Dale Clevenger Master Class
February 2012

by

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The University of Arizona hosted a master class with Dale Clevenger, Principal Horn of the Chicago Symphony Orchestra. It was held on February 12 and 13, 2012 and included sessions dedicated to horns, trumpets, trombones, baritone, and tuba, as well as a brass sectional rehearsal.

The learning began before the master class as Mr. Clevenger was occasionally buzzing on his mouthpiece while people were filing into the room. I noticed that his mouthpiece buzz can be particularly loud with a duck-like quality. Besides individual notes, he buzzed scales, glissandos, arpeggios, and excerpts, either in part or whole and with varying volume levels. Besides talking with Professor Daniel Katzen and others, he took advantage of pre-class time to write essential points on the classroom white board. These notes, which he later described as *right brain* activities, are:

Must know:

1) *Key (tonality)*
2) *Note in the key (degree)*
3) *Where intonation should be for that note:*
   - *diatonic intonation*
   - *well tempered*
   - *solo (expressive)*

Must be able to do (how many of these):

1) *Notes*
2) *Dynamics*
3) *Articulation*
4) *Tone quality*

If in doubt - SING!

As students had their turns playing for him these points were addressed either directly or indirectly for each. In short order however, one essential point arose which is not on this

list and is a great disqualifier for many prospective musicians. That arbiter is *rhythm*. As he stated, lapses in rhythm will prevent one from even having an opportunity to audition, whether for a school or an orchestra. Rhythm and intonation are the two must common disqualifiers for opportunities to audition or to succeed in an audition[§].

The master class began with four students playing the opening quartet from *Der Freischütz*. Many of Mr. Clevenger's initial comments centered on the topic of key. He asked individual players what key they were playing in and pointed out differences in tonality and the importance of always being in touch with the tonality of the piece. This drew attention to intonation. He stated that at that point in the opera they are playing in a quartet, thereby dictating a tempered rather than a well tempered scale. The whiteboard notes included a listing of three types of intonation:

- diatonic
- tempered
- well-tempered

Mr. Clevenger returned to this list several times during the master class. Issues related to intonation formed a common thread of difficulty for many students.

The tonality discussion was followed by observations on breathing. Issues related to intonation and breathing came up with just about all of the students who followed. Issues of intonation often referenced the tempered pitch for the tone of the chord being played. Issues related to breathing usually referenced quantity of air taken in a single breath. He suggested using the syllable "Oh" for this operation for two reasons. For one, it as an efficient means to inhale lots of air quickly. For another, it assumes a facial configuration relatively close to the duty position for the embouchure, thereby reducing the reshaping that must be done to get it back into action. In this and several of the sessions that followed he stated that most notes are missed after taking a breath. Using this statistic, taking deep breaths to reduce the number of breaths per performance in concert with controlling the degree of embouchure distortion associated with each breath, should help to control the overall probability of missing a note. As such, he admonished taking breaths when not necessary and particularly condemned taking breaths in situations such as between repeated pairs of after-beats in waltzes.

Breathing and tonality where probably the two most common points of discussion. Another issue that arose repeatedly was the position of the hand in the bell. This is complicated somewhat by the fact that hands and bells come in different sizes. He demonstrated the hand shape which appeared like that shown in the Farkas book. The technique for placement seemed to be to play a note with the bell on one's thigh with the hand removed from the bell. The hand is then inserted into the bell until the pitch goes down and the hand finds itself supporting the bell in a manner where the slightest movement will alter the pitch. One also has to keep the hand reasonably opened to avoid

[§] I noticed that rhythm is not on his essential list and suspect it might be due to its complex mix of right and left brain elements. Reference: C.J. Limb, et. al., *Left Hemispheric Lateralization Brain Activity During Passive Rhythm Perception in Musicians*, The Anatomical Record Part A, 288A:382-289 (2006).

muffling the sound. As inserting the hand deeper into the bell lowers the pith, he then identified many students whose tuning slides where judged to be pulled out too far. The whole issue of the hand in the bell forcing changes to the position of the tuning slides is critical as the horn is designed to have reasonably good intonation for a given acoustical length and the position of the tuning slide affects that length[**].

To encourage deep breaths and breath support he advised students to play for the person sitting in the back row[††].

An interesting topic in passing is that he had a lung capacity of 6 liters when he joined the Chicago Symphony 45 years ago. Today his lung capacity is about 5 liters. To drive home another point he mentioned an outstanding tuba player with a lung capacity of 3.5 liters. The lesson is to use lung capacity efficiently and to learn how to get by with what is available.

During the first session he advised one of the students not to stretch his lips while playing. This embouchure issue arose several times during the master class sessions to follow. He also advised one trumpet player to avoid the practice. In a few cases he advised students to raise the position of the mouthpiece on their lips. The first delivery of this advice was followed by the comment that he used to play that way but learned to raise it. His comment to that first student was to raise the mouthpiece a little if no concerts were imminent and after three or four weeks the transition will be in-place.

After the quartet, the next student had prepared the first horn part for *Till Eulenspiegel*. While the student wanted to tackle some of the inner material, Mr. Clevenger requested working on the opening lines. One new issue that arose here with some discussion was tongue placement. This issue also arose in several of the sessions which followed. He advised placing the tongue at the bottom of the upper teeth for tongued notes. Other common themes to follow were to sustain sound and to exaggerate notes, range, dynamics, articulation, tone quality, etc. as appropriate.

The next student came prepared to work on excerpts from the first horn part of the Mahler ninth symphony. Mr. Clevenger commented something along the lines that the second horn part of the Mahler ninth is the granddaddy of all second horn parts. A little thought directed at the opening of that symphony underscores the significance of his observation. The student however was particularly interested in the obbligato-like passage played with the flute near the end of the first movement. Mr. Clevenger emphasized that as the horn and flute play different rhythms simultaneous with each other, that it is important to maintain a strict sense of rhythm, including tempo. He also advised playing the entire section on the Bb side of the horn to avoid fingering issues as

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[**] Reference: Wilfried Kausel, *Computer Optimization of Brass Wind instruments*, University of Music and Performing Arts, Vienna, Institut für Wiener Klangsti Singerstrasse 26/a, A-1010 Vienna, Austria, kausel@mdw.ac.at; http://iwk.mdw.ac.at/Forschung/english/optimization/PaperDiderot.htm, accessed February 20, 2012.

[††] Stories related to visiting singers to the old NY Metropolitan Opera house losing their voices as a result of over-exertion during performance due to singing to the seemingly infinitely distant back row of the family circle never arose.

well as avoiding repeatedly switching between a short horn and a long horn. On the issue of tonality, he mentioned that the section is in A minor yet the movement is in D major.

Mr. Clevenger followed with a brief discussion of the wide variety of sounds, notes, dynamics, articulations, etc. that one must be able to create. He supported the discussion by binning various qualities such as numbers of notes, dynamic ranges, tone ranges, and so on and multiplying them together to get a numerical estimate of bin variations. On the concept of tone he stated that there is an infinite range of tone qualities. Nevertheless, he assigned ones own tone quality as middle of the range and suggested that each person develop a capability to play both brighter and darker.

Mr. Clevenger also included a brief summary of his technique for teaching which draws upon three modes. These are:

- Suggestion
- Example
- Command

with their application being self-explanatory. He also included a few interesting remarks on *arrogance* which he described as a reflection of hard work, winning auditions, and confidence.

An interlude period followed that included a few notes on playing in different halls and under different conductors. The rule is to adjust one's playing to the hall or environment that one is playing in. A small lively room demands a different kind of sound compared with a large concert hall. This included a note that many large European halls are significantly smaller than large US halls, thereby calling for adjustments. On the topic of conductors he added a reference that Solti likes to hear brass whereas other conductors, such as Barenboim prefer the brass to be subdued except when it is time. Later in the master class, during the *Ein Heldenleben* sectional he mentioned that conductors who like the piece often conduct it slower and really work on it in great detail whereas other conductors who don't like it don't rehearse it very much and tend to conduct it faster, perhaps to get it over with sooner.

The next student had prepared the first movement of the Strauss Second Horn Concerto. As Mr. Clevenger pointed out, everyone wants to play it but in reality it really is quite difficult. The first page is like a huge demanding cadenza. The student took the various points rather hard[‡‡].

[‡‡] I know from experience how tempting it is to take on this piece before one should. In high school, I saw my folly most obviously on the second page and elsewhere at a competition. A few months later I won second horn in an important audition with a tape of the last movement. Today I think this composition makes a great exercise. At one time I memorized the first movement for outdoor practicing without music on camping and hunting trips and even practiced it at the Gunsite Academy camping area. The older I get however, the more I see compositions that I thought trivially simple as a youth to be extremely difficult and demanding. Essential elements of my playing haven't gotten worse, rather my understanding of competence has evolved. It is a difficult balancing act to bring students to terms with their weaknesses, especially those which are musically fatal, in a manner which they perceive to be constructive.

A few comments not introduced previously included moving in a manner where one conducts oneself while playing. Mr. Clevenger discouraged this motion as it tends to insert accents into ones delivered lines that one does not intend to insert. He also suggested playing the first page entirely on the Bb horn. Regardless of one's preference for how to play it, he saw being able to play the entire movement on Bb horn as an exercise in what to do if a string breaks on the change valve. He spoke of having broken a string on his change valve during a performance of the Bruckner ninth symphony and continued playing after manually positioning the valve as an interim measure. After the immediate demands of the composition, he took over his assistant's horn as his assistant repaired the mechanism.

On the fist page of the Strauss second, he also mentioned the importance of rhythmic stability so that the listener can appreciate the differences in how lines are delivered. This composition presents interesting rhythmic and phrasing subtlety throughout. Unexpectedly, he also mentioned that in spite of Strauss' great knowledge of the capabilities of the horn, he himself was not a horn player. As such, Mr. Clevenger suggested that soloists consider taking liberties with the phrasing where considered appropriate to their needs. In this instance he suggested breaking one of the written slurs. This seemingly sacrilegious remark was followed with the observation that one would be surprised at the liberties taken by soloists. This brought to mind famous criticisms of changes *Mahler the conductor* introduced to some aspects of Beethoven's scores[§§].

Regarding hand position he also made an interesting comparison. A more open hand position is often described in two seemingly equivalent fashions:

(Bright and Open) = (Clearer and Cleaner)

Mr. Clevenger believes that the former description is the weaker perspective. His preference is to see a more open position as producing a clearer and cleaner sound.

The next student came with the Shostakovich fifth symphony. The student wanted to play from the interior of the composition but as we hadn't covered much low register work Mr. Clevenger asked for the famous lines from the first movement. While there are several outstanding horn passages in this work, this low register section stands out in its own right going from the low register to a high *Bb* in a most dramatic manner. Mr. Clevenger mentioned that there are surprisingly few instances where one needs to play notes very *squarely*. Other examples are in Bruckner symphonies and the repeated *Eb*s in the Tchaikovsky fourth symphony.

One interesting point in passing addressed the transition of the NY Philharmonic from playing 8Ds to Schmids. A well-known anecdote is that at one time one did not show up for an audition in NY unless one was holding the big silver horn. The general belief is

[§§] Reference: http://fugato.com/pickett/mahler.shtml; accessed February 20, 2012.

that the change in horns came from within, but in reality it was directed by an external force (i.e., a conductor)[***].

The next student had prepared the first horn part of Strauss *Don Juan*. Of the many challenging lines Mr. Clevenger requested the romantically expressive passage near the beginning. Comments to follow addressed mainly the phrasing with discussion surrounding delivery of the anacrusic note which Mr. Clevenger believed received too much emphasis. A common theme first emphasized here is to play the music first, which includes phrasing and sound. He noted that most people have a tendency to play the instrument first and when this is apparent it is a disqualifier in auditions. Mr. Clevenger suggested, on this and other occasions to follow, that required listening for his students includes the Barenboim master classes. One must be good to get into these classes and they contain a wealth of material. Mr. Clevenger also mentioned in passing that his teachers were Forrest Standley and Joe Singer and that he was impressed by Frank Brouk's wonderful sound when he assisted him in Chicago. He also made another statement which I believe a universal truth for accomplished musicians. That is:

I have never played a perfect anything, ever; a rehearsal, concert, or anything.

Besides the notes, there are always elements of delivery.

He also visited the concept of pressure and noted that one cannot play without pressure. It is an essential part of playing with the mouthpiece acting to confine the vibrating area. He added:

If in doubt - PRESS.

to his white board notes. Obviously there is a balancing to be preformed on the pressure required to accomplish the desired task.

To help address performance preparation he suggested a regimen of mock auditions. Additionally he requires students to prepare complete programs, on paper, for three recitals. This forces students to mentally combine numerous aspects of the music to be performed. They must also prepare an audition list that includes horn parts I to IV as well as assistant. In the Chicago Symphony all horn parts are covered by people who were previously first horn players[†].

[***] At odds with reference http://osmun.com/reference/Myers-Schmid/Myers4.html; accessed February 20, 2012.

[†] While this is impressive in one respect it left open the possibility that it may overlook some issues of sound and delivery that may carry some weight. The scoring of the opening lines of the Mahler ninth symphony for second horn could be one example. Why not write most of those critical lines for the first horn? I believe there are good reasons for Mahler's scoring as well as the five *ff* C (i.e., concert G) entrances over existing tones reduced to *p* in the Scherzo of the Mahler fifth. Couldn't one or two horns do the equivalent? One great question is whether one can modify playing and sound entirely as needed or whether indeed there are real subtleties that are unique to many of those individuals who have occupied other chairs in the past. Today there is so much uniformity, due to communication media and opportunities for instruction, that the variability seen in the past may become truly a thing of the past. There is a good

Another note in passing is that he requires his students to prepare and maintain a CD of audition material. Apparently some people send CDs to many prospective employers, in search of an audition. As an example of preparation for an audition, Mr. Clevenger mentioned one well known player who showed up to work on the fifth horn part to the Mahler sixth. The message is to know all the horn parts.

After a break in the master class, the next group of students included trumpet, baritone, and tuba players. As brass musicians carry many similar issues, comments delivered followed the general trend of previous students. One trumpet player delivered a rendition of *Intrada* by Otto Ketting. Mr. Clevenger responded that this is his favorite piece and followed with numerous comments complemented with his own performance of this short work. Mr. Clevenger mentioned having on good authority that Ketting wrote the piece in 45 minutes. Comments addressed mostly phrasing and some technical delivery issues. He noted that trumpet players, and other brass players, tend to choke off the airway in their throats when they read music from a music stand that is placed too low. It is necessary to hold the head up to keep the airway open. Comments also included extensive discussion of *rubato*, which in Italian means *to rob*. The concept is to take some time away from one part of a phrase and to put it back somewhere else in the phrase. As such, there is a difference between rubato and the destruction of rhythm[†††]. He also suggested that the student purse his lips a little more to alter the tone color.

Another student performed an excerpt of the Handel Suite in D. Mr. Clevenger referenced questioning every Baroque authority he met on matters of Baroque performance and reported that Baroque trills are played from above the note.

As students were coming to terms with their limitations a subtle comment was quietly delivered that people were dropping like flies[‡]. Mr. Clevenger mentioned that he walked out of more than one lesson in tears due to lapses in rhythm and intonation.

One tuba player arrived with a selection of pieces to play. Although he wanted to work on a passage from the Mahler second, Mr. Clevenger chose the Ride of the Valkyries. After delivering a performance of the passage, Mr. Clevenger noted problems with the student's delivery of the rhythm. As an aide, he suggested the Italian word for *timpani*, which is *timpano*. After some work on the passage, Mr. Clevenger mentioned that this is a *make or break* audition piece for tuba players.

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chance however that there are real points of sound and performance that may be out of reach to us today. Being truly capable over the entire range of the instrument may indeed require one to sacrifice some capability in parts of that range that are available to a specialist in that area of the range (e.g., first, second, third, or fourth horn player). Various people have demonstrated an ability to hit individual notes on this instrument that span 5 ½ octaves (i.e., C above high C to F# below pedal C). The range of written notes in the classical repertoire is probably about four octaves.

[†††] My words.

[‡] It is easy to overlook the great gift of being held up to the level of the Chicago Symphony and receiving feedback on points essential to one's performance and musical development.

Another side remark of some significance delivered by Mr. Clevenger is that he spent 17 years learning to play jazz. I thought this significant as competence in that medium could greatly expand playing options available to a musician. Additionally the horn, with its intricate shape and unique sound, might provide the extra edge needed to land a series of gigs.

At this time, one of the attendees queried Mr. Clevenger about the musicians most influential to him. Mr. Clevenger responded with Herseth on trumpet, Jacobs on Tuba, and Barenboim on piano. This response is not surprising as these three names each came up individually and with others several times during the master class. He also mentioned a new book that was due to be released by or about a trombone player with such control that the instrument appears to sing. Mr. Clevenger then quoted one of his introductory notes:

If in doubt, sing.

This, with various discussion items brought the afternoon sessions of the master class to a close. The evening sessions resumed with a brass sectional of *Ein Heldenleben*. It was held in a small lively hall, definitely not suited to the sound power generated. The brass section consisted of three trombones, five trumpets, one tuba, and about 11 horns. Mr. Clevenger conducted the ensemble with his horn and horn case resting nearby on the floor of the stage.

One unique part of this experience for me was the opportunity to hear the opening line played numerous times in succession. I had never heard this played live and being able to hear repeated renditions of the famous opening was a treat in itself. A few individual notes on the rehearsal are:

- At No. 3, he advised the ensemble that when in doubt, play softer than you think it should be played.

- At No. 8, he mentioned that the trumpets are the only ones in the orchestra with their rhythm.

- Mr. Clevenger also mentioned that players need to look at him, for his conducting body language is a message on how he wants people to respond.

- At No. 16, don't breath between each pulsed note.

- After one demonstration using his horn he answered a comment once made to him about the sound having a raucous character. To this end he asked one person nearby on stage to run to the back of the hall to listen to him play it again, while the remainder of the ensemble assumed the role of corroborating that he played

the same way both times. After playing the passage a second time the student at the back of the room reported the appearance of a clearer sound[‡‡‡].

- To one musician with a demanding and high register forte entrance he said: *What's the difference in missing it if you go for it and missing it if you don't?* He began the comment with the statement like *my hat is off to you if you miss the note*.

The brass sectional rehearsal brought the first day of the master class to a close. The class resumed the next morning, Monday, February, 13. As this was my birthday the day's proceedings took the form of an extra treat.

The fist student of the day brought in the Mozart fourth horn concerto. Aside from comments raised previously with other students, Mr. Clevenger noted that one needs to play with the sound demanded by the composition. That means that one does not want to sound American, European, bright, or dark, but rather in character. This comment underscored his earlier comments on the necessity to achieve a wide variety of sounds. Tools available include pursing lips and using the hand in the bell.

As an aside on the topic of sound, Mr. Clevenger mentioned that he can make any horn sound good at *mf*. The difficulty is in making the horn respond as the volume is cranked up, for one is then pushing the limits of the horn.

As for playing Mozart, he gave universal advice:

Never accent the end of a Mozart phrase, unless marked.

He also warned that 80% of musicians rush passages and that gets their card marked *No* in auditions. He advised working with a metronome to help keep this in check. This forms part of a broader comment to show excellent rhythm so that the listener knows what one is doing. Rhythmic subtlety is lost if the listener can't find the rhythm.

Mr. Clevenger also advised to get original Mozart horn concerto parts in C and to play off of those rather than the edited parts in F. He stated that Mozart did not make any marks[§§§].

The next student played the solo from the Tchaikovsky fifth symphony. Mr. Clevenger warned that the movement often starts very slow, but the pace picks up during the solo. As for how to play the solo, he suggested playing the first three notes over and over, all slurred, with different speeds and fingerings, to develop a feel for how to play it. He

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[‡‡‡] In actuality, I think this small empty hall was too small and too lively to do his demonstration justice. I once received a similar lecture from Ralph Froelich at Stony Brook, long ago. He told that one would be shocked at the cacophony of noises, buzzes, gurgles, and rattles that one hears behind a philharmonic horn section, yet none of that is reflected out to the audience.

[§§§] While not musical marks, stories of annotations abound. References: https://en.wikipedia.org/wiki/Joseph_Leutgeb and https://en.wikipedia.org/wiki/Horn_Concerto_No._4_%28Mozart%29, both accessed February 21, 2012.

suggest considering a tune like "this is my mother, I love her so much, ..." He suggested moving the hand in the bell and being aware that for the D dominant 7th, the held Ds are often played sharp when the player doesn't know the tonality.

The next student brought in Strauss one and Mr. Clevenger selected the opening call for the lesson. A restatement of his comments in different words could say that it is a bravura piece announcing that one is the new player on the block who is prepared to take on and vanquish all competitors.

The Strauss also led to a side discussion on horns. He mentioned that one well-known horn manufacturer has performed extensive research on horn design, construction, and fabrication. Furthermore, they have the capability to reproduce any of the famous horns of the past, right down to the allow of the metal, etc. However, due to reasons related to economy they choose to manufacture only a student model[****].

On the subject of horns, Mr. Clevenger mentioned that discussions of bore size is misleading and invented by manufacturers to sell horns. He identified three bore sizes for a horn, which complicates any assignment of a single bore size. There is the lead pipe, the cylindrical section, and the bell[††††].

The next student had prepared the first horn part for the Mahler third symphony. I was expecting to the hear the *ff* passage for eight horns that begins the symphony, but instead I heard the *fff* passage, also for eight horns, that begins before No. 29. In teaching this passage Mr. Clevenger did a fascinating demonstration, that would be valuable to any student. He sat in a chair and instructed the student to stand behind him and to rest his chin on the top of Mr. Clevenger's head. Mr. Clevenger then played the passage that opens the symphony. He then had the student go to the back of the hall, whereupon Mr. Clevenger played the passage again, thereby allowing the student to hear the difference. It is an unfortunate fact that horn players really cannot hear what they sound like[‡‡‡‡].

[****] This leaves open a possibility that extra-fine manufacturing techniques could be used to prepare special horns for players who carry the company flag.

[††††] While not mentioned in the master class, the horn is an active acoustic system. As such, a large bore size does not imply that the instrument will blow freer. Blowing air through the horn without setting up a sound wave inside the instrument is not the same as the feedback one receives when actually producing a sound.

[‡‡‡‡] On a few occasions over the years I have been able to hear echoes of my sound. Once in 1968 while playing second horn with American Youth Performs, a few of us in the orchestra went on a picnic to Great Falls, along the upper reaches of the Potomic River. Another horn player and I brought our instruments and went into the woods some distance apart and well out of sight at the top of the gorge and faced our bells into the gorge. We took turns playing major phrases of the horn call to each other. Echoes came back plain as day. On that occasion I heard just how perfectly the horn call is for that environment. I also played excerpts of a few other compositions but the horn call really fit the setting and fit in with the return sound. On another occasion it was in a large empty picnic pavilion at the Battelle West Jefferson nuclear facility picnic ground. Each time I was able to catch maybe the better part of a second of sound echo for study and evaluation.

The next student had prepared the Glière Concerto. After a little of the opening line, Mr. Clevenger referenced the Polekh recording[§§§§] with direction to take time on the first note. Other comments are to keep the composition in the perspective of the Russian or Soviet tradition and culture of the time. It is a proud and romantic piece and calls out to be played as such, with attention to accents. Interestingly, he mentioned that you will never play it the same way twice[*****].

The Glière concerto served as a vehicle for Mr. Clevenger to mention no-tongue practicing. This is an essential skill for assistant first horn players and for some occasions or when called for by the conductor. The overture to Oberon is a classic case in point.

The next student wanted to work on high register playing. Mr. Clevenger responded that strength is equivalent to stamina. He also repeated some discussions on fast efficient breathing. He suggested several glissando exercises to be played on the F horn leading to octave glissandos up and down on the F horn from third space C to high C and back. Repeat three times and take it up a half step, and so on. He also suggested selecting three or four notes to work on over the course of a day or a week. Play each note 50 times a day with the only criterion being tone quality. Work on three or four notes and then work on three or four notes that are a little higher the next week.

As a general comment for the days work, the first and last notes should be selected and played to sound nice.

Mr. Clevenger mentioned that the first high piece he had to perform was the Bach Cantata 79 written in G horn.

As a note of general interest he mentioned that the original score for the Bruckner fourth symphony calls for the introductory entrances to be played *p*. On the second edition this is changed to *mf*. His belief is that the *p* dynamic made these entrances too risky for the beginning of a symphony and some of that risk is mitigated with the *mf* dynamic.

One student took an opportunity to ask Mr. Clevenger about *warming down*. He responded by discussing and demonstrating some aspects of *horn yoga*, championed by his son Jesse. These took the form of interval slurs, somewhat reminiscent to me as a mild version of the Singer book *Heavy Routine*, which I find ironic.

The master class concluded with a general question and answer brown bag luncheon with Mr. Clevenger.

During this final hour Mr. Clevenger mentioned that not all teachers are problem solvers. The resulting discussion revealed that some well known teachers actually had a reputation for not saying much. Regarding unique words from teachers, Mr. Clevenger

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[§§§§] The concerto is dedicated to Valery Polekh.

[*****] I believe this is my own experience with this composition, though I don't think I was previously aware of it. As such, I found this comment intriguing.

mentioned his experience while studying under Philip Farkas. Early on he asked Mr. Clevenger why he wanted to play horn and insisted that if it was possible for him to do anything else that he should consider it. Mr. Clevenger remarked on looking back on this interchange that one must be willing to give up an awful lot to become a professional musician.

I took this opportunity to ask Mr. Clevenger how he keeps in shape while traveling, such as while traveling to give this master class. He responded that sometimes he uses a practice mute in hotel rooms and noted that they all have intonation problems. He has also played into a pillow in hotels and has done isolated buzzing. He also demonstrated a facial isometric exercise that he performs.

Some discussion between the accomplished horn players in the room revealed a consensus that each chair takes a different personality.

After chatting with a colleague who had studied with Mr. Clevenger I learned our Lewis horns have similar serial numbers. I asked Mr. Clevenger about this and learned that he has SWL-62 while I have SWL-67, which was made for me on February 19, 1982. Over the years Mr. Clevenger has had 15 lead pipes installed. Each time Steve Lewis made an advance, he installed the latest lead pipe onto Mr. Clevenger's horn. Due to an unfortunate event a few months back where I damaged the bell on my horn, I needed to send it back to Steve for service. As I had an original brass lead pipe that was showing signs of corrosion I also had a lead pipe installed. While I regret the damage to my bell which was reworked by Steve, I find myself with Steve's most recent lead pipe, so there was some benefit to the regrettable event. On getting my horn back I saw that Steve voluntarily did quite a bit of subtle maintenance on my horn while he had it. Interacting with someone who takes such pride in his work while also looking after his clients makes for a uniquely memorable experience.

Eventually the master class came to a close in reverse to its beginning. Without any great fanfare or speeches, we dissolved into our separate ways after experiencing two days of mutual interest and knowledge.