An Interview with New York Bassoonist Leonard Hindell

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Introduction by Matt Sullivan

Director of Double Reed Studies, New York University

*Having **Nora Post** interview the recipient of the Steinhardt Distinguished Artist Award has become a tradition here at New York University, and is surely the most eagerly awaited moment of our woodwind days. Over the past few years, Nora has interviewed **Ray Still**, **Humbert Lucarelli** and **Loren Glickman**. Today's guest is **Leonard Hindell**, and it is my great pleasure to introduce him to everyone here today.*

Leonard Hindell began his bassoon studies while at the High School of Music and Art in New York. After graduation, he attended the Manhattan School of Music, where he won the Harold Bauer Award. Upon graduation in 1964 he joined the Metropolitan Opera Orchestra. In 1972 he became a member of the New York Philharmonic. He retired from the Philharmonic in 2005.

Mr. Hindell has given recitals at Carnegie Hall Weill Recital Hall and Merkin Concert Hall, where he premiered numerous pieces written for him. He served on the committee that established the Philharmonic Ensembles, a series of chamber music programs featuring members of the New York Philharmonic in its series at Merkin Concert Hall.

Hindell is on the faculties of the Mannes College The New School for Music, and the Steinhardt School at New York University. He has given master classes throughout the United States, South America and Europe.

Lenny Hindell is one of the beloved musicians in the world. We are so thrilled and happy to have him on our faculty at New York University. On with the show!

Interview

Nora Post (NP): Good afternoon everyone. It's wonderful to be here with all of you today, and it's a very special honor to be interviewing **Leonard Hindell**. But before we get started, I have a little confession to make. I have to admit that in preparing for this interview, I made a lot of phone calls and sent a lot of e-mails to people. What comes across from everyone I have contacted and spoken to is that, in addition to being a wonderful musician and a wonderful bassoonist, you are one of the most gracious colleagues anyone has ever had. As one person who is here today, **Bert Lucarelli**, told me, you simply define what being a gentleman is all about. It's rare for those kinds of words to be said about anyone. So, there is the biography of what you have achieved, and there is a second biography of who you really are. It's a great combination.

Lenny Hindell with oboists Allan Vogel (left) and Basil Reeve (right) at a music festival in Weston, Vermont. 1964.

The Early Days

NP: ***But, let's start at the beginning. Mr. Hindell attended the High School for Music and Art in New York, which was started by New York's Mayor LaGuardia in 1936, if I have my numbers right. It's amazing who went through that school in its earlier years. Two of your best friends there were the oboist*** **Basil Reeve** ***and the flutist Paul Dunkel. Oboists*** **Leonard Arner** ***and*** **Allen Vogel***, bassoonists* **Bernard Garfield** ***and*** **Arthur Weisberg—*it's such a* Who's Who, *and it's really unbelievable that all of these musicians went to the same public high school in Manhattan. So, I wanted to ask what it was like at the High School of Music and Art in those days. And, as not everyone here today may know, Leonard Hindell was a clarinetist before he was a bassoonist, so I want to hear about that, too.***

Leonard Hindell (LH): I started the clarinet in the sixth grade, and was later accepted to the High School of Music and Art. Most of the bassoon players graduated at the end of my freshman year. My clarinet teacher had left the New York area, and I somehow thought I would never have such a wonderful clarinet teacher again. So I volunteered to play the bassoon, and started playing it at the beginning of my sophomore year. At the same time, Abram Kloltzman had been recommended as my new clarinet teacher. He had been the head of the woodwind department at Music and Art when it first began, and he was the one who introduced the bassoon to so many legendary players like Bernard Garfield and Arthur Weisberg. In any case, at the end of my sophomore year, I was able to get a scholarship to the Henry Street Settlement School, studying bassoon with **Stephen Maxym**, who was the principal bassoon with the Metropolitan Opera Orchestra. By the time I was a senior, I was doing pretty well with the bassoon and really progressing with the clarinet. The wonderful thing about Abe Klotzman was that, like many musicians of his generation, he was an outstanding pianist.

The bassoon section of the Metropolitan Opera Orchestra had an old tradition of imbibing during the intermissions of Wagner's *Parsifal*. From left to right: Dick Hebert, Hugo Burghauser, Lenny Hindell, Dave Manchester.

He didn't just tinkle—he *really* played. Studying pieces like the Brahms sonatas with him opened my mind to so much wonderful music. By the time I was a senior, although I was doing very well as a clarinetist, I decided (with some good advice) to focus on the bassoon.

NP: ***So then you went to Manhattan School of Music, where you continued to study with Steve Maxym?***
LH: Right. He was teaching at The Juilliard School and the Manhattan School of Music. I was fortunate in that he was just getting interesting in teaching at that time, and I was one of his earlier students. Later he went on to become one of the country's most distinguished bassoon teachers.

The Metropolitan Opera Orchestra and The New York Philharmonic

NP: ***And then if we fast-forward to 1964, you were a senior at Manhattan School and you took your first audition. It happened to be the second bassoon and contrabassoon position at the Metropolitan Opera Orchestra, and you got it. How did this come about?***
LH: When the opening came up, Steve Maxym said he thought I should audition for it, but not to plan on anything happening. With any luck I would not embarrass myself, it would be a good experience for me, and I might be able to get on the Met sub list. He thought it would be a very good idea for me to see what professional orchestral auditions were like. So I had nothing to lose, and went in with no expectations other than hoping to play well. That's the advice I give my students when they prepare for auditions—not to focus on anything but the music. Don't bring any attention to yourself, don't worry about who else is going to be playing. Just be in touch with the music and do your best. That's all anyone can really do. In any case, I thought I played pretty well, although I was shocked at the results. When I found out I had won the position, I was so excited I stayed up all night, celebrating with my roommate at the time.

NP: ***Of course! In any case, you were with the Met for eight seasons beginning in 1964, then joined the New York Philharmonic in 1972, and stayed with them until you retired***

Bassoonists from the Metropolitan Opera Orchestra at *Cafe des Artistes*, across from Lincoln Center, New York. From left to right: Steve Maxym, Dave Manchester, Lenny Hindell, Dick Hebert. 1972.

in 2005. So it was two auditions, and two orchestras. There is such a difference between playing in an opera orchestra and a symphony orchestra. The contrabassoon has such a prominent part in many operas, for example. I wanted to ask you about that. The contrabassoon has such an important part in* Wozzeck, Elektra, Salome, Lulu, Fidelio, *and* Der Rosenkavalier. *As they all said, Strauss was the first composer who wrote* espressivo *for the contrabassoon! It's probably true. You were only twenty-one when you started at the Met. What was that like?

LH: Well, first I'd like to backtrack for a moment and tell you about my predecessor at the Met. His name was **Hugo Burghauser**, and he was a wonderful man. He was Viennese, and before the outbreak of World War II, he was principal bassoon and President of the Vienna Philharmonic. Like many other European orchestras, the Vienna Philharmonic was run as a cooperative, and the musicians themselves governed the orchestra. He was such a gentleman—he was really what you said many of my colleagues have said about me. I must give credit to so many of the people I met early in life who were extraordinarily supportive and helpful. They were the ones who showed me that being a fine musician was about more than just playing well. My predecessor at the New York Philharmonic, **Frank Ruggieri**, was another very exceptional human being. In any case, Hugo knew that I was very young and inexperienced. Of course, he also knew what I would be in for! So he took me to one of the music libraries and showed me the scores for many of the very exposed contrabassoon passages, like *Salome, Rosenkavalier* and *Elektra*. He explained all the details, and he told me how each conductor wanted everything played: "Here's how Karl Böhm does it. Here you are in two. Böhm will give you a big upbeat, and that is your entrance." I can't even begin to explain how helpful and insightful all of that was. In spite of being uncertain and nervous about my first season, I felt somewhat prepared. My first real test that year was when *Salome* came up with Böhm conducting. That was the first time I was really on the spot. Being a little

guy, I was sitting with the contrabassoon in front of me. Böhm wanted to know where the contrabassoonist was! Once he was convinced I was really there, we went through it, and it went very well. Then, at the end of the passage, one of my dear colleagues, the English horn player **Richard Nass**—although I could have killed him at the time—announced to Böhm that was the very first time I had ever played *Salome.* Böhm was very nice about it, and suggested we play it one more time, which we did. That was my first real trial by fire at the Met. It was wonderful to play so many of the great German operas with Böhm—the Strauss and Wagner operas, for example.

NP: ***During those same years, you also had some other brilliant conductors at the Met. Zubin Mehta, Abbado, Sir Colin Davis, Dohnanyi, Thomas Schippers, William Steinberg, Herbert von Karajan, Leonard Bernstein, plus you were there when James Levine started at the Met. What an amazing list of people, and most of them were quite young at the time.***
LH: Most, but not all, of them were young at the time. So many of the giants of the conducting world today—Claudio Abbado, the late Sir Colin Davis, Christoph von Dohnanyi, and Zubin Mehta—all made their Met debuts during those same years, and they all chose operas they loved. Sir Colin Davis did Britten's *Peter Grimes.* It was fantastic. Abbado did Verdi's *Don Carlos.* Mehta did Verdi's *Aida.* Dohnanyi conducted *Der Roserkavalier.* Of course, nobody knew that in thirty or forty years they would be among the greatest conductors of our time. My last year was James Levine's first season. He was extraordinary, and he made a big impression on everyone. Not only was he so well equipped—he had a repertoire of at least thirty operas when he was only in his twenties—but he had such a gift for dealing with people. At his first rehearsal—which was Puccini's *Tosca*—I was amazed. Not only did the orchestra sound great, but he spoke to us in such a mature way. He and I were about the same age; I was in awe of his abilities.

NP: ***Before we leave the subject of the Metropolitan Opera, I wanted to ask you about the hours you worked there. Back when you started, there was only one orchestra (today the orchestra is essentially divided into two groups), and you played almost every service.***
LH: When I first joined the Met, we were contracted to play seven performances a week. By the time I left, we were required to play five. On Saturdays, there was the national broadcast in the afternoon, and then an evening performance. But because of the wind instrumentation, it was very rare that seven performances would include the full wind instrumentation. So, in the course of a week, maybe there would be four or five operas that called for three or four bassoons, and maybe two that had only two bassoons. So, it was easier for the wind players to manage some time off. The string players often went for a week and a half or two weeks without a night off. And there were rehearsals every day, as well. The season was a bit more than forty weeks when I joined. A year or two later it became fifty-two weeks. When I left the Met, players were contracted for five performances a week. Now they play four performances a week.

NP: ***So when you do the math on this, the load is down by about 40%. That's a huge difference.***
LH: Yes. At that time in my life, though, I wasn't thinking so much about the hours. But I really loved the music and I suppose I was a glutton for punishment. When we went from seven performances a week to five, that was, well, that was much better!

NP: ***I also wanted to ask you about the differences between playing in an opera orchestra and a symphony orchestra. Since you were so young when you joined the Met, I also wanted to ask you how long it took before you felt really comfortable in that job. I am***

The bassoon section of the New York Philharmonic after a performance of Mahler's *Sixth* in 1972. From left to right: Manny Ziegler, Leonard Hindell, Frank Ruggieri (retired), Harold Goltzer and Bert Bial.

asking this last question because there is actually a wonderful story I wanted to share with our audience. About five or six years into playing at the Met, you had just played something, and the English horn player Richard Nass—who was sitting right in front of you—leaned over and groused that: "Well,* now *you are finally making a contribution around here!"

LH: When I was at the Met and played contrabassoon, I often had to play like a soloist. I wasn't so worried about blending; I had to take a point of view and present it. When I played bassoon, I was part of a section—listening and adjusting were so important and, of course, I didn't know much of the repertoire when I first started at the Met. In the early years, I just wanted to stay out of trouble and not draw attention to myself. I think that's pretty normal for people starting out. But after a while, I started to feel more confident, I knew the repertoire much better, and, of course, I loved the music. As I got to know the music better, I felt I could indeed contribute more, as Dick Nass put it. By the time I got to the Philharmonic, I was older and more experienced. There was certainly a period of adjustment, but it was much shorter than at the Met.

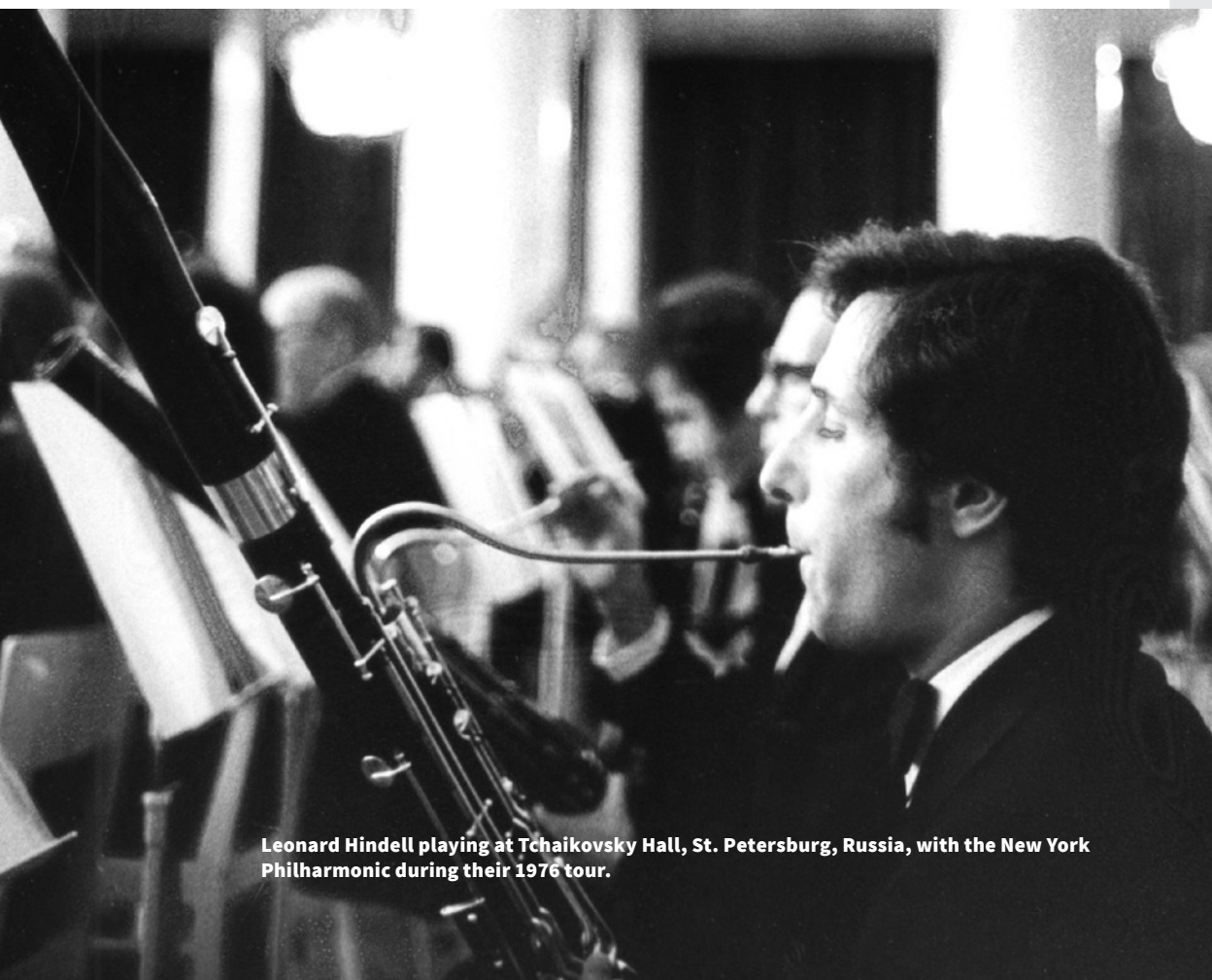
One of the most illustrious careers of any woodwind player in the United States was that of Julius Baker, the principal flutist of the New York Philharmonic. He didn't join the New York Philharmonic until he was close to fifty. Before that, he was principal flute in the Chicago Symphony, he was the flutist for the Bach Aria Group, and he had a wealth of experience. But he told me that it took him about three or fours years after joining the New York Philharmonic to really feel comfortable. So, even for a great player with so much experience, there is still a period of adjustment.

NP: ***You joined the New York Philharmonic in 1972, and were there during the Boulez, Mehta, Masur and Maazel years. During your years with the Philharmonic, you helped***

organize the New York Philharmonic Ensembles, which is the chamber music arm of the Philharmonic. How did that come about, and how did you get involved with it?
LH: I always loved chamber music. No matter how busy I was, I always made time for it. When Mehta became the Music Director of the Philharmonic, he was aware that especially for string players, it was frustrating to be part of a section where they would not be heard individually, particularly since their training had been as soloists—learning concertos, string quartets, sonatas, etc. So, although he thought this would be a great thing for everyone, he felt it would be a wonderful opportunity for the section string players. A committee of five was established, I was on that committee, and things evolved from there.

Music as Training for More than Music

NP: ***I'd like to change the subject and talk to you about your feelings about music in general and teaching in particular. Today is October 13, 2013, and*** *The New York Times* ***just happens to have an article in today's paper called*** **Is Music the Key to Success?** ***It listed some masters of the universe who were trained as musicians. Condoleezza Rice was trained as a concert pianist; Alan Greenspan was a professional clarinet and saxophone player. Greenspan reminded the journalist that, with his background as a statistician, he knew that all of this was way beyond coincidence. The hedge fund billionaire Bruce Kovner was a pianist at Juilliard, Microsoft's co-founder Paul Allen was***



Leonard Hindell playing at Tchaikovsky Hall, St. Petersburg, Russia, with the New York Philharmonic during their 1976 tour.

a guitarist, Woody Allen is a jazz clarinetist, Steven Spielberg is also a clarinetist, and James Wolfensohn, the former President of The World Bank, had been a professional cellist, performed at Carnegie Hall and often played together with people in the countries he visited as president of the bank. All these individuals commented that serious music training—not casual music making—leads to outsized success in other fields. These individuals listed the important things they learned from their music training—learning to think creatively, to collaborate with others, to solve problems, the ability to focus and concentrate, the ability to listen, being disciplined, the drive for perfection, and the ability to compete. Then, on top of all this, one of the three 2013 Nobel prizes in medicine was just given to German neuroscientist Thomas Südhof, who teaches at Stanford University and just happens to be a bassoonist. In 2010 he gave an interview in which he said he owes his powers of analysis and concentration to studying the bassoon with* Herbert Tauscher*, who taught him: "The only way to do something right is to practice and listen, and practice and listen, for hours, hours, and hours."

I ***am sure many of you have read Malcolm Gladwell's book,*** **The Outlier.** ***He writes that it takes a minimum of 10,000 hours to master anything. You've commented to me that passion and hard work are more of an asset than talent. As*** **The Wall Street Journal** ***puts it: "Talent is highly over rated." So, this leaves you with thoughtful, diligent practice. What do you think?***

LH: I agree totally. I think that patience and thoughtful practice over and over again are the essence of progress. Talent may enable you to get there a bit quicker, but it also depends on what kind of talent you have. There are those who excel at conceptual thinking, and there are others who have tremendous digital talent. They have the mechanical talent that is so important in playing a musical instrument. But I think so many people would agree that technique is only a means to an end. But it is thoughtfulness and patience that will get you there. Most people—especially young people these days—want instant results. The world we are living in today is so immediate—cell phones, texting, computers, CNN. So, it's not easy to sit down and say gee, it's going to take six months for me to figure how to do this, especially growing up in today's world. I have students who I run into after twenty-five years, and they tell me that they finally understand what I was talking about. They just weren't ready for it back when they were students. But the sooner you are ready, the better!

NP: ***If some of the skills we have to develop as musicians are actually more important than being in the profession, then things get really interesting. There is a statistic that more than 80% of graduates from music schools do not make their living in music. So, what are they bringing from that training? From what the*** **Times** ***is saying, they are bringing a*** **lot.** ***In my life, I had some terribly demanding teachers. Today one or two of them might be considered abusive but, at the time, we all had to take it. They had the best students and if you couldn't handle it you were out. Needless to say, no one was coddled in those days, and helicopter parents had not been invented yet! As a result, we all developed such determination. We were just unflappable. The survivors learned how to surmount any kind of obstacle, and this skill transferred to absolutely anything in life. In my case, I think my music training taught me to tackle any adversarial situation in life head on; this is a wonderful skill to have. Do you think this is something you can actually teach people? If it is, we all need to learn this!***

LH: I think a good part of it is somewhat revelatory in nature—the students figure it all out. They discover that somewhere inside themselves they have something worth developing. But they have to find it, and that's a combination of being guided by a teacher, but also seeking it within yourself. Learning to take one little microcosm—maybe just one measure—and really "getting it" can be a revelation. Learning to dissect one phrase, for example, so that

Matt Sullivan awards Leonard Hindell New York University's *Steinhardt Award for A Lifetime of Excellence in Music*. 2013. Photo by Howard Rockwin.

with patience you finally do get it—that's when the light bulb went on for me. By the time I got to Manhattan School of Music I was really one-dimensional—I was obsessed! I also felt that was necessary, since I was a fairly late starter on the bassoon. Some of the students at High School of Music and Art—oboist Basil Reeve and flutist Paul Dunkel, for example—were *wunderkinds* when they were only fourteen. That was the standard. For me, time, diligence, patience and thoughtfulness were the only way to get there.

Contemporary Music and Commissioned Works for Bassoon

NP: ***I wanted to ask you about your chamber music activities, especially your contemporary music activities. You played for The Group for Contemporary Music for many years, and you also played from time to time for Arthur Weisberg's Contemporary Chamber Ensemble.***

LH: Yes. When I was seventeen, oboist **Joseph Marx** asked me to play for the Group for Contemporary Music, which was started in 1960 by flutist/composer Harvey Sollberger and composer Charles Wuorinen. Joe knew them both, and they were still students at Columbia University. Joseph Marx was very involved in contemporary music; he knew many composers and had a publishing company. I played with The Group for Contemporary Music for many years. I was so grateful to have worked with people like Charles Wuorinen and Arthur Weisberg because that was so different from the classical approach to playing with the most beautiful tone quality, playing *espressivo*—the kind of playing that helps you win auditions. Contemporary music is a different language, and you need another approach for it.

NP: ***Can you tell me about some of the pieces written for you?***
LH: Most—but not all—of the pieces I commissioned featured the bassoon in a chamber music setting. Ludmila Ulehla was the first composer to write something for me. It was called *Gargoyles.* It was for bassoon, soprano and piano. I had studied theory with her at Manhattan School of Music. Howard Rovics wrote an unaccompanied piece for me. **Ronald Roseman** arranged a piece originally written for bassoon and piano called *Concert Piece.* Gerald Schwartz suggested orchestrating it for bassoon and strings so it could be done with either a string orchestra or a string quartet. As you can probably imagine, it was a lovely timbre with the strings replacing the piano. Katherine Hoover's piece, *From the Testament of François Villon* (1982) was quite ambitious. It was scored for bass baritone singer, bassoon and string quartet with double bass.

Eli Carmen was one of the great legendary bassoonists of his generation—NBC Symphony, the Symphony of the Air, and the New York City Ballet. He passed away in the 1970s. One of his closest friends was bass player/composer Alvin Brehm. I asked Brehm to write a piece in memory of Eli Carmen, and he wrote a bassoon quartet. It was called *Colloquy and Chorale* (1974). It's in two movements. The *Chorale* is very much a hymn, and the *Colloquy* was very jazzy and Stravinsky-like. Alvin said one of Eli's favorite pieces was Stravinsky's *Octet.*

In 2006 I played both the Brehm and the Ulehla pieces at the IDRS conference held in Ithaca, New York. I wanted to feature composers whose home base was New York.

A Major Influence

LH: Aside from my private teachers, one of the most influential musicians in my life was oboist Josef Marx. He was a wonderful, very thoughtful musician, although he was not a mainstream instrumentalist. I met him when I was still in high school. He was a true visionary and intellectual. He commissioned so much music and published it all. Most experienced musicians listen to something and can tell you what is wrong. But Joe was the kind of musician who knew the *reason* something wasn't quite right. Joe understood that the music itself was the most profound teacher. We played a lot of Renaissance and Baroque music together—often music without bar lines and with abrupt tempo changes. It was all very new to me at the time. When I played with him, he taught me by having me repeat passages over and over again. Instead of just telling me I was wrong, he presented the music and he let me figure it out. He was calling on me to develop my own resourcefulness. That was such a confidence building experience for me. I hope I have been able to develop some of that in my own life—to have patience and understanding when a student plays something that isn't quite right, instead of just jumping in and correcting.

Teaching

NP: ***I wanted to talk a bit about your approach to teaching. In addition to your current affiliations with New York University and the Mannes College The New School of Music, you have also taught at the Manhattan School of Music, the State University of New York at Purchase, Brooklyn College Conservatory of Music, and Wagner College in Staten Island. All of this is to say you have a tremendous amount of teaching experience. What are some of the biggest changes you have seen over the years?***
LH: Some of the most important changes are in the availability of good quality affordable instruments, much better reed making equipment, plus the availability of so many recordings on the Internet. Students can download music, they can listen to music on iTunes and YouTube, and they can listen to so many international players and orchestras. It's highly

motivating for the better students, since they are exposed to such a high level of playing. When I was a student, there weren't many bassoon recordings available. Now there are so many.

Also, if someone is really committed to becoming a professional musician, there is no shortage of outstanding teachers at schools that in the past would not have been considered destinations for serious music study. I think what happened was that during the 70s, 80s and 90s, there was more interest in the arts, and universities were building up their arts programs. Many very fine players were not getting orchestral positions because there were so few openings. More musicians got doctorates and started teaching in universities. Yes, the prominent conservatories are still the first choice for many students, and they continue to produce wonderful players. But there are a lot of people in our field who have come out of what would not be considered the conventional route. Not only have many of them done well, but they have also become outstanding leaders in our field. What fascinates me are the people who *didn't* go to a famous music school and still became very successful.

In terms of instruments available it's another world. In my case, Music and Art High School owned four Heckel bassoons, but they were only for use in the orchestra. I started on an old, very beat up school bassoon, and a good part of every lesson was trying to get it to play! Fortunately for me, in my second year, the school bought a new Kohlert bassoon. I used it at school, and was allowed to take it home on weekends. When we had orchestra rehearsals, I was able to use one of the Heckels. There was really no such thing as renting a bassoon back then. Nowadays, the Fox company has changed the landscape so much. They have high quality affordable instruments for students. Some of them are plastic, they are excellent, and many schools buy these instruments. Moosmann also makes very good instruments—both student and professional models. We have better-processed cane too, and students can purchase decent reeds from professional reed makers. This allows the teacher to focus on teaching how to play the instrument first, and then think about reeds later on.

NP: ***It's the same with reeds for the oboe now. We have a number of very good reed makers. The big difference this makes—and I'll bet it's the same for the bassoon—is that those who make their living in a different field can play in a community band or orchestra today using quite acceptable reeds made by someone else. Not having to make reeds allows a certain group of double reed players to continue playing, whereas twenty-five years ago, they would probably have just given up if they did not have the time (or the skills) to deal with reeds. This is a huge change.***

LH: Yes. And as the industry for cane preparation has grown, the equipment for making reeds—gouging machines, profilers, etc. has also improved so much.

Like many other schools, reed making is part of the curriculum for double reed players at New York University. Economics plays a part in all this, since a lot of this equipment is too expensive for some students to purchase. The university has a profiling machine and shaper tips for them to use. They can also purchase prepared cane. Before I start working on reed making with students, I want their playing to be at a level where they understand what a good reed *is.* They need to know what to aim for. It's fairly easy to learn how to put together a reed. The finishing work is the most sensitive part.

Ultimately, though, my aim is to cultivate a student's independence. Reed making is a very important part of that. Learning how to practice, how to solve problems—cultivating independence is so important. It's not so easy when you are a student. I always tell the story about learning how to drive. Being a New Yorker, I didn't learn to drive until I was in my late twenties—I just had never needed to learn. I took a driving course, and the day came for me to take my road test. The instructor told me to take a right turn at the corner. I was about to do what he said. If he hadn't stopped me, I would have gone right through a red light. I was just so zoned into following instructions. He didn't tell me to *stop,* he only told me to make

a right turn! I suppose I had become such an obedient student that I was no longer in touch with my own common sense about road safety.

I try to encourage the students to be alert to what they have already accomplished. Often in learning the technical skills of playing an instrument, other important elements can remain dormant. While exposing them to whatever insight and maturity I may have achieved over the years, I try to help them connect with their own imagination, creativity and independence. It is so obvious and wonderful when a student connects with a suggestion and makes it their own instead of an imitation. After all, imagination and individuality are the elements that make a person's playing stand out. I try to bring out these qualities—not to have the students imitate me, but to find their own way.

NP: ***But I would add that it takes a secure person to approach teaching like this. Some of the most brilliant, creative players in the world never encouraged their own students to think for themselves.***

LH: There is always the potential for this, and it's often in the realm of technique or reeds. Sometimes it comes from the teacher, but students can often create rivalries with their need to feel they are studying with the "best" teacher. Students can be zealous in championing their teacher, often without the teacher's awareness. We often hear adults saying their doctor or accountant is the best. When my son was four years old, I demonstrated the bassoon for his nursery school class. To this day I don't know what prompted me to ask the question, but I asked: "How many of your fathers also play the bassoon?" Every hand in the class went up!!

But getting back to the bassoon world, about eighty years ago the American style of double reed playing was emerging. Those who are now regarded as our musical forefathers were taught by European players from France, Italy, Germany and Russia. The young American players were getting reeds from European reed makers as they were starting to develop their own skills and independence. Many problems surrounding intonation or cracking of notes, for example, were corrected by figuring out special fingerings, adjusting the height of the pads, putting tape or cork in holes or adjusting the reed. Often their jobs would determine their needs. For example, if you played in the Philadelphia Academy or Symphony Hall in Boston (where the acoustics were very sensitive), a lighter reed style worked well. Carnegie Hall has wonderful acoustics, but a different reed style works better because you need to project more than in the other halls. Differences in playing styles (plus egos) sometimes led to rivalries and sometimes to dogmatic attitudes. You see it in all walks of life, but given the degree of sensitivity in the artistic professions, our field is particularly susceptible. I think there is generally much more acceptance of differences today as we live in a smaller and more enlightened world. In the past, for example, students studied primarily with one teacher. Today students will often study with several teachers as they seek higher degrees, and often with the blessings and encouragement of their earlier teacher. That said, I am reminded of a comment made by Leonard Bernstein when he returned to guest conduct the New York Philharmonic some years after his tenure as Music Director. After the first few bars he stopped and said: "What *happened* to my orchestra?" This may very well be the sentiment felt by some teachers on hearing their students play after they have studied with someone else. But there are so many outstanding teachers today that it would be a flaw not to recognize this. I also think it is a mistake to take too much credit for their student's growth, just as it would be for a parent to take all the credit for their children's success. Besides, it doesn't take too long before we are all forgotten.

Percy Shelley's poem *Ozymandias* is the story of the Egyptian pharaoh Ramesses II, who was considered the greatest, most celebrated and most powerful pharaoh in Egyptian history. At the celebration commemorating the thirtieth year of his reign, he was ritually transformed into a god. Nice work if you can get it. His great fame and dazzling empire

suffered the ravages of time, decay and oblivion to the point that now we ask: "Who was Ozymandias?" As musicians, we try to make a contribution, but it doesn't take long before all the greats in any field are forgotten. Nothing lasts forever, and we all need to recognize this. Taking pleasure in what we do and in helping others is the only reward we should ask for.

I use the IDRS initials—Imagination, Drive, Resourcefulness and Spirit. These are the qualities that I feel are important. We must find these traits within ourselves, and not simply imitate them in others. The students should take responsibility for their education and become a partner with their teacher. In doing this, they can discover their own imagination and independence.

NP: ***Of course, in today's world, there are so many distractions—cellphones, tablets, texting, Match.com, Twitter, Facebook, and Amazon. What young people have today are fantastic skills in technology that our generation will*** **never** ***have. But we never had the distractions, which turned out to be rather a good thing for us.***

LH: Yes. Patience and thoughtfulness are particularly difficult today, as the psychology of immediacy is so prevalent. When I was a student I also expected everything to happen quickly. Patience is not easy for young people to cultivate, and I was certainly no expectation. But with my teachers' help and my desire to improve, I began to realize that with slow and steady practice, my playing and confidence would improve. Today the distractions are so much greater. All these advances in communications—which have become such an important part of our lives—come with the expectation and entitlement of immediacy. We get so impatient when a web site loads up too slowly, and when we have to go somewhere, we expect to turn on our GPS and *away we go!*

There is no denying the extraordinary benefits of technology. I really admire my colleagues who have the imagination and ability to create videos and DVDs that are informative, insightful and often inspirational. Yet whatever the available technology, we should never lose focus that as musicians and artists, it is our minds and imaginations that we want to cultivate. There is a lot involved in becoming a fine musician, and it is a continuing process without a finish line. Learning to love the process is the key to continuing growth and fulfillment.

Humbert Lucarelli and musicians at New York University congratulate Leonard Hindell. Photo by Howard Rockwin.

On Receiving the NYU Distinguished Artists Award:

I would like to thank all of you for being here with me today. Most of my life has been spent in sharing with others. It has been and continues to be one of the greatest sources of growth, inspiration and fulfillment in my life. This award is particularly significant to me, as three quarters of my family are New York University graduates. When I reassured my daughter that "they did not make a mistake," I was taken by how much more she regarded my opinion.

I want to thank Dr. Esther Lamneck, chair of the Woodwind Department, and Professor Matt Sullivan, Director of Double Reed Studies (and host of the up-coming IDRS Conference being held at New York University this August) for making these woodwind days possible, and for their vision and energy in making this university a major destination for serious music study. I am proud to be a member of this woodwind faculty, many of whom I have been blessed to know and work with for many years, and who have had a profound influence on my musical and personal life. I cherish the many memorable musical experiences of the past, and am grateful for the opportunities and challenges of the present.

We musicians are so very fortunate in being able to experience so many moments of joy, inspiration and revelation. But like all walks of life, there are times of turbulence, stress and chaos. Not all life's rough patches are the result of reeds, although they have been known to be a contributing factor…

I would like to thank my two children and especially my wife Ruth, for being so patient, supportive and wise in helping to sustain my love, enthusiasm and energy for more than forty-five years.

Thank you.