

persisted into the latter 18th century, and for those who did use handstopping, the value placed from the start on evening out the open and stopped tone colors in playing technique. Also, I cannot overstate the delight I felt reading Seraphinoff's descriptions of what went on in various courts with a range of composers, some famous, others lesser known. So much has been lost, and we are reminded how much our current understanding is generalized from a few primary sources.

Seraphinoff's construction of dialogue makes the characters come alive. It is clear that Seraphinoff is extrapolating responsibly from solid research about the individuals and the cultures involved, in both familiar and formal language circumstances. Also fascinating is Seraphinoff's inclusion of scenes where Palsa/Paulson has to contend with 18th century issues of daily life; e.g., personal hygiene,

life in prison, making a living as a musician, realities of traveling, and even the early days of the French Revolution.

The resolution of the story works, at least as well as it starts. Paulson/Palsa and Türschmidt visit a surprising range of cities and courts on their duo tours, and meet an impressive collection of 18th-century historical figures, including Punto, Joseph Raoux (including a visit to his Paris workshop), Christian Cannabich, Constanze and W. A. Mozart (leading to the birth of the Mozart horn duos), Antonio Rosetti, Carl Stamitz, Franz Pokorny (Beate's father), Friedrich Abel and Johann Peter Salomon, and even Benjamin Franklin!

I am delighted with *Corno da Capo* and encourage anyone interested in the history of the horn in the 18th century to partake in this wonderful journey back in time.

– Jeffrey Snedeker, Central Washington University

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***Horn Playing from the Inside Out: A Method for All Brass Students, 3rd Edition* by Eli Epstein.**

eBook: <https://books.apple.com/us/book/id1550684403>, 2021.

Gone are the days of searching through YouTube videos of MRI scans of brass players tonguing and playing mouthpieces in order to learn what is really happening inside of the oral cavity. Also gone are the days of wondering what our bodies are doing while we breathe. This important new resource by Eli Epstein coalesces all our online video searches across the internet with new eye-opening research that illuminates standard pedagogy and learning. Brilliantly formatted as an eBook, the 3rd Edition moves horn pedagogy and the way that we learn to a whole new level that extensively addresses every facet of horn playing.

The author explains a collaboration that prompted this edition:

After I moved from Cleveland to Boston in 2006, I met Dr. Peter Iltis, Professor of Horn and Kinesiology at Gordon College. Over the years we have had many conversations about horn playing and teaching. From time to time, Peter has asked me to help out with his students and participate in some of his experiments. A few years ago, Peter was presented with the opportunity to study embouchure dystonia using advanced MRI technology at the Max Planck Institute for Biophysical Chemistry and Biomedical NMR Research in Göttingen, Germany in collaboration with the Institute for Music Physiology and Musician's Medicine in Hannover. The research involved comparing the inner physiological movements of an elite group of horn players to those of a group of professional horn players who had developed embouchure dystonia (a task-specific, debilitating, muscular/neurological condition characterized by loss of fine motor control of the muscles of the face, lips, jaw, and tongue.)

The unique thing about this eBook is that, through this platform, the author is able to include audio and video in addition to the content of material. It is incredibly thorough and valuable to have everything organized in this fashion. Many of the audio and video examples of teaching and demonstrating throughout are provided by Epstein himself. The MRI examples, which are profoundly informative, are of professional players recruited to participate in the research. These include members of the Berlin Philharmonic horn section among other world-renowned soloists in addition to the author. Additionally, there are many embedded links relevant to the topics along the way for more content. There is an abundance of information to be had.

The subtitle, suggesting that this eBook is relevant to all brass players, is largely as such. In its four large sections, all but the last section (which contains invaluable detailed masterclass and lesson material to the aspiring orchestral horn player) are predominantly general brass concepts such as breathing, articulation, dynamics, range, etc. The vowel comparisons in range and use of the glottis (MRI provided by a trombonist for comparison) would be particularly useful across brass pedagogy at large. Horn specifics, like posture, embouchure, and articulation are also addressed in detail.

Either way, this resource delves into the biology of horn playing like no other method book ever has. The limits of paper are non-existent here. Through amazing technology, curiosity and research, a collaborative spirit, and the eagerness to share and enlighten the horn community, Eli Epstein's updated contribution to horn playing, teaching, and learning has set a new benchmark for all resources to follow.

– Abigail Pack, University of North Carolina at Greensboro