consulted for confirmation of facts and details.
Chapter 3: Research Methodology

The data for Chapters 4, 5 and 6 on Jimmy Reinders was gathered by conducting several personal interviews with him. The researcher made use of two practical clarinet lessons in order to have a fixed weekly schedule for conducting fieldwork. This allowed the researcher to conduct the interviews on Tuesday and Friday mornings for an hour and to transcribe the gathered information in the afternoons. This fieldwork started in February 2015 and was completed in October 2015.

Chapter 4 consists of a biography of music-related events in Reinders’ life. Once the chapter was written and completed, the researcher consulted Reinders on the biographical information as presented in this chapter. Biographical shortcomings resulted from the fact that not all parties (Reinders’ ex-wives) in Reinders’ life could be interviewed for confirmation of facts. Although very little information is given about the personal relationships of his four marriages, however, the parties involved are mentioned in cases where the relationships affected music related events in Reinders’ life. Johanna Elizabeth Reinders, Maria du Toit and Darryl Walters were consulted for confirmation of facts.

Chapter 5 compiles the historical background on the international schools of clarinet playing that can be associated with Reinders’ choice of clarinet and accessories (set up). The selection of clarinet and “set up” is related to Reinders’ choice of “sound quality” on the clarinet which is defined by Reinders as a dark, resonant, warm, broad and rounded sound, over the entire range of the clarinet. The discussion starts with the background of the clarinet “set up” which is the historical content that is related to Reinders’ choice of sound. The choice of sound is associated with the development of the mouthpiece, ligature and the importance of the reed. The particular choice of clarinet systems is then defined in order to understand the significance of Reinders’ choice of clarinet sound. Reinders’ choice of clarinet system is then discussed by placing it in the designated international schools of clarinet playing.

Chapter 6 is a discussion on technical clarinet fundamentals as defined by Reinders. The discussion is purely the opinion of Reinders and not that of the researcher. Where possible,
the fundamentals are placed within an international school of clarinet playing. This will give a student or teacher an understanding of concepts that are rarely discussed.

The origin and development of the different international clarinet schools can be associated with the technical methods and tutorial books written by different clarinet players. Section 6.7 discusses Reinders’ choice of clarinet methods and tutorial books and explains their functions. Reinders’ fundamentals give a better understanding of the clarinet for clarinet students. The fundamentals are not tested with students because the purpose of this chapter and this thesis is to define Reinders’ approach to the clarinet and not to put it to the test. In order to understand the method of a teacher, it must first be defined and placed within a historical context of existing literature.

The concluding chapter aims to collate the outcomes of Chapters 4, 5 and 6 in order to answer the research question and to define Reinders’ approach to the clarinet and the fundamentals of the clarinet as they relate to the international schools of clarinet playing.
Chapter 4: The Life of Jimmy Reinders

4.1 The 1940s to 1960s

Jimmy Gerit Reinders was born on February 23, 1942, in Hilversum, The Netherlands. He was the middle sibling of an older sister and younger brother. The Reinders children were hardly ever exposed to music by their parents even though his father, Johan Reinders (1912-1965), had a beautiful voice, sang in choirs and enjoyed music mainly as a hobby. His mother, Johanna Wilhelmina Reinders (1910-1995), was not educated in music (Reinders, March 13, 2015).

With the end of the Second World War, Europe was in a financial crisis and, as with many other families during the 1940s, the Reinders family moved to South Africa in 1947 on the invitation of the father’s older brother, Job Reinders. Johan Reinders started working at Rand Tobacco Company and the family moved to Johannesburg where they were acquainted with the De Groen family (Reinders, October 21, 2015). The two families established a friendship that brought classical music into the Reinders family (Reinders, March 13, 2015).

Jos de Groen senior (1914-1987), also from The Netherlands, was the principal bassoon player of the South African Broadcasting Corporation (SABC) Orchestra. Reinders recalls that De Groen senior and his wife would invite his parents on Thursday evenings to accompany them to the classical concerts at the SABC. As a young boy with no musical background, Reinders became friends with Jos junior, Josie, as he used to call him, who wanted to play the bassoon like his father. Reinders also felt the need to take up an instrument but because Reinders was a small boy at the time, De Groen senior told him that his hands were too small to play the bassoon but he recommend that Reinders should try the clarinet (Reinders, March 13, 2015).

So it happened that a bassoon player with no background on the clarinet, taught his first clarinet student. De Groen senior had tutorial books where he could research the fingerings and basics of the clarinet in order to teach Reinders. Reinders rented a Boosey & Hawkes ebonite clarinet and started with lessons. As novice musicians, Reinders and Jos de Groen junior built a life-long friendship based on the foundation of their shared music tuition. They
not only challenged and competed against one another, but they played chamber music together as youngsters (Die Vaderland, 1954). Reinders recalls (March 27, 2015):

Jos de Groen junior was 2 years older than myself. I was 11 and he was 13. I used to visit him a lot and spend much time there with him and his family. Josie and I always challenged one another to playing long notes. Either one of us would wake up before the other and walk down to the rondavel to start practicing. I would be busy practicing long notes for 30 minutes and then Josie would arrive very angry and agitated that I did not wake him up.

After eighteen months of clarinet tuition, Reinders auditioned for his first Concerto Festival with the Johannesburg Symphony Orchestra. Together with Alan Solomon, Andre de Groote and the best musicians of his generation, Reinders was accepted for the concerto festival. De Groen junior, however, was not selected for the concerto festival and was not happy that Reinders outdid him. After a very successful concert where he performed the second movement of Mozart’s Clarinet Concerto, young Reinders was labelled a child prodigy.

Many people started enquiring about Jos de Groen senior who was suddenly inundated with requests for clarinet lessons. De Groen senior influenced many young musicians including Reinders’ sister, Maria, an oboe player and pianist. The siblings often played chamber music together as she was an accomplished accompanist. From a musical point of view, Reinders had a better relationship with his sister than with his brother. Reinders and his sister formed part of a youth orchestra conducted by De Groen senior. His youngest brother, Johan, studied piano with Sini van den Brom but, later in life, exchanged music for art and studied at the Rembrandt Academy for seven years (Reinders, March 13, 2015).

While living in Johannesburg, Reinders attended Highlands North High School. When he had a fall-out with De Groen senior, Reinders received tuition from Mario Trinchero, from Turin in Italy, who was the principal clarinet player of the SABC orchestra. Reinders recalls (March 13, 2015):

I had about nine months’ lessons with Mario and then I took my clarinet and I gave it to him and said: ‘There is my clarinet, I’m not going to play anymore’. The man brought me to tears. He took away some magic out of my playing with his studies and all that sort
of stuff. So I told him I didn’t want to play anymore. I was still young at the time, sixteen, I think.

The technical teaching aspects that Trinchero forced on Reinders’ came as a shock to him. Although he had said it to Trinchero, he did not stop playing the clarinet and returned to De Groen senior for lessons. Two weeks after re-joining De Groen senior, Reinders was asked to perform the Weber Concertino with the SABC Orchestra. At the age of seventeen, the young clarinet player was back in the limelight and enjoyed playing in youth orchestras such as the National Arts League of Youth as they travelled to Port Elizabeth by train with many other young musicians to give concerts (Reinders, March 24, 2015).

After spending 13 years in South Africa, the Reinders family moved back to The Netherlands in the early 1960s due to Johan Reinders’ health (Reinders, November 21, 2015). He had rheumatic arthritis and, in South Africa, the family had no medical benefits. In The Netherlands, his father was given a house and the necessary medical care free of charge. At the airport, Reinders’ age required him to enlist for military service since he travelled on his mother’s passport. Somewhat shocked and surprised, Reinders went to stay with his uncle in Amsterdam before reporting for basic training (Reinders, March 13, 2015).

With the help of his uncle, Reinders applied and auditioned for the Koninklijke Militere Kapel. With a successful audition and the compulsory basic training completed, Reinders describes his life as moving from “hell to heaven”. During basic training, Reinders shared sleeping on grass with 24 other army members. After basic training, he travelled by train to The Hague where he reported to base camp. As a member of the Koninklijke Militere Kapel, he was taken to separate quarters with beds towels and mattresses and given a rank and a uniform similar to those of army officers (Reinders, March 13, 2015).

Reinders (March 13, 2015) recalls that, during his time at the Koninklijke Militere Kapel, he enrolled at the Royal Konservatorium, The Hague, for a diploma course in orchestral playing to get a job as an orchestral player. His teacher in The Hague was Jole Huckriede, principal clarinet player of the Residential Orchestra. Reinders graduated at the end of 1964 and remained in The Hague employed by the Koninklijke Militere Kapel. While studying in The Hague, Reinders met his future wife, Nanda Hanke. She travelled with Reinders to visit his sister in London and he also took her to the Boosey & Hawkes clarinet factory where his
clarinet was made. Although she was not a musician, she showed interest in Reinders’ profession.

After graduating, Reinders received a letter from Walter Mony in South Africa stating that a new orchestra was starting in Pretoria called the *Performing Arts Council Transvaal (PACT) Orchestra*:

He asked me if I wanted to join the orchestra and that they are coming to Europe for auditions. Bosman de Kock was also on the panel. I went in my military uniform to the South African Embassy for the audition. I was still part of the Koninklijke Kapel Orchestra when I asked permission to go for the audition. They were traveling right through Europe in order to recruit musicians for the orchestra. Six weeks later I got a telegram that I was appointed in the orchestra, it was a big achievement. My salary would be R2400 a year. My boss was totally shocked and said he doesn’t even get paid that much (Reinders, March 13, 2015).

Reinders was relieved of his service and married his first wife Nanda before going to South Africa. Together they moved to South Africa and were warmly received by the De Groen family who allowed them to stay in Johannesburg in their house until they could find their own accommodation (Reinders, March 17, 2015).

4.2 The 1960s to 1970s

Reinders’ first job in South Africa was with the Performing Arts Council in Transvaal (PACT) which was formed in 1963 with the main purpose of replacing the National Theatre Organisation. With the establishment of PACT, the organisation sought to take responsibility for the performing arts of Transvaal, Eastern Transvaal (Mpumalanga) and the West Transvaal (North West). The orchestra was known for Opera and Ballet productions and employed many foreigners and locals in the music business (Gosher, 1988).

By the time that Reinders was appointed to the PACT Orchestra in 1965, he was not only a prominent clarinet player in the orchestra but also took leading part in organising social events for the orchestra members. He recalls (March 17, 2015) having chess evenings at his house in Pretoria where some members of the orchestra gathered. Leo Quayle, director and
conductor of the orchestra, favoured Reinders for his ability to communicate with the orchestra members.

After Reinders had been with the orchestra for a year and a half, Anton Hartman, conductor of the SABC Orchestra informed Reinders of a vacancy opening for co-principal position in the SABC Orchestra. On hearing of Reinders intention to audition, Quayle offered him more money to stay with the PACT Orchestra. The money, however, was not Reinders’ motivation for change:

Leo said: ‘Listen, if it is the money I will give you much more, you must not worry about that.’ I said: ‘It is not the money, it’s playing the music.’ The Performing Arts orchestra was mainly Opera based. If an opera was popular they would repeat it forty times and then the next year they would decide to do it again. So, I wasn’t learning all that much in the orchestra (Reinders, March 17, 2015).

After a stressful, yet successful audition for the SABC Orchestra, Reinders, now in his mid-twenties, was reunited with his second clarinet teacher, Mario Trinchero, the principal clarinet player for SABC for most of his life and a highly respected musician and teacher. According to Reinders, the relationship between the student and the teacher or principal and co-principal clarinet player was excellent. Reinders had the highest regard for him as musician and Trinchero, in turn, respected Reinders equally as a musician and a colleague. In his four years of employment at the SABC orchestra, Reinders considered himself a youngster among the older musicians. During his employment at the SABC in his position as co-principal, and eventually, principal clarinetist, he learned from the experienced musicians around him. Because the SABC Orchestra broadcasted regularly in the late 60s and early 70s, they divided the one big orchestra into to two smaller orchestras, a sixty-piece orchestra and a forty-piece orchestra (Walton, 2004). This division of orchestras gave Reinders experience in playing principal clarinet like his former teacher Trinchero (Reinders, March 17, 2015).

While playing in the SABC orchestra, Reinders was reunited with both Jos de Groen senior and junior. In the late 1970s, the SABC Orchestra members were invited to audition for orchestral positions in San Francisco, USA. Jos de Groen junior and Reinders decided this was a valuable opportunity. They started preparing their CVs and application letters to send
to America before handing in their resignations and swiftly setting off to audition in America (Reinders, March 20, 2015).

Reinders recalls that the bassoon auditions were first. Jos de Groen junior was not very satisfied with his audition and wanted to leave as soon as he was done playing, however, after being persuaded by Reinders to stay, he was recalled to audition later that day. The audition panel had to make a decision between Jos de Groen junior and another player and said that it would announce the winner after the evening’s concert, little knowing that the evening concert was Jacqueline du Pre performing the Joseph Haydn cello concerto with Daniel Barenboim conducting. After attending the historical concert, the panel announced that they would not be selecting either of the two bassoonists but would be having auditions again later in the week for this position (Reinders, March 17, 2015).

The international auditions were different from what Reinders and Jos de Groen junior were accustomed to. Reinders remembers that the clarinet auditions took place the day after the bassoon auditions with 45 clarinet players, him being the last on the list:

There was a screen so you couldn’t see the panel and the panel couldn’t see you, they could just hear you play, so there was no communication. I think I played two concertos, the Mozart and the Weber. My orchestral studies went very well, I nailed the Beethoven. So I thought ‘Ja, that was ok’ (Reinders, March 20, 2015).

The clarinet players were then asked to go to the dressing room where the announcement was made:

‘Congratulations Mr Reinders’ the guy said. ‘How do you mean congratulations?’ I said. ‘Well you were the best candidate of all the players.’ I was so excited, I took my clarinet and threw it up in the air. Then they guy said: ‘Yes, but it’s not finished. Now you are going to the second round’.

As a clarinet player auditioning for his previous jobs, Reinders was not used to this system where there were second rounds for auditions. The norm for him was "congratulations you got the job" or "thank you for coming". So the auditions continued to the second round and he was not selected for the position. Reinders started asking around for more audition
opportunities taking place. He was informed that auditions were taking place in Canada in Montreal in two weeks’ time (Reinders, March 20, 2015).

With extra time on his hands, Reinders took the opportunity to try to set up a meeting with one of his role models in clarinet playing, Reginald Kell. Reinders recalls (March 31, 2015) that, while living in Holland, he wrote many letters to Kell. When Reinders was a youngster of 11 or 12, he was introduced to the recordings of Kell who, he believed, was the leading clarinettist in the world. Reinders comments that Kell was a very musical man who brought a new dimension to lyricism in clarinet playing:

The condensed milk used to flow when he was playing. He played lots of vibrato, I also use to play vibrato. It is a component that you need to have. Vibrato itself is a whole subject; see you can have a vibrato like Edith Piaf and all these sort of different vibratos. He was the father of clarinet in those days and he was magnificent (Reinders, March 31, 2015).

According to Reinders (March 31, 2015), Kell lived in a place called Carmel which was about a two hour drive from San Francisco. He traced his number and phoned him. His wife said that he was not home, but that she would give him the message. Kell returned the call later and agreed to a meeting. Kell told him that he should wait on a street corner where he would come to fetch them. Accompanied by Jos de Groen junior, they met the Yorkshire man, originally from England who was in his early 60s, and he drove them to his home in the mountains. They socialised and spent the whole day talking about music and when the opportunity presented itself, Reinders asked Kell if he would listen to one of his tapes and give him an opinion about his playing:

I had brought my tapes of the Brahms and Mozart quintets on those big reels. He said hang on, he needs to ask his wife. He went to the kitchen, came back and said no its fine. He said the problem is that we don’t play any clarinet music in this house (Reinders, March 31, 2015).

He felt honoured that they were willing to play his tapes and when they finished listening to them, Kell asked Reinders what he wanted to know. Reinders asked whether his playing was an imitation of Kell’s own playing. After a long silence, Kell replied that it was not an imitation of his playing, it was individual. Reinders believed that being in the presence of his
hero in his own house was a valuable experience not to be forgotten (Reinders, March 31, 2015).

After the meeting with Kell, Reinders and Jos de Groen junior made their way to Montreal using their American Express travel tickets. In Montreal, only three clarinet players auditioned on the day with Reinders having a very successful audition. After the audition, the conductor approached him and said that he would like to see him in is his office. The conductor congratulated him on his playing and informed him that the next auditions were taking place the following week with 150 clarinet players (Reinders, March 20, 2015).

Financial difficulty made it impossible for both Reinders and Jos de Groen junior to stay in America. Reinders informed the conductor that if they needed him, they could contact him in Europe where they were planning to go next but he did not hear from them. With no job and very little money, Reinders returned to Holland to stay with his mother. In Holland he applied for jobs with little success of any vacancies opening up for auditions. Jos de Groen junior on the other hand, left for Israel to look for a job. Reinders received a telegram from De Groen junior advising him to come to Israel since there was a vacancy in the Haifa Orchestra. Reinders recalls:

So off to Israel I went and I said goodbye to my mother not knowing if I will get the job. I went for the audition in Haifa, and I was the only one, by the way, no other clarinet player. After the audition, the conductor put his arms around me and said: “Fantastic playing, we would be so happy to have you here in our orchestra”. Isn’t that amazing? (Reinders, March 20, 2015).

Although his time in Israel was very short, some of his best memories were made there. Jos de Groen junior played bassoon in the Israel Radio Orchestra and Reinders was principal clarinet player of the Haifa Symphony Orchestra. Reinders also formed part of the Jerusalem Wind Quintet performing at many memorable concerts and live broadcasts on Israeli television (Reinders, March 20, 2015).

Reinders recalls (March 20, 2015) that, amongst the conductors that he worked with during his time in Israel, was the renowned Otto Klemperer. He conducted Mahler’s Ninth Symphony with an orchestra of over 150 extra string players. Klemperer was paralysed on the one side of his face. The orchestra was told to keep very quiet whenever he wanted to say
something since he also was a holocaust survivor and might reminisce about his time there. Reinders remembers that, during the rehearsal, Klemperer turned to the orchestra on his lame side and the concertmaster asked:

“Yes, Maestro what is it?” Klemperer replied: “Triangle! Where is the triangle?” The concertmaster told him that the triangle is on the left side at the back with the other percussion instruments. Klemperer said: “Who is playing the triangle?” A little girl stood up and said: "I am maestro”. In his thick German accent, he said: "You must stand up when you play the triangle!" (Reinders, March 20, 2015).

As Reinders recalled this story, he got tears in his eyes. He remembers thinking: “how was it possible that a man of Klemperer’s age was aware that the triangle was not audible through the thick sound of the orchestra?” Reinders will never forget this incredible story of Otto Klemperer that he personally experienced.

He was only employed in the Haifa Orchestra for a year. It was here where Reinders met and married his second wife, Esther Rabe, who was Barenboim’s father’s assistant and a well-respected musician. Reinders recalls that she was from Argentina and couldn’t speak very good English, just as Reinders could not speak Hebrew and Spanish. At the end of Reinders’ year of employment Aubrey Pletnick from the Durban Symphony Orchestra (DSO) contacted him and stated that he was traveling abroad to recruit string players. In the 70s, the DSO recruited and appointed four-month contracts with orchestral players from all over the world. Reinders and Jos de Groen junior then asked Pletnick if they were also looking for wind players. Within a month, they both finished their individual jobs at their separate orchestras and took the four-month employment with the DSO. De Groen junior and Reinders, accompanied by his wife, made their way to South Africa (Reinders, March 20, 2015).

Reinders was employed for four years with the DSO and was later asked to join the orchestra permanently. During the four years of working at the DSO, Reinders had an unfortunate divorce settlement leaving him in financial difficulty. Reinders resigned from the DSO with three months’ notice and applied for a job at Kroonstad Army Base. Even though the salary was not sufficient, he knew that the army provided free accommodation and medical aid while he could still be invited to play extra orchestral jobs in Durban. While being on tour
with the DSO in Bloemfontein, Reinders met his third future wife, Johanna (Hannatjie) Elizabeth Reinders (Reinders, March 20, 2015).

Reinders never went to Kroonstad for the job. Within the last month of his resignation period he was recording at the SABC in Durban with Professor Gerit Bon, head of the Music Department of Durban University. During the rehearsal, Bon asked him if he would be coming from Kroonstad or Cape Town the next time they needed him because he was aware that the Cape Town Symphony Orchestra (CTSO) had a vacant clarinet position. Reinders jumped at the opportunity and enquired about the vacancy. Within a month, he was invited to audition at the CTSO. The audition took place with guest conductor Walter Suskind on the panel. This was a difficult audition, with one round and one outcome. Reinders was accepted and moved to Cape Town in December 1975 accompanied by Hannatjie (Reinders, October 21, 2015).

4.3 The 1970s to 1990s

In 1976, Reinders was appointed principal clarinet player of the CTSO. Benito Moni held the position as business manager of the orchestra from 1971 to 1977 (Gollom, 2000: 215). As a very wealthy man and sponsor of the CTSO, Moni’s financial assistance gave the orchestra the opportunity to perform and collaborate with some of the best soloists and conductors (Reinders, October 21, 2015). The CTSO was considered by some to be the best orchestra in the country during this time, although it was still short of orchestra members (Reinders, March 24, 2015).

Being employed at the CTSO, Reinders also had his most challenging teaching job. As a close friend of Michael Brymer, head of the music department at the University of Cape Town (UCT), Reinders was interviewed to take up a teaching position. With the teaching position he was later appointed head of the chamber music department where he had to teach 23 chamber groups. Together with the chamber groups he also had 32 clarinet students with a total of 42 hours of teaching per week. In the end, Reinders was working more hours at UCT than playing in the orchestra. He remembers it as being a tough time but his age and fitness for playing the clarinet enabled him to fill both positions with great success (Reinders, April 14, 2015).
After the seven years that Reinders played in the CTSO, with Oliver de Groote on co-principal clarinet, he was forced to stop after experiencing dental problems from playing the clarinet. Reinders went on disability pension provided by the CTSO (Reinders, October 21, 2015). With the pension covering his financial needs, Reinders decided to open a much-needed business in musical instruments, repairs and sheet music. In 1983, together with Sylvia Stalling, Reinders opened a music shop in Wynberg called “Orchestral and Band Supplies”. Brian Priestman, a good friend of Reinders and head of the Department of Music at the UCT commented at the time to Reinders that more children needed to play music instruments in school and in general. Together they started the Music Education Program that would hire out music instruments to people and businesses. When they hired out an instrument, the customer also had the opportunity to purchase the hired instrument by getting back 70% of the hiring money. They opened a shop called “Piano Land” that hired out and delivered pianos with the same purchasing deal as the orchestral instruments. The shops were opened at a rather difficult time. In the middle 1980s and early 90s, the apartheid government and the country were boycotted by other countries making it difficult to import instruments, accessories and sheet music (Reinders, March 24, 2015).

With the financial instability in the business, Reinders was eager for any financial assistance. When he was asked by Oliver de Groote to come and play clarinet at the Cape Performing Arts Board Orchestra, he immediately agreed. Working as a freelance musician, Reinders was later asked by Greame Koots, manager of CAPAB, if he would be interested in auditioning for a vacant position in the CAPAB Orchestra. He decided to take the position and keep his business running on the side but it later collapsed (Reinders, March 24, 2015).

The position with CAPAB was the second last orchestral position Reinders had before the final business merger of the Cape Town Symphony Orchestra with the Cape Performing Arts Board Orchestra. As a member of the CAPAB Orchestra, Reinders was selected to represent the merger talks between the two orchestras (Reinders, October 21, 2015). The Cape Town orchestras played a big role in the establishment of musical culture in South Africa. The first orchestra, started in 1914, was known as the Cape Town Municipal Orchestra and was situated in the City Hall. In 1969, the orchestra was renamed the Cape Town Symphony Orchestra (CTSO) and urgently needed financial assistance for its existence (Gollom, 2000:187).
A second orchestra, not associated with the CTSO, announced their plans to create a full-time orchestra in January 1971. The orchestra employed full-time musicians to provide accompaniment for the Cape Performing Arts Board's (CAPAB) opera and ballet productions that took place in the Nico Malan Opera House (Gollom, 2000: xxii).

Merger talks between the two orchestras, CTSO and CAPAB, started at the end of 1976. CAPAB had sufficient funds to establish orchestras all over the country, thus it was able to support the CTSO that was struggling financially (Gollom, 2000:188). This struggle was in part due to the advent of television that resulted in fewer people attending concerts (Reinders, March 24, 2015).

Reinders recalls (March 24, 2015) that, during this time, much of the negotiations happened behind the scenes for the merging of the two orchestras. Many musicians and the public felt that the standard of the CTSO, which was regarded as outstanding, would decline with a merger thus the negotiations for the both orchestras were difficult. Reinders insisted that all the members of both orchestras should be retained when they were merged:

You can’t just take a handful and leave the rest on the street. So I fought tooth and nail, sometimes with a little bit of opposition from the colleagues who didn’t like me (Reinders, March 24, 2015).

After meetings were done, Reinders reported back to the CAPAB management about what was said and decided on. Eventually the merger took place and auditions were organised for the existing members of both orchestras. Although not all of the orchestra members agreed to the new auditions taking place, many young musicians used the opportunity to audition for the new orchestra. Reinders also auditioned and got the principal position of the new orchestra. An inaugural concert was held for the newly formed orchestra, under the name of Cape Town Philharmonic Orchestra (CTPO) on April 1, 1997 (Gollom, 2000:303). It was only at the beginning of 2000 that the new government dismantled the Eurocentric arts organisations and the new Cape Philharmonic Orchestra (CPO) was formed (Heyneman & de Kock Gueller, 2014:20).
4.4 The 1990s to 2010s

As a teacher at both the University of Cape Town and Stellenbosch University, Reinders had already met Maria du Toit who was his student and later became his wife. Du Toit started her music studies in 1996 and played clarinet as a second instrument. Her piano teacher, Melanie Horn, approached Reinders and told him that she thought it wise for Du Toit to pursue a musical career as clarinet player:

Melanie suggested that I should do something for her on the clarinet. I told her that I will go all my way out for her and it was part of the challenge from Melanie that I would do something for her, which I did (Reinders, March 24, 2015).

Reinders encouraged Maria to participate in competitions including the UNISA Licentiate competition, which she won. His relationship with Maria started in 1999 and they were married in 2000. Maria recalls (Du Toit, March 12, 2015) that, during this time, Reinders still played in the combined CAPAB Orchestra but, soon after they were married, he stopped playing in the orchestra in order to join her when she went to study abroad. Maria received a partial scholarship to study at the Manhattan School of Music with David Krakauer.

In 2000, before Reinders and Maria left for America, the manager of the CTSO asked Reinders if he would stay and join the new orchestra that was being formed. The CTSO collapsed at the end of 1999 and many musicians were therefore looking for jobs. Reinders declined because he was determined to assist Maria in America. However, the living costs in America were too high for the couple and they went to stay with Reinders’ brother in The Netherlands and later returned to South Africa (Reinders, March 24, 2015).

Reinders was married to Du Toit for almost two years and did not marry again. Reinders gave his last performance in 2004 at the concert for the 50th birthday celebration of Jurgen Schwietering, previously concertmaster of the CAPAB orchestra (Reinders, March 24, 2015). The concert took place just before Reinders had his stroke and, unable to play clarinet any longer, Reinders became a full time teacher (Reinders, October 21, 2015).

Reinders currently teaches at the University of Stellenbosch and Youngsfield Army Base which is located close to Wynberg in Cape Town. He encourages and helps young musicians to start a career in music. Together with Shaun Kierman, Sherrol George and other staff
members, they teach music and theory lessons to grown ups who have no musical background. Reinders’ main function in this newly established music school is to prepare selected students to audition for paid positions in one of the many army bands in South Africa. He is given 10 months to do this for each student. Reinders explains (April 14, 2015) that, in this period, they have to learn to read music and receive sufficient music theory and aural training. Three pieces are prepared, one etude and two accompanied pieces. After 10 months, they perform an examination in front of a panel and, if successful, they are qualified to apply for a position at an army band in Pretoria, Polokwane, Kwazulu-Natal or Cape Town.

Apart from his teaching, Reinders is often invited to be an examiner for postgraduate examinations at the University of the Free State and at the University of Cape Town. Reinders states that his aim to achieve greatness for his students is his motivation in life.

4.5 Influential Teachers and Colleagues

Reinders had the opportunity to start his clarinet tuition with one of South Africa’s most renowned bassoon teachers, Jos de Groen senior. He also received lessons from Mario Trinchero, who is renowned for producing very successful clarinet players in South Africa such as Robert Pickup, Lizet Smith, Heinrich Armer and Reinders himself. Another influential teacher in Reinders’ career is Jole Huckriede from the Royal Konservatorium, The Hague.

The three teachers will be discussed, with special attention given to the valuable contributions that each teacher made on his growth as a musician and how they are related to a school of clarinet playing which will explain Reinders’ approach to the clarinet.

4.5.1 Jos de Groen Senior

Reinders was only 11 years old when he started lessons with the “father of woodwinds “, Jos de Groen senior. The relationship that Reinders had with Jos de Groen senior and Jos de Groen junior made him feel part of a musical family, as his own family was not musical. As
his first and most influential teacher, Jos de Groen senior was also a second father to him, a “musical” father as Reinders calls him (Reinders, March 27, 2015).

Jos de Groen senior was a strict teacher but also had to learn to play and understand the technical aspects of the clarinet with young Reinders as de Groen was a bassoon player and Reinders was his first clarinet student. Together they learned the fingerings for the clarinet and worked through the different technical books that Jos de Groen senior bought from a colleague in the orchestra. Although Jos de Groen senior was not familiar with the different fingering systems on the clarinet, he was very knowledgeable about the music that he taught. He had a stick that he used to clean his bassoon pipes and that he used to punish his students for making mistakes. Reinders recalls:

He cleaned his bassoon with a stick, so any wrong notes that you would play he would hit you with the stick on the legs. I mean it was always crying by the time you came there. Oplettin stomp kop! He was very strict (March 27, 2015).

Reinders’ schooling with Jos de Groen senior was mainly based on the German technical books of Alfred Uhl, Jettel and Kroepsch but also included the French tutorial of Klosé. With the technical aspect, came the essence of making music. Although Jos de Groen senior did not play the bassoon in the lessons with Reinders, he did hear his teacher playing in performances with the orchestra and in chamber concerts (Reinders, March 27, 2015).

Jos de Groen senior’s playing on a Dutch Bassoon had a German sound similar to that of the Royal Concertgebouw Orchestra bassoon players. Reinders recalls:

Fantastic sound and beautiful tone and he was so musical. Jos de Groen senior was Arturo Toscanini’s principle bassoon player in Palestine. It was due to his lessons that I could have a sweet warm sound on the clarinet (March 13, 2015).

In the end, the music itself was the most important aspect for Jos de Groen senior. Reinders recalls that de Groen senior always listened to Tchaikovsky’s violin concertos and that was how he was introduced to the music. Jos de Groen senior played in a trio and a quintet and conducted a youth orchestra that included Reinders, his sister, Maria Reinders, and Jos de Groen junior.
At the age of 15, Reinders was teaching under the guidance of Jos de Groen senior. While teaching, Reinders illustrated and played clarinet in a lesson with a pupil. Jos de Groen senior told Reinders in no uncertain terms that it was unacceptable to play during a lesson with a student. Teaching without playing was one of the important aspects that Jos de Groen senior taught Reinders who then took the approach of putting actions into words for a student rather than showing or allowing the student to imitate him. He believed that a teacher must have the ability to explain to his student what he wants and not show him so that, when it comes to musicality, the student is free to express his own ideas and create his own musical identity (Reinders, March 24, 2015)

While being under the tuition of Jos de Groen senior, Reinders had the opportunity to play chamber music with his teacher. The core of chamber music was essential to the development of Reinders’ musical career:

One of the main things that we had was that we played a lot of chamber music. My sister was an oboe player and we did a lot of trios, wind quintets and piano quintets. I played a tremendous amount of chamber music during my profession and before my profession (Reinders, March 27, 2015)¹.

As youngsters, Jos de Groen junior and Reinders would hang a board on the gate of their residence saying “chamber music concert free of charge” were they performed and gave free coffee on Saturdays. Reinders recalls that he and Jos de Groen senior played a double concerto with the SABC Orchestra. He was also part of the chamber group Trio Classic with Marcell Morovski and Jos de Groen senior which was invited to play at one of the most prestigious private concert venues² in Johannesburg where international chamber groups performed:

This was still while I was in the orchestra in Johannesburg. My music training was fantastic from the point of view of chamber music. The time with the De Groens was the reason why music became my profession (Reinders, March 27, 2015).

¹ Direct quote referring to Reinders’ engagement with chamber music as an adolescent and later as a professional musician.
² Trio Classic had the opportunity to perform at Mr. and Mrs. Sol Silver’s home in lower Houghton, as well as the Alexander Theater in Johannesburg. (Information sourced from a concert invitation and concert program, collected in Jimmy Reinders’ personal journal).
4.5.2 Mario Trinchero

Mario Trinchero has been an inspirational teacher for many famous clarinet players from South Africa including Robert Pickup and Lizet Smith, both currently principal clarinet players in their orchestras, locally and internationally. For Reinders, the experience with Trinchero was in sharp contrast to the lessons with Jos de Groen senior. The clarinet playing of Trinchero is closely associated with that of the Bell Canto School from Italy. Reinders recalls being Trinchero’s clarinet student:

Fantastic technician! Unequal, he was absolutely marvellous, but he played double lip embouchure and on a crystal mouthpiece. He always held the clarinet on his leg because he couldn’t hold it up that long. His mouth got too tired with the double lip embouchure (March 13, 2015).

Trinchero made use of the Full-Boehm system made by Boosey & Hawkes Company that was the most prominent clarinet factory of the time. The Full-Boehm system has an extra key that allows the clarinet player to play the low E-flat, which is not reachable with the standard B-flat clarinet. With the extra range of the instrument, it was not necessary to purchase an A clarinet for orchestral playing. With the extended Full-Boehm system clarinet, Trinchero transposed his A clarinet orchestral parts (Walters, March 27, 2015). Trinchero only had one clarinet and could transpose a semi-tone down and a whole tone up. This allowed him to play the Mozart clarinet concerto without using an A clarinet which sounds a semi-tone lower than the B-flat clarinet. The transposition factor in Reinders’ life was mainly due to Trinchero’s finger dexterity on his own instrument. He made Reinders do transposition for the clarinet in A and C while he was playing on B-flat clarinet (Reinders, March 17, 2015).

Reinders recalls (March 17, 2015) that Trinchero encouraged him to do transposition at an early age and that the technical aspect of clarinet playing continuously remained part of Trinchero’s teaching:

I enjoyed the lessons but he drove me insane. He took away some magic out of my playing with his studies and all that sort of stuff. He used to cut his reeds with scissors. Mario had a bad sound, very thin tone and not a sound that you would want to emulate. His sound was his downfall. His technique was fantastic (Reinders, March 17, 2015).
Reinders remembers Trinchero as a strange, secretive man. He recalls a lesson where he had to sight read a study from an unfamiliar book. As soon as Reinders finished playing the study, Trinchero closed the book, took it off the stand and locked it in the cupboard. Trinchero was not known to be a musical man but his technique is what set him apart from other clarinet players in the SABC orchestra. From such a standpoint, Reinders regrets ending his lessons with Trinchero:

I was wrong, I should have listened to him and to what he had to say, and spend more time with him teaching me. It was a mistake. He wasn’t a very musical man and he was known for that. It was nice with Jos de Groen with the chamber music and concertos. I didn’t play them all that well because Mario use to criticise but it was good enough for the Johannesburg Symphony Orchestra and other sort of things (Reinders, March 13, 2015).

Trinchero brought a new dimension of technical ability to Reinders’ playing as he exposed him to the Jean-Jean\(^3\) and Cavallini collection of technical books which are mainly associated with the French and Italian schools of clarinet playing.

### 4.5.3 Jole Huckriede

While serving in the army and playing in the Military Band in Holland, Reinders was allowed to enrol and study for a music degree at the Royal Konservatorium Den Hague. His teacher at this institution was Jole Huckriede who played clarinet and cello and was a tenor singer. Huckriede used the German clarinet system and was also part of his own string quartet (Reinders, October 21, 2015). His lessons were “fantastic”, according to Reinders, as he learned a lot from Huckriede about the phrasing of musical lines. Reinders was fascinated by the cello and he took a year of cello lessons while studying in The Hague:

It was for learning how the bow works on the strings, just for a year. I wanted to get the feel of how it works and I still feel that is what the clarinet is about. From the point of a string player, the actual attack when you approach a note has been a very important aspect my whole life (Reinders, March 31, 2015).

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\(^3\) See page 60 referring to tutorial methods.
The course that Reinders studied in The Hague was titled, in direct translation, “Orchestral parts play”. His teacher for the orchestral course was Huckriede who made little contribution to Reinders musical career. Being part of the Royal Militere Kapel band in Netherlands, he played much classical music. The army band was a wind band consisting of over 60 wind players. The clarinets evidently played the violin parts that would have been played in a standard symphony orchestra (Reinders, March 31, 2015).
Chapter 5: Understanding Reinders’ choice of Clarinet and “Set Up”

5.1 Introduction

The discussion among clarinet players on the choice of clarinet and accessories is a well-debated topic. Each specific combination of instrument and accessories creates a specific sound quality while playing the clarinet. Each international clarinet school has a distinct sound with unique characteristics by which it can be identified. The accessories of the clarinet refer to the choice of mouthpiece, ligature and reed. Jimmy Reinders refers to these accessories as the clarinet “set up”. In this chapter, “set up” will refer to the choice of mouthpiece, ligature and reed.

Brands and models of clarinets and clarinet accessories available in South African music shops are limited. Therefore students and teachers alike do not have opportunities to experiment with different combinations of clarinets and accessories in order to create the sound quality that they prefer. This section will help students and teachers to understand the importance of a clarinet player’s choice of instrument, mouthpiece, ligature and reed and how these choices are related to the sound. If a student makes use of this combination of clarinet and “set up”, he or she can create a good quality clarinet sound, giving more space for the development of technique and musicality.

Jimmy Reinders’ choice of clarinet and “set up” will be placed within the historical background of the international schools of clarinet playing. The international clarinet schools that are relevant for this discussion are French and German. Each clarinet school has characteristics that are relevant to Reinders’ choice of clarinet and “set up” which defines his choice of sound quality. The historical background of Reinders’ clarinet and “set up” explain his choice of sound quality.

The German school of clarinet playing makes use of the Oehler finger system. The development of the German school is associated with German-speaking countries and is linked to technical innovations on the clarinet (like the Oehler finger system) that have contributed to a unique school of playing and sound concept.
The French school of clarinet playing makes use of the Boehm system. Other international schools that also make use of this system include Italy, Britain, and America. For this thesis the development of the French school of clarinet playing is purely associated with French inventions and its tonal characteristics.

For this chapter, the subject “Clarinet Set Up” is broken into two topics that will be discussed individually. “Clarinet Set Up” refers to the clarinet accessories, i.e., mouthpiece, ligature and reed. “Clarinet system” will refer to the choice of clarinet system. The chapter will conclude with their relationship to each other.

5.2 Background of the clarinet “set up”

The early development of the clarinet is associated with the Denner family. The first clarinet was made by Johann Christian Denner (1655-1707) of Nuremberg, Germany, who created an instrument that was clearly distinguishable from the closely related chalumeau that many researchers and academics regard as the forerunner of the clarinet. The question of whether the chalumeau and the clarinet are related to one another is not relevant to this study, however, the clear distinction between the clarinet and the chalumeau lies in the addition of a speaker key or register key that was invented and attached to the back of the clarinet by Denner. This was first reported by J.S. Doppelmeyer who identified the instrument as a sort of pipe, called the clarinette that created a new sound for music lovers (Brymer, 1976:19).

The original Denner clarinet that was improved by Denner’s son, Jacob Denner (1681-1735) is in the Nuremberg Museum. Together, father and son experimented by placing different key covered holes at calculated positions in order to get the best result. The result is that the Denner clarinet is capable of playing the chalumeau register and the overblown registers with fair accuracy. The term chalumeau register is still used today by many clarinet players and teachers who refer to the low register of the clarinet (Brymer, 1976:23).

The first notable recorded contribution to the clarinet other than that of J.C. Denner and his son in the 1700s, came from Anton Paul Stadler (1753-1812) who was one of the first clarinet

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4 Chalumeau register is the range from the lowest note playable on a B flat clarinet, E to the first octave F (Rendall, 1971:34).
players to be identified with a composer. In this case, it was Wolfgang Amadeus Mozart who appreciated the “lovely soft tone” that Stadler created on his basset-horn in A. With the help of Theodore Lotz (1746-1792), the instrument was the first of its kind that was lengthened by four semitones in order to extend the lower register (Kroll, 1968:21,22).

Stadler was advised and encouraged by his fellow colleagues to write a syllabus for the clarinet. Instead of writing a syllabus Stadler’s reaction was that every clarinet student should take up singing lessons regardless of their voice quality. Stadler also advised his students to sing while playing the instrument (Lawson, 2000:15). The indispensable quality of imitating the voice while playing the clarinet became associated with German clarinet players and their sound quality.

The German clarinet player Johan Simon Hermstedt (1778-1846) astonished the composer Louis Spohr (1784-1859) to the extent that he composed four clarinet concertos. These concertos introduces different instrumental (strings), and importantly, vocal characteristics into the writing for clarinet. The characteristics of the four clarinet concertos have been linked to Spohr’s compositional style in his violin concertos as well as his operatic works. Spohr is well known for his violin concertos, and his clarinet concertos fall under the same “full scale concerto form” that contains elements of operatic singing (Vogler, 2009:28).

Kroll (1968:73) notes that the clarinet concertos were not always best suited for the clarinet as the finger dexterity and ornamentation exceeded the structure of the clarinet in the 1790s. The highest register of the clarinet is used to its full capacity and it is very unlikely that a clarinet player like Hermstedt could easily execute such technical difficulties. However, Spohr commented (as cited by Kroll, 1968:73) on the stylistic playing of Hermstedt in the most ardent manner:

> May this concerto induce composers for the clarinet (surely the most perfect of wind instruments if played in the way Herr Hermstedt does) to avoid the monotony of most existing clarinet compositions, which largely consist of the repetition of technically simple and terrible trite soloistic passages, and to look for wider fields for an instrument so rich in compass and expression.
The musical and technical versatility of the clarinet in its early developmental period has been emphasised, not only by the clarinet players but also by composers such as Spohr and Hermstedt. The Spohr clarinet concertos requires the clarinet player to think like a string player with regard to the elaborate phrases, technical difficulties and the range that was reachable on the instrument. Although the clarinet was still in a development phase, clarinet players like Hermstedt were one of many inventors who tried to improve the structure of the instrument, especially to cope with the calibre of concertos that Spohr wrote.

A contemporary of Hermstedt, Ivan Müller (1786-1854), was the first technician who turned the reed fixed to the mouthpiece to face the bottom lip instead of the upper lip (Machnik, 2008:5). The reed below embouchure was a technique that could have been applied earlier by Franz Wilhelm Tausch (1726 - 1817) but, according to Rendall (1971:81), the only reference made to the reed below embouchure was noted in an edition of *Allgemeine Musikalische Zeitung* which stated that, if the reed is turned downwards, players will lose the high notes but gain the range of the whole instrument. The embouchure control of playing with the reed facing the top lip is questioned by many clarinet players including Carl Baermann (1810-1885). Miller (2010:9) states that Baermann disagrees with the reed on top embouchure by explaining that the bottom jaw is the one that is mobile when a person is talking, thus the reed should be placed on the bottom lip in order to best control the embouchure. The reed below embouchure gave the clarinet a distinct German sound that is related to the design of the mouthpiece and the ligature that is used for holding the reed in place.

The following section will deal with the development of the mouthpiece as a single entity and the ligature.

### 5.2.1 The Mouthpiece-Barrel and Ligature

The clarinets that were made in the 1750s were mostly a combination of three or four fixed parts. Clarinets that were made with three parts are classified as the “baroque style” of clarinet by Melanie Piddocke (2012:102) in her PhD dissertation titled *Theodore Lotz: A...*  

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5 Rendall (1971:81) refers to an 1818 edition of the *Allgemeine Musikalische Zeitung*. However, this cannot be accurate since the only reference in the *Allgemeine Musikalische Zeitung* referring to the position of the reed, as noted by Rendall, was in an earlier article *Über die Klarinette* (Regarding the Clarinet) of 16 March 1808 (*Allgemeine Musikalische Zeitung*, No. 25:25). Eric Hoeprich (2009:89) states that the writer (who published the article under a pseudonym) was Christian Friederich Michaelis (1770 – 1834).
**Biographical and Organological study.** A fine example of a baroque style clarinet as identified by Piddocke is a C clarinet by Matthias Rockobaur kept at the German National Museum Nuremberg. Albert R. Rice (2003:51) states that Rockabaur was the earliest clarinet maker in Vienna who started with repairs on instruments, and the making of oboe and bassoon reeds as early as 1764 to his death in 1775.6

Rice comments that the Rockabaur clarinet lacks a mouthpiece as a single entity and a barrel. A clarinet of similar form by Stinglwagner is clearly identified as a three piece clarinet with a barrel and mouthpiece fixed together as one piece (pear-shaped mouthpiece); a body that today can be identified as the left hand and right hand piece; and lastly an extended bell that is more than half the length of the body (Piddocke, 2012:105). This early mouthpiece-barrel has a pear-shaped body from the tip of the mouthpiece to the bottom end that is connected to the body joint of the clarinet. The most significant factor of this mouthpiece-barrel is the grooves in the wood that allowed a piece of string to be wrapped around the top part of the mouthpiece holding the reed in place (Rice, 1992:31).

The string ligature, as it is named today, comes from the earliest Viennese clarinet makers. It was used by many nationalities in the 18th century but has been found to be of German origin. The early development of the string ligature has been recorded only in German clarinet history, since documentation of the French clarinet making before the 1780s is almost non-existent. With the end of the French Revolution and the establishment of the Paris Conservatoire, tutoring methods and clarinet developments took place in France.

It is clear that the string ligature was wrapped around the grooves of the mouthpiece in order to hold the reed in position. The grooves on the mouthpiece were the first logical invention with the pear-shaped mouthpiece, however, the mouthpiece itself was not yet a single item for the clarinet. With the mouthpiece still being permanently connected to the barrel, the embouchure of clarinet players was reed on top embouchure. The reason for this is that it was not possible to simply turn the mouthpiece-barrel around since its construction was developed to fit the other parts of the clarinet making it a fixed structure with the reed placed on top of the mouthpiece-barrel.

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6It should be noted that the names of the clarinet makers were stamped or engraved onto their clarinet. This is the only way that researchers are able to identify clarinets and their builders (Piddocke, 2012:100).
Theodore Lotz was the first notable instrument maker who created a mouthpiece as a single item. Lotz has been overlooked for his inventions by many researchers because he always seemed to fall in the shadow of Anton Stadler. Mozart wrote his reputable concerto and quintet for Stadler, with Lotz only mentioned as the clarinet builder who helped Stadler lengthen the basset horn by four semitones (Kroll, 1968:21,22).

Collin Lawson (2010:23) states that Theodore Lotz invented a clarinet that is on display in Geneva’s *Musee des Instruments Anciens de Musique* that has been examined in detail by David Ross. Ross identified many advanced features with the most noticeable being the division of the barrel and the mouthpiece. Piddocke (2012:117) confirms this by adding that the B-flat clarinet made by Lotz has six parts: mouthpiece, barrel, left hand, right hand, stock and bell. The mouthpiece that is found with the Lotz B-flat clarinet is considered as one of the first clarinet mouthpieces. David Ross, a performer on historical instruments, describes playing on the clarinet:

> It probably possessed the largest ‘thickest’ sound of any eighteenth-century clarinet that I tested, rounded and woody throughout its entire range. Particularly impressive were the good intonation between the registers and the evenness of scale in the lower register (Ross, 1986:251).

Ross made use of the reed below embouchure while testing the Lotz B-flat clarinet. Ross made use of this technique because the mouthpiece could be turned so that the reed was facing the bottom lip thus making use of reed below embouchure. The change in embouchure from reed on top to reed below is a significant change that came with the individual development of the mouthpiece. It is clear that Lotz was one of the first inventors of the mouthpiece but it has not been confirmed that he was the first to implement the reed below embouchure with his mouthpiece.

After playing on the Lotz B-flat clarinet, Ross emphasised the rounded and woody sound throughout the entire range. He also commented that the sound was “thick”. The quality of sound that he got from the instrument gives significant recognition to the design of the mouthpiece and the reed that is used, with the most important being the reed below embouchure that was implemented by different clarinet players in Germany in the late 18th
century. Two aspects that are worth discussing are: the origin of reed below embouchure and its advantages, followed by the sound quality that Ross described as “thick, rounded and woody throughout its entire range”.

5.2.2 Embouchure and Sound

Clarinetists from France, Spain, Italy and Germany made use of the reed on top embouchure during the 18th century. Reed on top embouchure meant that the top and bottom lip had to curl around the teeth in order to play the instrument and create a sound. Today this is called double-lip embouchure as used by bassoon and oboe players and is still used by Italian and the old French school of clarinet playing (Pavlovski, 2012:36).

Double-lip embouchure remained the norm until German clarinet players and inventors started questioning the reed on top embouchure and experimented with the reed below embouchure. Reed below embouchure meant that the top teeth could be put directly on the top of the mouthpiece while only the bottom lip is curled over the bottom teeth, called single-lip embouchure. Single-lip embouchure could take place as the mouthpiece was developed into an individual piece allowing it to be turned around with the flat side facing the bottom. Longyear (1983:226) notes that the change in embouchure by early German clarinet players was one of the main reasons for the important role of the mouthpiece.

The origin of the reed below embouchure (single-lip embouchure) can be linked to several German clarinettists. Rendall (1971:80) speculates that Franz Wilhelm Tausch (1726-1817) made use of the reed below embouchure. Kimberley Miller (2010:4,5) says that Carl Baermann (1810-1885) advocated the use of the reed below the mouthpiece. However Kroll’s (1968:26) opinion is that Ivan Müller (1786-1854), with the development of his new clarinet, was the first to implement the reed below embouchure in addition to creating a metal ligature to hold the reed in place. The disadvantage of playing with the reed on top embouchure (double-lip embouchure) includes a muffled staccato tongue and an uncontrolled sound, much like a “glottis of a goose” (Kroll, 1968:28).

Today, all clarinet players play with the reed below embouchure due to the above-mentioned inventions. Different teachers and nationalities use the single-lip and double-lip embouchure with the reed always facing to the bottom lip. However, the variation in sound is also related
to the mouthpiece and reed that is used by each clarinet player. Ross’ (1986:251) description of the Lotz B-flat clarinet was that it was thick, rounded and woody throughout its entire range. This characteristic is purely associated with the German school of clarinet playing which has different facets but, in the late 18th century, two aspects were relevant: the choice of mouthpiece (either French or German) and the reed.

5.2.3 The Mouthpiece Design and Reed

The differences that exist between German mouthpieces and French mouthpieces have to do with the design of the face length and the openness of the tip of the reed to the mouthpiece. The choice of reed is also of utmost importance.

The German mouthpieces are designed so that they can be played with German cut reeds. The mouthpieces are generally more slender in comparison to mouthpieces of other nationalities (Rendall, 1971:7). This means that the combination of mouthpiece and reed is important for creating a German sound which requires a thinner, harder reed. The flat surface of the mouthpiece, where the reed is placed and fixed with a ligature, is called the “lay”. Lawson (2000:36) comments that earlier mouthpieces were quite long and had narrow tips that resembled the modern day German mouthpieces. The smaller tip opening means that the clarinet player must use a stronger reed with a stronger embouchure to control the sound favoured by German clarinet players (Brymer, 1976:143).

The French mouthpiece in the 1800s was much narrower than it is today. Lawson (2000:36) notes that the French mouthpiece became broader towards the early and middle 19th century. This means that the opening of the tip of the mouthpiece to the reed was much smaller in the 1800s than in modern day French mouthpieces. Early French clarinet players also made use of a softer reed as they were using the reed on top embouchure.
5.3 Reinders’ choice of “set up”

5.3.1 Defining a Good Sound Quality

Jimmy Reinders’ choice of set up has interrelated facets to achieve a good sound. Reinders’ good clarinet sound can be described as a full, round, broad sound that remains constant over the entire range of the clarinet. Even though this sound is associated with the German system (Oehler system) clarinet players or a German sound, Reinders encourages his students to create a German sound with a French clarinet system (Boehm system). His choice of accessories is a selection of French school and German school accessories.

Reinders has different ways of describing his choice of sound on the clarinet which all point towards the concept of two shapes: a cylinder and a pyramid. If the shape of these two objects represents the sound of the clarinet, a cylindrical shape remains the same from the bottom to the top. A pyramid shape is big at the bottom and thins out at the top. When Reinders speaks of a cylindrical sound, he compares the shape to a pyramid by stating that a cylindrical sound remains constant in the lowest and highest register of the clarinet, while a pyramidal sound is big in the lower register and thins out in the higher register. With the cylindrical sound being the main goal of clarinet playing, Reinders suggests musical aspects for clarinet players to imitate in order to achieve a good sound.

5.3.2 Imitating a Good Sound

Reinders encourages his students to listen to other instrumentalists and vocalists in order to form an impression of the type of tone colour and cylindrical sound they would like to get from the clarinet. When a student learns to play the clarinet, he is also learning to sing. The closer Reinders’ students can get to imitating the human voice, the better (Reinders, April 21, 2015). Singing while playing an instrument could be related to Anton Stadler’s remark that every clarinet student should take up singing lessons regardless of his or her voice quality. Since Stadler had the ability to create a sound so “soft and pure” that it was “irresistible”, the “singing” quality of his playing cannot be ignored (Kroll, 1986:21,22).

The sound production of the clarinet has different tone colours (warm, thick, thin, dark, screechy etc.). If a clarinettist has learned and explored the versatile tone colours of the
instruments, he or she will have the ability to adapt the instrument’s tone colour to match other instruments or even vocalists. In the early development phase of the clarinet, the instrument was challenged to perform the techniques and sound production of the violin. Louis Spohr wrote four clarinet concertos for the German clarinet player, Johan Simon Hermstedt. The Spohr clarinet concertos have been compared to his violin concertos for their extravagant phrases, articulation and ornamentation.

While Reinders was studying at the Royal Konservatorium, The Hague, under the influence of his clarinet teacher, Jole Huckriede (who played on a German system or Oehler clarinet), he felt the need to play a string instrument so he took cello lessons for a year. Jole Huckriede himself enjoyed playing the cello in a string quartet and also being a vocalist. The reason for Reinders taking these classes was to understand how the bow works on the string. The articulation of the bow on the string and the “approach to playing a note” can be investigated with string instruments because it is visible to the eye. The articulation of the clarinet is a difficult concept to explain since it is not visible to the eye. Reinders has made use of the “bow on the string” concept in order to fully understand the articulation of a string instrument that he directly relates to the “tongue on the reed” of the clarinet. The “bow” is compared to the “tongue” accentuating the importance of articulation while playing the clarinet (Reinders, March 31, 2015).

Reinders compares the musical elements of clarinet playing to a string instrument, much like Louis Spohr’s clarinet concertos that are associated with violin playing characteristics. The clarinet that is compared to a string instrument has a clear German origin that is associated with the early development of the German school of clarinet playing.

5.3.3 Reinders’ choice of Ligature

Reinders (April 17, 2015) mentions that his career-long choice of ligature was either the Vandoren Klassik string ligature or the Rovner Dark ligature. The Vandoren Company is based in Paris, but the invention of the string ligature is clearly of German origin. Most clarinet models in the late 1700s made use of a string wrapped around the grooves of a mouthpiece-barrel in order to hold the reed in its proper position. Since the early surviving clarinets are either of Austrian or German origin, the string ligature is related to the German school of clarinet playing.
The second ligature is by Phil Rovner of Rovner Products. The American-made *Rovner Dark* ligature allows a clarinet player to get a dark, warm and resonant sound with its superior technology and “its sound is similar to the sound produced by the age-old string ligature” according to Phil Rovner’s website (Rovner Products, 2015). The “age-old string ligature”, on which both products are based, creates a sound and tone colour that is related to the German school of clarinet playing.

5.3.4 Reinders’ choice of Mouthpiece

In order to create a German related sound, Reinders states that, with the right mouthpiece and a good reed, a clarinettist can get the velvety cylindrical sound over the entire range of the clarinet. Reinders emphasises that his choice of sound on the clarinet must not have a “woody” tone colour as described by David Ross when playing the Lotz B-flat. Reinders feels that German system (Oehler system) clarinet players often create this woody sound.

Reinders remarks (April 17, 2015) that the clarinet is an instrument that is still developing and improving in terms of sound registers. One of the weak registers of the clarinet is the throat register which is the first octave notes of G, G sharp, A and B flat. These notes are close to the barrel and mouthpiece with the result that only a quarter of the clarinet’s tube is used for resonance and sound production. With the weaker sound in the throat register, the

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7 The author took the images in this section.
8 The clarinet consists of five parts. From the top to bottom they are named: mouthpiece, barrel, upper joint, lower joint and bell.
clarinet player must compensate in dynamics when alternating between the low or high register and the throat register.
In addition to dynamic compensation, Reinders’ experience with the use of an appropriate mouthpiece such as the *Viotto B3* and *Viotto B3+* shows that the weak sounding throat register can be enhanced to a more satisfying sound production:

With the *Viotto* mouthpiece there are certain elements that contribute to the clarinet and enhance it, for example, the throat register (Reinders, April 17, 2015).

The velvety round German tone colour that Reinders prefers is created with the use of a hard French reed (harder resistant reeds are related to the German school of clarinet playing) and a French designed mouthpiece from a German company. The *Viotto B3* and *B3+* mouthpieces are listed as French model mouthpieces on the *Viotto* website ([basdejong.com](http://basdejong.com)). Heinz Viotto, the creator of *Viotto* mouthpieces, is a German engineer specialising in the re-facing of clarinet mouthpieces that are ordered from a German *Zinner* factory ([basdejong.com](http://basdejong.com)).

![Figure 2: Viotto B3+ Mouthpiece](image)

The *Viotto B3* and *B3+* that Reinders prefers, both have a shorter face length and a bigger mouthpiece-to-reed opening in comparison with the *Viotto* German model mouthpieces ([basdejong.com](http://basdejong.com)). Even though Reinders prefers the French mouthpiece design of the *Viotto B3* and *B3+*, he recommends playing on a harder reed, as with the German mouthpiece. With the combination of a slightly harder reed, the *Viotto* mouthpiece creates a fatter and thicker sound that Reinders associates with the German tone colour (Reinders, May 12, 2015).
5.3.5 Reinders’ choice of Reed

The different reeds and models of reeds that are available on the market have allowed clarinet players to experiment with different tone colours. Reinders feels that the *Traditional Vandoren* reed that has been on the market since he started playing clarinet, is still his preferred choice. The French school of clarinet playing has been associated with playing on a softer reed that allows a clarinet player to have more tone colour dimensions (pyramid sound projection). The different strength of reeds range from: 1 (being very soft) to 5 (being extremely hard). Playing on a harder reed requires a stronger fixed embouchure that is associated with the German school of clarinet playing (cylindrical sound projection).

The reed is arguably the core of the clarinet in creating a sound. It is important to choose a good reed, thus radically enhancing the outcome of the performance. A poor choice of reed will result in an unsatisfactory sound. Every reed has a different character, lifespan and tone depending on the quality of cane used. Reinders feels that a clarinet reed needs to be prepared in a structured manner. Most people take a new reed out of the box and play on it for hours until it is soaked. This limits the lifespan of the reed and minimises the cane’s capacity to create proper sound. Relevant information regarding the reed is shared by many teachers, however the structured approach that Reinders advises his students to take is unique and specifically related to him. Reinders firmly believes that when you start playing on a new reed, you must get moistness and water into the pores of the cane and allow it to adapt to the new level of moistness. Thus, on day one of opening a new reed, it must be played on for 15 to 20 minutes. Then the player must take the reed from the mouthpiece and massage it. The concept of massage is explained by Reinders in the following way (Reinders, April 17, 2015):

> Take off the reed, dry it from excess moisture and massage the reed with your index finger and your thumb.

Reinders massages the reed by stroking the reed softly in a forward motion between the index finger and the thumb. The stroke motion is from the middle of the reed (step 1) through the reed (step 2) over the tip of the reed (step 3). It must be done carefully without damaging the natural texture of the tip of the reed. This process is then repeated until the two fingers get sticky. That is the sign to stop and put the reed away in a plastic reed case that keeps the reed straight and allows for ventilation through the reed (a typical reed case like this is the
*Vandoren VRC810*. On day two, the same reed is used and played on for 25 to 30 minutes with the massage process followed in the same manner for the final time. The massage process only happens twice. The purpose of massaging the reed is to seal and close the pores of the cane (Reinders, April 17, 2015).

The stroke motion of massaging the reed from step 1 to step 3⁹:

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⁹ The author took the images in this section. The person in figure 3, 4 and 5 is Dylan Maart.
Every reed has a different character, lifespan and tone. Reinders advises his students to pick out four reeds and number them from one to four. The students must then play and exercise on a different reed every day in order to get accustomed to the tonal differences of each reed. The embouchure can then get accustomed to playing on different reeds with different characteristics, allowing a student to develop flexibility in the embouchure. This process of reed preparation is unique to Reinders (Reinders, May 12, 2015).

5.4 The Clarinet Systems

Within the international schools of clarinet playing, the selection of a clarinet system is either Oehler system or Boehm system. The Oehler system is of German origin and the Boehm system of French origin.

5.4.1 Oehler System

The German clarinet system is based on Ivan Müller’s futuristic 13-key clarinet design that was initially rejected in 1812 by woodwind makers in Paris (Kroll, 1968:26). Nevertheless, his inventions that allowed the clarinet to play in every possible key were not in vain as Heinrich Baermann (1784-1847), an outstanding performer of his time, based his own improved clarinet on the design of Müller’s clarinet. After Baermann’s clarinet design, Oscar Oehler (1858-1936), a co-founder of the Berlin Philharmonic Orchestra, improved the Baermann design and, at the end of the 20th century, German clarinet players still play on systems very similar to that of Oehler’s final clarinet (New Grove Online, 2015).

One of the most notable factors of the German system clarinet is the discomfort of fingering that comes with the ring-key design of the instrument. Intensive training is required in order to master this fingering system. The tone colour and sound of the German clarinet is described as full-bodied, fat, round and warm. The dynamic range is considered superior to that of the French clarinet. However, it requires intense training to overcome intonation problems. Finger dexterity on the German system requires different finger corrections, half-holing, alternative and cross fingering (Brymer, 1971:154).
5.4.2 Boehm System

The establishment of the French school of clarinet playing can be associated with two important factors in Paris. The founding of the Paris Conservatoire in the late 1790s coincided with the employment of notable French clarinet players and the selection of clarinet players who mainly performed at a music society called *Concert Spirituel* (Weston, 1977:277). Many French clarinet players can be associated with the *Concert Spirituel* which existed before the founding of the Paris Conservatoire with its most renowned clarinettist being Jean Xavier Lefèvre (1763-1829). Lefèvre, a student of Michel Yost (1754-1786), was the first clarinet professor appointed at the Paris Conservatoire and was commissioned to write a tutor method for the institution (Street, 1916:95).

Lefèvre’s tutor method was a solid guide for many clarinet players during his lifetime and his instructions for playing clarinet remained fixed for the French school of clarinet playing. Only with Lefèvre’s successor, Frederic Berr (1794-1838), were the traditional rules changed when he applied the reed below embouchure on the French system of clarinet playing. Up to the 1830s, most French clarinet players made use of the reed on top embouchure. Charlton (1988:396) remarks that, with the employment of Frederic Berr at the Paris Conservatoire, the reed below embouchure was officially recognised in 1831. However, the embouchure technique was only fully adopted in the 1850s with the majority of clarinet players making use of this embouchure technique (Rice, 1988:11).

Hyacinthe Klosé (1808-1880) studied at the Paris Conservatoire under Berr and was later appointed professor at the institute. Klosé and Auguste Louis Buffet, who were friends, collaborated in creating a clarinet based on the principles of Theobald Boehm’s ring key inventions (Rendall, 1971:97) while avoiding creating a system which required cross fingering as with the German system. Buffet’s knowledge of Theobald Boehm’s flutes designed with the ring key mechanism, allowed him to incorporate it into the development of the clarinet. The most important aspect of the clarinet is the placement of the tone holes for the best acoustical results. After that, the mechanisms are created in order to cover the tone holes and create a comfortable finger system. Even though Boehm was not present at the creation of the system for the clarinet, the French system of clarinet playing has been dubbed the Boehm system (New Grove Online, 2015).
It is with Klosé that the Selmer family became known in the clarinet industry. Henri (1858-1941) and Alexandre (1864-1953) Selmer were the sons of Frederic Selmer who studied with Klosé at the Paris Conservatoire. The brothers established the H. & A. Selmer Company. Henri Selmer stopped playing clarinet in 1885 and established a factory making reeds for woodwind instruments. Soon after the initial success in sales, the company started manufacturing clarinets. His younger brother, Alexandre, played in many army bands in France and studied at the Paris Conservatoire. Alexandre Selmer was appointed as principal clarinet player of the Boston Symphony Orchestra between 1898 and 1901. While living in Boston, Alexandre returned to Paris to visit his family and see his brother’s factory. Henri had created a clarinet that so impressed his brother that he returned to Boston with a set of Selmer clarinets. The clarinets made an impression on professional clarinet players who enquired about the availability of the clarinets in America. This led to Selmer clarinets receiving recognition, not only in France, but also in America (Manfredo, 2010:24).

5.4.3 Reinders’ choice of Clarinet

During Reinders’ career playing on the Boehm system, he had the opportunity to experiment with different clarinets. While studying in The Netherlands, he played on a Boosey & Hawkes clarinet, the same brand that he started playing on. In the late 1960s and early 70s the Boosey & Hawkes Company was the most well-known music shop associated with British schooling around the world. Reinders then played on a Full-Boehm system also made by Boosey & Hawkes (introduced to him by his Italian teacher, Mario Trinchero).

The Full-Boehm B-flat clarinet had two advantages associated with the key-work that Reinders wishes modern-day clarinets could have. The first was an extra, low E-flat key that allowed the B-flat clarinet to play a semitone lower than other B-flat clarinets. This means that the lowest note of the Full-Boehm system has the same pitch as the lowest note of any A clarinet of the same system. Most professional clarinet players make use of two clarinets, namely the B-flat and the A clarinet. The A clarinet is used for a selected few clarinet compositions including Mozart’s clarinet concerto (Reinders, March 17, 2015).

10 The Full-Boehm system contains key additions to the Boehm system. The system is still the same.
In orchestral playing, it is regular practice for a clarinet player to switch between the two clarinets (A or B-flat) depending on the composer’s choice of clarinet. The Full-Boehm systems key-work allowed Reinders to play on one clarinet, transposing the music written for A clarinet a semi-tone lower and still reach the low pitch sound that is only reachable on the A clarinet. The second advantage of Full-Boehm system key-work for Reinders is the design of the left hand C key. The C key is designed to be close to three other keys on the bottom joint (right hand piece) that the left hand pinkie must use for playing over the break, executing trills and other finger dexterities. The Full-Boehm system key-work designed the left hand C key so that it is easy to identify while playing. The C key is curled up and out with lines grooved on the surface in order to easily recognise it among the other two keys (Reinders, March 17, 2015).

Although the Full-Boehm clarinet was his initial choice of clarinet make, Reinders preferred the sound of the *Buffet S1*. The *Buffet S1* had a dark tone colour with nickel-plated keys. He believes that the *Buffet S1* is the best clarinet in the *Buffet* clarinet range and regrets that it is not in production anymore. These two clarinets remained the benchmark for Reinders throughout his early career until he went to visit his mother in Holland and visited the Selmer clarinet factory in France. At the factory, he had the opportunity to play on a prototype model of the *Selmer Recital* clarinet that was not yet on the market. He immediately fell in love with the full, fat, dark tone colour that he got out of the instrument compared to the previously mentioned clarinets. The tone production was cylindrical over the whole range of the instrument meaning that the texture in the upper register (Altissimo register) had a fuller sound than any other clarinets. This means that the sound remained almost identical in both the lowest and the highest ranges of the clarinet, nearly similar to a full body German sounding clarinet (Reinders, April 17, 2015).

5.5 Combining Reinders’ Clarinet and “set up”

Reinders’ choice of clarinet and set up complements each other. The *Selmer Recital* clarinet, *Viotto* Mouthpiece, *Rovner Dark* or *Vandoren Klassik String* ligature, combined with a *Traditional Vandoren* reed creates a clarinet sound production that Reinders prefers. The selected items are associated with the French school of clarinet playing, however Reinders
creates a sound associated with the German school of clarinet playing. Reinders’ choice of clarinet and set up is as follows:

<table>
<thead>
<tr>
<th></th>
<th>French School</th>
<th>German School</th>
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<tbody>
<tr>
<td>Clarinet</td>
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<td>Mouthpiece</td>
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<td>Ligature</td>
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<td>Reed</td>
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<td>Sound Quality</td>
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5.6 Summary

Reinders’ main goal with his choice of clarinet and set up is to create his choice of sound quality which is a sound with a cylindrical range and a tone colour that is dark, resonant, broad, velvety and rounded. In addition to his sound quality, he excludes the “woody” factor that has been associated with the German (Oehler) system clarinets. He creates the sound quality by using a French (Boehm) system clarinet combined with a French school mouthpiece and a German school reed and ligature.

The characteristics and traits of international clarinet schools are listed below:

**French School of Clarinet**
- Known as the Boehm system key-work that is advantageous for finger dexterity.
- Sound production is compared to the shape of a pyramid by Reinders.
- Sound quality is thinner and less warm than the German sound quality.
- Softer Reed.

**German School of Clarinet**
- Known as the Oehler system key-work that requires traditional training for finger dexterity.
- Sound production is compared to the shape of a cylinder by Reinders.
- Sound quality is dark, resonant, warm, broad and rounded (woody).
- Harder Reed.
His choice of sound allows him to be free from the structures of one clarinet school. He makes use of the advantages created by the French system key-work in order to achieve finger dexterity in its simplest form. By combining the set up to his clarinet, his sound quality allows for the best elements of sound production associated with the positive qualities of the German school of clarinet playing.
Chapter 6: The Technical Fundamentals as approached in Jimmy Reinders’ Teaching

6.1 Introduction

The basic study tutorials for clarinet playing discussed in this chapter commonly do not provide in-depth discussions to explain the technical fundamentals of clarinet playing. Reinders therefore pays special attention to establishing these fundamentals in his own lessons. Seeing as these fundamentals are important for performer and teacher alike, his approach might serve as a valuable foundation for those who are familiar with his teaching practices. The tutorials used by Reinders are based in various international schools of clarinet playing, thus making it possible to contextualise some of his teaching practices within these schools.

Reinders’ deep knowledge of the technical fundamentals of the clarinet is illustrated by his ability to verbalise any action or technique that is required of the student. Reinders does not play his instrument during the lesson even though the establishment of the clarinet fundamentals forms a key-part of the training he provides (Reinders, April 21, 2015).

6.2 Embouchure

The embouchure\(^{11}\) on the clarinet refers to the manner in which the mouth covers the mouthpiece, where the reed is placed on the lower lip and what muscles are used in order to create a good tone and pitch. The American way of describing it, which Reinders admits to using, is explained in the following way: the middle of your chin is where the lip can no longer be pulled away from the chin. This Reinders calls the “little gap”. The lower facial chin muscles below the little gap must pull and tighten downwards while the facial muscles above the little gap must tighten in the direction of the reed. While the muscles pull in opposite directions, Reinders explains the shape that the lower lip must form (Reinders, April 21, 2015):

\(^{11}\) The author took the images in this section. The person in the Figures, 6, 7 and 8 is Féroll-Jon Davids.
The bottom lip should be like a half moon, in other words you don’t want to pull your whole lip over your teeth too much. Everybody use different lip amount due to the thinness and thickness of the lips.

![Image of bottom lip shape](image1)

**Figure 6: “The Little Gap” and “Half Moon” shape of the bottom lip**

The position and angle of the embouchure on the reed makes a big difference in sound and tone quality. Reinders teaches his students that a clarinet must be held at a 45 degree angle from the body, as the mouthpiece is placed in the mouth. In order to get the proper position of what a standard lip placement on the reed looks like, Reinders takes the clarinet and holds the instrument horizontally. He then places his index finger (representing the teeth) on the top of the mouthpiece and his thumb (representing the lower lip over the teeth) on the flat surface of the reed. The thumb is further away from the tip of the mouthpiece than the index finger, showing that the bottom lip is in front of the top teeth.

![Image of horizontal clarinet](image2)

**Figure 7: Horizontal clarinet with Thumb and Index finger**
This process takes place while the clarinet is still held horizontally. Reinders then lowers the clarinet, still holding the position of his fingers on the mouthpiece, until the thumb and the index finger form a vertical line. This means that when the angle of embouchure is correct and the clarinet is held at a 45-degree angle, the bottom lip and the top teeth on the mouthpiece will form a vertical line (Reinders, April 21, 2015).

![Image](image.png)

**Figure 8: 45-degree angle of Thumb and Index finger**

### 6.3 Tone

According to Reinders, proper tone or sound production depends on the amount of reed that is placed into the mouth. Every reed has a different character and strength, meaning that the amount of reed placed in the mouth depends on the characteristics of the reed. The reed must be placed on a solid lip surface in order for it to vibrate properly; the faster the vibration of the reed, the clearer the sound will be. The amount of surface available on the reed for vibration will create the differences in tone colour. The differences of a sound or tone colour are based on the instrument material that a student uses. Reinders states that different reeds, mouthpieces and clarinets create different sounds, but once a student establishes a fixed set up, the sound that he or she will create is related to the tonal cavity of his or her mouth, however, it is up to the student to explore his or her own playing style.

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12 Set up refers to the choice of clarinet, mouthpiece, ligature and reed used by a student. It takes time for many clarinet players to decide what set up they want to use in order to create the right tone and sound colour on the instrument.
Reinders (April 21, 2015) encourages his students not to imitate their teacher. When it comes to creating a good tone on the clarinet, every student has an inherent taste of what they like in music and, ultimately, that is the sound that will come out. When the student has a fixed clarinet set up and the right embouchure, Reinders tells his students who are unfamiliar with the sound they want to create to listen to other instrumentalists and recordings. Students can learn by listening to other clarinet players and by listening to themselves. The purpose of listening to other clarinet players is not to imitate them. Stylistically speaking, the student will find similarities in colour between his or her own music and the music that he or she is listening to, but in the end, the decision is individual. By listening to other instruments and singers, the student can get a totally different idea of sound:

Jacqueline du Pre was one of the musicians that I encouraged my students to listen to for her playing, sound colour and things like that (Reinders, April 21, 2015).

6.4 Vibrato

Reinders states that when you are learning to play the clarinet, you are also learning to sing. The technique of singing has to be applied while playing the instrument because the closer you can get to a human voice the better. In order to acquire the understanding of the human voice, a student must listen to opera and jazz singers taking the vibrato into account. String instruments, oboes, flutes and bassoons make use of vibrato. However, Reinders comments (April 21, 2015) that it has always been a bone of contention in discussion when people question the use of vibrato on the clarinet:

The reason being is that the overtones of the clarinet don’t require you to have a vibrato because it is a full sound and you don’t need to vibrate.

Reinders admits to using vibrato when he played clarinet. He describes vibrato as a beat in the sound and that a clarinet player must use a violinist as an example to think of vibrato. The vibrato must be thought of as a natural vibrato and not that of Edith Piaf. The most common way of vibrating on the clarinet, mostly used by jazz players, is to wobble your bottom lip against the reed. However Reinders does not approve of this because wobbling your bottom lip can interfere with the embouchure of the lower lip. A more sophisticated way and more difficult vibrato is to do it like the singers do, with your diaphragm, as Reinders says:
It is more difficult to do but with this whole technique of vibrato, if you just sing naturally you don’t actually have a vibrato coming from your stomach, it is more from your throat area.

Reinders states that Bossa Nova singers create a straight natural monotone vibration that, he feels, enhances the quality of sound.

### 6.5 Tonguing

Reinders believes that very little has been said about tonguing in technical books about the clarinet. It is therefore a subject that needs to be put into words so that students can understand it. Brymer (1976:164) explains:

> Place the tongue against the reed, and as you blow, remove the tongue so that the tone can start. Then replace it and stop the sound by touching the reed as it vibrates.

This vague statement that serves as an introduction to tonguing is somewhat misleading and unclear, as no further details are given to what part of the tongue to use and where the tongue must touch the reed. The clearest description of tonguing has mostly been associated with mouthing the sound of the letters “t” and “d”.

Lawson (2000:49,50) states that French clarinettist Jean Xavier Lefèvre (1763-1829), who is mainly associated with the formal establishment of the French school of clarinet, had a clear description of articulation and tonguing. Lefèvre advised that, when a group of slurred notes are played, the first note of the group must be tongued. The stroke of the tongue is then associated with a voiced consonant “d” or “t”. The “t” consonant is mainly used for short detached notes, while the notes that are without any indication should be pronounced with a “d” consonant when the tongue is striking the reed. Lefèvre also mentioned that the tongue and the finger must be synchronised to achieve the best result.

The French clarinet players in the time of Lefèvre still made use of the reed on top embouchure. Even though this description is clearer than Brymer’s (1976:164), there is still some uncertainty as to how the tongue must strike the reed. Lawson (2000:48) states that articulation was firstly executed by means of using the throat. This means that the clarinet players in the 1800s would have needed more control in the chest and diaphragm in order to
articulate with the throat. Articulation on the reed was later implemented on both reed on top and reed below embouchure. However Lawson (2000:51) notes that articulation on the reed was probably first implemented by clarinet players making use of the reed below embouchure, in other words, German clarinet players.

The German tutor method written by Ivan Müller (1786-1854) offers very little information on articulation and tonguing. However, Müller states that clarinet players should pay attention to the violin and try to imitate the manner in which a violin player executes staccato and legato. On the other hand, the French clarinet player, Hyacinthe Klosé (1808-1880), wrote of different types of tongue strokes in order to play different articulations (Lawson, 2000:51).

Clarinet teachers have their own descriptions on how to tongue, including Reinders who believes that the uncertainty of the subject is caused by the fact that each student has a different tongue thickness and length. Thus, when articulating, the style of tonguing has to be chosen based on the resulting sound (muffled, thin, thick, clear etc.) (Reinders, May 16, 2015).

Tonguing poses a twofold problem for Reinders. Firstly: where does the tongue strike the reed? And secondly: how much tongue do you put against the reed?

1. Where does the tongue actually strike the reed?

“The tip of the tongue – tip of the reed”. This is a concept that is described by many clarinet teachers. Reinders believes that it is almost unnatural to play in such a manner. He describes it as analogous with throwing darts to one specific spot on a dartboard. Combined with this, he is of the opinion that the reed wears out faster when such an approach is used.

Reinders explains:

The tip of the reed is the part that vibrates constantly while playing the clarinet; it is also the thinnest part of the reed. So, the more the student touches on the tip of the reed, the faster the reed will wear out. I discourage my students to tongue like this (Reinders, February 2, 2015).
It further entails keeping your tongue as close as possible to the reed with the tongue functioning similar to that of a dog’s tail, wagging up and down against the reed. Reinders advises that the tongue touches the reed a quarter of an inch below the tip of the reed.

Reinders explains:

The placement of the tongue on the reed is not always the same as the clarinet plays through different registers. Thus the tongue is arched in a manner, meaning that it approaches the reed a quarter of an inch below the tip of the reed, evidently striking the reed from an angle lower than the reed (Reinders, February 2, 2015).

2. How much tongue do you put against the reed?

Reinders explains:

The definitive moment will be decided by the sound that one makes while tonguing. If a student uses too much of the tongue’s surface to stroke the reed, the sound will be more elongated creating a longer silence. So, if the student wishes to make the tonguing sound lighter, a smaller amount of tongue surface must be put on the reed (Reinders, February 2, 2015).

Reinders believes that the student must not pull the tongue away too far from the reed and that the tongue must be close to the reed with minimum movement. When you blow naturally on the instrument, your tongue is relaxed and it should stay relaxed while the tongue touches the surface of the reed. After playing long studies and exercises, it is natural that the tongue will get tired. It is then that the student must stay focused on the lightness of tongue so that it does not sound heavy. The student must not press too hard with the tongue on the reed. It must not be forced and there must be no excessive tongue movement.

The tongue should be exercised regularly allowing it to find a comfortable place to strike the reed. The length of the note is determined by the amount of surface of the tongue that touches the reed. The less tongue-surface touches the reed, the shorter the note becomes, allowing the tongue to articulate faster. Reinders comments:

These are technical things that we have to think about, and to achieve that is difficult. It is not impossible, but if you get it right, you will know what you are doing. With every person it is different. Everybody’s tongue is different. Where on the reed you tongue is
based on the comfort of tonguing and the sound that you create (Reinders, March 2, 2015).

When it comes to playing double repeated notes on the clarinet, Reinders is inclined to think in terms of double-tonguing because it would be lighter to play, thus the student should try to get that colour and articulation. Double-tonguing is a concept better executed on the oboe, flute and trumpet but seldom on the clarinet. Double-tonguing should result in a very light and quick tonguing movement. Double-tonguing can be described to the clarinet player by the means of the muscular elevation of the tongue going to the reed: the less muscle you put in the better it sounds (Reinders, March 2, 2015).

The tongue is the primary device that enables a player to create the perfect sound on a starting note of a phrase. Reinders says that the approach to a note is very important, as the tongue is moving away from the reed. His philosophy is that, with clarinet playing, the tongue is similar to the bow of a violin player. Ivan Müller has also used this example in his German tutor method, however Reinders takes it a step further with a more elaborate explanation:

If you know how a violin player uses his bow to create the best possible sound, you will understand how the tongue must work while approaching a note. If you place too much pressure on the violin string with the bow, the sound will be squashed, if the pressure is too soft, the sound will be tinny and thin (J. Reinders, April 21, 2015).

The correct pressure of the bow on the string is crucial for the right approach to a note. This takes time with clarinet playing, as it does with the violin. Each individual must approach the note in the most elegant manner and must practice it to advance in the field of clarinet playing (Reinders, April 21, 2015).

On the topic of having a fast tonguing technique, Reinders always tells his students “fingers before tongue”. The synchronisation of the fingers and tongue has to be exact in order to have a fast tongue. Reinders comments that, when it comes to having a fast tonguing technique, student’s focus on the wrong thing. When the students continuously practice staccato tonguing on a single repeated note, they do not have to think about their fingers. They are so focused on playing a staccato tongue that the tonguing moves faster than the fingers. The
tongue cannot do its work until the fingers have pressed down the right note. Thus the concentration has to be on the fingers as if they were playing a scale with the tongue dovetailing the fingers.

Reinders makes use of two staccato studies for his tonguing technique. He is aware of other staccato studies and exercises, however, in his experience, the two studies that he gives his students to exercise have been proven to work. These are: the *Alfred Uhl* Staccato book and studies No.2 and No.15 of the *21 Pezzi* by Johann Sebastian Bach, edited by Almiro Giampieri. The *Uhl* staccato study is used as preparation for the *Pezzi* No. 15 study. Both works touch on different articulations over a three-octave range on the clarinet. Different articulations can be explained by forming the appropriate sound with the mouth as is mentioned by Lefèvre. It is a concept that is based on the form in your mouth. Staccato notes are to be mouthed with the sound “tu” while playing. When you have a slur over the dotted notes, they should be played more elongated with a “du” sound. These sounds should be mouthed while playing on the instrument. According to Reinders, this is the best way to describe the concept to a student (Reinders, March 2, 2015).

**6.6 Finger Technique**

In the section discussing tonguing, it is mentioned that, while playing the clarinet, the fingers are a very important part of establishing a good technique. Reinders helps his students to improve their finger dexterity by using a Technique Developer\(^\text{13}\). (Reinders, October 21, 2015).

\(^{13}\)The author took the images in this section. The person in Figures 11, 12, 13 and 14 is Dylan Maart.
According to Reinders (April 28, 2015), the device was invented in 1976 and is not often used by clarinet players because it is not available on the market. However, Reinders started marketing it again and advising his students to use it. The technique developer is a device that is attached to the clarinet over the key-work of the instrument. A plastic rod is held right above the finger holes of the clarinet by means of two clamps; one at the bell and the other at the barrel of the clarinet. The clamps have two levels for holding the rod; a high level and low level.

![Figure 10: Technique developer assembled on the Boehm system clarinet](image)

The purpose of the technique developer is to keep the finger movement to the minimum while playing the instrument. Reinders explains:

> I think the technique developer is a fantastic device because we cannot see our hands while we are playing, like pianists. It has proven to work for my students. The technique developer restricts the height of the finger and makes the fingers faster (Reinders, April 28, 2015).

![Figure 11: Front view of Technique Developer covering fingers](image)
Reinders has had many students who struggled with their fingers because the fingers rise to different levels of height. The rod then avoids out of control finger movement and contributes to the spacing and placing of notes. The rod also strengthens the fingers, which enhances their articulation and speed. Students are advised to practice in front of a mirror, however, Reinders states that you cannot look in the mirror and focus on keeping the finger movements small. The rod then forces students to make smaller finger movements. The increased focus on correct finger position improves articulation and finger strength. The plastic rod is slightly pliable and, by lifting their fingers up against the rod, the students exercise the fingers as well. Reinders further advises his students to exercise their fingers by holding a squash ball in their hands and pressing with the fingers on it (Reinders, May 15, 2015).

Reinders explains that the movement of the fingers is from the metacarpal knuckles. He suggests that if students keep their fingers curved and put plasters over the top to hold their fingers in that position, the students will realise that the movement of the finger is from the knuckle. According to Reinders, the shape of the finger remains fixed as with piano playing. The left hand index finger must always remain in this position in order to manoeuvre between the different keys that it has to play (Reinders, April 28, 2015).
The higher level of the rod, which allows for more spacing and movement, is used for children who start out on clarinet because their fingers move around. Reinders believes that the rod prevents future problems. When a beginner uses the rod, the hands have to stay closer to the holes from the beginning. The lower level, which allows for minimum space and movement, is used for students of a more advanced standard. It can mainly be used while practicing technique and studies, but should be taken off during performances (Reinders, April 28, 2015).

Before the rod is attached to the clarinet, the hand position and finger position must be correct. Reinders states that the fingers have to be round and curved similar to playing the piano but, instead of using the points of the fingers, the student must use the distal phalanges\(^{14}\) ball, or cushion of the fingers to properly cover the individual holes (Reinders, April 28, 2015).

Reinders (April 28, 2015) describes the left hand position by stating that the thumb at the back must not be horizontal nor vertical, it must be in-between. This means the thumb must point “into the courtyard” as Reinders describes (April 28, 2015). The “courtyard” is the small surface of wood in between the ring key, B flat key and the vertical screw holding the ring key in place. If the thumb is held in that position, it can very easily play the B-flat key that is used for going over the break.

\[\text{Figure 14: Thumb pointing “into the courtyard”. “V” shape visible from thumb and index finger}\]

\(^{14}\) Distal Phalanges are the smallest of the three bones of the finger or the tip of the fingers.
The outer shape of the thumb and index finger must form a V-shape with the fingers still curved and pointing slightly downwards. The V-shape allows the index finger to be close to, and easily play, the G sharp and A keys. These keys do not have to be played by touching the entire surface of the key because only the tip of the A key is needed in order to push it down. The G sharp key is played with the first fold, known as the intermediate phalange, of the index finger. The fingers should not rest on the throat register keys, but merely be close enough to play them without big movements. The middle and ring finger distal phalanges must be close to the holes yet spaced far enough away so as not to influence the tuning. The left hand pinkie must remain positioned above the left hand keys in a rounded position.

The right hand fingers should always be shaped down and rounded. The right hand index finger should be as close as possible to the side keys in order to play them with the intermediate phalanges of the index finger while the distal phalanges are still pointing towards the holes on the clarinet or right above the holes. The three middle fingers remain rounded and above the keyholes while the pinkie has to remain rounded and relaxed, playing the different notes of the low and middle register. The rod will be able to hold the fingers in place while students exercise their technical studies (Reinders, April 28, 2015).

6.7 Breathing Technique and Breath Support

Reinders states (April 28, 2015) that breathing technique and breath support on the clarinet is similar to that of vocalists. Reinders recalls that, in his youth, he went to a baritone singer in order to understand breathing skills and techniques. Many clarinet players are not aware of the importance of the correct breathing technique while playing and thus take a breath by raising their shoulders while inhaling. This is known as clavicular breathing which often occurs among patients with emphysema. Clavicular breathing is to be avoided while playing clarinet because it tightens the shoulders.

The breathing technique that Reinders advises his students to use is a combination of lateral and diaphragmatic breathing. He calls it “sideways breathing”, meaning that the bottom of

15 The throat register on the clarinet is G, G-sharp, A and B-flat. This is the weakest register on the clarinet and the keys of the throat register are played with the index finger and the thumb. This means that the index finger must have the ability to play and press on three keys mainly the F-sharp, G-sharp and A keys.

16 Intermediate Phalanges are the middle bone of the three bones in the finger.
the lower lung is filled with air from the back of the body allowing the chest to expand sideways. This looks similar to a pigeon puffing up with air. In order to practice breathing in this manner, Reinders advises his students to stand in front of an open window, place their thumbs on their diaphragms and inhale. While inhaling, the thumb must be used to monitor the position of the diaphragm, lungs filling up with air from the bottom and back, allowing their chests to expand sideways. The students must not take a full breath of air from the diaphragm but rather a half breath that will be enough air for proper sound production. After inhaling, the air must be exhaled slowly by making a hissing sound through their teeth for as long as possible. This process can be rehearsed and exercised while practicing. This is a breathing mind-set that will help the student (Reinders, April, 28, 2015).

Reinders is of the opinion that, in clarinet playing today, clarinettists could breathe more frequently during performances. He is also of the opinion that students play on reserved air and he advises against this. Reserved air is the air that the body needs to function, meaning that a player will not be able to sustain a performance if he or she has the wrong breathing technique (Reinders, May 15, 2015).

6.8 Recommended Course of Study

Different clarinet tutor methods were described relevant to the development stage of the clarinet. These tutor methods are associated with different clarinet schools which include Italian, German, French, British and American tutor methods. Reinders (September 18, 2015) teaches from the following books which are placed in an international school and he explains the relevance of each book:

6.8.1 French School of Clarinet

Paul Jean-Jean (1874-1928): 20 Etudes for Clarinet, Volumes 1, 2 and 3
The Jean-Jean studies have been known for their detail in rhythmical structures. Jean-Jean makes the musical structure as difficult as possible by using rhythm and accidentals in a manner that could have been simpler. The studies are written melodically which forces the student to focus on rhythm and musical interpretation with dynamics and accents. Reinders
has found that the 3 volumes of 20 etudes has served it purpose in improving his students and has not found it necessary to implement the other books written by Jean-Jean.

**Hyacinthe Klosé (1808-1880): Complete Method for Clarinet**
The Klosé method incorporates all the necessary technical aspects of clarinet playing such as the extensive practice of trills, scales and finger dexterity. However, Reinders comments that the books are not methodically structured. The order of exercises starts with the extremely difficult and continues with very easy exercises. The order of exercises is not to his liking, but this doesn’t detract from the importance of using the book.

**Rudolph Jettel (1903-1981): 10 Etudes for Clarinet School for Clarinet, Volumes 1, 2 and 3**
Reinders started using the Jettel only later in life after reading in a clarinet magazine that the technical books are considered to be the best scale books on the market. Reinders implemented the scale books and says that it improves the students’ note range on the clarinet. The structured approach to scales makes the process smooth and it becomes easy to achieve success.

**Marcel Bitsch (1921-2011): Twelve Rhythmical Studies for Clarinet**
The Rhythmical studies of Bitsch were introduced to Reinders when he studied in The Netherlands. The rhythmical studies deal with rhythmical structures that are very seldom used by a clarinet player playing in an orchestra.

### 6.8.2 German School of Clarinet

**Alfred Uhl (1909-1992): 48 Studies for Clarinet**
Uhl implements the use of accidentals (not specifically related to a key) in his studies. This forces the student to focus on sight-reading. Technically the studies are difficult, with deliberately uncomfortable intervals that permeate the melodic material. Reinders uses the second study in the Uhl book as a staccato study for all his students. The main purpose of the second study is to get the single tongue of the student comfortable, relaxed and fast. If a student can exercise the study daily and achieve a faster tempo than the indicated metronome
marking, the co-ordination and synchronisation of the tongue and the fingers are well exercised.

**Fritz Kroepsch (unknown): 416 Studies for Clarinet**

The Kroepsch excerpts are short and structured in scale formation. Based on the circle of fifths and their relative minors, Reinders use them for transposition exercises. Transposition ranges from clarinet in C to Clarinet in A (whole tone up; semitone down). The short melodic passages must be practiced 6 to 8 times, starting as slow as possible and then as fast as possible with and without transposing the melodic phrase. Transposition is a very important aspect of orchestral playing for Reinders who comments that his students find it useful to have learned transposition when they play in an orchestra. Once the students have perfected this study, they move on to the next one.

**Carl Baermann (1810-1885): School for Clarinet**

The Baermann School for clarinet has a similar approach to the Klosé except that is has a better structure in terms of scales.

Although the Italian and British school of clarinet playing are not discussed elsewhere they draw a close relation to the French school of clarinet playing in their usage of the Boehm system. Reinders notes the relevance of these “smaller” clarinet schools by usage of the following tutorials.

**6.8.3 Italian School of Clarinet**

**Ernesto Cavallini (1807-1874): 30 Caprices for Clarinet**

Reinders associates the Italian school of clarinet playing with *Bel Canto*, meaning, “to sing”. Playing in an opera orchestra is probably the most difficult job for woodwind musicians because the dynamic range in opera playing is greater than in symphonic playing, according to Reinders. The freedom of melodic interpretation is an aspect that the opera forces onto a musician. Reinders believes that, if a clarinettist implements the melodic and dynamic range of playing in an opera orchestra to a symphony orchestra, a unique clarinet sound can be identified. The Cavallini Caprices help clarinet players to think of singing while playing the clarinet which is part of Reinders’ technical fundamentals when teaching the clarinet.
6.8.4 British School of Clarinet

Frederick Thurston (1901-1953): The Clarinet: A comprehensive Tutor for the Boehm Clarinet

Frederick Thurston was a clarinet professor at the Royal College of Music. Reinders states that this book has the ability to teach a student without any musical background to play and read music. The structure is extremely well set for learning and working towards playing a melody. Thurston starts with short little studies in the lower register of the clarinet in a fixed key signature. After that, scales are to be practiced ranging from the relevant major, the minor and in thirds. Two pieces are then given in the relevant key, allowing students to phrase by playing slowly and melodically and with a more upbeat march. This process is repeated in the next key. Some of the later studies are difficult and Thurston prepares the student with orchestra excerpts at the end of the book. Reinders states that he has used this book many times for new students and has achieved rapid success with it.

6.9 General Teaching Philosophy

The clarinet fundamentals that are discussed in the sections above are taught by Reinders. There are key points to teaching the fundamentals that allow Reinders to have a general teaching philosophy. Part of the teaching philosophy is to remind his students during the lessons of the importance of the clarinet fundamentals. Reinders does not always have the opportunity to discuss and explain every fundamental of clarinet playing, thus he has a general teaching philosophy that covers the importance of each fundamental in a slightly condensed way. The general concepts of his teaching philosophy will give a sense of how he teaches the clarinet. When compiling a teaching philosophy of Jimmy Reinders the author identified the following concepts as the driving forces behind his teaching philosophy:

6.9.1 Development of Musicality

Reinders encourages his students to listen to different instrumental and vocal recordings. He has used this method for his whole teaching life, however, he stopped doing it because his
students spend little time listening to classical music and other instrumentalists. In his earlier years as a teacher, his students wrote down all the recordings that they listened to, including the composition title, musicians and record label, in a book that he had. The purpose of this book was to allow the students to discuss what they heard while listening to the different recordings. It is an advantage for the students to be familiar with the different sounds of clarinet playing and also for learning the repertoire of the clarinet. It is very seldom that a clarinet player will get the chance to play everything that there is, however, listening to the different recordings that are available on the market allows a student to be familiar with the compositions available for the clarinet. Reinders thinks that his students should know the Baroque era, even though clarinet music is very limited, because they need to know the sounds of baroque music.

The repertoire of clarinet playing should include genres like jazz and contemporary music to improve the versatility of a clarinet player (Reinders, March 24, 2015). Reinders teaches from the point of view that every student can create his or her own inherent musicality and that the student must not imitate a teacher or role model. Even if the student wants to play exactly the same way as another person, it is almost impossible for the individual character of a person to create similar melodic interpretations. Reinders states that he does not want his students to be duplications of himself. He encourages his students to have individual interpretations and therefore they are required to create their own identity as a clarinet player in his lessons. Reinders tells his students that if they have found a taste in music and sound as a clarinet player, they must perfect that sound and style individually. Some students search for a specific sound by experimenting with many different mouthpieces and reeds possibly becoming confused with the sound they want to create with the clarinet. Reinders feels that it is necessary to get a round, warm sound out of a French system clarinet. In his younger days, he tried to get his sound to be similar to that of a velvety, round, warm German tone colour. However, the German sound can be very dead and woody thus the colour of the Boehm system with the dark cylindrical sound over the entire range is his preference (Reinders, April 17, 2015).

Musicality through inflections and articulation is a very important aspect for every clarinet player. An inflection and placement of the note depending on the time signature is what makes the phrasing and musical interpretation clear for the listener. Rhythm is also one of Reinders’ most important teaching aspects. If clarinet players cannot keep the rhythm and
Reinders constantly encounters students in his lessons that cannot keep the rhythm and tempo and who play too fast. This is connected with relaxation and breathing. If players breathe properly, it will enhance their performance and allow them to play in time. The majority of players ruin clarinet performances because the spacing of the notes gets lost with the tempo. He therefore helps his students to relax and breathe while they are playing (Reinders, March 6, 2015).

6.9.2 Perception of Sound Projection

Many of Reinders’ students practice for many hours but do not know how the clarinet sounds in a concert hall. Because this is where a student will be performing, he or she must get accustomed to the sound and projection of the instrument. The concept of sound projection relates to singing. Reinders tells his students that a singer has to learn to project his or her voice and so does the clarinet player. The clarinet sound must be focused and be able to project properly. This is dependent on the size of the room so a player must know the acoustics of the concert hall. Tone colour for a clarinet player is the single most important aspect for Reinders when teaching a student because this is what leads to employment. The importance of tone is the exercising of long notes. His first teacher, Jos de Groen senior, introduced Reinders to playing long notes and he still considers it a compulsory practice on the clarinet. The flexibility of long notes enabled Reinders to keep his fitness and his tone colour in control (Reinders, April 21, 2015).

6.9.3 The importance of Technical Fundamentals

For Reinders, the clarinet fundamentals form the foundation that sets a player apart from the majority in auditions. Reinders emphasises the importance of articulation (tonguing and finger techniques) as an important fundamental of clarinet playing. Just like any other instrument, articulation must be clear and definitive. Reinders comments that, if a student articulates incorrectly, the length of the note will be wrong. The same is said for the articulation of the fingers and, for Reinders, that is the reason that the technique developer is an advantageous device for students and unique to Reinders’ approach to the clarinet. With the spacing and the articulation of the fingers becoming more controlled, the placement and
length of notes will be improved (Reinders, September 18, 2015). Articulation and rhythm is extremely important in auditions for orchestral jobs.

Reinders shares a story on the importance of articulation and rhythm:

There were 285 clarinet players auditioning for the second clarinet position in the Chicago Philharmonic Orchestra. How can you choose one clarinet? 280 players were disqualified for their incorrect rhythm, thus they only had 5 players to pick one from (Reinders, February 2, 2015).

Reinders emphasises the prominence of creating a clear, good sound as the most distinguishing factor of clarinet playing. The relevance of embouchure control that is interrelated with tone and breathing allows a clarinet player to play effortlessly through the different registers of the clarinet. Many teachers underestimate the importance of embouchure which results in squeaking and poor sound quality. Reinders stresses the importance of embouchure in his approach to clarinet fundamentals.

6.9.4 Eclecticism of Approach

Jimmy Reinders derives the fundamentals of clarinet playing from a diverse range of sources. His structured view is that the clarinet is an instrument with combined accessories and contains interrelated elements from different international schools of clarinet playing. While Reinders respects the individual international schools and their traits, he removes their fixed structures by combining the best elements of the different schools in creating an approach to clarinet playing that is considered as his own. His choice of embouchure is related to the tone that is associated with the German school of clarinet playing. His tonguing is defined within the French school of clarinet playing. The finger technique and use of the technique developer is a trait that is mainly associated with Reinders’ approach to clarinet fundamentals and is unique to him.

The standard recommended choice of tutor books and technical methods relevant for any clarinet player range from French, German, Italian and British. Reinders is not bound by the

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17 Direct quote from interview with Reinders. Reinders must have referred to the Chicago Symphony Orchestra.
nationality of the books because he recommends them for a single purpose: if a clarinettist has worked though these books, he or she will have a well-developed technique. Combined with Reinders’ choice of sound quality, a clarinet player can then be regarded as a professional musician.
Chapter 7: Conclusion and Recommendations

During the life and music biography of Jimmy Reinders, there are significant factors that have established the type of sound quality Reinders would approve of in his clarinet playing and teaching. This does not mean Reinders disapproves of other quality clarinet sounds, it only states that he prefers the dark, resonant, warm, broad, rounded sound over the entire range of the clarinet. This thesis has established that this sound quality is closer to the German school of clarinet playing than the French school of clarinet playing.

A significant factor influencing Reinders’ opinion of a good sound quality can be associated with his first teacher, Jos de Groen senior. De Groen senior never played his bassoon during the lessons, however, Reinders recalls that he did hear him play in the orchestra and chamber concerts. As a possible model for Reinders to follow, De Groen senior played on a Dutch bassoon that created a warm resonant German sound (Reinders, March 13, 2015). Like teacher and like student, Reinders aimed to create a German sound on his choice of clarinet even though the sound quality associated with the French school clarinet is thinner and less warm than the German school clarinet.

Jole Huckriede had a similar important influence on Reinders’ understanding of musicality as Huckriede assisted Reinders with musical phrasing of melodic lines. Huckriede who played the cello and was a vocalist, made a relevant contribution to Reinders’ playing by encouraging him to experiment with string instruments thereby getting an understanding of bowing techniques. Reinders was therefore able to compare and relate the techniques of clarinet playing to the techniques of a string instrument. The historical background provided in Chapter 5 explains the German school of clarinet playing that is related to Reinders’ understanding of the clarinet.

Reinders’ choice of clarinet and “set up” is a combination of French and German related elements of clarinet playing with the final goal of sounding more like the German school of clarinet playing. However, the sound must not be woody, as identified by David Ross and encouraged by Reinders. This means that, even though Reinders aims to create a sound on the clarinet that favours the German school of clarinet playing, combining it with the French elements of clarinet playing is equally important. The same is said of Reinders approach to
the technical fundamentals of the clarinet. The balance of French and German related elements in his understanding of the technical fundamentals of the clarinet makes it nearly impossible to place it within the one clarinet school without doing the others injustice.

Reinders has established a unique style that serves the purpose of exploiting the different elements of the international clarinet schools to his advantage. He incorporates aspects of both French and German schools of clarinet playing and, by combining the constructive elements, he creates a “model” or “method” that could be advantageous for a clarinet player. The technical fundamentals discussed in Chapter 6 isolate factors that are related to both the French and German schools of clarinet playing. Aspects unique to Reinders include his “treatment” for opening a new reed as discussed in Chapter 5. The three-step approach that he implements to give the reed a longer life is unique to him. Similarly, his understanding and use of the Technique Developer is unconventional. Reinders’ approach to the clarinet fundamentals could serve as a possible example to clarinet players and teachers alike.

This document has identified and contextualised the clarinet as approached by Jimmy Reinders. In the wider field of pedagogy studies in South Africa, this study on Jimmy Reinders contributes the first step to understanding a generation of clarinet teachers whose work is largely undocumented. Other influential clarinet teachers of this generation that should be studied include: Oliver de Groote (Cape Town), Mario Trinchero (Johannesburg), Herbert Klein (Pretoria) and Ian Holloway (Durban).

It has been established that Reinders’ main goal is to create a specific sound quality and, from this sound quality, he encourages and advises a versatile approach to playing the clarinet that is born out of his experience as a clarinettist and teacher.
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