

Walters, Rick, THE CANADIAN BRASS BOOK, Hal Leonard Publishing Corporation, Milwaukee, WI, 1992, p 27-28, 92

Charles Dallenbach:

Encountering Arnold Jacobs was really a once in a lifetime kind of revelation for me, just as it has been for so many others. Like Paul on the Damascus road or something I mean, dramatic! This man was a great natural teacher who could have probably taught anything, but who just happened to be a wind specialist. He's the kind of legendary teacher that Liszt was for pianists of the nineteenth century. I think every serious wind player has made a pilgrimage to Chicago at point to have a lesson or two with Arnold Jacobs. It's like a required rite of musical passage. I feel very lucky to have met him at such a young age, and I kept studying with him for years after that. In fact, I think that's one thing that brought Gene and me together, because he'd also been a student of Jake.

Gene Watts:

When I was in the Milwaukee Symphony a few years later I was able to spend more time studying with Jake. He's like a musical psychiatrist. He has wonderful ways of approaching problems in playing an instrument. Most all problems are found in a player's breathing. He attacks problems by not looking at the problem but the cause. In other words, if you have tangoing problems, he doesn't work on the actual tangoing, but would go to the root of the problem - the breath. He has the wonderful ability to help a person have the experience of playing properly and naturally. He's constantly stressing that what you're doing isn't a technical exercise - you're making music. But in order to do that your technique must free you.