

Alan Hacker studied in London and in France, Germany and Austria on a travelling scholarship. At 19 he joined the London Philharmonic Orchestra and was appointed professor at the Royal Academy of Music.

By the late 60s he had acquired an international reputation as a performer and champion of new music. He was a founder member of the Pierrot Players, The Fires of London and Matrix. Musicologists find his influence of contemporary composers a fruitful area of research - especially his place in the music of Sir Harrison Birtwistle.

At that time he restored Mozart's Clarinet Concerto and Quintet playing on his specially made extended basset clarinet (also to be used by Birtwistle, Davies, Henry Mancini and others) of which he has been the main protagonist since Mozart's day.

This led to his pioneer work in classical and early romantic chamber music on original instruments. He established the Music Party in 1971 which gained for itself an international reputation in concert and on record. Later in York where for 8 years he was senior lecturer he founded a classical orchestra (and the Early Music Festival) which under his direction gave 'first performances' of the classics on original instruments. He also established University studies in Community music and more recently with his wife Music Courses at their Yorkshire home.

Now in his 50s, Alan Hacker is conducting regularly though not forsaking the clarinet. Work with the Orchestra La Fenice in Venice led to six staged performances of Bach's St John Passion in the Bach/Handel celebration year which were complemented with performances of Handel's Passion.

Then a guest appearance with the Drottningholm Orchestra at the Schwetzingen Festival led to further mainly operatic work in Sweden and the U.K. including the acclaimed modern British revival of Mozart's La Finta Giardiniera. In Mozart's celebration year he conducted four Mozart operatic productions - a development and fulfillment of his restoration work on the Clarinet Concerto and the Quintet in the 60s. *Così fan Tutte* at Stuttgart which he took over at short notice was declared the best for many years. Don Giovanni performances have been followed by Monteverdi's *Ulisse* and Purcell's *King Arthur* (his own versions); in both he plays as well as conducts. Besides further operatic work in Barcelona, Berlin, Paris, Vienna and Cologne he has given wide ranging concerts with leading Continental orchestras and soloists. The five concerts with the Orchestre National de Lille last year of Beethoven and Rossini included his own performances of the Mozart Concerto.

Furthermore as a player during this period he has made the leading recording of Finzi's Concerto besides Brahms' Sonatas and Trio on 19c instruments. Some of his earlier recordings have been reissued, though his Brahms Quintet with the Fitzwilliam has still to be transferred. Works continue to be written for him: the late Morton Feldman's Quintet is an underplayed major work and William Sweeney's new Quintet awaits a Premiere.

The late William Mann, (who also warmly reviewed his basset work in the 60s and 25 years later his conducting of Mozart's *La Finta Giardiniera*), in a Times review concluded: "to everything, even a Frescobaldi Canzona arranged for clarinet and piano, in defiance of the Authenticity movement for which Hacker has elsewhere laboured valuably (in the Music Party for instance), he has something uncommon, fresh and very musical to bring. He is, without doubt, our clarinet player hors concours, a musician to be treasured in our midst".