

THE JAY FRIEDMAN LEGACY:  
  
AN ARTIST’S LIFE IN THE CHICAGO SYMPHONY ORCHESTRA  
  
by  
  
David Ryan Williams

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April 2006

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## ABSTRACT

In 1962, at age twenty-three, Jay Friedman became a member of the Chicago Symphony Orchestra (CSO), playing assistant to Robert Lambert, who left the orchestra in 1964, the same year Friedman was offered the permanent principal trombone position. Between his arrival in the orchestra and the present, Friedman has performed with Music Directors Fritz Reiner, Jean Martinon, Irwin Hoffmann, George Solti, and Daniel Barenboim, in addition to countless guest conductors. Throughout his tenure with the CSO, Friedman has also performed in various chamber ensembles. One such group, consisting of brass players from the Chicago, Philadelphia and Cleveland Orchestras, won a Grammy award for their 1968 recording, *The Antiphonal Music of Gabrieli*. Additionally, members of the Chicago Symphony low brass section released a recording entitled *The Chicago Symphony Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts From Mahler, Wagner, Berlioz and More!* This recording is a landmark example of these legendary brass players' sound and style.

Friedman also has had the opportunity to solo with the orchestra. A highlight of his solo career was the premiere of Pulitzer-Prize-winning composer Ellen Taaffe Zwillich's concerto, commissioned for him in 1989 by the Edward F. Schmidt family. During Friedman's CSO career, he also has written several publications in various musical journals, produced arrangements for trombone and brass ensembles, been an active conductor, taught trombone at Roosevelt University's College of Performing Arts, and most recently, produced the CD entitled *The Singing Trombone*.

Based primarily on interviews with Friedman and several close colleagues both past and present, this project details his tenure with the orchestra. Such a study is greatly needed; much has been written about other CSO brass legends, including Adolph Herseth, Frank Crisafulli and Arnold Jacobs, but relatively little documentation exists to detail Friedman's remarkable career in the CSO. In 2004, the International Trombone Association awarded Jay Friedman the ITA award, recognizing him as one of the trombone world's most influential members. Friedman's high achievements in music support his standing not only as an extremely influential trombone player, but by extension, a gifted conductor, arranger and pedagogue.

This paper is dedicated to my wife Nicki and our children: Sophie, Caleb, and Elsie.

## ACKNOWLEDGEMENTS

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## TABLE OF CONTENTS

CHAPTER	Page
1 INTRODUCTION.....	1
Early Chicago Symphony Years.....	1
The Solti Years.....	2
Barenboim and Today.....	4
Purpose of Study.....	4
Review of Related Literature.....	5
2 THE EARLY YEARS.....	10
3 PROFESSIONAL PREPARATION: THE CIVIC ORCHESTRA OF CHICAGO AND THE FLORIDA SYMPHONY.....	17
4 EMBRACING THE CSO.....	21
5 JEAN MARTINON YEARS (1963-1968).....	25
The CSO Brass Style.....	30
Early CSO Years.....	31
6 THE SOLTI ERA (1969-1991).....	35
Solo Performances.....	40
Recording Projects.....	43
Away From Orchestra Hall.....	45
Transition.....	47
A New Section.....	51
Jay Friedman the Personable Artist.....	58



CHAPTER	Page
7 BARENBOIM AND TODAY (1991-PRESENT).....	62
Friedman on Conducting.....	66
<i>The Singing Trombone</i> .....	71
8 JAY FRIEDMAN: MASTER TEACHER.....	73
Teaching through Analogies.....	75
Friedman on Warm-Ups.....	82
Friedman on Borgdoni Études.....	83
Style in <i>Symphonie Fantastique</i> .....	84
9 CONCLUSION.....	87
REFERENCES.....	90
APPENDIX	
A JAY FRIEDMAN'S CSO DISCOGRAPHY (1959-2003).....	96
B JAY FRIEDMAN'S PUBLISHED ARRANGEMENTS.....	129

## CHAPTER I

### INTRODUCTION

At the time of this writing, Jay Friedman is the principal trombonist in the Chicago Symphony Orchestra. Currently in his forty-fourth season with the orchestra, and his forty-second season as principal trombonist, he continues an established musical legacy. However, Friedman was not always a trombonist. Prior to playing with the Civic Orchestra of Chicago and the Florida Symphony, Friedman played the euphonium. He began playing the 'baritone horn' in 1948 at military school in Chicago and continued playing through high school. During this time, he developed a desire to play in a symphony orchestra.<sup>1</sup>

Friedman is not the only trombonist in history who can trace his beginnings to the euphonium. Other trombonists of note with like backgrounds include Henry C. Smith (former principal trombone, Philadelphia Orchestra), Mark Lawrence (principal trombonist, San Francisco Symphony), James Kraft (second trombonist, National Symphony), Roger Oyster (principal trombonist, Kansas City Symphony), and Robert Boyd (former principal trombonist, Cleveland Orchestra). There are several technical advantages to learning the euphonium prior to trombone. A sense of airflow, un-hindered by the sometimes-cumbersome movements of the slide, is one of the advantages gained by starting on the euphonium.

#### **Early Chicago Symphony Years**

At age twenty-three Jay Friedman was hired as Assistant Principal Trombone in the Chicago Symphony Orchestra. His teacher, Robert Lambert, played principal in the

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<sup>1</sup> William Barry Furlong, *Season with Solti: A Year in the Life of the Chicago Symphony* (New York: Macmillan, 1974), 290-291.

orchestra and was very influential in helping Friedman get the position. Although he was a member of the orchestra, Friedman recalls rarely playing a note his first year with the orchestra. Due to severe embouchure problems the following year, Lambert requested that Friedman play a great deal of the time with him. The next year, Lambert left the orchestra and Friedman was engaged as principal trombonist.<sup>2</sup> In 1964, at age twenty-five, Jay Friedman assumed the position he retains today.

Jean Martinon (1910-1976) was principal director of the Chicago Symphony Orchestra from 1963 to 1968. During his tenure, he replaced Fritz Reiner's favored Germanic style of music making with a lighter French style.<sup>3</sup> Although the Martinon years with the symphony are sometimes considered controversial, due to internal conflicts between Martinon and certain musicians, these years nonetheless proved very fruitful in Jay Friedman's early career.<sup>4</sup> Under the direction of Jean Martinon, the symphony performed numerous radio broadcasts during the mid-to late-1960s. Several of the programs included late romantic and early modern works featuring the brass: Ravel's *Bolero* from 1966 and Martin's *Concerto for Seven Wind Instruments and Percussion* also from 1966, and Mahler's Symphony No. 3 from 1967.<sup>5</sup>

### **The Solti Years**

Following Irwin Hoffman's year-long stint with the orchestra, George Solti (1912-1997) assumed directorship, a position he would hold for over two decades. Solti

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<sup>2</sup> Ibid., 291-292.

<sup>3</sup> Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: Windsong Press, 1994), 70.

<sup>4</sup> Furlong, 293-294.

<sup>5</sup> *Chicago Symphony Orchestra Archives*, [www.cso.org](http://www.cso.org) (accessed 20 April 2004). AV-CSO-16, 27, 1289.

was no stranger to the CSO; he had made his debut with the orchestra in 1954 at Ravinia, the festival residence of the Chicago Symphony Orchestra. Following his debut, Solti often appeared as a guest conductor with the orchestra until 1969, when he was named director. Whereas Martinon struggled to gain public approval, due in part to harsh words from critics, Solti shined. It was during these years that the CSO became known as one of the world's great orchestras, in large part, through its outreach programs and tours.<sup>6</sup>

Friedman was involved in one such mission, designed by Solti, to "export" the CSO brass sound to his orchestra in France. However, instead of 'tutoring' the Orchestre de Paris' brass section, Friedman exchanged various ideas and developed friendships with several orchestra members.<sup>7</sup> In addition to spreading the CSO brass sound through live and radio-broadcast performances, the CSO low brass section produced the 1971 recording, *The Chicago Symphony Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts From Mahler, Wagner, Berlioz and More!*<sup>8</sup> Edward Kleinhammer, bass trombonist with the CSO from 1945 to 1985, said in an interview with Donny Pinson,

It [the recording project] all started when Jay Friedman spoke to us one day and said, "We are in a position now to be a model trombone section," and that's where it all started.<sup>9</sup>

In addition to hundreds of orchestra and chamber music concerts and multiple solo appearances with the symphony, Friedman also premiered the Ellen Taaffe Zwillich concerto under Solti's baton in 1989.

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<sup>6</sup> *Chicago Symphony Orchestra Archives, Sir George Solti*, [www.cso.org](http://www.cso.org), (accessed 15 April, 2004).

<sup>7</sup> Furlong, 289.

<sup>8</sup> Chicago Symphony Low Brass Section. *The Chicago Symphony Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts From Mahler, Wagner, Berlioz and More*, Educational Brass Recordings Reprinted 2002, 1971. Compact Disc.

<sup>9</sup> Quoted in Donny Pinson, "An Interview with Edward Kleinhammer," *International Trombone Journal* 33, no.3 (July 2005):61-66.

### **Barenboim and Today**

Thus established by Solti, the great tradition of the Chicago Symphony would be continued by Daniel Barenboim (1942- ). Although coming from a completely different school of conducting and, according to Friedman, a much more free conductor, Barenboim would continue to draw crowds to Orchestra hall, performing often in the dual role of conductor and piano soloist.<sup>10</sup> Barenboim also continues to take the orchestra to new artistic heights and geographical locations, such as its 2000 debut tour to South America.<sup>11</sup> Under Barenboim's baton the orchestra continues its international reputation.

Friedman has continued, in step with the orchestra, his own legacy of musical success. He has expanded his collection of published arrangements, authored numerous articles in leading music journals, established an active conducting and teaching career, and produced a solo compact disc entitled *The Singing Trombone*.<sup>12</sup>

### **Purpose of Study**

Although selected interviews have been conducted with Jay Friedman over the past forty-three years, no detailed study focuses primarily on Friedman's perspective of his years as principal trombonist in the Chicago Symphony Orchestra. During his continuing tenure with the orchestra, Friedman has been actively involved in solo and chamber performing, as well as conducting and teaching. Several biographical documents addressing many of these, and the past century's leading brass players, do exist, but none highlights Jay Friedman's Chicago Symphony career. This study additionally will

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<sup>10</sup> Jay Friedman, interview by author, 07 March 2005, Oak Park, IL, digital recording. At the time of this writing, this and all other interview recordings reside in the possession of the author.

<sup>11</sup> *Chicago Symphony Orchestra Archives, Daniel Barenboim*, [www.cso.org](http://www.cso.org), (accessed 15 April, 2004).

<sup>12</sup> Jay Friedman. *The Singing Trombone*. EBR, 2000. Compact Disc.

document Friedman's own perspective of his musical accomplishments and ideologies in the fields of trombone performance, teaching and conducting. Additional interviews with close associates of his choosing will also be conducted, based on their availability and consent. This document will be organized in sections, delineated by successive Musical Directors of the CSO, beginning with Fritz Reiner and continuing to the current director, Daniel Barenboim. Other sections include biographical and pedagogical information.

### **Review of Related Literature**

In addition to information gleaned through personal interviews with Friedman and his close colleagues and friends, much can be understood about Friedman's life, career and musical mentality through a study of his own writings, which have been published as articles over the last several years. Several of the articles are trombone-related, while others focus on aspects of musical aesthetics and conducting.

In his article "Random Thoughts on the Trombone," Friedman purposes to "present a very personalized concept of basics in trombone playing." He does this by outlining his opinions on breathing, vibrato, legato, development of a big sound, high register, tonguing, auditions and public performance.<sup>13</sup>

"Mahler-Symphony No. 3" features Jay Friedman's ideas regarding proper execution of the first trombone solos in this work.<sup>14</sup> He expounds on preparation, articulation, style, tonguing and sound production. The fact that he is a player, not only of

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<sup>13</sup> Jay Friedman, "Random Thoughts on the Trombone," *International Trombone Journal* 2, (1973-74): 3-11.

<sup>14</sup> Jay Friedman, "Mahler-Symphony No. 3," *International Trombone Journal* 29, no.3 (Summer, 2001): 24-25.

this work, but also the vast majority of major orchestral works that include major trombone solos, gives his work an authoritative edge.

“Roll Over Beethoven” is an excellent article outlining Friedman’s viewpoints on musical interpretation. Worth mentioning is the fact that Friedman forwards a pessimistic view towards today’s conductors. Friedman writes “the modern super-conductors have written their credo: slow is profound, slower is profounder, and slowest is profoundest!” He wryly clarifies that this is the case only when composers originally had the opposite in mind.<sup>15</sup>

Aside from Friedman’s writings, there are numerous articles written about Friedman as the primary subject, or which involve him in the subject matter. One particular article honors Friedman as the recipient of the 2004 ITA award. In his article “Jay Friedman: 2004 I.T.A. Award Winner,” Vern Kagarice discusses the great impact Jay Friedman has had on the art of trombone performance, which in large part is due to his high visibility as principal trombonist with the Chicago Symphony Orchestra.<sup>16</sup>

Currently, no books are solely dedicated to documenting Jay Friedman’s musical career. However, selected books mention Friedman and give added insight into his ideas and trombone playing.

*Arnold Jacobs: Song And Wind*, written by Brian Frederiksen and edited by John Taylor, is an invaluable book documenting the life of the great Chicago Symphony tubist,

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<sup>15</sup> Jay Friedman, “Roll Over Beethoven,” *Instrumentalist Magazine* 48, no. 2 (September, 1993): 25-37.

<sup>16</sup> Vern Kagarice, “Jay Friedman: 2004 I.T.A. Award Winner,” *International Trombone Journal* vol. 32, no. 4 (October 2004): 42-48.

Arnold Jacobs.<sup>17</sup> The biography is divided into chapters segmenting Jacobs's life by education, professional experience (including an entire section on the Chicago Symphony years), pedagogy, other performance aspects, discography and brass personnel appendixes. The book is based primarily on Jacobs's personal accounts. The Chicago Symphony Orchestra category contains Jacobs's recollections of CSO colleagues and includes a small amount about Friedman. In this account Jacobs recollects how Friedman was chosen as principal trombone with the orchestra. He said, "When Lambert left us, we took a vote and recommended that the orchestra hire Friedman as principal, which they did."<sup>18</sup> Aside from offering additional information on Friedman, the book provides an excellent model for documenting a life through interviews with the subject.

Another extremely insightful book is *Season with Solti: A Year in the Life of the Chicago Symphony*.<sup>19</sup> William Barry Furlong's study covers a broad range of topics. Integral are Furlong's interviews with various members of the CSO, and specifically, with Jay Friedman. The latter explains how he first began playing with the orchestra and his subsequent hire by Jean Martinon. Friedman also offers his opinion on conductors and conducting style.<sup>20</sup>

Several documents explore biographies of brass players and are extremely useful in offering a template for procedures and interviewing.

William Neal Woolworth's D.M.A. dissertation, *A Biography of Adolf S.Herseth: His Performance And Pedagogical Contributions*, contains six chapters: Introduction;

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<sup>17</sup> Brian Frederkisen, *Arnold Jacobs: Song and Wind*, ed. John Taylor. USA: Windsong Press Limited, 1996.

<sup>18</sup> Ibid., 47.

<sup>19</sup> Furlong, 289-296.

<sup>20</sup> Ibid.



Review of Related Literature; The Early Years (1921-1948); A Life-time of Conductors; Herseth's Performance Contributions and Herseth's Pedagogical Contributions.<sup>21</sup>

Woolworth's purpose in producing the study was primarily to offer a finished biography of one of the CSO's principal trumpet players from 1948 to 2000. This study provides a great example for other biographical projects.

Michael Arndt's D.M.A. dissertation, *The Extraordinary Roger Voisin: His Life and Contributions to Performance, repertoire, and Pedagogy*, follows a pattern similar to that of Woolworth's study. It outlines the life of Boston Symphony Orchestra principal trumpet player: Roger Voisin.<sup>22</sup> Informed primarily by interviews with the subject, Arndt discusses Voisin's career and his approaches to teaching, recording and performing. Arndt's study also contains an appendix, which includes a solo discography, orchestral discography, list of publications and selected reflections from students and colleagues.

Brett Shuster's D.M.A. dissertation, *John Swallow (b.1924): A Study of His Life and Influence in the Trombone World*, is an excellent study which outlines the life of the former assistant principal trombone of the Chicago Symphony (1957-1959). This study contains seven chapters: Introduction; John Swallow's Early Childhood Through High School Graduation; Swallow's College Years and Early Professional Employment; The Chicago Years (1957-1959); The New York Years (1959-2001); Teacher, Pedagogue and Philosopher; Summary.<sup>23</sup>

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<sup>21</sup> William Neal Woolworth, "A Biography of Adolf S. Herseth: His Performance and Pedagogical Contributions" (D.M.A. diss., Arizona State University, 1993).

<sup>22</sup> Michael Arndt, "The Extraordinary Roger Voisin: His Life and Contributions to Performance, Repertoire, and Pedagogy" (D.M.A. diss., Arizona State University, expected 2004).

<sup>23</sup> Brett Arthur Shuster, "John Swallow (b. 1924): A Study of His Life and Influence in the Trombone World" (D.M.A. diss., Arizona State University, 2002).

David Kassler's doctoral essay, *Edward Kleinhammer: His Musical Training, Career and Impact*, explores the legendary Chicago Symphony Orchestra bass trombonist's career and his great influence on the trombone community. This document is divided into six chapters: Introduction; Procedures; Edward Kleinhammer's Musical Life; Comparing Kleinhammer's Treatises with Other Brass Pedagogy Texts; Experiences with Kleinhammer Described by his Former Students; Conclusions: Edward Kleinhammer's Ongoing Impact upon Trombone Musicianship.<sup>24</sup> This doctoral essay briefly discusses Kleinhammer's CSO career and focuses primary attention on his teaching treatises and philosophies.

Another helpful D.M.A. document was Darin Lyn Achilles' *Frank Crisafulli (1916-1998): A Biographical Sketch and a Profile of his Pedagogical Approaches as Related by Former Trombone Students*.<sup>25</sup> This dissertation documents in some detail Frank Crisafulli's orchestral and teaching career in the Chicago Symphony Orchestra.

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<sup>24</sup> David Kassler, "Edward Kleinhammer: His Musical Training, Career and Impact" (D.M.A. diss., University of Miami, 2004).

<sup>25</sup> Darin Lyn Achilles, "Frank Crisafulli (1916-1998): A Biographical Sketch and a Profile of his Pedagogical Approaches as Related by Former Trombone Students" (D.M.A. diss., University of North Carolina at Greensboro, 2004).

## CHAPTER II

### THE EARLY YEARS

"I think these are the best years of [Jay Friedman's] life right now. He's out there doing things he enjoys, coming out of the shell as far as a personality. He's a fascinating man to me. You think you know him and you don't. He's always a surprise."<sup>26</sup> Jay Friedman's (b. 1939, Chicago, IL) wife, Gail<sup>27</sup>, continues,

When he was a kid and went to military school, he got absolutely no food. That's why he was such a skinny little guy. He'd dream about food and milk. The only day he came home was Sunday and then Sunday afternoon he'd start crying because he had to go back. It was miserable. He was there for all of his little guy time. He was just thrown aside. He was there from 4-8<sup>th</sup> grade.<sup>28</sup>

Junior Military Academy, as it was known as in those days, no longer exists. However, two similar schools still exist in Chicago: Carver Military Academy and Chicago Military Academy. In the late forties and early fifties, when Friedman attended Junior Military Academy, the schools were run with strict discipline, similar to boarding reform schools housing children guilty of criminal charges.<sup>29</sup> Friedman recalls his days in the military school,

As far as I can remember, there were two kinds of kids at that military school; half were the kids who weren't quite bad enough to go to reform school and the rest were kids like me, scared little runts whose parents obviously didn't want them around anymore. That school was for grades 1-8, so there were kids there who were barely out of the toddler stage. I entered that school in 1948 when I was 9 and in 4<sup>th</sup> grade. In the 5<sup>th</sup> grade they announced a "distinguished cadet award" that was to be given out at the end of the year. They used to have what they called "competitive drills," which was a series of commands given out to the entire company of cadets, which numbered 150. The idea was to make the commands fast and complicated so they would trip up people and knock them out of the competition. I must have been a fast thinker in those days (unlike now),

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<sup>26</sup> Gail Friedman, interview by author, 7 March 2005, Oak Park, IL, digital recording.

<sup>27</sup> Jay Friedman and Gail Smith were married in 2004.

<sup>28</sup> Ibid.

<sup>29</sup> *Military Academy*, [www.answers.com/topic/military-academy-2](http://www.answers.com/topic/military-academy-2), (accessed 10 June 2005).

because I won 18 of those competitive drills and won the distinguished cadet award.<sup>30</sup>

Jay Friedman began his early years largely devoid of immediate family and musical contact. He recalls,

The early part of my life I lived with relatives. My father died and mother had to work. They should have taught me to play the piano or something. Nobody did. Music was around me but I never really did any. I went to a military school and that is where I first started to play an instrument. Even though there was a little music around, I don't think it really did me any good.<sup>31</sup>

It wasn't until his later high school years that Friedman really started absorbing music.

I only lived with my mother [again] when I got into high school. In my last year of school I started listening to recordings and also began taking private lessons. I had some old 78 records of *The Flying Dutchman* and some other Wagner stuff. I was very late in my musical development; in fact, I really didn't even know what classical music was other than what I played in the high school band!<sup>32</sup>

During his high school years Friedman also found interest in an African American radio station that played soul music. In fact, Jay Friedman and world-renowned jazz pianist, Herbie Hancock attended Hide Park High School together. Hancock accompanied Friedman as a high school senior, performing Arthur Pryor's *Thoughts of Love*.<sup>33</sup>

Friedman's teenage years were different from most other people's teenage years. Gail Friedman explains, "He didn't really have teenage years; he just completely locked himself away with music. He didn't date or do anything social."<sup>34</sup> Perhaps Friedman's greatest musical influence during his teen years came from his high school band director,

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<sup>30</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005).

<sup>31</sup> Jay Friedman, interview by author, 31 January 2005, telephone interview, digital recording. Friedman was five years old when his father, Albert Friedman, died.

<sup>32</sup> Ibid.

<sup>33</sup> Vern Kagarice, "Jay Friedman: 2004 I.T.A. Award Winner," *International Trombone Journal* 32, no. 4 (October 2004): 42-48.

<sup>34</sup> Gail Friedman, 7 March 2005.

Walter Dubyck. Sensing his young student's musical potential, Dubyck arranged for Friedman to study euphonium privately with Chicago Symphony Orchestra trumpeter, Vincent Cichowicz, at the Chicago School of Music. "It was 1957 and a thirty minute lesson was four dollars," remarks Friedman.<sup>35</sup> In the early days of study with Cichowicz, Friedman realized that to play full time in a symphony orchestra he would need to transition to the trombone. Friedman recalls his first trombone,

I remember they went to the back room of the school and came back with an Olds "Ambassador" trombone. Vince said that he wanted me to play a Bach mouthpiece. I think I started on a 7C.<sup>36</sup>

From the start, Cichowicz helped Friedman make the shift to trombone by assigning specifically tailored études and exercises engaging the middle and low register on the trombone, making it necessary for Friedman to open his somewhat narrow baritone horn sound. Recalling these exercises Friedman says,

I remember my first teacher Vincent Cichowicz, giving me the O. Blume études<sup>37</sup> when I changed from Baritone to trombone, and how difficult and awkward they were because of the preponderance of middle and low range. I practiced those études as well as Arban<sup>38</sup> for several years and still do, and I think [the latter work] as much as anything else turned me into a trombone player in a relatively short amount of time.<sup>39</sup>

Jay Friedman is one of several orchestral trombonists today who began their studies on the euphonium before transitioning to trombone. Although the wind resistance on the two instruments differs, transitioning from one instrument to the other is fairly

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<sup>35</sup> Jay Friedman, interview by author, 25 January 2005, telephone interview, digital recording.

<sup>36</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005). Olds was a manufacturer of trombones.

<sup>37</sup> O. Blume, *36 Studies For Trombone* (New York: Carl Fischer, Inc., 1974).

<sup>38</sup> Joseph Jean Baptiste Laurent Arban, *Arban's Famous Method for Trombone*, ed. Charles L. Randall and Simone Mantia (New York: Carl Fischer, Inc., 1936).

<sup>39</sup> Jay Friedman, *New Year Wishes*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 January 2005, (accessed 21 June 2005).

common. Friedman got his start on the euphonium while attending military school as a youth. He recollects,

I wanted to play either trombone or trumpet, but the band director had a baritone and I started. I was not a virtuoso or anything. I had some natural talent [and] played in the band. I had a pretty good sound, but didn't understand music. I could never figure out what 6/8 time was!<sup>40</sup>

When asked how he feels it helped or hindered him to start on the euphonium, Friedman responded, "It helped as far as the embouchure, but that's it."<sup>41</sup>

After studying with Vincent Cichowicz for one and a half years, and graduating from high school, Friedman enrolled at Roosevelt University as a composition major, and began studying trombone with former Chicago Symphony Orchestra trombonist, Joe Bejcek. Studies with Bejcek didn't last long,

I only studied for six months because I didn't think I was getting enough out of it. [Bejcek] was a jobber in Chicago when I studied with him. He was a pretty hot shot trombone player. I was just a kid who had just started on the trombone! He probably thought, this kid doesn't have a chance.<sup>42</sup>

Although just a beginner on the trombone, Friedman was developing an insatiable interest in trombone and brass playing and began learning from whomever he could.

Besides the trumpet and trombone players in the CSO who were gods to me as a [college] student, and going to CSO concerts, which may have been the single most valuable learning tool in my development as a player, the one person whom I tried to emulate, although from afar, was Gordon Pulis, former principal trombonist of the New York Philharmonic. I met Louis Van Haney, 2nd trombonist New York Philharmonic and section mate of Pulis, when I was a student and became lifelong friends with him until his untimely death. I used to quiz him about everything he could tell me about Pulis and I was lucky enough to get copies of old tapes of Pulis and his group playing trios and quartets. I even had compiled a collection of every recording or performance I could lay my hands on featuring Pulis, whether playing solo's with the Air Force Band or the Mahler

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<sup>40</sup> Jay Friedman, 25 January 2005.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

5th with N.Y. I never heard him live, although I met him twice, but I tried to put together a picture of his playing through spoken commentary and the aforementioned recordings. His was a story that should be the subject of a biography; suffice it to say he was a source of inspiration to a lowly ex-baritone player trying to be a symphonic trombonist and his playing and influence will live in my memory forever.<sup>43</sup>

During this time Friedman attended CSO concerts with voracious appetite,

The first symphony concert I ever heard was in 1957 [when I was 18]. I heard the CSO play Mahler's 1st Symphony with Bruno Walter conducting. It happened to be the day Toscanini died, so they played the *Coriolanus Overture* as a memorial. I didn't know who Mahler was and I certainly didn't know who Bruno Walter was. Once I started studying seriously I started going to every concert I could. Sometimes I would go two or three times to the same concert if I could get a free ticket.<sup>44</sup>

On Vincent Cichowicz' recommendation, Friedman began studying with CSO

trombonist, John Swallow, in 1959. During his year and a half with Swallow, Friedman's trombone playing progressed rapidly. Regarding Swallow,

Swallow made me learn all of the alternate positions for Rochut Études...lots of alternate positions! He used to say (of himself) that he was in no man's land as far as being what I am as a trombone player. He said, "the symphony guys think I'm a commercial player and the commercial guys think I'm a symphony player."<sup>45</sup>

Friedman worked very hard while studying with Swallow, as if he were trying to make up for lost time.

During the summer I would work on the night shift as an elevator operator at the Palmer House hotel. I would buzz my mouthpiece all night because there was nobody around and then go to bed in the morning, get up at 5PM and go to play our low brass sessions with my colleagues. I remember during my breaks in the middle of the night I would walk around the corner in front of Orchestra Hall and wonder if I could sneak in and practice on the stage all night. I must say I never imagined at that time getting a job in a small or midsize orchestra, much

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<sup>43</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005). Gordon Pulis (1912-1982) was principal trombonist with the New York Philharmonic from 1946-1956.

<sup>44</sup> Ibid.

<sup>45</sup> Jay Friedman, 25 January 2005.

less the Chicago Symphony. During the winter season I was going to school part time, working and practicing five to eight hours a day.<sup>46</sup>

John Swallow remembers Friedman being the first of his students to over practice. After a few lessons, Swallow noticed his student's swollen upper lip. In response to Swallow's questioning, Friedman said it was sore because he practiced six hours a day. He explained, "well, I go to school during the day time, and I run an elevator at the Palmer House at night. Before I go to work in the evening, I practice two hours, when I get off in the morning, I go to school [to practice], and when I come home from school I put in another two hours."<sup>47</sup> Practicing often is a tradition Friedman carried into his career, "I practiced a lot [and was] always in shape. I used to practice like crazy...even if I didn't have anything to play, I stayed in shape."<sup>48</sup>

Developing and fostering a practice ethic wasn't all Friedman gleaned from lessons with Swallow. Friedman states

He's the most original thinker ever to pick up a trombone and I find myself using much of the philosophy he talked about way back when. This includes a natural curiosity and a desire to find out what's really going on instead of accepting the "standard line."...The lessons I learned from him have gone far beyond trombone and music making.<sup>49</sup>

In 1960, after just two years of trombone study, Jay Friedman had established himself as a legitimate trombone player. When asked how he felt about his playing after studying with Swallow, Friedman observes,

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<sup>46</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005).

<sup>47</sup> Quoted in Brett Arthur Shuster, "John Swallow (b.1924): A Study of His Life and Influence in the Trombone World" (DMA diss., Arizona State University, 2002), 85-86.

<sup>48</sup> Jay Friedman, 25 January 2005.

<sup>49</sup> Jay Friedman, Chicago, IL, [to John Swallow, New Haven, CT], May 2001, letter in position of John Swallow, quoted in Brett Arthur Shuster, "John Swallow (b.1924): A Study of His Life and Influence in the Trombone World" (DMA diss., Arizona State University, 2002), 116.



I could play. I caught up quick. After two or three years of studying the trombone there were two guys in town who were kind of the heirs, or up and coming players, myself and [Ardiesh] Marderosian. We both auditioned for the Lyric Opera and he got it because he was older and had more experience.<sup>50</sup>

Finding the right teachers and studying with them was just one of many crucial elements to Friedman's early success. He recalls one of the greatest factors in his early growth as a trombone player and musician,

At this time I started one of the most important things ever in the development of my career, and that was forming a low brass section and playing together on a regular basis; and I mean we played together virtually every night. The group consisted of John Tafoya, Martin Fako, myself, and Bob Tucci, tuba. We played trios, quartets and excerpts almost every night for a period of about 4 years. Bob Tucci left to go to Europe during that time, but the trombones continued to play together.<sup>51</sup>

After John Swallow moved back to New York in 1960, Friedman sought further trombone instruction. Before leaving, Swallow suggested, as did many others of Friedman's colleagues, that he study with Frank Crisafulli. Crisafulli was the current second trombonist in the CSO and the man considered to be the "the big teacher around."<sup>52</sup> In response to these recommendations, Friedman remembers, "I said no, I want to study with the first trombone player of the CSO."<sup>53</sup> This decision to study with Robert Lambert, principal trombone in the Chicago Symphony Orchestra, would, nearly four years later, lead to Jay Friedman's appointment as assistant principal trombone with the CSO.

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<sup>50</sup> Jay Friedman, 25 January 2005.

<sup>51</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005).

<sup>52</sup> Jay Friedman, 25 January 2005.

<sup>53</sup> Ibid.

### CHAPTER III

#### PROFESSIONAL PREPARATION: THE CIVIC ORCHESTRA OF CHICAGO AND THE FLORIDA SYMPHONY

Just over one year after transferring from euphonium to trombone, in his first year of private study with John Swallow, Jay Friedman auditioned for the Civic Orchestra of Chicago. He remembers the audition clearly,

I auditioned for [Robert Lambert]. I played [Ravel's] *Bolero*. He said "I want you to play first trombone." He must have been impressed with me because that was before I began studying with him! I was [still] studying with John Swallow.<sup>54</sup>

Describing the Civic Orchestra at that time (1959), Friedman says,

In those days the Civic Orchestra was a far cry from what it is today. They didn't have a quota system so they took as many people as they thought were qualified. If the instructor thought you were good enough to be in Civic, you were in. One year we had nine trombones and another year there were eighteen horns! All of those people auditioned and they were good enough to get in. We had very few strings...so what it turned out to be was a big wind sectional every week...We had one or two rehearsals a week and did one concert a year. [For that concert] they hired the CSO strings.<sup>55</sup>

Jay Friedman remembers other aspects of the Civic Orchestra which have changed through the years. When asked if players were compensated for their labor, he says,

No, not like now. It was the training orchestra for the Chicago Symphony Orchestra, but it wasn't organized like it is now. [Jean] Martinon is really the one who made it into what it is today, and then Barenboim has organized it even more. In the old days under [the conductorship of] Stock, the Civic was a big deal. A lot of the string players who have now retired from the Chicago Symphony Orchestra were in the Civic Orchestra. It was a natural thing for many people to go from the Civic into the CSO. That all stopped when Reiner came. He didn't want anything to do with Civic.<sup>56</sup>

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<sup>54</sup> Jay Friedman, 07 March 2005.

<sup>55</sup> Ibid.

<sup>56</sup> Jay Friedman, 07 March 2005. Frederick Stock founded the Civic Orchestra of Chicago in 1919 and was its first conductor. *Civic Orchestra of Chicago*. [www.chicagosymphony.org](http://www.chicagosymphony.org), (accessed 12 May 2005).

Friedman counts his experience playing with the Civic Orchestra as a fundamental preparation for playing in the CSO.

My time in the Civic orchestra was very productive musically. The conductor was John Weicher, former concertmaster of the CSO, and one of the best musicians I've ever known. He was an exacting task master and took apart every piece with surgical precision. I learned more from him than any other conductor.<sup>57</sup>

Friedman played with the Civic Orchestra of Chicago for four seasons. During two of those seasons Friedman had the opportunity to perform as a member of the Florida Symphony, which had a very short season, making it feasible for him to maintain both jobs. Friedman explains, “[The] Florida Symphony had a fifteen-week season at one hundred bucks a week, it was my first job!”<sup>58</sup> The personnel manager with the Florida Symphony, who was also an oboe player in the Chicago area knew Friedman’s playing and recommended him for the job. He remembers,

[The Florida Symphony] was in Orlando. There were some good people in that group. The first year the trombone section was pretty weak. The second year I was able to bring two people from an audition we held in New York. The bass trombonist I got was Marty Fako, who had been playing for years with the Lyric Opera of Chicago. [He and I] were in Civic together; we studied together, and used to play together all the time. [The second trombone spot was offered to] a woman from New Hampshire named Carol Bernier. The second year the brass section was pretty good!<sup>59</sup>

The Florida Symphony was a wonderful musical training ground in preparation for Friedman’s career with the Chicago Symphony Orchestra. Speaking about some of the musical experiences he had while playing in Florida, Friedman says,

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<sup>57</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005). John Weicher (1898-1970) played violin with the CSO from 1923-1969 and directed the Civic Orchestra of Chicago from 1946-1947 and 1956-1967.

<sup>58</sup> Jay Friedman, 07 March 2005.

<sup>59</sup> Ibid.

We did the Ravel opera, *The Child and the Sorceress*, which has the solo in it. I remember playing that in the pit! We did some big stuff down there. We didn't do any Mahler. We [did] do [some works like] *Russian Easter Overture* and *Mathis der Maler*. [The] orchestra was good.<sup>60</sup>

Coming from the same tyrannical tradition of Toscanini-style conducting, Henry Mazer led the Florida Symphony. Friedman remembers,

Henry Mazer, who later on became George Solti's assistant in Chicago, came from Pittsburgh and was a friend of John Edwards, the CSO manager. I had him in Florida for two years. He was a hard guy and was always really tough. He had a temper and would get really mad, flying off the handle at concerts and hollering at people. In the early 70s he came to Chicago.<sup>61</sup>

Observing Mazer from a conductor's viewpoint, Friedman noticed a change in Mazer's style when he left Florida and came to Chicago to assist Solti.

He was [a good conductor] down in Florida, but when he got to Chicago something happened, he got intimidated or something. Up here [in Chicago], he had the assistant conductor syndrome, where you're looked at by the orchestra with a certain amount of contempt.<sup>62</sup>

In addition to playing with the Civic Orchestra and the Florida Symphony, Friedman managed early on to win the approval of Fritz Reiner. Even before being appointed assistant principal trombone, Friedman had a playing opportunity that, most likely, opened up the door for his future with the Chicago Symphony Orchestra. Studying with Robert Lambert, Friedman was a natural choice for substitute playing with the CSO. In 1959, Reiner conducted a recording session of Respighi's *Pines of Rome* and Friedman got a call to play an off-stage part. The other off-stage part was given to Ardiesh Marderosian, principal trombone with the Lyric Opera of Chicago. Friedman recalls,

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<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

[The session] was in the morning and Marderosian...didn't show up until about eleven o'clock.<sup>63</sup>

He was the older guy...and the favorite for the [CSO] job [as assistant to Robert Lambert, and then as principal when Lambert retired]. The only reason he didn't get the job is because he was late for that recording session.<sup>64</sup>

Simply because he avoided getting on Reiner's bad side, Friedman had invested in his future hopes of being a permanent member of the Chicago Symphony Orchestra.

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<sup>63</sup> Jay Friedman, 25 January 2005.

<sup>64</sup> Jay Friedman, 12 December 2004, interview by author, Oak Park, IL. Digital recording.

## CHAPTER IV

### EMBRACING THE CSO

Fritz Reiner, musical director of the Chicago Symphony Orchestra from 1953-1962, was, like Henry Mazer of the Florida Symphony, a very demanding conductor. Friedman explains,

He was the worst one [of the tyrannical conductors]. He was very soft spoken, but very mean. He could fire people left and right. You were gone at the end of the season if he didn't like you. He fired some really great players too, because he didn't know *that* much!<sup>65</sup>

Although mean-spirited and happy to terminate a contract, according to Friedman and others in the orchestra, Reiner was very skilled at what he did. When asked who his favorite conductor of all time is, Edward Kleinhammer, former bass trombonist with the Chicago Symphony Orchestra for forty-five years, says

Fritz Reiner was my favorite conductor, though not the favorite person. ...He made the orchestra play. He threatened the orchestra—he had to scare people into doing what they should be doing on their own. He threatened them and that made them work.<sup>66</sup>

Speaking further about Reiner, Kleinhammer remembers, “He was a fine musician and could get us [to play] down so soft...”<sup>67</sup> Friedman also confirms Reiner's skilled way of bringing balance to the orchestra,

He made the orchestra lighten up the sound and [become] more transparent and less heavy. [Under his direction] the orchestra was very clean and clear.<sup>68</sup>

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<sup>65</sup> Jay Friedman, 25 January 2005. Emphasis in the original.

<sup>66</sup> Quoted in Donny Pinson, “An Interview with Edward Kleinhammer,” *International Trombone Journal* vol. 33, no.3 (July 2005):61-66.

<sup>67</sup> Edward Kleinhammer, interview by author, 01 April 2005, telephone interview, digital recording.

<sup>68</sup> Jay Friedman, 25 January 2005.

In 1962, Byron Peebles, the assistant principal trombonist during Reiner's twilight era, retired and moved back to Los Angeles. Friedman says with regards to Peebles,

Assistant first trombone in those days with Reiner was the most precarious position in the orchestra [because they were often fired]. Byron Peebles was [my predecessor]. He left because he was probably fed up with not getting to play. All they played were youth concerts.<sup>69</sup>

Shortly after Peebles left for L.A. the orchestra fell on hard times. The symphony members were disillusioned with being tossed around, without contracts, and with the absence of opportunities for input in the orchestra. Friedman comments,

When I got in the orchestra, there [had been] only one opening. There was a big labor strike and...they needed an assistant trombone. Reiner was sick; he had a heart condition, so he wasn't going to hear anybody. Reiner came to my teacher, [Robert Lambert], and [asked him if he knew] anybody that could do [the job]. My teacher was really careful about recommending me. ...I think I was [also] recommended by the concertmaster, John Weicher.<sup>70</sup>

Robert Lambert recalls Jay Friedman's appointment to assistant trombone,

After Byron [Peebles] went to L.A., Reiner called me up and asked if I had an assistant; I replied that I didn't. John Weicher...told me once that my trombone section was the best section in the civic orchestra—he apparently told Reiner the same thing because he said, "Weicher tells me that you have *wery gut* students." I replied that I did but that they were students, and that there was a huge difference between the Civic and the CSO; however, I mentioned that there was one player who was an outstanding trombone and euphonium player and that I thought he could do the job. Of course I was talking about Jay Friedman. Reiner said "*Gut*. I don't think *ve'll* need to audition him, *vill ve?*" I thought to myself, "Jay, you'll never know how lucky you are." I was flattered that Reiner would simply take my word for it on Jay's ability.<sup>71</sup>

Shortly after being invited to play assistant first trombone, Jay Friedman, self-described as a skinny, twenty-three year old boy, experienced his first performance as a member of

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<sup>69</sup> Jay Friedman, 07 March 2005.

<sup>70</sup> Jay Friedman, 25 January 2005.

<sup>71</sup> Quoted in David Pack Johansen, "A Conversation With Robert Lambert," *International Trombone Journal* vol. 25 no. 1 (Winter 1997): 26-33. Italics in original.

the Chicago Symphony Orchestra. Under Stokowski's baton, the orchestra performed Reinhold Glière's Symphony No. 3. Lambert played first, Friedman was on the second part, Frank Crisafulli played the third part, and Edward Kleinhammer covered the fourth part. Friedman especially remembers being awestruck and amazed at Crisafulli's powerful playing. Friedman thought to himself, "Wow, is this how they play here?"<sup>72</sup> Commenting further on Glière's Symphony No. 3, he says, "It's some of the best brass writing...and is so colorful. Even the Scriabin Symphonies don't have the story-telling [of Glière's work]."<sup>73</sup>

Although Reiner had approved of hiring Jay Friedman as assistant principal trombone based on Robert Lambert's and John Weicher's recommendations, Reiner required Friedman to prove himself in front of the whole orchestra. The test came during a rehearsal for the final concert of the 1962 season. Although the assistant principal trombone rarely played during the season, Friedman played several times during that year. Describing his audition for Reiner, Friedman explains,

My audition for him [Reiner] was in front of the whole orchestra on bass trumpet. It was the last concert of the year, an all-Wagner concert. Reiner was "fire-happy", especially with the odd instruments, [like bass trumpet]. Two weeks before the concert we had a rehearsal [for] *Siegfried's Rhine Journey*. [We] came to a significant part and Reiner stops the orchestra and says, "Who's playing bass trumpet?" I was prepared and knew all of the stories about how many people had been fired and everything. He made me play a lot of stuff by myself in front of the orchestra. That was my audition and if he hadn't liked it I would have been out. I must have done a good job.<sup>74</sup>

Two weeks later Friedman, Frank Crisafulli and some other brass musicians were playing cards in one of the rehearsal rooms when the orchestra personnel manager appeared with

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<sup>72</sup> Jay Friedman, 07 March, 2005.

<sup>73</sup> Ibid.

<sup>74</sup> Jay Friedman, 12 December 2004.



good news. “He stuck his head around the corner and gave me two thumbs up, which meant [I was] not going to be fired!”<sup>75</sup> That first rehearsal of the all-Wagner concert would be Reiner’s last appearance with the orchestra, due to his worsening physical health. To replace the all-Wagner production, the orchestra, under assistant conductor, Walter Hendl, performed Strauss’ *Ein Heldenleben*.<sup>76</sup> Friedman played the tenor tuba part and it was a huge success.

Following the tradition of assistant first trombone players in the CSO, Friedman did not play often during the 1962 season.<sup>77</sup> This season was one of transition, not only for Friedman, but for the orchestra as well. Fritz Reiner retired at the end of the 1961 season and became the musical advisor in 1962, prior to his passing away in New York City on November 15th, 1963.<sup>78</sup>

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<sup>75</sup> Ibid.

<sup>76</sup> Quoted in David Pack Johansen, “A Conversation With Robert Lambert,” *International Trombone Journal* vol. 25 no. 1 (Winter 1997): 26-33.

<sup>77</sup> Jay Friedman, 12 December 2004.

<sup>78</sup> *History of the CSO*, [www.cso.org](http://www.cso.org), (accessed 13 May 2005).

## CHAPTER V

### JEAN MARTINON YEARS:

1963-1968

French conductor, Jean Martinon, was accepted with mixed emotions by the Chicago Symphony Orchestra. Having studied at the Paris Conservatory before spending two years in a German prison camp, Martinon brought with him a very rich background. According to Friedman, the orchestra as a whole approved of Martinon and his leadership when he accepted the position.

The orchestra was for him [in the beginning]. ...There was one [Chicago Tribune] critic: Claudia Cassidy [who] drove [Rafael] Kubelik, [Fritz Reiner's predecessor], out because she wanted Reiner. She also drove Martinon out. ...[The orchestra] started believing her until finally he was driven out of town. If he were still around, he would be one of the great conductors.<sup>79</sup>

Many felt that Martinon led the orchestra away from Reiner's Germanic tradition, to a more fluid French style.<sup>80</sup> Friedman has a different view,

He wasn't a typical French conductor. ...Martinon had a conducting job in Düsseldorf, so he was actually very Germanic.<sup>81</sup>

Jean Martinon did, however, exhibit his greatest skill with the twentieth-century works.

According to Friedman,

Early twentieth-century was his stuff. The classics, like the Brahms symphonies, he wasn't that good on. He did the best *Rite of Spring* of all time at Carnegie Hall. There has never been a Chicago Symphony concert that good. It was perfect. It was the best concert this orchestra has ever done!<sup>82</sup>

Friedman also believed Martinon was a brass player's conductor.

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<sup>79</sup> Jay Friedman, 12 December 2004. Claudia Cassidy (1899-1996) wrote for the *Tribune* intermittently between 1942 and 1966.

<sup>80</sup> *History of the CSO*, [www.cso.org](http://www.cso.org), (accessed 13 May 2005).

<sup>81</sup> Jay Friedman, 12 December 2004 and 25 January 2005.

<sup>82</sup> Jay Friedman, 12 December 2004.

He loved the brass [and would never] have his hand in your face like a lot of these people do.<sup>83</sup>

He loved the trombone section. He used to give us a bow for all the things that we usually don't get a bow for, like [Wagner's] *Tannhauser*. He loved us; we could do no wrong! He used to say "now brass, not so much, but don't lose the excitement." [Many] conductors today just say "I don't want to hear any of it, take it away!" [Because of this attitude], they lose the balance. He would always say not to lose the intensity [and] was always conscious of balance. We don't get that today.<sup>84</sup>

Robert Lambert, former principal trombonist in the CSO, concurs regarding Jean

Martinon,

We would usually try to back off the "massiveness" of our sound; to be more transparent and to get a brighter sound. ...Actually, Martinon was quite easy to please and he was always willing to compromise when there was a disagreement with a player regarding style.<sup>85</sup>

Frank Crisafulli, Friedman's section mate, was also a Martinon advocate. Crisafulli's son

Peter said in an interview regarding Martinon,

My Dad liked Martinon. He was such a breath of fresh air after the anxiety of the Reiner era. He [Crisafulli] took on a new enjoyment of the CSO when [Martinon] came. He was not particularly happy when Martinon left with less than a cloud of glory. He did not feel that that was right.<sup>86</sup>

Friedman went into his second season with the orchestra, expecting to continue the very sparse playing schedule of assistant principal trombonist in the CSO. This did not happen. Friedman explains the critical situation affecting Robert Lambert at this time,

He was having horrible embouchure problems [and would eventually have] the biggest embouchure crash I had ever seen.<sup>87</sup>

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<sup>83</sup> Jay Friedman, 25 January 2005.

<sup>84</sup> Jay Friedman, 12 December 2004.

<sup>85</sup> Quoted in David Pack Johansen, "A Conversation With Robert Lambert," *International Trombone Journal* vol. 25 no. 1 (Winter 1997): 26-33.

<sup>86</sup> Quoted in Darin Lyn Achilles, "Frank Crisafulli (1916-1998): A Biographical Sketch and a Profile of his Pedagogical Approaches as Related by Former Trombone Students (D.M.A. diss., University of North Carolina at Greensboro, 2004), 37.

<sup>87</sup> Jay Friedman, 12 December 2004

The second year [I was in the orchestra] my teacher asked if I would play along with him.<sup>88</sup>

In addition to new playing opportunities in the orchestra, created by Lambert's embouchure struggles, Friedman was able to fill in at the Grant Park Music Festival for Byron Peebles, who had just moved back to Los Angeles. Friedman remembers,

The assistants didn't play Ravinia in those days. I mean, you were out of a [summer] job! If you were lucky you got to play Grant Park, only if there was an opening. Luckily Byron Peebles went to LA and quit Grant Park and the orchestra. So, I got to play Grant Park the first year. The second year Peebles decided to take off Ravinia too. They called me and [asked], can you play first trombone [at Ravinia]? I said, yes of course, but I'm going to have to quit Grant Park. I thought, play first trombone with the Chicago Symphony Orchestra for one summer (because that's all it was going to be) and quit Grant Park, and never have a summer job again, [or continue with Grant Park and turn down the Ravinia offer]. I thought, I have to play first trombone in the Chicago Symphony!<sup>89</sup>

Following a successful summer at Ravinia, Friedman was in for another surprise. At the first rehearsal of his third season with the orchestra, he sat down, as usual, in the assistant's chair. The rehearsal had nearly started and Robert Lambert was not there.

The conductor came in and was about to give the downbeat. I thought "well, where is he [Lambert]?" I hadn't heard anything and the conductor hadn't heard anything. I thought, "Do I have the nerve to sit in the principal's chair?" [Crisafulli and Kleinhammer did] nothing. They never talked. So, I said, "well, somebody's got to play the part." The first half of the rehearsal [was Bartók's *Miraculous Mandarin*]. We were going on tour and we were playing the [work]. That's what got me the job. I was a cocky young kid and I nailed it.<sup>90</sup>

At the end of the previous orchestra season, Friedman had been given the chance to play alone on his part for Martinon. The orchestra had been rehearsing Webern's *Five Pieces for Orchestra* and Martinon "kept saying I was playing the wrong rhythm or [playing] too

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<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

<sup>90</sup> Ibid.

shyly.”<sup>91</sup> Given this additional opportunity to prove his ability, Friedman held nothing in reserve. He continues,

At the [rehearsal] break the personnel manager comes back and says the principal trombonist [Lambert] will be taking a break and you will be playing first until he comes back. Nobody said a word to me [and] he never did come back! I didn't hear from him for months and months. [My playing in the *Miraculous Mandarin*] really convinced them that I could play.<sup>92</sup>

On the ensuing orchestra tour, the CSO performed several early twentieth-century works.

In addition to Bartók, Friedman states,

We did the [Frank] Martin [*Concerto for Seven Wind Instruments*] on tour seventeen times. That put my name on the map as a trombone player. Everyone wanted to know who got the job with Chicago. I was a nobody, a homegrown, Chicago kid.<sup>93</sup>

Jack Zimmerman, former student and long-time friend, remembers hearing Friedman perform the Martin. He says,

The greatest thing I ever heard him play was the [Martin *Concerto for Seven Wind Instruments*]. It's perfect for him. His articulation on that is absolutely perfect!<sup>94</sup>

Speaking further about his first tour with the CSO, Friedman says,

We went to Alaska. We flew to Anchorage and then Fairbanks in an old cargo plane. It was amazing, I mean we would never do something like that now, but we did back then! We toured all over. We went to California, then to Seattle, Vancouver, then to Anchorage. This was the first tour in 1965. I had just started playing first trombone.<sup>95</sup>

Jay Friedman's employment as principal trombone was actually secured at the end of the year prior to this tour, in 1964.

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<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

<sup>94</sup> Jack Zimmerman, interview by author, 07 March 2005, Lyric Opera of Chicago, Chicago, IL, digital recording.

<sup>95</sup> Jay Friedman, 25 January 2005. On this tour, Friedman played the *Miraculous Mandarin* and *Arcana*.

At the end of the season I went to the manager and asked if I could audition for the spot and he said “You have the job, the worst you would have to do is do an audition.” He [Martinon] called in the trombone section and said “I’m going to appoint Mr. Friedman principal.”<sup>96</sup>

It was typical in those days to have auditions for the conductor or concertmaster of the given ensemble, rather than in front of a committee. It is Friedman’s opinion that the CSO was most likely planning an audition to find Robert Lambert’s replacement, but, “I played so well that they just offered me the job in the spring.”<sup>97</sup> He continues,

I probably wouldn’t have gotten through an audition, I probably would have missed some notes or something... They were lucky they got to hear me on the job. That’s not a fair way to do it, but it sure worked out for the orchestra didn’t it?<sup>98</sup>

Speaking further about the benefit of an on-the-job audition versus a single hearing, Friedman explains it is

actually the best way to hire somebody. Not through an audition, because a guy could play really well by himself. We’ve had that happen. Many times somebody has played a fantastic audition and you put him in the orchestra and you find out that he can’t play with other people. ... So actually, that’s the best thing they could have done—was to have somebody try out on a long-term basis where they can see what he does under the conditions that he would be working with. That’s why they were sure that I would work out, because I had actually done the job and not just played one audition.<sup>99</sup>

In accepting the principal trombone position and beginning his duties in the fall of 1964, Friedman was confronted with some interesting dynamics in the trombone section. He explains that in the early 1950s Kleinhammer and Crisafulli had an argument of some

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<sup>96</sup> Jay Friedman, 12 December 2004.

<sup>97</sup> Jay Friedman, 25 January 2005.

<sup>98</sup> Jay Friedman, 12 December 2004.

<sup>99</sup> Quoted in William Barry Furlong, *Season With Solti, A Year in the Life of the Chicago Symphony* (New York: Macmillan, 1974), 293.

kind, which resulted in the two not talking for nearly thirty years. When asked if this was awkward at all for him, he says,

Yeah, I got used to it though. Everybody did their job individually and that was it. Once in a while I would organize something and we would do it [as a section]. We did a few chamber concerts, but those two would never talk.<sup>100</sup>

Glenn Dodson, who served as Friedman's assistant from 1965-1968, remembers the one time the CSO trombone section assembled to record quartets; the setting was the Bonn Chapel in Chicago. The local radio station, WFMT, asked for two hours of trombone quartet music for their radio broadcast. Dodson relates that

This was one of the most pleasurable things we had to do. It was in a little chapel. We were separated, Jay and I on one side and Crisafulli and Kleinhammer on the other side. We might have been twenty feet apart because they wanted good separation for the stereo recording. It was very interesting; Kleinhammer and Crisafulli didn't speak to each other. ...It was a difficult situation to be in. ...We never played together as a quartet prior to that, or since that. Just for those sessions. It always was amazing to me how fantastic the intonation and blend was on those recordings.<sup>101</sup>

### **The CSO Brass Style**

In addition to adjusting to, and getting to know his new colleagues of the CSO, Friedman began to 'fit' himself into the sound of the Chicago brass. Having had over forty-three years to develop his style of brass playing, which has had substantial influence on brass players throughout the world, Friedman articulates,

We should talk about what I think the CSO brass style is and why I think it differs from other styles; it's mostly the way a note starts. It's the energy with which a note starts. Everybody thinks we play everything long and loud [and] that's not true. We create a ringing sound because the speed of the air stream at the beginning of the note is really fast. So, the sound speaks really fast and it rings even after we stopped the note because it started with such energy. This was started by [Adolph] Herseth and [Arnold] Jacobs. It sounds like we are playing

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<sup>100</sup> Jay Friedman, 25 January 2005.

<sup>101</sup> Glenn Dodson, interview by author, 12 May 2005, telephone interview, digital recording.

longer than we actually are because it's a ringing sound; resonant, ringing with a lot of echo because of the energy of the air at the beginning of the note. Immediacy of sound, clarity of pitch, focus; these things create a strong fundamental. This is my opinion.<sup>102</sup>

He also describes the Chicago brass as

Flexible; ...able to change styles. Like if you play a French piece, you try to play like a Frenchman...when you play different kinds of music, you adjust your style to suit the music. There are orchestras that play all one style and it sounds all right. They play the notes and it's there; it's one style. But I feel that it's much better to be able to be flexible and to change your style to the mood of the music.<sup>103</sup>

Others have also found a way to adapt to the Chicago brass style of playing. Speaking about changes made in his own playing to adapt to this CSO brass style, Michael

Mulcahy, current second trombone in the Chicago Symphony Orchestra, says,

Really the only thing was being much more consequential about attack; really developing a very immediate response from the articulation; not only the stroke of the tongue being very light and very quick, but the full sound speaking very quickly, and not trying to hide the attack.<sup>104</sup>

### Early CSO Years

Assuming such a lofty position in one of the world's greatest musical ensembles would be a challenge for any musician, let alone a young man in his mid-twenties. The early years, under Jean Martinon's directorship, were learning and growing years for Jay Friedman. Friedman remembers one of his first recording sessions with the Chicago Symphony. The year was 1966 and the orchestra had a contract with RCA records. The works scheduled for this particular session were Edgard Varèse's *Arcana* and Ravel's *Bolero*. One recording, once produced would include the *Arcana* and Frank Martin's

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<sup>102</sup> Jay Friedman, 07 March 2005.

<sup>103</sup> Quoted in Furlong, 289.

<sup>104</sup> Michael Mulcahy, interview by author, 08 March 2005, Chicago, IL, digital recording.



*Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra.*<sup>105</sup>

Ravel's *Bolero* would be on another record. The orchestra rehearsed *Arcana* for two and a half hours. "After the session I was shot and they said 'we have a half hour, let's do the *Bolero!*'" Despite fatigue, Friedman was able to execute a successful *Bolero* solo. He recalls,

The first two times I missed the high D-flats...I was totally shot. He (Martinon) said "I'll give you one more chance." That was the one that went on the record, and that's the best recording I've made of it, sound wise, I think. It was a good sound. I was totally shot.<sup>106</sup>

Ravel's *Bolero* features several instruments throughout the orchestra, each showcasing their soloistic qualities. The trombone solo in *Bolero* is one of the most important solos of the trombone repertoire. Gail Friedman says regarding the *Bolero* solo,

I despise the *Bolero*. I'm like a mother with her little child; I think I get more nervous than he does. I hate that solo, I hate it; I hate it! He's pretty cool about it [though]...<sup>107</sup>

Speaking decades later about the CSO's 2003-2004 season-opening performance of *Bolero* in Carnegie Hall; Gail remembers she was especially nervous for this performance.

It was on television; it was opening night. Paul Newman was there, Barbara Walters and several other movie stars were there. I knew Jay was really nervous for that one. So, I was sort of crying that night in the audience. He played it so great! I don't think anybody can play it like he can play it, but there's something about that [solo] that he has planted into my head that it is so painful for him, but I guess it isn't that painful. I don't know how many times he has played it. He says "that's the problem, in your career you play it enough, but from year to year you don't. So, every time it happens it feels new again." That was a

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<sup>105</sup> Chicago Symphony Orchestra, *The Virtuoso Sound of the Chicago Symphony Orchestra, Varèse: Arcana, Martin: Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra*, RCA LSC-2914, 1966, LP.

<sup>106</sup> Ibid.

<sup>107</sup> Gail Friedman, 07 March 2005.

very special night though. I do a *Bolero* rain dance. I talk to the gods and do all sorts of things. I'm ridiculous when it comes to that thing. He always gets through it.<sup>108</sup>

From Friedman's point of view the rain dance was a success that night in Carnegie Hall.

That's maybe the best I ever played it in a performance. It was the easiest because the high register just came out so easy. ...[I was playing] my regular Bach 42 with a 51B mouthpiece, that's my *Bolero* mouthpiece. That was the best I ever played it in a performance!<sup>109</sup>

In addition to recording for RCA in 1966, Friedman purchased his first alto trombone. A necessary instrument to master as a principal trombonist in a major symphony orchestra, the alto trombone is the instrument utilized in the works of many late Classical and early Romantic-period composers. Ever since his student days in the 1950s, Friedman has been interested in the German trombone sound, so it was natural that he search for a German made alto trombone. He explains,

I bought my first alto trombone in 1966 and I still play it today. It is a Latzsch. I learned the positions by playing Rochut Études, which I was already familiar with on tenor trombone. This helped a lot because I could tell when I was playing wrong notes or out of tune, because I knew the melodies. I think it is important to learn the alto trombone as if it is a new instrument rather than transposing from the tenor, because there are times when you need to read all 4 clefs and if you learn the positions independently, different clefs will be no problem.<sup>110</sup>

Although these early years in the Chicago Symphony were extremely positive for Friedman, the years seemed to exude a saddening effect on Jean Martinon's future with the orchestra. Due to continued criticism from outside the orchestra and much internal conflict in the orchestra, Martinon was not offered an extension to his contract, which

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<sup>108</sup> Ibid.

<sup>109</sup> Jay Friedman, 12 December 2004.

<sup>110</sup> Jay Friedman, *The German Trombone*, [www.jayfriedman.net](http://www.jayfriedman.net), 11 August 2003 (accessed 21 June 2005).

would terminate at the end of the 1967 season. This internal conflict escalated to union battles where players testified against each other, greatly dividing the orchestra. The orchestra was also struggling financially.<sup>111</sup>

Friedman was, from his viewpoint, unaware of these problems. Having entered the orchestra at age twenty three and achieving principal trombone at age twenty five, he was a young man.

I wasn't aware of everything. I was just a kid and nobody really told me anything. When you are that age and come into an orchestra, you're an outsider for maybe ten years!<sup>112</sup>

With Martinon's looming termination with the orchestra and the pending disaster of the organization, the management hired a new president of the Orchestral Association: Louis Sudler. Sudler was originally an opera singer, but following the Chicago Civic Opera's death in 1947, he changed career fields and entered the booming Chicago real estate market. Sudler would, thirteen years later, be the agent who advised the John Hancock Building designers where to build. With his knack for growing businesses and achieving success, Sudler sought out and hired John Edwards as the new general manager of the Chicago Symphony Orchestra.<sup>113</sup> Edwards had been offered the job prior to this offer and had turned it down because of his success managing the Pittsburgh Symphony. However, in the spring of 1967, with Sudler as president of the Orchestral Association, Edwards accepted the invitation.<sup>114</sup> Edwards' greatest responsibilities would be to rebuild a degenerating organization and most importantly, hire a new musical director.

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<sup>111</sup> Furlong, 71.

<sup>112</sup> Jay Friedman, 25 January 2005.

<sup>113</sup> Furlong, 65-66.

<sup>114</sup> Ibid., 71.

CHAPTER VI  
THE SOLTI ERA:

1969-1991

The 1968-1969 season was transitional for the Chicago Symphony Orchestra. Jean Martinon concluded his five-year contract with the orchestra and orchestra manager, John Edwards, was preparing to hire the new director, George Solti. During this year, Martinon served as musical advisor to associate director Irwin Hoffman. Edwards faced a challenge in hiring Solti. The issue was not Solti's desire to be in Chicago, but rather, his busy schedule, which barred him from being present for eight of the eighteen weeks of the regular season. Edwards compensated for this dilemma by hiring George Solti as music director and Carlo Maria Giulini as principal guest conductor. Solti would conduct ten weeks and Giulini, eight.<sup>115</sup>

Both Solti and Giulini counted Arturo Toscanini as their great mentor; however, it was George Solti who pursued Toscanini early on, until finally Solti was asked to serve on Toscanini's staff. Giulini tended to observe Toscanini from afar.<sup>116</sup> While Giulini openly stated his distaste for the administrative duties involved with being a musical director, Solti enjoyed the organizational, as well as musical sides to the job.<sup>117</sup> Friedman describes stylistic and artistic differences between the two conductors,

Musically, [the differences were] night and day. Solti was more like in the Toscanini style of music making and Giulini [used] much slower tempos, much less architecture, less classical. Solti always tried to be faithful to the score and tried to just do what the composer wanted, whereas Giulini took a lot more liberties. [To him] the score was only an indication and it was much more flexible, much less straightforward. With both of them, sometimes it worked and sometimes it didn't. Solti was musical when he first came here, he did some

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<sup>115</sup> Furlong, 78.

<sup>116</sup> Ibid., 74.

<sup>117</sup> Ibid., 76-77.

amazing things. He was more musical, but in a disciplined way. His hero was Toscanini.<sup>118</sup>

Although an avid Toscanini disciple, Solti didn't pattern his temperament after the legendary Italian maestro.

[Solti] was pretty much a dictator before he came here, we had only heard that. He was always very civil to the orchestra, I mean, he was demanding, but he was always very nice. Times have changed now. Conductors can't get away with acting the way they use to. The musicians are not going to put up with that anymore. They used to be at the mercy of these conductors who had total power.<sup>119</sup>

Often known as "the screaming skull" in his earlier days, while serving as Music Director of the Royal Opera at Covent Garden, Solti himself agreed that a change towards a less tyrannical and more congenial approach was necessary to forging bonds with the orchestra members.<sup>120</sup> He is quoted in Furlong's book.

This is a different sort of era. There is much more of making camaraderie, of working together towards a goal. ...The musicians will always cooperate with you as long as [they] respect you.<sup>121</sup>

After facing near demolition, the Chicago Symphony Orchestra, under the directorship of George Solti, began to see hope for the future. Solti was no stranger to the CSO when he took over in the fall of 1969. His first performances with the Chicago Symphony were at the Ravinia Festival from 1954 until 1958. His Orchestra Hall debut happened on December 9-10, 1965.<sup>122</sup> Arnold Jacobs, legendary tubist with the Chicago Symphony Orchestra from 1944 to 1988, is quoted in *Song and Wind*.

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<sup>118</sup> Jay Friedman, interview by author, 26 January 2005, telephone interview, digital recording.

<sup>119</sup> Ibid.

<sup>120</sup> Quoted in Barry Furlong, *Season with Solti: A Year in the Life of the Chicago Symphony*, 86.

<sup>121</sup> Ibid.

<sup>122</sup> Quoted in Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: Windsong Press, 1994), 71.

The first time I played under Solti, was in 1954 at Ravinia. We did one of the Bruckner Symphonies at the time. I always remember a very emotional and very excitable man who talked a great deal during rehearsals. His voice would shout out instructions, even when the full brass section was playing. I don't think anyone knew what he was saying during those loud passages, but he was full voiced trying to get instructions across to us.<sup>123</sup>

The words 'emotional' and 'excitable' are precise adjectives describing Solti's style. The ultimate romantic prototype, Solti brought a style of conducting to the podium that was so dramatic and choreographic, that the orchestra was bound to succeed with the audience, if just for the sake of watching this man make music. Head of the London/Decca classical record operations in the United States, and friend of Solti, Terry McEwen said "His art, his humanity, all his qualities and his faults come out in every pore—there is no hidden Solti."<sup>124</sup>

According to Friedman, Solti was extremely instrumental in not only rescuing the orchestra from internal and external disaster, but ultimately elevating the Chicago Symphony Orchestra's standing to the top tier of American orchestras. Friedman recalls,

He made us into a big orchestra [that could compete with] Berlin and Vienna. Everyone said we were the best orchestra in America. Most people did. *TIME* magazine used to list them (the orchestra rankings), and they put St. Louis as the number two orchestra behind Chicago. Solti was on the cover of *TIME* magazine in the eighties. The picture [featured] a drawing of him and it said, "Fastest Baton in the West." That was the title. He was exciting back then.<sup>125</sup>

George Solti knew how to build an orchestra's reputation, and in this case, an entire organization's reputation. Just two years after assuming his position as director of the Chicago Symphony, Solti began promoting the CSO 'sound' over seas. Concurrently

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<sup>123</sup> Ibid., 71-72.

<sup>124</sup> Quoted in William Barry Furlong, *Season With Solti, A Year in the Life of the Chicago Symphony*, 80.

<sup>125</sup> Jay Friedman, 31 January 2005.

with his position in Chicago, Solti assumed, in 1972, a position as Music Director of the Orchestra de Paris, and was already in his second year as Music Director of the Paris Opera. In preparation for taking over as Director of the Orchestra de Paris, Solti asked Jay Friedman and Adolph Herseth to travel to Paris and meet with the brass personnel.

He [Solti] said to just go and show them our style and how we play. ...I was there for a week and worked with them. I made friends with the principal trombone player there [Marcel Galigue]. I also learned to appreciate French food! I showed them a bunch of stuff; they were very good players. I didn't expect them to be that good. I expected that old French style, but they were really good players. They played Bach and Conn [instruments]. That was the only trip of that kind.<sup>126</sup>

Although a part of an organization which had substantial influence on other orchestras through the years, Friedman feels something special is lost when orchestras from different geographic locations begin sounding similar to one another.

The standard of playing is going up, but it's no fun to go to Vienna, or some other big city, and go and hear their orchestra...and see that they're all using American instruments, American style. The fun was in listening to all these really different styles. You'd be surprised how different the styles were, especially for brass playing.<sup>127</sup>

Whether wanted or unwanted, the Chicago brass style did have and continues to have huge influence on brass players throughout the world. In addition to exporting the CSO brass sound and style, Friedman and other brass members served as mentors and teachers for eager foreign students, exported by their own musical directors to learn the style of the Chicago brass. During his tenure with the orchestra, Friedman has also gone overseas to conduct master classes and training seminars, at the request of others, during which he teaches the Chicago brass style.

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<sup>126</sup> Ibid.

<sup>127</sup> Quoted in William Barry Furlong, *Season With Solti, A Year in the Life of the Chicago Symphony*, 290.

Ingemar Rousse, [one of Friedman's former students,] started bringing me into Scandinavia back in the seventies to work with brass sections. I did a lot of that for twenty years and I still do that. [I've taken] many trips over there. I usually go to Sweden and Denmark [and work] with brass sections, [doing] seminar stuff and excerpts. [I usually] work on excerpts with the whole brass section.<sup>128</sup>

Friedman continues to travel abroad, coaching brass ensembles and orchestral brass sections. In April of 2005, Friedman went to Rome, Italy, to work with brass players in the Santa Cecilia Orchestra. As is the case with the many brass ensembles Friedman engages with throughout the world, they performed one of Friedman's arrangements for large brass ensemble. For this particular performance, the ensemble performed Friedman's arrangement: *Strauss Fanfare: Stadt Wien*.<sup>129</sup>

Friedman has mostly words of great respect and applause for Solti during his early career with the CSO. According to Friedman, however, Solti transformed as the years progressed, due mainly to harsh comments from local critics.

When he [Solti] first came, you could not play loud enough for him. He wanted everything just absolutely blasted. By the time he retired, you couldn't play soft enough. He didn't want to hear the brass. The last recording we did of Wagner's *Die Meistersinger*, he didn't want to hear anything [from us] at all, and in fact I think [certain players] mimed the entire dress rehearsal! He was hollering at us the whole time we did [the recording session] for *Meistersinger*. He was hassling the trombones, and I finally went into him and said, "Look, you can't treat our section like that." He got really mad...but later apologized to our guys, but he still kept saying "I don't want to hear any trombones!"<sup>130</sup>

Critics of the Solti CSO sound said that the concerts sounded like "the halftime show at a football game."<sup>131</sup> Comments of this nature and others, claiming that the sound and

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<sup>128</sup> Jay Friedman, 31 January 2005.

<sup>129</sup> Jay Friedman, interview by author, 01 June 2005, telephone interview, digital recording.

<sup>130</sup> Jay Friedman, 26 January 2005.

<sup>131</sup> Quoted in Ibid.



production from the orchestra lacked substantially in subtlety, were very difficult for the early Solti to swallow. Friedman is a fan of the early Solti,

Boy, it was exciting to hear those early performances! Over the years he got more refined and lost some of the excitement. One time, near the end [of Solti's career] we were recording these Verdi choral pieces and he had the brass playing all of our *fortissimo* [entrances at a] *piano* dynamic. The recording guy finally said "we don't hear the brass at all; they're going to have to play out because we can't hear anything."<sup>132</sup>

### Solo Performances

During Solti's long tenure with the orchestra, Friedman was offered multiple opportunities as soloist with the Chicago Symphony Orchestra. In fact, Friedman would be the first trombonist in the history of the CSO to perform a solo with the orchestra in Orchestra Hall. This inaugural performance, however, was conducted by Irwin Hoffmann in the spring of 1969, just months before Solti's arrival in the fall. Hoffmann had asked Friedman two years prior to the performance if he had ever heard of the Ernest Bloch *Symphony for Trombone and Orchestra*<sup>133</sup> and if he was interested in performing it with the orchestra.

I got a copy of the music and then waited about a year or two [before playing it] on a run out concert down in Champagne. The next season we did it in Orchestra Hall on a Saturday night concert. It was a one-time shot. That was the first time that a trombone player had ever played a solo in orchestra hall. They recorded it. I hear it now and the playing is pretty square; not very lyrical. For that performance in orchestra hall I had a straight 45 bell they found down at the Bach plant lying around somewhere. It was way too big; I thought it had a bigger sound.<sup>134</sup>

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<sup>132</sup> Ibid.

<sup>133</sup> Ernest Bloch, *Symphony for Trombone and Orchestra* (New York: Broude Brothers. 1956)

<sup>134</sup> Jay Friedman, 01 June 2005.

When asked if he was nervous for such a historical moment, Friedman says matter-of-factly “I was pretty steady in those days; I didn’t get that nervous.”<sup>135</sup>

Jay Friedman’s next solo experience with the orchestra occurred during Solti’s tenure, but was not played under his baton. Henry Mazer, the assistant conductor for the CSO, with whom Friedman had worked years before in the Florida Symphony, conducted Lars-Eric Larsson’s *Concertino for Trombone and String Orchestra*.<sup>136</sup> The performance was a part of the Ravinia summer season and, according to Friedman, was one of the greatest performances of his career. Friedman remembers the mid-1970s performance of the *Concertino*, “That [concert] was the best response I [have ever] gotten [and] was the most successful performance I had. I think I got a standing ovation for that.” In attendance at the concert was one of Friedman’s students, Ingamar Rouse, who would become, and still remains to this day, one of Friedman’s very good friends. Rouse came from Gothenburg, Sweden at age eighteen, to study with Friedman and managed to record Friedman’s performance that night. It happened that Rouse and Larsson, who was also from Sweden, were acquainted with each other. Upon arriving back in Sweden after concluding studies with Friedman, Rouse visited Larsson.<sup>137</sup>

He took the tape of my performance with him because he wanted Larsson to hear it. So, he told me he played it for Larsson and Larsson said “That’s the way my piece is supposed to go!” So, Larsson gave his stamp of approval.<sup>138</sup>

Around the same period of time Friedman began petitioning Solti about the possibilities of soloing with the CSO again, this time in Orchestra Hall. However, Solti

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<sup>135</sup> Ibid.

<sup>136</sup> Lars-Eric Larsson, *Concerto for Trombone and String Orchestra op. 45 nr 7* (Stockholm: Gehrman’s Musikförlag, 1957).

<sup>137</sup> Jay Friedman, 01 June 2005.

<sup>138</sup> Quoted in Ibid.

was reluctant to feature a trombone soloist on a season subscription concert in Orchestra Hall, even if it was his principal trombonist. Friedman knew that for Solti to allow such an appearance, Solti would need to be convinced of the trombone's versatility as a solo instrument. Friedman explains how he helped convince Solti,

I went to him a couple of years before and said "I'd like to be soloist sometime." After a rehearsal I went to Solti and said "Do you have a few minutes?" I got this pianist and played the *Andante et Allegro* [by J. Ed. Barat]<sup>139</sup> or something. I said "I just wanted you to hear what a trombone could sound like [as a] solo instrument." He said "Well, do you have anything you could play with orchestra?" I said, "Yeah the [Paul] Creston [*Fantasy for Trombone and Orchestra*]." <sup>140</sup> He didn't know what the Creston was. It took about two or three years before I got to play it with them in 1976.<sup>141</sup>

Although the 1976 performance, recorded and broadcast on the local radio network, was a great success, Friedman feels that another performance of the Creston *Fantasy*, performed one year earlier on a run-out concert, was much superior.

The year before, we did a run out to Berrien Springs, Michigan and I did it with our assistant conductor [Henry Mazer]. That's the best solo playing I did in my life. I was really in good shape. It was much better than in Orchestra Hall because I only had two shots in orchestra hall. I wish I could have gotten a good recording of that [in Orchestra Hall].<sup>142</sup>

Most musicians can only dream of performing as soloist with one of the world's greatest orchestras. Friedman was privileged to do that and go one step further. In 1989, the prominent Edward F. Schmidt family commissioned a concerto for Friedman. The father of the family was a brass player and decided to commission works for all of the

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<sup>139</sup> J. Ed. Barat, *Andante et Allegro pour Trombone en Ut et Piano*, (Boston: The Cundy-Bettoney, Co., Inc., 1935).

<sup>140</sup> Paul Creston, *Fantasy for Trombone and Orchestra* (New York: G. Schirmer, Inc., 1951).

<sup>141</sup> Jay Friedman, 01 June 2005.

<sup>142</sup> Jay Friedman, 31 January 2005 and 01 June 2005.

principal brass players in the orchestra.<sup>143</sup> Originally, the orchestra management had the idea of commissioning a concerto for two trombones, featuring Jay Friedman on tenor trombone and Charles Vernon on bass trombone. After Friedman voiced his concerns about a concerto for two trombones as opposed to just writing for one trombone, Ellen Taaffe Zwillich resolved to write individual concertos for Friedman and Vernon.

Friedman says,

I [talked] a lot with her about what the concept of the piece would be. I said I don't want a virtuoso concerto; I want an orchestra piece with the trombone [layered into the texture]. We did three performances. They broadcast one of them. I was happy with it.<sup>144</sup>

### **Recording Projects**

In addition to a successful decade of solo appearances, Friedman took part in several recording projects during his early and middle career with the CSO. Friedman's first solo project was produced in 1973 by Jerome S. Bunke, Ph.D. The project involved a series of recordings featuring many of the top performers throughout the country. The recordings were done for mainly educational purposes and with the goal of helping students to prepare common repertoire solos for their instrument. Trombonists Jay Friedman, Keith Brown and Per Brevig were asked to record the trombone selections. Each soloist recorded three records, each of which contains the selections performed three different ways: completely with trombone and piano together, the piano accompaniment only, and certain technically challenging solos presented at slower

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<sup>143</sup>Jay Friedman, 31 January 2005.

<sup>144</sup> Jay Friedman, 01 June 2005.

tempos.<sup>145</sup> At the time, Jay Friedman was a relatively young professional musician, and to him, this was a chance of a lifetime to make a professional record. In retrospect, Friedman is somewhat disgusted about the project.

I should have never done that. I'm so sorry I ever did those recordings because they were done with no rehearsal... in a recording studio. A lot of the music was grade-one music done for schools; I didn't get to pick the music. I thought, here's a chance to make a solo recording. We got gypped on that. We got paid six hundred dollars and no residuals! ...We signed away our rights and that was a huge mistake. No residuals on a solo recording?<sup>146</sup>

Friedman spent nearly thirteen hours straight, in a single session, recording his portion of the Music Minus One series. Friedman is sure that some very small amount of editing was done on the takes; however, because of the hurried nature of the project, the recording quality was poorer than was desired. Although quickly done and, according to Friedman, done with a dry, studio sound, the recordings can act as a useful for the trombonists. Each record, in addition to the varying musical takes, comes with a printed solo part and performance guide. So in a sense, a trombone student preparing a performance of the Samuel Rousseau *Piece Concertante*,<sup>147</sup> might listen and learn from Jay Friedman for style and performance technique.<sup>148</sup>

In addition to being a part of an organization which, by 1995, had been awarded fifty-three Grammys by the National Academy of Recording Arts and Sciences,<sup>149</sup> Friedman was a participant in the 1968 Grammy-winning recording, *The Antiphonal*

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<sup>145</sup> Jay Friedman, *Music Minus One Trombone*, volumes 2,4,8, Laureate Series SLP 5693, 1973, LP.

<sup>146</sup> Jay Friedman, 01 June 2005.

<sup>147</sup> Samuel Rousseau, *Piece Concertante* (New York: Carl Fischer, Inc., 1938).

<sup>148</sup> Jay Friedman, *Music Minus One Trombone*, volumes 2,4,8, Laureate Series SLP 5693, 1973, LP.

<sup>149</sup> Brian Frederiksen, 36.

*Music of Gabrieli.*<sup>150</sup> For this specific project, brass musicians in the Philadelphia, Cleveland, and Chicago Symphony Orchestras came together to record the antiphonal brass music of Gabrieli. The vast majority of the recorded selections were drawn from Gabrieli's 1597 "Sacrae Symphoniae" collection and the others herald from the 1608 "Canzoni per Sonare."<sup>151</sup> Friedman plays on roughly half of the selections, with a collection of musicians alternating between the different orchestra sections. Having never played together in this particular setting, Friedman and the other brass musicians spent an entire night, in a single recording session, making the monumental recording.

[We recorded] at night [with] no rehearsal. We didn't even tune up; we just started recording. They probably did some editing, but we did it all in one session because that was the only time they could get the three groups together, and then we recorded the other stuff individually.<sup>152</sup>

Abe Torchinsky, former tubist with the Philadelphia Orchestra, comments regarding the session,

When we finished the album, which was done in three, three-hour sessions, a group of us went to a local pub for lunch...and someone said, "Hey, we never tuned." At that point someone said, "Can you imagine if it were three woodwind groups. The oboe players would still be fighting over who gives the A!"<sup>153</sup>

### Away From Orchestra Hall

In addition to being a professional trombonist, Friedman has spent much of his life as a professional horse trainer. In fact, it is through his association with horses that he met his wife. Nearly twenty years ago, Gail Smith lived in Wheaton, Illinois, and rode

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<sup>150</sup> The Philadelphia Brass Ensemble, The Cleveland Brass Ensemble, The Chicago Brass Ensemble, *The Antiphonal Music of Gabrieli*. Columbia Records 1968. LP.

<sup>151</sup> Ibid.

<sup>152</sup> Jay Friedman, 12 December 2004.

<sup>153</sup> Quoted in Bryan Frederiksen, *Arnold Jacobs: Song and Wind*, 61.

horses semi-professionally. Finding that her line of work—jumping and rugged western riding—was too rigorous and dangerous, she transitioned into reining, a western form of pattern riding. A neighbor in Wheaton told Gail of a man who sold and trained reining horses: Jay Friedman. Gail went to Joliet where Friedman had a ranch and trained show horses. Friedman ended up helping Gail prepare to show a horse. The horse was a success and so was the relationship developing between Jay and Gail. The two soon became very good friends and began showing horses on the road together.<sup>154</sup> Gail was impressed with Friedman early on in their developing friendship,

I was just stunned about him, because here he is, the way I saw him at first wearing these sloppy western clothes, mucking out stalls and doing all this work. On the other hand, I knew that every Thursday, Friday and Saturday night he'd go down to Orchestra Hall and sit in tails and [play]. I knew very little about classical music, so I started going to the symphony and seeing this and I was just blown away by the music; I just loved it! I especially loved the brass. ...So, I was just in awe of this man who led these two very different lives.<sup>155</sup>

During the summers Jay and Gail traveled frequently, showing horses. Gail remembers Friedman having much more free time back then to spend with horses.<sup>156</sup> Although Friedman's 'other life' offered a great release from the stresses in Orchestra Hall, it was because of a horse training incident that Friedman would be forced to sit out the end of the CSO's 1979 season, and the entire summer season at Ravinia.

I had this horse on the end of a long line and I was just going to exercise him. I looked away for a minute to take a knot out of [the line]. I didn't know he was that close to me. He felt really frisky and kicked up his heels and got me right in the side of my face. It was just an accident. It was in March of 1979. It just happened that season at Ravinia [that] they did all of the Mahler symphonies.<sup>157</sup>

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<sup>154</sup> Gail Friedman, 07 March 2005.

<sup>155</sup> Ibid.

<sup>156</sup> Ibid.

<sup>157</sup> Jay Friedman, 01 June 2005.

Fortunately the recovery from the accident was very smooth. In fact, Friedman says it never really crossed his mind that perhaps he would never play again.

I knew I would play again; I had a hunch I was going to play. A few months into the thing I buzzed the mouthpiece a few times and it felt ok. I never really worried about it much.<sup>158</sup>

While recovering from his serious injury, Friedman was the beneficiary of several visits and telephone calls from friends and colleagues. George Solti was naturally concerned for Friedman, as he had worked for Solti for nearly ten years up to that point. Friedman recalls an interesting and, in retrospect, somewhat humorous experience. One evening Solti called Friedman to see how the recovery was proceeding. Typically in rehearsal settings, Solti spoke with a slight Hungarian accent. Now on the telephone, in a more private setting, Friedman remembers Solti speaking completely differently than he spoke to everyone else in normal settings; no accent.<sup>159</sup> Friedman did return to Orchestra Hall in the fall, performing Bruckner's Symphony No. 6 on his first night back.<sup>160</sup>

### **Transition**

George Solti was not the only one to change during his twenty-two-year tenure with the Chicago Symphony Orchestra. Toward the end of Solti's reign, over a period of only three years, all of Friedman's low brass colleagues retired and were replaced. This period of transition had a huge effect on Friedman's own trombone playing. Friedman had already begun searching for a more relaxed approach to his own sound, especially at

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<sup>158</sup> Jay Friedman, 31 January 2005.

<sup>159</sup> Jay Friedman, 01 June 2005.

<sup>160</sup> Vern Kagarice, "Jay Friedman: 2004 I.T.A. Award Winner," *International Trombone Journal* vol. 32, no. 4 (October 2004): 42-48.



the louder dynamic levels. In fact, with regard to his own playing on the 1971 low brass excerpts recording, Friedman says,

There are about two excerpts [on that record] that I can listen to. I'm talking about my own playing; the other guys sounded great. My own playing is so raw and so unmusical to me; I have a totally different style and sound now, and our section does too. I have to say that Kleinhammer and Jacobs would fit perfectly into what we do today, but the tenor playing was very raw. It [was] just all muscle. I mean, there is some great soft stuff on there, but I'm mainly talking about the loud stuff. There are a lot of ugly sounds on there that really bother me.<sup>161</sup>

The gradual transition to relaxation occurred over time and was aided, in Friedman's opinion, by maturity. Friedman also feels that he became more acutely aware of the need for a more mellow sound, a sound that would resonate better to the acoustical characteristics of Orchestra Hall. Much of his early guidance towards relaxation came from brass playing colleagues Arnold Jacobs and Adolph Herseth.

I was always pretty naturally relaxed, but probably the last ten years I've realized the importance of relaxation when you're playing loud. That's something that Jacobs always aspired to. Those were his ideas that you had to eliminate tension from your playing. When you play soft, though, your body can't be too tight and you've got to have a firm embouchure. A lot of people don't have enough firmness in their embouchure and are tense in other parts of their body. You've got to have a lot of corners in your embouchure.<sup>162</sup>

Friedman also writes in his article *Fore!*, appearing on his website, [www.jayfriedman.net](http://www.jayfriedman.net), in August, 2003,

I can't overestimate the importance of relaxation after you start a note. And the only way you can relax after the start is by STARTING THE AIR FAST. Then all you have to do is let your lungs empty naturally (I like to see someone's chest collapse). A great way to practice this is to play *forte-pianos* at all dynamics, with a great big fat, round, resonant forte and a nice pure trailing off piano. This is like taking a half swing in a golf stroke and concentrating on the

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<sup>161</sup> Jay Friedman, 12 December 2004.

<sup>162</sup> Jay Friedman, 07 March 2005.

impact area to get that nice, clean, firm connect feeling as the club meets the ball.<sup>163</sup>

According to Friedman, soft playing has always come easy. His colleagues also agree that soft playing is one of Friedman's greatest playing qualities. Edward Kleinhammer says,

He did insist on playing very, very soft. Everywhere I do clinics around here and Europe I find this lacking so much. This very soft playing is part of our job. This was impressed on me so much when I was young. Reiner got us down so soft and Jay insists on that. He still does that.<sup>164</sup>

Another compliment is offered by Charles Vernon, current bass trombonist with the Chicago Symphony Orchestra,

The first thing I noticed about his playing [when I moved to Chicago] was his uncanny ability to play the soft chorales; every chorale in the literature was at a really high level. Glenn [Dodson] could do that in Philadelphia as well, I just heard a different sound out of Jay on the soft stuff. It was excellent! He was always tonguing the notes very pointedly on the chorales and it was always dependable; always a really blend able sound; a dark sound.<sup>165</sup>

Michael Mulcahy, current second trombonist with the CSO remarks about Friedman's transition and his soft playing ability. Mulcahy says,

In soft playing, he has a clarity to the starts of the notes that's unique and he can do it in a very soft dynamic, more than anyone else I have ever encountered. He has great clarity to the softs.<sup>166</sup>

Current principal trumpet player with the CSO, Chris Martin says with regards to Friedman's soft playing,

Jay is a true master of dynamic contrast. Sitting next to him has helped me add a few decibels plus and minus on the top and bottom of my dynamic control I

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<sup>163</sup> Jay Friedman, *Fore*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 August 2003, (accessed 21 June 2005).

<sup>164</sup> Edward Kleinhammer, 01 April 2005.

<sup>165</sup> Charles Vernon, interview by author, 08 March 2005, Orchestra Hall, Chicago, IL, digital recording.

<sup>166</sup> Michael Mulcahy, 08 March 2005.

assure you! Jay plays at soft dynamics that would terrify most brass players, and he does so always with a singing, ringing sound.<sup>167</sup>

Friedman's 'uncanny ability' to play with extreme clarity at very soft dynamics is definitely one of his greatest trademarks, which was honed and developed during the Solti era. On Sunday, March 6<sup>th</sup>, 2005, the Chicago Symphony Orchestra Low Brass Quartet, featuring Jay Friedman, Michael Mulcahy, Charles Vernon and Gene Pokorny (tubist with the CSO), performed a recital in Rockford, Illinois, at the Court Street Methodist Church.<sup>168</sup> The program featured works ranging from Renaissance composer Michael Praetorius to twentieth-century composers Francis Poulenc and Alexander Scriabin. Throughout the recital, Friedman offered up example after example of his ability to play with extreme clarity in soft passages. In particular, Friedman's controlled, soft playing in the upper register on Francis Poulenc's *Four Prayers of St. Francis of Assisi*, was absolutely stellar.

The challenge for greater levels of relaxation comes when playing at loud dynamics. Friedman feels that

The loud playing wants to be a laser beam and the soft playing wants to be a marshmallow. It's our job to reverse those two things. I've always had the laser beam soft and I've tried to remove the laser beam when I play loud. That's the battle. You've got to be totally relaxed when you play loud to get the edge out. [Now] I'm probably as relaxed when I play loud as when I play soft. They should be about the same; it's just the amount of air that's different.<sup>169</sup>

In support of Friedman's relaxation concepts, Arnold Jacobs has said, "Your muscles have the potential for great stiffness. You must find weakness through minimal effort.

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<sup>167</sup> Chris Martin, *Six Months in Chicago*, [www.jayfriedman.net](http://www.jayfriedman.net) 09 February 2006, (accessed 14 February 2006).

<sup>168</sup> Chicago Symphony Orchestra Low Brass Quartet, *Mendelssohn Performing Arts Center Presents the Chicago Symphony Orchestra Low Brass Quartet*, Rockford, IL, 06 March 2005.

<sup>169</sup> Ibid.

Strength is your enemy—weakness is your friend.”<sup>170</sup> Sitting next to Adolph ‘Bud’

Herseth didn’t hurt Friedman either, in developing a relaxed, controlled approach to brass playing.

He [Herseth] had it all. He could play loud; he could play soft. It was so efficient. He was so disciplined. He never played too loud that the sound got coarse, and he never played too soft that it got thin. It was always the same. That has to do with the discipline and not over blowing. The rest of us would be blowing our heads off and he would be playing exactly the dynamic he needed to play to get the most for the least amount of work. That’s what discipline is; overcoming your emotions; overcoming animal instincts!<sup>171</sup>

### A New Section

The first major change to affect the low brass section was the retirement of legendary bass trombonist Edward Kleinhammer, who served as bass trombonist with the Chicago Symphony Orchestra from 1945 to 1985. Friedman feels honored to have played with Kleinhammer for more than half of that time. Originally set to retire in 1980, Kleinhammer, extended his career another five years. Friedman explains,

I didn’t want Kleinhammer to retire [but] he decided he’d had enough. He was going to retire about five years before that and I went to Solti and said “Kleinhammer wants to retire, can you do something to keep him here?” They gave him a raise and he stayed for another five years, which was great because he and I were very friendly.<sup>172</sup>

Kleinhammer’s pending retirement would usher in more change. Up to this point Friedman had been the youngest member of the CSO low brass section. This would not continue to be the case. The section, although riddled with certain communication problems, was so unified in their stylistic approach that very little communication was

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<sup>170</sup> Quoted in Brian Frederiksen, *Arnold Jacobs: Song and Wind*, 109.

<sup>171</sup> Jay Friedman, 07 March 2005.

<sup>172</sup> Ibid.

needed. “Everyone just did their job individually and that was it”<sup>173</sup> says Friedman. A new section would bring great assets to the table, but would the traditional style and approach be retained? Friedman recalls more about the old section,

Before, you had these three guys that played together, and everyone minded their own business. There was certain stability in that. [The old section] was unified, but not because we thought alike. It was because we were in the Chicago Symphony and that was the brass style. We didn’t talk about things, it just was there. It was a different style. It was more exciting, but much more crude. I don’t mean that in a bad way. It was very athletic and ‘nail it to the wall.’ The sound was a lot brighter. The tenor trombone sound was edgy.<sup>174</sup>

Through the course of an orchestra’s or person’s life, change is inevitable. The key to success through the change may be adaptability. In this area, Friedman is especially successful. Jack Zimmerman, one of Jay Friedman’s former students and close friends, has stood from a distance observing Friedman through these years of change. Zimmerman, now in the public relations department at the Lyric Opera of Chicago, says regarding change and Friedman’s ability to adapt,

I think players are better today. You have to understand that back in the 1950s and 1960s the season was not what it is [today]. The CSO [today] has one hundred and thirty six concerts a season, not counting Ravinia. When Jay came in it wasn’t that intense. It was a different time. Different things were expected of you...but Jay is one of those people who have not been left behind. He’s not one of those guys who is playing like he’s in the fifties or sixties, even though he is from that time. He has stayed with it; he’s like a young player!<sup>175</sup>

Although Kleinhammer did stay another five years, his retirement was inevitable. The retirement was finalized at the end of the 1984 season, beginning a string of changes to affect the low brass section. Friedman says about Kleinhammer,

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<sup>173</sup> Jay Friedman, 25 January 2005.

<sup>174</sup> Jay Friedman, 07 March 2005.

<sup>175</sup> Jack Zimmerman, 07 March 2005.

Oh boy it was [hard to see Kleinhammer retire]. I didn't want him to leave. He was a great guy, a wonderful guy. I've never met anyone like him. But, I was excited for Charlie. I had heard him and heard about him. Charlie always had the CSO brass as his inspiration and everything. So, that was exciting to get someone of Charlie's stature.<sup>176</sup>

Charles Vernon was no stranger to the CSO brass style and sound concepts, having studied for a time with Edward Kleinhammer. Although well in-tune with the style, Vernon still found it necessary, as do most when becoming part of a new organization, to adapt and mold his playing to match those about him. Vernon recalls his initial observations after being hired with the orchestra,

For certain things, for example, on first notes [in a given passage] I have tried to make it clearer. I have always tried to make [them] clear, but I am more aware of that in this orchestra...the beginning of the notes are really instant; instant tone. That was one of Jake's [Arnold Jacobs's] things. It was having a little T and a big AA.<sup>177</sup>

It is rather simplistic to say that Charles Vernon simply stepped into the chair left vacant by Edward Kleinhammer. According to Friedman, the audition process itself was a drawn out battle between two phenomenal bass trombonists: Charles Vernon and Randall Hawes. Through the audition process, all candidates except Vernon and Hawes were eliminated. The two players were equivalent enough in talent and performance that Solti "had both of those guys sit out on stage and alternate playing,"<sup>178</sup> Friedman recalls. Apparently Friedman and Dale Clevenger, principal horn in the orchestra favored Vernon and the remaining brass players voted for Hawes. Recalling further,

It was a toss up, but Solti offered it to Charlie. [Solti] told [Charlie] that maybe he was only that much [Friedman holds his fingers up to signal a small amount] better, or not even that much better, it was just a matter of taste. They

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<sup>176</sup> Ibid.

<sup>177</sup> Charles Vernon, 08 March 2005.

<sup>178</sup> Jay Friedman, 07 March 2005.

were both great...So what happened is they offered it to Charlie and he turned it down...I predicted that he was going to think about it for a few days and [decide] he wanted the job...that's exactly what happened!<sup>179</sup>

This initial change in the low brass section marks the time in which Friedman began to pursue a bigger, darker sound; a more relaxed sound. Early on, Friedman and Vernon, new low brass colleagues and coworkers, played together often outside of Orchestra Hall. Vernon noticed Friedman's sound transformation first hand. Vernon commented that

Jay and I played a lot together; we did a lot of stuff. He gradually got a little rounder [with his sound]; he played some bigger equipment and all that, but he's practiced; he's really improved! He works hard and he sounds good. He works in those places that he didn't work before as much. He [also] plays a bass trombone slide and Mike [Mulcahy] does too. I do too now on the tenor!<sup>180</sup>

During the early years of Vernon's tenure in the orchestra, Friedman began developing his arranging skills. Composition and arranging were not new concepts for Friedman. Early on, while still at Roosevelt, Friedman had hopes of being a composer. These hopes carried him through a rigorous eight-week course in music theory and chamber music performance at the Yale off-campus Summer Chamber Music Camp. Though great indeed, the hope to sustain a career in composition would not be completely realized.

I thought I wanted to be a composer but that didn't work. I didn't have the training. I was in composition [at Roosevelt] for about a year and then I switched [majors]. Then I quit school and got a job [with the Florida Symphony]. So, I learned to arrange just on my own. I started arranging back in the sixties but I really started in the eighties when Charlie Vernon came and I started making arrangements for the trombone choir.<sup>181</sup>

Much of the playing Friedman and Vernon did outside of the CSO was with a massive trombone choir they formed. Students and local freelancers in the Chicago metropolitan

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<sup>179</sup> Ibid.

<sup>180</sup> Charles Vernon, 08 March 2005.

<sup>181</sup> Jay Friedman, 31 January 2005.

area comprised the ensemble. These trombone players gathered on a regular basis to play and perform for one another. Friedman recalls,

We had a good group. I wrote a bunch of stuff for the choir and for Charlie; really high stuff; he liked to play high! There are [handfuls] that are published, but there are a lot that aren't.<sup>182</sup>

Unfortunately the majority of the manuscripts for the unpublished arrangements have been lost. Charlie Vernon, however, copied the manuscripts prior to their disappearance, and the arrangements are now slowly going through the publishing process.<sup>183</sup> In doing his arrangements, Friedman hoped to add some new repertoire to the existing available trombone ensemble music. Many of Friedman's arrangements of popular orchestral and other works have been published.<sup>184</sup>

Just two years after Kleinhammer's retirement, at the end of the 1987-88 season, the legendary brass educator and tubist with the CSO, Arnold Jacobs, retired. According to Friedman it was Jacobs, along with Herseth (retiring in 2001), who were the founders and formers of the CSO brass style. Sitting three chairs down from Jacobs for over twenty years had a profound influence on Friedman.

Among the myriad of things that come to mind when one spends twenty-five years playing with a legendary player and teacher is something that keeps recurring to me over the years. In the second movement of the Bartók *Concerto for Orchestra*, right after the brass chorale, the tuba plays an answering phrase with the horns. No matter how many times I heard Arnold Jacobs play that phrase, I always marveled at the sound, which had the most beautiful vocal quality one could imagine...no singer has ever matched that legato or sound. Those moments will be etched in my memory forever.<sup>185</sup>

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<sup>182</sup> Ibid.

<sup>183</sup> Ibid.

<sup>184</sup> See Appendix B (Published Arrangements).

<sup>185</sup> Quoted in Jan Kagarice "A Tribute to the Legacy of Arnold Jacobs" *International Trombone Journal* vol. 27, no. 1 (Winter 1999): 33-34.



It would be an immense challenge to find a player to continue the legacy, but that player was found. Friedman recounts,

We were lucky to find somebody like Gene [Pokorny], who is probably the closest thing to Jacobs that I can imagine. The job was supposed to go to Rex Martin. He is the guy everybody thought would inherit the job because he had been subbing for a couple of years...his style was completely different than [that of] Jacobs. So, we had an audition...and we heard Gene and I mean, there was no comparison. He was better than anybody. He's probably the best brass player there [in the orchestra] right now. I think he's better than anybody. He was just born to play that instrument. He's the closest thing to Jake that we'll ever find. There are a lot of guys who are [virtuosic] on the small F tubas, but very few people are virtuosos on a big one. He gets such a live sound; a pure and vocal sound. And he's a monster on intonation. He is so conscientious.<sup>186</sup>

More changes for the Chicago Symphony low brass section occurred the following year with Frank Crisafulli's retirement. Crisafulli retired at the end of the 1989 season, making his tenure with the Chicago Symphony an astounding fifty-one seasons.<sup>187</sup> Just four years earlier, Friedman was the youngest member of the low brass section, now he held paternal rights to a completely new and adapted group of low brass.

The search for Crisafulli's replacement ended in hiring Michael Mulcahy. Like Vernon, Mulcahy was no stranger to the CSO style. While growing up in Australia, Mulcahy experienced the CSO through their regular syndicated radio broadcasts on the Chicago radio station WFMT-FM. Prior to the mid-seventies, when Mulcahy began tuning in regularly to the CSO broadcasts, he listened to and aimed to pattern his playing after the London players, such as Derek James. In 1975 things changed.

At that time a buddy kind of introduced me to the Chicago Symphony and said, "You should really listen to this!" It was a different way of playing; it was a much more aggressive way of playing; it was a much bolder and dominating way of playing. Especially for a young trombone player, it appealed very much to

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<sup>186</sup> Jay Friedman, 07 March 2005.

<sup>187</sup> Frederiksen, 44.

youthful excitement. [It was] certainly the most exciting section playing. It had electricity to it that I don't think had ever been done before, or since actually.<sup>188</sup>

After moving to Germany in 1981, and being appointed as solo trombone with the Cologne, Germany Radio Symphony Orchestra, Mulcahy finally heard the CSO perform live. In 1981 Mulcahy heard the orchestra perform Mussorgsky's *Pictures at an Exhibition*, Mahler's Symphony No. 9, and Bruckner's Symphony No. 4. In 1985, Mulcahy had a second opportunity to hear the CSO live, again in Germany. This time he heard Shostakovich's Symphony No. 9 and Bruckner's Symphony No. 9. Referring to the orchestra's sound at these two performances, prior to Solti's gradual disinterest in the loudness of the brass, Mulcahy says that "for that time the brass section was still very aggressive; still very dominant; very loud louds."<sup>189</sup> In 1988 Mulcahy went to Chicago and it was then that Friedman first heard Mulcahy play.

We met him and I heard him play and thought, this guy is one of the most solid players I've ever heard in my life. So, after I heard him play, we were kind of hoping that he would audition and that he would get it. We thought he was the most solid player.<sup>190</sup>

One year later, following an open, public audition Michael Mulcahy was appointed second trombone with the Chicago Symphony. Friedman and the other brass players on the committee were relieved that Solti recognized Mulcahy's abilities and chose him for the job. Friedman continues,

Michael was such a pro. He had played in Germany; he had a pretty solid career going and had a lot of experience. He's turned out to be a phenomenal musician.<sup>191</sup>

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<sup>188</sup> Michael Mulcahy, 08 March 2005.

<sup>189</sup> Ibid.

<sup>190</sup> Jay Friedman, 07 March 2005.

<sup>191</sup> Ibid.

Keeping the same intensity and style established by Herseth and Jacobs, and carried on by Friedman, has been a challenge as new players enter the orchestra. Mulcahy explains,

Jake and Kleinhammer were gone by the time I got here. Herseth was still very much here and George Vosburgh, a very powerful trumpet player, was still playing second trumpet. ...So, it was still very bold in '89. It was still very vigorous on the loud side. As far as the immediacy of the attack is concerned, that was still very much the case and I think that Jay has worked hard to keep that alive.<sup>192</sup>

Although much of the intensity and style remained as new players, like Mulcahy entered the orchestra, according to Mulcahy the general tendencies of the entire brass section have evolved in a natural way.

The general tendency of the whole orchestra, and this includes the brass section, has been to broaden into a wider palate of sound. Less direct. More warm. The equipment changed, but just as importantly, the concept has evolved to a point where the trombone section exercises more discretion about where it plays aggressively and how aggressively it plays. But I would say, those first few years were much more aggressive than we are now...There's no question, the sheer electricity and directness of sound that the old section had has been diluted. It's not there with the same boldness. It's not there with the same presence or the lack of self-consciousness.<sup>193</sup>

Speaking about Friedman's transition to a more relaxed playing style, Mulcahy adds,

Some of Jay's playing has developed in different directions too. He plays with a much broader and deeper sound now. If you go back thirty years, there's a big change in his sound concept, his own personal tone. He's playing much broader and deeper and much less direct.<sup>194</sup>

### **Jay Friedman the Personable Artist**

Jack Zimmerman, in addition to his public affairs duties with the Lyric Opera of Chicago, also writes books and poetry. Zimmerman recalls in 1994 when one of his

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<sup>192</sup> Ibid.

<sup>193</sup> Ibid.

<sup>194</sup> Ibid.

books, a humor book, was printed and he was doing a book signing. Having been away from Friedman for so many years, because of his transition from trombone playing to writing and piano tuning, Zimmerman had no reason to believe that Jay Friedman might appear at the book signing. Learning otherwise, Zimmerman remembers,

I'm doing this book signing in this bookstore and I'm doing this little presentation, talking about my book, and in walks Jay, Michael Mulcahy and Roger Jansen, a long-time friend of Jay's. They saw it in the paper that I was at this bookstore. It was so touching, and they came! It was just so unexpected. You wouldn't think that the first trombone in the Chicago Symphony would have time for something like that. This book I wrote didn't have anything to do with music or anything like that. I was just so touched by that. I'll never forget that. It's quite amazing. I hadn't seen him in years.<sup>195</sup>

This wasn't the first time Friedman reached out to Zimmerman. In 1964, while attending Quincy College, Zimmerman experienced his first live Chicago Symphony concert. The orchestra played in the local high school auditorium and the program left a life-changing impact on Jack Zimmerman. Having never before heard a live orchestra performance, Zimmerman describes his profound experience, "I sat there that night and heard that orchestra and was absolutely blown away. It was like a religious experience."<sup>196</sup>

Following the performance, Zimmerman went back stage to find Jay Friedman.

Zimmerman knew of Jay Friedman, having grown up in Illinois and attended high school with older students who were acquainted with him. Finding Friedman back stage putting his trombone away, Zimmerman approached Friedman and asked to take a lesson. The following month Zimmerman went down to Orchestra Hall and met Friedman for the lesson. Zimmerman recounts that

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<sup>195</sup> Jack Zimmerman, 08 March 2005.

<sup>196</sup> Ibid.

Jay proceeded to give me a three and a half hour lesson in the basement of Orchestra Hall. We get done with it all and I said "What do I owe you?" He said "Nothing, forget it." I said "I've got to pay you something; we just had a three and a half hour lesson!" Jay said "OK, six bucks."<sup>197</sup>

Jack Zimmerman also explains that Jay Friedman is different than most professional trombonists.

Jay is an artist. Others are trombone players. He really cares about his art. ...He was the first adult I ever met who loved music. I studied with Kleinhammer and he loved the trombone but he didn't love music like Jay. ...Jay is an artist, he thinks and processes like an artist.<sup>198</sup>

Michael Mulcahy echoes Zimmerman's notions of Friedman being more than just a trombone player. Sitting next to Friedman for nearly fifteen years in the CSO, Mulcahy has come to know Friedman on a different level than most.

We are very close. We were very close straight away because both of us love music independently of our instrument and independently of our jobs. We tend not to talk very much just about the trombone. You'll find a lot of people talking about equipment, [and how they're] always trying out stuff, you know. ...It's not something that is particularly interesting to either of us. But, the great music and how it's written and how it ought to go, I would say in that respect we are soul mates. We find relief being able to communicate with each other. ...The nice thing about Jay is, he is someone who does have high intellect, he does have personality, and he does have strong opinions. ...He has a very interesting mind and that is something that most people couldn't know unless they knew him. ...He's an interesting person to be around. He's someone that thinks. He's also someone that has a great sense of humor.<sup>199</sup>

In addition to exemplifying these positive characteristics in daily life, Friedman carries these attributes with him into the work place. Mulcahy continues,

From the very first day I was on the job he was interested in what I thought and didn't try to dominate me because of his rank. He didn't try to dictate how he thought everything should go, although he has very strong feelings on how things should go. He's open to other ideas and we are very fortunate to have

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<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> Michael Mulcahy, 08 March 2005.

as much input into how we play as we do. There are some people that are absolute dictators with their sections [and] are threatened by anyone else's opinion. Jay is completely unthreatenable. He's not intimidated by anyone. He's very secure.<sup>200</sup>

Charles Vernon adds his own opinion regarding Jay Friedman's remarkable knack for humble, un-intimidating leadership.

Playing with Jay and getting to know Jay, he's not uptight, he's fun to hang out with, and he's great eating with and fun being around. He's an easy guy to work with. ...We're just lucky that we have him playing first. ...To have the section that we've got, it's hard to mess with that. ...He's not egotistical and that part of it right there is huge in an orchestra when you're dealing with people on a daily basis.<sup>201</sup>

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<sup>200</sup> Ibid.

<sup>201</sup> Charles Vernon, 08 March 2005.

CHAPTER VII  
BARENBOIM AND TODAY:  
1991-PRESENT

By the end of the eighties, a new low brass section was in place. Jay Friedman, having undergone a fairly major transition in favor of relaxation and ease of playing, now faced another transition in the passing of George Solti and the hiring of Daniel Barenboim. Like Solti, Barenboim was no stranger to the CSO prior to assuming the baton in 1991. In fact, Daniel Barenboim first appeared with the orchestra over twenty years earlier, in 1970. Barenboim's collaborations with the orchestra have showcased him in the role of conductor and piano soloist. Originally from Buenos Aires, Argentina, Barenboim studied to become a concert pianist. He began the realization of this goal in 1950, at the age of seven, in an official concert in Buenos Aires. He fulfilled the dream with performances in Paris in 1955, in London the next year and in New York in 1957.

Following these years, Barenboim established himself even further through extensive solo recording, recording Beethoven, Brahms and Mozart piano concerti with various world-class ensembles. It was also during this time that Barenboim began studying conducting and soon became conductor of the English Chamber Orchestra, which toured extensively throughout England, the United States and Japan. Soon thereafter he was conducting many of the world's greatest orchestras. During this time Barenboim also managed to continue his concert piano career. Now, in addition to leading the Chicago Symphony Orchestra, Daniel Barenboim functions as General Music

Director of the Deutsche Staatsoper Berlin and is also affiliated with the Bayreuth Festival, conducting many Wagner operatic works, including the entire *Ring* cycle.<sup>202</sup>

Because Barenboim was so qualified and had such a longstanding relationship with the Chicago Symphony prior to becoming its ninth Musical Director, the transition from Solti was fairly painless. According to Friedman however, the orchestra would learn to adjust to a completely different style of conducting than that of Solti. While Solti had been a devout Toscanini disciple, Daniel Barenboim came from a distinctly different school of conducting: that of legendary Berlin Philharmonic conductor Wilhelm Furtwängler. Barenboim first met Furtwängler in the older conductor's last year before his death in 1954. Having only a brief time to study with Furtwängler, the effect on Barenboim and his future conducting style nonetheless would be enormous. Following Furtwängler's death, and during the ensuing years, Barenboim has become a firm follower of Furtwängler's musical ideologies.<sup>203</sup>

Barenboim also conducts often from the piano. Friedman has rarely played on those occasions.

We never do anything with him conducting from the piano because that's Mozart. He doesn't do the big things. He mostly does the Beethoven, Bartók and Mozart [works]. He has small hands so he stays away from the big stuff like the Tchaikovsky concertos.<sup>204</sup>

Friedman is very impressed with Barenboim's knowledge of music and his vast repertoire.

He knows an amazing amount of music. He's been performing for fifty years. I wonder if he ever gets nervous. I don't think he ever gets nervous. He

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<sup>202</sup> Daniel Barenboim, [www.cso.org](http://www.cso.org), (accessed 18 June 2005).

<sup>203</sup> Philip Hart, *Conductors, a New Generation* (New York: Charles Scribner's Sons, 1979), 8.

<sup>204</sup> Jay Friedman, 07 March 2005.



does so many concerts. He probably does three hundred concerts a year and probably has fifty nights off. How would you get nervous after that?<sup>205</sup>

Transitioning from Solti to Barenboim was easy, according to Friedman. Several years as a guest conductor prepared the orchestra for their new leader, but not completely. Like many other conductors under whom Friedman has worked, Barenboim seemed to change his style after being appointed Musical Director of the CSO. Friedman explains that Barenboim is

An amazingly gifted conductor, physically and, of course, musically, he can do anything he wants. He's got a phenomenal conducting technique. Something happened when he became the Music Director, his music making became more undisciplined. That's all I can say. He's trying for things that nobody else has ever tried for [musically], taking unbelievable chances, because he modeled himself after Furtwängler. He tries to do that style of music making, which is very free. It's really hard for the orchestra because it's based on momentary decisions about what something is going to sound like. We never know what something is going to be like at a concert. I think he purposely doesn't rehearse specific things so that he has complete control of the phrasing and the style right at the moment that it happens.<sup>206</sup>

In truth, the transition from Solti to Barenboim has been stylistically immense. Both products of their idols, Solti and Barenboim differed in their stylistic approaches to music making much like Toscanini and Furtwängler. John Ardoin writes,

With Toscanini, music seemed to proceed measure by measure, and it was the continual pressure of a strong downbeat that created the character and continuity of his performances. This gave his conducting a quality of almost relentless regularity. ...In his single-minded forward drive, changes in tempos...were rare. ...Furtwängler, on the other hand, went by phrase rather than by measure. ...Because Furtwängler's conducting was liberated from a steady beat, we find a far greater use of agogic accents, and tempo changes are frequent and on a more expansive scale.<sup>207</sup>

Daniel Barenboim has said with regards to his mentor,

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<sup>205</sup> Ibid.

<sup>206</sup> Ibid.

<sup>207</sup> John Ardoin, *The Furtwängler Record* (Portland: Amadeus Press, 1994), 35.

Furtwängler's was a conception of sound based very much on harmonic tension and on a tremendous feeling for the structure of a piece. There was something organic in everything he did, where every detail was very much related to the whole unity, in the same way that waves are related to the sea or the trees to the forest.<sup>208</sup>

With regards to tempo markings in a given musical score, Barenboim has said,

He [the composer] gives you a basic idea, but the fluctuations of tempo you have to understand and feel yourself.<sup>209</sup>

Friedman continues his view on Barenboim's style in explaining that in a given week of performances under Barenboim, each night may feature a completely different interpretation of the score in terms of phrasing, tempo and style. He continues,

He thinks every concert should be different and he just makes musical decisions on the spur of the moment. You never know what's going to happen. You never know what the tempo is going to be. He sees that as some great advantage but it's hard on the orchestra because you never know what to expect. Solti was the opposite. He knew exactly what he wanted. Barenboim knows what he wants; he just does a different version of it every night. He sees that as an advantage that the concert is different every night, whereas Solti [did not want to be] nearly that imaginative. Solti looked at a score and figured out how he wanted it and tried to get as close to that every time that he conducted. He [also] rehearsed like that. Barenboim is in a different world. He takes a lot of chances. It's extremely free [and] elastic. The tempos [and] rhythm are really elastic.<sup>210</sup>

Friedman doesn't recall Barenboim being so free with his interpretations during his guest conducting years. In fact, Friedman feels Barenboim was much more disciplined in his musical interpretations prior to accepting the position as Musical Director. Since taking over the podium in 1991, Barenboim has had one of the greatest musical ensembles at his fingertips and has used this medium in new ways of musical experimentation. Barenboim said,

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<sup>208</sup> Philip Hart, 35.

<sup>209</sup> Ibid.

<sup>210</sup> Jay Friedman, 07 March 2005.

I believe that many frustrations in life arise from not having had the chance to experiment. In my case, I have had that—the opportunity of constantly developing in music.<sup>211</sup>

Although constantly changing and adapting his interpretations from the podium, Barenboim is consistent with his method. Performances on tour are no different from those at home. Friedman explains,

We do very little rehearsal. It's almost like he wants to improvise every concert on the spot. You have to be ready for that and he sees that as an advantage [because] there is a certain amount of apprehension.<sup>212</sup>

Whether the conductor is easy to follow or not, Friedman emphasizes the necessity for the ensemble to remain cohesive and unified.

Sometimes Barenboim is easy to follow and sometimes he is impossible. So, you have to take with a grain of salt what the conductor is doing and you've got to go with the ensemble. That's what anybody needs to do. It's more important to be with the ensemble than it is with the conductor. Everyone is going to have a different idea of interpreting the conductor's beat. You have a hundred different interpretations of what the conductor is beating; in reaction, time and everything.<sup>213</sup>

### **Friedman on Conducting**

Having just finished his forty-third season with the Chicago Symphony Orchestra, Jay Friedman has played under countless conductors. Through these years he has developed strong opinions about conductors and conducting style. Although some of Friedman's thoughts on conductors, particularly contemporary ones, may seem hopelessly pessimistic, he retains a realistic view and congratulates where congratulations are due. In a recently published article in *The Instrumentalist*, Friedman begins,

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<sup>211</sup> Philip Hart, 5.

<sup>212</sup> Jay Friedman, 07 March 2005.

<sup>213</sup> Ibid.

The age of the super conductor has arrived. There have never been so many capable orchestral conductors as there are today. Incredible amounts of repertoire have been committed to memory with stick techniques so nimble that conductors can flick a phrase from an obscure piece and subdivide it thirteen ways to Sunday. As with the bumper sticker proclaiming that the one with the most toys wins, so does it seem to be in music, the one with the most notes in his cranium wins. However, as far as capable interpreters are concerned, with a few exceptions, it's a vast wasteland. There are multitudes of conductors who use the music to conduct an orchestra, but only a handful use an orchestra to conduct the music.<sup>214</sup>

Although Friedman may not agree with certain stylistic and interpretive approaches many conductors offer, he nonetheless respects their view and follows as a member of 'their' ensemble. Not all brass players in the CSO have held this view point. Adolph Herseth, the notorious principal trumpet and brass section leader of the CSO reminded the brass section on one occasion that "the rehearsal is his [the conductor's] and the concert is ours!"<sup>215</sup> Herseth put this statement into practice on one occasion while the orchestra was on tour with San Francisco Symphony Music Director, Michael Tilson Thomas. Thomas had been complaining that the brass playing was too loud throughout the entire rehearsal of Rachmaninoff's Symphony No. 2 and Herseth had had enough. Friedman remembers Herseth telling the brass section to play nothing in the entire performance over a *mezzo-piano*. Friedman explains,

We played the whole symphony [*mezzo-piano*], and especially at the end, where there is a big climax. I mean, the look on Thomas' face...no sound was coming out...he was just like white! We thought we shouldn't do that but Herseth was the boss of the brass section...so we did it. ...He [Herseth] decided he was going to teach this guy a lesson. That was bad. The audience got cheated out of a [good concert].<sup>216</sup>

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<sup>214</sup> Jay Friedman, "How Conductors Create Big Slurs, Black Holes and Musical Pabulum," *The Instrumentalist*, April 2005, 24.

<sup>215</sup> Jay Friedman, 26 January 2005.

<sup>216</sup> Ibid.

Friedman also feels that conductors can and should center their greatest efforts on the overall dynamics of the orchestra.

Fine conductors take an orchestra off what I call auto-pilot, which means the orchestra plays the way it would if someone on the podium was only beating time and nothing else. What is the biggest giveaway that an orchestra is on auto-pilot? The answer is: not observing soft dynamics. Dynamics are the single most overlooked aspect of orchestral performance today, and soft dynamics are the most neglected part of dynamics. It takes a conductor with a vision and a relentless persistence to make a difference in the sound and style of an orchestra.<sup>217</sup>

In his article, *How Conductors Create Big Slurs, Black Holes and Musical Pabulum*, after criticizing many conductors for their tendency to draw attention to themselves and their 'show', and in turn dilute the musical experience, Friedman lists several conductors who, in his mind, exemplify the qualities a great conductor should have. On top of Friedman's list is Rafael Kubelik, who led the Chicago Symphony Orchestra from 1950 to 1953.<sup>218</sup> Friedman says in regards to Kubelik,

The late Rafael Kubelik was the model of what a conductor should be. Performing [Smetana's] *Ma Vlast* or Mahler's Ninth Symphony with him was one of the great experiences in music. When he conducted, he was not an interpreter, or the composer, but the score itself. His arms were charged lightning rods through which the score passed. His curious, jabbing wrists and grinding jaw would have quickly dispatched him from the first round of any competition. His intensity was at such a high level that he approached every performance as if it were his last.<sup>219</sup>

Friedman's vast experience with observing and playing under multiple conductors eventually culminated in becoming a conductor himself. In 1996, after a year of guest conductors, one of which was Jay Friedman, the Symphony of Oak Park and River Forest

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<sup>217</sup> Jay Friedman, "Evaluating Conductors," [www.jayfriedman.net](http://www.jayfriedman.net), 10 June 2004, (accessed 21 June 2005).

<sup>218</sup> *History of the CSO*, [www.cso.org](http://www.cso.org), (accessed 20 June 2005).

<sup>219</sup> Jay Friedman, "How Conductors Create Big Slurs, Black Holes and Musical Pabulum," *The Instrumentalist*, April 2005, 56.

named Friedman as its new Music Director. For Friedman this was a great honor and opportunity to make music through the means of conducting. Just four years later the Illinois Council of Orchestras announced Jay Friedman as “Conductor of the Year” and in 2004 named his orchestra “Orchestra of the Year.”<sup>220</sup> Not too quick to accept the Council’s congratulations, Friedman is happy with his orchestra, an amateur group whose members generally have occupations outside of music. For Friedman this can be frustrating, being used to dealing with career musicians in the Chicago Symphony. Although he conducts an amateur orchestra, Friedman does not shy away from conducting serious orchestral literature. He explains “We’ve done big stuff though, like Mahler symphonies and things like that.”<sup>221</sup>

Friedman enjoys conducting and playing the trombone, and when asked to compare the two, or decide which art form he enjoys more, he says,

The thing is you really can’t compare the two. One I do all the time and the other I don’t do enough of. Yeah, I like both in a different way. In conducting I get to be in charge of the music. In playing, all you have is your own part. They are totally different. I’d like to do more conducting. I don’t want to give up playing. I’d like to conduct better orchestras; yea, have a professional orchestra. If somebody gave me a really good orchestra to be music director I would probably do it. I’ve always wanted to make music; be responsible for interpretation. I’m good enough to be a conductor; it’s just [that] I started too late. You’ve got to build a career slowly. Most people don’t even make it; it’s all politics.<sup>222</sup>

Through years of playing, as well as several years conducting orchestras, Jay Friedman has developed the ability to hear the ‘whole’ rather than just the first trombone part, while performing with the orchestra. Jack Zimmerman says,

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<sup>220</sup> *Biography*, [www.jayfriedman.net](http://www.jayfriedman.net), (accessed 01 March 2004).

<sup>221</sup> Jay Friedman, 31 January 2005.

<sup>222</sup> *Ibid.*

Jay conducts a lot. Jay's ear is of a conductor; it's listening to the whole thing. He was one of the first brass players I knew that could play something, but at the same time have his ear outside of the orchestra [and be] aware of the whole thing, not just his little world here on these four bars or something like that. He had a conductor's ear early on and that has made him quite unusual. When I was young most brass players didn't think in those terms, like how does this fit in [to the whole]. He's much more sensitive.<sup>223</sup>

Friedman feels it might be good practice for brass players, who are accustomed to hearing the orchestral sound from the orchestra's back row, to stand in front of the orchestra and get the conductor's version of how things sound.

One thing that I have noticed in the time I have been conducting is how naturally late brass players are in responding to the pulse that is established in a piece of music by the conductor and the ensemble. It is not that the instruments themselves are late in speaking; it is that we are not aware of how it sounds out in front when we are not on top of the beat. It's as if the orchestra is trying to soar high above the scenery but is being held down with chains from the brass section. Unless you are constantly and consciously attempting to be on top of the beat you are probably going to be late. It would be good for every brass player to go up in front to the podium to experience the effect of lateness in the brass section, especially the low brass.<sup>224</sup>

In addition to his conducting schedule with the Symphony of Oak Park and River Forest, Friedman serves as a guest conductor in the Chicago College of Performing Arts at Roosevelt University, a position he has held for five years, and typically conducts one major concert per year.<sup>225</sup> He has also served as conductor at the Chautauqua Music Festival, the Civic Orchestra of Chicago, the Hawaii Symphony Orchestra, the Mostly Mozart Festival, and the American Opera Group.<sup>226</sup>

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<sup>223</sup> Jack Zimmerman, 07 March 2005.

<sup>224</sup> Jay Friedman, "On Time Performance," [www.jayfriedman.net](http://www.jayfriedman.net), 08 February 2004, (accessed 21 June 2005).

<sup>225</sup> Jay Friedman, 31 January 2005.

<sup>226</sup> *Jay Friedman Bio*, [www.roosevelt.edu](http://www.roosevelt.edu), (accessed 20 June 2005).

### *The Singing Trombone*

One of Friedman's greatest achievements during his most recent years with the Chicago Symphony Orchestra has been the production of his solo CD, *The Singing Trombone*. Released in 2000, Friedman intended the disc "for trombone players and lovers of the trombone."<sup>227</sup> Primarily produced as a teaching tool for "how it is supposed to sound like in the practice room," without accompaniment. Friedman says,

I just wanted to do the Rochut [Bordogni Études]<sup>228</sup> stuff [because] I thought there was a need. Everybody said "are you going to do it with piano accompaniment?" I said "No, I want to do it as if somebody is in a room practicing."<sup>229</sup>

Producing such a CD was no easy task and took up an extremely large amount of time. The disc begins, according to Friedman, with "...the more musical selections...because I have always thought of myself as a soloist, even though I have spent most of my career in the orchestra."<sup>230</sup> The first few selections are, interestingly, not even written for the trombone. Track number one is Friedman's performance of the English horn solo from Sibelius' *Swan of Tuonela*. In the second track Friedman performs the posthorn solo from Mahler's Symphony No. 3. This is followed by Friedman's transposed version of the English horn solo from Wagner's *Tristan and Isolde*. Friedman says in defense of playing 'non-trombone music' to open his solo CD, "One of the great things [about] the trombone

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<sup>227</sup> Jay Friedman, notes to accompany *The Singing Trombone*, EBR 2000, compact disc.

<sup>228</sup> Marco Bordogni, *Vocalises*, transcribed by Joannes Rochut, *120 Melodious Etudes for Trombone* (New York: Carl Fischer Inc., 1928).

<sup>229</sup> Jay Friedman, 01 June 2005.

<sup>230</sup> Jay Friedman, notes to accompany *The Singing Trombone*, EBR 2000, Compact Disc.



is its [ability to] sing, which is something I have tried to do my entire career.”<sup>231</sup> Jay

Friedman also says,

There are three things on there that aren't for trombone. That is just to get the idea across that you don't have to [play only trombone music]. You can play anybody's music as long as it's good.<sup>232</sup>

Following the three non-trombone selections, Friedman gives his rendition of twelve standard Bordogni vocalises typically studied by students and professionals in the trombone world. Friedman's aim in recording these etudes, some of which are performed at their regular pitch and others which are transposed into the upper register, is to help trombone students develop a proper legato through maximum resonance and minimal effort. In addition, the process of transposing melodies into the upper register will, according to Friedman, help the student develop a high register. Following the Vocalises, Friedman includes several orchestral excerpts; some standard and some of his favorite excerpts. This recording, released nearly forty years after the Music Minus One series, reflects Jay Friedman's relaxed approach to trombone playing he has worked to develop over the past twenty years. Friedman explains,

I wanted to have a representation of the way I play now, which is different from those old recordings; a document of the way I play in the period I am in now.<sup>233</sup>

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<sup>231</sup> Ibid.

<sup>232</sup> Jay Friedman, 01 June 2005.

<sup>233</sup> Ibid.

## CHAPTER VIII

### JAY FRIEDMAN: MASTER TEACHER

On any given Sunday afternoon, there may be a gathering, anywhere from two to six trombone students at Jay and Gail Friedman's home in Oak Park, Illinois. Students gather for weekly group lessons and expert instruction, and some light refreshments. Gail Friedman explains that her husband is good at scheduling, but sometimes over-schedules. Finding time for private instructing can be difficult for any professional musician, and Friedman is no exception. In addition to his career with the CSO, Friedman conducts the Symphony of Oak Park and River Forest; guest conducts the Roosevelt University Symphony Orchestra, and is also a trombone instructor at the University. To facilitate scheduling, Jay and Gail decided to "have everybody come over here at one time and have the benefit of hearing each other."<sup>234</sup> Gail Friedman continues,

I enjoy the people coming. I love having the house full of music and young folks. We try and make it as pleasant as possible for the students.<sup>235</sup>

Some of the pleasantries include a small break half-way through the lessons, in which the Friedmans offer snacks and drink and Mr. Friedman answers any questions and offers insights on various trombone and music related topics.

Although Friedman has only been associated with the College of Performing Arts at Roosevelt University for a short period of time, he has been a teacher throughout his entire career in the Chicago Symphony. One current trumpet player with the orchestra, John Hagstrom, had a featured column on Jay Friedman's personal website, [www.jayfriedman.net](http://www.jayfriedman.net). In his article, *Trumpeting Jay Friedman*, Hagstrom delineates from the start that Friedman has been extremely influential in Hagstrom's development as

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<sup>234</sup> Gail Friedman, 07 March 2005.

<sup>235</sup> Ibid.

a brass player. Hagstrom states that “with the exception of the influence of Adolph Herseth, no one has been more influential on my playing and musical understanding than Jay Friedman.”<sup>236</sup> Hagstrom confirms that Friedman possesses certain skills, some of “which he stands alone as a legendary master.”<sup>237</sup> Perhaps more importantly to Hagstrom however, is Friedman’s ability to communicate musical expression and movement of musical line, and how this all can be done on a brass instrument. Hagstrom remembers the first lesson he ever took with Jay Friedman.

Someone asked me what we worked on for that hour. They expected me to give them a list of repertoire covered, but instead my answer was, “F-G-A-Bb.” Jay had spent an hour with me going over and over the way I was changing notes in this four note fragment, pointing out the details I had been missing by not listening for absolute uniformity and seamless connection...my study with Jay has solidified in my mind the necessity for all musicians to have a very idealized image of what they would like to sound like in great detail.<sup>238</sup>

Every month Friedman updates his personal website, offering a myriad of information, like Hagstrom’s article, to his students and professionals alike. All of Friedman’s articles, many of which have been published in leading music journals, can be accessed through the website. Information is also offered on any of his twelve published arrangements, as well as the 1971 CSO *Concert Works and Orchestral Excerpts* CD, which was re-released in 2002 on compact disc, and his CD, *The Singing Trombone*.

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<sup>236</sup> John Hagstrom, *Trumpeting Jay Friedman*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 February 2005, (accessed 20 February 2005).

<sup>237</sup> Ibid.

<sup>238</sup> Ibid.

### Teaching through Analogies

Jay Friedman's website is one of the ways that he has begun documentation of his many teaching anecdotes and analogies for which he has become known. Gail Friedman, although not often present in the group lesson room on lesson day, often overhears her husband teaching concepts from the next room. Apparently, having no extensive knowledge of classical music prior to meeting Jay Friedman, Gail Friedman has learned more than she could ever have imagined.

I've learned so much just by listening to his lessons because Jay is the best person in terms of giving a graphic example of something totally unrelated to music to teach someone about music. I'll be upstairs and I'll be listening to the students play after he gives an example and I can hear the change...I think it's amazing to hear the difference in the student after he [Jay] has given them an example like that. Somehow that miraculously changes everything they're doing. All of a sudden the light goes on in their head.<sup>239</sup>

Teaching through analogies is one of the best ways to help a student grasp a concept and make it their own, because through the process of relating the given subject to the student, the concept becomes relatable and personal to them. Dottie Ladman, elementary instrumental music specialist for the Lincoln, Nebraska, Public Schools discusses what helped her early on in learning to teach music-making.

You need to know a thousand ways to say something, because each student hears what you say a little differently. ...As I began my teaching career, I soon found that I needed to develop my own "thousand ways" to say everything. I experienced firsthand the need to reach each student in his or her own way, and I began building a mental library of teaching phrases, analogies, demonstrations, modeling techniques, and musical examples.<sup>240</sup>

Friedman has developed his own method to convey concepts and ideas to his students.

Michael Becker, current principal trombonist with the Tucson Symphony Orchestra,

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<sup>239</sup> Gail Friedman, 07 March 2005.

<sup>240</sup> Dottie Ladman, "Members Speak Out," *Teaching Music* 10, no. 4 (February 2003): 71.

former second trombonist with the Honolulu Symphony and native Chicagoan, attributes much of his musical success, as well as his thought processes about music and musical style, to Jay Friedman's tutelage. Becker took his first lesson with Friedman in 1988, prior to auditioning for, and winning a position in the Civic Orchestra of Chicago. Prior to his studies with Friedman, while still in high school, Becker studied with Frank Crisafulli. Contrasting the teaching styles of the two, Becker remembers Crisafulli teaching generally about sound production and mechanics of playing while Friedman focused on stylistic concepts. Becker says, in regards to Friedman's teaching philosophy,

Jay always had a very good way of putting things into analogies or metaphors, like about how to play certain notes if they're in the high register; about how to think about things conceptually or even physically.<sup>241</sup>

Friedman says he comes up with new analogies nearly every week to help relate concepts to his students. He has included several of these analogies in his monthly website articles under the "Reflections" section. Below are several analogies.

To help students with conceptualizing tough entrances, for example, in the upper register:

I like to think of my embouchure as an elevator. I send my embouchure up to the right floor, say A in the Brahms 1st Chorale. I make sure the floor (embouchure) is even with the outside floor (the note) and then I blow the doors open.<sup>242</sup>

Speaking about always being in control Friedman teaches,

I also think that controlling a trombone sound is like herding cattle. If the herd gets too spread out you can't control it and you "wallow" in your own sound. If you can keep the herd crisp and neat and in front of you, not sideways or behind you, then you can move forward at a good pace toward your musical objective.<sup>243</sup>

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<sup>241</sup> Michael Becker, interview by author, 09 June 2005, Tucson, AZ, digital recording.

<sup>242</sup> Jay Friedman, *Home on the Range*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 July 2003, (accessed 21 June 2005).

<sup>243</sup> Ibid.

When discussing the importance of relaxation in playing the trombone, Friedman often uses golf analogies,

I started thinking about the similarity between hitting a ball in golf and playing trombone. It seems that the more you try to hit a ball hard, the less distance you get. Sound familiar? The harder you try with your body to play the trombone the less result you get.<sup>244</sup>

Friedman continues the golf analogy to teach principles of clean and precise articulation.

I believe that a good ball striker in golf would correspond to a trombone player with good attacks. The golfer sends the ball flying and the trombone player sends the note flying. It [is] club head speed that determines distance, and it [is] air speed that determines the resonance of a note. The moment of impact determines efficiency. If the golfer does not connect cleanly at impact, the ball doesn't go as far. If the attack of a note doesn't start cleanly, the entire sound of that note is spoiled. There is no saving a note after a bad attack.<sup>245</sup>

Another analogy also explains Friedman's concept behind short, articulated notes.

In Friedman's opinion, the tone quality and resonance in the sound should not suffer, or be any different on short notes than on sustained notes. Often players sacrifice their beautiful sound when they strive for shorter notes, especially in a fast articulated passage like Berlioz' "Hungarian March" from the *Damnation of Faust*. Friedman explains that "the air continues, but I cut it off with my embouchure, [much like taking] a cookie cutter and [cutting] a tiny note out of a big sheet of dough." To continue the analogy, the consistency of the dough doesn't change when a small piece is cut from the whole. Likewise, the air quality should not change or be any weaker when playing a short, articulated note.

On proper methods of inhalation and exhalation, as related to the trombone, Friedman says,

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<sup>244</sup> Jay Friedman, *Fore!* [www.jayfriedman.net](http://www.jayfriedman.net), 20 August 2003, (accessed 21 June 2005).

<sup>245</sup> Ibid.

The back swing of the golfer corresponds to the trombone player taking in air. The follow through is like the relaxation after the attack, using the body as a resonance chamber, assuming the air started fast enough.<sup>246</sup>

According to Friedman, the golf analogy can also be applied to the mechanics involved in producing changes in dynamic,

A fortissimo is like hitting a long drive off the tee, requiring a smooth, relaxed body. A short chip corresponds to a soft dynamic, requiring more of a short, controlled, concentrated swing.<sup>247</sup>

As Friedman travels throughout the world teaching the Chicago style of brass playing, he often uses the term '*forte-piano*', or '*accent diminuendo*' to portray the concept. The air builds up behind the embouchure and is released with a great amount of pressure, creating a fast and immediate air stream. Cutting out all of the technical jargon and applying another analogy, Friedman states,

My concept of the perfect *forte-piano* is something like the shape of a comet. The head is a brilliant, round sphere followed by a tail, which is a result of such an intense ball of light.<sup>248</sup>

Friedman writes further about this concept, explaining that a build up of pressure in the mouth is what causes the air to move forward, not a forced pressure exerted by the muscles associated with the diaphragm. Optimal sound will occur when minimal muscular force is employed. In fact, in Friedman's view, most of the work should be focused around the muscles of the embouchure, not the abdomen. Another analogy proves this point.

Imagine you have a blow-gun, and you're trying to send a dart as far as possible. The way you get the most distance is by loading all the energy in your air at the moment of departure and not after the dart is on its way. Suppose you

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<sup>246</sup> Ibid.

<sup>247</sup> Ibid.

<sup>248</sup> Ibid.

wanted to send that dart half that distance. You would still load up all the energy at the beginning, but use less force, meaning less pressure in the mouth.<sup>249</sup>

Especially with this analogy, but when teaching any concept in general, Friedman stands next to the student, and following the verbal, metaphorical teaching, proceeds to demonstrate on his own trombone. On one occasion Friedman was trying to teach the concept of the blow gun to a student as it applied to a particular Bordogni étude. After mentioning the analogy, Friedman says,

After you start the note it doesn't do you any good to push it...you pulse<sup>250</sup> at the beginning of the note so you don't have to push in the middle, that's what wrecks the sound. Just let your lungs empty. You've got to start [the note] with an explosive air stream, even when [you] play soft.<sup>251</sup>

Half-way through the discussion Friedman interjects a playing example of the 'pulsed' articulation on an E natural, above the bass-clef staff, and asks the student to imitate. They play back and forth until the student begins to grasp the concept.<sup>252</sup> Ingeniously, by relating a concept to the student in a very personal way, and then demonstrating how it should sound, the student has a higher chance grasping the concept because they are engaging multiple senses in the learning process.

A vast majority of Friedman's analogies deal with his ideas about legato playing on the trombone. Friedman says most trombonists' playing problems stem from a faulty legato technique, which is created from the lack of constant air, as well as interruptions to

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<sup>249</sup> Jay Friedman, *Battle of the Bulge*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 June 2005, (accessed 21 June 2005).

<sup>250</sup> Friedman uses the word pulse to refer to the immediate surge of air needed to initiate a clean articulation. He also uses the word accent-diminuendo to describe the same concept.

<sup>251</sup> Jay Friedman, 12 December 2004.

<sup>252</sup> Ibid.



the air-stream, due to jerky, tense slide movements. Friedman uses several metaphors to help improve these problems.

If I were to visualize what a great legato looked like it would be something like this; imagine a few bowling balls on a rack. These are the notes. The bowling balls are inside of a large tube that is made of the same material found in drier vents. It resembles a slinky with a plastic coating over it. Depending on the type of slur you want, the amount of space between the notes is adjustable, but the bowling balls never touch each other and the tube that connects them is the same circumference as the bowling balls.<sup>253</sup>

Imagine a rubber band (the air) that is pulled along with the slide to another position. The slide should move smoothly and silently so as not to disturb the air stream whatsoever, and not vice-versa. Avoid a "slide show" performance.<sup>254</sup>

I like to think of the slide as a tire on a car. If the normal tire pressure is 32 PSI, then I try to keep that PSI as close to normal as possible while moving the slide. The slide should move silently and glide smoothly across the floor as if in stocking feet, so as not to disturb the steadiness of the air stream.<sup>255</sup>

The slide is like a conductor, it can flail away to beat the band, but if there are no players (air) to make sound, it's all for nothing.<sup>256</sup>

The slide should be the servant of the air and follow the air around like a little brother and not vice-versa. I never let my slide movement interfere with the flow of the air. The flow of the air should be sacred and nothing, including the tongue, or the arm should affect the steadiness of the air stream.<sup>257</sup>

I've been using this analogy in describing how the slide and air should move. Imagine you're shoveling dirt from one pile to another. ... You fill your shovel with dirt and you want to deposit it in one specific place. If you fling the shovel toward the place you want, and the shovel moves faster than the dirt, when the shovel stops, the dirt goes flying in all directions instead of where you want it to go. Now imagine that you move the shovel at exactly the speed it takes to keep the dirt on the shovel all the way to the other pile. You may have moved it just as fast, but you didn't accelerate it at the beginning, so there wasn't that equal and

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<sup>253</sup> Jay Friedman, *Legato and the Arms Race*, [www.jayfriedman.net](http://www.jayfriedman.net), 07 July 2004, (accessed 21 June 2005).

<sup>254</sup> Ibid.

<sup>255</sup> Ibid.

<sup>256</sup> Ibid.

<sup>257</sup> Jay Friedman, *Legato Instruments and Recordings*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 August 2004, (accessed 21 June 2005).

opposite reaction at the end, which would send the dirt flying. That is the way I want you to move the slide, so that the air is getting a ride to the next note and not being flung through the air.<sup>258</sup>

The ideal is, no matter how fast you move the slide, to keep track of the air stream so that you decide and control how you want the legato to sound. If you took a cruise from the US to Europe would you take a sleeping pill upon boarding and wake up when you got there? Of course not. You would enjoy all the things the ship has to offer. That is what I want you to do with the legato. Haven't you heard the expression "getting there is half the fun?"<sup>259</sup>

Friedman refers again to his bowling ball analogy to teach the need for consistency of air, particularly when moving between partials of the harmonic series on the trombone.

Now I want you to imagine a slight rise in the path the slide and the air must pass over, like the top of a bowling ball, when playing B to Bb. The object of this mental image is to make this slur as smooth as a legato slur, which is much easier to play smoothly than a slur that goes against the grain (slide going up and note going down.) Believe it or not this slur can be one of the best and easiest ones to produce if you try to prolong that moment when the air jumps (or falls off) the D overtone series to the Bb overtone series. Thinking about the slide and air going up over a gentle and therefore elongated slope will give the proper amount of legato to match the smoothest slur you can produce.<sup>260</sup>

In addition to teaching through analogies, Friedman instructs by example, through personal demonstration. Michael Becker, having made it to the final round of the Chicago Symphony's second trombone audition in 1989, in which Michael Mulcahy was offered the job, was fortunate to play extra with the CSO while Mulcahy moved his family from Australia to Chicago. Becker counts the time he had, playing second trombone next to Jay Friedman, as one of the greatest educational experiences of his life.

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<sup>258</sup> Jay Friedman, *Ditch Diggin'*, [www.jayfriedman.net](http://www.jayfriedman.net), 07 October 2004, (accessed 21 June 2005).

<sup>259</sup> Jay Friedman, *Shifting Gears*, [www.jayfriedman.net](http://www.jayfriedman.net), 08 November 2004, (accessed 21 June 2005).

<sup>260</sup> Jay Friedman, *A Few of my Favorite Things*. [www.jayfriedman.net](http://www.jayfriedman.net), 08 December 2004, (accessed 21 June 2005).

It was...the best education anybody could get, and in a sense it was also really easy. It was what [I] had grown up listening to [my] whole life, since the time [I] decided to be in an orchestra. [If I wanted] to listen to great brass playing, I listened to the Chicago Symphony. For me it fit right in with my concept. I didn't have to struggle as far as that...The level of playing is so high that you either go up with it or get buried. Luckily for me I just went right with it and it took me up with it. I learned a lot...What I learned a lot was they go for it all the time...everybody is just letting it fly, and it's not always perfect, but it's exciting.<sup>261</sup>

Becker says he has taken countless concepts from Friedman's teaching and brass coaching, but most importantly, he has learned Friedman's and the CSO brass players' approach to style, expression, and articulation as related to the great orchestral literature.<sup>262</sup>

### **Friedman on Warm-Ups**

There are many differing opinions throughout the brass world with regards to warming up. Friedman advocates having a short, set routine designed as a "crutch...that takes about five minutes."<sup>263</sup> The trombonist engaging in the warm-up should not concern themselves with how the embouchure feels; per se. Friedman advises to have

Something to do everyday [for a warm-up]. It doesn't matter how your embouchure feels in the morning. It's going to feel horrible, so all you do is your routine and you don't pay any attention to how it feels. Just go through your routine because it doesn't matter how you start, it's just getting through the routine to get [things] working.<sup>264</sup>

Friedman, demonstrating a simple routine, begins with very basic arpeggios, starting in the middle register and then extending the range out from both ends. Major, two-octave scales follow the arpeggios, beginning with the B-flat scale and ending with the F scale.

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<sup>261</sup> Michael Becker, 09 June 2005.

<sup>262</sup> Ibid.

<sup>263</sup> Jay Friedman, 12 December 2004.

<sup>264</sup> Ibid.

Friedman feels this type of warm-up can help those who pick up their horn in the morning and are immediately discouraged because of how it feels.

It feels bad, so it sounds bad. ...It's like you're reveling in your misery. ...Just pick up the horn and [say] "I don't care how it feels!"<sup>265</sup>

### **Friedman on Bordogni Études**

The Bordogni (Rochut) Études<sup>266</sup>, according to Friedman, present a wonderful opportunity for practicing and developing musical expression and style. When working on any specific étude, Friedman advises not to rush through, ignoring the many opportunities to 'sing'. A student should focus, above all, on achieving a smooth, clear sound, and the first notes of every phrase need to serve as models for the remainder of the phrase. If a player starts out a phrase with a beautiful sound and expressive style, the remainder of the phrase will likely be the same.

Often, players think that to create emotion and excitement in a piece of music, it is necessary to increase the volume or decrease the volume by drastic amounts. Friedman feels this is partially true, but much of the expressiveness in music can be aided with the right kind of vibrato at the correct moment. He advises,

... [Don't] just [get] louder with a small vibrato. Let the vibrato do the swelling for you. Let it bloom like a flower, and when you build to [a given] note with a lot of vibrato it makes sense in context.<sup>267</sup>

In addition to creating expression in the music, using vibrato, according to Friedman, can also help focus and center the sound. Also, since the Rochut Études really are vocalises,

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<sup>265</sup> Ibid.

<sup>266</sup> Marco Bordogni, *Vocalises*, transcribed by Joannes Rochut, *120 Melodious Etudes for Trombone* (New York: Carl Fischer Inc., 1928).

<sup>267</sup> Jay Friedman, private lesson given to author, 13 December 2004, Orchestra Hall, Chicago, IL, digital recording.

written for singers, one should try to be as vocal as possible in performing the music.

Friedman says,

Really sing when you get the chance...you want sound between notes on slur ups [because] that's what singers do! I'm not going to apologize for playing too smooth on the trombone. It's not just the smoothness that is helped [by getting sound between the notes], it gives you more sound. If you can get thirty percent more sound throughout this whole thing, because of all the sound you get between the notes, you're going to sound a lot better than the next guy, who just gets sound on the notes and tries to avoid everything else. You're going to get more sound; and more sound in a dynamic is the difference between somebody sounding special and somebody sounding the average.<sup>268</sup>

By getting sound "between the notes" Friedman is not condoning a portamento approach, utilizing a sloppy, cumbersome slide technique; rather, he is suggesting that to imitate the sound of the human voice more appropriately in performance, the trombonist must connect the notes together in a seamless, fluid manner, just as a singer would. Friedman explains this concept,

I want maximum sound between notes without a gliss or smear. Somewhere in the middle there is a slur with sound and not [with] glissando. I had a hard legato when I was [younger]. I used to hear those ballad guys playing so smooth [and] I thought, why should they be the only ones to be able to play smooth and melodically?<sup>269</sup>

### **Style in *Symphonie Fantastique***

Summarizing the greatest assets he gained through years of study and association with Jay Friedman, Michael Becker says,

Definitely style and articulation, which kind of go hand in hand...especially on the orchestral stuff; how to apply stylistic aspects in the music and the excerpts, especially if you are also battling technical issues, like on the *Bolero* or [Schumann's] *Rhenish*. To really focus on the stylistic things helps you get through the technical aspects of these excerpts. ...If your mind is focused on the music and...you are applying the musical ideas...with a strong concept of

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<sup>268</sup> Ibid.

<sup>269</sup> Ibid.

how you want to do it, your body will find a way to do it. Jay taught me that...I always think about what Jay would say [about] the way I am playing [a certain piece of music].<sup>270</sup>

A most common excerpt of music asked for on nearly every orchestral audition is the *March to the Scaffold* section from Berlioz's *Symphony Fantastique*. In coaching a player through stylistic aspects of this excerpt, Friedman brings over forty-three years of experience with the Chicago Symphony to the table, in addition to the wealth of knowledge gained by sitting next to Adolph Herseth, and keeping company with the rest of the legendary CSO brass section. Friedman says,

There's a lot of style involved in getting through this thing; a lot of style. You've really got to be smart to make it through this. ...All of the half notes [in the excerpt] need to be accent-diminuendo.<sup>271</sup>

A player who attacks the half notes with a dull articulation will "have to work so hard to cut through an orchestra," Friedman says. On the contrary, Friedman explains the necessity to play full, but not too loud. Nevertheless, the sound must cut through the orchestra. The only way to cut is to apply Friedman's 'comet' analogy to the beginnings of the half notes.<sup>272</sup> When the articulation is stylistically correct, less physical exertion is needed.

Spit and relax. ...I let the initial burst of air do all the work for me, and then I can stay relaxed. ...I can loaf through there [if I relax]. Throw it away! Bang it and then relax. ...See if you can make the loudest part of the note speak absolutely instantly, so there is no warm-up time on the note...like a firecracker exploding. The most brilliant part is right on the down beat, not into the note.<sup>273</sup>

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<sup>270</sup> Michael Becker, 09 June 2005.

<sup>271</sup> Jay Friedman, 13 December 2004.

<sup>272</sup> Ibid.

<sup>273</sup> Ibid.

Friedman is most particular to point out that all quarter and eighth notes in the passage must be sustained, *marcato*, and clear. All attacks must be deliberately the same, without sliding into notes where no slur is marked. Friedman says further,

When you see a long note, don't assume it's going to be a dull attack. ...The attack has nothing to do with the length of the note. The attack stands on its own. I never really use a dull attack. ...Sometimes I'll diminuendo [after the attack] and sometimes I won't, like on the quarter [notes in this excerpt]. That's a difference in style. ...I want the sound to speak instantly on the down beat. I mean, not only speak, but I want the sound to be at...one hundred percent resonance on the down beat. Not many people do that.<sup>274</sup>

To practice and adopt the CSO brass style, as advocated by Friedman, he advises taking a simple melody, for example, from the Arban book, and playing it all with crisp, staccato articulation. Strive on the short attacks to get the 'cookie cutter', or 'dart gun' attacks by "spitting and relaxing."<sup>275</sup> After working through the melody in this manner, try the same melody, this time sustained, however, not diminishing the immediacy or preciseness of the attacks. Although the notes are not long, the notes should resonate at "one hundred percent on the down beat."<sup>276</sup> By doing these types of simple exercises, a player can develop clarity of sound and begin to cultivate a mature style.

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<sup>274</sup> Ibid.

<sup>275</sup> Ibid.

<sup>276</sup> Ibid.

## CHAPTER IX

### CONCLUSION

At the close of his forty-fourth season as principal trombone with the Chicago Symphony Orchestra, Friedman feels he hasn't lost a beat, in fact he says "I think I'll go another seven or eight years, unless something happens...because I'm playing well; I don't think I've lost anything!"<sup>277</sup> In fact, Friedman has only continued to grow as a musician as the years have gone by. In 2004, joining the ranks of some of the world's greatest trombone players and pedagogues, including former section-mates Edward Kleinhammer and Frank Crisafulli; jazz legends J.J. Johnson and Urbie Green; current International Trombone Association president, and former principal trombone of the London Symphony Orchestra, Denis Wick; and early idol, former principal trombone with the New York Philharmonic, Gordon Pulis, Friedman was selected by the "I.T.A. Board, Board of Advisors and Council of Past Presidents...as the recipients of the prestigious 2004 I.T.A. Award."<sup>278</sup> Vern Kagarice, former editor for the *International Trombone Journal*, and professor of trombone at the University of North Texas, writes,

Over the course of the past forty years, Jay's name has become an icon in the trombone world, largely due to his visibility as the Chicago Symphony Orchestra's principal trombonist. ...Jay Friedman is a wonderful musician and a very bright man, full of compassion for others, and always eager to help. [The] I.T.A. could not have found a better model of excellence for its association.<sup>279</sup>

As Gail Friedman said, "these are the best years of his life." These days of prosperity may never have come if it hadn't been for Friedman's unending drive to succeed and progress. Reaching for the top was never a question with Friedman. From winning the

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<sup>277</sup> Jay Friedman, 31 January 2005.

<sup>278</sup> Vern Kagarice, 42.

<sup>279</sup> Ibid., 42, 46.



“distinguished cadet award”<sup>280</sup> at the Junior Military Academy, to achieving one of the most honorable awards in the international trombone community, Friedman continues to reach for new heights.

In addition to heralding Friedman’s musical qualities, Gail also speaks highly of her husband’s culinary abilities. “I’m not a cook, [so] for him to survive, he has become the gourmet cook in the household.”<sup>281</sup> Friedman began developing his great appreciation for good food while being deprived of it at the Military Academy. Then, while touring extensively throughout the world with the CSO, Friedman learned about all of the different, wonderful ethnic food varieties available to man. Gail says,

He loves every ethnic food there is except American food.<sup>282</sup> He loves spices, flavor and complex things. He loves to go in the kitchen on a cold day, around four [in the afternoon], turn on the news and start cooking.<sup>283</sup>

Some of Friedman’s recipes have been published, one of which, “Jay’s Fortissimo Chili”, was published in *Culinary Harmony, Favorite Recipes of the World’s Finest Classical Musicians*.<sup>284</sup>

For Jay Friedman, playing in the Chicago Symphony Orchestra has been a large part of his life. Although he doesn’t seem to contemplate an ending to his orchestra career, one day Friedman may join former colleague, Edward Kleinhammer, in proclaiming “When you play in an orchestra like that, it’s like a keyhole peek into

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<sup>280</sup> Jay Friedman, *My Early Years*, [www.jayfriedman.net](http://www.jayfriedman.net), 24 May 2005, (accessed 21 June 2005).

<sup>281</sup> Gail Friedman, 07 March 2005.

<sup>282</sup> Friedman mentions one exception to this is barbeque.

<sup>283</sup> Gail Friedman, 07 March 2005.

<sup>284</sup> David Rezits, *Culinary Harmony, Favorite Recipes of the World’s Finest Classical Musicians*, ed. Gerald Deatsman, (Fort Wayne, Indiana: DIR Publishers, 1997), 11.

heaven; it's a wonderful experience [and] sometimes, when you are through, you even have tears in your eyes."<sup>285</sup>

In 2004, at a house warming party, and more particularly, wedding celebrations for Jay and Gail Friedman, Jack Zimmerman offered the Friedmans, as a token of their friendship and kindness, a poem he wrote for the occasion, entitled *Lamplight*.

*Day flows toward night*

*Soft wind caresses the old house, which readies for sleep*

*Honeyed lamplight brightens inside*

*Produced by fusion, two wills made one*

*The lamplight laughs at passing years*

*And scoffs at the decay of age*

*With its eiderdown embrace, lamplight warms the old house*

*And eavesdrops on the loving conversations beneath its rafters.*<sup>286</sup>

As Jay Friedman approaches the close of his forty-fourth season with the Chicago Symphony Orchestra, he continues to shed light upon all who enter his home, student and visitor alike. Additionally, Friedman continues to enlighten the trombone and music world through his ongoing commitment to music making.

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<sup>285</sup> Edward Kleinhammer, 01 April 2005.

<sup>286</sup> Jack Zimmerman, *Lamplight*, 2004, poem in possession of Jay Friedman.

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## APPENDIX A

### JAY FRIEDMAN'S CSO DISCOGRAPHY (1959-2003)

RECORDINGS by the CHICAGO SYMPHONY ORCHESTRA, 1959-2003

Featuring Jay Friedman, Principal Trombone, *unless otherwise noted*

*All recordings made in Orchestra Hall, unless otherwise noted*

(revised through 15 October 2003)

Compiled by Katherine Schouten, Rosenthal Archives, Chicago Symphony Orchestra

Edited by the author

ALFVÉN, Hugo (1872-1960)—

"Skoken sover," Op. 28, No. 6

1987 Järvi

(Håkan Hagegård, soloist) ..... CSO: CD95-2

BARBER, Samuel (1910-1981)—

Essay for Orchestra No. 1, Op. 12

1981 Solti (Royal Albert Hall, London, England) ..... CSO: CD99-2

*The Lovers*

1991 Schenk

(Dale Duesing, soloist. Chicago Symphony Chorus;

Margaret Hillis, director) ..... KOCH CLASSICS

*Prayers of Kierkegaard*

1991 Schenk

(Sara Reese, soloist. Chicago Symphony Chorus;

Margaret Hillis, director) ..... KOCH CLASSICS

*The School for Scandal, Overture*

1966 Schippers (Ravinia, Highland Park, Illinois)..... CSO: 90/2

BARTÓK, Béla (1881-1945)—

*Bluebeard's Castle*

1993 Boulez

(Jessye Norman, Laszlo Polgar, soloists) ..... DGG

*Cantata profana (The Nine Splendid Stags)*

1991 Boulez

(John Aler, John Tomlinson, soloists.

Chicago Symphony Chorus; Margaret Hillis, director) ..... DGG

Concerto for Orchestra

1969 Ozawa (Medinah Temple)

ANGEL

1981 Solti

LONDON

1989 Levine.....

DGG

1990 Solti (Budapest Convention Centre, Budapest, Hungary)

LONDON

1992 Boulez .....

DGG

Concerto for Piano No. 1

1965 Ozawa

(Peter Serkin, soloist)..... RCA

1977 Abbado

(Maurizio Pollini, soloist) ..... DGG

Concerto for Piano No. 2

1977 Abbado

(Maurizio Pollini, soloist) ..... DGG

Concerto for Piano No. 3

1965 Ozawa

(Peter Serkin, soloist)..... RCA

- 1990 Solti (Budapest Convention Centre, Budapest, Hungary)  
(András Schiff, soloist) **LONDON**
- Concerto for Violin No. 1  
1983 Solti  
(Kyung-Wha Chung, soloist) **LONDON**
- Concerto for Violin No. 2  
1998 Boulez  
(Gil Shaham, soloist) ..... **DGG**
- Dance Suite  
1965 Solti ..... **CSO: 89/2 (cd) (+)**  
1981 Solti ..... **LONDON**  
1990 Solti (Budapest Convention Centre, Budapest, Hungary) ..... **LONDON**  
1992 Boulez ..... **DGG**
- Deux Images* (Two Pictures) for Orchestra, Op. 10  
1992 Boulez ..... **DGG**
- Divertimento for String Orchestra  
1990 Solti ..... **LONDON**  
1993 Boulez ..... **DGG**
- Four Pieces for Orchestra, Op. 12  
1992 Boulez ..... **DGG**  
Scherzo ..... **GRAMOPHONE**
- Hungarian Sketches*  
1993 Solti ..... **LONDON**  
1993 Boulez ..... **DGG**
- The Miraculous Mandarin*, Op. 19  
1994 Boulez  
(Chicago Symphony Chorus; Duain Wolfe, director)..... **DGG**
- The Miraculous Mandarin*, Op. 19, Suite  
1967 Martinon (Medinah Temple) ..... **RCA**  
1968 Kertész ..... **CSO: 90/12-5**  
1989-90 Solti ..... **LONDON**
- Rhapsody for Violin and Orchestra No. 1  
1998 Boulez  
(Gil Shaham, soloist) ..... **DGG**
- Rhapsody for Violin and Orchestra No. 2  
1998 Boulez  
(Gil Shaham, soloist) ..... **DGG**
- Two Portraits, Op. 5  
1987 Solti  
(Samuel Magad, soloist) ..... **CSO: CD00-10-9**
- The Wooden Prince*  
1991 Boulez ..... **DGG**
- BAX, Arnold (1883-1953)—**  
*The Garden of Fand*, Symphonic Poem  
1984 Slatkin ..... **CSO: 90/12-7**
- BEETHOVEN, Ludwig van (1770-1827)—**  
*Christ on the Mount of Olives*, Op. 85

- 1996 Barenboim  
 (Laura Aikin, Ben Heppner, René Pape, soloists.  
 Chicago Symphony Chorus; Duain Wolfe, director)..... CSO: CD00-10-10  
*The Consecration of the House* Overture, Op. 124  
 1966 Martinon..... CSO: CD03-2  
*Fidelio*, Op. 72  
 1979 Solti (Medinah Temple)  
 (Hildegard Behrens, Sona Ghazarian, Peter Hofmann,  
 David Kuebler, Theo Adam, Gwynne Howell, Hans Sotin,  
 soloists. Chicago Symphony Chorus; Margaret Hillis,  
 director) ..... LONDON  
 Excerpts ..... DECCA  
 “O welche Lust” (Prisoner’s Chorus)..... LONDON  
 “Abscheulicher, wo eilst du hin!” and “Komm’, O Hoffnung” ..... DECCA  
 Overture  
 1967 Martinon..... CSO: CD97-2  
 1979 Solti (Medinah Temple) ..... LONDON  
*Leonore* Overture No. 3, Op. 72b  
 1972 Solti (Krannert Center, Urbana, Illinois) ..... LONDON  
 1988 Solti ..... LONDON  
*Missa solennis* in D Major, Op. 123  
 1977 Solti (Medinah Temple)  
 (Lucia Popp, Yvonne Minton, Mallory Walker,  
 Gwynne Howell, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... LONDON  
*Gloria* ..... RCA  
 1993 Barenboim  
 (Tina Kiberg, Waltraud Meier, John Aler, Robert Holl,  
 soloists. Chicago Symphony Chorus; Margaret Hillis,  
 director) ..... ERATO  
*Gloria* ..... ERATO  
 “The Nine Symphonies” (with overtures to *Coriolanus*, *Egmont*,  
 and *Leonore* No. 3)  
 1972, 1973, 1974 Solti (Medinah Temple; Sofiensaal, Vienna,  
 Austria; Krannert Center, Urbana, Illinois)  
 (Pilar Lorengar, Yvonne Minton, Stuart Burrows,  
 Martti Talvela, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... LONDON  
 “The Nine Symphonies” (with overtures to *Egmont* and *Leonore* No. 3)  
 1972, 1973, 1974 Solti (Medinah Temple; Sofiensaal, Vienna,  
 Austria; Krannert Center, Urbana, Illinois)  
 (Pilar Lorengar, Yvonne Minton, Stuart Burrows,  
 Martti Talvela, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... DECCA  
 “The Nine Symphonies” (with overtures to *Egmont* and *Leonore*  
 No. 3)  
 1986, 1987, 1988, 1989, 1990 Solti (Orchestra Hall and  
 Medinah Temple)  
 (Jessye Norman, Reinhild Runkel, Robert Schunk,  
 Hans Sotin, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... LONDON

- Symphony No. 5 in C Minor, Op. 67  
 1968 Ozawa..... **RCA**  
 1973 Solti (Medinah Temple) ..... **LONDON**  
 1986 Solti (Medinah Temple) ..... **LONDON**  
 1990 Solti (Suntory Hall, Tokyo, Japan)..... **CBS/SONY**  
 Excerpts from *Allegro con brio* (First movement)  
 1994 Levine (Medinah Temple)..... **DISNEY**  
 Symphony No. 6 in F Major, Op. 68 (*Pastoral*)  
 1974 Solti (Sofiensaal, Vienna, Austria)..... **LONDON**  
 1988 Solti ..... **LONDON**  
*Allegro* (Fourth movement) ..... **LONDON**  
 Symphony No. 9 in D Minor, Op. 125  
 1972 Solti (Krannert Center, Urbana, Illinois)  
 (Pilar Lorengar, Yvonne Minton, Stuart Burrows,  
 Martti Talvela, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... **LONDON**  
 Rehearsal ..... **LONDON**  
 Finale of the Fourth movement..... **RCA**  
 Excerpts ..... **LAR**  
 1986 Solti  
 (Jessye Norman, Reinhild Runkel, Robert Schunk,  
 Hans Sotin, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... **LONDON**
- BERG, Alban (1885-1935)—**  
 Concerto for Violin  
 1983 Solti  
 (Kyung-Wha Chung, soloist) ..... **LONDON**  
 1992 Levine (Medinah Temple)  
 (Anne-Sophie Mutter, soloist) ..... **DGG**  
*Lulu Suite*  
 2000 Boulez (Kölner Philharmonie, Cologne, Germany)  
 (Christine Schäfer, soloist) ..... **EUROARTS**
- BERIO, Luciano (1925- )—**  
*Continuo*  
 1993 Barenboim ..... **TELDEC**
- BERLIOZ, Hector (1803-1869)—**  
*The Damnation of Faust*, Op. 24  
 1981 Solti (Medinah Temple)  
 (Frederica von Stade, Kenneth Riegel, José van Dam,  
 Malcolm King, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director; Glen Ellyn Children's Chorus;  
 Doreen Rao, director) ..... **LONDON**  
 Excerpts ..... **LONDON**  
 1989 Solti (Royal Albert Hall, London, England)  
 (Anne Sofie von Otter, Keith Lewis, José van Dam,  
 Peter Rose, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director; Choristers of Westminster  
 Cathedral, Rodney Greenberg, director) ..... **LONDON**

- The Damnation of Faust*, Op. 24, *Rákóczy March*  
 1990 Solti (Suntory Hall, Tokyo, Japan)..... **CBS/SONY**
- Les francs-juges (The Judges of the Secret Court)*, Overture, Op. 3  
 1973-74 Solti (Medinah Temple)..... **LONDON**
- Les Troyens*, Royal Hunt and Storm  
 1963 Munch (**Friedman, assistant principal**)..... **VAI (video)**
- Romeo and Juliet*, Dramatic Symphony, Op. 17, Excerpts  
 1969 Giulini (Medinah Temple) ..... **ANGEL**  
 1977 Solti ..... **LONDON**
- Symphonie fantastique*, Op. 14  
 1972 Solti (Krannert Center, Urbana, Illinois)..... **LONDON: CS-6790, 414**  
 307-1LJ, 414
- March to the Scaffold* (Fourth movement) ..... **LONDON**  
 1983 Abbado ..... **DGG**  
 1992 Solti (Grosses Festspielhaus, Salzburg, Austria)..... **LONDON**  
 1995 Barenboim ..... **TELDEC**
- March to the Scaffold* (Fourth movement) ..... **TELDEC**
- BERNSTEIN, Leonard (1918-1990)—**  
*West Side Story*, Prologue, “Tonight,” Rumble, “Somewhere”  
 1998 Barenboim  
 (Renée Fleming, Plácido Domingo, soloists) ..... **LONDON**
- BIZET, Georges (1838-1875)—**  
*L'arlésienne*, Suite No. 1  
 1967 Martinon ..... **RCA**
- L'arlésienne*, Suite No. 2  
 1967 Martinon ..... **RCA**  
 “Farandole” ..... **RCA**  
 1965 Martinon ..... **CSO: CD97-2**
- BLACKWOOD, Easley (1933- )—**  
*Symphony No. 5*  
 1992 DePreist ..... **CEDILLE**
- BORODIN, Alexander (1833-1887)—**  
*Prince Igor*, Overture  
 1982 Solti ..... **CLARION**
- Prince Igor*, Polovetzian Dances  
 1969 Ozawa (Medinah Temple)..... **ANGEL**  
 Excerpts ..... **ANGEL**  
 1977 Barenboim ..... **DGG**
- BOULEZ, Pierre (1925- )—**  
*Notations for Orchestra I-IV*  
 2001 Barenboim (Kölner Philharmonie, Cologne, Germany)..... **EUROARTS**
- Notations for Orchestra VII*  
 2000 Barenboim ..... **TELDEC**
- BRAHMS, Johannes (1833-1897)—**  
*Academic Festival Overture*, Op. 80

- 1963 Hindemith (Friedman, assistant principal) ..... CSO: 90/12-6  
 1978 Solti (Medinah Temple) ..... LONDON  
 1982 Ormandy..... CSO: 90/2  
 1993 Barenboim..... ERATO  
*Ein deutsches Requiem* (A German Requiem), Op. 45  
 1978 Solti (Medinah Temple)  
 (Kiri Te Kanawa, Bernd Weikl, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... LONDON  
 “Wie lieblich sind deine Wohnungen” ..... LONDON  
 1983 Levine  
 (Kathleen Battle, Håkan Hagegård, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... RCA  
 “Wie lieblich sind deine Wohnungen” ..... RCA  
 1992 Barenboim  
 (Janet Williams, Thomas Hampson, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... ERATO  
 Piano Quartet No. 1 in G Minor (orch. Schoenberg)  
 1964 Craft ..... COLUMBIA  
 “The Four Symphonies”  
 1975-76 Levine (Medinah Temple) ..... RCA  
 “The Four Symphonies” (with *Academic Festival Overture* and  
*Tragische Overture*)  
 1978-79 Solti (Medinah Temple) ..... LONDON  
 “The Four Symphonies” (with *Academic Festival Overture*,  
*Tragische Overture*, and Variations on a Theme by Haydn)  
 1992-93 Barenboim..... ERATO  
 Symphony No. 1 in C Minor, Op. 68  
 1975 Levine (Medinah Temple)..... RCA  
 1979 Solti (Medinah Temple) ..... LONDON  
 1989 Wand ..... RCA  
 1993 Barenboim..... ERATO  
 Symphony No. 2 in D Major, Op. 73  
 1976 Levine (Medinah Temple)..... RCA  
 1979 Solti (Medinah Temple) ..... LONDON  
 1993 Barenboim..... ERATO  
 Symphony No. 3 in F Major, Op. 90  
 1976 Levine (Medinah Temple)..... RCA  
 1978 Solti (Medinah Temple) ..... LONDON  
 1993 Barenboim..... ERATO  
*Allegro con brio* (First movement) ..... ERATO  
 Symphony No. 4 in E Minor, Op. 98  
 1969 Giulini (Medinah Temple) ..... ANGEL  
 1976 Levine (Medinah Temple)..... RCA  
 1978 Solti (Medinah Temple) ..... LONDON  
 1993 Barenboim..... ERATO  
*Tragic Overture*, Op. 81  
 1978 Solti (Medinah Temple) ..... LONDON

## BRITTEN, Benjamin (1913-1976)—

Four Sea Interludes from *Peter Grimes*, Op. 33

- 1967 Martinon..... CSO: CD97-2

- Sinfonia da requiem*, Op. 24  
 1983 Kubelík..... CSO: CD02-2 (cd) (+).  
*Young Person's Guide to the Orchestra*, Op. 34  
 1967 Ozawa (Medinah Temple)..... RCA
- BRUCH, Max (1838-1920)—  
*Kol Nidrei* for Cello, Op. 47  
 1988 Levine  
 (Matt Haimovitz, soloist)..... DGG  
*Scottish Fantasy* for Violin, Op. 46  
 1986 Slatkin (Medinah Temple)  
 (Cho-Liang Lin, soloist) ..... CBS
- BRUCKNER, Anton (1824-1896)—  
*Helgoland*  
 1979 Barenboim  
 (Men of the Chicago Symphony Chorus; Margaret Hillis,  
 director) ..... DGG  
*Psalm 150*  
 1979 Barenboim  
 (Ruth Welting, soloist. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... DGG  
 "The Ten Symphonies"  
 1972, 1975, 1977, 1979, 1980, 1981 Barenboim (Orchestra Hall  
 and Medinah Temple) ..... DGG  
 "The Ten Symphonies" (with *Te Deum*, *Psalm 150*, and *Helgoland*)  
 1972, 1975, 1977, 1979, 1980, 1981 Barenboim (Orchestra Hall  
 and Medinah Temple)  
 (Jessye Norman, Yvonne Minton, Ruth Welting, David Rendall,  
 Samuel Ramey, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... DGG  
 "The Symphonies"  
 1980, 1981, 1986, 1988, 1992, 1993, 1994, 1996 Solti  
 (Orchestra Hall, Medinah Temple, and Bolshoi Hall of the  
 Philharmonie, Leningrad, Russia) ..... LONDON  
*Symphony No. 0 in D Minor (Die Nullte)*  
 1979 Barenboim..... DGG  
 1995 Solti ..... LONDON  
*Symphony No. 1 in C Minor*  
 1980 Barenboim..... DGG  
 1995 Solti ..... LONDON  
*Symphony No. 2 in C Minor*  
 1991 Solti ..... LONDON  
*Symphony No. 3 in D Minor (Wagner)*  
 1992 Solti ..... LONDON  
*Symphony No. 4 in E-flat Major (Romantic)*  
 1972 Barenboim (Medinah Temple) ..... DGG  
 1981 Solti ..... LONDON  
*Symphony No. 5 in B-flat Major*  
 1977 Barenboim..... DGG



- 1980 Solti (Medinah Temple) ..... LONDON  
 Symphony No. 6 in A Major  
 1977 Barenboim ..... DGG  
 1979 Solti (Medinah Temple) ..... LONDON  
 1982 Kubelík ..... CSO: CD92-2  
 Symphony No. 7 in E Major  
 1978 Solti (Royal Albert Hall, London, England) ..... LONDON  
 1979 Barenboim (**Friedman absent, recovering from accident**) .. DGG  
 1984 Tennstedt ..... CSO: CD00-10-6  
 1986-1987 Solti (Orchestra Hall and Medinah Temple) ..... LONDON  
 Symphony No. 7 in E Major, *Allegro moderato* (First movement)  
 1963 Hindemith (**Friedman, assistant principal**) ..... CSO: CD00-10-4  
 Symphony No. 8 in C Minor (*Apocalyptic*)  
 1980 Barenboim ..... DGG  
 1990 Solti (Bolshoi Hall of the Philharmonie,  
 Leningrad, Russia) ..... LONDON  
 Symphony No. 9 in D Minor (*Unfinished*)  
 1975 Barenboim (Medinah Temple) ..... DGG  
 1976 Giulini (Medinah Temple) ..... ANGEL  
 1985 Solti ..... LONDON  
*Te Deum*  
 1981 Barenboim  
 (Jessye Norman, Yvonne Minton, David Rendall,  
 Samuel Ramey, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... DGG
- CAGE, John (1912-1994)—  
*Atlas Eclipticalus*  
 1990 Levine ..... DGG
- CARTER, Elliott (1908)—  
*Partita* from *Symphonia*  
 1994 Barenboim (Kölner Philharmonie, Cologne, Germany) ..... TELDEC  
 Variations for Orchestra  
 1982 Solti (Dorothy Chandler Pavilion, Los Angeles, California) . CSO: CD00-10-9  
 1990 Levine ..... DGG
- CHAUSSON, Ernest (1855-1899)—  
*Poème de l'amour et de la mer (Poem of Love and of the Sea)*  
 for Voice and Orchestra, Op. 19  
 1968 Martinon  
 (Maureen Forrester, soloist) ..... CSO: CD95-2
- CHOPIN, Frédéric (1810-1849)—  
 Concerto for Piano No. 2 in F Minor, Op. 21  
 1983 Abbado  
 (Ivo Pogorelich, soloist) ..... DGG
- COPLAND, Aaron (1900-1990)—  
*Billy the Kid Suite*  
 1981 Levine (Ravinia, Highland Park, Illinois) ..... CSO: CD00-10-8

- Dance Symphony*  
1965 Gould..... **RCA**
- Preamble for a Solemn Occasion*  
1968 Ozawa (Ravinia, Highland Park, Illinois)  
(Marion Anderson, soloist) ..... **CSO: CD00-10-7**
- CORIGLIANO, John (1938- )—**  
*Campane di Ravello*  
1987 Jean..... **CSO: CD00-10-9**  
*Symphony No. 1*  
1990 Barenboim..... **ERATO**  
*Tournaments Overture*  
1984 Solti..... **CSO: 90/12-12**
- CRESTON, Paul (1906-1985)—**  
*Fantasy for Trombone and Orchestra*  
1976 Solti  
(Jay Friedman, soloist)..... **CSO: 87/2**
- DEBUSSY, Claude (1862-1918)—**  
*Images for Orchestra*  
1967 Martinon..... **CSO: CD97-2**  
*Le jet d'eau*  
2000 Boulez (Kölner Philharmonie, Cologne, Germany)  
(Christine Schäfer, soloist) ..... **EUROARTS**  
*La mer (The Sea)*  
1976 Solti (Medinah Temple) ..... **LONDON**  
1978 Leinsdorf ..... **CSO: 90/2**  
1991 Solti ..... **LONDON**  
2000 Barenboim ..... **TELDEC**  
*Nocturnes*  
1990 Solti  
(Women of the Chicago Symphony Chorus; Margaret Hillis,  
director)..... **LONDON**  
*Pelleas and Melisande*, Preludes and Interludes (arr. Leinsdorf)  
1986 Leinsdorf ..... **CSO: CD00-10-8**  
*Six Antique Epigraphs* (arr. Ansermet)  
1968 Ansermet ..... **CSO: CD00-10-8**  
*Three Ballads by François Villon*  
2000 Boulez (Kölner Philharmonie, Cologne, Germany)  
(Christine Schäfer, soloist) ..... **EUROARTS**
- DELLO JOIO, Norman (1913- )—**  
*Variations, Chaconne, and Finale*  
1982 Kubelík..... **CSO: CD92-2**
- DEL TREDICI, David (1937- )—**  
*Final Alice*  
1979-80 Solti (Medinah Temple)  
(Barbara Hendricks, soloist) ..... **LONDON**

- DOHNÁNYI, Ernst von (1877-1960)—  
 Variations on a Nursery Air, Op. 25  
 1985 Solti  
 (András Schiff, soloist)..... **LONDON**
- DOWNS, Jerry—  
*Bear Down, Chicago Bears*  
 1986 Solti  
 (Chicago Symphony Chorus; Margaret Hillis, director)..... **LONDON**  
 1986 Solti (live performance)  
 (Chicago Symphony Chorus; Margaret Hillis, director)..... **CSO: CD 98-2**
- DUKAS, Paul (1865-1935)—  
*The Sorcerer's Apprentice*  
 1968 Martinon..... **CSO: CD97-2**
- DVOŘÁK, Antonín (1841-1904)—  
 Concerto for Cello in B Minor, Op. 104  
 1970 Barenboim (Medinah Temple)  
 (Jacqueline du Pré, soloist)..... **ANGEL**  
 Humoresque in G-flat Major, Op. 101, No. 7 (arr. Stock)  
 1966 Martinon..... **CSO: CD97-2**  
*Husitzká, Dramatic Overture*  
 1991 Kubelík..... **CSO: CD92-2**  
 Slavonic Dance No. 1 in C Major, Op. 46  
 1977 Barenboim..... **DGG**  
 Slavonic Dance No. 8 in G Minor, Op. 46  
 1977 Barenboim..... **DGG**  
 Symphony No. 7 in D Minor, Op. 70  
 1967 Giulini..... **CSO: CD94-2**  
 1984 Levine..... **RCA**  
 Symphony No. 8 in G Major, Op. 88  
 1966 Kubelík..... **CSO: CD02-2 (cd) (+).**  
 1978 Giulini..... **DGG**  
 Symphony No. 9 in E Minor, Op. 95 (*From The New World*)  
 1977 Giulini..... **DGG**  
 1981 Levine (Medinah Temple)..... **RCA**  
 1983 Solti..... **LONDON**
- ELGAR, Edward (1857-1934)—  
 Concerto for Violin in B Minor, Op. 61  
 1981 Barenboim  
 (Itzhak Perlman, soloist)..... **DGG**  
*Pomp and Circumstance* Marches Nos. 1, 2, 3, 4 (arr. Schickele)  
 1994 Levine (Medinah Temple)  
 (Kathleen Battle, soloist.  
 Chicago Symphony Chorus; Margaret Hillis, director)..... **DISNEY**  
 Variations on an Original Theme, Op. 36 (*Enigma*)  
 1974 Solti (Medinah Temple)..... **LONDON**  
 Variation No. 7 (*Troyte*) and No. 14 (*E.D.U.*) ..... **LONDON**

- FALLA, Manuel de (1876-1946)—  
*Nights in the Gardens of Spain*  
 1997 Domingo (Medinah Temple)  
 (Daniel Barenboim, soloist)..... **TELDEC**  
 1997 Domingo (Kölner Philharmonie, Cologne, Germany)  
 (Daniel Barenboim, soloist)..... **ARTHAUS MUSIK**  
*The Three-Cornered Hat*  
 1997 Barenboim (Medinah Temple)  
 (Jennifer Larmore, soloist)..... **TELDEC**  
 2001 Barenboim (Kölner Philharmonie, Cologne, Germany)  
 (Elisabete Matos, soloist)..... **EUROARTS**  
*The Three-Cornered Hat Suite No. 2 (Three Dances)*  
 1968 Ansermet..... **CSO: 90/2**
- FAURÉ, Gabriel (1845-1924)—  
*Requiem, Op. 48*  
 1968 Martinon  
 (Agnes Giebel, Gérard Souzay, soloists. Chicago Symphony  
 Chorus; Margaret Hillis, director)..... **CSO: CD 98-2**
- FINZI, Gerald (1901-1956)—  
*New Year Music (Nocturne)*  
 1983 Slatkin..... **CSO: 90/2**
- FISHER, Fred (1875-1942)—  
*Chicago* (arr. Morton Gould)  
 1966 Gould  
 (Benny Goodman, soloist)..... **RCA**  
 1966 Gould (live performance)  
 (Benny Goodman, soloist)..... **CSO: 90/12-9**
- FURTWÄNGLER, Wilhelm (1886-1954)—  
*Symphony No. 2 in E Minor*  
 2001 Barenboim..... **TELDEC**
- GABRIELI, Giovanni (1557-1612)—  
*Canzon à 4*  
 1978 Giulini..... **CSO: CD94-2**  
*Jubilate Deo from Sacrae symphoniae*  
 1983 Abbado  
 (Chicago Symphony Chorus; Margaret Hillis, director)..... **CSO: CD 98-2**  
*Miserere mei Deus from Sacrae symphoniae*  
 1983 Abbado  
 (Chicago Symphony Chorus; Margaret Hillis, director)..... **CSO: CD 98-2**  
*Sonata, pian' e forte* (arr. Thomas)  
 1978 Giulini..... **CSO: CD94-2**
- GERSHWIN, George (1898-1937)—  
*An American in Paris* (rev. Campbell-Watson)  
 1990 Levine..... **DGG**

- Cuban Overture*  
1990 Levine..... **DGG**
- Porgy and Bess Suite (Catfish Row)*  
1990 Levine..... **DGG**
- Rhapsody in Blue (Jazz Band Version) (orch. Grofé)*  
1990 Levine  
(James Levine, soloist) ..... **DGG**
- GLINKA, Mikhail (1804-1857)—  
*Ruslan and Ludmilla Overture*  
1976 Solti..... **CSO: 89/2**
- GOULD, Morton (1913-1996)—  
*Spirituals for Orchestra*  
1965 Gould..... **RCA**
- GOUNOD, Charles (1818-1893)—  
*Faust*, “Il se fait tard . . . Ô nuit d’amour!”  
1998 Barenboim  
(Renée Fleming, Plácido Domingo, soloists) ..... **LONDON**
- HANDEL, George Frideric (1685-1759)—  
Excerpts from *Israel in Egypt* (“He rebuked the Red Sea,” “He led them through the deep,” “But the waters overwhelmed their enemies,” “Moses and the children of Israel,” and “I will sing to the Lord”)  
1982 Hillis  
(Chicago Symphony Chorus; Margaret Hillis, director)..... **CSO: CD 98-2**
- Messiah*  
1984 Solti  
(Kiri Te Kanawa, Anne Gjevang, Keith Lewis, Gwynne Howell, soloists. Chicago Symphony Chorus; Margaret Hillis, director) ..... **LONDON**  
Excerpts ..... **LONDON**  
“Hallelujah” ..... **DECCA**  
“Hallelujah,” “For unto us a child is born,”  
“Worthy is the lamb—Amen” ..... **LONDON**
- HANNIBAL (1948- )—  
*African Portraits*  
1995 Barenboim  
(Alhaji “Papa” Bunka Susso, Eye Plus One Drummers (Paul A. Cotton; Mesha’ch Silas; Enoch Williamson; Clifton Robinson, director), Jevetta Steele, David “Honeyboy” Edwards, Hannibal Lokumbe Quartet (Hannibal Lokumbe, Ron Burton, Cecil McBee, Cecil Brooks III), Barton Green, David van Abbema, Theodore Jones, Brian Smith, soloists. Morgan State University Choir; Nathan Carter, director; Kennedy-King College Community Chorus; Randall Johnson, director; Doris Ward Workshop Chorale; Lucius Robinson, director) ..... **TELDEC**  
*Victor Nelson’s Cotton Field* (act 2, scene 2) ..... **TELDEC**

- HARRIS, Roy (1898-1979)—  
 Symphony No. 5  
 1982 Kubelík ..... CSO: CD-92-2
- HAYDN, Franz Joseph (1732-1809)—  
*Die Jahreszeiten (The Seasons)*  
 1992 Solti  
 (Ruth Ziesak, Uwe Heilmann, René Pape, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... LONDON  
*Die Schöpfung (The Creation)*  
 1981 Solti  
 (Norma Burrowes, Rüdiger Wohlers, James Morris,  
 Sylvia Greenberg, Siegmund Nimsgern, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... LONDON  
 “Die Himmel erzählen die Ehre Gottes,” “Von deiner Güte,  
 O Herr und Gott” ..... LONDON  
 1993 Solti  
 (Ruth Ziesak, Herbert Lippert, Anton Scharinger,  
 René Pape, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... LONDON
- HINDEMITH, Paul (1895-1963)—  
 Concert Music for Strings and Brass  
 1963 Hindemith (**Friedman, assistant principal**) ..... VAI (video)  
 Concerto for Orchestra  
 1991 Järvi ..... CHANDOS  
*Nobilissima visione Suite*  
 1967 Martinon (Medinah Temple) ..... RCA
- HOLST, Gustav (1874-1934)—  
*The Planets, Op. 32*  
 1989 Levine  
 (Women of the Chicago Symphony Chorus; Margaret Hillis,  
 director) ..... DGG
- IVES, Charles (1874-1954)—  
*Central Park in the Dark*  
 1986 Tilson Thomas (Medinah Temple) ..... CBS  
 Orchestral Set No. 2  
 1967 Gould (Auditorium Theatre) ..... RCA  
*Robert Browning Overture*  
 1967 Gould (Auditorium Theatre) ..... RCA  
 Symphony No. 1 in D Minor  
 1965 Gould ..... RCA  
 1989 Tilson Thomas (Medinah Temple) ..... SONY  
 Symphony No. 4  
 1989 Tilson Thomas (Medinah Temple)  
 (Mary Sauer, soloist. Members of the Chicago Symphony  
 Chorus; Margaret Hillis, director) ..... SONY  
*A Symphony: New England Holidays*  
 1986 Tilson Thomas (Medinah Temple)

- (Fred Spector, soloist. Chicago Symphony Chorus;  
Margaret Hillis, director) ..... **CBS**  
*Three Places in New England, "Putnam's Camp"*  
 1967 Gould (Auditorium Theatre) ..... **RCA**  
*Variations on America* (orch. Schuman)  
 1966 Gould..... **RCA**
- JANÁČEK, Leoš (1854-1928)—**  
*Sinfonietta*  
 1970 Ozawa (Medinah Temple)..... **ANGEL**
- KELLIE, Daniel E.—**  
*Home on the Range* (arr. Chip Davis)  
 2003 Davis (Saint Michael Church, Chicago)  
 (Chicago Symphony Chorus)..... **AMERICAN  
GRAMAPHONE**
- KHACHATURIAN, Aram (1903-1978)—**  
*Symphony No. 3 (Symphony-Poem)*  
 1968 Stokowski (Medinah Temple)..... **RCA**
- KODÁLY, Zoltán (1882-1967)—**  
*Háry János Suite*  
 1990 Järvi ..... **CHANDOS**  
 1993 Solti ..... **LONDON**  
*Psalmus Hungaricus, Op. 13*  
 1982 Solti  
 (Dennis Bailey, soloist. Glen Ellyn Children's Chorus;  
Doreen Rao, director; Chicago Symphony Chorus,  
Margaret Hillis, director) ..... **CSO: 90/12-11**  
*Variations on a Hungarian Folk-Song (The Peacock)*  
 1990 Järvi ..... **CHANDOS**
- KUBELÍK, Rafael (1914-1996)—**  
*Sequences for Orchestra*  
 1980 Kubelík..... **CSO: CD02-2**
- LALO, Édouard (1823-1892)—**  
*Concerto for Cello in D Minor*  
 1988 Levine  
 (Matt Haimovitz, soloist) ..... **DGG**  
*Le roi d'Ys Overture*  
 1967 Martinon..... **RCA**
- LEHÁR, Franz (1870-1948)—**  
*The Land of Smiles, "Dein ist mein ganzes Herz"*  
 1998 Barenboim  
 (Plácido Domingo, soloist) ..... **LONDON**  
*The Merry Widow, "Lippen schweigen"*  
 1998 Barenboim  
 (Renée Fleming, Plácido Domingo, soloists) ..... **LONDON**

## LISZT, Franz (1811-1886)—

*A Faust Symphony*

1986 Solti

(Siegfried Jerusalem, soloist. Men of the Chicago Symphony  
Chorus; Margaret Hillis, director).....

LONDON

*Hungarian Rhapsody No. 2*

1993 Solti .....

LONDON

*Mephisto Waltz (The Dance in the Village Inn), Episode No. 2*  
from Lenau's *Faust*

1993 Solti .....

LONDON

*Symphonic Poem No. 3 (Les préludes)*

1977 Barenboim .....

DGG

1992 Solti (Grosses Festspielhaus, Salzburg, Austria).....

LONDON

*Symphonic Poem No. 7 (Festklänge)*

1977 Solti .....

CSO: 89/2

## LUTOSŁAWSKI, Witold (1913-1994)—

*Concerto for Orchestra*

1970 Ozawa (Medinah Temple).....

ANGEL

1992 Barenboim .....

ERATO

*Symphony No. 3*

1983 Solti .....

CSO: 90/12-12

1992 Barenboim .....

ERATO

## MAHLER, Gustav (1860-1911)—

*Des Knaben Wunderhorn: "Das irdische Leben," "Verlor' ne Müh,"**"Wo die schönen Trompeten blasen," "Rheinlegendchen"*

1970 Solti (Medinah Temple)

(Yvonne Minton, soloist).....

LONDON

*Das Lied von der Erde (The Song of the Earth)*

1972 Solti (Krannert Center, Urbana, Illinois)

(Yvonne Minton, René Kollo, soloists) .....

LONDON

1991 Barenboim

(Waltraud Meier, Siegfried Jerusalem, soloists).....

ERATO

*Lieder eines fahrenden Gesellen (Songs of a Wayfarer)*

1970 Solti (Medinah Temple)

(Yvonne Minton, soloist).....

LONDON

*Rückert Lieder (Five Songs to Poems by Friedrich Rückert)*

1981 Abbado

(Hanna Schwarz, soloist) .....

DGG

*"The Symphonies"*

1970, 1971, 1980, 1982, 1983 Solti (Orchestra Hall;

Medinah Temple; Krannert Center, Urbana, Illinois;  
and Sofiensaal, Vienna, Austria)

(Isobel Buchanan, Mira Zakai, Helga Dernesch,

Kiri Te Kanawa, Heather Harper, Lucia Popp, Arleen Augér,

Yvonne Minton, Helen Watts, René Kollo,

John Shirley-Quirk, Martti Talvela, soloists.

Chicago Symphony Chorus; Margaret Hillis and James Winfield,

directors; Glen Ellyn Children's Chorus; Doreen Rao, director;



- Chorus of the Vienna State Opera; Norbert Balatsch, director;  
 Vienna Singverein; Helmut Froschauer, director;  
 The Vienna Boys Choir) ..... **LONDON**
- Symphony No. 1 in D Major  
 1971 Giulini (Medinah Temple) ..... **ANGEL**  
 1981 Abbado ..... **DGG**  
 1983 Solti ..... **LONDON**  
 1990 Tennstedt ..... **ANGEL**  
 1998 Boulez ..... **DGG**
- Symphony No. 2 in C Minor (*Resurrection*)  
 1976 Abbado (Medinah Temple)  
 (Marilyn Horne, Carol Neblett, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... **DGG**  
*In Tempo des Scherzos; Wild herausfahrend* (conclusion of  
 Fifth movement) ..... **RCA**  
 1980 Solti (Medinah Temple)  
 (Isobel Buchanan, Mira Zakai, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... **LONDON**
- Symphony No. 3 in D Minor  
 1967 Martinon  
 (Regina Resnik, soloist. Women of the  
 Chicago Symphony Chorus; Margaret Hillis, director;  
 Chicago Children's Choir; Christopher Moore, director) ..... **CSO: CD00-10-4/5**  
 1975 Levine (Medinah Temple)  
 (Marilyn Horne, soloist. Women of the  
 Chicago Symphony Chorus; Margaret Hillis, director;  
 Glen Ellyn Children's Chorus; Doreen Rao, director) ..... **RCA**  
 1982-83 Solti  
 (Helga Dernesch, soloist. Women of the  
 Chicago Symphony Chorus; James Winfield, director;  
 Glen Ellyn Children's Chorus; Doreen Rao, director) ..... **LONDON**
- Symphony No. 4 in G Major  
 1974 Levine (Medinah Temple)  
 (Judith Blegen, soloist) ..... **RCA**  
 1983 Solti  
 (Kiri Te Kanawa, soloist) ..... **LONDON**
- Symphony No. 5  
 1970 Solti (Medinah Temple) ..... **LONDON**  
*Adagietto* (Fourth movement) ..... **LONDON: CS-6730**  
 1980 Abbado ..... **DGG**  
 1986 Solti (Bunkakaikan, Tokyo, Japan) ..... **SONY**  
 1990 Solti (Musikvereinsaal, Vienna, Austria) (**Friedman absent**) **LONDON**  
 1997 Barenboim (Kölner Philharmonie, Cologne, Germany) ..... **TELDEC**
- Symphony No. 6 in A Minor  
 1970 Solti (Medinah Temple) ..... **LONDON**  
 1979 Abbado ..... **DGG**
- Symphony No. 7 in E Minor (*Song of the Night*)  
 1971 Solti (Krannert Center, Urbana, Illinois) ..... **LONDON**  
 1980 Levine (Medinah Temple) ..... **RCA**  
 1984 Abbado ..... **DGG**

Symphony No. 8 in E-flat Major (*The Symphony of a Thousand*)

1971 Solti (Sofiensaal, Vienna, Austria)

(Heather Harper, Lucia Popp, Arleen Augér,

Yvonne Minton, Helen Watts, René Kollo,

John Shirley-Quirk, Martti Talvela, soloists.

Chorus of the Vienna State Opera; Norbert Balatsch, director;

Vienna Singverein; Helmut Froschauer, director;

The Vienna Boys Choir) ..... **LONDON**Part 1: Hymnus: *Veni, Creator Spiritus*

1979 Levine (Ravinia, Highland Park, Illinois)

(Carol Neblett, Judith Blegen, Jann Jaffe, Isola Jones,

Brigit Finnilae, Kenneth Riegel, Ryan Edwards,

John Cheek, soloists. Chicago Symphony Chorus;

Margaret Hillis, director; Glen Ellyn Children's Chorus;

Doreen Rao, director) ..... **CSO: 90/12-5**

## Symphony No. 9 in D Major

1976 Giulini (Medinah Temple) ..... **DGG**1982 Solti ..... **LONDON**1995 Boulez (Medinah Temple) ..... **DGG**

## Symphony No. 10 in F-sharp Minor (arr. Cooke)

1966 Martinon ..... **CSO: 90/12-8***Totenfeier*1996 Boulez ..... **DGG**

## MARTIN, Frank (1890-1974)—

Concerto for Seven Wind Instruments, Timpani, Percussion  
and String Orchestra

1966 Martinon

(Clark Brody, Dale Clevenger, Willard Elliot, Jay Friedman,

Adolph Herseth, Donald Koss, Donald Peck, Ray Still,

soloists) ..... **RCA**

## MARTINON, Jean (1910-1976)—

*Ouverture pour une tragédie Grecque* (Overture for a Greek  
Tragedy)1967 Martinon (Cahn Auditorium, Evanston, Illinois) ..... **CSO: 90/12-8**Symphony No. 2 (*Hymne à la vie*)1968 Martinon ..... **CSO: CD97-2**Symphony No. 4 (*Altitudes*)1967 Martinon (Medinah Temple) ..... **RCA**

## MASSENET, Jules (1842-1912)—

*Thais*, "Meditation"

1966 Martinon

(Steven Staryk, soloist) ..... **RCA**

## MENDELSSOHN, Felix (1809-1847)—

*A Midsummer Night's Dream*, Incidental Music1967 Martinon (Medinah Temple) ..... **RCA**Scherzo ..... **RCA**Scherzo, Wedding March ..... **RCA**

- 1984 Levine  
 (Judith Blegen, Florence Quivar, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... **DGG**  
 Overture ..... **DGG**  
 Overture, Nocturne, and Wedding March ..... **DGG**  
 Wedding March ..... **DGG**
- MENNIN, Peter (1923- )—  
 Symphony No. 7 (*Variation-Symphony*)  
 1967 Martinon (Medinah Temple) ..... **RCA**
- MIASKOVSKY, Nikolai (1881-1950)—  
 Symphony No. 21 in F-sharp Minor  
 1968 Gould (Medinah Temple) ..... **RCA**
- MILHAUD, Darius (1892-1974)—  
 Concerto for Percussion and Small Orchestra  
 1986 Leinsdorf  
 (James Ross, soloist) ..... **CSO: CD01-2**
- MORES, Mariano (1922- )—  
*El Firulete* (arr. José Carli)  
 2001 Barenboim (Kölner Philharmonie, Cologne, Germany) ..... **EUROARTS**
- MOZART, Wolfgang Amadé (1756-1791)—  
*Die Zauberflöte* (*The Magic Flute*) Overture, K. 620  
 1962 Rosbaud (Studio 1-A, WGN-TV) ..... **CSO: CD91-2 (cd) (+).**  
 Mass in C Major, K. 317 (*Coronation*)  
 1980 Kubelik  
 (Lucia Popp, Mira Zakai, Alexander Oliver, Malcolm King,  
 soloists. Chicago Symphony Chorus; Margaret Hillis, director) .... **CSO: CD98-2 (cd) (+).**  
 Mass in C Minor, K. 427  
 1985 (1978) Solti  
 (Marvis Martin, Anne Sofie von Otter, Jerry Hadley,  
 Malcom King, soloists. Chicago Symphony Chorus;  
 Margaret Hillis, director) ..... **CSO: CD99-2**
- MUSSORGSKY, Modest (1839-1881)—  
*Boris Godunov*, "Coronation Scene"  
 1984 Abbado  
 (Philip Langridge, Ruggero Raimondi, soloists.  
 Chicago Symphony Chorus; Margaret Hillis, director) ..... **CSO: 90/12-9**  
*A Night on Bald Mountain* (orch. Rimsky-Korsakov)  
 1968 Ozawa ..... **RCA**  
 1977 Barenboim ..... **DGG**  
*Pictures at an Exhibition* (orch. Ravel)  
 1967 Ozawa (Medinah Temple) ..... **RCA**  
 1976 Giulini (Medinah Temple) ..... **DGG**  
*The Hut of Baba-Yaga and The Great Gate of Kiev* ..... **DGG**  
 1980 Solti (Medinah Temple) ..... **LONDON**  
*The Hut on Hen's Legs and The Heroes' Gate at Kiev* ..... **LONDON**

- 1986 Solti (Suntory Hall, Tokyo, Japan)..... **SONY**  
 1989 Järvi..... **CHANDOS**  
*Songs and Dances of Death* (orch. Shostakovich)  
 1997 Solti  
     (Sergej Aleksashkin, soloist.) ..... **LONDON**
- NICOLAI, Otto (1810-1849)—**  
*The Merry Wives of Windsor Overture*  
 1979 Barenboim ..... **DGG**
- NIELSEN, Carl (1865-1931)—**  
 Concerto for Violin, Op. 33  
 1996 Barenboim  
     (Maxim Vengerov, soloist) ..... **TELDEC**  
*Helios Overture* for Orchestra, Op. 17  
 1966 Martinon ..... **RCA**  
 Symphony No. 1 in G Minor, Op. 7  
 1976 Solti ..... **CSO**  
 Symphony No. 2, Op. 16 (*The Four Temperaments*)  
 1966 Gould ..... **RCA**  
 Symphony No. 4, Op. 29 (*Inextinguishable*)  
 1966 Martinon ..... **RCA**
- ORFF, Carl (1895-1982)—**  
*Carmina burana*  
 1984 Levine  
     (June Anderson, Philip Creech, Bernd Weikl, soloists.  
     Chicago Symphony Chorus; Margaret Hillis, director;  
     Glen Ellyn Children's Chorus; Doreen Rao, director) ..... **DGG**  
     "O fortuna" (opening section) ..... **DGG**
- PANUFNIK, Sir Andrzej (1914-1991)—**  
*Sinfonia sacra*  
 1982 Solti ..... **CSO: CD99-2**
- PROKOFIEV, Sergei (1891-1953)—**  
 Concerto for Piano No. 1 in D-flat Major, Op. 10  
 1967 Hoffman  
     (Byron Janis, soloist) ..... **CSO: CD95-2**  
*Lieutenant Kijé*, Symphonic Suite, Op. 60  
 1977 Abbado ..... **DGG**  
*Romeo and Juliet*, Op. 64, Excerpts  
 1982 Solti ..... **LONDON**  
     "Dance of the Knights," "The Duel," "Romeo Avenges  
     Mercutio's Death" ..... **RCA**  
     "Dance of the Knights" ..... **LONDON**  
*Scythian Suite* ..... **DGG**  
 Symphony No. 1 in D Major, Op. 25 (*Classical*)  
 1976 Giulini (Medinah Temple) ..... **DGG**  
 1982 Solti ..... **LONDON**  
 1992 Levine (Medinah Temple) ..... **DGG**

- Symphony No. 3 in C Minor, Op. 44  
 1976 Kondrashin ..... CSO: CD00-10-3
- Symphony No. 5 in B-flat Major, Op. 100  
 1992 Levine (Medinah Temple) ..... DGG
- RACHMANINOV, Sergei (1873-1943)—**  
 Concerto for Piano No. 2 in C Minor, Op. 18  
 1983 Abbado  
 (Cecile Licad, soloist) ..... CBS
- Concerto for Piano No. 3 in D Minor, Op. 30  
 1967 Prêtre  
 (Alexis Weissenberg, soloist) ..... RCA
- Rhapsody on a Theme of Paganini, Op. 43  
 1983 Abbado  
 (Cecile Licad, soloist) ..... CBS
- RAN, Shulamit (1949- )—**  
 Concerto for Orchestra  
 1988 Barenboim ..... CSO: 90/12-10 (cd) (+).
- RAVEL, Maurice (1875-1937)—**  
*Alborada del gracioso*  
 1968 Martinon (Medinah Temple) ..... RCA  
 1991 Barenboim ..... ERATO
- Boléro*  
 1966 Martinon ..... RCA  
 1976 Solti (Medinah Temple) ..... LONDON  
 Excerpt (conclusion) ..... LONDON  
 1991 Barenboim ..... ERATO
- Daphnis and Chloe* Orchestral Fragments (Second Series)  
 1964 Martinon ..... RCA  
 1987 Solti ..... CSO: 90/12-12  
 1991 Barenboim ..... ERATO
- Rapsodie espagnole*  
 1968 Martinon (Medinah Temple) ..... RCA  
 "Feria" ..... RCA  
 1991 Barenboim ..... ERATO
- La valse*, Choreographic Poem  
 1967 Martinon (Medinah Temple) ..... RCA  
 1976 Solti ..... CSO: 89/2
- Valses nobles et sentimentales*  
 1963 Munch (Friedman, assistant principal) ..... VAI (video)
- RESPIGHI, Ottorino (1879-1936)—**  
*The Pines of Rome*  
 1959 Reiner (Friedman, off stage part) ..... RCA
- RIHM, Wolfgang (1952- )—**  
*Time Chant* for Violin and Orchestra

- 1992 Levine (Medinah Temple)  
(Anne-Sophie Mutter, soloist) ..... DGG
- RIMSKY-KORSAKOV, Nikolai (1844-1908)—  
*Capriccio Espagnol*, Op. 34  
1977 Barenboim ..... DGG  
*Russian Easter Overture*, Op. 36  
1968 Stokowski (Medinah Temple) ..... RCA  
1977 Barenboim ..... DGG  
*Sheherazade*, Op. 35  
1969 Ozawa (Medinah Temple) ..... ANGEL  
1993 Barenboim ..... ERATO  
Symphony No. 2, Op. 9 (*Antar*)  
1968 Gould (Medinah Temple) ..... RCA  
*The Tale of Tsar Saltan Suite*  
1993 Barenboim ..... ERATO
- ROREM, Ned (1923- )—  
*An American Oratorio*  
1986 Hillis  
(Donald Kaasch, soloist. Chicago Symphony Chorus;  
Margaret Hillis, director) ..... CSO: CD98-2 9
- ROSSINI, Gioacchino Antonio (1792-1868)—  
*Il barbiere di Siviglia (The Barber of Seville) Overture*  
1972 Solti (Krannert Center, Urbana, Illinois) ..... LONDON  
1978 Solti ..... LONDON  
*La gazza ladra (The Thieving Magpie) Overture*  
1978 Solti ..... LONDON  
*Semiramide Overture*  
1978 Solti ..... LONDON
- ROUGET DE L'ISLE, Claude-Joseph (1760-1836)—  
*La Marseillaise* (arr. Berlioz)  
1995 Barenboim  
(Plácido Domingo, soloist (recorded at Hochschule für Musik  
Mozarteum in Salzburg, Austria). Chicago Symphony Chorus;  
Duain Wolfe, director) ..... TELDEC
- ROUSSEL, Albert (1869-1937)—  
*Bacchus and Ariadne*, Suite No. 2  
1964 Martinon ..... RCA  
"Finale" ..... RCA  
1966 Munch (Ravinia, Highland Park, Illinois) ..... CSO: 90/2  
Symphony No. 3 in G Minor, Op. 42  
1967 Munch ..... CSO: CD00-10-9  
1983 Kubelík ..... CSO: 90/12-4
- RUGGLES, Carl (1876-1971)—  
*Angels for Muted Brass*  
1983 Leinsdorf ..... CSO: 90/12-9

- Sun-Treader*  
1967 Martinon..... CSO: CD97-2
- SAINT-SAËNS, Camille (1835-1921)—  
Symphony No. 3 in C Minor, Op. 78 (*Organ*)  
1975 Barenboim (Medinah Temple)  
(Gaston Litaize, soloist, at the organ of the Cathedral of  
Notre Dame de Chartres, France) ..... DGG
- SCHMIDT, Franz (1874-1939)—  
Symphony No. 2 in E-flat Major  
1989 Järvi..... CHANDOS  
Symphony No. 3 in A Major  
1991 Järvi..... CHANDOS
- SCHOENBERG, Arnold (1874-1951)—  
Concerto for Piano, Op. 42  
1967 Ozawa (Medinah Temple)  
(Peter Serkin, soloist)..... RCA  
Five Pieces for Orchestra, Op. 16  
1994 Barenboim..... TELDEC  
*Moses und Aron*  
1984 Solti  
(Franz Mazura, Philip Langridge, Aage Haugland,  
Barbara Bonney, Mira Zakai, Daniel Harper, Thomas Dymit,  
Herbert Wittges, Kurt Link, Jean Braham, Barbara Pearson,  
Cynthia Anderson, Karan Zaiac, Richard Cohn, Paul Grizzell,  
Sally Schweikert, Elizabeth Gottlieb, Karen Brunssen,  
Roald Henderson, Bradley Nystrom, William Kirkwood, soloists.  
Chicago Symphony Chorus; Margaret Hillis, director;  
Glen Ellyn Children's Chorus; Doreen Rao, director)..... LONDON  
*Pelleas und Melisande*  
1991 Boulez ..... ERATO  
Variations for Orchestra, Op. 31  
1975 Solti (Medinah Temple) ..... LONDON  
1991 Boulez ..... ERATO
- SCHUBERT, Franz Peter (1797-1828)—  
*Gesang der Geister über den Wassern*, D. 714  
1991 Barenboim  
(Men of the Chicago Symphony Chorus; Margaret Hillis,  
director) ..... CSO: CD98-2 9cd (+).  
*Rosamunde*, Overture and Ballet Music  
1984 Levine..... DGG  
Symphony No. 8 in B Minor, D. 759 (*Unfinished*)  
1960 Reiner ..... RCA  
*Allegro moderato* (First movement) ..... RCA  
1978 Giulini ..... DGG  
Symphony in C Major, D. 944 (*The Great*)  
1977 Giulini ..... DGG  
1983 Levine..... DGG

- SCHULLER, Gunther (1925- )—  
 Concerto for Double Bass and Chamber Orchestra  
 1979 Schuller  
 (Joseph Guastafeste, soloist)..... **CSO: 87/2**  
*Spectra* for Orchestra  
 1990 Levine..... **DGG**
- SCHUMAN, William (1910- )—  
 Symphony No. 3  
 1986 Slatkin..... **CSO: CD00-10-9**
- SCHUMANN, Robert (1810-1856)—  
*Konzertstück* for Four Horns in F Major, Op. 86  
 1977 Barenboim  
 (Dale Clevenger, Richard Oldberg, Thomas Howell,  
 Norman Schweikert, soloists) ..... **DGG**  
 1989 Solti  
 (Gail Williams, Richard Oldberg, Norman Schweikert,  
 Daniel Gingrich, soloists) ..... **CSO: CD99-2**  
*Manfred* Overture, Op. 115  
 1977 Barenboim..... **DGG**  
 “The Four Symphonies” (with *Konzertstück* and *Manfred* Overture)  
 1975, 1977 Barenboim (Orchestra Hall and Medinah Temple) ..... **DGG**  
 Symphony No. 1 in B-flat Major, Op. 38 (*Spring*)  
 1977 Barenboim..... **DGG**  
 Symphony No. 2 in C Major, Op. 61  
 1977 Barenboim..... **DGG**  
 Symphony No. 3 in E-flat Major, Op. 97 (*Rhenish*)  
 1977 Barenboim..... **DGG**  
 Symphony No. 4 in D Minor, Op. 120  
 1975 Barenboim (Medinah Temple) ..... **DGG**
- SCRIABIN, Alexander (1872-1915)—  
 Piano Concerto in F-sharp Minor, Op. 20  
 1996 Boulez  
 (Anatol Ugorski, soloist) ..... **DGG**  
*Prometheus*, Op. 60  
 1996 Boulez  
 (Anatol Ugorski, soloist. Chicago Symphony Chorus;  
 Duain Wolfe, director.)..... **DGG**  
 Symphony No. 4 (*Le poème de l'extase*) (*The Poem of Ecstasy*), Op. 54  
 1984 Barenboim..... **CSO: 90/12-9**  
 1989 Järvi..... **CHANDOS**  
 1995 Boulez (Medinah Temple) ..... **DGG**
- SHAPEY, Ralph (1921-2002)—  
*Rituals* for Symphony Orchestra  
 1966 Shapey ..... **CSO: CD00-10-9**



## SHOSTAKOVICH, Dmitri (1906-1975)—

*The Golden Age Suite, Op. 22*1968 Stokowski (Medinah Temple)..... **RCA**"Polka" ..... **RCA**

## Symphony No. 1, Op. 10

1988 Bernstein ..... **DGG**

## Symphony No. 4, Op. 43

1977 Previn (Medinah Temple) ..... **ANGEL**

## Symphony No. 5, Op. 47

1977 Previn (Medinah Temple) ..... **ANGEL**

## Symphony No. 6, Op. 54

1968 Stokowski (Medinah Temple)..... **RCA**Symphony No. 7, Op. 60 (*Leningrad*)1988 Bernstein ..... **DGG**

## Symphony No. 8 in C Minor, Op. 65

1989 Solti ..... **LONDON**

## Symphony No. 10 in E Minor, Op. 93

1966 Stokowski ..... **CSO**1990 Solti ..... **LONDON**Symphony No. 13 in B-flat Minor, Op. 113 (*Babi Yar*)

1995 Solti

(Sergej Aleksashkin, Sir Anthony Hopkins, soloists.

Men of the Chicago Symphony Chorus; Duain Wolfe,

director.) ..... **DECCA**

## Symphony No. 15 in A Minor, Op. 141

1997 Solti ..... **LONDON**

## SIBELIUS, Jean (1865-1957)—

## Concerto for Violin in D Minor, Op. 47

1996 Barenboim

(Maxim Vengerov, soloist) ..... **TELDEC**

1997 Barenboim (Kölner Philharmonie, Cologne, Germany)

(Maxim Vengerov, soloist) ..... **ARTHAUS MUSIK***The Kalevala*, Four Legends, Op. 22, "The Swan of Tuonela"

1991 Blomstedt

(Grover Schiltz, soloist) ..... **CSO: CD01-2**

## SMETANA, Bedřich (1824-1884)—

*Má Vlast*, "Moldau"1977 Barenboim ..... **DGG**

## SMITH, John Stafford (1750-1836)—

*Star-Spangled Banner*

1986 Solti

(Chicago Symphony Chorus; Margaret Hillis, director) ..... **LONDON**

## SOUSA, John Philip (1895-1968)—

*Stars and Stripes Forever*1986 Solti ..... **LONDON**

- STEFFE, William (ca. 1830-1890)—  
*Battle Hymn of the Republic* (arr. Chip Davis)  
 2003 Wolfe (Saint Michael's Church, Chicago)  
 (Chicago Symphony Chorus; Duain Wolfe, director)..... **AMERICAN  
GRAMAPHONE**
- STOCK, Frederick (1872-1942)—  
*Symphonic Variations on an Original Theme, Op. 7*  
 1965 Martinon..... **CSO: CD 93-2**
- STRAUSS, Johann, Sr. (1804-1849)—  
*Radetsky March, Op. 228*  
 1992 Barenboim..... **ERATO**
- STRAUSS, Johann, Jr. (1825-1899)—  
*Annen Polka, Op. 117*  
 1992 Barenboim..... **ERATO**  
*Egyptian March, Op. 335*  
 1992 Barenboim..... **ERATO**  
*Emperor Waltz, Op. 437*  
 1992 Barenboim..... **ERATO**  
*Die Fledermaus Overture*  
 1992 Barenboim..... **ERATO**  
*Die Fledermaus, "Mein Herr, was dächten Sie von mir"*  
 1968 Boskovsky (Ravinia, Highland Park, Illinois)  
 (Elisabeth Schwarzkopf, soloist) ..... **CSO: CD95-2**  
*Pizzicato Polka (with Josef Strauss)*  
 1992 Barenboim..... **ERATO**  
*On the Beautiful Blue Danube Waltz, Op. 314*  
 1992 Barenboim..... **ERATO**  
*Tales from the Vienna Woods, Op. 325*  
 1992 Barenboim..... **ERATO**  
*Tritsch-Tratsch Polka, Op. 214*  
 1992 Barenboim..... **ERATO**
- STRAUSS, Richard (1864-1949)—  
*Also sprach Zarathustra*  
 1975 Solti (Medinah Temple) ..... **LONDON**  
*Sunrise section*..... **RCA**  
 1982 Solti ..... **CLARION**  
 1996 Boulez ..... **DGG**  
*An Alpine Symphony, Op. 64*  
 1992 Barenboim..... **ERATO**  
*Die Frau ohne Schatten, Symphonic Fantasy*  
 1992 Barenboim..... **ERATO**  
*Don Juan*  
 1972 Solti (Krannert Center, Urbana, Illinois)..... **LONDON**  
 1990 Barenboim..... **ERATO**  
*Don Quixote*  
 1991 Barenboim  
 (Samuel Magad, Charles Pickler, John Sharp, soloists)..... **ERATO**

<i>Ein Heldenleben (A Hero's Life)</i>	
1990 Barenboim .....	ERATO
<i>Till Eulenspiegels lustige Streiche (Till Eulenspiegel's Merry Pranks), Op. 28</i>	
1975 Solti (Medinah Temple) .....	LONDON
1990 Barenboim .....	ERATO
<i>Tod und Verklärung (Death and Transfiguration)</i>	
1977 Solti .....	CSO: 89/2

STRAVINSKY, Igor (1882-1971)—

Concerto for Violin in D Major	
1994 Barenboim (Itzhak Perlman, soloist) .....	TELDEC
<i>Fireworks, Op. 4</i>	
1968 Ozawa .....	RCA
1992 Boulez .....	DGG
<i>Four Studies</i>	
1992 Boulez .....	DGG
<i>Jeu de Cartes (A Card Game)</i>	
1993 Solti .....	DECCA
<i>Oedipus Rex</i>	
1991 Levine (Florence Quivar, Philip Langridge, James Morris, Jan-Hendrik Rootering, Donald Kaasch, Jules Bastin, soloists. Chicago Symphony Chorus; Margaret Hillis, director) .....	DGG
<i>L'oiseau de feu (The Firebird), Complete Ballet</i>	
1992 Boulez .....	DGG
2000 Boulez (Kölner Philharmonie, Cologne, Germany) .....	EUROARTS
<i>L'oiseau de feu (The Firebird), Ballet Suite (1919)</i>	
1969 Giulini (Medinah Temple) .....	ANGEL
"Infernal Dance" .....	RCA
<i>L'oiseau de feu (The Firebird) Suite (1919) (excerpts)</i>	
1996 Levine (Medinah Temple) .....	DISNEY
<i>Orpheus, Ballet</i>	
1964 Stravinsky .....	COLUMBIA
<i>Petrushka, Complete Ballet Music (1911)</i>	
1993 Solti .....	DECCA
<i>Petrushka, Complete Ballet Music (1947)</i>	
1977 Levine (Medinah Temple) .....	RCA
<i>Petrushka, Ballet Suite (1947)</i>	
1969 Giulini (Medinah Temple) .....	ANGEL
<i>Le sacre du printemps (The Rite of Spring)</i>	
1968 Ozawa .....	RCA
<i>The Adoration of the Earth</i> .....	VICTROLA
<i>Sacrificial Dance</i> .....	RCA
1974 Solti (Medinah Temple) .....	LONDON
2000 Barenboim .....	TELDEC
<i>Symphony in C</i>	
1997 Solti .....	DECCA

- Symphony in Three Movements  
 1993 Solti ..... **DECCA**
- Symphony of Psalms*  
 1989 Levine (Ravinia, Highland Park, Illinois)  
 (Chicago Symphony Chorus; Margaret Hillis, director)..... **CSO**  
 1996 Solti  
 (Chicago Symphony Chorus; Duain Wolfe, director;  
 Glen Ellyn Children's Chorus; Emily Ellsworth, director.)..... **DECCA**
- von SUPPÉ, Franz (1819-1895)—  
 Overture to *Pique Dame*  
 1980 Solti (Auditorium Theatre)..... **CSO: CD99-2**
- TAKEMITSU, Tōru (1930- )—  
*Visions*  
 1993 Barenboim ..... **TELDEC**
- TCHAIKOVSKY, Piotr Ilyich (1840-1893)—  
*Capriccio Italien*, Op. 45  
 1981 Barenboim ..... **DGG**  
 Concerto for Piano No. 1 in B-flat Minor, Op. 23  
 1982 Solti  
 (Cecile Licad, soloist) ..... **CLARION**  
 1985 Solti  
 (András Schiff, soloist) ..... **LONDON**  
 2003 Barenboim  
 (Lang Lang, soloist) ..... **DGG**  
*1812*, Festival Overture, Op. 49  
 1981 Barenboim ..... **DGG**  
 1986 Solti ..... **LONDON**  
 Finale ..... **LONDON**  
 1990 Abbado ..... **SONY**  
 1995 Barenboim ..... **TELDEC**  
*Eugene Onegin*, "Waltz"  
 1966 Gould ..... **RCA**  
*Francesca da Rimini*, Fantasy, Op. 32  
 1981 Barenboim ..... **DGG**  
*The Nutcracker*, Suite No. 1, Op. 71a  
 1986 Solti ..... **LONDON**  
 1991 Abbado ..... **SONY**  
*The Nutcracker*, Waltzes  
 1966 Gould ..... **RCA**  
 "Waltz of the Flowers" ..... **RCA**  
*Romeo and Juliet*, Overture-Fantasy  
 1981 Barenboim ..... **DGG**  
 1986 Solti ..... **LONDON**  
 "Montagues and Capulets," "Love Theme," and Finale ..... **LONDON**  
 1988 Abbado ..... **CBS**  
 Excerpt (Love theme) ..... **CBS**  
 1995 Barenboim ..... **TELDEC**  
 Serenade for String Orchestra, "Waltz"

1966 Gould.....	RCA
<i>Slavonic March (Marche slav)</i> , Op. 31	
1981 Barenboim.....	DGG
1986 Abbado.....	CBS
<i>Sleeping Beauty</i> , "Waltz"	
1965 Gould.....	RCA
<i>Swan Lake</i> , "Valse Bluettes," "Waltz," "Waltz of the Swans"	
1966 Gould.....	RCA
"Waltz".....	RCA
"Waltz of the Swans".....	RCA
<i>Swan Lake</i> , Suite	
1988 Solti.....	LONDON
Symphony No. 1 in G Minor ( <i>Winter Dreams</i> ), Op. 13	
1991 Abbado.....	SONY
Symphony No. 2 in C Minor, Op. 17 ( <i>Little Russian</i> )	
1984 Abbado.....	CBS
Symphony No. 3 in D Major, Op. 29 ( <i>Polish</i> )	
1990 Abbado.....	SONY
Symphony No. 4 in F Minor, Op. 36	
1984 Solti.....	LONDON
1988 Abbado.....	CBS
1997 Barenboim.....	TELDEC
Symphony No. 5 in E Minor, Op. 64	
1968 Ozawa.....	RCA
1975 Solti (Medinah Temple).....	LONDON
<i>Allegro con fuoco</i> (Fourth movement).....	LONDON
1985 Abbado.....	CBS
1987-88 Solti.....	LONDON
1995 Barenboim.....	TELDEC
Symphony No. 5 in E Minor, Op. 64	
<i>Valse</i> (Third movement)	
1966 Gould.....	RCA
Symphony No. 6 in B Minor, Op. 74 ( <i>Pathétique</i> )	
1976 Solti (Medinah Temple).....	LONDON
1984 Levine.....	RCA
<i>Allegro con grazia</i> (Second movement).....	RCA
1986 Abbado.....	CBS
1998 Barenboim.....	TELDEC
<i>Allegro molto vivace</i> (Third movement) (excerpt).....	TELDEC
<i>The Tempest</i> , Op. 18	
1984 Abbado.....	CBS
<i>Le Voyevode</i> , Op. 78	
1985 Abbado.....	CBS
THIRIET, Maurice (1906-1972)—	
Introduction, Chanson, and Rondo for Harp and Orchestra	
1966 Martinon	
(Edward Druzinsky, soloist).....	CSO: CD01-2
THOMAS, Augusta Read (1964- )—	
<i>Seahorse Serenade</i>	

- 1998 Traub ..... **SHEDD**
- TIPPETT, Sir Michael (1905-1998)—**  
*Byzantium*  
 1991 Solti (Carnegie Hall, New York)  
 (Faye Robinson, soloist) ..... **LONDON**  
*Suite in D, A Suite for the Birthday of Prince Charles (1948)*  
 1981 Solti (Medinah Temple) ..... **LONDON**  
*Symphony No. 4*  
 1979 Solti (Medinah Temple) ..... **LONDON**
- VARESE, Edgard (1885-1965)—**  
*Amériques*  
 1995 Boulez ..... **DGG**  
*Arcana*  
 1966 Martinon ..... **RCA**  
 1996 Boulez ..... **DGG**  
*Déserts*  
 1996 Boulez ..... **DGG**  
*Ionisation*  
 1995 Boulez ..... **DGG**
- VAUGHAN WILLIAMS, Ralph (1872-1958)—**  
*Concerto for Bass Tuba in F Minor*  
 1977 Barenboim  
 (Arnold Jacobs, soloist) ..... **DGG**  
 1978 Mazer  
 (Arnold Jacobs, soloist) ..... **CSO: 87/2**  
*Symphony No. 2 (A London Symphony)*  
 1967 Sargent (Ravinia, Highland Park, Illinois) ..... **CSO: CD00-10-9**
- VERDI, Giuseppe (1813-1901)—**  
*Opera Choruses:*  
*Nabucco*, “Gli arredi festivi giù cadano infranti”;  
*Nabucco*, “Va, pensiero, sull’ali dorate”;  
*I lombardi alla prima crociata*, “Gerusalem!”;  
*I lombardi alla prima crociata*, “O Signore, dal tetto natio”;  
*Macbeth*, “Tre volte miagola”;  
*Macbeth*, “Patria oppressa”;  
*I masnadieri*, “Le rube, gli stupri”;  
*Rigoletto*, “Zitti zitti moviamo a vendetta”;  
*Il trovatore*, “Vedi! le fosche notturne spoglie”;  
*Il trovatore*, “Squilli, echeggi la tromba guerriera”;  
*La traviata*, “Noi siamo zingarelle . . . Di Madride noi siam mattadori”;  
*Un ballo in maschera*, “Posa in pace”;  
*Don Carlo*, “Spuntato ecco il dì d’esultanza”;  
*Aida*, “Gloria all’Egitto”;  
*Otello*, “Fuoco di gioia”;  
*Messa da Requiem*, “Sanctus”  
 1989 Solti

- (Chicago Symphony Chorus; Margaret Hillis, director;  
Terry Edwards, guest chorus master)..... **LONDON**  
*Nabucco*, “Va, pensiero, sull’ali dorate” ..... **DECCA**  
*Nabucco*, “Va, pensiero, sull’ali dorate”;  
*Il trovatore*, “Vedi! le fosche notturne spoglie” ..... **LONDON**  
*Il trovatore*, “Vedi! le fosche notturne spoglie” ..... **LONDON**
- Otello*  
1991 Solti (Orchestra Hall and Carnegie Hall, New York)  
(Luciano Pavarotti, Kiri Te Kanawa, Leo Nucci,  
Anthony Rolfe Johnson, Elzbieta Ardam, Dimitri Kavrakos,  
Alan Opie, John Keyes, Richard Cohn, soloists.  
Chicago Symphony Chorus; Margaret Hillis, director;  
Terry Edwards, guest chorus master; Metropolitan Opera  
Children’s Chorus; Elena Doria, director) ..... **LONDON**
- Otello*, “Già nella notte densa”  
1998 Barenboim  
(Renée Fleming, Plácido Domingo, soloists) ..... **LONDON**
- Quattro pezzi sacri* (Four Sacred Pieces)  
1977-78 Solti (Medinah Temple)  
(Jo Ann Pickens, soloist. Chicago Symphony Chorus;  
Margaret Hillis, director) ..... **LONDON**  
“Te Deum” ..... **LONDON**
- Messa da Requiem* (Requiem Mass)  
1977 Solti (Medinah Temple)  
(Leontyne Price, Dame Janet Baker, Veriano Luchetti,  
José van Dam, soloists. Chicago Symphony Chorus;  
Margaret Hillis, director) ..... **RCA**  
“Dies Irae” ..... **RCA**
- 1993 Barenboim  
(Alessandra Marc, Waltraud Meier, Plácido Domingo,  
Ferruccio Furlanetto, soloists. Chicago Symphony Chorus;  
Margaret Hillis, director) ..... **ERATO**
- WAGNER, Richard (1813-1883)—**  
*A Faust Overture*  
1983 Abbado ..... **CSO: 90/12-9**
- Der fliegende Holländer (The Flying Dutchman)*  
1976 Solti (Medinah Temple)  
(Norman Bailey, Janis Martin, Martti Talvela, René Kollo,  
Werner Krenn, Isola Jones, soloists. Chicago Symphony  
Chorus; Margaret Hillis, director)..... **LONDON**  
Overture ..... **LONDON**  
“Ha, ha wahr Haftig, sie sind Tot” ..... **RCA**
- Der fliegende Holländer (The Flying Dutchman), Overture*  
1976 Solti ..... **LONDON**  
1994 Barenboim ..... **TELDEC**
- Götterdämmerung*, “Dawn,” “Rhine Journey,” “Siegfried’s Death  
and Funeral Music,” “Immolation”  
1991 Barenboim  
(Deborah Polaski, soloist)..... **ERATO**
- Lohengrin*, Prelude to Act I

1994 Barenboim.....	TELDEC
<i>Lohengrin</i> , Prelude to Act III	
1994 Barenboim.....	TELDEC
<i>Die Meistersinger von Nürnberg</i>	
1995 Solti	
(Karita Mattila, Iris Vermillion, Ben Heppner, Herbert Lippert, José van Dam, René Pape, Alan Opie, Roberto Saccà, Gary Martin, Albert Dohmen, John Horton Murray, Richard Byrne, Steven Tharp, Kevin Deas, Stephen Morscheck, Kelly Anderson, soloists. Chicago Symphony Chorus; Duain Wolfe, director).....	LONDON
<i>Die Meistersinger von Nürnberg</i> , Prelude to Act I	
1972 Solti (Krannert Center, Urbana, Illinois).....	LONDON
1976 Solti .....	LONDON
1994 Barenboim.....	TELDEC
<i>Die Meistersinger von Nürnberg</i> , Prelude to Act III	
1999 Barenboim.....	TELDEC
<i>Die Meistersinger von Nürnberg</i> , Prize Song (arranged for horn)	
1999 Barenboim	
(Dale Clevenger, soloist) .....	TELDEC
<i>Parsifal</i> , Prelude and "Good Friday Spell"	
1999 Barenboim.....	TELDEC
<i>Das Rheingold</i> , Finale	
1983 Solti	
(Michelle Harman-Gulick, Elizabeth Hynes, Emily Golden, Gabriele Schnaut, Dennis Bailey, Siegfried Jerusalem, John Cheek, Siegmund Nimsgern, soloists) .....	CSO: CD99-2
<i>Rienzi</i> , Overture	
1999 Barenboim.....	TELDEC
<i>Siegfried</i> , "Waldweben"	
1991 Barenboim.....	ERATO
<i>Siegfried Idyll</i>	
1999 Barenboim.....	TELDEC
<i>Tannhäuser</i> , "Dich teure Halle"	
1980 Solti (Carnegie Hall, New York)	
(Leontyne Price, soloist) .....	CSO: 90/12-12
<i>Tannhäuser</i> , Overture	
1976 Solti .....	LONDON
1977 Solti (Medinah Temple) .....	LONDON
1994 Barenboim.....	TELDEC
<i>Tannhäuser</i> , Prelude to Act III	
1999 Barenboim.....	TELDEC
<i>Tristan und Isolde</i> , "Prelude und Liebestod"	
1966 Kubelík.....	CSO: CD02-2
1976 Solti .....	LONDON
1977 Solti (Medinah Temple) .....	LONDON
1994 Barenboim.....	TELDEC
<i>Die Walküre</i> , "The Ride of the Valkyries"	
1991 Barenboim.....	ERATO

WARD, Samuel Augustus (1848-1903)—  
*America* (arr. Chip Davis)



- 2003 Wolfe (Saint Michael Church, Chicago)  
(Chicago Symphony Chorus; Duain Wolfe, director)..... **AMERICAN  
GRAMAPHONE**
- WEBER, Carl Maria von (1786-1826)—  
*Euryanthe* Overture  
1986 Solti ..... **CSO: CD99-2**  
*Invitation to the Dance*, Op. 65 (arr. Berlioz)  
1979 Barenboim ..... **DGG**  
*Oberon* Overture  
1973 Solti (Medinah Temple) ..... **LONDON**  
1979 Barenboim ..... **DGG**
- WEBERN, Anton (1883-1945)—  
Five Pieces for Orchestra, Op. 10  
1977 Giulini ..... **CSO: CD 94-2**  
Six Pieces for Orchestra, Op. 6  
1984 Abbado ..... **CSO: 90/2**
- WEILL, Kurt (1900-1950)—  
*Little Threepenny Music*, Suite from *The Three Penny Opera*  
(*Kleine Dreigroschenmusik*) for Wind Orchestra  
1985 Leinsdorf ..... **CSO: 90/12-9**
- WEINER, Léo (1885-1960)—  
*Prinz Csongor und die Kobolde* (*Prince Csongor and the Goblins*),  
Introduction and Scherzo  
1993 Solti ..... **DECCA**

## APPENDIX B

### JAY FRIEDMAN'S PUBLISHED ARRANGEMENTS

JAY FRIEDMAN'S PUBLISHED ARRANGEMENTS  
All arrangements published through Kagarice Brass Editions

*Amazing Graze*

Traditional, arr. Jay Friedman  
(For 12 trombones)

*Andante and Chorale from Symphony No. 5*

Felix Mendelssohn, arr. Jay Friedman  
(For 12 trombones)

*Elsa's Procession to the Cathedral*

Richard Wagner, arr. Jay Friedman  
(For large brass ensemble)

*En Saga*

Jean Sibelius, arr. Jay Friedman  
(For 8 trombones)

*Gathering of the Armies from "Lohengrin"*

Richard Wagner, arr. Jay Friedman  
(For large brass ensemble)

*Prelude from Die Meistersingers, Act III*

Richard Wagner, arr. Jay Friedman  
(For 4 trombones)

*Scherzo from Symphony No. 5*

Felix Mendelssohn, arr. Jay Friedman  
(For 12 trombones)

*Solo from Symphony No. 3*

Gustav Mahler, arr. Jay Friedman  
(For solo trombone and 11 trombones)

*Suite from "The Perfect Fool"*

Gustav Holst, arr. Jay Friedman  
(For large brass ensemble)

*Swan of Tuonela*

Jean Sibelius, arr. Jay Friedman  
(For solo trombone and 12 trombones)

*Symphonic Synthesis of Die Walkure*  
Richard Wagner, arr. Jay Friedman  
(For 8 trombones)

*Symphony no. 6, mvt. 1*  
Antonin Dvorak, arr. Jay Friedman  
(For 12 trombones)

*The Perfect Fool*  
Gustav Holst, arr. Jay Friedman  
(For 12 trombones)