

Interview with Arnold Jacobs

Tuba

- a man comfortable with all the brass instruments, of which the trombone is his most favorite.
- was actually "pushed" into playing the tuba by his high school bandmaster. A funny incident connected with this: was travelling with a band in cars and he had strapped his trombone to the running board of the old Hudson touring car in which he was riding. Somewhere, between locations, the trombone was lost, apparently falling off the running board. His band master did not have any more trombones but he did have a tuba. So Jacobs became a tuba player...
- while at Curtis Institute, he was forced to make a major decision. He was playing a lot of dance and band jobs on trombone and some trumpet while neglecting the tuba. Curtis reminded him that he had come there to study tuba and that if he still wanted to study the tuba he had better get going... so endeth his neglect of the tuba
- from the age of fifteen he wanted to play in a symphony was very much in demand as a symphonic tuba player because of his lyrical and melodic approach to the instrument. His was a "natural ability" on the tuba very much because of his study and playing of the other brass instruments
- he approaches the tuba from a very musical perspective; when he practices (which is every day) and plays at home, he is a soloist; this lyrical playing and unusual breadth of his approach to the instrument can be applied to his work in the orchestra
- though he could retire with pension any time, he remains in the orchestra is the wonder and unusual quality of the CSO brass section; he believes it is a complete section and that each player is, in himself, a complete player
- does a great deal of teaching; he believes he teaches music as well as the biology of the player; his one great hobby is human biology and, in fact, he first approached teaching as a hobby. He has fused his biological interests with his teaching (and music) and has developed a most unusual approach to the business of making music. People come to him from all over the world for one or two diagnostic sessions. He teaches music as a way of life and thus, tries to teach the complete-the whole-player: brain, body, heart. He spends so much time with his teaching because he believes he can give what no one else can; he believes in the importance of what he does
- he believes musicians ^{are} and like actors or athletes and that, as musicians, they must be able to "communicate with their tissues, and, as musicians, they make sound, song and wind
- In his own words, "he is a man "fascinated by the spectrum of life he views life " as the most complete mystery there is" and he approaches it this way
- a rare, exceptionally warm and giving human being; he thinks, he contemplates and he gives; he communicates all the time, with life and with people

peter kountz