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**A biography of Adolph S. Herseth: His performance and  
pedagogical contributions**

**Woolworth, William Neal, D.M.A.**

**Arizona State University, 1993**

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**A BIOGRAPHY OF ADOLPH S. HERSETH: HIS PERFORMANCE AND  
PEDAGOGICAL CONTRIBUTIONS**

by

**William Neal Woolworth**

**A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts**

**ARIZONA STATE UNIVERSITY**

**May 1993**

A BIOGRAPHY OF ADOLPH HERSETH: HIS PERFORMANCE AND  
PEDAGOGICAL CONTRIBUTIONS

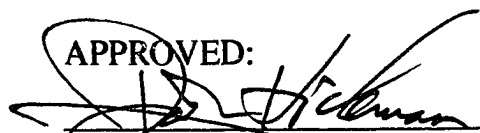




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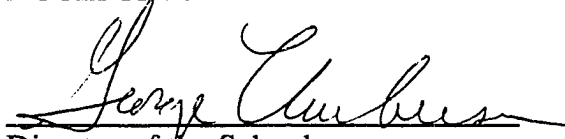
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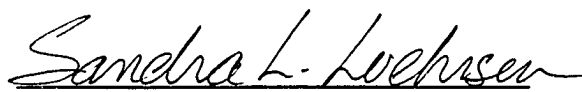
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## ABSTRACT

Adolph Herseth is regarded as one of the foremost orchestral trumpet players in the world. His career, exclusively with the Chicago Symphony Orchestra, spans over forty years. Herseth continues to influence many performers and teachers throughout the world. Several of his former students hold prominent positions in major orchestras and universities.

Herseth's life and work to date are discussed in this paper. After introducing the study and reviewing the related literature, the author chronicles Herseth's early life (1921-1948). The remainder of the paper is devoted to Herseth's performance and pedagogical contributions.

The author interviewed Herseth at length to gain a better understanding of the man. In addition, the author gathered information from the Chicago Symphony Orchestra Archives, newspapers, and periodical articles. The appendix includes the dates, repertoire, and conductor for each of Herseth's solo performances with the Chicago Symphony Orchestra.

## ACKNOWLEDGMENTS

I wish to sincerely thank the following people for their contributions: Adolph S. Herseth for the opportunity to meet and interview him and for proof-reading the interview transcript; Brenda Nelson-Strauss, CSO archivist, for her help as I researched the CSO archives; my chairperson, Regents' Professor David Hickman, for his guidance throughout my D.M.A. degree; and my parents Eugene and Rose Mary for their love, encouragement, and support.



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## CHAPTER ONE

### INTRODUCTION

During his tenure as principal trumpet of the Chicago Symphony Orchestra (hereafter referred to as CSO), Herseth has demonstrated the highest standards in orchestral trumpet playing. He is known throughout the world for his musicianship and interpretations. His colleagues have the highest respect for him. Dale Clevenger, the principal hornist in the CSO, made the following statement about Herseth in an interview with Harvey Phillips.

The orchestra is lucky . . . that he came. His musical and artistic standards were the spearhead of [our] brass concept . . . . It is impossible for most musicians, for brass players in ninety-eight percent of the orchestras in the world, to know what it is like to play with somebody like Herseth, who has standards that are so high.<sup>1</sup>

One of Herseth's performances of J. S. Bach's Brandenburg Concerto No. 2, which features the perilous clarino trumpet part, was so successful that Sir Georg Solti immediately repeated the last movement as an encore.<sup>2</sup>

In addition to his performing duties, Herseth is in great demand for private instruction and master classes. He coaches the trumpet section of the Chicago Civic Orchestra, which is the training orchestra of the CSO. In addition, he has taught at Luther College, New England Conservatory of Music, Chicago Music College, DePaul University, and Northwestern

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<sup>1</sup>Harvey Phillips, "The Chicago Brass Sound," *The Instrumentalist* 44 (February 1990): 15, 17.

<sup>2</sup>William Barry Furlong, *Season with Solti*, (New York: Macmillan, 1974), 309 (Hereafter cited as Furlong, *Season with Solti*).

University. He received an Honorary Doctorate from Luther College in 1973.<sup>3</sup>

### Statement of Purpose

The four goals of this study are: 1) to complete a biography of Adolph Herseth's life and work to date by interviewing him to accumulate sufficient primary source material for the study; 2) to evaluate his performance and pedagogical contributions; 3) to compile a comprehensive discography of Herseth's recordings; and 4) to compile the dates, repertoire, and conductor for each of Herseth's solo performances with the CSO to discover what solos he has performed and when he performed each one.

### Rationale for the Study

Adolph Herseth is regarded as one of the best orchestral trumpet players in the world. His career, exclusively with the CSO, spans over forty years. During his tenure, Herseth has implemented changes in the trumpet section, such as 1) the use of four identical trumpets (Bach large-bore C trumpet with a 229 bell) to create a homogenous sound, and 2) the use of rotary-valve trumpets in certain nineteenth-century Germanic works (i.e., Brahms, Schubert, Beethoven, Schumann) to achieve the proper timbre.<sup>4</sup> Previously, this traditional Germanic approach of using rotary-valve trumpets did not exist in American orchestras.

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<sup>3</sup>Weston Noble, "Citation for the degree of Doctor of Music, Honoris Causa," *Luther College* (20 May 1973).

<sup>4</sup>Stanley Sadie and Wiley Hitchcock, eds., *The New Grove Dictionary of American Music* (New York: Groves Dictionaries of Music, 1986), S.v. "Adolph Herseth", by Edward H. Tarr.

Because of Herseth's importance as an orchestral performer and teacher, trumpet students, teachers, and performers could benefit from the proposed study. Herseth continues to influence many performers and teachers throughout the world. Many of his former students hold prominent positions in major orchestras and universities throughout the world. Herseth's accomplishments as a performer as well as a teacher justifies this study.

### Questions to be Answered

The primary questions for this study are: 1) what are the details of Herseth's early life and musical training ; 2) what are Herseth's contributions as a performer ; and 3) what are Herseth's contributions as a pedagogue? The answer to the first question includes his birthplace, parents' names, siblings, wife's name, childrens' names, hobbies, early musical influences, as well as details of his military duty in the Iowa pre-flight band and details of his formal musical training. Also, why Herseth chose to play trumpet and why he chose a career in music are answered. Herseth's tenure as principal trumpet of the CSO is chronicled by music director to give some insight into each part of his career. By answering these questions, one can discover some of the influences on Herseth both personally and musically.

Herseth's contributions as a performer are answered by discovering: 1) what repertoire he has performed, 2) his recordings with the CSO and if there are any CSO recordings since 1948 without Herseth as principal trumpet, and 3) if he has recorded in genres other than orchestral (i.e., brass quintet, brass ensembles, etc.).

To assess his contributions as a pedagogue, the following questions are answered: 1) what is his approach to teaching, 2) has he written any

method books, compositions, or arrangements, and 3) what influence has Herseth had on symphonic trumpet playing?

### Limitations

The primary goal of this study is to focus on Herseth's contributions as a performer and pedagogue. This study does not attempt a history of the CSO or the CSO brass section. However, the CSO and its musical directors are discussed when applicable to Herseth.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

Very few studies exist about orchestral brass players. Furthermore, the existing studies lack the methodical and thorough approach used in most dissertations. To be thorough, this literature review includes literature related to: 1) orchestral brass players, 2) orchestral trumpet players, and 3) specifically Herseth. Books and periodical articles are discussed.

#### Orchestral Brass Players

Stephen Pettitt documented the life and work of the French horn player, Dennis Brain.<sup>1</sup> Pettitt interviewed many people who knew Brain including: his widow Yvonne, his brother Leonard, several former colleagues, and composers Benjamin Britten, Malcolm Arnold, and Gordon Jacob, among others. The British Broadcasting Company archives, Decca and EMI record companies, newspapers, periodicals, and reviews were also consulted for related information. As stated in the preface, Pettitt made a conscious effort to verify the data collected largely from personal

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<sup>1</sup>Dennis Brain was a virtuoso French horn player who played principal horn with the London Philharmonia Orchestra, the Royal Philharmonic Orchestra, and many other English orchestras. He was in constant demand as a recitalist and soloist and may be heard on many solo and orchestral recordings. He is regarded as one of the greatest horn players in history. Dennis Brain's brilliant career ended abruptly on 1 September 1957 when he was killed in an automobile accident at the age of thirty-six.



interviews.<sup>2</sup> The forward is a eulogy written by Benjamin Britten and reproduced from *Tempo* magazine.<sup>3</sup>

The book is divided into eleven chapters and one appendix:

- I. Early Days
  - II. Uncle Alfred
  - III. Father Aubrey
  - IV. Schooldays and Royal Academy
  - V. Wartime Engagements
  - VI. First Horn: the Breakthrough
  - VII. The Alchemist: Copper into Gold
  - VIII. In Top Gear
  - IX. Finale
  - X. Aftermath - Still Falls the Rain
  - XI. An Evaluation
- Appendix: Three Discographies

Chapter One is an introduction to three generations of horn players in the Brain family: 1) Alfred Edwin (Dennis' grandfather), 2) his sons Alfred and Aubrey (Dennis' father), and 3) Dennis. Pettitt includes a brief development of the instrument and a short history of horn playing throughout Europe. Chapters Two and Three consist of short biographies of Alfred and Aubrey respectively. The inclusion of these miniature biographies seems appropriate since all three generations of the Brain family included respected horn players. Furthermore, Alfred Edwin, Alfred, and Aubrey were major influences in Dennis' musical development.

Chapter four, "School Days and the Royal Academy," chronicles Dennis' childhood years, early musical training, and formal training at the Royal Academy of Music. Dennis won several awards in theory,

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<sup>2</sup>Stephen Pettitt, *Dennis Brain: a Biography* (London: Robert Hale Limited, 1976), 11.

<sup>3</sup>Benjamin Britten, "Dennis Brain (1921-1957)" *Tempo* 46 (Winter 1957-1958).

composition, organ, and horn at the academy. The next chapter discusses Dennis Brain's seven-year enlistment in the Royal Air Force Central Band and Symphony Orchestra that began on 26 September 1939. In addition, Dennis made his first recordings during this period. Concurrently, he performed with the Sidney Beer Orchestra (National Symphony Orchestra), Alec Sherman's New London (Chamber) Orchestra, the London Wind Players, and the London Baroque Ensemble. Dennis Brain premiered several pieces written for him during this time such as Benjamin Britten's *Serenade* for tenor voice, horn, and strings.

Chapter Six describes Brain's immediate post-war engagements. Principal Horn of the London Philharmonia Orchestra was the first major audition that he won. In addition, he continued to build a reputation as a soloist. The next three chapters discuss Brain's solo, orchestra, and recording engagements from 1948 to his death on 1 September 1957. Although these chapters overlap without clear subdivisions, they chronicle his activities in great detail. Chapter Ten, "Aftermath -- Still Falls the Rain," discusses the details of the car accident and the reactions of his family, colleagues, and the general public. Pettitt attempts to evaluate Dennis Brain's technique and style in a brief final chapter.

The appendix consists of four separate discographies. The first discography lists the solo and chamber works recorded by Aubrey Brain, the second discography lists the solo and chamber works recorded by Alfred Brain, and the third discography is a general guide to the orchestral recordings of Aubrey and Alfred. Each recording is catalogued by composer, work, performing ensemble, and record label.

The final discography, Dennis Brain's, is divided into four sections:

- 1) solo and chamber works
- 2) speech or lecture recitals
- 3) orchestral recordings
  - a. a general guide
  - b. a short list of recordings with important horn solos and recordings from private collections
- 4) educational films

Pettitt's book is an invaluable source of information about Dennis Brain and his career. The inclusion of miniature biographies of Brain's father and uncle seems appropriate since both of them were also horn players. Chapters VI-VIII are perhaps the most confusing; it was difficult for this reader to follow the chronology of events.

M. Dee Stewart has written two books about orchestral brass players. The first book is about Arnold Jacobs, world-renowned brass pedagogue and former CSO tubist.<sup>4</sup> The book has six sections. The first section, the main body of the book, consists of testimonials from students and colleagues who studied and/or worked with Jacobs. Section two, the epilogue, is the only portion of the book actually written by Stewart. In the epilogue, Stewart discusses his own experiences with Arnold Jacobs. He recalls the valuable guidance that he received from Jacobs, including relaxed breathing, and the benefits of mouthpiece buzzing. He also cites some of the preparation for the book and two personal stories about Mr. and Mrs. Jacobs that, although interesting, have nothing to do with Jacobs' success as a performer or pedagogue.

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<sup>4</sup>M. Dee Stewart, *Arnold Jacobs: The Legacy of a Master* (Northfield, Illinois: The Instrumentalist Publishing Company, 1987).

In "Dynamics of breathing," section three, Kevin Kelly discusses the anatomical and psychological aspects of breathing. Kelly cites Arnold Jacobs and David Cugell, M.D. (Bazley Professor of Pulmonary Diseases at the Northwestern University Medical School, Chicago, Illinois) throughout the article. It explains the mechanics of breathing in layman's terms and introduces the reader to Jacobs' teaching concepts. Section four is a portion of an interview with Jacobs by Bill Russo. It is an excellent introduction to Jacobs' teaching concepts. Most of the interview is devoted to breath capacity, air-flow rates, air-pressure rates, and the relationship between air-flow rates and air-pressure rates for trumpet, French horn, trombone, and tuba. Section five consists of transcripts from Jacobs' lectures at the 1984 Second International Brass Congress. The book concludes with a brief biography based on Jacobs' CSO file.

The second book edited by Stewart is about Philip Farkas (1914-1992), brass pedagogue and former CSO hornist.<sup>5</sup> This book contains three chapters. Chapter One is an autobiography by Farkas in which he discusses his career in music. Chapter Two consists of testimonials by students and colleagues who studied and/or worked with Farkas. The final chapter includes: 1) reproductions of published articles written by and about Farkas, 2) excerpts from Farkas' *The Art of French Horn Playing*, *The Art of Brass Playing*, and *The Art of Musicianship*, 3) a discography, and 4) an epilogue by Stewart.

Both the Jacobs and Farkas books consist mostly of testimonials and the material is never evaluated. The Farkas book is more comprehensive

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<sup>5</sup>M. Dee Stewart, *Philip Farkas: The Legacy of a Master* (Northfield, Illinois: The Instrumentalist Publishing Company, 1990).

because of the inclusion of published sources and the discography. The autobiography is another feature not found in the first book. Although the testimonials are interesting to read, the strength of both books lies in the primary source material such as the interviews, lecture, and autobiography. By studying these sections, one can discover the contributions of each man.

*Pioneers in Brass*<sup>6</sup> consists of many brief biographies of nineteenth-century brass players. The book was written in an informal style and no apparent effort was made to verify the data. It is, however, a good source to begin researching brass soloists who also performed in symphony orchestras. It includes brief entries on the following cornetists: Ezra Bagley, Bert Brown, Herbert L. Clarke, Gustav F. Heim, Edward B. Llewellyn, and Ernest Williams.

### Orchestral Trumpet Players

Many articles have been written about orchestral trumpet players. A partial list includes: Armando Ghitalla, Bernard Adelstein, Leon Rapier, Seymour Rosenfeld, Walter Morrow, Charles Schlueter, and Paul Sporri.<sup>7</sup>

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<sup>6</sup>Glenn D. Bridges, *Pioneers in Brass* (Detroit, Michigan: Sherwood Publications, 1965).

<sup>7</sup>Stephen L. Glover, "Armando Ghitalla: An Interview," *Journal of the International Trumpet Guild* 8 (February 1982): 7-12; Roger Sherman, "The Legacy of Bernard Adelstein," *Journal of the International Trumpet Guild* 13 (December 1988): 5-10; Michael Tunnell, "Leon Rapier: A Tribute," *Journal of the International Trumpet Guild* 12 (May 1988): 30-37; Kevin Eisensmith, "An Interview with Seymour Rosenfeld on the Occasion of His Retirement from the Philadelphia Orchestra," *Journal of the International Trumpet Guild* 13 (May 1989): 4-13; Richard P. Birkemeier, "The F Trumpet and its Last Virtuoso, Walter Morrow," *Brass Bulletin* 65 (I 1989): 34-45; Jean-Pierre Mathez, "Charles Schlueter: Principal Trumpet of the Boston Symphony Orchestra," *Brass Bulletin* 69 (I 1990): 70-77; Heinz

Clark's article<sup>8</sup> gives a brief synopsis of each CSO trumpet player in the history of the CSO. A chart showing the position (i.e., principal, second, etc.) and tenure of each player is included also. The majority of information was obtained through interviews with each trumpet player. While these articles are informative, they are relatively brief and were not intended as full biographies. Birkemeier is the only author who really evaluates the contributions of his subject while Sherman and Tunnell give testimonials about their former teachers.

### Herseth Articles

Many newspapers and periodical articles have been published about Herseth.<sup>9</sup> All are very complimentary which indicates to this author the

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<sup>8</sup>Keith C. Clark, "Trumpet Sections of American Symphony Orchestras: The Chicago Symphony Orchestra," *Journal of the International Trumpet Guild* 8 (December): 17-22.

<sup>9</sup>John Ardoin, "Concert in review: Trumpets jam in classical evening," *The Dallas Morning News* (7 February 1978): 5C; Olin Chism, "Adolph Herseth: The best among the best," *Dallas Times Herald* (8 February 1978): G7; "Curtain Time: Concert Review," *The Milwaukee Journal* (10 August 1975); James Felton, "Trumpet Soloist Sparkles," *The Evening Bulletin* [Philadelphia] (3 May 1977): A33; Peter Gorner, "CSO's Herseth: A treasure who blows brass into gold," *Chicago Tribune* (27 September 1983): Section 5; Donal Henahan, "Concert: Two Soloists," *The New York Times* (22 August 1979); Donal Henahan, Music: "Herseth Sparkles on Trumpet," *The New York Times* (6 August 1975); "Herseth is guest soloist with chamber symphony," *St. Charles Chronicle* (2 November 1984); Bernard Jacobson, "Herseth leads brass concert," *Chicago Daily News* (5 May 1969); Kathy Kastilahn, "I'd do it for nothing: Interview with Adolph Herseth," *The Lutheran* (12 July 1989): 10-12; Ifan Payne, "An Interview with Adolph Herseth-The Chicago's Legendary Trumpeter," *Absolute Sound* (Vol. 8, June 1983): 87-90; Howard Reich, "CSO diplomacy," *Chicago Tribune* (16 August 1988); Howard Reich, "Herseth doesn't have to blow his own horn," *Chicago Tribune*

high level of respect that musicians and non-musicians alike have for Herseth. The most informative articles, however, are three articles published in *Journal of the International Trumpet Guild* and *The Instrumentalist* that consist of personal interviews with Herseth.<sup>10</sup> Neidig's article is particularly interesting because Herseth talks about the musical influences in the early part of his life including trumpet teachers, musicians, and orchestras. The Phillips' article is a panel discussion with Herseth, Arnold Jacobs, and Philip Farkas about the unique sound of the CSO brass section. Both Jacobs and Farkas credit Herseth with leading this sound concept. Pertinent biographical information from these brief articles was valuable for beginning a complete study of Herseth's life and work.

### Summary

The available material about orchestral brass players was reviewed and evaluated. Brain's biography by Pettitt was the most comprehensive. Pettitt made every attempt to verify the sources. Stewart's collections provide an enormous amount of raw source material; unfortunately, he did not evaluate the material.

The available sources for orchestral trumpet players are less encouraging. No dissertations were found with biographies of orchestral

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(10 February 1988): Section 5-3; Daniel Webster, "Baroque: Blazing at the Walnut," *Philadelphia Inquirer* (3 May 1977).

<sup>10</sup>Guido Frigerio, "Adolph Herseth: The Great Storyteller," *Journal of the International Trumpet Guild* 8 (May 1984): 19; Kenneth L. Neidig, "Man Alive, What a Kick This Is!" *The Instrumentalist* 31 (April 1977): 38-44; Harvey Phillips, "The Evolution of the Chicago Symphony Brass Sound," *The Instrumentalist* 44 (September 1989): 34-37.

brass players. However, several published articles feature orchestral trumpet players and specifically Herseth.



### CHAPTER THREE

#### THE EARLY YEARS (1921-1948)

Adolph Herseth was born in Lake Park, Minnesota on 25 July 1921.<sup>1</sup> His father, Adolph Augustinus Herseth, and mother, Cora Amelia Sylvester, were of Norwegian ancestry. His father's family migrated to the United States of America from Eastern Norway, near the Swedish border, in the 1870's and his mother's family migrated to the United States of America from a suburb north of Bergen, Norway just before the United States Civil War.<sup>2</sup> The correct pronunciation of his family name is "Hairset."

Adolph Augustinus earned a bachelor's degree in Latin and Greek from Luther College, Decorah, Iowa in 1910 and taught Latin in high school for many years.<sup>3</sup> When Adolph was born, Adolph Augustinus was a school superintendent in their home town of Hitterdal, a small town near Lake Park, Minnesota. When Adolph was in second grade, his family moved to Letcher, South Dakota where his father served as the band director for one year. Next, they moved to Bertha, Minnesota where his father eventually became the superintendent of schools and remained there for the rest of his life.<sup>4</sup>

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<sup>1</sup>Stanley Sadie and Wiley Hitchcock, eds, *The New Grove Dictionary of American Music* (New York: Groves Dictionaries of Music, 1986), S.v. "Adolph Herseth", by Edward H. Tarr.

<sup>2</sup>Adolph S. Herseth, Interview by author, 30 January 1992, Chicago, Illinois, 2.

<sup>3</sup>Ibid., 5.

<sup>4</sup>Ibid., 3.

Adolph was the second of four children including: his deceased older sister Agnus Carlson; his younger sister Edith Pfautsch who lives in Dallas, Texas with her husband, a former Choral Department chairman at Southern Methodist University; and John, his younger brother, a retired dentist in the Seattle, Washington area.<sup>5</sup>

On 5 September 1943, Adolph Herseth married Avis Marie Bottemiller.<sup>6</sup> They sat next to each other in band throughout grade school and high school playing trumpet. She also played cello and piano. Avis taught history and English in public school while Adolph was overseas in W.W. II and later worked for about ten years as a professional librarian at Rosary College after raising their children. They have three children: Christine (1944- ), Stephen (1947- ), and Charles (1950- ). Christine is a high school librarian and teaches flute and piano in Wisconsin. Stephen is a lawyer for a major firm in Chicago and Charles is an economic analyst for a government agency. The boys both played French horn while they were in high school and all of the children took piano lessons at the insistence of their parents.<sup>7</sup>

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<sup>5</sup>Ibid., 3.

<sup>6</sup>Ibid., 3.

<sup>7</sup>Ibid., 3.

### Early Musical Influences

Although both of Adolph's parents influenced him musically, his father had the greatest impact. In addition to singing and playing alto saxophone, Adolph Augustinus brought home many operatic and symphonic records. Soon, Adolph became interested in collecting records.<sup>8</sup>

One of the first records we had at home--one I played a lot--was the recording of the Shostakovich *First Symphony* by the Cleveland Orchestra with Artur Rodzinski conducting. I didn't know at that time who the first trumpet player was, but I was very impressed with that recording. Later I heard Louis [Davidson] several times in person and I always thought [that he was] a really very elegant and marvelous player. I heard many things that I liked in his playing.<sup>9</sup>

Adolph was influenced even more by later recordings of other orchestras, particularly the BSO.

There were three big [trumpet] names then--[Georges] Mager, [Harry] Glantz, and Saul Caston in Philadelphia. We didn't have so many Philly records around the house as we had of the Boston Orchestra--maybe that's why I always wanted to go study with that exciting guy [Georges Mager] I heard on those Boston records.<sup>10</sup>

Adolph Augustinus gave Adolph a trumpet when Adolph was seven years old. He received no formal musical training until late in high school.

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<sup>8</sup>Ibid., p. 5.

<sup>9</sup>Kenneth L. Neidig, "Man Alive, What a Kick This Is!" *Instrumentalist* 31 (April 1977): 39.

<sup>10</sup>Ibid., 39.

His father simply told him to practice the Arban book.<sup>11</sup> At that age, Adolph was in second grade in Letcher, South Dakota. Coincidentally, Adolph's first band director was his father.

I remember very distinctly my first time playing in the band. It was a summer band concert on the main street. . . . I was sitting on the bandstand, way down on the third or fourth part, and playing some little march. I was only eight at the time, but I can remember it to this day. I thought, 'Man alive! What a kick this is!' And I'll never forget my Dad looking over at me and smiling a couple of times. He could see that I really dug it.<sup>12</sup>

His band director for most of his public education was Lawrence Hanson, who married Avis' older cousin. He was a cornet player and would occasionally demonstrate for Adolph in informal lessons. Beyond this, he continued to practice the Arban book. Also, Adolph frequently listened to Herbert L. Clarke recordings that he found in the school library.

In 1937, Herseth attended the first summer band camp at the University of Minnesota. The director of bands, Gerald Prescott, invited Herseth to play solo cornet after Prescott heard Herseth play in a regional band contest.<sup>13</sup> During the camp, Jimmy Greco, Principal Trumpet of the Minneapolis Symphony (now the Minnesota Symphony), gave each of the trumpet players a few lessons.<sup>14</sup> This was Adolph's first formal training. Although Herseth received only a few lessons from Greco, he was inspired. "Even though it was

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<sup>11</sup>Herseth, Interview by author, 7; Joseph Jean-Baptiste Laurent Arban, *Complete Conservatory Method for the Trumpet/Cornet* (New York: Carl Fischer, 1936 [first published in 1864]).

<sup>12</sup>Neidig, 38.

<sup>13</sup>Herseth, Interview by author, 8, 9.

<sup>14</sup>Ibid., 9.

only a short time, it was very inspiring. . . . It really lit a fire in me somewhere."<sup>15</sup>

He also heard a couple of performances by the Minneapolis Symphony during this camp. It was the first time that he had heard a live performance of a symphony orchestra.<sup>16</sup>

I couldn't believe it! Jimmy Greco played Herbert L. Clarke's *Carnival of Venice* one night and did a beautiful job. The other thing that really sticks in my mind is the *Kaiser's Waltz* [*Emperor's Waltz*] of Johann Strauss. Every time since then when I play that piece I get the same chills down my back. Unbelievable, it's there like a tape, it's still in my head. That's a real influence.<sup>17</sup>

One incident in high school prevented him from playing trumpet briefly. For about two months in high school, Adolph played the baritone after getting hit in the mouth playing basketball. Someone hit his lip which left a permanent scar.

It was impossible to put the trumpet mouthpiece on it. The baritone mouthpiece [was] bigger so it fit around the injury and actually helped me to recover. I loved it! The baritone gets all of the great solos in the trios of the marches, overtures, etc.<sup>18</sup>

Adolph's interests in high school included music, stamp collecting, and sports. He was the quarterback of his high school football team and a

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<sup>15</sup>Kenneth L. Neidig, "Man Alive, What a Kick This Is!" *The Instrumentalist* 31 (April 1977): 38.

<sup>16</sup>Herseth, Interview by author, 9.

<sup>17</sup>*Ibid.*, 9.

<sup>18</sup>*Ibid.*, 6.

regular on the basketball team for four years. In addition, he played piano and sang in a few choirs.

Herseth graduated from high school in 1939 and continued his education at his father's alma mater, Luther College, Decorah, Iowa. He inherited his father's class ring when his father passed away. He has worn it ever since. Adolph did not have a class ring of his own because he graduated during the metal shortage of W.W. II.<sup>19</sup>

Although he majored in mathematics, he remained active in music. He sang in the men's chorus and played in the band and an occasional make-shift orchestra. Each December, the faculty, students, and community combined their talents to perform Handel's *Messiah*.<sup>20</sup> Since the music department was very small, there was no brass instructor of any kind.<sup>21</sup>

Herseth earned the money to pay for school. In the summers, he worked the night shift for the Reid Murdock canning factory in Rochester, Minnesota that later became Green Giant.<sup>22</sup> During the school year, he worked part-time as a librarian and errand boy for the band.<sup>23</sup> The band director, Dr. Carlo Alberto Sperati, was another important influence for Herseth, both musically and personally.<sup>24</sup>

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<sup>19</sup>Ibid., 5.

<sup>20</sup>Ibid., 11.

<sup>21</sup>Ibid., 10.

<sup>22</sup>Ibid., 9.

<sup>23</sup>Ibid., 10.

<sup>24</sup>Ibid., 12.

He played a good quality of music in that band, and I can remember to this day the thrill of playing some of those pieces--transcriptions of orchestral literature, some of them. I remember thinking to myself on a couple of occasions, 'Wow, if it's this good in a band transcription, what must it be like to sit in a first-class orchestra and play that?'<sup>25</sup>

Sperati insisted that Herseth play cornet in his band. Since Herseth could not afford both a cornet and a trumpet, he sold his Conn 22B B-flat trumpet and bought a Conn cornet.<sup>26</sup> "I never did enjoy playing the cornet. That was not my instrument. The trumpet turned me on and the cornet turned me off."<sup>27</sup>

Luther College hired Herseth to teach trumpet to the freshmen during his last two years of college which earned him some additional income.<sup>28</sup> Herseth earned a mathematics degree with a subsidiary major in music and minors in physics and education.<sup>29</sup> He completed his degree in the service in 1943. His goal, however, was to become an actuary.

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<sup>25</sup>Adolph S. Herseth, Interview by Jon Bentz, 6 December 1988, Elmhurst, Illinois.

<sup>26</sup>Herseth, Interview by author, 12.

<sup>27</sup>Ibid., 12.

<sup>28</sup>Ibid., 10.

<sup>29</sup>Ibid., 10.

## W.W. II Military Duty

Herseth enlisted in the Navy Reserve officer program as a junior at Luther College. He expected to work as a gunner or navigation officer. After enlisting, Herseth visited a friend who was playing in the Iowa pre-flight Naval band in Iowa City, Iowa. The director, John Courtney, invited Herseth to sit in with the forty-five-piece band and after the rehearsal, Courtney offered Herseth the Solo Cornet position. Courtney's solo cornetist had just been discharged with tuberculosis. Herseth transferred from his original unit to the Iowa pre-flight Naval band. Consequently, he never had to attend boot camp.<sup>30</sup>

Many members of the band were semi-professional or professional musicians. The one professional musician in the band that Herseth remembers, CSO flutist Ralph Johnson, later became one of Herseth's oldest friends. Johnson played in the band to fulfill his military duty. In Herseth's own words, ". . .that was a bit of an eye-opener, as well as an ear-opener."<sup>31</sup> His appreciation for the superb musicians in the band grew even more after the band visited Chicago.

Our band came to Chicago and went on down to South Bend [Indiana] for a national championship game--wartime: the Iowa Seahawks, from the Pre-Flight School, played Notre Dame. We lost by one point. At any rate, we were able to get a ticket for a Saturday night concert for the Chicago Symphony and I was just overwhelmed, you know--Wow! . . . I thought 'How lucky those guys are.'<sup>32</sup>

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<sup>30</sup>Ibid., 13, 14.

<sup>31</sup>Herseth, Interview by Bentz.

<sup>32</sup>Ibid.



Near the end of the war, Herseth spent one month at the Navy School of Music in Washington, D. C. before being shipped to the South Pacific. He spent seven months on Leyte Island and after VJ (Victory over Japan) day, he was transferred to what remained of Manila. There, he played in a concert band during the day and a dance band at night. He split lead in the dance band with Gunner Sorenson, a gentleman from California who eventually played with some big bands on the west coast like Stan Kenton. They played all of the standard charts. Herseth recalls that Sorenson would transcribe music perfectly from records like Harry James. Herseth landed in Portland, Oregon on 1 December 1945 and was discharged from the Navy shortly thereafter at the Minneapolis Wold Chamberlin Airport.<sup>33</sup>

### Formal Musical Training

Herseth applied to four music schools on his way back from Manila. He decided to attend the New England Conservatory of Music since this was the only school that would accept him half-way through the academic year.

I really wanted to go there anyway because I had heard some broadcasts and we had some records at home, and one in particular, of the Boston Symphony under Koussevitsky--this one particular record they were playing Sibelius' Second Symphony, and I thought that [the] trumpet playing on that record [by Georges Mager] was just unbelievable.<sup>34</sup>

In January 1946, Herseth began his graduate studies at the New England Conservatory of Music. The GI Bill paid for his graduate studies. He intended to earn his master's degree so he could teach at the college level.

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<sup>33</sup>Herseth, Interview by author, 15.

<sup>34</sup>Herseth, Interview by Bentz.

His goal was not to play in a symphony orchestra.

I really did not have any intention of being a professional trumpet player. I wanted to get a master's degree for teaching purposes. I wanted to study with a high-class symphonic trumpet player because I found I enjoyed that kind of music and I enjoyed hearing those guys play.<sup>35</sup>

Because he did not earn his bachelor's degree in music, he spent the first eighteen months meeting the requirements for a bachelor's degree in music.

From January 1946 through the spring of 1947 Herseth studied trumpet with the Second Trumpet player in the Boston Symphony Orchestra (BSO), Marcel LaFosse.

The first thing I learned from [LaFosse] was a real sense of elegance. . . . At that point my playing was a little crude because I had just come out of the Navy and there were some rough edges. I remember one of the things he made me do the first time I went to play for him was the first characteristic study in Arban. I was being as precise and careful as I could and apparently he liked it, because he said, "Your articulation sounds just like what they teach us at the Paris Conservatory."<sup>36</sup>

Herseth also studied French etudes such as Charlier's *Thirty-six Transcendental Etudes* and Paris Conservatory solos, most of which he did not like. Enesco's *Legend* is one of the few exceptions. In addition, he practiced all of the standard orchestral excerpts and etude books such as Hermann Pietzch's *Virtuosity Studies*, and Walter Smith's *Top-Tones*. A typical lesson with Lafosse consisted of the following:

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<sup>35</sup>Furlong, *Season with Solti*, 311.

<sup>36</sup>Herseth, Interview by author, 18, 19.

I would sit down and play, and he would make some comments, and maybe demonstrate a little for me and he would say, "Try it again." If it was closer he would say, "Fine." . . . make it sound good, get a good idea in your head about how to make it sound good and just do it. That's still my philosophy. . . . [LaFosse and Mager] focused on the end product. . . . If you had some problems, they had little ways of making suggestions to you. . . .<sup>37</sup>

Herseth's first experience with a C trumpet was at the New England Conservatory of Music. He tried both LaFosse's and Mager's C trumpets during his lessons.<sup>38</sup>

Mager sent me down to [Vincent] Bach's factory, which at that time was still located in the Bronx (before he moved to Mount Vernon). [Mager] told me to go down and find myself a good large-bore C trumpet. I had enjoyed playing on his trumpet and on LaFosse's smaller, French models (including Couesnon).<sup>39</sup>

Herseth purchased his first C trumpet in May 1948. It had a large-bore, 229 bell, and the serial number was 5676.<sup>40</sup>

After three semesters of study with Lafosse, Herseth secured a place in Georges Mager's teaching studio. Until the Fall of 1947, Mager's teaching load was full. Mager, former Principal Trumpet of the BSO, was one of the

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<sup>37</sup>Ibid., 19, 20.

<sup>38</sup>Ibid., 12.

<sup>39</sup>Ibid., 12.

<sup>40</sup>Ibid., 12.

most important influences in Herseth's musical development.<sup>41</sup> Herseth described Mager's playing in the following way:

He showed some of the French elegance when he played certain things . . . but he did go a step beyond that. . . . You give him a big piece of some sort, and he was like a dog with a bone. He really grabbed it. . . . Boy, that really turned me on! I have to say that I feel the same way when I do some of these big pieces. . . . Mager was very exciting to listen to. Those concerts are in my head like tapes.<sup>42</sup>

Herseth heard the BSO perform every week for two and one-half years. He prepared for each concert by copying the trumpet parts by hand from scores in the library, studying, and practicing them. Orchestral study books did not exist until 1948.<sup>43</sup>

Herseth played in the conservatory orchestra that performed three or four concerts per year. He played extra trumpet with the BSO only once and this occurred shortly after his CSO audition. They performed Mahler's *Second Symphony* with Leonard Bernstein conducting. Herseth already knew Bernstein from the two summers that he had spent at Tanglewood in 1946 and 1947. He played in the student orchestra which Bernstein conducted. Herseth received a John Hancock scholarship, recommended by Mager and LaFosse, to pay for the first summer. The second summer, Herseth attended Tanglewood on the G.I. bill. Herseth's Tanglewood experiences strongly influenced his decision to become an

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<sup>41</sup>Harry Herforth, Adolph Herseth, and Martin Lessen, "A Tribute to Georges Mager (1885-1950)," *Journal of the International Trumpet Guild* 10 (December 1985): 14-16.

<sup>42</sup>Herseth, Interview by author, 22.

<sup>43</sup>Bartold, ed., *Orchestral Excerpts from the Symphonic Repertoire for Trumpet* 5 Vols. (New York: International, 1948).

orchestra musician rather than a full-time teacher.<sup>44</sup> Herseth also played with the Boston Pops Orchestra, with Arthur Fiedler conducting. About once a month, the BSO performed out of town. On these occasions, when the BSO trumpet section was unavailable, Herseth played Principal Trumpet for the Boston Pops Orchestra's weekly radio broadcast. He was also fortunate to perform on a few of the out-of-town engagements with the BSO.<sup>45</sup> In addition, he worked for about six weeks playing Second Trumpet for musicals at the Schubert Theater.<sup>46</sup> Two of his colleagues and close friends at New England Conservatory of Music, Rudolph Nashan and William Babcock, eventually joined the CSO after Herseth joined.<sup>47</sup> He completed his master's degree in 1953 after he moved to Chicago in 1948.

### The Beginning of a Career

"I was told by several people in the Boston Symphony that . . . if and when the next vacancy occurred in the Boston Symphony, that I'd be first in line for it."<sup>48</sup> Meanwhile, in November of 1947, he auditioned for the conductor of the CSO, Artur Rodzinski. Herseth's account of the audition follows.

When I was in school in Boston I got a telegram asking if I would come to New York and play for Rodzinski, at his apartment. My understanding was that they were looking for

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<sup>44</sup>Herseth, Interview by author, 27.

<sup>45</sup>Ibid., 24, 25.

<sup>46</sup>Ibid., 25.

<sup>47</sup>Ibid., 25, 26.

<sup>48</sup>Ibid., 27.

just a section chair, somewhere down the line. I had gone to the conservatory library and gathered up some first trumpet parts, everything that looked important, so I just put them up on the music stand, one after the other . . . . At the end I played a couple of solo things. After about an hour I finished, and he said, 'Well, you're the next first trumpeter of the Chicago Symphony.' I about went through the floor! Then he said, 'Let's have some cookies and coffee . . . and we'll talk a little bit.' He asked, 'What's your experience?' I said, 'None.' (Then it was his turn to go through the floor!) After that he asked, 'Would you mind coming to Chicago to play for me once more in Orchestra Hall--the hall where the orchestra plays?' I said, 'That's all right with me.'<sup>49</sup>

Herseth played his second audition in Orchestra Hall in December 1947.

[Rodzinski] wanted to hear me play once more, I suppose to find out if I just got lucky that one day. . . . So he asked me to come to Chicago a couple of weeks later when he was back [in Chicago] conducting. . . . Basically he wanted to hear me twice; he wanted a back-up.<sup>50</sup>

The concertmaster, John Weicher, and the business manager, George Kuyper, listened to portions of the audition although audition committees did not exist in 1947.

I came out here and played for him again for about an hour or an hour and a half. . . . When I had finished he said, 'Well, you have passed, summa cum laude. . . .' By the time I came here to start in the summer of 1948 he was gone. . . . He was really a great conductor. I had gotten my "in" with him, but I never had a chance to play under him.<sup>51</sup>

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<sup>49</sup>Neidig, 40.

<sup>50</sup>Herseth, Interview by author, 28.

<sup>51</sup>Neidig, 40.

Roger Voisin was offered the job as Principal Trumpet of the CSO before Herseth. However, Voisin declined the offer and eventually became Georges Mager's successor in the BSO. According to Herseth, the telegram from Rodzinski was an invitation to audition for Third Trumpet.<sup>52</sup> Before Herseth arrived in New York, however, Voisin must have declined Rodzinski's offer since he offered the position to Herseth. Despite speculations, Georges Mager was probably not considered for the job because he was already in his early sixties and he had what was, at the time, considered a better job than the CSO. According to one published source, however, Herseth's job was originally offered to Georges Mager who declined the offer and recommended Herseth for the position.<sup>53</sup> Herseth assumed his duties as Principal Trumpet of the CSO in the summer of 1948.<sup>54</sup>

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<sup>52</sup>Herseth, Interview by author, 27.

<sup>53</sup>Furlong, 311.

<sup>54</sup>Neidig, 42.

## CHAPTER FOUR

### A LIFE-TIME OF CONDUCTORS

#### Introduction

Conductors play an important role in shaping and defining a symphony orchestra. Hundreds of conductors have worked with the CSO since Herseth joined including guest conductors who generally have less impact because of their limited contact with the orchestra. The principal conductor or music director, however, has a definite impact because he works with the CSO for several weeks per season. There have been five music directors during Herseth's tenure: Rafael Kubelik (1950-1953), Fritz Reiner (1953-1963), Jean Martinon (1963-1968), Sir Georg Solti (1969-1991), and Daniel Barenboim (1991- ). Each era will be discussed separately.

Factors such as repertoire, style, conducting technique, and level of visibility are different for each music director. According to Herseth, the repertoire of each music director has diminished over the years because 1) air travel makes it possible to guest conduct all over the world with the same program and 2) a music director conducts perhaps ten or fifteen weeks out of a fifty-two week season which leaves more than half a year to guest conduct other orchestras.<sup>1</sup> Therefore, it is no longer necessary for a conductor to be able to conduct a full season of repertoire with one orchestra. For example, as CSO Music Director, Sir Georg Solti was known for his interpretations of Mahler, Bruckner, and Beethoven. Consequently, the CSO performed an

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<sup>1</sup>Herseth, Interview by author, 31.



abundance of Mahler, Bruckner, and Beethoven symphonies during his tenure.<sup>2</sup>

The style and conducting technique of each conductor affects the way the orchestra sounds. Herseth said,

An orchestra sounds, in many respects, the way a conductor looks visually when he conducts. . . .Giulini, who was principal guest conductor here for several years early in Solti's period with us, [had] a very sweeping way of conducting; very fluid. . . . And the orchestra had that kind of sound with him. Solti has a very energetic way of conducting.<sup>3</sup>

The visibility of the orchestra has changed dramatically since 1948 through recordings, tours, and radio and television broadcasts. The increased visibility has made it possible for more people to hear the CSO and Herseth. Because of the important role of music directors, it seems prudent to trace Herseth's CSO tenure through each music director and to highlight the major changes and events that affected Herseth.

### The First Five Seasons (1948-1953)

Herseth began his orchestra career in the summer of 1948 at Ravinia, the summer home of the CSO. This allowed him to adapt to the orchestra before beginning the regular season at Orchestra Hall. His first two seasons consisted entirely of guest conductors including Pierre Monteux, Eugene Ormandy, Fritz Reiner, and George Szell.

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<sup>2</sup>Ibid., 31.

<sup>3</sup>Herseth, Interview by Bentz.

My first two years were very interesting in the sense that some of these people were . . . shopping for the job. They came in here with their big programs, and they were on their best behavior. . . . I probably had five years of major repertoire pressed into my first two seasons.<sup>4</sup>

Herseth's first season began 7 October 1948 and ended 29 April 1949. Repertoire for the 1948-1949 season included the works listed in Table 1 (following page). All of these works have extensive trumpet parts. With this quantity of major repertoire, Herseth gained valuable experience early in his career. Pierre Monteux conducted the first four weeks of the 1948-1949 season. Herseth still considers Monteux "the best all around conductor . . . in terms of doing the widest repertoire and in a really international class."<sup>5</sup> The first two seasons were a remarkable experience for Herseth who joined the orchestra with little experience.

I was having the thrill of my life playing all of this fantastic music [that] I'd heard the Boston Symphony play every week for two-and-a-half years; never dreaming I was going to be lucky enough to sit there and have that . . . stuff in front of me, [and] the same great conductors up in front. . . . I was three feet off the ground for two years!<sup>6</sup>

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<sup>4</sup>Herseth, Interview by author, 31.

<sup>5</sup>Ibid., 30.

<sup>6</sup>Herseth, Interview by Bentz.

Table 1  
1948-49 CSO Repertoire with Significant Trumpet Parts<sup>7</sup>

Composer	Work
Bela Bartok	<i>Concerto for Orchestra</i>
Ludwig van Beethoven	<i>Miraculous Mandarin</i> <i>Leonore No. 3</i> <i>Symphony No. 1</i> <i>Symphony No. 2</i> <i>Symphony No. 3</i> <i>Symphony No. 6</i> <i>Symphony No. 7</i>
Johannes Brahms	<i>Academic Festival Overture</i> <i>Symphony No. 2</i> <i>Symphony No. 3</i> <i>Symphony No. 4</i>
Anton Bruckner	<i>Symphony No. 4</i> <i>Symphony No. 8</i>
Claude Debussy	<i>La Mer</i>
Paul Hindemith	<i>Symphonic Metamorphosis</i>
Gustav Mahler	<i>Symphony No. 2</i>
Maurice Ravel	<i>Alborado del Gracioso</i> <i>Daphnis et Cloe, Suite No. 1</i> <i>Daphnis et Cloe, Suite No. 2</i>
Ottorino Respighi	<i>Fountains of Rome</i>
Jean Sibelius	<i>Symphony No. 5</i> <i>Symphony No. 7</i>
Richard Strauss	<i>Death and Transfiguration</i> <i>Don Juan</i> <i>Der Rosenkavalier</i> <i>Till Eulenspiegel</i>
Igor Stravinsky	<i>Rite of Spring</i>
Peter I. Tchaikovsky	<i>Symphony No. 4</i> <i>Symphony No. 5</i>

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<sup>7</sup> Chicago Symphony Orchestra Archives, (Chicago, Illinois).

Rafael Kubelik became musical director in 1950 and remained with the CSO for three seasons. Kubelik "was a very musical guy, but very much in the old central European tradition--not a technician in terms of conducting."<sup>8</sup> Kubelik programmed much new music during his tenure with the CSO. "He didn't always choose the greatest things, and he didn't always have them as well prepared as maybe he should have."<sup>9</sup> Herseth's first recording ever was with the CSO was with Kubelik recording Ravel/Mussorgsky's *Pictures at an Exhibition*.<sup>10</sup>

The first five seasons gave Herseth the opportunity to perform with a major symphony orchestra, something he had previously done only once.<sup>11</sup> Even more astonishing, he had never played principal trumpet with a major symphony orchestra! These years brought to fruition the two-and-one-half years of training at the New England Conservatory of Music.

Herseth was forced to take a six week sabbatical in 1952 when an automobile accident severely injured his embouchure and teeth.<sup>12</sup>

I was off for six weeks, then came back and played the last two weeks of the season. At home I couldn't even play out of the

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<sup>8</sup>Herseth, Interview by author, 31, 32.

<sup>9</sup>Ibid., 32.

<sup>10</sup>Neidig, 43; Modest Mussorgsky/Ravel, *Pictures at an Exhibition*, Chicago Symphony Orchestra, Rafael Kubelik, conductor, 1951 Mercury M-500000.

<sup>11</sup>See page 25.

<sup>12</sup>Neidig, 42.

staff but when I got down here in the hall, with the orchestra, it all happened--Tchaikovsky Fifth, everything.<sup>13</sup>

### The Reiner Years (1953-1963)

During Reiner's tenure with the CSO, the orchestra gained a national reputation as one of the best American orchestras. Increased touring and the proliferation of recordings played a major role. The CSO produced many recordings with Reiner conducting. Many musicians in the CSO considered Reiner a tyrant. Herseth described Reiner's approach in the following way.

Well, he'd toy with you in the sense that he'd say, 'Can we try that a little faster?' Or, 'Could you be little softer there,' knowing all the time you're trying to play as damn soft as you can. . . . And he'd look at you over his little half-moon glasses . . . with a little bit of a smirk. And once you got past all that he never bothered you again!! Once he found out that he could depend on you, and that you understood very quickly what it was he was looking for, so that it was a meeting of the minds in the musical sense, that's all he wanted to know. [Reiner] said one time, 'I have to know what they can do in the trenches!'<sup>14</sup>

Herseth's test came when the orchestra performed Richard Strauss' *Also Sprach Zarathustra*. Reiner repeated the C-octave fanfare section many times before moving on to another section of the piece. One source says seventeen times!<sup>15</sup> Herseth does not remember specifically how many times he played the fanfare on that occasion. Even though Reiner was

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<sup>13</sup>Ibid., 42.

<sup>14</sup>Herseth, Interview by Bentz.

<sup>15</sup>Neidig, 42.

considered a tyrant by many, Herseth credits Reiner with restoring discipline to the orchestra.

The guy was hard as nails. All he wanted you to do was come in every day and give one-hundred-and-ten percent. . . . that's what you're supposed to do anyway. [Reiner] used to say, 'I don't have time to be a teacher, just come in here and do it.' Some of our guys never learned that. He knew where everyone's tough spots were--third horn, bass clarinet, piccolo--especially the winds and brass where everybody is, in a sense, a soloist because you have your own part.<sup>16</sup>

Although Reiner was a strict disciplinarian, the musicians did have certain freedoms.

Once the orchestra got to know him, once he got to know the orchestra and the individual players--he didn't mind if you took little freedoms here and there. Because I remember many times when I'd have a solo or I'd be leading the brass section through some passage, and he would just give a cue . . . and just sort of stand there and watch and listen while you played it.<sup>17</sup>

"I told [Reiner] when he left here, 'You really made a man out of this band.'"<sup>18</sup> Herseth also credits Reiner with helping him to mature personally. "He let me discover for myself that yes, I could cope with the toughest musical and personal situations."<sup>19</sup> The entire orchestra retained many of Reiner's musical interpretations after he retired. One example of this

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<sup>16</sup>Herseth, Interview by author, 37, 38.

<sup>17</sup>Herseth, Interview by Bentz.

<sup>18</sup>Herseth, Interview by author, 38.

<sup>19</sup>Herseth, Interview by Bentz.

retention was when Solti first programmed Richard Strauss' *Don Juan* with the CSO.

This orchestra played through the piece, . . . got to the end, and he says, 'That's just splendid, my gentlemen but just a few things.' And he went back and he made a few [corrections]. . . . And we made the changes. . . . But over time as the rehearsals went on and the concerts went on, we more and more came back to the way we had played it at the very first rehearsal, which was the way the band learned how to play it from Fritz Reiner! I'm not even sure Solti understood this was happening!<sup>20</sup>

The CSO was considering their first international tour scheduled for the Fall of 1960. The original tour consisted of six weeks in Europe and six weeks behind the iron curtain. Later, the tour was reduced to six weeks with only two weeks behind the iron curtain.

Reiner refused to go for that long of time and I know he didn't want to go behind the iron curtain because he was Hungarian . . . He was on the Freedom for Hungarians committee. I'm sure he was afraid of reprisals against him, or some of his family members who were still over there.<sup>21</sup>

With Leonard Bernstein as musical director, The New York Philharmonic accepted the tour from the state department in place of the CSO.

Several changes occurred in the trumpet section during Reiner's tenure. First, the CSO bought a set of four Bach large bore C trumpets.

We were on tour with [Reiner] one year. I think it was our first season with him, 1954 or 1955. I ran into Reiner and his wife in an elevator in Detroit. . . . I had my trumpet case with me

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<sup>20</sup>Ibid.

<sup>21</sup>Herseth, Interview by author, 37.

and he said, 'Do you play a Besson B-flat trumpet?' I said, 'No, I play a Bach C trumpet.'<sup>22</sup>

Soon after that conversation, the CSO purchased C trumpets with the financial help of a wealthy patron. The entire trumpet section, which included Rudy Nash, Bill Babcock, and Vince Cichowitz, began to play C trumpet exclusively. Herseth also changed mouthpieces during this era. He had been playing a standard Vincent Bach 1 mouthpiece. However, he wanted a mouthpiece with a V-shaped cup so he started to use a Bach 1B mouthpiece.

During Reiner's era, the orchestra earned a reputation as a loud and brassy orchestra. "When [Reiner] wanted it loud he'd look back at us over his half-moon glasses (everybody was blowing their brains out) and say, 'It sounds anemic.' So everybody would try to crank it up a notch."<sup>23</sup>

Although Herseth has performed thousands of concerts, Reiner's first CSO performance as musical director remains one of the most memorable for Herseth. The program featured Strauss' *Ein Heldenleben*. In addition, Herseth remembers the performance in Boston during their 1958 east coast tour that featured Berlioz's *Corsair Overture*, Brahms' *Third Symphony*, and Strauss' *Ein Heldenleben*. His colleague, hornist Philip Farkas, describes the performance.

Everything went perfectly on the first half. Then in *Ein Heldenleben*, things were still going well. Pretty soon it went through the orchestra like a wave: 'We've got a no-hitter going.

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<sup>22</sup>Ibid., 42.

<sup>23</sup>Ibid., 44, 45.



God help the guy who misses anything.' Reiner's eyes were getting bigger. I sweated through those last ten measures.<sup>24</sup>

Herseth recalls Reiner's reaction to the performance:

For the only time that I can remember while he was our conductor, he stood back stage and talked and smiled and shook hands with the players as they came off after the concert. [Reiner said], 'Herseth, I waited fifty years to conduct that concert. You guys were terrific.'<sup>25</sup>

### The Martinon Years (1963-1968)

Martinon's tenure with the CSO was very controversial. The orchestra experienced many changes including: labor and management disputes, many personal conflicts between players, and a general lack of respect for Martinon. Some of this turmoil appeared in rehearsals in the form of nasty remarks and unprofessional playing.<sup>26</sup> Several musicians committed misdemeanors and the orchestra suspended one musician. Martinon's one good quality was his impeccable treatment of new music.

Martinon was very good at twentieth-century music. He was a composer himself. He actually wrote quite well. We recorded one of his pieces, *Altitudes*. He did a fair amount of twentieth-century music, French as well as American . . . He was very good at it because he had empathy for what these people were trying to say and do in their writing.<sup>27</sup>

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<sup>24</sup>Harvey Phillips, "The Evolution of the Chicago Symphony Brass Sound." *Instrumentalist* 44 (September 1989): 37.

<sup>25</sup>Herseth, Interview by Bentz.

<sup>26</sup>Ibid.

<sup>27</sup>Ibid.

Unfortunately, his standard repertoire was not as good. Poor reviews plagued him constantly. In addition, his conducting was notorious.

You never knew quite what to expect. . . . He would rant and rave about the orchestra being unsteady. He was very unsteady himself and once in a while things would get kind of loose and start to fall through the cracks and I'd lean over to Vince [Cichowitz] and I'd say, 'Let's grab hold of this thing. It's going down the tube.' . . . Martinon just hated that because he could sense that it was being taken away from him.<sup>28</sup>

The CSO trumpet section started using Monke rotary-valve trumpets in 1965 for many Germanic works.<sup>29</sup> Beethoven, Brahms, Schubert, Schumann, and Bruckner had rotary-valve rather than piston-valve trumpets at their disposal. The CSO trumpet section used rotary-valve trumpets even for composers who did not have valved trumpets at their disposal, such as Mozart and Haydn, because rotary-valve trumpets personify the German characteristics of dark sound and softer attacks. Also, the trumpet section began using cornets when the parts specified cornets. All of these equipment changes and additions were, at least partially, the result of Herseth's ability to produce an appropriate sound for different styles of music. He started playing a Bach C trumpet at a time when most American orchestral players were playing Besson C and B-flat trumpets which traditionally sound lighter and brighter. While the sound of the Besson C trumpet may be appropriate for French music, it is perhaps not the best choice for an all-purpose trumpet, one that is adaptable to several styles of

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<sup>28</sup>Ibid.

<sup>29</sup>Stanley Sadie and Wiley Hitchcock, eds., *The New Grove Dictionary of American Music* (New York: Groves Dictionaries of Music, 1986), S.v. "Adolph Herseth", by Edward H. Tarr.

music. "I still think, to this day, the C trumpet has a greater variety of uses than any other trumpet."<sup>30</sup> The use of rotary-valve trumpets, both C and B-flat, is an attempt to produce a Germanic sound, one that is dark and rich. Conversely, the cornet is ideal for excerpts such as the "Ballerina Dance" from Igor Stravinsky's *Petrouchka*. The "Ballerina Dance" personifies the solo cornet style of playing prevalent in Europe and America in the late nineteenth and early twentieth centuries. Herseth is continually thinking about the appropriate sound and style for each work that he performs. The following excerpt demonstrates his dedication to this goal.

[Natural trumpets] will tell you right away what's an appropriate sound and style for playing Baroque music on a modern instrument. If you take one of those and play the opening of the 'Trumpet Shall Sound', it tells you right away. I remember one concert we did at Ravinia many years ago [when] we were doing Bach's *Cantata 51*. The conductor, who shall remain nameless, said to me, 'That should be played much more staccato.' I said, 'I've played this on the original instruments and you can't even make them sound that way, so it can't be right. It absolutely can't be right.' [The conductor] said, 'Well, that's the way it should be.' So I played the rehearsal that way. When the concert came I did it my way.<sup>31</sup>

#### The Solti Years (1969-1991)

Concurrent with Georg Solti's tenure, the orchestra resolved its internal problems and quickly earned a reputation as one of the finest orchestras in the world. "It was a world-class orchestra under Frederick

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<sup>30</sup>Herseth, Interview by author, 11.

<sup>31</sup>Ibid., 73, 74.

Stock<sup>32</sup> but he didn't like to travel, he didn't like to record, and he didn't like to broadcast. He just liked to play concerts for the people in Chicago. . . ."33 Reiner increased the CSO's visibility with many recordings, broadcasts, and national tours. With the arrival of European tours under Solti, the CSO achieved international status. "He did absolutely marvelous things with this orchestra in terms of touring and recording. . . ."34 The first international tour consisted of six weeks in Europe in 1971.

"Solti has said publicly [that] he owes a lot of his success to the [orchestra]. It was a combination of him and the [orchestra] and the [orchestra] is still carrying on the great tradition that it got from Fritz Reiner . . . ."35 Solti's approach to working with the orchestra was perhaps more humane than Reiner's. Instead of antagonizing the musicians, he treated them as equals. "Solti was especially nice. With a solo passage, he would let you play it your own way as long as it was within some sort of parameters that he had [established] stylistically for that particular movement or piece."36

I only heard him come close to losing his temper once, which lasted about five seconds. [He is] the most efficient rehearsal conductor I have ever worked for. He knew exactly what he wanted to accomplish in every rehearsal. He knew how to get it

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<sup>32</sup>CSO Music Director (1905-1942).

<sup>33</sup>Herseth, Interview by Bentz.

<sup>34</sup>Ibid.

<sup>35</sup>Ibid.

<sup>36</sup>Ibid.

and he knew what he could ignore because it would take care of itself.<sup>37</sup>

The loud volume level that the CSO achieved with Reiner continued with Solti. To some listeners, the dynamic level increased after Solti became music director. Herseth, however, does not agree.

I would not say that the maximum dynamic level has changed. I would say that the use of the maximum dynamic level has been more frequent. . . . Solti came here in the middle of the blockbuster era when all of the conductors were playing blockbuster programs all of the time. . . . I remember when Solti came here, he said, 'I've got a band that can really play loud music and I like loud music. So here we go.'<sup>38</sup>

Another change during Solti's tenure was that the Assistant Principal players began to play some principal parts.

I was really the first one to start [using an assistant] here [in the CSO]. Not because I was trying to get off something; I still learned to play everything. But when you think in terms of putting on a three or four week tour, to the East Coast or Europe, and what happens if the Principal gets sick or injured or something, that poor guy's got to step in for me, and he hasn't touched that seat for months? That's dreadful. So in a way, I was the first one to really pump that idea.<sup>39</sup>

The Solti years were very prosperous for Herseth. Herseth was a seasoned musician when Solti became the music director. It was not until Solti and the blockbuster programs, however, when Herseth

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<sup>37</sup>Ibid.

<sup>38</sup>Herseth, Interview by author, 44.

<sup>39</sup>Ibid., 32, 33.

achieved an unparalleled level of success and international exposure as an orchestral trumpet player.

The most recent Music Director, Daniel Barenboim, was mentioned only in passing during the author's interview with Herseth, probably due to Barenboim's relatively brief tenure thus far. The one point that Herseth discussed about Barenboim concerned a slight restructuring of duties within each section.

There will be more [sharing of duties] going on as time goes on, because I think Barenboim is more likely to let the situation here shift a little bit more to the European system with two Principals in every section, two Co-Principals. With the schedule the way it is here, it's not the worst idea in the world. The schedule can be really brutal at times.<sup>40</sup>

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<sup>40</sup>Ibid., 34.

## CHAPTER FIVE

### HERSETH'S PERFORMANCE CONTRIBUTIONS

During an extensive interview with the author, Herseth stated his philosophy of performance. It represents Herseth's basic approach to all music that he performs. Furthermore, the seed of this philosophy can be traced back to the opera recordings that Herseth heard as a young boy. At an early age, Herseth associated great music with the human voice. Before discussing his contributions to performance in orchestral, chamber, and solo genres, it is helpful to read his philosophy of performance.

[Music performance] is a communicative art. We're the senders and they're the receivers. Every instrument in a way is an imitation of the human voice, which is of course the ultimate means of communication. The human voice offers lyrics, melody, and all the different sounds that can be made. They tell a complete story more than anybody can on an instrument. . . . That's what every instrumentalist should try to do is tell a story like the singers do. . . . I would like to be able to sing on a trumpet like those people do with their voices. To me that's the ultimate.<sup>1</sup>

Steven Hendrickson (Principal Trumpet of the National Symphony Orchestra), who studied with Herseth for about five years in the 1970's, recalls that Herseth frequently said, "Play like a singer."<sup>2</sup>

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<sup>1</sup>Herseth, Interview by author, 67.

<sup>2</sup>Steven Hendrickson, Telephone interview by author, 17 February 1993.

## Orchestral

Adolph Herseth is a legendary orchestral trumpet player who will be remembered far into the next millennium, in part, because of the abundance of CSO recordings. He can be heard on more than five-hundred CSO recordings that span almost five decades.

At this project's inception, the author intended to compile a discography of all CSO recordings since 1948 on which Herseth performed. However, a complete discography has recently been published by the CSO Archives.<sup>3</sup> It is indexed by repertoire, soloists, and recordings. The index of recordings does not include the personnel for each recording.

Herseth played principal trumpet on every recording since 1948 with only three exceptions: Rimsky-Korsakov's *Antar Symphony*,<sup>4</sup> Schoenberg's *Variations, Op. 31*,<sup>5</sup> and Bartok's *Concerto for Orchestra*.<sup>6</sup> William Scarlett, Assistant Principal Trumpet, played principal trumpet on these recordings. Herseth asked William Scarlett to play principal on Rimsky-Korsakov's *Antar Symphony* without realizing that it was scheduled to be recorded later that season. During this era, principal players were required to perform any works that were later scheduled for recording.<sup>7</sup> Herseth

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<sup>3</sup>*Chicago Symphony Orchestra Centennial Season Index (1891-1991)*, (Chicago, Illinois: Chicago Symphony Orchestra, 1992).

<sup>4</sup>Rimsky-Korsakov, *Symphony No. 2, Op. 9 (Antar Symphony)*, Morton Gould, conductor, 1968 RCA LM-3022, LSC-3022.

<sup>5</sup>Arnold Schoenberg, *Variations, Op. 31*, Georg Solti, conductor, 1975 CS6984 1976.

<sup>6</sup>Bela Bartok, *Concerto for Orchestra*, James Levine, conductor, 1989 DGG 429 747-2.

<sup>7</sup>Herseth, Interview by author, 33.



believed that, since Scarlett performed the piece, he should also record it. The conductor and producer, however, did not agree with Herseth. After some argument, Scarlett was allowed to record the piece. Schoenberg's *Variations, Op. 31* was scheduled on several concerts including an East Coast tour. The program consisted of Bach's *Brandenburg Concerto No. 2*, Schoenberg's *Variations, Op. 31*, and Tchaikovsky's *Fifth Symphony*. Herseth asked Georg Solti, "Maestro, since I'm going to play the Brandenburg and Tchaikovsky, is it okay if I take off for the Schoenberg so I can wipe the blood off my chops?"<sup>8</sup> Solti agreed. After another discussion between Herseth and Solti, Solti reluctantly agreed to let Scarlett play principal trumpet on the recording. The last exception is Bartok's *Concerto for Orchestra*. Herseth missed the first few weeks of the 1988-1989 season due to tendonitis in his back. "I couldn't stand or sit for more than ten minutes. I was flat on my back for two weeks."<sup>9</sup> Scarlett played principal trumpet in Herseth's absence, including the programs on September 29-October 1, 1988 that featured Bartok's *Concerto for Orchestra*. Again, Herseth insisted that Scarlett record the piece since he performed it.

Herseth was one of the first principals in the CSO to have his assistant play principal on selected pieces. This idea has several advantages. First, on a demanding program, the principal player can rest for one or two pieces so he will have the endurance and finesse needed for the remainder of the program. Second, the assistant player will feel more comfortable playing principal when he is required to do so. Third, if the principal player

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<sup>8</sup>Ibid., 33.

<sup>9</sup>Ibid., 34.

becomes ill or injured, the assistant will feel more comfortable with the responsibility of playing principal.

Herseth has been credited with leading the homogenous sound of the CSO brass sound. Dale Clevenger, Principal Horn of the CSO, said, "If I had to say in one word why [the CSO brass sound] is that way, it would be Herseth."<sup>10</sup> Herseth, however, believes that the homogenous sound was always there.

I just think the general music public wasn't as aware of it because they weren't here. Yes, we had a fairly homogenous sound during the time Reiner was here. When a conductor is there that long . . . you begin to absorb his concept of style.<sup>11</sup>

#### Chamber Ensembles

Herseth recorded one brass quintet album<sup>12</sup> and one brass ensemble album.<sup>13</sup> The brass quintet was called the Chicago Symphony Brass Quintet; the personnel consisted of principal players from the CSO. The Chicago Symphony Brass Quintet was active in the 1950's and 1960's. The group toured for two weeks in the spring and two weeks in the fall while the CSO was on vacation.

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<sup>10</sup>Harvey Phillips, "The Chicago Brass Sound," *Instrumentalist* (February 1990): 15.

<sup>11</sup>Herseth, Interview by author, 70.

<sup>12</sup>*The Chicago Symphony Brass Ensemble*, Audiophile AP-21.

<sup>13</sup>*Gabrieli: Canzoni-Sonate*. Cleveland, Philadelphia, and Chicago Brass Ensembles, 1968 CBS Masterworks Portrait MP 38759.

We were first put together through a request of the University of Wisconsin through a guy that knew Ren Schilke. He'd been a high school band man here and then he'd gone on to the Extension Division at the University of Wisconsin. . . . He had told Ren Schilke (who was still in the orchestra at that point before he went into the trumpet-making business) to put together a group. We played some of the bigger cities in Wisconsin under the auspices of the University of Wisconsin Extension Division.<sup>14</sup>

The quintet performed in many states including Wisconsin, Iowa, Indiana, Minnesota, Illinois, Missouri, South Dakota, Kentucky, North Carolina, and South Carolina.

We played in high schools and colleges and universities. Occasionally, we'd do a community concert series. We'd play a morning concert at a high school and then split up and have little master classes. Then we had an evening concert somewhere else. There were usually a couple of concerts per day. A morning or an afternoon concert and then we'd do an evening concert.<sup>15</sup>

The Chicago Symphony Brass Quintet did not commission any new works for brass quintet. However, Leonard Lebow did compose *Suite for Brass* (March, Blues, Reel) for the Chicago Symphony Brass Quintet.<sup>16</sup> Later, Lebow scored the piece for brass choir.

The brass ensemble album was recorded in 1968 with the Philadelphia and Cleveland brass sections. "We had a great time doing that. It was a lot of fun. Never tuned, nothing, just sat down and played. No conductor."<sup>17</sup>

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<sup>14</sup>Herseth, Interview by author, 47.

<sup>15</sup>Ibid., 49.

<sup>16</sup>Leonard Lebow, *Suite for Brass* (Clayton F. Summy Co., 1956).

<sup>17</sup>Herseth, Interview by author, 50.

The repertoire consisted of canzoni and sonate for two and three choirs by Giovanni Gabrieli.

### Solo Performances

Herseth has performed many solos with the CSO<sup>18</sup>, community orchestras, and festival orchestras. He has not, however, produced even one solo recording.

I'm not into the 'bag' of making solo records. I've turned down any number of requests to do that sort of thing. I think I got my fill of playing solos while I was in high school and college. I still like doing it. I'm required to do it occasionally as part of my job in the orchestra. When I found out how much higher the musical quality of orchestral compositions was as compared with solo compositions, I said to myself, 'The real gratification, in a musical sense, is here with this 100-piece group, not with an accompanist.' For me, there's no thrill that I could have in solo-playing that even comes close to the musical thrill of playing the stuff that we play every week. Even the little pitsy-patsy Mozart parts. If you do them right--in the right context, with the right people around you--it's fantastic! I'll take that over solo-playing anytime. There's a lot more [repertoire] and it's a lot better. I don't know of any trumpet solo that can begin to compare with one of the great Mahler symphonies, or Strauss tone-poems, or Stravinsky's *Petrouchka*. Nothing. I've never felt anything from the solo literature that even scratches the surface of the music that we do here. So in that sense I'm selfish. I'm doing it for musical gratification.<sup>19</sup>

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<sup>18</sup>See Appendix A for a complete list of Herseth's solo performances with the CSO catalogued by performance date, work, and conductor.

<sup>19</sup>Herseth, Interview by author, 51, 52.

Even with the foregoing statement, Herseth believes that it is important to perform solos just as he did in high school and college and continues to do with the CSO and community orchestras.

It's good for every player to keep in touch with that. I mean it's the kind of practicing that everybody needs to do even though you're making a career as an orchestral player. It's good for your playing and I think it's good to go out and do that sort of thing you know. When I was a kid in high school if I had the chance to hear a good player play a classical-type solo, I would have loved it. I would have learned a lot from it. I hope that's what's happening when people hear me play now.<sup>20</sup>

One special occasion was the fiftieth anniversary of the Tanglewood Music Institute.

They invited me to be a soloist because I spent two summers there. Terrific place. They said I could play either with the Boston Symphony or with this student orchestra. I said, 'We have a better band here in Chicago. I came out of that student orchestra. I want to play with them.' They just wanted the Haydn or Hummel because rehearsal time was very short. I said, 'I'll play with the student orchestra.' I said, 'If Seiji [Ozawa] gets back in time and is willing to conduct me with the student orchestra, I'd love to be there.' (Seiji is an old friend. We used to spend our summers together here in Chicago.) Seiji said he would be back in time and he would love to conduct. We had a great time.<sup>21</sup>

Herseth played the Hummel on that auspicious occasion.<sup>22</sup>

Herseth premiered the Karl Husa *Concerto for Trumpet* in 1988. He does not, however, enjoy new music.

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<sup>20</sup>Ibid., 52, 53.

<sup>21</sup>Ibid., 53.

<sup>22</sup>Ibid., 53.

I'm an old square in terms of my choice of music. . . . I am not "Avant Garde." They can splash that stuff on the wall all they want, but I don't want it.<sup>23</sup>

Despite his general support for playing solos, Herseth never gave a solo recital, even as a student at New England Conservatory of Music.<sup>24</sup>

I never had any interest in them. Many of the guys in Europe want to just give solo recitals, more power to them. It's a much bigger thing over there than it is here. Church concerts, solo recitals--They are really into those over there. There aren't enough orchestras for all of the good players to be in anyway. Most of those people over there play in an orchestra as a second or third choice, literally. For me it was just absolutely the reverse. I'm lucky enough to do this.<sup>25</sup>

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<sup>23</sup>Ibid., 53.

<sup>24</sup>Ibid., 54.

<sup>25</sup>Ibid., 54.

## CHAPTER SIX

### HERSETH'S PEDAGOGICAL CONTRIBUTIONS

The performance contributions of Herseth were relatively easy to assess because of the great multitude of CSO recordings and other factors such as the list of solo performances with the CSO. Herseth's pedagogical contributions are less tangible in part because he spent the majority of his professional career as a performer rather than a teacher. He never wrote a method book. Although he taught briefly at several colleges and universities including Luther College, New England Conservatory of Music, Chicago Music College, DePaul University, and Northwestern, his professional career has focused on performing. Currently, he does no teaching other than coaching the Chicago Civic Orchestra trumpets, both as a section and individually. He has always been cautious about teaching too many private students.

I found that when I took too many private students, I didn't have the time or the energy to give my main job the productivity that I owed it. When teaching started to get in the way, I quit. I came here to play and I taught on the side. If somebody calls me from another orchestra and says, 'I have this big piece coming up and I've never played it. Can I fly in so you can show me some things?' Okay fine, I'll do that.<sup>1</sup>

Still, Herseth has taught many students throughout his career who have become very successful performers and teachers. A partial list of former students includes: Edward Tarr, Bo Nilsson, Timothy Kent,

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<sup>1</sup>Herseth, Interview by author, 66.

David Hickman, Steven Hendrickson, Barbara Butler, and James Darling. In addition, many trumpet players have learned immensely from Herseth's live performances and recordings.

Invariably, a teacher will show his students the things (i.e., equipment, approaches, concepts) that worked for him. Accepting this basic premise, we can discover Herseth's pedagogical contributions by exploring the equipment, approaches, and concepts that worked for Herseth.

### Equipment

Although Herseth has tried many different mouthpieces (i.e., brand, rim, cup, throat, back-bore) he has consistently used a Bach 1 or Bach 1B most of his career. According to Lloyd Fillio, the person currently responsible for design changes for the Vincent Bach Division of the Selmer Company, the Bach 1B was not a standard model until about 1986.<sup>2</sup> Herseth, however, began using this model in the 1960's.<sup>3</sup> "I just said to Bach, 'I want a more V-shape cup.'"<sup>4</sup> Mr. Fillio could not substantiate if Herseth influenced the design of the Bach 1B mouthpiece since that was before Fillio was employed by the Selmer Company.

Herseth does change mouthpieces for smaller trumpets; specifically for D trumpet and piccolo trumpet. He uses a Bach 1C mouthpiece for D trumpet and usually a Bach 7DW for piccolo trumpet.<sup>5</sup> His approach to mouthpieces is very flexible.

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<sup>2</sup>Lloyd Fillio, Letter to author, 18 August 1992.

<sup>3</sup>Herseth, Interview by author, 43.

<sup>4</sup>Ibid, 43.

<sup>5</sup>Ibid., 62.



If it works fine, Okay. that's all I need. Somebody else will say that they can't get a note out of the thing. I say, 'Fine, go find another one.' No two people are going to agree. What works, works. You go with it, that's all. I've tried other mouthpieces. For me the 7DW gives me a reasonably decent sound and it feels good so I use it. I've tried shallow ones--they were a little squeaky. I tried deeper ones and then I had a little problem with the pitch. The 7DW works great. I practice on different size mouthpieces, a lot. I'm like anybody else. At this point in my life I have mouthpieces lying all over the place. Every once in a while you pick up one without even looking at it to see what the number is on it, you put it in to try it. 'Hey that sounds better than what I'm using. Maybe I'll use that mouthpiece.' So I continue to go through the range of mouthpieces, but I have observed a few that are good for me over the years for certain things. Yeah, I keep half-a-dozen of them around. I'll play through a study on one and switch to another--three or four of them in a row and see how they work. Roger Voisin said his father used to make him play on a different mouthpiece almost everyday so that it wouldn't bother him if he wanted to switch to another mouthpiece.<sup>6</sup>

Contrary to some trumpet players, Herseth believes that a player will have the same basic embouchure regardless of the mouthpiece.

You hear people say, 'Don't switch mouthpieces, it will ruin you embouchure.' That's crazy. If you have an embouchure that's ruined by a mouthpiece, then you haven't got an embouchure. There's nothing there to ruin.

With David Hickman, Herseth discussed the effects that different shaped mouthpieces have on attacks. For example, a funnel-shaped cup will generally produce a rounder attack.<sup>7</sup>

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<sup>6</sup>Ibid., 62, 63.

<sup>7</sup>David Hickman, Telephone interview by author, 15 February 1993.

A point about leadpipes needs to be addressed at this juncture. Many trumpet players assume that the "H" marking on the Bach C trumpet 25H leadpipe signifies Herseth. According to Lloyd Fillio, this assumption is incorrect. The following passage from a letter written by Fillio to the author should help clarify the 25H marking.

True--[Herseth] does use our 25H leadpipe and many interpret this to be a 25 Herseth pipe, but this is not correct. We neither have permission to use nor DO we use his name in conjunction with this leadpipe. A number of years ago--probably 15-20--I was regularly getting orders to supply the same pipe that Mr. Herseth was using. Since this was (and is) the standard mouthpipe on the large-bore C trumpet when using the 229 bell, many of the customers would take their old pipe off and replace it with an identical new one. . . . With this in mind, I started having these stamped with 25H since it is a variation of the 25 B-flat mouthpipe that Mr. Bach developed in 1939. . . .<sup>8</sup>

Clearly, the 25H leadpipe was developed before Herseth began using it. However, since other trumpet players did request, regularly, the same leadpipe that Herseth was using, it would be reasonable to assume that Bach did intend the "H" to signify Herseth.

Herseth has also tried many different brands of trumpets including Bach, Schilke, Monette, Scherzer, Ganter, and Monke. Owning over forty trumpets, he regularly uses the Monette C, Bach C, Monke C and B-flat trumpets. Each trumpet-and-mouthpiece combination has its own characteristics.

For every player you're going to find one instrument and combination of mouthpieces. Each different instrument seems to require a little bit different mouthpiece of some sort. I can't

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<sup>8</sup>Fillio, Letter to author.

tell you how many different under-parts to screw-rim mouthpieces I own. Of course, everybody looks for his own special thing. [I look for] what will come closest to what my ideal in trumpet music would be in terms of sound, in terms of facility. . . . You're always going to give up something to gain something, If you find a horn that really plays marvelously in the upper register, you're probably going to have a rotten low register. Same thing applies to mouthpieces, there is no combination that will do everything for you, and that's why the endless search goes on. Every time I talk to Doc Severinsen on the phone, he says, 'Hey Bud, did you find that perfect mouthpiece yet?' I say, 'No, I'm still looking just like you are.'<sup>9</sup>

Herseth is continually searching for equipment that will produce the sound that he wants for each piece. "I would not use a rotary B-flat to play [Debussy's] *La Mer* or [Ravel's] *Rapsodie espagnole*. By the same token, I wouldn't use a little Quesnon C trumpet to play [Wagner's] *Siegfried's Funeral March*."<sup>10</sup>

Herseth has endorsed both Bach and Monette trumpets. His photograph has appeared in the *Journal of the International Trumpet Guild* several times promoting Monette trumpets.

The fact that I played and have loved Monettes (they used pictures of me and so on) is no reflection on the Bach trumpet being a bad trumpet because it is still a terrific instrument. Dave [Monette] was able to make horns for me that did some things for me that the Bach trumpet would never do. I told him early on before he started really getting in the business, 'If you could make me a trumpet that would combine some of the better qualities of a rotary valve trumpet and a piston trumpet, that would be interesting.' Well, he did.<sup>11</sup>

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<sup>9</sup>Herseth, Interview by author, 68.

<sup>10</sup>Ibid., 69.

<sup>11</sup>Ibid., 71.

The attack, the articulation factor between the piston-valve trumpet and the rotary-valve trumpet [is] one of the big differences. . . . If you play a very hard, spitty, sforzando attack on any piston-valve trumpet (particularly the Bach C or the Schilke) you get a real sizzle where the note starts. You can't even come close to getting that kind of attack on a rotary trumpet even if you tried. Dave [Monette's trumpet] is a little bit in that direction too. I like it for certain things. . . . I prefer an instrument that doesn't have too much at the beginning of the note.<sup>12</sup>

Make me a horn that plays real nice and free. Bach has some resistance; Schilke has even more resistance. It's okay if you are just playing around. But not when you are playing in a 100-piece band. I said, 'Make a nice free-blowing horn for me. As a senior citizen, I don't want to work any harder than I have too.' I was only half kidding. Well, he has done that for all his horns. They're all very free-blowing and I find that they are more stable than any instrument I've ever played in terms of where the note placement is. That doesn't mean that they're totally slotted. You can still lip around the pitch. But they are very stable in making a lot of awkward jumps and intervals. It's much cleaner, much more stable.<sup>13</sup>

Finally, Herseth found an instrument that would respond as he wanted it to respond. It also compensated for some of the edginess in Orchestra Hall.

When they started renovating Orchestra Hall (which they've done several times to "improve the sound") the sound got edgier--less middle and bottom sound, and more harsh on the top. So I was looking for a trumpet that would not have quite as much of the upper overtones as the Bach does. Bach has many overtones in that register. That was the main thing that I was

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<sup>12</sup>Ibid., 75.

<sup>13</sup>Ibid., 72.

looking for. As you probably know, they're a very heavy-gauge metal.<sup>14</sup>

Herseth prefers a heavy-metal bell on many of his trumpets including Monette, Bach, and Monke.

My favorite Bach trumpet is also a very heavy metal bell. Schilke measured it once and said, 'That's the thickest bell I've ever seen on a Bach trumpet.' My favorite Monke trumpet is made from the heaviest gauge of German silver. So heavy that when I asked them to make a C trumpet (which would be a copy of my B-flat Monke trumpet) they said we don't even use that heavy of a gauge of silver anymore. I said, 'Well, don't make me a trumpet unless you can find it,' and they did. George Vosburg had a B-flat made out of German silver. [It was] almost the same as mine. It played very well but the bell was not the same heavy gauge as on my old B-flat and my C. He sent it back, got a heavier bell on it and then the horn was about 50% better for what we were using them for. Somebody doing an Italian kind of work would probably say 'That one's not for me.' And that's okay. That's the way it should be; you use what you're looking for. Everybody is looking for something a little different.<sup>15</sup>

Herseth also worked with his close friend, Renold Schilke for several years. Schilke played in the CSO for several years before becoming a trumpet maker full-time. Herseth would test trumpets and make suggestions to Schilke while Schilke was learning how to make trumpets.

His upper-pitched trumpets like his F, the D, E-flat (especially the E-flat), the E-natural (which is just a longer bell on an F-G model), and piccolos are fabulous instruments. As far as I was concerned, I didn't care for his big horns. I know many jazz

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<sup>14</sup>Ibid., 71.

<sup>15</sup>Ibid., 71, 72.

players like his B-flat trumpet very much. They find it to be a very good horn for their work.<sup>16</sup>

Even with the various equipment changes, especially in the last decade with the popularity of custom-made trumpets such as Monette, Herseth does not believe that his sound has changed.

I don't think the Monette has changed my style of playing, or my concept of style, because that's unique to you anyway, especially after all of these years.<sup>17</sup>

Any player is playing towards his own innate concept anyway. . . I can play a passage on my C trumpet and play the same passage again on a B-flat or a D trumpet and within a few seconds you unconsciously adapt your way of playing so that they sound almost identical. If you're behind a screen, even another trumpet player has a hard time telling which instrument you're playing unless he hears a particular interval where the pitch has some effect. The player comes out. It's the player that comes through.<sup>18</sup>

### Approaches to Teaching

Herseth's approach to teaching is identical to his approach to playing the trumpet. First, he decides what kind of sound he wants and then he tries to produce that type of sound. Styles were always stressed in lessons; not in relationship to German, French or Italian genres but rather in terms of the kind of attack that was appropriate for each style.<sup>19</sup> "Get a picture in your

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<sup>16</sup>Ibid., 73.

<sup>17</sup>Ibid., 75.

<sup>18</sup>Ibid., 76.

<sup>19</sup>Hickman, Telephone interview by author.

head how it's supposed to sound and then just do it. The end product is most important. What's it going to sound like?"<sup>20</sup> This approach undoubtedly helped Herseth recover from his 1952 automobile accident.<sup>21</sup>

Herseth does not agree with the analytical method of teaching whereby a teacher dissects every aspect of a person's playing. The music is his first priority.<sup>22</sup>

I'm very opposed to this very analytical, super-critical, nit-picking way of teaching. I think there is too much of it today. First of all, it fosters a generation of students who can't figure anything out themselves. They're always saying, 'Hey teach', what do I do now? I can't figure this thing out. I've got this problem, what do I do now. Which muscle do I twitch?' I keep telling the trumpet players in the Civic Orchestra (I work with the Civic orchestra, which is the training group run by the symphony) that the quicker you can get to the point where you don't have to say, 'Hey teach', what do I do now,' then you can begin to get to the point where you can solve some of those things for yourself.<sup>23</sup>

The author asked Herseth several questions about his approach to teaching specific aspects of trumpet playing. Topics discussed include breath support, tone, technique, transposition, sight-reading, endurance, and range. Since Herseth has never written a method book, the following is the only known written source of Herseth's pedagogical ideas. Many ideas are presented, albeit all too brief. After reading a few of Herseth's ideas

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<sup>20</sup>Herseth, Interview by author, 54.

<sup>21</sup>See page 33.

<sup>22</sup>Steven Hendrickson, Telephone interview by author, 17 February 1993.

<sup>23</sup>Herseth, Interview by author, 55.

concerning teaching, it becomes evident that Herseth believes in practicing fundamentals.

Question: How would you improve breath support?

Learn how to play long things, practice the Clarke exercises with repeats and all articulations. Play loud, play soft, play high, play low. I find the more I practice pedal notes, the better my register gets.<sup>24</sup>

Herseth always stressed deep breathing in lessons.<sup>25</sup>

Question: How would you improve tone?

Well, everybody has a concept of sound that is a little different I suppose, just as everybody's voice is different. That's a combination of physical attributes as well as aural concepts. No two people are going to have totally the same concept of tone. When [the CSO trumpet section] tries to match up and play a Bruckner symphony, which depends a lot on balance and blend of the voices in the section, we all play on German [rotary-valve] trumpets. We all play on pretty much the same mouthpiece. We try to sound the same, but it doesn't come out the same. But you try anyway. All sorts of physical and mental factors come into that. One of the things you try to learn as a musician in a group is to adapt as much as you can to what is going on around you. You can't be a soloist all of the time.<sup>26</sup>

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<sup>24</sup>Ibid., 55.

<sup>25</sup>Hendrickson, Telephone interview by author.

<sup>26</sup>Herseth, Interview by author, 55, 56.



Question: How would you improve technique (i.e., finger dexterity, tongue, coordination of both)?

When I first got into the orchestra I thought, hell, there isn't anything in the world I can't play. Just put it up on the stand and I'll play it, and I could. It's because I practiced my butt off. I could play a lot of hard things. Much of that came from playing the Clarke solos. They are still terrific for dexterity. Anyway, I suppose I was in the orchestra about eleven years when once in a while I'd come to a tricky passage where the fingers or articulation wasn't quite as clean as I wanted. I'd given away my Herbert Clarke technical studies and I also wasn't practicing much out of the Arban. So, I gathered new repertoire and started practicing the basic stuff again. [The basics] couldn't be more important. You have to do it, that's all. You have to do it. I found that practicing multiple-tonguing was very helpful for my single-tonguing. I'd work on passages with alternate fingerings because I think there is a little bit more dexterity in that sort of thing. There is no other secret. The real secret that no one wants to hear is practice. There are no shortcuts.<sup>27</sup>

Question: How would you improve transposition?

Well, I first became aware of transposition when I was at Luther College. Even in those days the band parts had B-flat and A parts. My old Conn 22B trumpet had a tuning slide with a rotary knob that you change to A. The old Conn Victor cornets were also made that way. You didn't have to transpose anything. I would read off the piano once in a while, just playing some sheet music that my sister got so she could sing the latest hit. I noticed that I couldn't play it that way, so I played it one step higher. So, I was dimly aware of [transposition]. When I got to Luther, I had to play the Messiah once a year. It's written for D trumpet. So, I bought myself a Sachse book from a music store in Cedar Rapids, Iowa. That's how I learned to transpose. A, E-flat, C, B, B-flat, F--I played all of the suggested transpositions in all 100 studies, absolutely

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<sup>27</sup>Ibid., 56, 57.

fabulous. I was doing it by the interval system: up a minor-third, a major-third, up a fourth, fifth, whatever. Well, when I got to the New England Conservatory they were transposing by the Continental System -- by clef. Well, I knew the clefs pretty well from counterpoint classes at Luther. That is one of the things that I worked into my lessons with LaFosse. They put me in the second semester of the second year of solfege, which was just basically transposing. So I learned the clef system, which is much more reliable than the interval system. So today my transposition is a composite of the clef system and the interval system, and patterns. If you see a C major arpeggio for E trumpet, you play an E major triad. So, if you know your arpeggios, basic chords (diminished, minor, etc.), and scales you can read the patterns.<sup>28</sup>

Question: How would you improve sight-reading?

Well, sight-reading is included in almost all of the audition procedures today. I think it's a waste of time for a symphony orchestra and I'll tell you why. Not once in the 43 years that I have been here have I ever had to sight-read anything, ever. There is always at least one rehearsal, even for the shabbiest pop's concert. Not only that, in almost every case, the music is ready and available at least one week ahead. If you have any question about a piece that you don't know . . . it's up to you to get the part. Then you take it home and you work on it, because you owe it to yourself and especially to the group to come prepared. Not once in forty-three years have I ever sight-read. Which doesn't mean I can't. Everyone should be able to sight-read. As far as having it as a step in the audition process, I think it's a joke, a total joke. I used to tell them that too when I was on the audition committee.<sup>29</sup>

Question: How would you improve endurance?

Well, it's a known fact that every human being is born with a certain quota of physical and mental endurance and they factor together. And it's not necessarily the same for any two people.

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<sup>28</sup>Ibid., 57, 58.

<sup>29</sup>Ibid., 58.

I mean, how could some people go out and run a marathon and other people can't make it a quarter of a mile? Some of it has to do with training. Part of it has to do with motivation and the other part has to do with a built-in level of endurance in everybody. As far as the chops are concerned, it's a physiological fact that some people are built with more of these little curler muscles [in the embouchure]. Some people have many more of those fibers than others. Maybe that's a natural gift of a good brass player, who knows? The more you play, the more endurance you're going to have. I think it's important in the preparation not to knock yourself out to the point where you're really starting to sound bad. When your tone really starts to fall apart and you really start to miss a lot of notes when you're practicing, Stop. All you're doing is tearing yourself down. If it still feels bad after a ten-minute break, if it still feels as if it's not working right, put it away for a half-hour, or an hour, an afternoon, or whatever. It's better to rest very frequently and feel fresh with everything you approach because that's the kind of mental feeling that you want to have when you play. I remember Knud Hovalt, my friend in Copenhagen--Mr. Trumpet. He was a big six-by-six guy, you know, and he talked like this (in a high voice), 'Hey buddy, hey buddy my teacher said you should put in six fifteen-minute practice sessions everyday and that's enough. Got to rest in between, buddy.' (laugh) People ask me how much I practice. It depends on what the orchestra is playing that week, of course. There are some weeks when I don't have a lot to play. I remember right before I came here Mager said, 'You won't have any problems coping with the job. I want to make one suggestion, though. When you have a hard week of Strauss, Wagner, or Bruckner, then don't practice hard at all. Just practice on the little things, like the little finesse things, okay?' I thought to myself, 'I can play anything they want, night or day.' Well, I hadn't been here for more than a few months when I thought, 'Hey, maybe the guy was right.' Mager also said, 'When you get a week where you're only playing a little overture, a piano concerto, and a Mozart Symphony, or a Beethoven Symphony, that's when you do your hard practicing because it won't affect what you're doing on the job.' If you practice the wrong way or the wrong

amount in the sense that it disturbs your performance, then you're being dumb. Endurance comes from just playing a lot.<sup>30</sup>

Question: How would you improve range?

Do it. Yeah there are tricks. If you want to play a high G, practice up to high G everyday, twice a day for a month. See what happens. I just practice up into that range. I practice scales and Clarke exercises up in the D, E-flat, F range everyday. Also, I practice arpeggios. Practicing on piccolo trumpet is extremely good for maintaining range. Extremely good, especially if you do it using a mouthpiece that is not too different from your normal mouthpiece. It doesn't hurt you to use a slightly different mouthpiece. But the idea of playing in that range on a piccolo trumpet transfers to the trumpet, no question about it.<sup>31</sup>

Herseth adapts existing exercises as well as inventing new ones.

I still practice my Herbert Clarke, I still practice my Arban book, and I try to play them musically in a different way every time I do it--different style, articulation, phrasing. . . . I think everybody should. When you have a piece coming up (I've played these things a hundred times, but when I haven't played a piece like Pictures for a year or two years) . . . like the Goldenberg and Schmuyle I play it every way I can possibly think of in articulation, single-tongue, double-tongue. . . . Some conductors let you go faster, and some won't, so it's good for you to practice it in different ways. Instead of practicing just that, I use that particular articulation figure and play it all over the place (singing) on minor scales and whatever else (singing). It's better to invent something so you don't go stark-raving mad by grinding the same thing into your brain a thousand times. If you can get through the Arban book and really play it [well], and if you can get through Walter Smith's Top Tones and really play it [well], you can do anything. I'm still working on both of them. I do transpose some of these things as I'm playing them, or I'll play them on a different pitched trumpet. For example,

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<sup>30</sup>Ibid., 58-60.

<sup>31</sup>Ibid., 62.

I'll take a D trumpet and transpose it down a third--very good practice. Most people don't even think of such things. It wouldn't dawn on them. Why not? It makes your whole head more versatile. It's good for you.<sup>32</sup>

Herseth does not recall any major changes in his playing that have occurred during the course of his career. He does offer some advice on dealing with minor changes throughout one's playing career.

Obviously there's a growth that takes place in every player but you know it happens over such a long period of time that you're not really aware that it's happening. You cope with this or you cope with that. You learn how to cope with all these various things better and nobody ever has a 100% day--I mean, maybe once a year. The rest of the time you . . . fake your way through it and leave out the bad notes. . . . A lot of it is just learning how to cope mentally and physically with the schedule, the programming and trying to keep your level high enough so that even on your worst day you don't sound like a dog. Everybody has them.<sup>33</sup>

Orchestral trumpet playing has changed dramatically since Herseth joined the CSO in 1948. In 1948, the smaller trumpets (i.e., piccolo, G, F, etc.) were not being used. If a trumpet player owned a B-flat and C trumpet, he had the necessary equipment.

Well, obviously every player from here on will have to be able to adapt using different pitched trumpets. When we occasionally play a new piece, which I'm not familiar with, I practice the heck out of it. There is a special technique in how to play those things. If I get a passage in there that looks like I can play it on piccolo trumpet, I play it on piccolo trumpet. If it plays better on a G trumpet, I'll play it on a G trumpet. If it plays better on an E-flat or an F trumpet, I'll play it on that.

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<sup>32</sup>Ibid., 64, 65.

<sup>33</sup>Ibid., 44.

That's an adaptation I think every player's going to have to learn how to do, and to be willing to do.<sup>34</sup>

### Conclusion

Early musical influences in Herseth's life, especially his father's, were crucial. His father, along with Herseth's self-discipline, helped to create a solid musical foundation. Without these early musical experiences, Herseth might not have chosen a career in music. He gained a true appreciation of the art of music that has kept his playing fresh and vibrant throughout his career.

Although Herseth has performed many solos throughout his playing career, he will probably not be remembered as a soloist. The majority of his career has been devoted to orchestral playing and it remains his first priority even today. He achieved an unparalleled level of success and international exposure as an orchestral trumpet player during the blockbuster era of Georg Solti.

Herseth will also not be remembered as a pedagogue although he has taught several students since 1948. The majority of players that he has worked with came to him as polished performers. He does not like to analyze the playing process which is good in many ways. This non-analytical approach has probably helped him to attain the level of success that he has achieved. He simply gets an idea of what he wants to sound like and then he plays. Herseth stated his objection to over-analyzing the playing process in the interview with the author. There is a great deal of insight to be gained from this approach. However, to be a good teacher, this author believes that there are moments when a teacher needs to analyze, to some

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<sup>34</sup>Ibid., 76.

degree, a student's playing so he can help the student to improve. If there is a problem, analyze it and solve it. Otherwise, focus solely on the music.

Adolph Herseth is one of the greatest orchestral trumpet players of all time. The abundance of CSO recordings definitely preserves his place in music history. He is probably the most recorded orchestral trumpet player thus far. Certainly, there are other great orchestral trumpet players and the level of performance keeps rising with each new generation. Still, Herseth pioneered the American style of orchestral trumpet playing. He adapts his sound to the style of each piece. If he plays Ravel, he makes it sound French (i.e., lighter approach, brighter sound, vibrato, pointed attacks, etc.). If he plays Hindemith, he makes it sound German (i.e., heavy approach, dark sound, less vibrato, less-pointed attacks, etc.). The previous generation of orchestral trumpet players (i.e., Georges Mager, Marcel LaFosse, Roger Voisin) was trained in the French style of orchestral trumpet playing. As a rule, everything that they played tended to sound French even if they were playing music by a German composer. The one aspect of Herseth's playing that might be reminiscent of the old French style of orchestral trumpet playing is his use of vibrato. It tends to be a little wider and faster which is characteristic of the old French style.

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**APPENDIX A**  
**HERSETH'S CSO SOLO PERFORMANCES**

# APPENDIX A

## HERSETH'S CSO SOLO PERFORMANCES

Date	Work	Composer	Conductor
28 Feb 1953	Quiet City	Copland	Schick
25 Jan 1955	Concerto in E-flat	Haydn	Schick
27 Jan 1955	Concerto a2	Manfredini	Schick
(with Rudolph Nashan)			
28 Jan 1955	Concerto a2	Manfredini	Schick
12 Apr 1955	Brandenburg No.2	Bach	Reiner
04 Apr 1959	Concerto in E-flat	Haydn	Reiner
22 Apr 1961	Piano Concerto No. 1	Shostakovich	Hendl
16 Feb 1963	Concertino	Riisager	Miller
09 Mar 1963	Brandenburg No. 2	Bach	Reiner
15 Apr 1965	Concertino	Jolivet	Martinon
16 Apr 1965	Concertino	Jolivet	Martinon
29 Jan 1966	Unanswered Question	Ives	Gould
10 Feb 1966	Concerto a7	Martin	Martinon
11 Feb 1966	Concerto a7	Martin	Martinon
12 Feb 1966	Concerto a7	Martin	Martinon
01 Nov 1966	Octet	Stravinsky	Hoffman
01 Oct 1967	Concerto	Telemann	Martinon
01 Mar 1969	Brandenburg No. 2	Bach	Hillis
16 Jan 1971	Concerto a2	Vivaldi	Mazer
(with Vincent Cichowitz)			
06 May 1971	Concerto	Telemann	Akos
24 Nov 1971	Concerto	Telemann	Mazer
25 Nov 1971	Concerto	Telemann	Mazer
26 Nov 1971	Concerto	Telemann	Mazer
27 Oct 1972	Concerto	Albinoni	Akos
	Sinfonia	Torelli	
21 Dec 1972	Brandenburg No. 2	Bach	Solti
22 Dec 1972	Brandenburg No. 2	Bach	Solti
24 Jan 1974	Concerto in E Major	Hummel	Solti
26 Jan 1974	Concerto in E Major	Hummel	Solti
27 Jan 1974	Concerto in E Major	Hummel	Solti
13 Mar 1974	Concerto in E Major	Hummel	Mazer
02 Oct 1974	Concerto in E Major	Hummel	Mazer
(first movement only)			
18 Nov 1974	Brandenburg No. 2	Bach	Solti

16 Dec 1974	Brandenburg No. 2	Bach	Solti
17 Dec 1974	Brandenburg No. 2	Bach	Solti
13 Jan 1975	Brandenburg No. 2	Bach	Solti
02 Oct 1975	Quiet City	Copland	Leinsdorf
03 Oct 1975	Quiet City	Copland	Leinsdorf
04 Oct 1975	Quiet City	Copland	Leinsdorf
08 Jan 1976	Unanswered Question	Ives	Solti
09 Jan 1976	Unanswered Question	Ives	Solti
10 Jan 1976	Unanswered Question	Ives	Solti
13 Jan 1976	Unanswered Question	Ives	Solti
10 Mar 1977	Piano Concerto No. 1	Shostakovich	Rozhdestvensky
11 Mar 1977	Piano Concerto No. 1	Shostakovich	Rozhdestvensky
12 Mar 1977	Piano Concerto No. 1	Shostakovich	Rozhdestvensky
01 May 1978	Suite	Handel	Mazer
	Sinfonia	Torelli	
23 Jan 1980	Brandenburg No. 2	Bach	Solti
24 Jan 1980	Brandenburg No. 2	Bach	Solti
25 Jan 1980	Brandenburg No. 2	Bach	Solti
26 Jan 1980	Brandenburg No. 2	Bach	Solti
22 May 1982	Concerto in E Major	Hummel	Kajian
19 Jun 1982	Concerto in E Major	Hummel	Kajian
02 Dec 1982	Capricorn Concerto	Barber	Kubelik
03 Dec 1982	Capricorn Concerto	Barber	Kubelik
04 Dec 1982	Capricorn Concerto	Barber	Kubelik
05 Dec 1982	Capricorn Concerto	Barber	Kubelik
06 Dec 1982	Capricorn Concerto	Barber	Kubelik
16 May 1983	Trumpet Voluntary	Clarke	Mazer
29 Sep 1983	Concerto in E Major	Hummel	Solti
30 Sep 1983	Concerto in E Major	Hummel	Solti
01 Oct 1983	Concerto in E Major	Hummel	Solti
03 Oct 1983	Concerto in E Major	Hummel	Solti
09 May 1985	Cantata No. 51	Bach	Leinsdorf
10 May 1985	Cantata No. 51	Bach	Leinsdorf
11 May 1985	Cantata No. 51	Bach	Leinsdorf
13 May 1985	Cantata No. 51	Bach	Leinsdorf
04 May 1987	. . . Bright Seraphim	Handel	Morgan
11 Feb 1988	Concerto	Husa	Solti
12 Feb 1988	Concerto	Husa	Solti
13 Feb 1988	Concerto	Husa	Solti
03 Mar 1988	Concerto	Husa	Solti
09 Mar 1988	Concerto	Husa	Solti
17 Mar 1988	Concerto	Husa	Solti
19 Mar 1988	Concerto	Husa	Solti

30 Oct 1988	Cantata No. 29 Cantata No. 51	Bach	Morgan
05 Jan 1989	Octet	Stravinsky	Leinsdorf
06 Jan 1989	Octet	Stravinsky	Leinsdorf
07 Jan 1989	Octet	Stravinsky	Leinsdorf
10 Jan 1989	Octet	Stravinsky	Leinsdorf
18 May 1989	Cantata No. 29 Cantata No. 51	Bach	Morgan
19 May 1989	Cantata No. 29 Cantata No. 51	Bach	Morgan
20 May 1989	Cantata No. 29 Cantata No. 51	Bach	Morgan
06 Dec 1990	Concerto in E Major	Hummel	Leinsdorf
07 Dec 1990	Concerto in E Major	Hummel	Leinsdorf
08 Dec 1990	Concerto in E Major	Hummel	Leinsdorf
11 Dec 1990	Concerto in E Major	Hummel	Leinsdorf



## BIOGRAPHICAL SKETCH

William Neal Woolworth was born in Sioux City, Iowa on 26 October 1963. His secondary education was at North High School in Sioux City, Iowa. He received the Bachelor of Music Education from Drake University in 1986 and the Master of Music degree in trumpet performance from Arizona State University in 1989. From 1988-1990 he served as a Graduate Assistant in Trumpet at Arizona State University while studying for the Doctor of Musical Arts degree in performance. He was Instructor of Music at Brigham Young University 1991-1992. Currently, he is a faculty member in the Dana School of Music at Youngstown State University where he teaches studio trumpet, conducts the brass choir, and plays in the faculty brass quintet.