

Lohff & Pfeiffer USA

Specialized in Optimization and Customization

Info 2016



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Clarinet optimization versus customization

It is no secret that instruments vary widely from one to another. That makes choosing a new one a particular challenge.

The most common approach is to simply try as many as possible in the hopes of finding the “best”. In reality, there are several reasons why this is not the best way to select your next instrument. In addition to slight variations in bore shape (and consequently tone) and mechanism adjustment, leaks that can occur during manufacture can mean that a player is not necessarily choosing the best instrument but rather the one that leaks the least. The best instrument may well be left behind for someone else to discover.

That’s where optimization becomes crucial in the selection process. Optimization is the craft to improving an instrument to its full potential, eliminating its weaknesses and allowing it to show its true character to the player. An optimized instrument allows an honest appraisal of the instrument’s potential. This is why all of our instruments are optimized before we offer them for trial. The jewel will not be overlooked.

Even optimized instruments often require tweaking to the player’s particular desires. This is when customization becomes important. Intonation, voicing and the general feel for an instrument are highly personal and vary from one player to another. Customization closes the gap between an optimized instrument and one that is personally set up to accommodate individual differences in playing preferences, whether it be for intonation, voicing or ergonomics.

Lohff and Pfeiffer can help you to not only select the right instrument but also make it your own

One of the many options: ***Small Hand Key System***



Clarinet improvement versus tradition

When I received my education as a repairman in three of the finest workshops in France, Japan and the US, instrument improvement was never on the agenda. When I presented suggestions for problem solving or improvements, my masters would reply “Do as you’re told. We stay with tradition here”.

When I started my own company and players came to me with their problems, it seemed to me that tradition could not be the only answer as many problems consistently persisted in spite of some time-honored remedies. I was convinced there must be a better way.

Together with the many of the world’s finest players, we found new solutions to improve intonation, response, ease of playing, reliability, longevity, and reduction of key and pad noises. We also found new ways to avoid pain caused by bad ergonomics. Several of our improvements are now standard on professional instruments.

We have been finding new and creative solutions for over 37 years and in that time something unexpected has happened: We established a tradition of our own, a tradition for improvement and finding creative solutions. That is one tradition we plan to keep.

Wolfgang Lohff

Is your old clarinet sharp or blown out? We can help!

It is a well-observed phenomenon that clarinets get sharper over the years. They also “open up”, resulting in a brighter, less focused sound, especially at loud dynamics.

Using a longer barrel will help to solve the pitch problem to a degree. We will also often move to a mouthpiece with a smaller opening and harder reeds to regain focus, control and resistance. But we never seem to regain that great feeling we had when the instrument was new.

What causes this problem and is there a better solution?

Even though we commonly refer to such instruments as “blown out”, a more accurate phrase would be “swabbed out”. Over many years an instrument will be (should be!) swabbed out thousands of times, resulting in an enlarged bore. Even tiny increases in bore dimension can result in higher pitch and less resistance.

Until recently, there was no real cure for the ills created by a “swabbed out” instrument but finally there is a solution. Lohff and Pfeiffer have developed a technique to restore your instrument’s original bore and “feel”. Before giving up on your beloved instrument, check out our restorative technique.



LOHFF & PFEIFFER SET-UPS

[LP Pro \(3-year warranty\)](#)

Greater reliability

Excellent tonal focus

Quick response

Increased playing comfort

Lighter finger action

Sensitive touch

Stable intonation

Since 1984, this improved version has been available to address the needs of the professional musician.

The upper joint is fitted with a combination of very fine pore-free and quartz-polished aged cork pads and double-sealed white leather pads. This improves durability, precision, seal and response. The lower joint is also fitted with double-sealed white leather pads, ensuring no pad "buzz." These pads are impervious to moisture and our pad-fitting technique eliminates the chance of them falling out.



Finely Polished Cork Pads

To improve the seal of the instrument, the wood and all tone holes undergo our special LP process. The mechanism is optimized to obtain a truly airtight seal and create higher air compression inside the instrument. Spring pressure is also optimized for light, fast action.

The air/sound efficiency is greatly improved so that the tone is clear and focused, resulting in more sound for your air input.



Stuffy pad noises are eliminated by increasing pad clearances to cope with the higher air pressure level in the tube.

Cork pads have an expected life span of 8-10 years. Even though pads do become harder and therefore noisier with time, it is not uncommon to have instruments played professionally with the same set of pads for 12-15 years.



The LP-Pro system is also offered on used instruments and can be installed on yours.

We recommend that the mechanism is tightened every 4-5 years and that possible surface cracks in the tone holes are sealed.

Double Sealed Leather Pads

LOHFF & PFEIFFER SET-UPS

LP Studio (3-year warranty)

Introduced in 2004, the LP Studio set-up utilizes our patented Silent Pad System® and features what we believe to be the quietest action available. The reduction in pad and mechanical noise makes the Studio ideal for noise-sensitive players, studio musicians, soloists and chamber musicians.

Players using the Studio set-up will enjoy not only the advantages of quiet mechanism action, but also greater focus, a more even scale with consistency of tonal color, and increased resonance with a darker sound. The response is excellent, though slightly slower than the LP Pro.

The fully synthetic Silent Pad® is impervious to climatic changes and moisture, making the LP Studio a uniquely easy system to maintain. The pads last far longer than even cork pads, and changing them is easy enough for anyone.

The LP-Pro system is also offered on used instruments and can be installed on yours.

to do the job well.



Super-quiet action

Greater reliability

Amazingly even scale

Increased playing comfort

Darker tone

Easy to maintain

Totally water resistant



"The clarinets are fantastic!! I have never played a better set of clarinets. The Silent Pads really make a big difference".

- Pascual Martinez Forteza
New York Philharmonic



LOHFF & PFEIFFER SET-UPS

[LP Soloist \(3-year warranty\)](#)

The Soloist is our top-of-the-line set-up. Equipped with our LP Ball Bearing System, it is designed to perform beyond expectations, even under the toughest conditions.

Wear-free Ball Bearing System

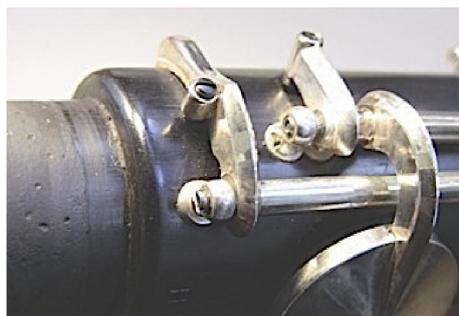
Tolerant of humidity and climate changes

Quick response

Optimal sound to air efficiency



Ball Bearing System on bass clarinet



Ball Bearing System on bass clarinet

Ball Bearing System: The special mechanical set-up of the key work allows the wood to expand and contract freely without sacrificing a perfect seal. This is the perfect choice for those playing under conditions where the humidity changes significantly or where your instrument is exposed to additional stress - such as big seasonal weather changes or travelling between varying climates.

Increased Resonance

The ball-bearing help keys eliminate the tension between posts and allow the wood to vibrate freely.

Faster key action.

The reduced friction decreases the key response time and gives a faster and lighter response.

Perfect Sealing: The wood and all tone holes are specially treated to provide an even better seal. This increases compression inside the instrument, which means more sound with less effort from you.

Superior Mechanics: With the Soloist set-up, the mechanics and pad venting are optimized to account for the greater pressure caused by a tight-sealing instrument. We also utilize **integrated key bumpers** to further reduce key noise. The resulting action is extremely light and fast.

Padding: The LP Soloist set-up offers players their choice of "Pro" (cork and white leather) or "Silent" black padding. Like all LP set-ups, the Soloist can be applied to any new or used clarinet.

The LP-Soloist system is also offered on used instruments and can be installed on yours.

CSI for Clarinet – Common Sense Improvements

Improving clarinets or bass clarinets can be as exciting and challenging as a criminal case. Like a good detective who uses common sense to find the means, motive and opportunity, we look for the three most important aspects to improve instruments.

The Seal. Air is the only means we have of bringing our instrument to life. Common sense dictates that any leak will reduce efficiency, response and lead to a myriad of other problems. Playing on a leaking instrument is like driving a car with holes in the tank, a problem we would surely fix immediately. A leaking instrument causes the same inefficiency, forcing us to overcome problems with the instrument rather than focusing on improving our playing.

Mechanical issues. Noisy keys are not only annoying. The key play that causes this problem keeps the pads from hitting exactly the same location repeatedly, resulting in leaks. Heavy and/or uneven spring tension causes tightness in the fingers, resulting in uneven technique, difficulty in producing a good legato and possibly even injury. Over time it is easy to become so accustomed to these problems we no longer notice them, but others will. It is common sense to get the mechanism adjusted before that process begins.

Intonation. Perhaps the major cause of rejecting an instrument, intonation is the most difficult element to master. Many factors on the instrument itself come into play: tightness of the seal, bore shape, and tone hole size, shape and placement. Add to this the player's individual habits, embouchure, voicing and preference for specific equipment like barrel, mouth piece and reed and it is easy to see why adjusting intonation is an individualized process. An otherwise fine instrument needn't be rejected due to intonation issues but considerable experience and knowledge are required to get it right.

It is common sense to get assistance from people who have it.

Howard Klug Professor of Clarinet Jacobs School of Music Indiana University



Eli Eban :Professor at
Indiana University-Former
member of Israel
Philhormony Orchestra

Wolfgang Lohff and Birgit Pfeiffer provide an unequalled approach to clarinet repair and acoustic work. Widely revered around the world, the breadth of their skills will quickly sort out the mechanical, tuning and acoustic issues of your instruments. They are an essential part of my pedagogical and performance life, and they can be of yours, too



My sincere gratitude to Lohff+ Pfeiffer for your expert craftsmanship. You solve every technical issue in an elegant and lasting fashion, and your ideas about key structure and instrument design are progressive and convincing. My clarinets have never sounded better or felt more secure. It's great to have your support- best of luck!

Workshops

For more than 30 years we have given workshops

in which we demonstrate and teach everything you will need to know about your instrument's maintenance. We are also able to offer extensive repair work, from small adjustments to complete overhauls. **We offer personalized voicing and intonation adjustments for your instruments.** Ask for details and schedules.

Masterclasses

We offer masterclasses and lectures in which we cover many subjects which could be of great interest to woodwind players. Subjects covered include:

1. The acoustics of instruments
2. What can be adjusted on your instrument
3. How to find and choose a good instrument
4. How to improve your practice routine
5. How to prevent instruments from cracking
6. From breath to brain –
 - a. An intensive journey about the creation of a tone/sound
 - b. How it travels through the room
 - c. How our brain analyses it and
 - d. And how we finally hear it.

Exhibitions on tour

If several players are interested in trying larger amounts of instruments, we offer the possibility for individual exhibitions. This has several advantages.

1. You have a choice of many instruments and setups
2. You can try the instruments in your environment
3. We can be on hand to get the instrument adjusted
4. The intonation can be adjusted to your personal preference.
5. Shipping problems where the instruments get out of adjustment are eliminated
6. You don't have to pay for shipping and insurance, which can be expensive
7. We take care of all customs matters
8. We can combine it with a Workshop or Masterclass to make it even more interesting for you and your colleagues.
9. We offer this service worldwide.

Ask for details and schedules by phone or email. Or sign up for our mailing list.

IMPORTANT: Break-In Procedure: a different approach

Breaking in your new clarinet will be the most important step you take in the prevention of developing wood problems over the life of your instrument. Contrary to the common belief that the instrument should be kept dry as much as possible, the goal must be to humidify the clarinet as gently as possible as quickly as possible and to keep it humidified.

1. Start to play the instrument 5 minutes at a time but many times during a day with a break of about an hour. This way you will moisturize the wood from the inside and just the very surface will absorb the humidity. The wood will slowly be penetrated with moisture without stressing it or causing it to crack.

2. Increase the playing time by 1 minute per day. After a month you can already play 36 minutes on it without break.

3. After about 6 weeks the instrument is ready to be played fully.

4. If you take a longer break start slowly again.

5. Always swab the instrument from the barrel end down. If the swab breaks, you will be able to get it out yourself. Otherwise there is a good chance it will become stuck inside the instrument.

6. Avoid extreme and rapid changes in temperature. The optimal temperature for a wood clarinet is 45° to 65°. Never play a clarinet that is cold to the touch.

7. When you have finished playing, wipe out the sockets with a clean, lint-free cloth. (the sockets usually contain cork grease, so do not use your swab for this task).

8. Keep a humidifier like the "Dampit" inside the case and follow the instructions. (Keep it moist)

9. Don't use swabs which are difficult to pull through. The best swabs are silk or microfiber..

10.. Occasionally wipe down the keys after playing with a micro-fiber or other lint-free cloth. This removes the acids and oils left on the keys by your fingers and will help prevent premature wear or tarnishing.



n.a.=not available

Bb Clarinets

	Standard	3 Years full L&P warranty		
		LP-Pro	LP-Studio	LP -Soloist
Buffet Prodiges Student Clarinet	\$955	\$995	\$1.195	n.a.
Buffet Prodiges Student Clarinet for Small hand (LP-Model)	n.a.	\$1.295	n.a.	n.a.
Buffet Premium Student Clarinet	\$599	\$799	\$899	n.a.
Buffet E 11	\$1.580	\$1.830	\$1.980	n.a.
Buffet E 12 F	\$1.922	\$2.172	\$2.322	n.a.
Buffet E 13 Outfit	\$2.840	\$3.090	\$3.240	n.a.
Buffet E 13	\$2.940	\$3.190	\$3.340	n.a.
Buffet Limite	\$2.840	\$3.090	\$3.240	n.a.
Buffet R 13 wood Nickel-pla. 200\$ cashback / Dec.31	\$3.531	\$3.881	\$4.121	\$4.501
Buffet R 13 GL Nickel-pla. 200\$ cashback until Dec.31	\$3.531	\$3.881	\$4.121	\$4.501
Buffet R 13 wood Silver-pla. 200\$ cashback unt. Dec.31	\$3.992	\$4.342	\$4.582	\$4.962
Buffet R 13 GL Silver pla. 200\$ cashback until Dec.31	\$3.992	\$4.342	\$4.582	\$4.962
Buffet R 13 GL Silver plated Demo	\$3.650	\$4.000	\$4.350	\$4.700
Buffet Tradition nickel-plated keys	\$4.226	\$4.576	\$4.816	\$5.196
Buffet Tradition silver-plated keys	\$4.489	\$4.839	\$5.079	\$5.459
Buffet R 13 Prestige wood silver plated keys	\$6.398	\$6.748	\$6.988	\$7.368
Buffet RC wood or Greenline	\$4.657	\$5.007	\$5.247	\$5.627
Buffet Vintage	\$4.657	\$5.007	\$5.247	\$5.627
Buffet Vintage with left hand F	\$4.597	\$4.947	\$5.187	\$5.567
Buffet Festival wood	\$4.520	\$4.870	\$5.110	\$5.490
Buffet Festival Greenline	\$4.520	\$4.870	\$5.110	\$5.490
Buffet RC Prestige	\$6.522	\$6.872	\$7.112	\$7.492
Buffet Tosca wood	\$7.510	\$7.860	\$8.100	\$8.480
Buffet Tosca Greenline	\$7.510	\$7.860	\$8.100	\$8.480
Buffet Devine	\$8.137	\$8.487	\$8.727	\$9.107
Buffet Elite (limited supply)	\$7.510	\$7.860	\$8.100	\$8.480
Schreiber Aura L&P covered holes	\$3.338	\$3.338	n.a.	n.a.
Orsi Metal clarinet	\$3.990	\$4.340	n.a.	n.a.
Selmer Protege	\$1.721	\$2.021	\$2.221	\$2.621
Selmer-Paris Presence Bb	\$3.075	\$3.425	\$3.665	n.a.
Selmer-Paris Presence left Eb lever	\$3.275	\$3.625	\$3.865	n.a.
Selmer-Paris St.Louis	\$4.688	\$5.038	\$5.278	\$5.658
Selmer-Paris Signatuer Bb	\$4.866	\$5.216	\$5.456	\$5.836
Selmer-Paris Recital Bb	\$4.866	\$5.216	\$5.456	\$5.836
Selmer-Paris Privilege Bb	\$5.442	\$5.792	\$6.032	\$6.412
Yamaha Small hand	\$1.425	\$1.775	n.a.	n.a.
Yamaha YCL CSG SEV	\$2.745	\$3.095	\$3.335	\$3.715
Yamaha CSG h	\$2.775	\$3.125	\$3.365	\$3.745

Ask for our other Yamahainstruments

We also offer a wide range of preowned, used and Demo instruments

A-Clarinet

n.a.=not
available

	Standard	3 Years full L&P warranty		
		LP-Pro	LP-Studio	LP -Soloist
Buffet E11 Silver	\$2.039	\$2.389	\$2.629	\$3.009
Buffet E 13	\$3.518	\$3.868	\$4.108	\$4.488
Buffet R 13 wood Nickel ! 200 cashback until 31.12.2016	\$4.286	\$4.636	\$4.876	\$5.256
Buffet R 13 Greenline Nickel ! 200 cashback until 31.12.2017	\$4.286	\$4.636	\$4.876	\$5.256
Buffet R 13 wood or GL Silver ! 200 cashback until 31.12.2016	\$4.749	\$5.099	\$5.339	\$5.719
Buffet R 13 Greenline Silver ! 200 cashback until 31.12.2017	\$4.749	\$5.099	\$5.339	\$5.719
Buffet R13 Prestige	\$6.737	\$7.087	\$7.327	\$7.707
Buffet Tradition Nickel-plated keys	\$4.934	\$5.284	\$5.524	\$5.904
Buffet Tradition Silver-plated keys	\$5.144	\$5.494	\$5.734	\$6.114
Buffet RC wood or Greenline	\$5.566	\$5.916	\$6.156	\$6.536
Buffet Vintage	\$4.963	\$5.313	\$5.513	\$5.913
Buffet Vintage left hand E-flat	\$5.163	\$5.513	\$5.713	\$6.113
Buffet Festival wood or Greenline	\$5.292	\$5.642	\$5.882	\$6.262
Buffet RC Prestige	\$7.063	\$7.413	\$7.653	\$8.033
Buffet Devine	\$8.476	\$8.826	\$9.066	\$9.446
Buffet Tosca wood or Greenline	\$7.849	\$8.199	\$8.439	\$8.819
Buffet Elite	\$7.900	\$8.250	\$8.490	\$8.870
Selmer-Protece	\$1.958	\$2.258	\$2.558	\$2.858
Selmer-Paris Presence	\$3.791	\$4.141	\$4.381	\$4.761
Selmer-Paris Presence with left Eb	\$3.991	\$4.341	\$4.581	\$4.961
Selmer-Paris St.Louis	\$4.906	\$5.256	\$5.496	\$5.876
Selmer-Paris Signature	\$5.006	\$5.356	\$5.596	\$5.976
Selmer-Paris Recital	\$5.006	\$5.356	\$5.596	\$5.976
Selmer-Paris Privilege	\$5.690	\$6.040	\$6.280	\$6.660

L&P used A & Bb clarinets

We carry always a large selection of used , preowned and demo clarinets.

Advantadges:

They are always overhauled and come with 3 years warranty.

Many instruments have been completely silverplated and refurbished.They are close to new

Some instruments have brand new bodies or a completely redone bore-they play like new!

Buffet E 11	from	800	n.a.	n.a.
Buffet E 13 /Prologue/ Leblanc	from	1.400	1.600	n.a.
Buffet Selmer	from	1.800	2.100	n.a.
Buffet R13 / RC	from	1.800	2.100	2.500
Buffet Festival, Vintage,Prestige	from	2.800	3.100	3.500
Buffet Tosca - Devine-	from	4.500	4.800	5.200
Buffet Elite	from	6.000	6.000	6.400

Harmony, high and special clarinets

n.a.=not available

Ab-Clarinet(Piccolo)

Prof.-Orsi

Standard

3 Years full L&P warranty

LP-Pro

LP-Studio

LP -Soloist

\$4.301

\$4.701

n.a.

n.a.

Eb-Clarinet

Buffet-E-11

\$2.429

\$2.729

n.a.

n.a.

Buffet RC

\$5.412

\$5.812

n.a.

n.a.

Buffet R 13 wood or greenline

\$5.243

\$5.613

n.a.

n.a.

Buffet RC-Prestige wood or greenline

\$6.830

\$7.230

n.a.

n.a.

Buffet Tosca

\$7.879

\$8.179

\$8.379

n.a.

Patricola Grenadill wood

\$3.295

\$3.595

\$3.795

n.a.

Patricola Rosewood

\$3.295

\$3.595

\$3.795

n.a.

Selmer-Paris- Recitel

\$5.822

\$6.079

\$6.379

n.a.

G-Clarinet

Hammerschmidt-Grenadilla Albert System

\$2.950

\$2.950

\$3.630

n.a.

Kohr-Tyrkisch-Metal Albert System

\$1.890

\$1.890

\$2.570

n.a.

C-clarinet

Buffet E 11

\$2.429

\$2.629

\$2.879

n.a.

Buffet RC Prestige

\$7.570

\$7.970

\$8.220

\$8.520

D-clarinet

Buffet used

from

\$3.449

n.a.

n.a.

Buffet RC Prestige

\$9.282

\$9.682

n.a.

n.a.

Mozart / Basset clarinet

Buffet Prestige

\$8.989

\$9.589

\$9.989

\$10.389

Buffet Prestige -withleft hand LP low C mechanism

\$9.289

\$9.889

\$10.289

\$10.689

Buffet Prestige -withleft hand LP low C mechanism demo

from

\$6.200

\$6.700

\$7.100

Alto clarinet

Buffet Prestige

\$12.627

\$13.427

\$13.827

\$14.227

Vito-overhauled better than new

price on demand

Noblet-overhauled ,silverplater better than new

price on demand

Leblanc-overhauled ,silverplater better than new

price on demand

Primera-Plastic body

\$2.555

\$2.755

n.a.

n.a.

Selmer Paris-overhauled ,silverplater better than new

\$8.828

\$9.828

\$10.228

\$10.528

Contra Bass

Leblanc Metal streight form used ,overhauled

n.a.

\$7.200

n.a.

Selmer Rosewood

\$27.500

\$29.200

\$29.800

\$31.100

Customization options:

Left hand Eb extention	\$180
Left hand C/F extention	\$180
Left hand C#/F# extention	\$180
Left hand E/Bb extention	\$180
Additional left hand Eb lever for clarinet	\$650
Low E and F resonance mechanism	Call for pricing
Alternated C# / F# mechanism	Call for pricing
LP metal tenon joint for clarinet	\$320
LP metal tenon joint for basset horn	\$480
LP metal tenon joint for bass clarinet	\$490
Resonance treatment	\$250
Bb resonance mechanism	call for pricing
Small hand alteration	\$650
Full plateau alteration	\$2.050

Repairs

Overhauls

	LP Pro	LP-Studio	LP-Soloist	Metal Joint
Student plastic clarinet	\$280	\$380	n.a.	\$300
Eb clarinet from	\$790	\$990	n.a.	\$350
B/A clarinet from	\$750	\$950	\$1.350	\$305
Basset clarinet from	\$1.250	\$1.950	\$2.450	\$380
Alto clarinet from	\$1.600	\$2.500	\$3.000	\$380
Basset horn from	\$1.800	\$2.600	\$3.100	\$450
Bassclarinet to low Eb from	\$1.600	\$2.400	\$2.700	\$485
Bassclarinet to Low C- Contra Alto clarinet - Contra bass	\$2.200	\$2.900	\$3.400	\$485

Restaurations (with Silverplating)

	LP Pro	LP-Studio	LP-Soloist	Metal joint
Student plastic clarinet	\$570	\$670	n.a	\$300
Eb clarinet from	\$1.270	\$1.470	n.a	\$350
B/A clarinet from	\$1.230	\$1.430	\$1.830	\$305
Basset clarinet from	\$1.870	\$2.570	\$3.070	\$380
Alto clarinet from	\$2.350	\$3.250	\$3.750	\$380
Basset horn from	\$2.600	\$3.400	\$3.900	\$450
Bassclarinet to low Eb from	\$2.220	\$3.020	\$3.320	\$485
Bassclarinet to Low C- Contra Alto clarinet - Contra bass	\$2.970	\$3.670	\$4.170	\$485

Total Restaurations (includes Silverplating and NEW BORE)

	LP Pro	LP-Studio	LP-Soloist	Metal joint
Eb clarinet from	\$2.070	\$2.270	#VALUE!	\$350
B/A clarinet from	\$1.810	\$2.010	\$2.410	\$305
Basset clarinet from	\$3.070	\$3.770	\$4.270	\$380
Alto clarinet from	\$3.150	\$4.050	\$4.550	\$380
Basset horn from	\$3.800	\$4.600	\$5.100	\$450
Bassclarinet to low Eb from	\$3.420	\$4.220	\$4.520	\$485
Bassclarinet to Low C- Contra Alto clarinet - Contra bass	\$4.170	\$4.870	\$5.370	\$485

Crackrepair

New Tonehole on Bb/A/C or Eb clarinet	\$110
New Tonehole on Low clarinets	\$170
Crackrepair	call for prices
Tonehole Crack prevention on Bb/A/C or Eb clarinet	\$350
Tonehole Crack prevention on low clarinets	\$650

Specialities

Tuning	call for prices
Voicing	call for prices
prices from	\$180
LP Registertube	\$125

Cover Story

A “cover up” is usually associated with something sneaky and sly. For some clarinetists, however, a “cover up” can sometimes be the smartest solution to a seemingly insoluble problem.

On traditional Boehm system clarinets, rings on the upper and lower joints must be closed precisely to cover the tone holes and seal pads attached to them. Unfortunately for many players, there can be several reasons why their hands have difficulty in doing so.

For most very young players the fingers might be too short or too slim. For older players, especially, maladies such as diabetes, arthritis, and tremors can prevent the fingers from closing the rings covering the tone hole properly.

The solution is a cover up. We can change the mechanism on most existing clarinets to a partial or full plateau /covered hole system, as found on the bass clarinet. Or you can buy a new one from us with the plateau system already installed.

For young students we offer a simplified version, which only covers the 3rd (ring finger) holes, solving the “short reach” problem of those fingers.

Many players have found a new lease on their playing life thanks to our plateau system. If desired, we can send a sample instrument for trial.



What musicians say:



"Thank you so much for your wonderful work. The clarinets are fantastic! I have never played a better set of clarinets. The silent pads really make a big difference. The sound is darker than before, and although the response is a little bit slower (as you told me), I don't mind it at all. I got used to it very quickly".

Pascual Martinez-Forteza
New York Philharmonic



Robert DiLutis
Associate professor at University of Maryland

Birgit and Wolfgang are a great asset to the field. Honest, supportive and one of the finest repairmen around. I have been a Lohff & Pfeiffer Artist for 7 great years!

**Pavel Vinnitzky New York Philharmonic,
Metropolitan Assistant**

**Pavel Vinnitzky New York Philharmonic,
Metropolitan Assistant**

I just received my E-flat clarinet back, and I couldn't believe it was actually my instrument! I have no words to describe how amazing it feels and sounds. What great work you have done on it. I just wanted to thank you from the bottom of my heart. You are a true artist, and I feel very fortunate to have the chance to have you work on my instruments.



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