

Tracy, Bruce. "Orchestra Showcase The Chicago Symphony Orchestra. " *International Trombone Association Newsletter* 7, no. 2 (April 1980): 10-15.

Jay Friedman, principal trombonist, has been with the Chicago Symphony Orchestra since 1962. Previously he played in the Chicago Civic Orchestra and studied with Robert Lambert, John Swallow, and Vincent Cichowicz. He is a frequent soloist with the Orchestra and at colleges and universities. He also owns a horse ranch in Joliet, Illinois and is a design consultant for the Holton Company of Elkhorn, Wisconsin.

James Gilbertson has been assistant principal trombonist with the CSO since 1967. Previously he played principal trombone with the Florida Symphony in Orlando. He received his musical training as a student of Frank Crisafulli at Northwestern University. Jim now teaches at the American Conservatory in downtown Chicago.

Frank Crisafulli is a native Chicagoan. His father was a trombonist with the staff orchestra at WGN in Chicago. Mr. Crisafulli is the second trombonist with the CSO, a position he has held since 1955. In addition, he held the principal trombone chair from 1938-1955. He is well-known as a fine teacher, currently serving as Professor of Trombone at Northwestern University. (Note: *The Instrumentalist*, October, 1977 contains "An Interview with Frank Crisafulli", conducted by Stewart Ross).

Edward Kleinhammer, bass trombonist with the CSO, was a student of Edward Geffert and David Anderson (former trombonists with the Chicago Symphony), and was a member of the Chicago Civic Orchestra and Stokowski's All-American Youth Symphony before joining the Chicago Symphony in 1940. He has written one of the standard texts on trombone in our time, "The Art of Trombone Playing."

Arnold Jacobs is unquestionably one of the most famous experts on the art and science of breathing as related to the wind instruments. His medical knowledge is extensive. As a result, students' with unique medical problems have sought his consultation. He was a student at the Curtis Institute of Music in Philadelphia and played with the Indianapolis Symphony Orchestra and the Pittsburgh Symphony Orchestra prior to being engaged by the Chicago Symphony in 1944.

An Interview with Edward Kleinhammer

B.T.: Would you give a little history about your training years, where you are from, and your successive start with the Chicago Symphony.

F.K.: I was born in Chicago, and at an early age knew I wanted to be a musician. I started out on the violin, and later changed to the trombone when in Junior High School. I took it quite seriously after my youthful football and baseball days. I wanted to get into the Civic Orchestra in Chicago because this was a good training school; it still is One of the finer training schools in America. After my second tryout I was accepted into the Civic Orchestra and played there for two years, and played extra now and then with the Chicago Symphony Orchestra. In 1940 Leopold Stokowski organized the All-American

Youth Orchestra which was part of a government project. To get into this orchestra one had to take about six local auditions to get to the finals. Mr. Stokowski went to California for one set of finals, he came to Chicago for some finals, and then he went to New York. There were fourteen trombone players in Chicago for this, of which I was one. Several weeks after this audition I received a notice of acceptance for this very fine orchestra. The age limit was 27 years, and we went to South America. We also made 100 sides of 78 r.p.m. records, and played concerts in the United States (mostly in the East). When I got in this orchestra, the Chicago Symphony Orchestra had been looking for a trombone player, and I received a call from them. I signed a contract that same year in 1940 with the Chicago Symphony Orchestra.

B.T.: How would you explain the evolvment of the "Chicago sound" that everyone is so familiar with? Does the orchestra play the same way today as it did in the '40's, '50's, or '60's? Does the Chicago sound just happen or did the brass section at any time sit down together and discuss this?

E.K.: The brass section has quite a few little clinics among ourselves and we discuss these things. We have 15 brass players in the orchestra, and I would say the "Chicago sound" is a blend of these fifteen players. We are all individuals, and we have our individual sounds. When you play together as much as we do, you obtain a blend. Sometimes you change things as you go along. Now, does the orchestra play the same as in the '40's, '50's or '60's? I think we do. I really think that the present players are better than they were in the past. Everybody is a student, and they're always working and trying to improve. This is what you call the "Chicago Sound" even though it's fifteen individuals, it's known as that.

B.T.: As one of the older bass trombonists in a major symphony orchestra, you are also about one of the strongest physically. What are some of the things you do on and off the horn to stay in such top form? Could you name some specific exercises?

E.K.: I'm sort of a lover of exercise, and exercise every day. We're here on the 10th floor, and there are 14 foot ceilings, and I walked up here this morning. I walk to work, too; I live 15 minutes from here. If you walk up 10 floors, you're beginning to breathe right, and it's good when you pick up the trombone. I have a bicycle and ride it when the weather is nice. My wife and I play golf and sometimes I play golf alone. When my wife is not along I walk the golf course instead of riding in a cart, and that way, when alone, you can cuss at your bad shots. And I do some pushups every day. Also, each year I try to get up north on a canoe trip. I try not to overeat, but this is one of my sins. It's very important (especially for a bass trombonist and a tuba player) to be in good physical health, because this really is a physical endeavor and it costs lots of air to play low tones at a loud volume. And, of course, we would like to be sostenuto experts.

B.T.: Do you have any specific exercises which you do for this on your horn?

E.K.: It's part of the overall daily routine. I've read books on Yoga, and they contain some very good exercises. I have a book on the Yoga science of breathing! which I try to keep in my daily life; it helps trombone playing.

B.T.: In your years of experience, who have been some of the hardest, most demanding conductors to play for?

E.K.: I would say right off the top that the hardest and most demanding conductor to play for in my years of experience has been Dr. Fritz Reiner. He was here for about nine years, and he made five changes in our section in seven years, so you can imagine there was quite a strain. This was before the years of ICSOM2 and before the years of orchestra committees, and he had free reign. However, I admit a conductor has to be a dictator, because we in an orchestra have to have one full boss as far as musical discipline and interpretation goes. But Dr. Reiner sometimes would release his wrath on us and it was sometimes very unpleasant. There have been others who have been very demanding also.

B.T.: Can a teacher mold a student's technique and/or sound?

E.K.: He can to a certain extent. If the student is receptive and wants a sound like the teacher has he strives for this. The playing that the teacher does in the lesson will help the student realize how it's done and the sound that he wants. Now some students have a strong sound image of their own, which they don't want to change, and you have to respect this. I respect a student's will to have his own personality in his trombone playing - not only sound but technique as well. You can convey your ideas and play for him, and if he sees that he would like to do it some other way, you see it also, and you must respect it because each person has a right to his own musical personality (provided it is not too far out, of course).

B.T.: "The Art of Trombone Playing" is considered one of the standard texts of trombone in the English language. When did you initially decide to write it? What, if anything, would you like to add to it or change today?

E.K.: I initially decided to write this when I was approached by a publisher, in 1962, and "The Art of Trombone Playing" was published in 1963. Indeed I would like to rewrite this, and I have thought about it many times and I may do it, because almost anyone who writes a book would like to do it over again or change something in the book. I have some different ideas since 1963 about articulations and exercises and thought patterns and other ideas on trombone playing, and there are several things I would change and several things I would add and hope they would be for the better.

B.T.: Will you ever be approached again?

E.K.: Perhaps some of that is up to me, but there's nothing so far. I have thought about it but have not gone into it yet.

B.T.: Is your playing the same as it was twenty years ago? Have you tried to keep the same sound, or has your concept changed over the years?

E.K.: I think I have tried to keep the same sound. Perhaps it's a little darker. I am using bigger equipment than I used twenty years ago, and I think bass trombone playing in general has gotten to a little larger equipment and a darker sound. As far as my playing being the same as it was twenty years ago is concerned, I don't think so. But we all change to some degree - we try to discard and add to our playing those things that we think are better, and in that respect it has changed over the years.

B.T.: A word about equipment: What instrument do you now play? What other bass trombones have you used over your career?

E.K.: I now play an instrument that was made by a Mr. Lechniuk who worked for Renold Schilke and Co. in Chicago, and this instrument is rather unusual. I styled it after an instrument of Erik van Lier of Amsterdam who came to study in Chicago on a grant. Van Lier was a studio player and had this two valve bass trombone (one valve worked with the thumb, the other with the middle finger of the left hand), the first valve being in F, the second valve in line in D. I liked this instrument very much, so I had Mr. Lechniuk make me an instrument like this. The instrument is sort of a hybrid; I use a Schilke mouthpiece, a Bach slide, and most of the parts of this instrument are made by Bach, but the bell is by Earl Williams. With all of these different parts it is carried in a Holton case Jay4 gave me this Holton case because I couldn't find one that would accommodate all the extra tubing that is on this horn.

In regard to the second part of the question, I have used a Conn (72H), a Schmitt and a Bach (SOB) for many years.

B.T.: Is the single-trigger bass trombone really a thing of the past?

E.K.: I think not. The instrument that a person plays is really a personal thing. It's an extension of the person himself. Some people are believers that the more tubing you put on a horn, the brighter the sound gets or the stiffer the sound gets or harder or whatever. I refer to the person I admire very much, George Roberts. As I understand it, he plays a one valve bass trombone and he really plays beautifully. For some reason he likes a one-valve trombone. Some symphony orchestra players use a one-valve instrument. There are tenor trombone players who would have much more facility with an F attachment, but they choose not to have it. They feel that the sound is different. It's a personal thing, but I do not think that a single valve bass trombone is a thing of the past. In fact, perhaps we ought to all play two of them, and have a single one for the things we can play on it and a double for others. But a single valve bass trombone as far as I'm concerned is very constricted as to technique, because there are tones that are missing in the low register. Things have evolved on the trombone at such a fast pace, that I think we really have improved in the last fifteen years as far as facility for the player is concerned. It's really a marvelous thing.

B.T.: What special devices or techniques would you recommend for breath control and expansion')

E.K.: I think exercise is a very good thing for breath control; running, swimming, walking up the stairs. The book that I spoke of a bit back was *The Yogi Science of Breath* by Yogi Ramacharaka. This book has several exercises that are very fine for trombone players. One of them is the slow breathing method where you fill up your entire capacity and try, after holding it a little bit, to pack some more air in. Of course, all of this has to be done with relaxation in mind, because I know for sure that breathing is our number one problem. It's the things that we are doing in our breathing that we should not be doing that is hindering us in our playing. We have to do all of these things as relaxed as possible. When they are relaxed, they sound better, but still have full capacity, good capacity to play soft tones on a full breath, and be able to play loud tones on a full breath. I think that the first part of the sound on a full breath is the most dangerous, because our muscles are elastic and are stretched down, outwards and upwards, and they want to collapse on us. This is where we might want to hold back with constriction in the throat and the cough muscle. So we really should practice our breathing part of trombone playing which I think is the most important, all day long. But we're a little lazy, you know. We don't even want to do much physical exercise, but when we get into physical exercise, we feel good. When my playing has a little bad happening to it (everybody has this), this is the most dangerous time of all. This is when you might get discouraged and might want to forget it or not face the problem. But we should enter into the problem and get the bull by the horns and start fixing these things up. They all pay off in the end. We have to pursue this as part of our integrity. It takes so much playing each day for preventive maintenance. Progress is after that. Then if we are on the job, we have to ration our time and our embouchure and our mind so that we don't wear ourselves out to spoil whatever we are going to do on the job. Along with all this, we have to have a mental attitude which we will probably get into in this interview. But the mental attitude is that we have to be prepared for fulfillment rather than being braced for failure. This all belongs to the breathing part, it all belongs to the mental attitude of playing. You know there are many religious cults that have instructions on breathing along with their / meditations. There are many, many health remedies that include breathing. I think that this modern age has us a little uptight, and it constricts our breathing a little bit. This is one of the health problems of our generations, I think. My colleague, Mr. Jacobs, is quite an expert on the breathing aspect of brass playing. He has quite a few exercises that he expounds to his students, and his colleagues too, and I recommend that brass players see Mr. Jacobs on this particular facet of brass playing.

B.T.: You have always said that one should constantly attempt to stretch his extreme volume levels. Will you please elaborate on this aspect of playing in your own words.

E.K.: First of all, a wide volume spectrum is very important because as I stated before, I think that breathing is the number one challenge with brass playing. The speed of the breath determines the volume: the faster the air the louder the sound, the slower the air, the softer the sound. But it is also the relationship between the embouchure and the air

that we are concerned with. The softer you play a given sound, the smaller the aperture is in the embouchure, and as you get louder, the aperture gets larger. These are laws of physics. But the pitch stays the same because the faster you blow the air, the further into the mouthpiece the embouchure goes and it comes back faster because it's elastic. So this makes a relationship between the embouchure and the air. And this is a very valuable exercise for the unlazy trombonist. First of all, it gives you tools to play very soft on a full tank of air and to play very loud when we're running out of air. It gives the correct relationship between the upper lip and the lower lip for the size aperture per volume that we are speaking about. Of course, to have a wide spectrum of volume is a very advantageous mechanical aspect for your job. Concerning the spectrums of volume and tonal range and articulation range, I always believe that it is better to have it and not need it than need it and not have it. Then when we cut down a little from our loudest or come up a little from our softest, we're on the safe side. Our embouchure is sensitive, our air is sensitive, the relationship between our upper lip and lower lip is knowingly right and we have a little to spare.

B.T.: Your recording experience throughout the years has been extraordinarily voluminous. What, if any, are some of the differences between the concert and recording hall? Do you do anything differently when recording?

E.K.: We usually don't do anything differently when we record, and the concert hall many times is the recording hall. Most of the time it is. If we get to a strange recording hall, most of us go back and hear the playbacks after the first take which is usually an experimental take both for the orchestra, the conductor, and also for the recording team. So we go back and may make some adjustments, and listen to the adjustments that the conductor wants as we go along. One of our players, our timpanist, is a sort of mathematician. He is in the back row with the heavy brass. He came up with a figure that we in the brass section in the back row and he, the timpanist, should be playing one-twentieth of a second before the beat in order for our sound to reach the front at the same time the violin sound is reaching the front. If we wait to listen to the violins, and their sound comes back to us, and then we play, and our sound goes back to the microphone, it will come out as being late. In recording sometimes we have microphones around our section which pick us up right away, but we are talking about acoustics in concert halls. One-twentieth of a second in an orchestra hall would keep us up in that rhythmic pattern of those people who are up in front in the orchestra, rather than hearing them play, and then we play and then our sound having to travel back.

B.T.: So this figure is both for the recording and concert halls, is that right?

E.K.: We have made recordings in the past with just a single microphone, this would apply then, but the way we record now, each section is isolated with two or three microphones. Actually as far as volume goes and balance, we usually don't do anything differently in this case.

B.T.: It has been said from time to time that playing in a symphony orchestra for an extended period can become very dull and routine. Would you comment on this statement?

E.K. My first comment would be that the person who experiences dullness and routine has my sympathy. It isn't part of the job we have. It isn't part of progress, it isn't part of preventive maintenance. It seems that if you don't have something to get up in the morning for improving on your trombone, something is wrong with your thinking then. I've played in the orchestra for forty years, it's exciting to me. There's more to do all the time, and you have to be enthusiastic. Like I say, the person who experiences dullness has my sympathy. Now and then I get a keyhole peek into the way things should sound and the way they feel, and I really want to get my foot in the door, and that's what I'm trying to do from day to day. When we play trombone, we have quite a challenge. We are doing many physical things along with the picture in our mind of the way things should sound. In addition, we have to balance with other people; we have to follow a conductor with a stick. The things we do in our studio and our daily routine are very important. We can be the finest musician but if we don't have the know-how and the technique and physical maneuvering to play the trombone right, it's not worth a lot. We can be the finest trombone player and have all the technique and not have much as far as musical interpretation and other things and it's still not wonh much. So the idea is to work these things out and get to know what you are doing as much as possible in your daily routine so that when you go on your job, it becomes muscle memory and you don't experience paralysis from analysis. Then one can concentrate on ensemble and musicianship.

B.T.: What do you find to be most lacking in students who come to study with you?

E.K.: In my opinion it's the tolerance level for fundamentals which is lacking slightly. Students today are pressured for recitals and juries, and even if they are very fine players, I feel that fundamentals are neglected, to a certain extent. My wife and I play golf. We're not good golfers - we're not really bad golfers either. But we get out on the golf course and occasionally lay some eggs and things don't go so well. So I say to her, "We're trying to play a concerto here and we can't even play the scale in the key in which it is written!" Because we don't do enough practicing. Golf is like trombone - it's way out. There are so many loose threads falling all the time that we're trying to pull back. It's a very difficult game. Trombone is a very difficult instrument. I think it's the hardest instrument in the brass wind family on account of the slide. There are many things we do with our air and with our tongue which shouldn't be happening, but which our right arm is influencing. I am a believer that we can gain muscle memory by doing the things that are good for our air, good for our embouchure, and good for our hand slide work - all the fundamentals. If we try to pass over these things, and go into something without the fundamental proficiency before we start, I feel that we are practicing how to play wrong. That would be the biggest thing that I think would be lacking. Some of the students are very very fine players, and they should go a long way. Players have been improving, and I think part of the improvement is some of the teaching that has been going on in the years past. Every person who has had experience will eliminate some of

the problems that he had in the past, and thereby guide others to overcome these problems and eliminate them from that person's pattern.

B.T.: Do you have any words or advice for future prospective symphony trombonists relative to the job market and future trends?

E.K.: I think every future prospective symphony trombonist knows what the job market is. It has been said by one person that so many of these musicians are studying for non-existent jobs. I don't think this is true - I was told that also when I was a young person, but I wanted it badly and I would not change my mind. The auditions that orchestras have now are designed for non-discrimination and to choose the finest person and to hire this person. The preliminary auditions are done behind a screen so that nobody knows if this person is black or white or a boy or a girl and they are listened to by an elected committee of the orchestra of up to nine people who vote on the person they hear. If he gets enough votes (in our orchestra it's six out of nine votes), he gets to the finals. It seems that the auditions are quite honest so I would say to any student who would like a job in symphony orchestra that if you can play trombone like Herseth plays trumpet, you're going to win that audition. So you want to be better than the rest, and again I mention the name of Adolph Herseth⁵. I am a very fortunate man to sit just a few feet away from him all week long. If I should ever start to feel dull, just listening to him perks me up and I've got more to do.

1 Yogi Ramacharaka, *The Yogi Science of Breath*. Chicago, 1905.

2 International Congress of Symphony and Opera Musicians.

3 Kleinhammer, *The Art of Trombone Playing*. Evanston, 1963.

4 Jay Friedman, principal trombone, Chicago Symphony.

5 principal trumpet, Chicago Symphony.

Chicago Symphony Orchestra Low Brass Personnel 1891-1979

Note: The material for the personnel list was provided by Norman Schweikert, second hornist with the Chicago Symphony Orchestra, whose book *The Personnel of the Chicago Symphony, 1891-1980*, should appear in print sometime during the 1980-81 season.

Year	Music Director	Assistant/ Associate Conductor	First	Assistant First	Second	Third	Tuba
1891-92 ¹	Theodore Thomas		Otto Gebhart		William Zeller	Joseph Nicolini Christian Helms	August Helleberg
1892-93	"		"		"	Herman Braun Joseph Nicolini	"
1893-94	"		"		"	"	"
1894-95	"		"		"	"	"
1895-96	"		"		"	"	Frederick Otte
1896-97	"	Arthur Mees	"		"	"	"
1897-98	"	"	"		"	"	"
1898-99	"	"	"		"	Joseph Nicolini	"
1899-00	"	Frederick Stock	"		"	"	"
1900-01	"	"	"		"	"	"
1901-02	"	"	"		"	"	"
1902-03	"	"	"		"	"	"
1903-04	"	"	"		"	"	"
1904-05	"	"	Gustave Stange		"	"	"
1905-06	Frederick Stock	"	"		"	"	"
1906-07	"	"	"		"	"	"
1907-08	"	"	"		"	"	"
1908-09	"	"	"		"	"	"
1909-10	"	"	"		"	"	"
1910-11	"	"	"		"	"	"
1911-12	"	"	"		"	Arthur Gunther	"
1912-13	"	"	"		Arthur Gunther	Richard Kuss	"
1913-14	"	"	"		"	"	"
1914-15	"	"	"		"	"	Emil Gatterfield
1915-16	"	"	"		"	"	"
1916-17	"	"	"		"	"	"
1917-18	"	"	"		"	"	William Dietrichs
1918-19	"	Eric DeLamarter	"		"	Wm. Beitschmidt	"
1919-20	"	"	"		"	"	"
1920-21	"	"	"		Carroll Martin	Arthur Gunther	George Hamburg
1921-22	"	"	"		Edward Geffert	"	"
1922-23	"	"	"		"	"	"
1923-24	"	"	"		"	"	"
1924-25	"	"	"		"	"	"
1925-26	"	"	"		"	"	"
1926-27	"	"	"		"	"	"
1927-28	"	"	"		"	"	"
1928-29	"	"	"		"	"	"
1929-30	"	"	Edward Geffert		David Anderson	"	"
1930-31	"	"	"		"	"	"
1931-32	"	"	"		"	"	"
1932-33	"	"	"		"	"	George Hamburg Fred Boos ²
1933-34	"	"	"		"	"	"
1934-35	"	"	"		"	"	"
1935-36	"	"	"		"	"	"
1936-37	"	Hans Lange	"		"	"	"
1937-38	"	"	"		"	"	"
1938-39	"	"	"	Frank Crisafulli ³	"	David Anderson	"
1939-40	"	"	Frank Crisafulli		Edward Geffert	"	"
1940-41	"	"	"	Edward Geffert ⁴	David Anderson	Edward Kleinhammer	"
1941-42	"	"	"	Elmer Janes ⁵	"	"	"
1942-43	"	"	"	"	"	Elmer Janes ⁴	"
1943-44	Desire Defauw	"	"	"	"	"	"
1944-45	"	"	"	Richard Schmitt	"	"	Arnold Jacobs Fred Boos ²
1945-46	"	"	Richard Schmitt ⁶		"	Edward Kleinhammer	"
1946-47	"	"	Frank Crisafulli		"	"	Arnold Jacobs
1947-48	Artur Rodzinski	Tauno Hannikainen	"	Joseph Bejcek	"	"	"
1948-49	"	"	"	"	"	"	"
1949-50	"	"	"	"	"	"	"
1950-51	Rafael Kubelik	George Schick	"	Joseph Bejcek	"	"	"

Year	Music Director	Associate Conductor	First	Assistant First	Second	Third	Tuba
1951-52	Rafael Kubelik	George Schick	Frank Crisafulli	Joseph Bejcek	David Anderson	Edward Kleinhammer	Arnold Jacobs
1952-53	"	"	"	"	"	"	"
1953-54	Fritz Reiner	"	"	"	"	"	"
1954-55	"	"	"	Robert Rada ⁷	"	"	"
1955-56	"	"	Robert Lambert	"	Frank Crisafulli	"	"
1956-57	"	"	"	"	"	"	"
1957-58	"	"	"	John Swallow	"	"	"
1958-59	"	Walter Hendl	"	"	"	"	"
1959-60	"	"	"	Byron Peebles	"	"	"
1960-61	"	"	"	"	"	"	"
1961-62	"	"	"	"	"	"	"
1962-63	"	"	"	Jay Friedman	"	"	"
1963-64	Jean Martinon	"	"	"	"	"	"
1964-65	"	Irwin Hoffman	"	"	"	"	"
1965-66	"	"	Jay Friedman	Glenn Dodson	"	"	"
1966-67	"	"	"	"	"	"	"
1967-68	"	"	"	"	"	"	"
1968-69	Irwin Hoffman ⁸	"	"	James Gibertson	"	"	"
1969-70	George Solti	"	"	"	"	"	"
1970-71	"	Henry Mazer	"	"	"	"	"
1971-72	"	"	"	"	"	"	"
1972-73	"	"	"	"	"	"	"
1973-74	"	"	"	"	"	"	"
1974-75	"	"	"	"	"	"	"
1975-76	"	"	"	"	"	"	"
1976-77	"	"	"	"	"	"	"
1977-78	"	"	"	"	"	"	"
1978-79	"	"	"	"	"	"	"
1979-80	"	"	"	"	"	"	"

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