

ABSTRACT

Title of Dissertation: THE LEGACY OF MASON JONES: A
STUDY OF HIS PEDAGOGICAL AND
MUSICAL PHILOSOPHIES

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in Horn Performance, 2019

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The purpose of this study is to provide insight into the pedagogical and musical philosophies of horn player Mason Jones. Through his many years of performing and teaching in world-class institutions, Mason Jones influenced a generation of horn players who have themselves become world-class performers and teachers. With the passing of Mason Jones in February of 2009, along with the passing of many of his contemporaries and students, there is a growing urgency to document this knowledge before it is lost. As much of this knowledge has been passed down orally, through lessons and masterclasses, this study was conducted by interviewing family members, students, and colleagues of Mr. Jones in order to gain a deeper understanding of his approach to teaching and his approach to musical performance. Transcriptions of these interviews are included in order to preserve the accuracy of the first-hand accounts. Additionally, stories and information about

Mason Jones' career have been included in order to provide a documented history of his contributions to the development of horn playing in North America.

THE LEGACY OF MASON JONES: A STUDY OF HIS PEDAGOGICAL AND
MUSICAL PHILOSOPHIES

by

Michael Richard Fries

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Chapter 1: Introduction

The purpose of this study is to gain insight into the pedagogical and musical philosophies of Mason Jones. Through his many years of performing and teaching in world-class institutions, Mason Jones influenced a generation of horn players who have themselves become world-class performers and teachers. With the passing of Mason Jones in February of 2009, along with the passing of many of his contemporaries and students, there is a growing urgency to document this knowledge before it is lost. While the students of Mason Jones have, fortunately, passed down their knowledge to their own students, it is important and beneficial to preserve this information by interviewing those who worked with Mason Jones firsthand as a way to ensure the accuracy of the information and to share this information with a large audience. It is my hope that this study will benefit the next generation of horn players by sharing with them concepts and approaches to horn study that have benefited the generations of horn players who came before them.

Many of Mason Jones' students have noted that, for a man with such knowledge and experience, he was a man of few words. However, the information that he conveyed in his concise statements was invaluable and beneficial to those who took his advice and applied it to their own musical study. In the process of conducting this research, I have gained more of an appreciation for the artistry and musical contributions of Mason Jones as well as those of his colleagues and students. While I did not have the opportunity to work with Mason Jones personally, the information shared by his students and colleagues has made an impact on my own playing and

teaching philosophies. The hard work, discipline, and commitment demonstrated by Jones throughout his life can serve as a model for those of us who are currently studying and performing music, as well as for future generations of musicians. His contributions as a performer and teacher made a significant impact on the development of horn playing, and his performances set a standard of excellence that has inspired, and will continue to inspire, generations of musicians.

Review of Related Literature

There have been four articles published in *The Horn Call*, journal of the International Horn Society, that discuss Mason Jones' career. These articles serve as the bulk of the biographical information available on Jones. The information found in these articles established a foundation of background knowledge before the oral history interviews were conducted with Mr. Jones' family members, students, and colleagues. The information acquired from these articles helped inspire many of the questions used in the interviews so that the concepts and stories discussed in the interviews would provide further explanation and a deeper insight into Mason Jones' career and his contributions to the development of horn playing in North America.

In the 1989 Annual Journal, Richard Decker, a member of the Syracuse Symphony Orchestra and former editor of the International Horn Society Newsletter, published an article entitled, "A Complete Discography of Recordings Made by Philip Farkas, James Chambers, and Mason Jones." These three artists were honored at the 20th International Horn Symposium in Potsdam, New York, in 1988, and this

article, which was originally intended to be published in the June 1988 IHS Newsletter to accompany this tribute, was delayed due to the volume of material that needed to be researched and organized. In the introduction to the article, Mr. Decker explained that the listing includes recordings of solo and chamber repertoire as well as the orchestral recordings in which they performed as principal horn. He also gave credit to those who assisted in compiling and verifying the authenticity of the recording information. For the recordings of Mason Jones, Mr. Decker consulted with “David Glassman from the Philadelphia Orchestra, Otis Moore from the Robin Hood Dell, and Bernadette Moore from RCA Records.” Credit was also given to “Joseph Dalton and Nathaniel Brewster from the CBS Record Archives” as well as Robert Fries and Nolan Miller from the Philadelphia Orchestra. Mr. Decker notes that the recordings of Mason Jones were the most difficult of the three to document “as there were no archives that included all the included information on recording date, composition, conductor, and record numbers in one source.” Mason Jones greatly contributed to this project by providing information from his own record files. This article is a valuable source for those who wish to find recordings of Mason Jones spanning his career with the Philadelphia Orchestra from 1939 to 1978 as well as his solo and chamber recordings that include the Philadelphia Woodwind Quintet and the Philadelphia Brass Ensemble. The comprehensive listing of the solo and chamber recordings was particularly helpful in the research for this document as it provided a verified documentation of what recordings were available for the students of Mason Jones to hear.

In the February 1996 *Horn Call*, Jeffry Kirschen, third horn of the Philadelphia Orchestra, published an interview he conducted with Mason Jones. Kirschen, who studied with Jones at the Curtis Institute of Music, begins by providing a biography of Jones before asking him questions ranging from his earliest musical studies to highlights of his extensive career with the Philadelphia Orchestra. It is fascinating to hear Mason Jones describe his own career and to learn what he felt were the high points of his time with the orchestra. Jones also provides details about these memorable events including his recording of the Shostakovich Cello Concerto with Mstislav Rostropovich and his discussions with Leopold Stokowski about Mozart's *Sinfonia Concertante*. He also tells several humorous stories from his career that allow the reader to see a different side to him than his disciplined approach to his job. At the end of the interview, Jones describes his "conservative" approach to etudes and solo repertoire.

The February 2009 *Horn Call* contains an article by Jeffrey Lang, associate principal horn of the Philadelphia Orchestra, entitled: "Greetings from Philadelphia- A Tribute to Mason Jones." In the article, Lang provides a summary of Mason Jones' career while also describing a gathering in which Jones invited the horn section of the Philadelphia Orchestra, along with some friends, to a dinner at the Union League in Philadelphia in December of 2008. Lang states in the article that "the evening became an informal celebration of Mason's legendary career in the Philadelphia Orchestra" as he shared stories about his time in the orchestra. Lang also describes the career of Jones' successor, Nolan Miller. A valuable listing of notable recordings of both Jones and Miller is found at the end of the article in which Lang describes where the

recordings can be found. This section of the article is very helpful due to the fact that many of these recordings can be difficult to locate.

With the passing of Mason Jones on February 18, 2009, the May 2009 edition of *The Horn Call* contains several articles that serve as a tribute to Mr. Jones. The tribute begins with a poem by Joan E. Stern entitled, “The Last Horn Call.” This is followed by a beautiful eulogy written by Mason’s son, Fred Jones, in which he shares many highlights from his father’s career and provides insight into how Mason Jones was “dedicated to his family and his art.” A tribute by renowned hornist Kendall Betts provides valuable insight into Mason’s teaching career at Curtis as Betts describes his time as a student of Jones in great detail. From providing quotes stated by Mason Jones in lessons to outlining the progression of etude books assigned during his time at Curtis, Betts provides the reader with a clear picture of what Mason Jones required of his students and how he prepared them for a career in music. The last section of the tribute is a humorous story about Mr. Jones written by his nephew, Robert Mason Stern. This inclusion of the story is fitting in that Mason Jones was known to collect and share humorous and interesting stories.

Background

Frederick Mason Jones II was born in Hamilton, New York, on June 16th, 1919. His father was a professor of Romance Languages at Colgate University, and his mother was a pianist. Jones began his musical studies on the piano and later played the trumpet. The director of the music program in Hamilton, Cornelius D.

Gall, switched Mason to horn and was his first horn teacher. He liked the horn much better. While in high school, Mason Jones studied horn with Claude Hubley of the Utica Symphony and played in the orchestra with his teacher. Jones played on a brass Kruspe horn that he borrowed from Colgate University. Mr. Gall suggested that Mason audition for Anton Horner, of the Philadelphia Orchestra, at the Curtis Institute of Music in Philadelphia. Jones was accepted to Curtis and studied there from 1936 to 1938. In addition to his studies with Anton Horner, Mason Jones also had ensemble classes with Marcel Tabuteau, principal oboe of the Philadelphia Orchestra, and played in the school orchestra under Fritz Reiner.¹

In 1938, Anton Horner recommended to the personnel manager of the Philadelphia Orchestra that Jones be invited to an audition that the orchestra was having for three horn openings. Mason Jones was appointed as third horn for the 1938-39 season before moving to the principal position the following season. Mr. Jones served as the principal horn of the Philadelphia Orchestra from 1939-1978, with a short hiatus from 1942-1946 when he served as principal horn of the President's Own United States Marine Band in Washington D.C. Based on his appointment to the Philadelphia Orchestra at the age of eighteen, it was clear that he was a very gifted musician who had a lot of natural ability, but it was his intense focus and attention to detail in his musical studies that allowed him to achieve such a high level of ability in such a short amount of time.

¹ Stevens, Melissa A. "Marcel Tabuteau: Pedagogical Concepts and Practices for Teaching Musical Expressiveness: An Oral History." PhD diss., The Ohio State University, 1999.

There is an account from Boris Goldovsky, a conductor of the Curtis Orchestra, that describes a concert involving Mason Jones. This story helps to explain how accomplished he was even in the first year of his studies with Horner:

“Mendelssohn’s *Midsummer Night’s Dream* confronted us with a problem of a different order. The Nocturne movement of this composition is famous for its beautiful French horn solo—one of the most demanding in the horn player’s repertoire. Now as ill luck would have it, the student who was to play this particular solo with the Curtis Orchestra came down with appendicitis and had to be rushed to the hospital one week before the concert. We were thus faced with a major crisis. It was too late to omit this piece since the programs had already been printed. The other French horn players in the orchestra were adequate, but not one of them was skilled enough to play the exposed and exceedingly difficult passage.

Much troubled by this contretemps, I went to see Anton Horner, a charming Old-World gentleman who, like Marcel Tabuteau and so many Curtis Institute teachers, was a veteran member of the Philadelphia Orchestra. I explained to him what had happened and suggested that since no other student was good enough to play the solo, we should bring in a professional from the Philadelphia Orchestra. We would of course be cheating, since all the instrumentalists at this concert were supposed to be students, but given the critical circumstances, this seemed to me the only solution.

‘Now wait a moment,’ said Horner. ‘Maybe there is a better way . . . I have a pupil here who I think can manage the solo very well.’

I looked at him in astonishment. ‘You mean to say, Mr. Horner, that you have a Curtis pupil who is good enough to play this passage? Then how come he is not in the student orchestra?’ The Curtis Orchestra was supposedly composed of the institute’s most talented instrumentalists.

‘Well,’ said Anton Horner, ‘it’s a bit unusual. You see, this pupil of mine has only been studying the French horn [with me] for about three months.’

‘Three months!’ I exclaimed. ‘What are you talking about, Mr. Horner? You have a pupil here who has only been taking lessons for three months, and you say he is better than the other players who have been studying with you for years?’ ‘Yes,’ he answered quietly, ‘it happens to be the case.’

The newcomer who had learned to master the French horn in three short months was a prodigy named Mason Jones. Of all orchestral instruments the French horn is with little doubt the most unpredictable, and even very experienced performers can never be sure that at some point or other their instrument won’t run amuck with a blooper as it is called in the trade. But during his first three months of playing, Mason Jones, for reasons that seemed to defy logical analysis, had not once perpetrated such an error. He seemed to have been born to play this instrument, which in his hands was as docile as a Shetland pony.

On the evening of the concert, Jones played the solo beautifully, impeccably, just as he has played everything else since then. The applause at the conclusion of the two Mendelssohn pieces was deafening and well deserved. But I doubt that many of

the clappers gathered at the Academy of Music that evening realized that they had just heard a miracle.”²

In addition to his position as principal horn of the Philadelphia Orchestra, Mason Jones also taught at the Curtis Institute of Music for 49 years (1946-1995). He taught private horn lessons and led the horn class (1946-1982), conducted the brass orchestral repertoire class (1979-1995), and coached woodwind chamber ensembles (1985-1995).³

The Philadelphia Woodwind Quintet

The Philadelphia Woodwind Quintet was formed in 1950. Mason Jones co-founded the ensemble with fellow Philadelphia Orchestra members: Burnett Atkinson, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; and Sol Schoenbach on bassoon. Jones also served as the treasurer for the ensemble. Burnett Atkinson left the orchestra in 1952, and principal flute William Kincaid took the position in the woodwind quintet. After Kincaid left the ensemble, assistant principal flute Robert Cole joined the group. Murray Panitz then replaced Robert Cole when Cole left the orchestra in 1962. The only other major personnel change that occurred in the ensemble was when Sol Shoenbach left the orchestra in 1957 and was replaced by Bernard Garfield, who was a founding member of the New York Woodwind

² Cate, Curtis. *My Road to Opera, The Recollections of Boris Goldovsky*, Houghton Mifflin Company, Boston, 1979, p. 272ff.

³ Burgwyn, Diana. *Seventy-Five Years of the Curtis Institute of Music, 1924-1999: A Narrative Portrait*. Philadelphia, PA: The Curtis Institute of Music, 1999, p. 140.

Quintet.⁴ The quintet recorded most of the standard woodwind quintet repertoire and also collaborated with various artists including Francis Poulenc, Rudolf Serkin, and jazz musician Ornette Coleman. The group was invited to perform on various international tours. The ensemble performed at the Spoleto Festival in Italy, for U.S. troops stationed in Iceland, and in the Mediterranean as part of a cultural exchange program for the State Department.

Mason Jones arranged several works for the ensemble including Haydn's *Divertimento in Bb* and Ravel's *Tombeau de Couperin*. Ravel was one of Mason Jones' favorite composers. Having spent two years of his childhood in France, while his father was working on graduate degrees, Jones became enamored with the music of Ravel, who was in his heyday at the time Mason was living in Paris and Grenoble. In order to receive permission for the arranging and publishing of Ravel's work *Tombeau de Couperin*, Jones met with Ravel's widow while the orchestra was on a European tour. After speaking with her, in French, and explaining what he wanted to do with the arrangement, she gave him permission to publish the arrangement.

The Philadelphia Brass Ensemble

The Philadelphia Brass Ensemble was officially founded as a corporation in August of 1960. It was comprised of the principal brass players of the Philadelphia Orchestra: Gilbert Johnson, trumpet; Seymour Rosenfeld, trumpet; Mason Jones,

⁴ Huffman, Larry. "Principal Musicians of the Philadelphia Orchestra." Stokowski.org. Accessed May 29, 2019. https://www.stokowski.org/Philadelphia_Orchestra_Musicians.htm.

horn; Henry Charles Smith, trombone; and Abe Torchinsky on tuba. The ensemble recorded a total of seven albums: *Catch the Brass Ring* (1960); *The Glorious Sound of Brass* (1967); *A Festival of Carols in Brass* (1967); *The Antiphonal Music of Gabrieli* (1968); *Joy to the World* (1970); *God of Our Fathers* (1970); *Hindemith-The Complete Sonatas for Brass and Piano* (1976). The album, *Catch the Brass Ring* (1960), was recorded under the name of The Torchy Jones Brass Quintet. The recording was comprised of charts arranged for brass quintet and rhythm section by New York based arranger Frank Hunter. The ensemble received three Grammy nominations and won a Grammy for *The Antiphonal Music of Gabrieli* (1968) in which they collaborated with the brass ensembles of the Chicago Symphony Orchestra and the Cleveland Orchestra.

Chapter 2: Pedagogical Philosophies

An “Old-World” Philosophy

Like his teacher Anton Horner, Mason Jones’ teaching philosophy was based on the idea that the teacher would give the student advice that would guide their work, but it was up to the student to figure out and correct the problems they encountered. In order to figure out how to solve these issues, it was expected that the student would take the time to experiment and work out the solution on their own in the practice room. While Mason Jones would offer guiding comments in lessons, it was expected that the student would ultimately fix the issue on their own. By taking the time to examine their own issues and by finding a way to overcome these challenges, the student would then have a true understanding of that aspect of their playing.

As was mentioned earlier, Mason Jones was a naturally gifted horn player who did not seem to experience many of the technical issues that horn players often face. However, despite the fact that he was already a talented horn player, Mason Jones understood that talent alone was not enough to be a successful musician. He worked very diligently to reach his high level of playing, and he expected his students, no matter how talented they were, to also put in the work necessary to become a high caliber musician.

Warming Up

Mason Jones did not assign particular warm up exercises or routines to his students. He simply expected that his students would be warmed up when they came for their lessons. Like many aspects of his teaching, Mason Jones established a standard of conduct for his students by treating them like professionals. Just as it was expected that he would show up for a rehearsal or performance already warmed up, so he held his students to the same standard. By setting this precedent in their schooling, Mason Jones helped prepare his students for the expectations of a professional job. It should also be noted that Jones did not have to introduce many fundamentals of horn playing to his students at the Curtis Institute due to the fact that they were advanced players who had usually been taught these fundamentals by a previous teacher. Rather, it appears that Mason Jones expected his students to fuel their own development while he provided guidance through weekly checkups. This development for the students of Curtis came about through many hours of individual work on lesson materials in the practice room, just as Mr. Jones had done during his schooling, as well as absorbing information through their classes and by listening to recordings and live performances.

Lesson Structure

The standard duration for a private lesson at the collegiate level is typically one hour for music majors and half an hour for non-majors and music minors. However, for the students of Mason Jones at the Curtis Institute, lessons typically

ranged from 20-30 minutes with an occasional 40-minute lesson.⁵ While this may seem brief compared to the typical lesson, the way in which the lesson was conducted guaranteed that every minute was used efficiently. The students were expected to come to the lesson already warmed up and ready to play. Mason Jones did not typically play in applied lessons so that he would be fresh for his performances with the orchestra and chamber ensembles. Instead, he would listen as the student would play through their prepared etudes, excerpts, or solo pieces. Then he would concisely tell the student what needed to be improved. The conciseness of Jones' statements allowed the student to play for the majority of their lesson so that by the end of a 20 or 30-minute lesson, the student had played through a lot of their prepared material.

The statements made by Mason Jones often dealt with accuracy. As pointed out by many of his students, Mason Jones wanted them to play exactly what was written on the page and to play in the correct style. While these are standard goals for classically-trained musicians, Mason Jones' orchestral mindset caused him to place these goals as of utmost importance. As in his own playing, he wanted his students to have the goals of performing pieces exactly as indicated by the composer and to not play too loudly as to stick out of the ensemble or risk missing a note. If Jones felt that the student had not done this with their lesson materials, he would simply say, "I think you should work on this again for next week." That would tell the student that the piece was not up to his standards and that they really needed to work on it. In his

⁵ Caluori, Nicholas. "Musings and Milestones- A Spotlight on Gregory Hustis." *The Horn Call* XLII, no. 1 (October 2011): 94-97.

article on Mason Jones, Kendall Betts pointed out that Jones emphasized playing “the right notes, the right rhythms, and not playing too loud.”

Concept of Sound

One of the most beloved aspects of Mason Jones’ horn playing was his legendary sound. It has been described as “light and expressive,” “liquid velvet,” and “solid with nothing but rounded edges.”⁶ His sound inspired many horn players and served as a model of the ideal horn sound. Robert Fries, who studied with Mason Jones at the Curtis Institute and later joined him as co-principal horn of the Philadelphia Orchestra, stated in his interview that “going to a [Philadelphia Orchestra] concert was worth a couple of lessons. Even to this day, when I pick up my horn, I want to make a sound like he made. It sounded easy. He told me once that you should either make it sound like it is so easy that anybody could do it, or so difficult that nobody could do it. He is one who made it sound easy.”

Robert Hoyle, professor of horn at the University of Connecticut, pointed out that Mason Jones had a sound that was never able to be truly captured in recordings. Rather than having a sound that went through the orchestra, Hoyle described Jones’ sound as going around and above the orchestra. “It was not a sound that would cut, but it would fill the room and come from all directions.” He also mentioned that while Mason Jones certainly had preferences in sound quality, he was never prejudiced against students whose sound did not exactly match his preferred sound concept.

⁶ Jones, Fred. "Mason Jones (1919-2009) Eulogy." *The Horn Call* XXXIX, no. 3 (May 2009): 32-33.

While he wanted his students to have a characteristic horn sound, he did not put pressure on his students to sound exactly like him.

Equipment

A piece of advice that Mason Jones would share with his students was to find a good horn and a good mouthpiece and to stick with them. This advice was supported by his example of playing the same horn, a 1936 Horner Model Kruspe, throughout his career. While this statement may seem straightforward on the surface, it can also be quite profound when given some thought. It can often be tempting to blame one's playing issues on equipment rather than facing the idea that there is an issue that needs to be worked out in the practice room. While there is certainly nothing wrong with experimenting with equipment, there are many instances where a horn player will focus their time and energy on finding the "perfect mouthpiece" or the "perfect horn" in order to instantly fix their issues, such as a lack of range or muddy articulation, rather than working to fix those issues through diligent practice.

While Mason Jones did not change his equipment often, he was not opposed to using equipment that would help with the playing of exceptionally high passages, such as those found in the repertoire of the Baroque period. As described by Kendall Betts in his tribute to Mason Jones in the May 2009 publication of *The Horn Call*, Mr. Jones would occasionally use a "Dressel Triple Horn, a double compensating model,... for pieces such as Bach's *Brandenburg Concerto [No. 1 in F]*... or the slow movement of the Telemann Horn Concerto."

Right-Hand Position

When discussing the position of the right hand, Robert Fries stated that Jones instructed him to take his hand out as if he was going to shake hands with somebody. He was to then put the thumb down, lay the hand on the back of the bell with the palm facing the tubing of the horn, and then slide the hand into the bell until it was comfortably inserted. Jones also told him that it was better to be too open than too closed. “If you have to make a mistake, make it on the open side.”

Etude Study

Regardless of age or experience, Mason Jones would have all of his students go through the same curriculum of etudes. This collection of etudes was laid out by Anton Horner, and Jones, having gone through this curriculum in his own studies with Horner, maintained this tradition with his own students for as long as he taught horn lessons at Curtis. First-year students would begin with Kopprasch’s *Sixty Studies*. Then, the students would move on to Kling’s *Forty Studies*, Gallay’s *Thirty Studies Op. 13*, and his *Twelve Studies Op. 57*. This was followed by Belloli’s *Eight Etudes*, and Gugel’s *Twelve Studies for Horn*. By the time the students had worked through these studies, they were close to graduating from the institute. As with all aspects of their horn studies, Mason Jones emphasized accuracy and playing exactly what was written on the page. Being an orchestral musician, Jones understood the importance of presenting a piece of music exactly as it was written by the composer in the most clean and accurate way possible. Knowing what was required of him in

his position with the orchestra, Jones instilled these standards of utmost accuracy in his students so that they would also have success in their musical careers.

Solo Repertoire

In his interview with Jeffry Kirschen in the February 1996 *Horn Call*, Mason Jones admitted to being fairly conservative when it came to the study and performance of solo repertoire. He stated, "I never did get into contemporary music. Everything I did was very conservative. When I hear the things that are going on now, it's a whole different medium." In order to prepare his students for the study of solo repertoire, Mason Jones would assign pieces from a collection of short classical tunes found in Kaufmann's *Twelve Solos for Horn and Piano*. His students at Curtis recall going through the Mozart Horn Concertos and the Strauss Horn Concertos. However, it should be noted that while Jones assigned Strauss' Second Horn Concerto earlier in his teaching career, he began to assign this concerto less and less the longer he taught as he felt that it was too hard and not necessary for his students to go over in lessons. As pointed out by several of his students, Mason Jones considered himself an orchestral musician, as opposed to a soloist. His approach to the solo repertoire was to teach what was taught to him by Anton Horner so that his students would have a solid foundation of knowing the standard repertoire. He was not concerned with pushing the boundaries of solo repertoire, although he was impressed with those who were raising the bar of horn technique and playing in new styles such as jazz.⁷

⁷ Kirschen, Jeffry. "A Profile of Mason Jones." *The Horn Call* XXVI, no. 2 (February 1996): 27-30.

During his career, Mason Jones recorded much of the standard solo repertoire that he taught. He recorded several works with Eugene Ormandy and the Philadelphia Orchestra including all four Mozart Horn Concertos, for which he wrote his own cadenzas, Strauss' Horn Concerto No. 1, Chabrier's *Larghetto*, Saint-Saens' *Morceau de Concert*, and Telemann's Concerto in D. He also recorded Hindemith's *Sonata for Horn* (1939) and *Sonata for Alt Horn* with pianist Glenn Gould.⁸

Orchestral Excerpt Study

Mason Jones would go through orchestral excerpts with his students in several different ways. As part of his curriculum, he would take his students through the ten Gumpert Excerpt books. In his interview, Fries pointed out that this collection contained more opera excerpts than many of the other available collections of the time. The students at Curtis would also go through excerpts as part of their horn class. This would allow them to play through the orchestral excerpts as a section while being coached by Jones. Having played these pieces with various conductors throughout his career, Jones was able to provide valuable insight into the different interpretations and tempos that the students would encounter in their own careers.

Mason Jones would also help students who were preparing for auditions by going through excerpt lists with them and providing insights. Gregory Hustis pointed out that while his lessons were typically 20-30 minutes long, the lessons he had before an upcoming audition often lasted more than an hour. Kendall Betts, another

⁸ Decker, Richard. "A Complete Discography of Recordings Made by Philip Farkas, James Chambers, and Mason Jones." *The Horn Call*, no. 1 (1989): 20-58.

student of Jones, described his lessons before an audition this way: “I took the audition lists to my lesson and had gathered the excerpts and parts. These were the toughest lessons I ever had with any of my teachers. Even when I thought I had played a passage perfectly, Mr. Jones would have a comment like, ‘You got it right this time. Can you do that every time it comes up?’ He was also very much into details of the music and making suggestions, much more so than in the previous years. This was ‘Get the right notes, the right rhythm, and don’t play too loud’ now taken to extremes with utmost attention to every detail.”⁹ Mason Jones’ knowledge of the excerpts and his attention to detail set a high standard that pushed his students to a level in which they were prepared for an orchestral career.

When discussing the excerpt study that took place during his last semester at Curtis, Robert Hoyle explained that Mason Jones made a collection of challenging excerpts from the modern repertoire that he had played during his career. Whenever he would come across a particularly challenging and notable passage, Jones would copy the excerpt by hand in order to later share the passage with his students as a way to prepare them for their professional careers. Hoyle described how Mr. Jones would give the collection to the student and instruct them to look over every excerpt so that they would not be caught off guard whenever it came up in a concert program. This act shows how much Mason Jones cared for his students and wanted to prepare them for the challenges of a career in music.

⁹ Betts, Kendall. "Mason Jones Tribute." *The Horn Call* XXXIX, no. 3 (May 2009): 33-36.

Ensemble Playing

One aspect of musicianship that Mason Jones noted was lacking in many young musicians was the ability to understand one's role in an ensemble. He would point out that many players failed to recognize when their part should be brought out and when it should support the other parts. Jones was known to "often have another part on his stand during a performance of a Brahms symphony. The viola line may have had his attention on one particular evening and the second clarinet the next."¹⁰ Randy Gardner, who played second to Jones in the orchestra, explained that, "[Jones] studied scores all the time, and he could tell you what was going on in any part at any given time." In his interview, Robert Fries mentioned that Mason Jones would occasionally say things like, "Students don't understand, nowadays, that they are not always the main voice in a group." Fries then went on to explain that Mason Jones was an excellent ensemble player who was able to blend into the ensemble as well as be able to bring his part out when it was required.

To emphasize this point, Fries shared a story of going to see Mason Jones perform in a chamber ensemble concert. It was at the 1988 International Horn Symposium in Potsdam, New York, and Mason Jones was one of the honorees that year. After the performance, Fries overheard some of the students say, "Oh, it's too bad that he doesn't have any guts to the sound anymore. It was all just buried in the ensemble." Fries pointed out that they did not realize how hard that was for him to

¹⁰ Lang, Jeffrey. "Greetings from Philadelphia- A Tribute to Mason Jones." *The Horn Call* XXXIX, no. 2 (February 2009): 61.

play in a small ensemble and not be overbearing. It was not that Jones could not play any louder, but that he chose to play at a musically appropriate volume for the type of ensemble in which he was performing. Mason Jones was keenly aware of his role in the ensemble at all times.

Mental Approach

Many of Mason Jones' students and colleagues have pointed out that he demonstrated incredible focus and "nerves of steel" when performing. Even when a conductor was staring him down while he was playing a challenging passage, Jones was able to maintain his focus on the music and get the job done. This ability to focus, along with his proper mechanical set-up and incredible ear, allowed him to play with remarkable accuracy in even the most daunting and high-pressure situations. Additionally, Mason Jones would deal with performance anxiety by being as prepared as possible. His family members have verified that he practiced a lot at home. They noted that when the orchestra's season program was released, he would go through the list and study any pieces he did not know and spend time working on passages that he knew were tricky. He would sometimes work on challenging pieces every day for months in advance so that when it came time to perform the works, he could play them accurately every time. In one particular instance, a colleague in the orchestra asked him how he was able to play a certain challenging passage accurately over and over again. Jones simply replied, "I play it every day." This level of preparation, along with his ability to focus on the task at hand, helped him to deal with the pressure of his position. Whenever a student would ask him about dealing

with a challenging performance situation, he would tell them, “You have to stay focused.”

High Standards

A common thread that can be found when talking with Mason Jones’ students is the topic of his meticulousness and his high standards for both himself and his students. Mason Jones was very detail oriented and insisted that his students play exactly what was written on the page at all times. As part of this level of meticulousness, Mason Jones placed a lot of emphasis on cleanliness of articulation. Even in the most challenging passages, such as excerpts from Richard Strauss’ tone poems, Jones would insist that every note be clearly heard and would not allow any of his students to fake their way through a phrase.

The high standards of Mason Jones were reflective of both his studies with Anton Horner and his time as a member of the Philadelphia Orchestra. “When it came to his teaching, it was all about style. It was all about a school of playing, a style of playing, musical interpretation, and very high expectations. It was really teaching a school of playing. It was teaching the Philadelphia, or Horner, school of playing that he had been taught, and he was handing it down to his students very much in the same way that Anton Horner had handed it down to him. So much of it was the art: the style and the interpretive aspects of it. There is a real stylistic commonality [among his students] coming from such a strong school of playing. There is great consistency from student to student about their interpretive sense. That is where he made such a

big imprint on his students: teaching that style of playing with sound being the top priority of all for him.”¹¹

¹¹ Randy Gardner- Interview with Author- Friday, February 22nd, 2019

Chapter 3: Interview with Robert Fries

Would you describe the beginning of your studies with Mason Jones?

I went to Philadelphia in the summer before I started school and took a couple of lessons with him. At the time that I went to school at Curtis, it was very well integrated. This means that I sometimes have a hard time remembering whether a concept that I learned came from Mason Jones or one of the other teachers at the school. Everything at the school was designed to help your performing. It was truly an amazing place. Solfegge and dictation were taught to give you structure with the music and to train your ear to be able to hear more than one voice at a time. One word that I would use to describe Mason Jones was “meticulous.” He was very careful. Everything had to be exactly the way it was written on the page. He didn’t talk a lot about intonation, and he almost never said anything about the embouchure. The only thing he ever said to me about embouchure was that I was pressing a little too hard. He told me to lighten up a little bit [on the pressure]. He was absolutely straight and narrow.

How were the weekly lessons structured?

We didn’t worry about solos much at the very beginning [of our studies at Curtis]. Almost everything was etudes. He would also do ear training by sitting at the piano and have me play back whatever note he played on the piano. This helped me become very good at hearing intervals because he would play different notes. He didn’t talk much about warming up. I would warm up before the lesson so that I was ready to

play when I went in for the lesson. Etudes were the meat of the lesson, especially at the beginning [of my studies with him]. When I was preparing for my senior recital, we certainly looked at those solos.

Do you remember what etude books he used for your lessons?

All of his repertoire came from his teacher, Horner, who likely got it from his teacher, Gumpert. Most of his students went through the same process. We started with Kopprasch and the Pares Scales Book. They were used at the beginning of our freshman year. We then went to Kling and then Belloli. After that we moved on to Gallay. There are several different Gallay books. By then we had gotten through several years of schooling.

Did he assign a certain number of etudes each week, or did it depend on how quickly he felt you could satisfactorily play each etude?

For Kopprasch, there were usually three [etudes assigned each week], but as they became more complicated, and technically challenging, he usually assigned one or two each week. He also had a book of short tunes that were mostly classical tunes such as “Traumerei” and similar works that would be added each week. We wouldn’t spend a lot of time on them, but it gave us an idea of how to start working on solo pieces. I gave that book up quite early in my teaching and moved on to [Mason Jones’ book], *Solos for the Horn Player*.

Would Mason Jones have you transpose the etudes into different keys?

No. He had you play them exactly the way they were written on the page. There were no transpositions or different articulations assigned.

Did Mason Jones ever incorporate excerpts into his student's lessons, or did he wait until a student was preparing for an audition?

There was a horn class. There were five horn students in the school, and we would get together for a horn class. He would go over excerpts there. We would also sometimes play through quartets. I remember going through Robert Schumann's *Konzertstück* once with that group. [The horn class] didn't perform, but it was a good place to go over excerpts because you could do all four parts. There was also a brass class that was run by the principal trombone [of the Philadelphia Orchestra], Charlie Gusikoff, in my day. A lot of what he did was excerpts. He liked Wagner, so we did a lot of Wagner excerpts. When I was in the [Curtis] orchestra, it was not a performing orchestra. We rehearsed once a week, and the orchestra was conducted by the associate conductor of the Philadelphia Orchestra. I think he was partly using [the rehearsal], to learn his pieces with us, but he was very good.

Did Mason Jones ever help with preparing for professional auditions while you were a student at Curtis?

No. He didn't bother with auditions until after we graduated. There were quite a few local amateur groups that needed extras to come play the principal parts, so they would contact the school to see if there was anyone who wanted to do it. There

weren't any auditions. We just took them as they came. They paid a little bit which was helpful.

Did Mason Jones ever talk to you about the business side of being a professional or how to interact with others in a professional setting?

No. I think we mostly learned those concepts by working with our horn, brass, and wind classes. I want to add something here. When I was there, the wind class was run by an oboe player named Marcel Tabuteau. I think that if you ask anyone who was exposed to his teaching, they are going to say that as far as music is concerned, in terms of phrasing, he probably had more influence than anyone else at the school. He had his ways of doing things. He had a number system. I try to get the results he did in my own teaching without using his system. His system was a little more complicated than I want to get involved with in my teaching, but I think that anyone who was in his class, or even went to his classes, probably felt he had the more profound instrument on their musical training as opposed to horn training.

Do you think your own teaching style was influenced by both Mason Jones and Marcel Tabuteau?

Greg [Miller] will tell you that I consider myself a French school horn player. I have had arguments about that because I play with a German-Bohemian sound, or the Philadelphia Sound, but as far as putting together phrases, I had more teachers [from the French school] that taught me [in that style]. Marcel Tabuteau was one of them. I attended seminars with Marcel Moyse for eleven years in the summers. I spent four

years with Paul Paray in the Detroit Symphony. I went to Casals masterclasses at Marlboro. All of those people were graduates from the Paris Conservatory at about the turn of the twentieth century. There are similarities and differences between them, but that is where my mental approach to making music comes from.

Did Mason Jones' teaching line up with Tabuteau's? I believe he also learned from Tabuteau.

Yes, he did. He didn't always agree with him either. I can tell you that for me, Mason Jones was about imitation. From the time I was about ten or eleven years old, I would go to see the Philadelphia Orchestra play annually in the May Festival that took place in my hometown of Ann Arbor. That's when I first heard the orchestra play. From that time on, whenever I heard [Mason Jones] play something, I would go home and open the excerpt book and try to make [my playing] sound like that. Later on, it got to the point where even if I hadn't heard him play something, I would try to imagine what he sounded like when he played it and try to imitate that. I do believe that it is very important to have heroes. To have someone that you admire so much that you want to imitate them. I heard [Dale] Clevenger say once that, "Imitation of excellence is a very good way to learn."

Did Mason Jones ever discuss his concept of sound for the horn?

Well, going to a concert was probably worth a couple of lessons. Even to this day, when I pick up my horn, I want to make a sound like he made. It was light, but it was expressive. It sounded easy. He told me once that you should either make it sound

like it is so easy that anybody could do it, or so difficult that nobody could do it. He is one who made it sound easy. Curtis had a box in the Academy of Music, where the [Philadelphia] Orchestra played, where students could request tickets and go to hear them play. I can tell you that most of us, who sat in that box, were dying to hear [Mason Jones] crack a note, and we never did. I watched him play ping-pong. In fact, I played ping-pong with him a couple of times in the summertime. He also played tennis. He would play defensively. He would let you go, and he would return everything you threw at him until you made a mistake. I think that was kind of his mentality overall. He was not going to do anything that was so radical that he could crash and burn. He was very careful. I tried, occasionally, to fake some of the Strauss passages with the little runs flying up to the top, but he wanted every note exactly the way it was written.

Do you think Mason Jones' meticulousness was something he learned from Anton Horner, or do you think that it was based on his own personality?

I think it was more of his personality. We would listen to the Sunday broadcasts, where [James] Chambers, who was a classmate of Jones, played with the [New York] Philharmonic. When Chambers was on, the sound he made was absolutely glorious. When he cracked a note, the world heard it. It splattered all over the place. That was not Mason.

Would Mason Jones demonstrate concepts on the horn during lessons, or did he simply describe what he wanted to hear?

He rarely played in lessons. I won't say never, but rarely. He might sing it.

So, he expected that you would listen to the way he sang the passage and try to imitate it on the horn?

Exactly.

When it came to preparing for recitals, did Mason Jones recommend repertoire for you to play, or did he let you choose all of the repertoire?

He certainly would approve of any repertoire I suggested. Starting in about our sophomore year, we went through the Mozart Concertos, and then the Strauss Concertos as part of our lessons. I remember doing Strauss' Second Horn Concerto and telling Mason Jones I didn't like it. He was not very sympathetic. I didn't like it until I heard Tuckwell's recording of it. Then I thought, "This is a good piece."

By the time you got to your senior year, had the structure of the lessons changed much, or were they still largely based around etudes?

They were a lot more focused on excerpts from the orchestral repertoire. [Mason Jones] used the Gumpert books. They have a lot more opera in them than some of the other [excerpt] books. Those were the books he assigned me in my senior year. As part of my senior recital, I included ensemble works, so Mason Jones would work with the ensembles as well.

When you began teaching at the Oberlin Conservatory, did you use many of the same teaching materials as Mason Jones?

I used many of the same etudes, solos, and excerpts as Mason Jones in my teaching.

Did you approach this material in a similar way to Mason Jones?

I did approach them in a similar way. I tried to focus on musical things rather than technical things. As I said before, a lot of that came from Tabuteau, Moyse, and Casals. I am the sum total of all of the training and experiences that I had [in my own studies].

Are there specific qualities in your own students that would identify them as part of the lineage of Mason Jones?

Sure. I think so. I taught music like a foreign language. It has its own grammar, punctuation, alphabet, and so on. As you learn a language, there comes a point when you stop translating in your mind and you begin to think in that foreign language. I can pretty much tell when the students are beginning to get it as far as phrasing is concerned. It starts to become hard for the students to make a mistake in phrasing. I have very strict rules to start with as far as phrasing is concerned. Later on, you can break the rules, but you have to defend, musically, why you broke the rule.

Could you provide some examples of rules that you would give your students?

Sure. There are elements of music such as rhythm, melody, harmony, tone color, and form. That is how I divide it up. You learn the technique of the instrument so that you can have command of the instrument to do what you want, but the purpose of the technique is to eliminate the barriers between the music and the listener. I do not want the listener to come up to me afterwards and say, "Boy, you got those fingers going really fast." If the technique doesn't serve the music, it's not useful. I talk about motion and repose. Some notes move. Some notes rest. That comes from Debussy, basically. I usually start with asking, "What's an upbeat?" Someone will say, "Well, it's the last beat in a bar." Then I'll say, "That's where an upbeat is located, but what is an upbeat?" "What's the difference between an upbeat and a downbeat?" I also look at where to take a breath from a rhythmic, harmonic, and melodic standpoint. If you read a page of prose, you can punctuate it different ways to make different sense. You can do the same thing with music. You can punctuate it in different ways to make different sense, but the whole point is to make sure you don't make nonsense.

Did Mason Jones focus more on musical concepts or technical concepts?

[Mason Jones] wanted me to be accurate. From what I can tell, that is what he wanted most from his students. He wanted you to come in and play the right notes in the right time with a sound that is characteristic of the instrument. He talked about articulation. I don't know whether he said it or not, but I have come to believe that projection, when you sit on the stage, that goes to the people in the back of the auditorium and allows them to hear clearly and exactly what you are doing, comes from a precise,

clear, and slightly percussive articulation. If you listen to the recording of [Mason Jones] playing Mozart's *Sinfonia Concertante*, there are perfect examples of his articulation.

Did Mason Jones have a way of describing the articulation he wanted?

He relied on [Anton] Horner's description. Horner has a description of articulation in his book for beginners where he says you should tongue like you have a small hair on the tip of your tongue and you are trying to spit it off. That's my approach to articulation.

Did Mason Jones ever discuss the position of the right hand?

He did say something about the hand. He told me to take my hand out as if I was going to shake hands with somebody. Put the thumb down, lay your hand on the back of the bell with the palm facing the tubing of the horn, and then slide your hand into the bell until it is comfortably inserted. He also said that it was better to be too open than too closed. "If you have to make a mistake, make it on the open side." [Mason Jones] used vibrato when he played. He didn't teach it or volunteer any information about it, but I asked him about it once. He said he wasn't sure. He wasn't sure whether it was in the throat like a singer, or with the tongue. I imitated his vibrato, but I imitated it with the hand in the bell. I did it that way because I had a lot more control of it [by using the hand in the bell]. [It was] like a string player's vibrato where it can be slow, fast, or accented. I'm not sure whether it interrupted the air column or it shook the horn, but it was enough to satisfy me.

Did Mason Jones want his students to use vibrato?

No. I think he expected us to not use vibrato, but I did because I liked it.

Did Mason Jones incorporate the use of vibrato on his own, or do you think it was something he learned from Anton Horner?

No. I don't think he heard it from Horner. Of all the recordings I have heard of Horner, he never used vibrato. I think that was something he incorporated himself.

Did Mason Jones ever discuss specific recommendations for warm up exercises?

Not to me. He never discussed warming up with me. He also never discussed warming down. I didn't discover warming down until I heard some other brass players doing it when I was out in the business.

Do you know what Mason Jones would do for a warm up?

I never heard him warm up. Sometimes before a concert, when I was in the orchestra, I would hear him practicing something. He would play things like *Till Eulenspiegel* if he was going to be playing it with the orchestra. I would hear him practice the last interval, and then he would go an interval before that, and then another interval before that, and then add those intervals together. I've always recommended starting from the end and working backwards through a long and technical passage. There are two reasons. First of all, your fingers will be tired by the end, and that is the part you will know the best. Your mind will be going on automatic at that point. You want to know

the last part best. I did that with the fast triplets in the Britten *Serenade* [*for Tenor, Horn, and Strings*].

Did Mason Jones ever recommend practicing backwards, or did you learn it simply from hearing him do it?

No. I just decided that was the way to do it. I think the first time I ever did it was when I was playing third horn, with the orchestra in New Orleans, on Brahms' *Academic Festival Overture*. I got that fast triplet part down, but I did it from the back to the front. That was the first time I ever did it.

Did you play a Conn 8D when you studied with him?

Yes. I still do, but I can tell you that sort of thing is fashion. For example, when people came to Oberlin, we didn't set fashion. If the horn wasn't inhibiting your playing, then I didn't care. I don't think [Mason Jones] really cared either, but if you looked at the Philadelphia Orchestra horn section at the time, they were either playing 8D's or Kruspes, which is much the same thing. So, you could know, simply by being there, that if you wanted to sound like that, that was the equipment they used. While [Mason Jones] didn't tell me to get one, I got an 8D at the end of my freshman year, and I've played on one ever since. More recently, I have a 28D that I play on. [Mason Jones] played on a Kruspe, and so did several of the other players in the orchestra, but Kruspes were not easy to come by at that point.

I believe Mason Jones played on the same Kruspe his entire career.

Pretty much. He did have a brass Kruspe that he brought into a summer concert one time. He wanted to know if I heard any difference. I think he had brought a descant, I can't remember what kind, but I think he had a descant to play something that was terribly difficult up in the top of the register. I don't remember what kind it was, but I remember seeing him pick one up. I have a descant. [It is] an Alexander. I played for twenty-one years in the Bethlehem Bach Festival. I played almost everything Bach ever wrote for the horn either in print or manuscript. Some of them were pretty scary. I started off, the first couple of years, playing them on my Conn 8D. Then I said, "I have to do something easier than this."

When you served as co-principal horn of the Philadelphia Orchestra with Mason Jones, did you split the concerts like an associate principal and principal horn does today?

It wasn't that organized. I would play some pieces and he would play some pieces. It depended on the program, and sometimes I would play down in the section. When we played Mahler's First Symphony, I played fifth horn or something like that.

Did Mason Jones give specific instructions to the section, about phrasing and interpretation, or did he simply lead by example?

He led by example. When I got there, the section was very used to following what was going on with the principal horn. Ward Fearn, for example, was probably the best second horn in the business. You couldn't shake him, and I must have been a problem

for him. Mason played a little bit on the sharp side, and I played a little on the flat side, but [Ward Fearn] was with me on every single note. In my first year at school, we would have a horn class with Mason Jones, and he would stop us to give instructions on phrasing or interpretation. Then he would say, “Go back to that place”, and everyone would know what place that was. I was impressed with the section that year.

In the horn class, did Mason Jones give advice on how to play in a section?

He didn’t talk about it, but it was obvious what he wanted us to do. He made that pretty clear. He was not a great conductor, but he could beat time. We all came from the same place. Curtis students have a reputation of being clannish. That is an impression I believe people would have because we all play things the same way. That was our training, and it is much easier to play in an ensemble with people who have had the same training.

Was your shared approach something that was taught to you in the classroom, or was it something you all absorbed by listening to the same musicians?

That’s a large collection of influences on all of us. I’ll say again that I believe anyone who came under Tabuteau’s influence would say that he had the largest influence on them.

Do you have any favorite memories of hearing Mason Jones play or working with him?

Yeah. I have a couple of favorites. At the May Festival in Ann Arbor, I heard a vocalist named Luba Velich [along with the Philadelphia Orchestra], perform the “Seven Veils” from *John the Baptist* and the “Letter Scene” from *Eugene Onegin*. I love that piece. It has little horn accents all through it and I’ll never forget hearing them. That was one that struck me. [Mason Jones] was very good at balance. Not only within his own playing, but when he played with an ensemble. He never wanted to overpower generally. He could make his horn sound like a clarinet or a bassoon. If you listen to his woodwind quintet recordings, he blended really well but would come out when he had a solo. He was a wonderful ensemble player. Another time was when I went to the International Horn Symposium in Potsdam, New York. Mason Jones was one of the honorees at that point, and the guy that was supposed to honor him didn’t show up. So, they asked me, at the last minute, if I would do it. I wish I would have had a month to prepare. He played [at the symposium] in an ensemble. I remember going out and hearing students say, “Oh, it’s too bad that he doesn’t have any guts to the sound anymore. It was all just buried in the ensemble.” They didn’t realize how hard that was for him to play in a small ensemble and not be overbearing.

Did Mason Jones ever talk to you about his approach to ensemble playing?

He would occasionally say things like, “Students don’t understand, nowadays, that they are not always the main voice in a group.” Greg Miller will tell you this, but I talk about dynamics as tone color. If you are playing a solo in front of an orchestra,

and your part is marked piano, the audience has to hear piano. If you are playing the accompaniment to a solo, and your part says piano, it's not the same piano as what the soloist plays, but they have to both sound like piano. Those are tone colors. If you listen to recordings [of Mason Jones] you will hear him play things that blend in very nicely.

Chapter 4: Interview with Jeffry Kirschen

When did you first hear of Mason Jones?

I first heard him playing in the orchestra, but I also heard recordings of him when I was in high school. I was in a very good high school band program here in Philadelphia, and they had a collection of Philadelphia Orchestra recordings as well as Philadelphia Orchestra Woodwind Quintet recordings of which [Mason Jones] was a member. Going to study with him was not so much a matter of choosing him so much as choosing to go to Curtis. Nowadays, I think people do choose teachers and hope they can study with them.

I believe you attended Temple University before you started at Curtis. Who did you study with before you went to Curtis?

I started with Nolan Miller. Actually, Nolan was teaching at the New School. This was a music school started by members of the Curtis String Quartet. I studied with him there and then continued studying with him at Temple for a few years before I started studying with Kendall Betts for a few years. When I was getting ready to graduate from Temple, I had an opportunity to audition for Curtis. It was a private audition. I didn't get into Curtis when I auditioned out of high school, but there was an opening in the middle of the year, and Mason Jones asked to meet with me in order to hear me play and see if he could accept me.

Since you started studying with him as a slightly older student, did he still decide to go through the same process of etude books and solo repertoire with you?

Yes. I have to say that Mason Jones actually preferred teaching older students. I started [at Curtis] when I was twenty-one. This was after I had graduated from Temple. [Mason Jones] said several times that he preferred teaching older students. He was uncomfortable with younger students because he felt that they weren't ready for his method. He was very business-like in a way. He was confident in his method, but it wasn't a coddling kind of teaching. He was very busy not only playing in the orchestra and the woodwind quintet, but he was the personnel manager of the orchestra. At that time, they didn't have the staff to help him with his work, so he was very busy. His method of teaching was to say, "What I need you to do, or expect you to do, is the Kopprasch." Nolan and Kendall also had me start at the beginning with Kopprasch because it's a real foundation builder, and Mason was just making sure that all of the foundation was solid before you would go on to the other stuff. So, it was Kopprasch and Kling. I'm not sure I got much further than that with him. I only studied with him for three years. There were some solos that were acceptable for him such as the Mozart Concertos and the first Strauss Concerto. In fact, he said, "The second Strauss is too hard." It was not really necessary, for him, to have you play it. There were other solos, certainly, but it was mostly just the basics. [Mason Jones] felt that was really important. I don't recall playing very many excerpts with him. Although I'm sure I did, I just don't remember.

Did Mason Jones have a set list of excerpts that he wanted to go over, or did he mostly help with audition lists that were brought in by the students?

I think that mostly what happened is he would go over a list if you brought it. He would say, “Okay, let’s hear your solo and then go alphabetically through the list.” He would just go through the list and test you that way.

Did Mason Jones tend to focus more on the technical or the musical aspects of your playing?

His focus was that you play accurately and that you played what was written on the page. You needed to have the right dynamics and rhythm played cleanly and accurately, and if it wasn’t clean or accurate, then he would say, “Okay, I think we need to do that one again.” He really didn’t spend a whole lot of time with us in lessons because his schedule was so tight, as I said, and sometimes we only had twenty minutes for a lesson. Most of the time lessons were only thirty minutes. I think I got a forty-minute lesson once. He would come in on Sunday mornings, give his schedule to the registrar, or whoever was at the school, to tell them he had two or three hours available. There were six students, and they would just list the [lesson] times for each of us. He would come and listen, and if the piece wasn’t ready or good enough, he would just move on to the next one. He wasn’t going to work with you on it. Your practicing was done by you, privately and on your own, and then you would play for him and he would listen. That was basically what it was. The technique was focused on being staccato and clean. He would say, “I need to hear it this way” or “more legato”, and he would give it an approval or not.

Other students of Mason Jones have said that he was very focused on projecting the sound to the back of the hall and making it clean and clear to the listener.

He wanted it to sound the way it was composed to be done. If it said staccato, you played staccato. If it didn't sound staccato, then it wasn't short enough. If it was too hard or too staccatissimo, then he would say, "That's a little too short. I think it can be a little longer", but there wasn't a lot of talking. I have to say the one thing he would suggest was that when there was something in the high range, he would instill the concept of thinking in the high range and playing as if you were a tenor with a higher tessitura and kind of a higher approach. If you were going to be playing a high Beethoven excerpt or the Ravel Piano Concerto, you wouldn't approach it with a dark, robust approach. Your body has to be up that way and mentally thinking high. If it's something that's going to be low, then you need to be a bass. You have to mentally position yourself. That's one thing I really recall, and I pass that on to my students. I think the mental positioning of your playing is very important, and it sets the style for the piece and it makes your embouchure go there. [Mason Jones] would say that the French style was a little narrower, while the German style was a little more robust. As far as technique, that's what he did, but he didn't talk about things like fingerings so much. If there was a technical problem, such as an embouchure issue, he would recommend that you go see Kendall Betts. I don't think [Mason Jones] knew how to fix a physical problem or a technical problem as far as physiology. He was a natural player. I think he self-taught a lot and learned how to play just by practicing a lot. He didn't have any chop problems, so he didn't know

how to fix any of them. Kendall had maybe thought about the embouchure a little more and had experience dealing with people's issues.

Since Kendall Betts and Nolan Miller had both studied with Mason Jones, were their teaching styles similar, or were they different?

There was a big difference between each of them. Each of them had their own personalities. Kendall was really an excellent coach and one to get you started on the right foot. He really knew about the breathing and the importance of breath control and how to make great strides in correcting problems. It really came down to the breath. Nolan was similar to Mason in that he didn't necessarily know about embouchure problems and he was able to play, himself, very naturally. I remember lessons where he would just listen with the music in front of him at a desk across the room. There wasn't really any interaction. The desk was between us, and Nolan was not going to get up in front of you or next to you and help you that way. He would tell you, "This is what you need to do... Here are the articulations and the phrasing" that had been passed down to him by somebody that he liked, and you were expected to do it that way. I think Mason was very much like that. Again, I don't think Kendall or Nolan necessarily went to study with Mason Jones. They went to Curtis. I think that's really important. The school had a reputation and a history of putting out great musicians. There were so many musicians that went there and then became accomplished and successful, so the atmosphere of Curtis was very attractive. This was not only because of the musicians but because the tuition was free.

You mentioned the atmosphere of Curtis. Was the influence of Marcel Tabuteau still present when you were a student at Curtis?

Yeah. I think for the wind school, the influence of Tabuteau was still there. When I went to school, it was John de Lancie. The wind class that we had on Thursday afternoons was probably the most important class we got as wind players. That was our time to hear John de Lancie, who had been a student of Tabuteau, so that Tabuteau influence was strong. Like I said, Mason Jones didn't really have the time to coddle us or spend time on problems. Certainly, Mason Jones worked with de Lancie and knew about the Tabuteau influence. Going back to what I was saying about [Mason Jones] accepting older students, he just let you absorb all of the information and all the styles and the requirements for you to play your instrument based on what was being taught and set up there. Even with the other students, the competition among horn players or the other wind instruments in our wind classes or quintets, everyone knew what was expected of them and understood the high standard that was put on them. There was this fear if you didn't do a certain long tone or attack correctly in wind class, de Lancie was going to get on you. Being older, I don't think I was as nervous. If I had gone in there at age 16 or 17, right out of high school, I think it would have been a different experience. Actually, many students fall apart with that kind of pressure. It drives them away. Being a little more mature and older, I was a little more used to it. I could weather the challenges a little easier.

Did Mason Jones ever discuss how he dealt with pressure or performance anxiety?

I don't recall him saying much, if anything, about pressure. He had an ability to focus and block out things; even the conductor staring him down. Ormandy would pick on certain players. Especially if you were young and new. He would start out by letting you know he was the boss. He would set this style between his players and himself like he was the boss and don't try to do anything different. There was a very high standard in the orchestra in general, and I think Ormandy had set the standard. It had a lot to do with the success of the orchestra, being a world-class ensemble, and it also had to do with ticket sales and business in general. You have this very high level of an organization and you don't want to let anyone come in and lower it or bring it down. Somebody had to be the leader of this high standard and maintain the stature of being a great ensemble. It filtered down through all the different teachers and down to the students. At Curtis, with the wind teachers being made up mostly of members of the Philadelphia Orchestra, there was a high standard. As far as attacks and phrasing and preparation, you knew what was being done at the Academy of Music and it just kind of carried into Curtis that way. That's really how we thought [as students]. We would think, "Wow. They sounded really good doing that." You were expected to know how to make a good diminuendo and to play your rhythms and sustained notes a certain way when you play certain styles. It was all up and down Locust Street. That's the way it was. That was why the school had such success and had players going out of there into major orchestras. Conductors and people in other orchestras knew that if you graduated from Curtis, and you were from the wind department, you

were going to go out and be a good player in the world. You were going to be an asset to an orchestra.

In your interview with Mason Jones, from the February 1996 journal of *The Horn Call*, you mentioned observing a ritual that Mason Jones would go through when he played in order to insure accuracy. Could you describe his approach to playing the horn?

His approach was very business-like and professional. What I got from watching him was that you got your setup and your horn in position, then you take your breath and go. It was very focused and not “loosey-goosey.” The orchestra was that way and Mason was a model of that approach. I could just tell in the way he tilted his head and put the mouthpiece against his mouth, and play exactly when it was supposed to be, there wasn’t any room for error. That’s the way it was done, because that’s what the music dictated. When the music said to start, he would start and that’s the way he did it. It was performing and doing your job and that’s the way it was done. I was really amazed and impressed by that. More than in any other performance situation I had ever been in, I not only heard it in the way it sounded, but I also watched and saw his meticulous approach. He was very set and ready to go.

Did Mason Jones ever talk to the section about specific interpretations he wanted to hear, or did he lead more by example?

He led more by example. If there was something that was obvious like a breath that had to happen at a certain point or a phrase had to end a certain way, he would say

something, but a lot of it was done by example. Because of the school of horn and wind playing at Curtis, people knew what to do without it even being said.

Did Mason Jones ever discuss his concept of sound or was that just the way he played?

That was just the way he played. If there was a high singing passage, he would give you the image of a tenor in order to know what to do to play it. That imagery sets up the environment for you. The scene is that of a tenor singing, and you think of it that way. I guess it is because it was obvious to him if you weren't thinking that way and he could tell that it was too choppy or rough. He would tell you to think of a singer sustaining with the breath over a long passage with no harsh attacks. That was the style. That is how he would describe it and it worked. It made sense to me, and I think he determined whether or not you were going to be successful in the orchestras of the world by seeing if you were able to understand and recreate these pieces of music that we have the way he felt they should be done. There isn't a lot of room for interpretation in what we do in the orchestra. There is a very standard way of playing certain passages, such as whether it's supposed to be short and staccato or long and sustained, and that's pretty much what it is. How you finish off a phrase, and the amount of time you may take at the end when tapering off, gives you a little room for interpretation, but not a whole lot.

How would you compare Mason Jones' approach to horn playing with other horn players of the time?

Mason was very accurate. I don't think he had the emotion or passion to go into something that was really wild or very courageous and bold. He was more business-like, conservative, and even keel. I never heard him really take off on something and go for it. A lot of the style of the New York school of horn playing, with Juilliard being the main school, was influenced by James Chambers. Chambers was a Curtis student and was certainly influenced by what Marcel Tabuteau was passing on, but the New York Philharmonic brass and wind sections probably had an influence on Chambers the way the brass and wind sections of the Philadelphia Orchestra had [an influence] on Mason Jones. Ormandy was a big influence on the Philadelphia Orchestra sound and the approach. There was going to be less risk taking and more conservative accuracy. One of the things that was distinctive about the Philadelphia Orchestra sound was the strings; and the brass was less. The hand would always come up and the brass would go down. That helped with accuracy. If you are not going to be playing as loud, you're not going to miss as much. So, lowering the volume and being less courageous and more accurate and making sure you didn't miss was a big part of the Philadelphia Orchestra style based on what Ormandy wanted. Mason was the epitome, or an example, of setting the standard of not taking too many risks. You wouldn't play too loud because Ormandy, the boss, wouldn't like it. Mason's approach was about clarity and making everything under Ormandy's control. When you had a solo that was supposed to be clear and loud, it was fine to play it that way if it was accurate. That was really how [Mason Jones] established his style and why he

was probably distinct in his approach as opposed to others. He wasn't allowed to play too loud. His approach to playing was very direct and was about projecting the sound. That's what I got from listening to him and watching him. A lot of what I heard in high school and after was about projecting and the word "project." If it wasn't a solo, you weren't going to project. You were just going to make it within the ensemble.

Did Mason Jones run a horn class while you were at Curtis?

Not that often, but occasionally. When we did, we would do horn ensemble. He also conducted the brass class. I think we had more of brass class than we did of horn class. Brass class was going over repertoire we were doing in the Curtis orchestra, but there were things he would bring out which were difficult and not being done in concert but were important for the brass, such as *Ein Heldenleben* by [Richard] Strauss. [These pieces] were important to play as an ensemble in order to [learn] all the fine points and some of the tricky things in order to avoid some of the mistakes that were common. We were really being molded and taught a certain way of playing that worked in any orchestra. As a horn player you really have to go back and forth a lot between playing with woodwinds and brass. He would say things like, "This is with the bassoons" or "This is with clarinets" as opposed to playing with a brass ensemble where you would have to change your style a little bit. If we were doing a horn class, we would work on excerpts from Brahms. I remember one time when he pointed to a painting, on the wall, of mountains. Brahms wrote music from the mountains, so he would point to it and tell us to imagine playing there to get the style. [Mason] used imagery as a way of teaching.

Do you think the atmosphere at Curtis, of absorbing information and musical style from the Philadelphia Orchestra, is still present today?

Yes, I think so. Anyone who is playing in the orchestra and then teaching at Curtis is going to teach what they know best. It doesn't matter if they are in the Philadelphia Orchestra or from another orchestra. They are going to teach what works and what is needed to be a professional. In order to be a professional, you have to be a very good musician. If you think about what you are required to do, knowing how to do it is what is being passed on to the students at Curtis and Temple and even Juilliard. The high standards that began in Philadelphia with the formation of the Philadelphia Orchestra passed on to the students at Curtis. Now, I would expect that a lot of what is being taught throughout the United States, Canada, and maybe parts of Europe is based on what was taught at Curtis by members of the Philadelphia Orchestra. I certainly try to do that. I'm using what I learned and am passing it on to my students at Temple or in private lessons; whatever I think works or is important. It is really the way I became a professional and was successful. The influence I had not only came from the mentors I had in brass and wind classes but also from people like Tony Gigliatti, Bernie Garfield, and Glen Dodson. These people had an influence on me, and I think it is just the nature of what we do.

Do you think there are distinctive qualities in musicians who studied at Curtis or in the Philadelphia area?

I think there are certain Philadelphia qualities. I think any high-quality school has students who carry on the high standards of their profession. These standards came over from Europe and spread throughout the country. There have been different styles that have developed in places like Chicago, New York, Boston, and Philadelphia. I think the individual styles have become a little bit diluted. You can still hear the styles, but not as much as in the past. The style of horns we use, with the metal being yellow brass, has largely been accepted throughout the country. I think the standards of what is expected in horn playing, that really started in the early parts of the twentieth century and continue now, really came from the east coast with players like Horner and the Berv brothers. Their students have now brought it across the country. You can tell if someone has had that influence, and they are passing it on, as opposed to someone who doesn't.

Did Mason Jones come to hear his student's performances?

Mason did come to my recital. I kind of think he was coming to audition me in a way. There was an opening in the Philadelphia Orchestra at the time, and I think he came to hear how accurately I could play under that kind of pressure.

Did he ever discuss warming up?

He never talked about any particular warm ups or warm downs. That was just our own preference and choice of doing whatever we needed to do to get ready. That was something I guess I just adapted myself.

Was the right hand position ever discussed?

He never talked about it. Kendall [Betts] talked about it quite a bit, but not as much as I think was necessary. Right hand position became something I learned through others, so that was not discussed by [Mason Jones]. A lot of the technical aspects of playing were not discussed very much that I can recall. His expectation was, during the Sunday morning lessons, that it was clean and correct. If it wasn't clean or correct, then you had to do it again. Whatever you needed to do, and whatever information you needed to gather for help, you needed to do on your own. It wasn't that he was holding information back, but it was part of your growth to research the answers yourself.

Did Mason Jones have you play the Kopprasch etudes in different registers and with different articulations?

Not necessarily. He would tell us to do the transpositions as it was written in the etude. That was very important. He liked to have us play in E horn a lot. He thought E horn was a very tricky key, especially to sight read.

Would Mason Jones go through your recital repertoire with you?

Yeah. He would. I didn't choose anything that was that difficult or unusual for him. It was all pretty standard. We didn't have full recitals at Curtis. We would share recitals with somebody else. We didn't have to do a complete program ourselves, so there wasn't a whole lot of repertoire to worry about.

How did Mason Jones demonstrate the ideas he wanted to get across in lessons?

He might have borrowed my horn, and put his mouthpiece in, as a way to demonstrate, but he didn't play very much in lessons. He didn't like to play much in our lessons because he was usually resting his chops on Sundays. He also sometimes had woodwind quintet recitals on Sundays where he wanted to rest and be ready for them. He would say, "I have to gird my loins" to describe how he needed to be fresh to play later in the day. I don't recall him playing, but I know he did in the past.

Do you have any memories of hearing Mason Jones perform that have really stuck with you over the years?

I heard him play the Britten *Serenade for Tenor, Horn, and Strings*. It was really terrific. I think that was the only time I heard him perform a concerto live. His solos were very accurate when I was a student in high school and at Temple. His playing had a very singing quality. It was very clear and projected very well. It didn't seem like he had to work very hard to do it. It was just his approach.

Are there aspects of his playing that you still try to emulate in your own playing?

Yeah. I try to make sure I'm projecting and singing without forcing. You don't want to force it and make it so obvious. With the right approach, you can have a singing quality that rises above the group but not too much, unless it is called for in the part. He always talked about this solo from the Shostakovich Cello Concerto where Shostakovich asked for "maximum" volume. That was supposedly the exact quote from Shostakovich. That solo was supposed to be so far above that it was blasting. [Mason Jones] said that was the only time that he played that loud. I didn't hear him play the alhorn call from the fourth movement of Brahms' First Symphony, but people have said that it was "soaring" in the way it came through. Knowing he could do that with his approach, I try to remember to do the same thing in my playing. I never blast, but I can play very strongly and project. When I do prepare to play, I do try to remember the idea of breathing and being very precise with your attack and entrance. He did have an influence on me there. With hand position, he would look at his hand and make sure he was putting it in the right way. I have adapted my playing style a little bit, but in the back of my mind I still think to myself, "Would he like this?" When he would come to our concerts, at the Philadelphia Orchestra, he would sit in the same spot and listen. I would work hard to make sure it was going to be something he would like. I always regarded his opinion very highly. I would meet with him occasionally and he would say, "It sounded good today."

Chapter 5: Interview with Robert Hoyle

When did you begin your studies with Mason Jones?

I studied with him at Curtis. I started Curtis a year early. I had not been playing the horn that long. As a matter of fact, I auditioned at Curtis just so I could see what it was like to audition for a good school. I wanted to be ready for the following year. Lo and behold, he accepted me as a student, which was an unexpected surprise. [Mason Jones] had a method that he did with pretty much everybody. He would start off with Kopprasch. Then he would do Kling. After Kling, we would do Gallaay *12 Studies Op. 57*. Then we would do Belloli and Gugle. If you got that far, then it was just piles and piles of more Gallaay. Mixed in there, starting in your second year, you would start with some easy excerpts. Starting in your third year, the excerpts would really begin to pile on. A lot of the time, I would just do excerpts in my lessons. In my last year, I took a few auditions, so we would get ready for them. As far as solo repertoire was concerned, he was pretty conservative. I think the most avant-garde solo we would do was the Hindemith Sonata. He was big on Mozart and Strauss. He was probably the polar opposite of Verne Reynolds. Reynolds was into developing incredibly strong technique. Mason Jones went about it a different way. He went about it more through music than calisthenics.

In lessons, he was a man of few words. A lot of times, especially if I were playing etudes, I would play and then he would say, "That's fine. Go on." If he wanted to shame you, he would look over the top of his half glasses and say, "I think that needs another week." When he said that, you knew you needed to come prepared

the next week or you were in trouble. I was lucky because I grew up listening to him play, so I knew his playing inside and out. I would go to the Philadelphia Orchestra concerts two to three times a month when he was still playing. I knew his playing, so when he would say something, I immediately knew what he meant. There were other students that didn't know his playing quite as well, so they would shake their heads and be confused. I got things out of him that way.

Did Mason Jones play much in lessons, or did he mostly explain what he wanted?

He rarely played in lessons. When he explained something, he would pretty much explain it in one short sentence. He would say something like, "Needs more power, but not too much", or he would say things like, "that slur needs to be smoother." I actually have a funny story about [Mason Jones] playing in a lesson. I had to play first horn on Beethoven's Fourth Symphony in wind class. I was asking him, "How do I practice this high Bb?" That was at a time when not everyone has a descant horn, and I had only seen one triple horn in my life up to that point. Back in those days, people toughed it out. He said, "Here's what you do. Give me your horn." Mind you, my lesson was at 9:00AM on a Sunday morning. He reached into his pocket and pulled out his mouthpiece and put it into my horn. Then he played the arpeggio, from the Beethoven, perfectly. There was no warm up or anything. He said, "You play it, and then you play it again up a half step." So, he started on a B, and he played it perfectly. Then he went up another half step to C, and continued to do this on C#, D, and Eb. Each one of them was perfect. This was right before he retired, so he was not

a young man when he did this. Then he said, “And so, then you go back to the B flat, and it is really not that difficult.” I told this story to Herb Winslow, who plays in the Minnesota Orchestra, and he just smiled. When I finished telling him the story, Herb said, “He did the same thing to me.” Lessons with [Mason Jones] were more like check-ups to see how you were working. If he needed to make a comment, he would be succinct and clear.

How long were your lessons with Mason Jones?

They were usually about thirty minutes. One of the reasons for that was because he rarely talked. After thirty minutes, believe me, you were pretty tired, because it was thirty minutes of real non-stop playing.

Did Nolan Miller (who Hoyle studied with in high school) have a similar approach to lessons?

Yeah. He did. Nolan’s teaching style was a little different, but not very much. [Mason Jones and Nolan Miller] were teaching people who pretty much already knew how to play the horn, so they were not really teaching them the “nuts and bolts” but guiding them in the right direction. Most of their students already had the “nuts and bolts” down. I was a little different because when I started with Mason Jones I was seventeen and had only been playing horn for a couple of years. I had a lot of learning to do. Believe me, I did a lot of very slow practice. I had to work a lot of things out.

When you were taking auditions, did Mason Jones ever talk about the mental aspects of taking auditions or dealing with performance anxiety?

No. He didn't. To be honest, when I was young like that, I played like I had nothing to lose. He never really spoke about it. He would just say, "Well, you have to focus." He was a man of very few words, but every single one of those words really meant something.

When you started to teach, did you have a similar approach to teaching, or did your teaching differ from Mason Jones?

My very first year of teaching was at a good school, and there were good students, but I think one of the issues I had was I expected my students to have the same focus, and the same sense of purpose, that I and my colleagues had at Curtis. I wasn't able to conceptualize that a lot of the people there had the goal of being a band director. That was kind of a foreign concept to me. It wasn't until after I left there that I really began to focus on having to teach the real fundamentals. I had to have different expectations of preparation than what we had when I was in school. We were not allowed to show up unprepared. You were also not allowed to call in sick if you were unprepared, so you had better be prepared. I think, in my first year of teaching, my expectations of my students were not what they could and should have been. Over the next few years, I relaxed that and started getting much better results from my students. I started to sit down and really analyze their problems. When I have a student, now, who I really think has a shot at a career playing horn, I have different expectations of them than I

have of a student who shows up as a freshman and has never had private lessons. The students I have now are at every level, so I have to take that into consideration.

Are there aspects of Mason Jones' playing that you still try to emulate in your own playing?

Yeah. I still hold [his playing] up as my gold standard. It's not that he really taught me to play that way. It's more that I would hear him and that's what really caught my ear and tugged at my heart. They haven't really been able to capture his sound on recordings. He had this sound where he didn't have to blow very hard and you could hear it over the whole orchestra. The sound didn't come through the orchestra, but around and above. It wasn't a sound that really cut, but it just filled the room from all directions. That is something that is really difficult, if not impossible, to record.

Did Mason Jones ever discuss his sound concept?

There were sound qualities that he liked more than others, but, as a teacher, I don't think he had any prejudices against students who didn't have that quality in their sound.

Other people that I have spoken with have felt that Mason Jones was a little more careful of a player than some of his contemporaries such as James Chambers, Philip Farkas, and Myron Bloom. Do you agree?

I was talking with Mason Jones' son about that one time, and his son said, "You know, my father's one regret is that Ormandy never really let him take it out." I think

that's the issue right there. It was more Ormandy than anything else. I don't think Mason Jones was as aggressive a player as Chambers, but he could get aggressive when he had permission. I think the proof of that is in his Shostakovich Cello Concerto recording. That is remarkable playing in every aspect.

Mason Jones actually had a set of three excerpt books that he wrote out by hand. Anytime he played anything modern that had a horn solo in it, he would write it down. In the last couple weeks of school, he would give the graduating seniors these books and tell them to just play through them. He would say, "You don't have to get them perfect, but just play through them. That way, if you ever have to sight read these pieces, you will at least have seen it." One of the things he had in there was the Shostakovich Cello Concerto. At one part, in the first movement, when it gets good and loud, he wrote above it, "As loud as humanly possible"- Shostakovich 1959.

Other students of Mason Jones have mentioned that one of his main areas of focus was accuracy. Was that your experience with him as well?

Yes. I think a lot of that also came from Ormandy. When I was a student at Curtis, one of the students asked Mason Jones if it was true that he used to stay on the F horn all the way to C#. He replied, "Yes." Then the student asked him why he switched to using Bb horn at G#. Mason Jones replied, "Had to keep my job." Up until he retired, Chambers stayed on the F horn to C#. All the old guys from the [New York] Philharmonic played a lot of F horn. They would miss more, but that is the sound they wanted.

Was that way of approaching the double horn something that was passed down from Anton Horner?

Yeah. Horner would actually play F horn up to Eb. Eb is where he would change.

Was Mason Jones concerned with what equipment his students were using?

He wasn't really concerned. The thing back then was to play a Conn 8D with a deep mouthpiece. When I was [at Curtis], there were a couple of guys who played Moennig horns that Bill Kapps had brought over from East Germany. There was one guy who played an Alexander Compensating Double. I think it was a 102. I don't ever remember Mason Jones pressuring someone to play a certain type of instrument.

Did Mason Jones have suggestions for your senior recital repertoire, or did he leave it up to you?

There are two answers to that question. Back then, you weren't even required to play a recital. Maybe you would play one piece on a chamber recital. I'm actually a little surprised that he let me do this, but I actually played maybe half or more of a program. I remember I played three solo pieces and two chamber pieces on a concert, and that was a lot. You would mostly pick out what you wanted to play and start working on it and bring it to your lesson. He would say, "Play this note a little shorter", or "Make sure you are counting through the long note." I'm not saying he was a bad teacher in that way. He was more just guiding you and showing you what was wrong and letting you develop. That method didn't work for some people, but it

worked very well for others. Almost everyone that was at Curtis when I was there got jobs. So, there's something to say about it.

Did Mason Jones give much guidance on musicality?

He would say things like, "Take the phrase to here." Other than that, he expected you to sit down and listen to his recordings. Which we all did. There would be times when we all got together at someone's house, and everyone would bring their favorite recording of *Ein Heldenleben*. We would listen to every recording and critique them and study them. I'm afraid that is something that [most] kids don't do today.

Are there any pieces of advice from Mason Jones that have stuck with you?

There are two things. The first thing he said was, "Find a good instrument and stick with it." The other thing I remember that he said was, "If you can play high and low, fast and slow, loud and soft, you will get a job." What he didn't say, and what I think he meant, was if you can do those things at a very high level, then you will get a job. Having heard many auditions over the years, I think, to a certain extent, he's right. He said, "It may not be a great job, and it might not be a first horn job, but you will get a job."

Chapter 6: Interview with Fred Jones (Son of Mason Jones)

Did your father ever talk about his time as a student at Curtis?

I can tell you a couple of stories from that time. He bought his horn, the Kruspe he used his whole career, from Horner in 1936 for \$350. It was a Horner model that Kruspe was making. [Horner] would go over to Germany in the summers and bring back one or more horns. I presume they were mostly for his students, but it may have also been for other players as well. [Mason Jones] bought his when he got to Curtis in 1936. He only stayed [at Curtis] for a year and a half. In 1938, he was hired as third horn, and then he moved up to first horn. The rest is history. My dad saved everything. I actually have a telegram that he sent to his dad in May of 1938 saying he needed some money to go buy a full-dress outfit because he was going on tour with the orchestra.

What led to your father joining the United States Marine Band in 1942?

After Pearl Harbor, the marine band commandant, Captain William F. Santelmann, got on a train, in early 1942, and went to the orchestras in Boston, New York, Chicago, Philadelphia, Pittsburgh, and Cleveland. He would pick out a player or two and ask them, "How would you like to join the Marines and play in Washington for the duration?" My dad, like a lot of young players said, "Well, we're kind of happy playing here." He would say, "How would you like to get drafted into the infantry and go sit in the trenches?" This guy cherry-picked himself quite a group including Roger Scott, who later became principal bass in Philadelphia, Joseph de Pasquale,

who later became principal viola in Philadelphia, my dad, and several others whose names I don't recall. They enlisted around March of 1942 and it was a four-year hitch. The war, of course, ended in September of 1945, and all of these guys wanted to say, "Thank you very much. It's been great." Initially, the Marine Corps didn't want to let them out, but the pressure developed and by the end of 1945, I think all of them were back with their home orchestras. There is also an orchestra in the Marine Band. I'm not sure if you are aware of that. There was a full-fledged orchestra, so the string players would play wind instruments in the band, but they also played their own instruments in the orchestra. It was a big group with quite a stint, but that's how he ended up there. He got recruited like quite a number of other really good players.

While Mason Jones was in the Marine Band, the Philadelphia Orchestra had James Chambers playing principal horn. How did that work when your father returned to the orchestra?

My dad had been first horn for about three years before he left. I'm not sure what the contractual arrangement was between Chambers and the Philadelphia Orchestra. When my dad came back, the orchestra was initially reluctant to let Chambers get away, so they said, "What if we did co-firsts?" Neither one of them liked that idea, and the orchestra was obligated to put my dad back where he had been. So, Chambers got a job in New York as principal horn of the New York Philharmonic. He had a successful career up there and did very well.

Did your father ever mention how the Philadelphia Woodwind Quintet or Philadelphia Brass Ensemble got their start?

I don't know how the woodwind quintet came about in terms of whose idea it was. Although, I think John de Lancie was a pretty strong organizer. My dad was treasurer. That took a lot of his time. When the brass ensemble came along some years later, they set it up differently. Originally, the [woodwind] quintet was just five partners. Then, they kept having to modify it as one person, or another, changed. The brass ensemble, from the beginning, was set up as a corporation. Joe Santarlasci, who was the manager of the Philadelphia Orchestra for years, was made a full partner in the entity. Columbia Records would pay royalties to the ensemble, then they would distribute the money from there. That still continues today. The royalties still get distributed through a third party, [an accountant], who was never a part of the ensemble. The original quintet started in the early 50's I would say. The members were Kincaid, de Lancie, Schoenbach, Gigliotti, and my dad. They had to rehearse on Sundays, at least during the season. Kincaid did not care for the Sunday rehearsal stuff, so he dropped out after a relatively short period of time, and then Robert Cole replaced him. He performed in a lot of the recordings that they made with the quintet. Later, Schoenbach left the orchestra and dropped out of the quintet. He went to the Settlement Music School. That is when Garfield came in on bassoon. Those were the only two major changes that happened for a long time. The brass ensemble was formed right around 1960, maybe 1959, and I would say the main impetus, if not my dad, was trombone player, Henry Smith. He was enthusiastic about it, and so was [tuba player Abe Torchinsky] Torchy. Even after Henry left the orchestra, he

continued to play with the brass ensemble for quite a long while. He played for the ensemble's entire duration. I think the ensemble was pretty much done by the time Gil Johnson left and went to Miami. They made that famous recording [*The Antiphonal Music of Gabrieli*] with Chicago and Cleveland. There is a quick story behind that recording. Andy Kazdin was a producer for Columbia Records and did most, if not all, of the Philadelphia Orchestra recordings that they did with Columbia in that long stretch. He also did the Philadelphia Woodwind Quintet and the Philadelphia Brass Ensemble. In fact, there is a famous arrangement of "The Twelve Days of Christmas", that the Philadelphia ensemble recorded, that was done and published by Andy Kazdin. Andy was going to produce the Gabrieli album with those three brass groups, and they were having a terrible time trying to find a time to get together with three different orchestra schedules to get around. Finally, sometime during Lent the one year, all of the orchestras were doing pieces without brass, so they all agreed to come into Philadelphia and make these recordings. They were going to do it Friday evening and all-day Saturday and finish it up that way. They finally said, "Okay. We got it all locked in and we're ready to go." The second trumpet in Philadelphia, Seymour Rosenfeld, who was really a terrific player, said, "I have a problem." They said, "What do you mean?" He said, "I have tickets to a Broadway show in New York on Saturday afternoon. I've been promising my wife for years that I would take her up there, so I already bought the tickets, and we have to go up there late Saturday morning." So, they rearranged the schedule. They came in a little earlier on Friday to rehearse and recorded until midnight on Friday night, and then got up early on Saturday morning and played until about 10:30AM, by

which time they were pretty blown out, so Seymour and his wife could get on the train and go to New York. That was a classic. That was a great recording.

Did your father ever mention how the quintet or brass ensemble chose repertoire to perform?

I know de Lancie was very active in digging things up for the woodwind quintet. There is not a gigantic repertoire for the woodwind quintet. They did do some other stuff. They did the Beethoven Septet and things like that. They added some additional players for some of those other things. They did cover pretty much everything that is out there. For the brass ensemble, you should talk to Henry Smith. I had a chance to talk with him about it at some length. Henry said that there wasn't a standard brass quintet that existed. Woodwind quintets were more standardized in the repertoire because a lot of the classical composers wrote for them. For brass, there isn't a lot of early music written for the brass quintet, or that particular combination. Henry felt that the Philadelphia group, with their concerts and especially their recordings, kind of standardized the brass quintet composition or structure. Almost everything they did was arranged by one person or another. Nowadays, especially with Robert King coming along with all of his publications, there is a lot more stuff.

Did your father have any favorite composers or works?

He definitely was a fan of Ravel, and he said the *Mother Goose Suite* was one of his favorites. Because of his father getting his Master's degree and PhD in France in the 1920's, the family spent a whole year in Paris and then another year in Grenoble.

Ravel was in his heyday at that time, so my dad was always very fond of Ravel's music. For the time he spent there, his French was okay. He could get along in France alright depending on when it was. He wanted to do an arrangement of [Ravel's] *Tombeau de Couperin* [for woodwind quintet]. He couldn't do all of the movements because some of them didn't fit very well for woodwind quintet. Ravel's orchestration is pretty heavily woodwind anyway. The copyright laws are a little tougher in Europe, at least they were at the time, about how long you can go before a piece becomes public domain. So, you needed permission from the publisher. For the first request, the answer was, "Nope. [We] can't do that." Ravel's wife was apparently a little tough on reworking Ravel's stuff. You don't see much in the way of arrangements of Ravel's music. I think the first guy to ask was a guy by the name of Gunther Schuller. I'm sure you know that name. He got turned down. I don't know whether my dad knew about that or not. I don't think he did. When the [Philadelphia] orchestra was on tour [in France] in the 1950's, my dad went to visit Ravel's widow. He sat down with her and talked to her in French to some degree. He told her what he wanted to do and she said, "Sure." So, he got permission, finished the arranging and publications, and the woodwind quintet performed it. It was received really well except for one concert up in the Boston area where the reviewer really panned the entire concert and the arrangement. It turned out the reviewer was a guy named Gunther Schuller. [My dad also arranged] Haydn's *Divertimento in Bb* with the "Saint Anthony Chorale" in the second movement. It was originally written for seven instruments, and he cut it down to five. That was one of their first recordings. I guess that one was published, but I don't recall seeing that one.

Do you know what led your father to write Solos for the Horn Player and his other publications?

I'm not sure who started it. I suspect it was Schirmer [Publishing Co.] because Schirmer published a whole series of books that were almost all by Philadelphia people. I think the impetus came from Schirmer to do that, but I don't know for certain. I never saw any letters, that I remember, but I probably have the contract in the files. There was actually two of them. There was *First Solos for the Horn Player* and then the regular Solos book. There was more than one version. The one published in Britain had a little more stuff.

Did he have the choice of what solos to include in the book?

Absolutely. I might have had a little influence along the lines of, "Here. Let's play through this and see what you think." I don't know if you are aware of the Frackenpohl piece. Frackenpohl was a composer at SUNY Potsdam. There must have been three or four times that my dad went up there to play with the Potsdam people. There was a [conductor] up there, Maurice Baritaud, who would invite my dad up. We used to go to Hamilton, where Colgate is, every summer for the whole month of August and several times we went to Potsdam for a couple of nights. My dad played a concerto one time. The brass ensemble went up there a couple of times including one time as the Torchy Jones Brass Quintet. Frackenpohl wrote some stuff for them. He was a good guy and a good composer. They enjoyed working up there. By the way, the impetus of the Torchy Jones Brass Quintet was Torchy. He was the main drive behind that. The arrangements were done by a guy named Frank Hunter up in New

York. Andy Kazdin produced that one for Columbia. They did some concerts. Not just in Potsdam, but other places. Then, Ormandy killed it. Anshel Brusilow, the concertmaster of the Philadelphia Orchestra, asked Ormandy if he had heard the recording, and he said, “No.” Brusilow said, “Yeah. You would like it. It’s really jazzy.” Ormandy hated jazz. As soon as he heard that, he called up Columbia and said, “Don’t do anymore of those.”

Did your father have a good relationship with Ormandy?

Yeah. They were fine. The only incident I ever heard, where my dad was mad at Ormandy, was not something that Ormandy had done. They recorded the Mozart Horn Concertos and Columbia hadn’t released them yet and seemed to be taking a long time. Columbia wanted to do something else that involved my dad as a soloist. Ormandy broached the subject with my dad. My dad said he didn’t have any interest and sort of walked away. He was mad about the Mozart not being released. Other than that, I never heard of any other issues besides normal working together kinds of things. You mentioned Ormandy. It brings to mind that sometime during one of their U.S. tours, the orchestra went to Colgate University [in Hamilton, New York]. They played a concert in the chapel there, which was not nearly big enough for the whole orchestra. He had my dad play one of the Mozart concertos there. It was all for my dad to give him a chance to go back to his hometown and play a concerto with the Philadelphia Orchestra. I would say Ormandy had good feelings about it.

How much did your father practice at home?

He devoted a lot of time. Of course, it depended on what was going on. Sometimes, he would have the Curtis students come out to our house on a Saturday. I don't know why they came out for lessons, but they did. Usually, they would work on group things. I can tell you that I have heard the duet from Beethoven's Eighth Symphony, the trio, more times than you can possibly imagine. He did practice a lot. We moved out to Wynnewood in 1951. Not long after that, they converted the attic area to a third-floor studio. I can still see the grand piano going up the side of the house on a crane. He was up there all the time. He practiced quite a bit. The most notable thing I can remember is, as a matter of routine, he would go through all of the significant things in the Beethoven symphonies. That was kind of a standard warm up drill. He would play a lot of the Strauss excerpts, particularly the two concertos. I heard the Strauss an awful lot. One year, Ormandy had programmed *Symphonia Domestica*. It wasn't done too much back at that time. Of course, it has the horn lick at the end that goes up to a high E. So, I heard this line from *Domestica* over and over and over. In the fall, he wasn't getting the high E very often. Not cleanly anyway. But, as the year wore on, things got cleaner and cleaner. By the time the concerts came around in the spring, he knocked it out every time. After that, he went out and bought a triple horn. You might think it would make more sense to do that before [the concert], but that's what he did. There weren't a lot of them around at that point, and this one wasn't very good. It was a hybrid. It had a high F, Bb, and a low A. It was an odd arrangement and, of course, [it] wasn't fully compensated. But, he did practice a lot at home, and it wasn't just maintenance. Of course, he was also doing concertos here and there and

woodwind quintet and brass ensemble, so there was a lot of other stuff going on in his life besides the orchestra. So, there was a lot of practicing.

Did your father ever discuss his reasons for wanting to be the Personnel

Manager of the orchestra?

I don't know exactly how that came about, but at some point, the orchestra asked him to become the personnel manager, which is a union position. It is sort of a hybrid union and management position. Nowadays, personnel managers are not members of the orchestra; almost entirely. Nowadays, they are separate jobs. I think [my dad] said, "Okay. I can do this, but I can't be full time first horn as well as personnel manager." I think Nolan Miller joined the orchestra around the same time. I don't know if you know what the personnel manager's role is [in the orchestra]. He keeps track of overtime issues, but, probably, the biggest part of the job is the doubling and extra players. If, [for example], the clarinet player plays a Bb clarinet for one work and an A clarinet for the next work, they get a little extra money because they are playing two instruments. The third and fourth woodwind chairs do that kind of stuff all the time. Anybody who is playing a significant solo, such as the violin solo in *Ein Heldenleben* or the horn solo in Tchaikovsky's Fifth, is getting a little extra money. It became especially complicated when they would take a work on tour that needed extra players and you would need to find someone there. It became tricky. He enjoyed the work for the most part. Although, he did it before computers. So, I think it is a lot easier today in some respects. Of course, there were also personnel issues, within the orchestra, that had to be dealt with in one sort or another.

I don't know if you know the background of the Philadelphia Orchestra's contract and how that came about. The orchestra did not have a 52-week contract for many years. They had a 32-week contract and then a couple weeks of touring in the spring. Then, they played these summer concerts at the Robin Hood Dell which is now the Mann Music Center. It was called the Robin Hood Dell and it was at a different location in Fairmount Park in Philadelphia. It was almost all Philadelphia Orchestra members. For all intents and purposes, it was the Philadelphia Orchestra, but for union and contract reasons, they called it the Robin Hood Dell Orchestra. These were free concerts. Fred Mann, for whom the Mann Music Center is named, was instrumental in getting these things going years ago. They played three concerts a week. On Monday, Tuesday, and Thursday they would have a rehearsal in the morning and a concert in the evening.

Chapter 7: Sally and John Orr Interview (Daughter and Son-in-Law of Mason Jones)

Did you attend Philadelphia Orchestra concerts while growing up?

S: When I was in school, I attended all of the children's concerts, as well as the junior concerts and the high school series, with my classmates. We all had tickets. There were special times I remember going to hear the orchestra. I remember going to pension fund concerts and Academy Ball concerts. Anytime my dad would play a solo piece, I would go. I remember going when he played the Mozart Horn Concertos. That was a big deal. When I became an adult, I did work for the Philadelphia Orchestra for a while. That is where my husband and I met. We saw the orchestra many times after that.

Did your father ever mention his own studies at Curtis or his time with Anton Horner?

S: I knew Mr. Horner because we continued to be friends with Mr. Horner and his sister. [My dad] used to talk about growing up in Hamilton, New York and his music teacher at Hamilton High School. That person introduced him to a lot of orchestral music by having [my dad] and his friends come to his house on Sundays to listen to orchestral records. My father's mother did teach piano in town, so there was a lot of music in the house.

Did your father have any favorite composers or works?

S: He liked Ravel. He also loved Brahms' Third [Symphony]. [That] was his favorite. He also loved Strauss. You probably know this, but my father's father was a professor of Romance Languages at Colgate University. He took my father, and the family, to France twice. The first time was when my father was six, and the second time was when he was twelve. The first time was for a master's degree, and the second time was when he was getting his PhD.

Did your father ever seem to get nervous for a performance?

S: No. I don't ever remember hearing him talk about being nervous. He practiced a lot. I think he was extremely well prepared. He was very devoted. He was very responsible and conscientious. He used to say, "Don't play wrong notes." I think that really was it. He loved the music. As a child, I remember him coming home, and taking his keys and mouthpiece out of his pocket, setting them down and saying, "I played beautifully tonight." It was so cute. I think he was really fulfilled in his career and derived a great deal of satisfaction from it.

J: He was also very serious about it. He wasn't casual. When he would get the season schedule, he would practice certain pieces months in advance because he knew about the tricky passages in them. If there was a piece he didn't know, he was all over it. As orchestral players in the forties and fifties, these guys played everything. They didn't have nights off. They didn't take the concertos off a lot of the time. They played eight services a week. They were in Baltimore. They were in Washington D.C. They had a

subscription series of eight concerts in New York. Back then, they would do three concerts in Philadelphia, Thursday, Friday, Saturday, and on Mondays, they were either in Baltimore, Washington, or New York every other week. Ormandy was also all over his principal players to be leaders. So, he was under a lot of pressure, but he didn't show it.

Did the orchestra approach him about being the personnel manager?

J: Yes. The manager did. They approached him because they thought he could do it, and he was one of the most respected members of the orchestra.

S: [The job] was a lot of numbers. It involved hiring musicians. He used to do his reports on Sunday nights so that he could take them into the orchestra on Monday morning, and then they would cut checks on Thursday. Everybody got paid on Thursday, so he had to have his reports in. He worked long and hard at that job. I remember Joe Santarlasci telling me that my dad "was totally without guile." It is an old-fashioned word, but I think it was appropriate. He was honest as the day is long. What you saw is what you got.

J: The interesting thing is that Ormandy was well known for being economical. In other words, if the chairman of the board went to him and said, "I want to do Mahler's Eighth [Symphony] next season, Mason found a way to do it with the least number of players. Mason knew [the various] instrumentalists in the area, and he was responsible for engaging them. When they needed twelve horns for a piece, he needed

to find them. He was the only person in personnel. Although today there are three or four people in the Personnel Department, Mason managed all the functions by himself. It was a different time, but it wasn't any less complicated. He was also the proctor for the orchestra's auditions.

Did he ever discuss his time with the Philadelphia Woodwind Quintet or Brass Ensemble?

S: They were good friends. He cofounded those groups, and I went to any number of their concerts because I was at home when they were in their heyday. As a matter of fact, I went on one of the woodwind quintets' Mediterranean tours. You know how the State Department takes certain groups overseas as goodwill ambassadors and cultural exchangers? Well, we went to the Mediterranean when I was starting my senior year. The tour was about ten or twelve days. It was a terrific tour. The people there were so appreciative. I remember there was a concert in Cyprus, which was the first place we went, [which took place in] this big amphitheater with [large] colosseum-like columns. The place was packed. It was a beautiful night, and the music was top-notch. They loved playing together. It gave them another source of income. It gave them personal fulfillment. They played as one, and I remember lots of magical moments with both of those groups. Another fun performance was with Ornette Coleman, the jazz musician, who wrote a piece for woodwind quintet. They played it in Greenwich Village, in New York, which was very hip at the time.

What would you like future generations of horn players to know about your father?

S: I think he was a greater horn player than I ever realized when he was alive. I knew he was terrific, but the pure musicianship, along with the pure sound and phrasing, was unusual.

J: He framed what was orchestral horn playing in the twentieth century. The blend of sound of the Philadelphia Orchestra horn section was so unique because of the way he led it. [It is interesting to see how] James Chambers and Mason had parallel careers. They were both great horn players. The one difference was that Chambers did not serve during the war. During WWII, Mason went off to the U.S. Marine Band and was stationed in Washington D.C. During that time, Chambers had joined the Philadelphia Orchestra and he played first horn. When Mason came back after the war, Ormandy made him audition because he was afraid [Mason] had blown his lip playing all of those marches. Not knowing what to do about the principal horn position, Ormandy went to Arthur Judson. Arthur Judson was, at the time, the managing director of both the New York Philharmonic and the Philadelphia Orchestra. He was the most powerful behind-the-scenes man in classical music in the United States. Judson said, “Hey, you have two great horn players. We need one up in New York. Mason was there before. You keep Mason. We’ll put Chambers up in New York.” That is, of course, what happened. What is really funny is that years later, they both became personnel managers of their orchestras.

Chapter 8: Interview with Henry Charles Smith III (Principal Trombone of the Philadelphia Orchestra)

I can tell you a lot about Mason. He was my tour roommate for a number of years in the Philadelphia Orchestra. I sat right behind him for twelve years. Just sitting there listening to how he did things was an amazing education. I've spent the last sixty years of my eighty-eight-year life in orchestras, and I've never heard an orchestral brass player better than Mason Jones. He was absolutely phenomenal. He was very private in some ways, but so respected by everybody. He was an amazing man. He was devoted to the horn, the Philadelphia Orchestra, and his students. Almost more than you can describe, he was devoted to the orchestra and what it stood for. Every time he played, the orchestra sounded better. He had a way of, like a good concertmaster, bending a phrase around or doing something interesting which would then impact the whole orchestra.

Could you talk about the history of the Philadelphia Brass Ensemble?

I can tell you a lot about it. I'm the last standing member. As you probably know, all of the others are deceased. To set the stage a little bit, I joined the [Philadelphia] orchestra in 1955. I joined as the assistant trombone. In the middle of my second year, I was promoted to principal. At the time, the principal trombone was Charles Gusikoff, who was my teacher at Curtis. He was an amazing and wonderful man. In the trumpet section, Samuel Krauss had been there as first trumpet for a good while. A couple of years after I joined the orchestra, Sam retired. After a year or two, Gilbert

Johnson came. He had been principal [trumpet] in New Orleans. New Orleans was quite a preparation ground for Philadelphia. A lot of players left Curtis, went to New Orleans for a few years, and then came back to Philadelphia where they made their careers. For personal, and/or musical, reasons, Charlie Gusikoff and Sam and Mason didn't play chamber music. So, there wasn't much of anything going on. Then, I arrived and Gil arrived. We found that Mason, Seymour, Gil and I, and Torchinsky were very compatible musically and personally. We just got along wonderfully well. So, we played a few Christmas Eve church gigs. At that time, in the history of brass, there were a lot of brass ensembles, and Robert King, the publisher, was just starting to make all sorts of interesting things available. There were a lot of quartets, sextets, and brass octets. There were some quintets, but, in my recollection, there weren't that many. The quintet hadn't really solidified as the brass ensemble of choice. It makes perfect sense because so much of the music we play is for four parts. So, in a quintet, you can play four parts and double the bass part at the octave with the tuba, or you can give everybody a little rest. So, between five people you can take care of four parts.

The first event, when we got together, all started because of a friend of mine, an obstetrician physician from Reading, Pennsylvania named, Dr. Leon Reidenberg. He was a great lover of the Philadelphia Orchestra and a great lover of music. Every Saturday, he would get in his car and drive from Reading to hear the orchestra concert in Philadelphia and then drive back to Reading. So, you know he liked music. He was also very involved in the Reading Symphony. During those years, the Reading Symphony was basically about eighty members of the Philadelphia Orchestra and

three or four people from Reading. That was the Reading Symphony. We used to get hired. We would go up early Sunday morning, just have a quick lunch run-through rehearsal, give a concert at two or three o'clock in the afternoon, and drive back to Philadelphia at night. It paid very nicely. Mason and I, Torchy, and the whole gang of us used to do that. So, we got to know Dr. Reidenberg. He promoted music in the Reading Jewish Community Center. He would have chamber music groups come from the orchestra. He got a hold of me and he said, "Now, I would like to have a brass concert for the Jewish Community Center on a Sunday afternoon." I said, "Well, I could probably arrange that." So, that was the first time I remember the group performing together. I would place this around 1958, give or take a year, on a Sunday afternoon in the fall. Gil might not have arrived yet, but he might have. We got together a brass group that became the Philadelphia Brass, and we gave a concert in Reading. The whole thing was managed by the assistant manager of the orchestra whose name was Joe Santarlasci. He helped arrange this concert and came up and heard it and he was really turned on by what he heard. He encouraged us to get more dates. Along with this is the fact that in the mid 50's to 60's, after World War II, everybody got a new car, and then a new stereo, and they probably got a new camera before they did any of this. This was the beginning of Hi-Fi and all of the stereo techniques. Every time we would record, they would be trying something different. Andy Kazdin is a very important figure in all of this. Andy Kazdin was [an] A and R [person], Artist and Repertoire, for Columbia Records. Andy was a very good musician. For years, he was one of the main recording people at Columbia. He was also, for many years, with the New York Philharmonic. He supervised the sound for

the New York Philharmonic. We were recording like crazy because, basically, the whole symphonic repertoire needed to be recorded with these new stereo techniques.

In fact, every spring, for many years, from four to six to eight weeks, we would have a tour with the Philadelphia Orchestra. Basically, we would live on the train. We would have our own chartered train, and it would leave every night at midnight after the concert. There was no printed schedule. Just be on the train at midnight, and we would go to the next city. If we got there early in the morning, we were free to go on the town. If there was a place with a good golf course, Mason would go there. Mason and I were perfect roommates because he was an early riser and I was a late riser. So, we were roommates, but sometimes we didn't see each other until the concert. He would come out on the stage to warm up, and I would be out there, and we would say, "Oh. Hi. How have you been? What have you been doing?" We were perfect roommates because sometimes, on tour, you feel like you're married to someone and you can't shake them, but we coexisted very happily.

Very often on a Sunday, the Philadelphia Orchestra would have a recording session. It would go from two hours to eight hours sometimes. It was very lucrative. The hourly pay was excellent. We all had young families and were glad for the extra cash. So, Andy was excited about this group, [the Philadelphia Brass Ensemble]. If we recorded the Philadelphia Orchestra on a Sunday, Andy would just keep his crew from Columbia Records for another day and on Monday, we would record the Philadelphia Brass. There was a total of seven recordings. Six of them are still available in the record shops. This gave us a platform and an identity. The first album that sold like hot-cakes was the Christmas recording. You hear it in airports and

shopping malls. One of my favorite stories is that my wife went into a department store in Minneapolis, a number of years ago, and there was a Philadelphia Brass recording coming over the loud speaker system. She said, to the sales lady, “Oh. Listen to that. That’s my husband playing trombone in that ensemble.” This lady said, “I’m very happy for you, Honey, but I’ve been here since eight o’clock this morning, and hearing that since eight o’clock this morning, and I’m tired of it.” You hear, particularly, a couple of cuts. “The Twelve Days of Christmas”, “O Tannenbaum” you hear a lot, and “We Wish You a Merry Christmas.” Several of those cuts are very popular. Joe Santarlaschi, I’m sure, was the one who pushed us.

Basically, we formed a corporation. We were incorporated in August of 1960. There were six people in the corporation. At that point, Charlie Gusikoff had retired and Sam Krauss had retired. So, basically, it was Gil, Seymour, Mason and myself, and Torchy. We formed a corporation with the five of us plus our manager, Joe Santarlaschi. We signed a contract of employment. Each of us had nine shares, and the manager had five shares. So, it was a total of fifty shares. Torchinsky was a really funny guy and a real character, but he was incredibly smart. I remember when we got busy with some of these other recordings we were forced to make a decision. Should we take royalties, or should we just take fees for the recording sessions? We all had young families and the extra cash was nice, and Torchy held out and said, “No way. We are going to take royalties.” Well, was he smart, because we are still getting royalties sixty years later. They’re not huge, but twice a year we get a nice little check. The two records that are the biggest sellers are the Christmas record and the Gabrieli recording.

We knew some of the guys from Chicago and Cleveland [before we recorded the Gabrieli album]. We were in school with some of them, but we hadn't met the others until the recording session. It took us about three years to schedule the recording session because all three of those orchestras were really busy and to get all of those brass players together at one time was a pretty good trick. It happened that there was an Easter week and all of the orchestras were doing Mozart or Vivaldi [that didn't involve much brass], so we all got together. We had one session on Friday and two sessions on Saturday and then we all went out and had dinner together. Nobody gave an A or a Bb before the session. We all warmed up in the same space. By the time we all sat down, we were in tune with each other and there was no formal tuning.

We had three Grammy nominations over the years. In 1969, we won the Grammy for the best chamber music recording. We got a Grammy nomination for the Hindemith Sonatas with Glenn Gould. Here is the exact quote from the Grammy which I have on my wall: "The 1969 Nomination for Album of the Year, Classical." That was the award for the Gabrieli. The other one was for one of the early ones in 1967. It was a record called, *The Glorious Sound of Brass*. In some ways, I like that the best. So, we had those three nominations, and we actually won for the Gabrieli.

When I came out to Minneapolis to become associate conductor of the Minnesota Orchestra in 1971, I gave the Canadian Brass their first gig with a major orchestra. They came here and I conducted. Nobody ever heard of them. Chuck Daellanbach said, "You know, we never would have started in 1969 had it not been for the Philadelphia Brass." I think those guys have just extended the repertoire, the

expectations, the technique, and they have really popularized the brass quintet. I've worked with them a lot over the years. In fact, I did one of their quintet books. I did some arrangements for them. You can go into a music shop and buy medium-difficult quintets for the Canadian Brass, which I arranged.

Do you have any stories, or anecdotes, about Mason Jones?

Have you heard about the George Szell episode? It's priceless. In some ways, it's the best one of all. It was my second year in the orchestra, about four weeks in, and George Szell, one of the great conductors of the twentieth century, came to guest conduct us at Philadelphia. The year before, he had come to guest conduct, and he had offended some of the members of the orchestra. Szell used to like to talk to his principal players in Cleveland and then he'd go guest conducting and he'd give the players, in the orchestra he was conducting, some advice on fingerings. The Philadelphia Orchestra players didn't need advice on fingerings. So, there was a big to do and some musicians got upset with him, and the union threatened him and told him to behave better. That all happened the year before. So, George Szell came along. He started his first rehearsal with [the] *Oberon* [Overture], and Mason played the opening solo on his Kruspe. Then, Mason raised his hand and said, "Can we do that again?" Szell was being on his very good behavior and said, "Why, with pleasure, Mr. Jones." So, Mason put his regular horn on the floor and he picked up a natural horn. He played the whole opening on the natural horn with hand muting. I was sitting behind him dying and wondering, "What's going on here?" Szell fell right into the trap, and before he went ahead with the allegro he said, "Mr. Jones, it was so

beautiful the first time. Why did you want to play it a second time?" Mason held his natural horn up in the air and said, "Well, Mr. Szell, I just wanted to see if you had any further advice about fingerings." The whole orchestra about died.

He had nerves of steel. Most conductors didn't fool with him, but one or two tried to rattle him, and they didn't succeed. He was a man of few words, but he knew just the right words. I can think of two incidents: We were playing with Igor Markevitch. He was a well-known conductor with quite an unpleasant personality. He couldn't ask you to play louder or shorter without offending you. He was telling you what a bad person you were as well as telling you to play something different. So, [he had] an unfortunate personality trait. We were doing the march from Tchaikovsky's Sixth, and Markevitch wanted us louder. Tchaikovsky writes four or five f's a couple of times in that march. We were schooled to play with a big, dark sound. Markevitch stopped and said, "Louder. Louder." We did it again, and [he said], "No. Louder. Louder." We did it again, and we were kind of upset with him. We were playing loud enough that I was afraid we were going to start missing notes, but nobody missed any notes, which made us mad. After a little bit of this, Mason leaned over to the whole brass section and said, "Play half as loud and brighten the attack." The next time through, we played much softer, but with a real bright attack. That's all Markevitch wanted, but he didn't know how to ask for it. He was used to hearing a lighter sound, but with bright attacks. He looked back and smiled. Go figure.

The other one had to do with me. We were rehearsing at Carnegie Hall. We played twelve or fourteen Tuesdays every year at Carnegie. We would just do it as a run-out. We would go up, have dinner, play the concert, and come back all in the

same night. When Lincoln Center opened, we played both Carnegie and Lincoln Center. We were rehearsing with Joan Sutherland the great Australian soprano. We were doing the “Prelude and Liebestod” from Tristan. At the end of the Prelude, there are a couple of pizzicato low g’s, then the bass clarinet plays [and is followed by] some very soft trombone chords. I couldn’t get it soft enough. I did all the tricks I knew. I blew into the music stand. I blew into the floor. Those usually work, and Ormandy was after me a little bit. Mason, over his shoulder, said, “Twice as much air, half as much sound.” That didn’t make sense to me. By that time, Ormandy was conducting and we played it again. Somehow, I put more air into the horn, but less came out of the bell and Ormandy was happy. In a pinch, Mason always had a solution or an idea.

How did you decide what repertoire to record with the Philadelphia Brass Ensemble?

That was cooperative with us and Andy. An awful lot of it was just out of the Robert King catalog. On the Christmas record, two of those arrangements are by Andy. “The Twelve Days of Christmas” and “We Wish You a Merry Christmas” were both Andy’s arrangements. They are both a little wilder than the rest. Basically, for the rest of that recording, we had the Robert King catalog books in front of us and we kind of made it up as we went along. Maybe for a second phrase, Mason would play the melody and the trumpets would play the tenor part just to change it. We kind of just invented that as we went along. I have to say, with repertoire, Andy was the driving force. This whole thing happened in the shadows of, and in the spare moments

between, orchestra moments. Back in those days the contracts and the orchestras are not like they are today. Some weeks we would play six concerts, or seven concerts, and then try to squeeze a brass recording into that. It was strictly sandwiching stuff in among the orchestra.

Chapter 9: Interview with Shelley Showers

Was Mason Jones your full-time teacher at Curtis?

He was my teacher the first year I got there. I think I was one of his last students, if not his last student, because my first year at Curtis was his last year of teaching private horn lessons. I studied with Myron Bloom after that. I had horn class with Mason Jones every week, and I had brass class as well. The brass classes were brass and percussion, and, basically, we would go through the orchestral repertoire. It was kind of funny when we would perform because there would be percussion and brass, and then long moments of silence because we did the pieces in real time, but it was a good experience to get through the orchestral repertoire with him. In the horn class, we would also go through the repertoire. He was interesting as a teacher because he was very much a natural, so he tended to take players that he didn't have to change. He didn't want to deal with embouchure problems or other physical issues. He was such a natural player that he was more of a musical coach in a way. He didn't attempt to describe how to play the horn.

Would you know what repertoire you were going to play ahead of time, or did he tell you when you got to the class?

We would know in advance, so we could be prepared to play. When I was a senior, he would call and ask me to get the music so I could bring it to the class.

Would Mason Jones present different interpretations of the works based on different conductors he had played under, or did he tend to focus more on the ensemble aspect of the class?

He was a man of very few words. He didn't lavishly describe anything. He let the physical nature of playing up to the player. He tried to guide the ensemble musically and let the musical approach, in a way, dictate the physical actions. He was not very verbose, but he tried to get the music across to us.

Did Mason Jones ever discuss how to play in an ensemble when you worked with him in the horn or brass classes?

We tried to get to know the repertoire. In the brass class, it was important to not just know the excerpt, but to know how it related to the other parts. It was a pacing issue. It is one thing to practice out of an excerpt book in your apartment, but in the horn and brass classes, he helped us to figure out the pacing of a piece. I think he was very judicious on how to pace himself.

Is there any advice, that he gave you, that has stuck with you?

Planning and thinking ahead [was very important]. A lot of it was being prepared. He was a very methodical person, and he was always very prepared. We talked about how to be prepared. He also talked about not getting stuck on individual notes, especially in fast passages, but making sure to get to the end of the passage. One thing that was so important about his performances was the sheer beauty of the sound. Of course, he was very precise, and that was important, but he would focus on the sheer

beauty of the sound. We should always play with a beautiful sound. Sometimes, it is easy to forget that what we do is a thing of beauty, and we need to always think of playing with a beautiful sound. I always appreciated that about him. It was of extreme importance. What are we doing if not for the beauty of it?

Is your teaching style similar or different to Mason Jones' teaching style?

I think it has to do with the student. If the student needs more technical advice, I adapt [my teaching] to what the student needs, rather than any particular style that I might have. I incorporate different things that I learned from my own teachers, but it depends on the student. For students that have a good set-up, and [who] don't need help with embouchure issues and certain bad habits, it is really gratifying to work on the music and to be more of a musical coach than a problem fixer, but there is room for all of these aspects of teaching for any given student on any given day.

Chapter 10: Interview with Gregory Hustis

Did Mason Jones' business-like teaching style work for you?

For me, it worked. In my first year, [at Curtis], Kendall Betts, in some ways, helped me with the technical things. Mason was such a natural player. I'm not saying he didn't practice, or think about it, or work hard. He did all those things, but there were some things he couldn't understand when people couldn't do them. I think it was also a philosophical thing. He just felt that you had to figure it out on your own. It's very difficult, sometimes, for a young student to expect that from himself or herself, but I honestly think that is the way to go. Now, I have tried, to a certain degree, to sustain that philosophy with my students. But, first of all, he had the pick. He could get pretty much anyone he wanted. Not just necessarily the best player. I think, when we auditioned for him, he also looked and decided whether or not he was going to have to mess with any kind of embouchure problems or anything like that, and he didn't want to do it. He was smart. Why bother? He had plenty of people there that didn't have big problems. I don't mean any of this unkindly. I really don't. The world has changed. When he quit teaching at Curtis, I asked him why. He had been out of the orchestra for a while, and I said, "Why? Why would you quit?" He just didn't think the kids were, at the time, willing to do the kind of work in the manner in which he thought that work should be done. It just wasn't part of the overall philosophy of youth at the time. It wasn't in their DNA. He was never unkind. He was just business-like.

I find myself, now, having to explain some things that I don't want to explain anymore. It just seems like it should be understood, but you can't do that anymore. You can't do it anymore because it's a societal way of doing things. We teach now in a different way as a society. We teach in a different way than we did fifty years ago. That's, perhaps, good in some ways, but, in other ways, I don't think it is as good. I think his students were forced to really look in their own hearts and souls, and all the rest of it, to figure out whether or not they were ever going to be able to do this. For me, it worked. For others, it worked. There were some for whom it did not work. They needed a little bit more TLC and perhaps patience. But, again, it was a very different world then, and there was not a lot of time. We, essentially, became professionals the day we showed up at Curtis. There was only one professional horn player in Philadelphia, besides the guys in the symphony, the day I showed up at Curtis. The horn player that did all of the freelance work was a wonderful horn player named Joe DeAngelis. Joe DeAngelis split his time up between Philadelphia and New York. He was one hard working guy. He was a wonderful guy and he was a terrific player, but everyone else was gone somewhere else. My predecessor had gone to the Montreal Symphony. People didn't hang around town the way they do now. So, we were immediately working as professional musicians. We were all playing extra in the Philadelphia Orchestra. We were all playing in the opera. My point with all of this is that it was a different world. Nobody said to us, "Ok. We're going to change your embouchure, and in a year, I'm sure it will be better." It was a different world. For me, he was perfect, and I think about him to this day. Even though I'm retired, I still think about him. I think about his recordings. I think about his performances. He was

a fantastic player. All of those guys were, and his students were in the orchestra.

Nolan Miller was a fantastic player.

That's why I went to Curtis. The Philadelphia Orchestra played in Richmond, and I heard them do Brahms First [Symphony]. I almost fell out of my chair. It was so beautiful, as were all of the other principal woodwinds. It was so great.

Are there aspects of Mason Jones' horn playing that you try to emulate in your own playing?

I tried to keep that basic Philadelphia sound in my ear. Everything is a lot brighter now than it used to be. On the other hand, one of the reasons I think they played the way they did was because the Academy of Music was so dead. There was no ring in there, and they had to match the lush sound of the strings. They made that great sound on their own because you didn't get it simply from playing [in the hall]. I sat behind him many times as an extra [while a student]. The first time I sat behind him, believe it or not, was in Strauss' *Symphonia Domestica*. It was so great. He sailed up to the high E at the end. I remember Nolan Miller, who was absolutely a great player, leaning over to him after one of the concerts saying, "Please, just don't get sick this week." Part of it was just a jest. Nolan Miller could have played it great.

When you joined the orchestra in Ontario, and later Dallas, did you have to make any adjustments to your sound or approach?

Yeah. I did. I didn't really have to make any adjustments in Hamilton [Ontario], but when I got to Dallas I was hired by a guy named Louis Lane who was a long-time

assistant to George Szell in Cleveland. I didn't really change my sound so much as other aspects of my playing. You morph into your own self based on all sorts of things. In some ways, going to Curtis was the greatest thing that could have ever happened. In other ways, it had such a strong way of playing, in those days, in terms of how you had to sound. A lot of that came through Tabuteau, and then, when I was there, de Lancie too. There were just certain ways you played that actually didn't always work out with everybody else in other places. So, I just had to make some adjustments, and that's okay. You have to do that. There are lots of great ways of playing, and there are lots of great players from lots of different schools. So, I made some adjustments, but I would say that what you grow up with is what stays with you the longest if it was a positive experience. For me, Curtis certainly was, and Mason certainly was.

Did you work on excerpts during your first year at Curtis, or was the emphasis on etudes?

We did etudes a lot. Those etudes were very important, but so were excerpts. [Mason Jones] had a four-hour slot for five students. This was my first year. It may have changed. The first hour, or so, he would take the horn section through some big orchestral tune. Then, we would have a break, and most of us would go to a place called Rindolob's Bakery, which was about a block and a half away, and we would have coffee and éclairs [and stuff like that]. Then we would go back. The senior player would have a lesson. The senior player usually had the longest lesson. Then, the next person in line, as far as seniority, [would have a lesson], and then I would be

last as a first year. So, very often, there were times when he would have his coat on, getting ready to head down to the Academy of Music, and I would maybe play twelve minutes and that was it. But, there were times in my senior year, before I went to an audition or something like that, when he kept me for longer than an hour. He was in charge, and he ran the thing the way he thought best under the circumstances. Some people would say, "Oh. Gosh. As a beginning student, you should have had the most time." Well, you'd go through it, and he would say, "That's good.... That's good.... You need to work on this.... That's terrible.... and keep working." For me, it worked, because the best thing about it, it just doesn't fit in with the way people do things today, unfortunately, in a lot of ways, and that's just my opinion, but he basically told you whether or not you sounded good and what needed to be better and then it was up to you to figure it out. I don't teach that way because I can't. It's a different time, with different circumstances and different students. Also, I was a natural in some ways, but not in other ways. I've had to think about it a little more analytically, so I've been able to pass some of that along to my students.

Was there a set series of excerpts that he would take his students through, or did he mostly work through audition lists that the students brought to lessons?

I don't think there was a particular sequence. We went through all of the major stuff, but I don't remember him saying something like, "Next week prepare all of the Brahms excerpts." It was never like that. We did do that with etudes. It was Kopprasch. Then, it was followed by Kling, Gallay for Second Horn, Belloli, and then Gugle. Everybody went through the same etudes in the same order. We did the

Mozart Concertos. We did the Strauss. He did not spend a lot of time on the latest piece that someone had written. His whole thing was to get a job. In my first lesson, he asked me, “Are you a member of the union? Aren’t you going to make a living playing the horn? You’ve got to join the union.”

Did Mason Jones ever give you a piece of advice that has stuck with you?

What he did, more than anything, was explain that there are no excuses. Conductors don’t care. Nobody cares. You’ve got to do it. That’s what I got from him. Some people might think that’s harsh or cold. I think that’s great. He didn’t pat you on the head. For me, it’s exactly what I needed. There were some tough weeks, don’t get me wrong, but those were my fault. He showed me what I had to learn to get a job, and he was successful.

Did he ever discuss how to deal with nerves?

No. I don’t think he even wanted to admit it existed. I saw him a couple of times, at a concert, check his hand [to see if it was shaking]. It was never shaking. I’m sure he got nervous. Everybody gets nervous, but he had tremendous self-discipline and inner strength. Again, some people thought he was cold. I think he was just strong. Also, remember he was also the personnel manager of the orchestra. So, I think he felt he had to be detached in a way. It was just part of who he was.

Do you have any favorite memories of hearing Mason Jones perform?

When I was a student, I would go down and hear the orchestra all the time, and it was always great. If on one night it wasn't as great as others, it was still great. He was extremely accurate, and he was so consistent. Of the recordings, I think the Shostakovich Cello Concerto with Rostropovich is absolutely one of the greatest things he ever recorded. His overall body of work was just amazing.

Chapter 11: Interview with Randy Gardner

Had you ever attended a live performance by Mason Jones, or the Philadelphia Orchestra, before you auditioned for the orchestra?

The only opportunity I had to hear the Philadelphia Orchestra live was the day before my preliminary audition. I grew up near Chicago, in northwest Indiana, and I went to IU (Indiana University). I started my work in Miami. I just never had an opportunity to hear the orchestra live. The day before my preliminary round, I went to a concert where I heard Zarathustra, and that was a great experience. I had heard his recordings, and I had heard recordings of the orchestra, and I loved the sound. That's what captivated me.

Did you officially meet Mason Jones after you won the audition?

Right. That was our first opportunity to shake hands and meet. Although, he was the proctor at my audition. In fact, in the final round, he sat maybe two feet away from me, and he was staring at my chops the whole time. He had this interesting habit where he moistened his lips every time he took a breath. They call it lick release. Every time I would take a breath, he would as well. It was an interesting experience keeping my focus while this horn playing icon is sitting there looking straight at my chops. Then, after the audition, we met, and he took me out to lunch at the Union League. He was a member of the Union League, in Philadelphia, for many years and really enjoyed that organization. So, he took me to lunch there and then we had a chat.

Do you remember the first time you got to play with the Philadelphia Orchestra?

Absolutely. The first rehearsal was indelibly etched into my memory. It was an amazing experience. The first piece I played in rehearsal, sitting next to him, was Brahms' Second [Symphony]. It was wonderful. Being next to him, and being in the middle of that orchestra, was an amazing experience. That was a long time ago, and I have played many concerts with the Philadelphia Orchestra, and I still play with them on occasion. I still have that feeling of, "Okay. Pinch me" when I sit in the middle of that orchestra. The first concert was Barber's *Second Essay*, the first Beethoven Piano Concerto, with Serkin playing, and then Brahms' Second.

Did you have to make any major adjustments, when you joined the orchestra, in terms of equipment or sound concept?

No. My sound fit right into the section. I had the same concept of sound, and I didn't have to change any equipment at all. I was playing an E series Conn 8D at the time. It worked well with the orchestra. Where I had to make a stylistic change was in lengthening note values. The Academy of Music is anything but resonant. It's quite a dead acoustical environment. I think part of the reason the orchestra has such a rich sound, and such an amazing cantabile sort of approach, is in some way related to that hall. So, note lengths are really held out. When you go, say, to Boston Symphony Hall, they have wonderful acoustics and it is extremely live. Up there, they have to play everything crisper with more pointed articulations. The hall shapes the orchestra to an extent. On the Academy stage, we could hear a pin drop in the bass section. On

stage, the acoustic environment is fabulous, and it's great for the ensemble, but not much of it got out front, and there was no hang time for the sound. So, the orchestras style was to play everything on the long side. Note values were very long, and I had to get used to that. There was also a slightly different articulation style, but I just opened up my ears and made the adjustments.

Do you think Mason Jones enjoyed his position as the Personnel Manager?

I think he enjoyed being in the administration in some capacity. He was very good at it. He was very objective and very "by the book."

Did you still get to interact with him after he stopped playing with the orchestra?

Yeah. Every year, we played quite a special concert that became part of my Christmas tradition. He had long been associated with the Pitcairn family out in Bryn Athyn.

There's a long tradition that goes back to Anton Horner, in 1919, making arrangements for the dedication of their cathedral out there. They hired some orchestra members, and then two of the boys. Lach Pitcairn played the trombone, and Garth Pitcairn played horn. Then, they got principal players for this quintet that was made up of two horns, tenor trombone, bass trombone, and one trumpet. It was a combination of family and Philadelphia Orchestra members, and Anton Horner made all of these arrangements. Well, after Anton Horner, Mason Jones came in. The year I joined the orchestra, Garth Pitcairn had decided by then that he was no longer going to be playing. So, I came in as Mason's second for that and played for many years with him. We made a couple recordings and we played every year. So, we played in

that long after he retired from the orchestra. Then, we played a lot of golf together. He was a very proud and enthusiastic member of the Marion Country Club. I love the game too, so we would play together. We used to, occasionally, pack our clubs with the instruments for domestic tours. So, if we had a day off, we might go somewhere and play golf on tour as well. We became close.

Did he give much verbal feedback to the section, or was it mostly leading by example?

Leading by example. He was a man of few words in that regard. Sometimes, he might say this, that, or the other, but he just expected us all to hear what he was doing and follow. There was no question, when he was in that lead chair, that he was leading. He was never bossy, but you knew he was the boss. He was Mr. Consistent. He never missed. I don't mean he went a day without missing, or a week without missing. He never missed. It was because he had the most amazing and intense power of concentration of any person I have ever known in my life. When he got focused, there was no way to break into that. Sometimes I wanted to ask a question. If he was focused on the music, I couldn't get in. He had total mental focus, and a great ear. When you're equipped, physically, to play like he was, and you have a great ear and that kind of concentration, [you are] consistent.

Do you think his ability to concentrate helped him with nerves?

Yeah. That's the way he dealt with it. The only time he would get nervous was before Tchaikovsky's Fifth [Symphony]. What's funny is that at his 75th birthday party at

Curtis, he even sort of lampooned himself about this. At that birthday party, Vladimir Sokoloff and he performed Tchaikovsky's Fifth, but Mason sang it, but before that he put his hand out and did this hand check. That's the way he did it before every Tchaikovsky's Fifth. Occasionally, I would see a little bit of shaking going on. I would watch him, and he would look at his hand and stare it down, and it would stop. Then he would play. If there was a little bit of shaking going on, it was just will power. That's the only time I ever saw him get nervous, and it really wasn't very nervous. It never sounded nervous. From a physical standpoint, he was set-up very efficiently to play the instrument. I swear he had an air compressor in his torso. He could move the air so fast. He'd take the main tuning slide out of his horn, and he'd blow through it and he'd get a squeal. I mean, a loud and high-pitched squeal out of the tuning slide. The air velocity was remarkable. Because he was efficient with both his air and his chops, he could play forever. We would have an eight-hour recording day of Strauss or Mahler, and I could swear he was as strong, or stronger, at the end of the day as he was at the beginning. He was built to play the instrument.

Did observing these various aspects of his playing have an impact on your own playing or teaching?

Sure. His influence on me is very strong. In non-musical terms, his mental focus, professionalism, high-standard, dedication to his art, and self-discipline were all just models. For him, sound was primary. From a musical standpoint, the sound of the instrument and the sound of the orchestra were his highest priorities, and then his commitment was to what he wanted to perform and how he wanted to perform it. He

determined how he wanted to convey his artistic message, or his artistic interpretation, and then just went for it. He was just a superb musician. He studied scores all the time, and he could tell you what was going on in any part at any given time. That is another thing that influenced me. Even after he stopped playing, and this is one of the things that really impressed me, was that he was still a student of the art. He would go to Curtis and check out scores to learn new pieces of music. Just to relax, he dabbled with the violin.

He shaped me musically and in a stylistic way. The orchestra also puts its stamp on people. You really become shaped by the institution; by the Philadelphia Orchestra. This was brought out to me several years ago when I was asked to over to IU (Indiana University) and participate, as the horn person, in a college audition preparation forum that they have for a week every summer. The head of it is Dee Stewart, who was the second trombonist for my first five years in the orchestra. We became good buddies and we stayed in touch. Part of this program was a recital. So, Dee asked me, “Well, what do you want to play?” I said, “Well, Eric Carlson just arranged this beautiful Brahms lied for horn, trombone, and piano. Do you want to play that?” He said, “Sure.” The two of us started playing, and it was as if no time had elapsed. We had both been so shaped by the orchestra that it just fit. Dee just looked at me and said, “Well, that was spooky.” Then he said, “I’m recording a CD right now, do you want to put this on it?” So, we got the recording tech out, and, while I was there, we ran it down. But, it was really spooky, because, even after being separated physically for a long time and not having been in the orchestra on a daily basis for a while, we were still connected. Part of that was Mason Jones, and Mason

Jones was influenced by his teacher, Anton Horner. One of Mason's huge influences, on the podium, was Leopold Stokowski. He admired Stokowski tremendously. He was one of his favorite, if not his favorite, conductor. He just loved Stokowski's experimentation, creativity, and what he got out of the orchestra. That Philadelphia tradition of Horner and Tabuteau plus Stokowski and Ormandy, and the conductors with whom he worked, shaped him. I never had a lesson with him, but I guess you could say I had daily lessons with him. I was never in a teaching studio with him, but I had daily lessons. I was very young when I got into the orchestra, so he was one of my teachers, even though I never had an official lesson with him.

Do you have any favorite memories of performing with Mason Jones?

I especially loved playing Brahms with him. He did some very unique things which I just thought were exceptional. [I also enjoyed playing] the Strauss tone poems and Tchaikovsky. We did Tchaikovsky's Fourth and Fifth a lot my first few seasons when he was in the lead chair. He had a way of playing Rachmoninoff symphonies and piano concertos in a way that was really great, and the Philadelphia Orchestra has this connection with Rachmoninoff. Rachmoninoff said that the Philadelphia Orchestra was his favorite ensemble, and he composed some works with the orchestra in mind like the *Symphonic Dances*. Mason just had a great way of playing that Romantic repertoire. A piece that I never played with him in those first few years, but consider to be a staple recording of his, was the Shostakovich Cello Concerto. That is Mason at his best. He was in his prime. He was strong, but there is exquisite soft playing in the second movement. All of it was just exceptional. At CCM (Cincinnati

Conservatory of Music), I taught an excerpt class. One day, I was going to be teaching the Shostakovich Cello Concerto. Of course, I had Mason's recording of it. I was going to play it and then we were going to discuss it. I was in my studio, before the class started, when my phone rang. It was Mason's son-in-law telling me that he had passed away. Frankly, I was a wreck. I just went into the class and said, "I can't say anything right now. Just listen to this." Then, I walked out. That is one recording that I can point to as being truly an example of his artistry, but there are so many recorded examples of his greatness.

Are there attributes of Mason Jones that you would want people, who did not have the opportunity to work with him, to know about him?

A well-respected horn player told me that once, when he was at Curtis, he was told to go out to Mason's house for a lesson. When he showed up, Mrs. Jones greeted him and told him he could have a seat until Mason was done practicing and then he could have his lesson. He said that for every week's program, Mason would actually have his part and he would go into his practice room, he would play the program down, in order, and count the rests and everything. So, he would play that concert as a preparation for the first rehearsal. He truly organized his life, his schedule, his eating, practicing, everything, around preparation for the programs. He did a lot of arranging. He was a real Francophile. He loved France. His father was a professor of French Language and Literature at Colgate University. When Mason was five, the family went over to France. He, particularly, loved French repertoire. He loved Ravel, Debussy, and all the Impressionists. He also loved Sibelius.

He experimented with hand vibrato quite a bit. The orchestra went to Russia, around 1958, and Mason met Valery Polekh. He heard Polekh's playing, with the Russian vibrato, and he found that Polekh did a lot of it with his hand. So, Mason, when he wanted to add some vibrato, at times, would do it that way. He would judiciously add vibrato depending on the repertoire. It was very tastefully done, but he picked up on that when they were touring. He heard something that he liked, that was different, and he came back and incorporated it into his own playing. Like I said, he was always a student and was always looking for new things.

He stayed with the same equipment his whole career. He had a number of horns he would play on occasion, but he had this number one horn, an old silver Kruspe. He played, essentially, a Kruspe copy mouthpiece. He also had a Raoux natural horn that he picked up for twenty-five bucks in a pawn shop in Philadelphia. Abe Torchinsky, who was the former tuba player in the Philadelphia Orchestra, used to like to go into pawn shops. He called up Mason and said, "Hey. I think you've got to come here." So, Mason went down and got this beautiful Raoux natural horn, with all of the crooks and the case, for twenty-five bucks. He recorded the first movement of the first Mozart Horn Concerto on that horn. I'm not sure, but I think that may have been the first recording on a natural horn.

He was an artist. He would take liberties and he would take chances. He could be quite individualistic. When it came to his teaching, it was all about style. It was all about a school of playing, a style of playing, musical interpretation, and very high expectations. It was really teaching a school of playing. It was teaching the Philadelphia, or Horner, school of playing that he had been taught, and he was

handing it down to his students very much in the same way that Anton Horner had handed it down to him. So much of it was the art: the style and the interpretive aspects of it. There is a real stylistic commonality among his students coming from such a strong school of playing. There is great consistency from student to student about their interpretive sense. That is where he made such a big imprint on his students: teaching that style of playing with sound being the top priority of all of them.

When he was growing up in Rome, New York, he had a teacher that converted him from being a trumpet player to a horn player. That teacher was hugely influential to him. He would have Mason over to his house to listen to radio broadcasts of orchestras. Mason began copying horn parts out by hand and began studying scores. I know that teacher was quite a strong influence on him.

I have one funny story. We were on tour with the [Philadelphia] orchestra in Europe, and it was my first tour. Hermann Baumann had a party for us. So, we were at his house and having a good time while relaxing after a concert, and Baumann pulls an alphorn off his wall and says, "Let's do the Beethoven Sonata." He handed it to Mason and said, "Here. You play the alphorn, and I'll do the hand stopping. Is there anybody that can play the piano?" So, Mason nudged Nolan [Miller] to play the piano. I wish I had a video of this with Mason Jones playing the mouthpiece end, and Hermann Baumann with a piece of cardboard to do the stopping, and Nolan Miller playing the piano part to the Beethoven Sonata.

It's really important, I think, to have an appreciation for the people who have gone before us and who have paved the way for us. I think it is important to

appreciate, and pass on an appreciation of, these people who, as they say, “On whose shoulders we stand.”

Interviewee Biographies

Robert Fries studied horn at the Curtis Institute of Music in Philadelphia with Mason Jones, where he earned a Bachelor of Music degree in 1957. Fries served as a member of “The President’s Own” United States Marine Band, the New Orleans Philharmonic, and as principal horn with the Detroit Symphony Orchestra before joining the Philadelphia Orchestra to serve as co-principal with his teacher, Mason Jones. In 1965, he joined the faculty at the Oberlin Conservatory of Music where he was the professor of Horn and Woodwind Chamber Music until 1992. As a faculty member at Oberlin, Robert Fries performed with the Oberlin Woodwind Quintet. During the summers, Fries participated in the Grand Teton Music Festival in Wyoming and was Principal Horn of the Bethlehem Bach Festival for twenty-seven years.¹²

Jeffrey Kirschen has been a member of The Philadelphia Orchestra since 1989. Prior to joining the orchestra, he was co-principal horn of the Utah Symphony, where he performed often as a featured soloist. He was acting principal horn of the Seattle Symphony and principal horn of the Seattle Opera’s productions of Wagner’s *Ring* Cycle. He has also been assistant principal horn of the Dallas Symphony and principal horn of the National Ballet of Canada. In 1985 Mr. Kirschen won first prize in the American Horn Competition, and he has been a guest artist at

¹² Huffman, Larry. "Principal Musicians of the Philadelphia Orchestra." Stokowski.org. Accessed April 11, 2019. https://www.stokowski.org/Philadelphia_Orchestra_Musicians.htm.

numerous horn symposiums. He was an active recitalist and has performed with the Lenape Chamber Players, 1807 & Friends, and on The Philadelphia Orchestra's Chamber Music Series. Mr. Kirschen enjoys teaching and has taught at the university and high school level for many years. He is on the faculty of Temple University and the New York State Summer School for the Arts. He has also been a teacher and performer of the Luzerne Music Center at Lake Luzerne, New York. A native of Philadelphia, Mr. Kirschen is a graduate of the Curtis Institute of Music and Temple University. He studied horn under former Philadelphia Orchestra principal horns Nolan Miller and Mason Jones, as well as under former member Kendall Betts.¹³

Robert Hoyle is originally from the Philadelphia area. He began studying horn at the age of 14 and entered The Curtis Institute of Music at the age of 17 while still in high school. While a student of Mason Jones at Curtis, Mr. Hoyle frequently performed and recorded with the Philadelphia Orchestra. He continued his studies at Yale University and earned his Masters Degree at the Hartt School of Music as a student of Paul Ingraham. Having spent 24 seasons as principal horn with The Hartford Symphony Orchestra, he was frequently called upon to act as soloist. In the past few seasons, he has performed solo repertoire by Bach, Barsanti, Britten, Handel, Haydn, Mozart, Strauss, Telemann, and Vivaldi with not only the Hartford Symphony, but also The Connecticut Orchestra, The Hartford Chamber Orchestra, The Manchester Symphony Orchestra, The Northwood Orchestra and Orchestra New England. Recent

¹³ "Jeffry Kirschen." The Philadelphia Orchestra. September 07, 2018. Accessed April 11, 2019. <https://www.philorch.org/about/musicians/jeffry-kirschen>.

engagements have included the world premieres of Gary Tomassetti's "Horn Concerto in Eb", "Desert Stars (Variations on "Axioms") by Julien Monick and performances of "Last Scenes", by Verne Reynolds. Mr. Hoyle has also toured The United States and Europe as associate principal Horn of the Minnesota Orchestra. Other performing activities in and around Hartford have included serving as principal horn of the Connecticut Opera, productions at the Bushnell Memorial, and an active schedule with The Quiet City Brass Quintet. In the commercial arena he has performed with a virtual who's who in the music business, appearing on stage with Julie Andrews, The Count Basie Orchestra, The Beach Boys, Andrea Bocelli, Dave Brubeck, Judy Collins, Peter Frampton, Lena Horne, Kansas, Johnny Mathis, Henry Mancini, Joni Mitchell, Mannheim Steamroller, Ann Murray, Luciano Pavarotti, Leann Rymes, Frank Sinatra Jr., Rod Stewart, and many others. Equally comfortable with chamber music, Mr. Hoyle has toured extensively throughout North America and Europe. He has performed at the Festival Casals in San Juan, Puerto Rico, and has collaborated with the renowned Emerson String Quartet. Currently, he is proud to be performing as hornist with Harmonia V, a new and innovative woodwind quintet. As a teacher, Mr. Hoyle has served on the faculties of The Hartt School of Music, The University of Akron, Trinity College, Central Connecticut State University, and The Hartford-Camerata Conservatory. He is currently the Horn Instructor at The University of Connecticut and Wesleyan University. In March of 2013, he hosted the highly acclaimed Northeast Horn Workshop at the University of Connecticut. Since the summer of 2012, he is proud to be a faculty member at the

Kendall Betts Horn Camp, in Lyman, New Hampshire. Mr. Hoyle has recorded for Angel/EMI, Nimbus, and CRI.¹⁴

Shelley Showers became a member of The Philadelphia Orchestra in 1997 after serving as acting principal horn of the Cleveland Orchestra. In 1997 she played principal horn on the Grammy Award-winning Cleveland Orchestra recording of Berlioz's *Symphonie Fantastique* under the direction of Pierre Boulez. Previously she was principal horn and soloist of the Utah Symphony. She began her career with the New Jersey Symphony and subsequently was acting associate principal horn of the Cincinnati Symphony. A native of Lancaster, Pennsylvania, Ms. Showers earned her Bachelor of Music degree from the Curtis Institute of Music. Her teachers have included Mason Jones, Myron Bloom, Nolan Miller, Randy Gardner, and Stephanie Fauber. As a student Ms. Showers performed at various summer music festivals and won solo contests in Texas at Southern Methodist University and in California at the Music Academy of the West. She has performed with the Pennsylvania Ballet, Concerto Soloists of Philadelphia (now the Chamber Orchestra of Philadelphia), American Ballet Theatre, Solisti New York, and the New Haven Symphony, among others. Ms. Showers has participated as a chamber music performer in the Deer Valley International Chamber Music Festival, the Nova Series, and the Utah Music Festival. She has also participated in the Aspen Music Festival as principal horn and

¹⁴ Mcshee, Jessye. "Robert Hoyle." UCONN. September 25, 2018. Accessed April 11, 2019. <https://music.uconn.edu/person/robert-hoyle>.

faculty member, and the Kent/Blossom Music Festival as a faculty member and chamber musician. She has served on the faculty of the Cleveland Institute of Music and is currently on the faculty of the Philadelphia Biblical University and the Temple University School of Music, where she is a member of the Conwell Woodwind Quintet. Ms. Showers is a member of the Board of Trustees of the Curtis Institute of Music, where she also serves on the Annual Fund Committee, the Alumni Council, the Development Committee, and the Student Life Committee. She is also a member of the Board of Philadelphia Orchestra Retirees and Friends.¹⁵

Henry Charles Smith won a Grammy with the Philadelphia Brass Quintet for the "Best Classical Record of the Year" in 1969. While on the conducting staff of the Minnesota Orchestra, he conducted over 1,000 concerts. As solo trombonist with the Philadelphia Orchestra, he played more than 2,000 concerts with Eugene Ormandy and many other of the 20th Century's greatest conductors. As trombone and euphonium soloist, as chamber music player, and as writer and editor, his recordings and editions are internationally known. His guest conducting includes the Detroit, Dallas, and Kansas City Symphonies, the St. Paul Chamber Orchestra, and the National, San Antonio and Indianapolis Symphonies. Maestro Smith has served on the faculties of the Curtis Institute of Music, Indiana University, Temple University, St. Olaf, Luther and Bethel Colleges, and the University of Texas. He is Professor Emeritus at Arizona State University. Henry Charles Smith is frequently a guest

¹⁵ "Shelley Showers." The Philadelphia Orchestra. September 07, 2018. Accessed April 11, 2019. <https://www.philorch.org/about/musicians/shelley-showers>.

conductor, speaker, clinician and soloist across the United States. He has conducted the Young Artist Orchestra at Tanglewood and was Music Director of the World Youth Symphony Orchestra at Interlochen Arts Camp for 16 years. The Maestro spent twelve seasons as Music Director and Conductor of the South Dakota Symphony. In recognition of Maestro Smith's unparalleled contributions to South Dakota's appreciation of quality classical and pops music, the 2000-2001 Season of the South Dakota Symphony was officially proclaimed by Governor William J. Janklow as "The Season of Maestro Henry Charles Smith III."¹⁶

Gregory Hustis, former principal horn (1976-2012) and principal horn *emeritus* (2012-14) of the Dallas Symphony Orchestra, is an active conductor, educator and advocate for the arts. He has taught horn for over 30 years at Southern Methodist University, where in 1995 he was presented the Meadows Foundation Distinguished Teaching Award. In addition to his presence at SMU, Hustis serves as director of both the Wind Ensemble and the University Orchestra at University of Texas at Dallas. He was also recently appointed music director of the Metropolitan Winds, a professional wind ensemble based in the Dallas-Fort Worth metroplex. Hustis also serves as artistic director of the Music in the Mountains festival in Durango, Colo., a role he has maintained since 2007. A graduate of the Curtis Institute of Music, where he studied with Mason Jones, Hustis has performed as a concerto soloist with numerous orchestras, including the Abilene Philharmonic, the Grand Junction Symphony

¹⁶ "Henry Charles Smith III." Windsong Press. Accessed April 11, 2019.
https://www.windsongpress.com/brass_players/tuba/Smith.

Orchestra, the Knoxville Symphony, the Dallas Chamber Orchestra, the Florida West Coast Symphony (Sarasota), the Arkansas Symphony, the Latvian Chamber Orchestra, the Northwest Chamber Orchestra (Seattle), the National Repertory Orchestra (Breckenridge), the Hamilton Philharmonic (Ontario), the Wichita Falls Symphony, and, on numerous occasions, the Dallas Symphony Orchestra. As a clinician, chamber music player and recitalist, he has been a featured guest artist at the Sarasota Music Festival, Scotia Fest, Round Top, Orford (Québec), Bowdoin (Maine), National Repertory Orchestra, numerous International Horn Society workshops, the Mainly Mozart Festival (San Diego), the Santa Fe Chamber Music Festival, Lapplands Festspel (Sweden), the Brevard Music Festival (N.C.) and Music in the Mountains in Durango, Colo. Hustis has premiered and recorded many concertos for horn and orchestra, including Joseph Schwantner's *Beyond Autumn*, a work commissioned by the International Horn Society. He also premiered and subsequently recorded concertos by Eric Ewazen, Simon Sargon, and Augusta Read Thomas. Prior to joining the Dallas Symphony Orchestra, he appeared on many occasions with The Philadelphia Orchestra, and was, for four years, principal horn of the Hamilton Philharmonic in Ontario, Canada. He has performed and toured with Summit Brass, and in 1986 performed with Lorin Maazel and the World Philharmonic Orchestra in Rio de Janeiro. Besides the scores of orchestral recordings he has made on RCA, Telarc, Hyperion, Dorian, Pro Arte and other labels as principal horn of the Dallas Symphony, Hustis can also be heard as a soloist and chamber music player on various other labels, including Crystal, Gasparo, Klavier, Centaur, Hester Park and Hyperion. He was active in Dallas's commercial recording industry,

where he played countless sessions for film, television and radio. In addition to his wide-ranging performance schedule, Hustis has served on numerous boards and advisory committees, including those of the Dallas Symphony Orchestra, the Greater Dallas Youth Orchestra, the International Horn Society, the American Horn Competition, Voices of Change, the Blue Candlelight Series, the Dallas Center for the Performing Arts Foundation, and the Dallas Chamber Music Society, where he serves as vice-president. Hustis was also co-founder of TrumCor, a company that manufactures and distributes mutes for brass instruments all over the world.¹⁷

Randy Gardner is Professor Emeritus of Horn at the University of Cincinnati College Conservatory of Music, where he taught for 22 years, and was the Chair of the Winds, Brass, and Percussion Department. He was awarded the Ernest N. Glover Outstanding Teacher Award in 2011. A successful and dedicated teacher, his students occupy performing and teaching positions throughout the US and abroad. Prior to joining the CCM faculty, Gardner was second hornist of The Philadelphia Orchestra for 22 years, under the music directorships of Wolfgang Sawallisch, Riccardo Muti, and Eugene Ormandy. Randy Gardner maintains an active schedule as an orchestral and chamber musician, soloist, and clinician. He was a member of the Cincinnati Chamber Orchestra and performs regularly with the Cincinnati Symphony and Philadelphia Orchestras. He has also performed as a substitute/extra musician with the orchestras of Boston, Chicago, Cleveland, Colorado, Minnesota, and Pittsburgh.

¹⁷ "Gregory Hustis." SMU. Accessed April 11, 2019.
<https://www.smu.edu/Meadows/AreasOfStudy/Music/Faculty/HustisGregory>.

Professor Gardner presents innovative and popular Modular Music Masterclasses, is the author of the acclaimed International Opus publication *Mastering the Horn's Low Register* and self-published *Good Vibrations: Masterclasses for Brass Players*, and composed *WHY?! for unaccompanied horn*, published by Thompson Edition. He was a performer and co-producer of the Summit Records CD *Shared Reflections: The Legacy of Philip Farkas* and is featured on *D+*, a recording in collaboration with trombonist M. Dee Stewart. Gardner has fostered the composition of new works for horn by commissioning compositions and by serving as Chair of the International Horn Society's Meir Rimmon Commissioning Assistance Fund. Works composed for him include *Good to Go* for horn, oboe, and piano by Douglas Lowry (premiered at the 2008 IHS Symposium in Denver), *Quartet for Horns* by Randall E. Faust (in memory of Philip Farkas, recorded on the Summit Records CD *Shared Reflections*), *Sonata for Horn and Violoncello* by Marcel Farago, *Four Random Movements* for horn and piano by Larry Wheelock, and *Valor* for horn choir by Wayne Lu (dedicated to the CCM *Espirit de Cor* Horn Choir). Among the institutions where Randy Gardner has held faculty positions are Indiana University, Temple University, Trenton State University (now The College of New Jersey), and the New York State Summer School of the Arts. He is a long-standing member of the Kendall Betts Horn Camp faculty. Randy Gardner was a Featured Artist at International Symposia of the International Horn Society in Beijing, China (2000), Lahti, Finland (2002) and Denver, CO (2008). In 2012, he had the distinct honor of performing Schumann's *Konzertstück for Four Horns and Orchestra* at IHS Symposium 44 with conductor Barry Tuckwell and fellow hornists Gregory Hustis, Joseph Ognibene, and John

Ericson. Gardner also had the great pleasure of performing Kenneth Fuchs' *Canticle to the Sun* with the Colorado Symphony Orchestra at the 2008 IHS Symposium. He has been a Contributing Artist at many international and regional horn workshops and he serves as an adjudicator at solo and chamber music competitions.¹⁸ An enthusiastic member of the International Horn Society, Gardner served on the IHS Advisory Council from 1999-2005. He is a member of the International Horn Competition of America Board of Advisors. Psychology, sports psychology in particular, has been an area of personal study for many years. In 1999, the University of Cincinnati Faculty Development Council awarded Prof. Gardner a grant for intensive study of principles of sports psychology as applied to music performance. His studies in performance psychology underpin many aspects of his teaching and performing. Randy Gardner's major horn teachers were Philip Farkas, Christopher Leuba, Ethel Merker, and William Adam. Randy received the Punto Award at the 50th IHS symposium at Ball State University in Muncie, Indiana.¹⁹

¹⁸ "Biography." Randy C. Gardner. Accessed April 11, 2019.
http://www.randygardnerhorn.com/randy_gardner_bio.htm.

¹⁹ "Randy C. Gardner." International Horn Society. Accessed April 11, 2019.
<https://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/1300-randy-c-gardner>.

Philadelphia Orchestra Horn Section Members During Mason

Jones' Tenure

1. Anton Horner Principal Horn: 1902-1929, Co-Principal Horn: 1929-1930,
Third Horn: 1930-1938, Fourth Horn: 1938-1946
2. Clarence Mayer Utility Horn: 1926-1931, Co-Principal Horn: 1931-1935,
1938-1942, Third horn: 1942-1965
3. Americo A. Tomei Assistant Principal Horn: 1938-1954
4. Herbert Pierson Second Horn: 1938-1942, Fourth Horn: 1945-1974
5. Theodore A. Seder Third Horn: 1939-1942
6. James Chambers Horn: 1941-1942, Principal Horn: 1942-1946
7. Charles Lannutti Assistant Principal Horn: 1942-1963
8. Ward O. Fearn Second Horn: 1942-1965
9. Leonard T. Hale Horn: 1954-1969
10. Glenn E. Janson Horn: 1962-1975, Fourth Horn: 1995-1997
11. Robert M. Fries Co-Principal Horn: 1963-1965
12. John Simonelli Horn: 1965-1975
13. Nolan Miller Horn: 1965-1966, Associate Principal Horn: 1966-1978,
Principal Horn: 1978-2005
14. Kendall A. Betts Assistant-Utility Horn: 1970-1975
15. Martha L. Glaze-Zook Horn: 1974-1986
16. Howard Wall Fourth Horn: 1975-1994
17. Randy C. Gardner Second Horn: 1975-1997
18. Daniel Williams Horn: 1975-1997, Second Horn: 1997-2019

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1. Robert Fries- Interview with Author- Sunday, November 11th, 2018
2. Jeffry Kirschen- Interview with Author- Wednesday, November 14th, 2018
3. Robert Hoyle- Interview with Author- Tuesday, December 4th, 2018
4. Shelley Showers- Interview with Author- Thursday, January 3rd, 2019
5. Frederick Mason Jones III- Interviews with Author- Tuesday, February 12th, 2019 and Thursday, February 14th, 2019
6. Henry Smith- Interview with Author- Saturday, February 16th, 2019
7. Gregory Hustis- Interview with Author- Sunday, February 17th, 2019
8. Randy Gardner- Interview with Author- Friday, February 22nd, 2019
9. Sally and John Orr- Interview with Author- Tuesday, April 2nd, 2019

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