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Internationale Horngesellschaft
La società internazionale del Corno
国際ホルン協会
국제호른협회
Sociedad internacional des Trompa
International Horn Society

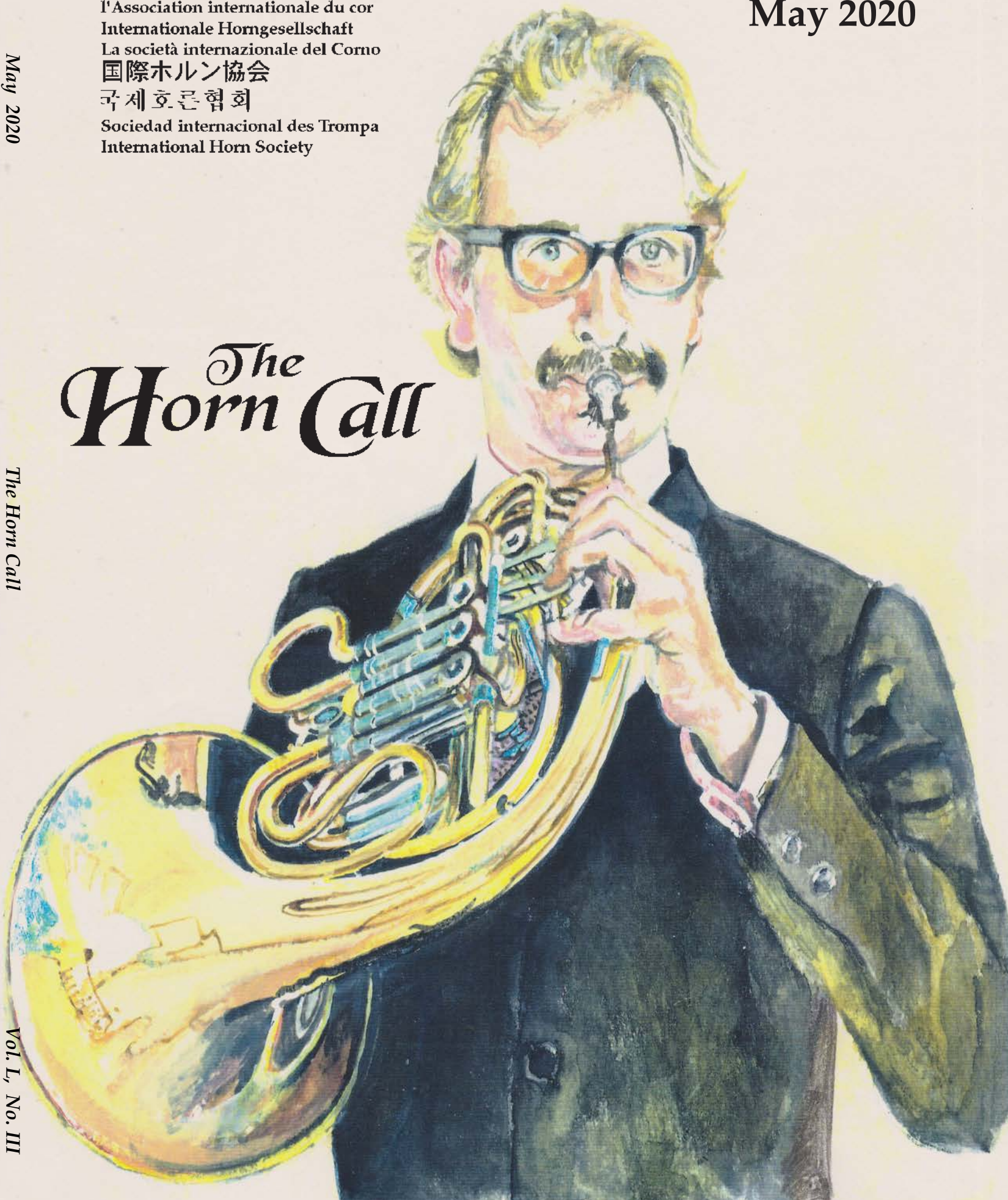
May 2020

The Horn Call

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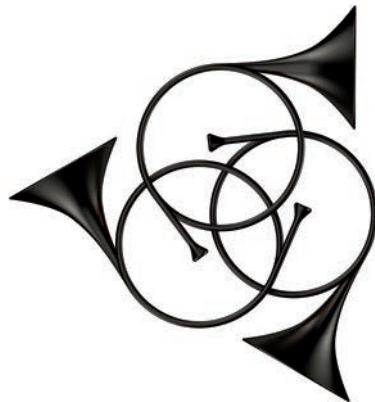
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The Horn Call

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William Scharnberg, Editor

On the cover: Barry Tuckwell painted by an artist who wishes to remain anonymous

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From the Editor

Bill Scharnberg

Dear Horn Colleagues,

We hope that this *Horn Call* will be so interesting that you will be temporarily transported to another realm. This issue celebrates the accomplishments and legacies of a number of renowned horn players, including two of our icons: Barry Tuckwell and Christopher Leuba. The tributes from Chris Leuba's students and friends were mostly gathered from the February IHS E-Newsletter. The tributes to Barry Tuckwell were largely a result of contacting our British colleagues, for which I thank Marilyn Bone Kloss. These tributes are fascinating and a testament to the complexity of our hornist colleagues.

I apologize for misunderstanding Vincent Andrieux, author of the February article, "During the Belle Époque: Investigation into 'Prehistoric' Recordings." I did not understand that he had included links to eleven more rare sound clips which are now on the IHS website (go to: *Publications. The Horn Call. Horn Call Extras*). Here is an abbreviated list of the recordings that have been added to the website:

- A. Nougés, Jean, *Les Frères Danilo*, Orchestre de l'Opéra-Comique Opéra-Comique?, c.1912/1913.
- B. Bizet, Georges, *Carmen* (Je dis que rien ne m'épouvante), Orchestre de l'Opéra-Comique, 1911.
- C. Meyerbeer, Giacomo, *Robert le Diable* (Jadis régnait en Normandie), Paris in 1909.
- D. Bizet, Georges, Menuet from the 2nd *L'Arlésienne Suite*, Solistes des Concerts Lamoureux, c. 1905.
- E. Gounod, Charles, *Mireille* Overture, orchestra and conductor as above, before 1912.
- F. Rossini, Gioacchino, Overture to *The Barber of Seville*, Orchestre Symphonique du Gramophone, 1921.
- G. Flégier, *Le Cor*, Paul Aumonier (bass), horn-player and pianist unknown, Paris c. 1899.
- H. Massé, Victor, *Galathée* (Entr'acte), Orchestre de l'Opéra-Comique, cond. Émile Archainbaud, 1911.
- I. Weber, Carl Maria von, *Freischütz* Overture, unknown orchestra, Paris c.1910/1920.
- J. Rimski-Korsakov, Nikolai, *Capriccio espagnol* (Variations), Orchestre amoureux, 1922.
- K. Saint-Saëns, Camille, *Romance* in F, Op. 36, Édouard Vuillermoz (horn), G. Haas (piano), 1929.

Please note that some summer events have been "canceled" as noted on their advertisement. Let us hope that the International Horn Symposium in Eugene will happen as planned. This virus will be halted and we will return to some form of "normal" – but with transformed lives.

"A river cuts through rock, not because of its power, but because of its persistence."

– James N. Watkins

Best of health to all of you!

Bill

Guidelines for Contributors

The Horn Call is published tri-annually, with mailings as close as possible to October 1, February 1, and May 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or appropriate contributing editor (see the list of editors to the left of this column).

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home/business address), and a brief biography should be included with all submissions. Authors are hereby advised that there may be editorial spelling/style/grammatical changes to articles in order to maintain the journal's format and professional integrity.

The Horn Call is currently created with Adobe Indesign, Adobe Photoshop, Adobe Illustrator CSS5, Adobe Reader 9, and Acrobat 7. It is preferred that articles be submitted electronically attached to an email or on a CD – including a pdf version of the article to ensure format accuracy. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, Finale files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an email or as hard copies to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. Currently pages 9-16 and 65-72 of the journal are reserved for colored ads. All images not on these pages will be converted to gray scale using Adobe Photoshop for the printed journal.

The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986):



President's Message

Andrew Pelletier



My dear horn friends and family,

First and foremost, I do hope that this edition of *The Horn Call* finds you and yours safe and healthy, weathering this strange, frightening, and unprecedented time with grace, patience, and no small measure of humor!

By now, you've probably seen the news that we have had to cancel IHS52 at the University of Oregon. As the COVID-19 pandemic has spread across the globe, the IHS Executive Committee has been in constant contact with our fantastic host, Lydia van Dreel, and together we've been keeping in communication with the University President's Office, the School of Music Dean's Office, as well as the City of Eugene, hoping beyond hope that we might be able to still have our Symposium. Sadly, on April 14, the University announced it was moving its classes for the summer session online, effectively closing down the campus. At that point, we knew that we just could not hold out any longer, and so we made the decision to cancel the Symposium to protect the health and safety of everyone involved.

Though we are all crushed by the necessity to cancel, and there is truly *no* substitute for live concerts, in-person lectures and masterclasses, and the wonderful camaraderie of horn players, we *are* working on creating an online platform to allow approved sessions of IHS52 to still be presented and enjoyed. This is, very much, a work in progress, and certainly a first for the IHS, so watch www.hornsociety.org for more information and announcements as the logistics are finalized. Also, know that the Advisory Council will still be meeting this summer to elect new Council members, as well electing our new honorees, and these announcements, along with the unveiling of IHS53, will be coming soon!

From the bottom of my heart, I want to thank Lydia and the entire IHS52 team, who have worked so tirelessly for the Symposium. They have been pillars of strength and positivity through all of this and they deserve our deepest thanks and respect. I am excited to see what comes from this, and what we are able to provide to you, our dear members!

Please stay safe – wash your hands (and mouthpiece – it wouldn't hurt!) – and I am looking forward to seeing you as soon as possible!

Much love,



Jerry Folsom Remembers

by Mary Ritch

Jerry Folsom, in a professional career spanning 56 years, is one those rare hornists who has done everything, and has done it well. He began playing the horn professionally at the age of 13, and had barely turned 20 when he won his first significant symphonic principal horn position. For nearly 37 years, Jerry was principal hornist of two major metropolitan orchestras on the West Coast, as well as a first-call Hollywood studio player for some of the industry's greatest film composers (a feat rarely accomplished by a full-time orchestral player). He has also appeared many times as a soloist under prominent conductors with world-class orchestras. His teachers included Herman Dorfman, Fred Fox, Wendell Hoss, James Decker, Frederick Bergstone, Barry Tuckwell, Dale Clevenger, and Vincent DeRosa. He has taught horn since the early 1970s, and his students have gone on to win major international competitions, principal positions in professional symphony orchestras, horn teaching positions at prestigious universities and conservatories, and to record extensively for the film and television music industry. He conducts two horn ensembles in California.



Jerry's 2019 Southwest Horn Workshop publicity photo by George Johnston

Jerry Folsom (named after his father, a full-blooded Choctaw Native American) was born on October 24, 1950 in the small Oklahoma town of Midwest City. He began playing the horn at age 10, after his family relocated to the tiny California coastal town of Morro Bay (population 4,000). In the 6th grade, Jerry was introduced to the horn by the legendary music pedagogue "Botso" Korisheli, an émigré from Tbilisi, Georgia (Soviet Union). Less than a year after starting the instrument (in the spring of 7th grade), Jerry began playing fourth horn with the San Luis Obispo County Symphony, an organization he would play with during all of his secondary school years, receiving college credit in high school for his participation in the group. A few months later (in the 8th grade), he was playing principal horn in that orchestra. By the 9th grade (age 13), he was playing principal horn professionally in the Santa Maria Philharmonic, the Santa Barbara Symphony Orchestra, and the San Luis Obispo Symphony. In 1966, he won The Monday Club of San Luis Obispo Music Competition, giving the 15-year-old the opportunity to perform Mozart's Third Horn Concerto with the SLO Symphony and a significant scholarship to attend The Music Academy of the West that summer. That year he also performed the Mozart concerto with the Santa Barbara Symphony.



Jerry Folsom during his last season at the Music Academy of the West under conductor Maurice Abravanel. Photo taken after the Academy's 25th Anniversary all-Stravinsky program featuring the Firebird Suite, Petrouchka and The Rite of Spring on July 27, 1971. Horn players (right to left): Jerry Folsom, Robin Graham, Joe Kruger, unknown, Jim Christensen, and Jim Atkinson. This photo was subsequently used in the Academy of the West brochures in the early 1970s.

In the 10th grade, he won principal horn in the California Band Directors Association All-State Honor Band comprised of the top 250 musicians in the state (an accomplishment he repeated in the 12th grade), performing in the Symphonic Band in Pittsburg (1966) and Fresno (1968) under famed director and founder of the Eastman Wind Ensemble, Frederick Fennell. In the 10th grade, as an accomplished baritone vocalist in his church choir and his high school's mixed choral ensemble, he performed works by Stravinsky, Berger and Hovhaness. He was also drum major for the marching band, a position he would hold for a combined three years at Morro Bay High School and San Luis Obispo High School.



Jerry's sophomore photo from Morro Bay High School Yearbook 1966

In the 11th grade, he won principal horn in the SCSBOA All-Southern California High School Honor Orchestra, performing at the historic Lobero Theater in Santa Barbara under conductor Stanley Chapple. That same year, he also won principal horn in the Western Division of the College Band Directors' National Association (CBDNA) Junior College Honor Band, a 90-piece band drawn from the top student musicians in Arizona, California, Hawaii, Nevada, and Utah, which traveled to the University of Michigan in Ann Arbor, where he played under Ronald Lo Presti, Vaclav Nelhybel, and Frederick Fennell. In 1968, his senior year, he was selected (on the basis of outstanding scholarship, leadership, promise of future success, and service to society) from over a quarter-million California high school seniors from nearly 900 schools as an award recipient for superior performance in music from The Bank of America Achievements Awards Program.

During his summer vacations, he studied at the Cazadero Music Camp in Berkeley, California with Herman Dorfman (1966), and at the Music Academy of the West in Montecito, California with Fred Fox (1966-68, 1970) and James Decker (1971). During high school, he also studied with Wendell Hoss.



Later, during his time in San Diego, he studied with Barry Tuckwell and Dale Clevenger, and, in Los Angeles, with Vincent DeRosa.

After high school, Jerry attended the North Carolina School of the Arts for two years (1968-1970) studying with Frederick Bergstone. While a student there, he played with the Greensboro Symphony Orchestra, the Winston-Salem Symphony, the Charlotte Symphony Orchestra, and the Piedmont Chamber Orchestra. Initially drawn back to California with the intention to attend the California Institute of the Arts, the 19-year-old honed his audition skills while playing principal horn with the San Fernando Valley Symphony Orchestra, the California Orchestra Directors Association (CODA) Honors Symphony, the Young Musicians Foundation Debut Orchestra, and the American Youth Symphony under Mehli Mehta. In December 1970, at the age of 20, he won principal horn with the San Diego Symphony (and San Diego Opera), a position he held for 17 years.

Jerry also played with the Colorado Music Festival (during its 1977 inaugural season as the Colorado Chamber Orchestra) with conductor and founder Giora Bernstein. Jerry also toured Taiwan in 1982 with the Philharmonia Orchestra of Philadelphia led by founder Shanghai-born Ling Tung.

When the San Diego Symphony was locked out for over a year in 1986, Jerry auditioned for co-principal horn at the Los Angeles Philharmonic. In April 1987 he won the position and held it for nearly twenty years.

Jerry has been in demand as a soloist, performing concerti with the San Diego Symphony and the Los Angeles Philharmonic at the Los Angeles Music Center, including such repertoire as the Hindemith Horn Concerto (the only hornist to do so at the Music Center) under Sir Antonio Pappano, Strauss's Second Horn Concerto under Zubin Mehta, the Mozart horn concerti, the Britten Serenade with tenor Paul Groves under Esa-Pekka Salonen in both Los Angeles and New York (the latter at Lincoln Center's Avery Fisher Hall), and Mozart's Third Horn Concerto with the Los Angeles Philharmonic under Lawrence Foster at the Hollywood Bowl.

As principal horn, Jerry has played under the baton some of the world's greatest conductors, including Maurice Abravanel, Mehli Mehta, Peter Erös, André Previn, Pierre Boulez, Zubin Mehta, Erich Leinsdorf, Kurt Masur, Sir Simon Rattle, Kurt Sanderling, Esa-Pekka Salonen, and John Williams. He has also performed with such renowned soloists as Luciano Pavarotti, Barbara Hendricks, Vladimir Ashkenazy, Emanuel Ax, Itzhak Perlman, and Mstislav Rostropovich (who invited Jerry to stand beside him on stage during bows after their four performances of Dvořák's Cello Concerto and both of Shostakovich's Cello Concerti).

During his off-time from the Los Angeles Philharmonic, Jerry was a first-call studio horn player under film and TV composers John Williams, Jerry Goldsmith, Henry Mancini, Bill Conti, Maurice Jarre, Georges Delerue, James Horner, Bruce Broughton, Michael Kamen, Hans Zimmer, Danny Elfman, Michael Giacchino, Basil Poledouris, David, Mike, Randy and Thomas Newman, James Newton Howard, Randy Edelman, Elliot Goldenthal, Dave Grusin, Marco Beltrami, David Michael Frank, Trevor Jones, Mark Mancina, Graeme Revell, Arthur B. Rubinstein, Marc Shaiman, David Shire, Howard Shore, Alan

Silvestri, Shirley Walker, Carter Burwell, Don Davis, Christopher Young, John Addison, Dick DeBenedictis, Mike Post, Alf Clausen, Dennis McCarthy, Jay Chattaway, Lee Holdridge, Ron Jones, and others.

Jerry also recorded albums with Michael Jackson, Quincy Jones, Sammy Nestico, Christina Aguilera, David Foster, Michele Zukovsky, Brad Mehldau, Keiko Matsui, Yoshiko Kishino, Monica Mancini, and the Fine Arts Brass Quintet.

While principal horn of the San Diego Symphony and Opera, Jerry taught horn at California State University at State San Diego. He also taught at the Aspen Music Festival for two years (2001-02). Former students include John Manganaro, Tricia Skye, Benjamin Jaber, Jason and Andy Sugata, John Carter, Rebecca Boehm Schaffer, Mary Beth Orr, Jennifer Kessler, and Danielle Ondarza. Jerry has a private teaching studio where he specializes in fixing the playing problems of professional hornists and conducts two horn ensembles: Hornswoggle in San Diego and SloCal Horns in San Luis Obispo.

Jerry sat down with Adam Wolf at the Southwest Horn Convention in San Diego, California on October 5, 2019 for Episode 29 of *Pathways: A French Horn Podcast*. The following article is based on that interview. [Unless noted, all photos are from Jerry Folsom's collection.]

I started playing the horn in sixth grade. The small town that I lived in had an elementary school with music classes taught by a traveling music teacher from Russia [Tbilisi, Georgia] (Wachtang "Botso" Korisheli). He said, "I need a horn player - would you like to play a horn?" I didn't know what a horn was, so that's when he gave me a mouthpiece and showed me how to buzz. I was given the mouthpiece in the summer and then a horn when school started. After a while I had good musical experiences with state honor band and orchestra. I didn't know what I wanted to do with my life, but when I was 15, after my sophomore year in high school, I went to the Music Academy of the West and studied with Fred Fox and played under Maurice Abravanel (conductor of the Utah Symphony) and played with great music students from all over the country. Fred Fox was a great influence on my life. He gave me ways of practicing and thinking about the horn that I'd never heard of before. He always had very different and original ideas. Danny Katzen was also a friend of mine, also a devoted student of Fred's. When I played with this group under



A uniform-clad Botso Korisheli, second from the left, poses with his comrades in the Georgian military. From *Being Botso - Meet the Man Who Brought Music to Morro Bay* by Sarah Lin.



Jerry Folsom

that conductor, I decided this was what I wanted to do. Everybody encouraged me to get a degree, but degree or not, I decided this was what I wanted to do for a living (and I didn't care if I played fourth horn in Iowa.)



Jerry's first music teacher Botso Korisheli in the late 1950s-early 1960s from the documentary Botso: The Teacher from Tbilisi



Botso Korisheli from the documentary Botso: The Teacher from Tbilisi



Morro Elementary School, Jerry's first school in California from the documentary Botso: The Teacher from Tbilisi



Jerry in State Honor Band from senior year San Luis Obispo High School Yearbook 1968



Jerry Alan Folsom's senior year photo and activities from San Luis Obispo High School Yearbook 1968

FOLSOM, JERRY—20,89,93,99,138,170
Transfer from Morro Bay High (Morro Bay) 12, Drum Major 12, State Honor Band 12, Santa Barbara Symphony Orchestra 12, Bank of America Award (music)



Senior Drum Major Jerry at Mustang Stadium, California Polytechnic State University, San Luis Obispo.

The L.A. Philharmonic's Folsom was one of the general music students Korisheli lured into a bigger commitment. Folsom's family had moved to Morro Bay from Oklahoma City in 1962 because they thought the dry climate might improve the health of their two sons, Gerald, 12, and Brent, 7. "That's when I met Botso," Folsom recalled. "He said: 'I need a French horn player, would you like to play the French horn?'" "I said: 'What's a French horn?'" At the end of that school year, all Korisheli had available to give Folsom was the instrument's detachable mouthpiece. But after summer vacation, the young student returned to find that Korisheli had acquired a French horn for Folsom to play. Larry Brebes, who now creates crystal sculptures for Fortune 500 companies, started out on the trumpet, but later became Folsom's rival on the French horn.

"And Botso promoted that to the hilt," Brebes said, laughing. He credits his studies with Korisheli for perhaps saving his life: When he got drafted, he was assigned to the Army band instead of being sent to Vietnam. Larry and his brother, Michael, grew up in a fishing family; his dad was an absolute diver. "My parents were dirt poor, but they scraped together enough money for a trumpet, and got me started with Botso," he said. "I've kept music as a big part of my life." Observed composer Michael Brebes: "When I left elementary school, I was playing higher level music than I [would play] through high school."

From "Mr. Korisheli's Opus" by Diane Haithman from The Los Angeles Times August 14, 2000



Jerry (center front) and his best friend, horn player Larry Brebes (to Jerry's back right) in the State Honor Band from his sophomore year Morro Bay High School Yearbook 1966

Senior baritone Jerry (fourth from the right) in his choral ensemble, *The Carousels*, in the San Luis Obispo High School Yearbook 1968



I went to the North Carolina School of the Performing Arts, which was a sister school to Juilliard - they had the same curriculum, literature, materials, and Peter Mennin was Dean of Music at Juilliard at the time and his brother Louis Mennini was Dean of Music at the North Carolina School of the Arts, and so I had two years of college. I moved back to Los Angeles with the intention of going to the California Institute of the Arts, but I couldn't afford it, and they weren't giving brass scholarships at the time. Their music program was in its infancy for anything other than new music and strings.

I had many teachers and I always took a lesson with Dale [Clevenger] whenever he came out to the West Coast and I always took a lesson with Barry Tuckwell when he came through town. I knew Barry pretty well. Dale was a little more distant. He taught a little bit more like Myron Bloom did because Myron tried to make everybody play like he did. Dale was the same way, that's why everybody [students and orchestral players] had to play a Schmidt or a Geyer.

I was always on a Kruspe. When I was in ninth grade and I was commuting down to Santa Barbara and Santa Maria to play in those orchestras, I heard a man in Santa Maria who had a brass Kruspe and I thought, "That's a great sound." I was playing a Conn 8D at the time and thought the Kruspe was like an 8D but it was so much warmer and more resonant. I thought to myself, "I want to get one of those!" I couldn't find any for sale and I couldn't afford to travel to Europe to look for anything. There wasn't a network back then like there is now. So, I kept altering my 8D [to try to duplicate the Kruspe sound]. I would take braces off and have the repairman make smaller, lighter braces. This was while I was still in high school.

Vince DeRosa told me that when he was young and started the horn, his teacher was Al Brain (Dennis's uncle, who played in the studios in the 1920s through the 1940s). He did *Sea Hawk* and *Captain Blood* with music by Erich Korngold. It's wonder-



ful if you ever listen to those. They're black and white movies and the current generation probably doesn't watch black and white movies, so they may not know that music. Vince told me that when he started, it wasn't what kind of horn you wanted to play, it was whether or not you could actually get a horn. The only horn he could get at the time was a Conn. He figured at that point, it's all about practicing the work. His teacher Al Brain told him the same thing. It doesn't matter what kind of horn you play; you have to produce the right sound and work on it until you gain all the skills you need to play the music. That's why I kept trying to change the 8D because I couldn't quite make it do what I wanted it to do.

Alan Robinson and his brother Gale were both great horn players and friends of mine. Alan went with his wife (Marni Johnson) to Europe and came back with a Kruspe. At the time I was in Los Angeles (after my two years of college) and I was playing with the American Youth Symphony with Mehli Mehta. We were doing Mahler's First Symphony and the Robinsons brought the horn to the concert. I played it backstage and instantly fell in love with the horn and asked if I could play it on the concert and they thought I was crazy, but said, "Sure, knock yourself out, take it." I enjoyed it very much. I may have missed a few notes because of being unfamiliar with the difference, but not so much where anybody noticed. I immediately offered to buy it and because I was so aggressive about it, they went, "No! What have we got here?" But Alan's wife Marni (who was the first woman horn player who played in the studios) realized after a year or so that she needed a silver horn to look like she played an 8D or else she wouldn't get as much work. They put that horn in a closet and didn't call me until about ten years later when they were doing house remodeling and needed money, and said that they would sell the horn. I instantly bought it. I think they sold it to me for \$2,000, which means they must have gotten it awfully cheap, and I stayed on that horn ever since. I did things to try to preserve it, gold plating it, and patching it once in a while. I have an acidic system, so I went through Conn bells about every two years and I realized I couldn't do that with this - I can't replace it. So, I had the inside of the bell plated with gold to preserve it and I noticed places where I was always holding the horn and it was wearing, so I had those areas also gold plated. It lasted my whole career and it still works well because I was off for a long time. I quit for quite a while, and was out for about ten years.

I realized that I had to sit down and actually get serious. I practiced for about eight hours a day (with breaks of course). I was very dedicated about doing all of the exercises that I knew, and my teacher at the North Carolina School of the Arts was a student of James Chambers, so I played the Kopprasch etudes stopped and I had the red and the blue books that Southern Music Company puts out, and I loved all of the etudes in there. I would always do all the exercises and long tones that Fred Fox had taught me, and then I would always do all the music that I knew I would have to play at auditions. That took me eight hours a day. I would break it up and I would do an hour and a half in the morning, and then take a break, then I'd do another couple of hours, then another break, then another couple of hours, and I'd go until I had to fall asleep.

While I was in Los Angeles, I played in the San Fernando Valley Symphony and the American Youth Symphony (under

Mehli Mehta, which was a very wonderful experience; he's a wonderful man and a great musician). Incidentally, he told me that he played on Dennis Brain's last concert, that festival [Edinburgh] that Dennis was playing before he tried driving back to London that night [he died in a car accident]. So, I knew Mehli before I knew his son Zubin. I didn't meet Zubin until he got into the Los Angeles Philharmonic years later. But I played in that orchestra, the Young Musicians Foundation Debut Orchestra in Los Angeles, the San Fernando Valley Symphony, and the CODA (California Orchestra Directors Association) Honors Symphony - just everything I could play in. There wasn't much pay, so it wasn't for the work, it was more for the experience.

A friend of mine, Ron Applegate, was taking the principal horn audition in San Diego in December 1970. There was an opening - which I hadn't heard about and hadn't practiced for. He needed a ride so I took him to San Diego State University, at the time CSU - and I was a hippie. It was during the Vietnam War years in the late 1960s-early 1970s. I was going to school, had long hair, a headband, and tie-dyed shirt, and Ron was dressed appropriately for an audition - he had a suit and



Cleaned-up "hippie" Jerry Folsom in the early 1970s

tie and looked very proper and clean cut. I was in a practice room just practicing, and the personnel manager walked by and asked, "Are you here for the audition?" I said "No." He said, "Well, do you want to?" I said, "What's on the list?" He gave me the list and I said "Yeah, I know all these things, so yeah, I'll go play." Later on they came out (I was over on the lawn reclining with my horn in its case and Ron was anxiously waiting outside the door) and the conductor, the music director, the head of the board, and some of the committee came out and they saw Ron and said, "Congratulations, Mr. Folsom" and put a hand out to shake Ron's hand; Ron said, "Mr. Folsom is over there." I saw all their jaws drop, because I looked a sight! Ron's a great guy and we'd been friends since the Music Academy which I went to for five summers. He had come back from working in the Netherlands and in Belgium and we were good friends and he didn't hold it against me. I was afraid that he would be upset, but he was happy for me. He said, "That's all right, I'll get something else." So, years later when I was in Los Angeles, I called him up to play extra with the Los Angeles Philharmonic every chance I got, so I tried paying him back a little bit for that.

I was principal horn in the San Diego Symphony for about 17 years before they were locked out for almost a whole year. When I first got in the orchestra, I was kind of loose and fancy free and if they had a work stoppage or negotiations, I was fine spending the summer on the beach and not working and lived in Encinitas and Solana Beach. But years later, in 1986, they were locked out and it dragged on and



Jerry during a summer concert with the San Diego Symphony in 1975



The Schumann Konzerstück horn section in San Diego. (l-r) Warren Gref, John Lorge, Tom Greer, Jerry Folsom. Photo courtesy of Tom Greer.

San Diego Symphony conductor Peter Erös bribed Jerry to cut his hair for the cover of a magazine (and he wasn't even playing a concerto). It was the program for Tchaikovsky 5th and the Eroica concerts. Comments by Jerry Folsom



The San Diego Symphony horn section in 1984 (l-r) Warren Gref, John Lorge, Tom Tucker, Bill Barnewitz, Tom Greer, Jerry Folsom (principal). Photo courtesy of Tom Greer

on and on and we were getting food from the government, old turkeys and bad rice, and I had kids at that point, so after about ten months I said to myself, "I've got to get a real job now." Not that this wasn't a real job, I just needed to work. Peter Erös was the conductor at that time and I really liked the orchestra and I never really planned on leaving there. I really liked San Diego.

I had the time to prepare. At that point, I'd been with the orchestra for 16 years and so I had plenty of time to work up the Los Angeles Philharmonic audition list which was 25 of the hardest things that you can think of for a horn audition list. I think they wanted nobody to win it (in fact I know they wanted no one to win it, because they wanted to change the situation.) It was the only orchestra that had co-principals. It was not an ideal system.

At the Los Angeles Philharmonic audition some people were saying that one of my teachers, Dale Clevenger, was there, and I thought that would be an exciting change for the orchestra. I looked for him, but I couldn't find him. Even though everybody was freaked out, I was happy about it. So, I just went to my practice room. I kind of isolate myself when I'm at an audition. I try not to listen to anybody else, to be influenced by anything or be distracted, and so I didn't think about that.

I was good friends with Danny Katzen because he was fourth horn in the San Diego Symphony before he won the second horn job in the Boston Symphony Orchestra and his story was that he was determined and took many, many auditions before he won one, and then he won every audition he took

because he got so good at taking auditions. Well, I'd been on the other side of the screen many times, so I figured, this is practice for the next audition, and that'll be practice for the next audition, and that'll be practice for the next audition, so I wasn't nervous and I was very prepared, probably more so than other horn players who came from major orchestras because they had to work. I didn't have to work [because of the lock-out]. I had the time to really perfect that list. So, I played the prelims and played the finals and got it on April 7, 1987.

I knew what it was like to sit on an audition committee. When you're on an audition committee, your standards are very high and it doesn't depend upon what the pay is; you're just looking for the best player that'll fit in the section. When you're on

a committee, you listen to every instrument in the orchestra, even string auditions. I knew that the people on the other side were kind of jaded about hearing horn players, especially the ones that aren't horn players, and they think, "When are we going to hear something that we just pick?" just to get it over with. So, I knew to just relax and play every excerpt the way I thought it should be played, the way I'd like to hear it played. My heroes were Myron Bloom, Gerd Seifert, Norbert Hauptmann, Phil Farkas, Mason Jones, and James Chambers. I'd been studying with these guys all these years and my playing was kind of an amalgamation of all the things that I liked. Evidently, they liked it too, because I won the Los Angeles Philharmonic



Jerry and Los Angeles Philharmonic friends soon after winning the co-principal horn audition (l-r) Walter Ritchie, Jeff Reynolds, Jerry Folsom, Ralph Sauer



LA Philharmonic principal tubist Roger Bobo on horn and principal hornist Jerry Folsom on the Strucel/Minick Bass Horn in CC in the LA Music Center basement in the late 1980s. Photo courtesy of Kathy Chapman



Assistant principal horn Bob Watt and principal horn Jerry Folsom on a flight to Tokyo during the Los Angeles Philharmonic's Asia tour, March 17-25, 1994. Photo by David Weiss



job and became co-principal with Bill Lane, who was principal horn there long before me.

It's very difficult to have two principals and not two separate sections. In Europe, especially in Berlin, that's the way they do it – two firsts, seconds, thirds and fourths – two horn sections. That works out fine, but when a section has to adjust from one principal to another, the way Bill and I did it (I don't know how he and John Cerminaro did it, or how he and Sinclair Lott did it), we decided that the programming would work out fairly evenly if we just alternated weeks, which management hated because they wanted us there for every service all the time. I thought that was the best for the section, and also the best for us.

When the orchestra's playing, you can't do freelancing jobs, or studio jobs, so that didn't affect that part of it. You can only do those jobs in your free time when the orchestra's off. It's really difficult because inevitably guest conductors come to the orchestra and they'll have a favorite whom they'll ask for and they did that with every wind section because they all had co-principals. That was instigated by Zubin Mehta when he was there because he hated to fire

people; he wanted to duplicate every principal, and that way he'd be sure to have the ones that he really liked for recordings and special occasions. It's actually against the contract for a conductor to be able to do that. But management, being management, whenever the contract was inconvenient, they'd always try to circumvent it. They would come to me and say, "Arrange to do this week, or Erich Leinsdorf won't come." Then I would have to look like a jerk and tell Bill that I'd like to switch weeks. And he would say, "Why? We agreed on this schedule" So, it caused problems. We still got along

fairly amicably, but there were times when it wasn't so smooth and it was difficult for the section.

I was actually starting to do studio work before the Los Angeles Philharmonic audition. I went to Los Angeles to play for the only person I could think of who I would be nervous around, because I'd never played for him before and didn't know him – Vince DeRosa. He's a wonderful man. I played the entire Los Angeles Philharmonic audition list for him and he didn't say a word through the entire thing. I played all 25 works and my concerto and at the end he said, "You're going to win this audition." I knew he had never been in a contracted orchestra, and I said, "Vince, you have no idea the kind of politics that are on the other side of the screen and with the organization, there could be all kinds of reasons I wouldn't win the audition – like they have somebody else in mind, or my style doesn't fit – there's just a plethora of reasons why one wouldn't win any single audition." I knew that from Danny [Katzen]. And the fact that you get jaded on the other side of the screen and you want it to be perfect. So, I said, "Thank you, Vince." But he said "No, the last time I said that was when George Price became third horn [of the Los Angeles Philharmonic]." Zubin Mehta told me that George Price at one point was the best third horn player in the world.

Vince liked my playing so much that he gave my name to all the studio contractors and said there's this guy in town and he needs work (the reason was we'd been out of work for almost a year at this point and I was hurting for money). And it takes a long time even after they know who you are because they'll only call you when somebody else that they are normally hiring can't make it. So, you do one job. And if you're okay, you don't make any waves, and nobody throws you out a window or hates you, then you get called again and it gradually builds up until they're calling you for things you have to turn down.

I was already playing in the studios before I actually won the Los Angeles Philharmonic audition, which is why the studio musicians didn't resent me. They don't like the Philharmonic musicians actually working on the outside: "You have a job. This is what we have to do, we have to grub and scrape for these things." I didn't get any of that kind of animosity be-



Paramount Studios Star Trek TV session. (l-r) Gus Klein, Jerry Folsom, Jeff DeRosa, Steve Becknell, Joe Meyer



Brian O'Connor, Rick Todd, and Jerry in September 2001 at Harris/Wolfram Studios in Van Nuys, recording the film score of Saving Egyptian Film Classics. Photo courtesy of Mark Wolfram



Jerry practicing in a Paramount Sound Stage in the late 1990s. Photo courtesy of Beth Folsom



16-Horn recording session for the Bernard Herrmann - The Film Scores album (1995). Back row l-r: James Atkinson, Robert Watt, George Price, Brian Drake, Beth Cook-Shen, Bill Lane. Third row l-r: Diane Muller, John Mason, Ron Applegate, Warren Gref. Second row l-r: Brad Warnaar, John Lorge, Danny Katzen. Front row l-r: Jerry Folsom, Doug Hall, Jeff DeRosa. Photo taken by Esa-Pekka Salonen



Jerry Folsom

cause they felt like I was already one of them, and they didn't mind that a bit. I was lucky enough that I kept doing more and more recording sessions to where I was working constantly; and when the Philharmonic wasn't working, I was doing studio work and enjoying it. It's probably the opposite way for the studio players but, for me, playing for the studios was just fun. I got to play with great players and different players on every session – whereas, with the Philharmonic, you had the same guys year after year after year, so it felt like the Philharmonic was more of a job – even though I had time off and we split the repertoire. I still loved it and I didn't want to do anything else, but I really had more fun when there was good music written in the studios. It's still not as consistently great music like the standard orchestral repertoire and the new works that are great.

I played in the studios for a lot of the younger great film composers. Danny Elfman had just quit *Oingo Boingo* and was doing [*Batman Returns*] and I played on that, and I got to play for Hans Zimmer a lot and Basil Poledouris, Arthur Rubinstein, and great TV composers too, Dennis McCarthy, and I can't even name them all, there are so many. Because he was so popular, I also got to work with John Williams a lot – he conducted both in the studios and for the orchestra at the Hollywood Bowl, the summer home of the Los Angeles Philharmonic in the 1980s. He was really wonderful.

I really enjoyed my studio career. It was about a half a career. It's incredible how much I did in the time that I was actually there, because it was always just in my spare time and I had to turn down many things. I never considered quitting the orchestra. People who were freelancing were worried that I was going to quit, because there's more money in the studios if you're first call, and there was more work at the



Jerry introducing his son Chris to Zubin Mehta after his performance of Strauss's Second Horn Concerto. Photo taken backstage at the Dorothy Chandler Pavilion, November 19, 1992



Jerry performing Strauss's Second Horn Concerto with the Orange County Chamber Orchestra from The Los Angeles Times, February 27, 1991

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Jerry from The Santa Clarita Signal, January 2, 1996, before performing the Hindemith Horn Concerto



Jerry and conductor Sir Antonio Pappano after the Hindemith Horn Concerto at the LA Music Center in early January 1996



Jerry with conductor Lawrence Foster and the LA Philharmonic rehearsing Mozart's Third Horn Concerto at the Hollywood Bowl. Photo taken in July 1998



Jerry with conductor Lawrence Foster and the LA Philharmonic after Mozart's Third Horn Concerto at the Hollywood Bowl. Photo taken in July 23, 1998

Jerry, conductor Esa-Pekka Salonen, and tenor Paul Groves rehearsing Britten's Serenade with the LA Philharmonic at Avery Fisher Hall in NYC, March 1999





Jerry and tenor Paul Groves at the Britten Serenade performance at Avery Fisher Hall, March 12, 1999



New York Philharmonic principal horn Phil Myers and Jerry backstage at Avery Fisher Hall after the Britten Serenade



Jerry backstage after the Britten Serenade with "Eppe" (Esa-Pekka Salonen) and Folsom's son Christopher with a classmate horn player

time. And I said, "No, don't worry about that." Rick Todd said, "You know, the guys are worried you're going to quit and just work on the outside." I said, "No, I don't want to do that. I love Bruckner too much, I love Mahler too much, I love Mozart too much." There are so many great pieces for the orchestra and I was getting to do concerti. Zubin Mehta conducted and I got to do the Strauss Second Concerto (which, when I was 15, I never thought I'd ever be able to play, but found that it was not that hard after working on it for a year.)

I'm also the only horn player who ever performed the Hindemith Horn Concerto at the Los Angeles Music Center. I was a big fan of Hindemith from a very young age. One of the first records I had was Dennis Brain on the Mozart and doing *Symphonia Serena* with the Philharmonia, and the Hindemith Concerto, so I was a champion of Hindemith. I've always loved Hindemith, and nobody had ever performed it at the Music Center; I was the only one who ever did. Hindemith doesn't seem to be that popular, so it probably won't be done again for a long time.



Jerry in the mid 1990s with his students, the Sugata brothers, before they went to Juilliard. Andy Sugata is on the outside in each photo and Jason Sugata is in the middle.

I've taught all through my career. When I won the audition in San Diego, it came with two other things. One was the principal horn with the San Diego Opera. I love playing opera, and I love singers. I was always a singer growing up. My mother and grandmother were church organists, so I always went to Sunday school and sang in the choirs. My dad's side was Presbyterian and my mom's side was Methodist and they had a bigger church and better organ so, we went to the Methodist church in Oklahoma where I grew up.

Every teacher I had made me promise that if I made it, I would teach. The other thing that came with the principal horn job in San Diego was professor of horn at San Diego State University, so I was able to honor that promise from the very beginning. At the university, I had students that were older than me which was a little weird, a little awkward at times. I taught at school but mostly privately because when you're working full time you can't really take on a full professorship. Vince DeRosa could because freelancing is a totally different situation than playing first horn in an orchestra. Maybe Jerry [Jerome] Ashby could have juggled it, but I think he died from trying to do both. He was teaching at every conservatory on the East Coast at the time and playing first horn in the New York Philharmonic, and I don't know what he died from, but I think he was overworked. I taught at Aspen for two years and he was one of the other teachers the second year, and he was a nice man, and a great player. And I said, "Jerry, when do you have time to do something like Aspen?" And he said, "This is a vacation." He was slightly less busy, so he enjoyed that very much.



Jerry at the Aspen Music Festival with his son Christopher and Barry Tuckwell in the early 2000s.

My approach to teaching depended on where the student was as a player and why they came to me. I would customize my teaching according to the student every time. Everybody's at a different place in their playing. I did everything, including training people to take auditions, because I won almost every audition I ever took and became pretty good at knowing how to take auditions. I was kind of like a "horn doctor" in LA (like Vince DeRosa a little bit) and I did a lot of that kind of teaching; that way I wasn't doing much teaching except masterclasses and that sort of thing. Pros would come to me for advice and lessons for problems they were having – like how to develop a cleaner tongue, faster tonguing, or if they were having an embouchure problem. The main guy in town was Vince DeRosa, of course, for air.



Jerry giving a master class in the Midwest with Froydis Ree Wekre (not shown)

As far as my students, there were a lot of them who did well and I did have two really exceptional students. One was Tricia Skye, who plays third horn in the San Diego Symphony, and the



last lesson she had with me, I had prepared her for an audition for the Fresno Philharmonic. She won the first horn audition there, and that's when she decided she didn't want the responsibility – she wanted to be third horn. So, then she got the San Diego Symphony job. Another student I had for a while, who also studied with John Lorge before he came to me, was John Manganaro, who was an incredible talent. He did everything I asked. He could play everything great. He wanted to go to college and I said, "Go to Mike [Myron] Bloom. You're one of the people who's strong enough to withstand him for a year. You may want to switch after a year, but he has really great things to teach you." So, he did that, and then he switched teachers after a year. They have a special award at Indiana University that they don't grant every year, it's just every so often, when there's an exceptional musician and he's the only horn player who's ever won it. After that, he asked me for advice about where to go, what I thought he should do, and I said, "You can do a lot of different things. I suggest that you go to Europe because then you'll have a lot of choices, and you'd probably be able to play anywhere you want eventually, and you'll learn the languages." The first couple of years he supported himself winning horn competitions. The last time I saw him, he was doing the Mozart Horn Quintet on a natural horn (which I didn't teach him – that must have been IU's influence). So those are the ones who stand out that I remember were really exceptional.

All of my children were musical. I started them all on piano. I started them all in martial arts. I tried to expose them to as many things as I could think of so that they would have options and choices, and I figured that they would gravitate towards the things that they were most interested in. So, they each took the piano, they each chose an instrument, and one daughter chose the violin and another the harp. They all went to high school at the Los Angeles High School for the Arts. But none of them became musicians.

Christopher, my older son, picked the horn, and I've been teaching him since he was a baby. I've got pictures of him as a baby on my lap trying to reach the mouthpiece. And of course, they sing through it before they play. I couldn't explain to him how to buzz, because he was a baby, but I taught him from the time he could play anything. Christopher even went to the San Francisco Conservatory for two years, then decided that he did not like the politics that he was going to encounter in the business, so he just quit.

My daughter the harpist had a great teacher whose name was Susie Allen, whom I knew from the Music Academy. She loved my daughter's natural playing. She said, "I can't get my students to do what you do naturally and how you get the strings to sound." In fact, Susie was going to give her a harp, but she passed away and nobody in her family knew about that

and we were not going to ask them for a \$40,000 harp, so she still just has her pit-sized harp and she doesn't do that much. She performs online, entertaining things like cosplay kinds of things; she's really big into comic books. She has a 5,000-book collection of comics and she makes money trading comic books and crazy things online, nothing pornographic or anything like that, but... she's entertaining. So, people just throw her gifts and money and I don't understand the modern world – it's kind of strange that you can make a living just talking to people online.

My younger son Eric picked the trumpet and got great instruments from the Los Angeles Philharmonic guys as gifts. I heard him play [Alan Hovhaness's] *Prayer of St. Gregory* after he'd been studying for a while – he had a beautiful sound – but he developed early TMJ, so no more trumpet.

My older daughter became a singer. She had actually studied the violin but became a really great singer. She sang on the *Ellen DeGeneres Show* with the school chorus and they all loved her and she already had a career. If any of them had been musicians, it would have been Dara, but she didn't get the chance. A year after she graduated from high school, she died in an automobile accident.

Some of the interesting rumors I've heard brought up about me were these:

Kurt Masur was in town and heard Jerry play Bruckner with the Los Angeles Philharmonic, and came up to him backstage and told him that he wanted him for the New York Philharmonic and started offering him money, and Ernest Fleischmann [LA Philharmonic Executive Director] walked by and heard him and started a bit of a tussle. As for Simon Rattle, he was the first conductor who Jerry played under in Simon's first concert with the Los Angeles Philharmonic – Mahler's Sixth Symphony in fact. Simon was absolutely smitten and offered Jerry principal horn in the City of Birmingham Symphony Orchestra (UK) and then later offered him principal horn in the Berlin Philharmonic. Ernest was not happy about that, but it helped Jerry get a raise.

There are half-truths in those stories. With Kurt, yes, he liked my playing very much, and I loved his conducting. But if that conversation happened between him and Ernest, that happened without any knowledge of mine. He did not offer me anything. I guess because they were appointing people back and forth, and John Cerminaro was appointed principal horn to the Los Angeles Philharmonic from the New York Philharmonic, maybe Masur thought he could do the same thing going the other way.



Jerry before a concert



Casual pre-concert shot



Photos of Jerry with his son Christopher in 1983. Photos courtesy of Beth Folsom





There were guest conductors who would ask for me and would only come if they could get me. As far as Simon Rat-

tle, yes, we got along great and we became instant friends, and our kids played together. I loved Simon's conducting. I'm a big fan of Simon's. I think he's one of the greatest conductors in the world, and he



Jerry in Berlin with Berlin Philharmonic horn players (l-r) Stefan Dohr and Norbert Hauptmann (principals), and Manfred Klier (fourth). Photo taken September 8, 1994 at the Berlin Festival during the Los Angeles Philharmonic's 1993-94 Season's 75th Anniversary Tour of Europe

was our principal guest conductor at the time, and I kept trying to talk him into staying. He was offered the job several times and turned it down because he has integrity, which I think is rare with some conductors. He was the music director of City of Birmingham Symphony Orchestra (UK) and he promised the orchestra that he would not leave the town until the construction of the hall was finished, because he was the main impetus for raising funds to get the hall built. So, when the Los Angeles Philharmonic was looking for a conductor, it was during the building of the hall that he was committed to getting finished, so he turned it down. They offered it to him four times and they said, "We can't find anybody else; we need you." And I said, "Simon, come on, take the job. You think you're going to get the Berlin Philharmonic or something?" I should have known it was going to happen after I said that. So those stories are kind of half true. But no, I wasn't offered principal horn in Berlin - I don't think even he could have done that. That would have been a pretty big power play.

As for some of my favorite musical experiences, that's a very difficult question because I had so many wonderful experiences. The things that stand out to me were being able to perform opera and onstage with Luciano Pavarotti. He was incredible to work with. My favorite experiences were mainly working with certain conductors and specific concerts.

Kurt Sanderling was Bruckner's prophet on Earth, I think. We did Bruckner's Fourth Symphony the first time I ever played for him, and he wanted it totally different from anything I'd ever heard. I couldn't understand at the first rehearsal how he wanted it, and it took me the first 15 minutes of a 2½ hour rehearsal to figure it out. He would talk about it, wanting it to sound like it's wafting over the mountains like an alphorn, and he would paint pictures. I thought, "What does this mean?" I'm trying to figure it out and trying to play it in time, and then I finally gave up on that because it just did not work. Meanwhile, the orchestra's like, "Come on, when is this guy going to get this thing so we can go on with the rehearsal?" I got the idea somehow (divining it or something), and I thought about Bruckner being an organist and that there's no *portamento* in the connection on an organ, so I was thinking maybe he doesn't like the slur. I didn't want to tongue it, so if you do that fifth more slowly (and I've always practiced the Farkas glissando

slur exercises so that I could control what kind of slur I got), without the stuff in between, I could do that fifth and it would just sound like it was on the organ. It had to be slower, so I had to start the note earlier and still end up on beat one. So, it was not a sixteenth; it was more like two sixteenth triplets tied together with a sixteenth rest in front of it. I didn't know that until I got it first by feel, and then I analyzed how I was getting it so I could do it consistently. I had the habit of doing it in time (you get into discipline when you're a pro where you really need to be in time and never behind on the horn). It's a challenge when you're sitting in the back of the orchestra and the brass players back there, Tom Stevens (Los Angeles Philharmonic principal trumpet - 1972-2000) and Ralph Sauer (Los Angeles Philharmonic principal trombone - 1974-2006, [say] "You guys with your bells pointing the wrong way, you're just never going to get over that," so I would try to prove them wrong. After I finally got it (and like I said it must have been only ten minutes, but it seemed like forever), Kurt said, "Ah, just so!" He was about to go on, and the orchestra went, "Finally!" and they shuffled their feet. He was from East Germany and he put his baton down. He was angry. He said, "Why do you do this? He's the first horn, he's supposed to be great." He took us [the Los Angeles Philharmonic] on tour and we did it in Edinburgh [sic] [Glasgow, Scotland on May 26, 1991], and everything just clicked. He had his own arrangement for the horn parts. He made six horn parts out of four by doubling the parts. He did not like it to be really brassy like Daniel Barenboim did it with the Chicago Symphony. He wanted it bigger and rounder, and so adding two horns to it and having them play slightly less, you get that sound. I wish I had that arrangement because it works so beautifully. It went so great. A friend of mine who was backstage after that performance saw that before Kurt came out to take his first bow, he was crying and holding onto the rope and he said, "I'm sorry master, I can't do it any better than that." It's kind of customary for the first horn to get a bow for that piece. Up until then the audience was roaring and applauding, but when I stood up for my bow, they all stood up in unison and roared, and it almost knocked me off the back of the riser, so I would say that was a high point!

And there were other high points. We [the Los Angeles Philharmonic] were in residence in Salzburg [Austria] for a month and we did Mahler's Fourth Symphony there [at the



Jerry in a 2014 interview from the documentary Botso: The Teacher from Tbilisi



Mary Ritch, Lou Korell, and Jerry in Los Osos CA after a SloCal Horns rehearsal, October 27, 2019. Photo by Patsy Dow, courtesy of Lou Korell



Mary Ritch and Jerry playing conch shell duets in Los Osos CA, after a SloCal Horns rehearsal, December 8, 2019. Photo by Lou Korell

Großes Festspielhaus during the Salzburg Festival on August 6, 1992] (which we recorded later) and the Viennese press was there. They always review visiting orchestras at the Salzburg Festival because the Vienna Philharmonic doesn't play in the summer – they're off. I got a rave review in *Das Orchester* (which is like our musicians' union paper here). Esa-Pekka [Salonen] was excited about it. He came to me, and it was in German (I don't read or speak German), and he said, "You should read your review." I said, "Maestro, I can't read it." He said, "Find somebody to translate it!" I got glowing reviews from the Viennese press, which was very nice. That made me feel really good about how I was playing it. I learned how to play that piece from a Hungarian, from Peter Erös, my conductor in the San Diego Symphony, and of course I was better when I played it in the Los Angeles Philharmonic, I would say that's a high point; but there are so many, I could go on and on forever.

"Because of the money crunch, [schools] want to keep it down to the basics, but they don't realize that art is something that human beings need, our souls need music and art," he said.

"Sitting in the orchestra at the end of Mahler's Second Symphony, or Bruckner's Fourth Symphony—something like that . . . it feels like you are ascending into heaven," Folsom added, groping for the right words. "How many people go through their whole lives without ever experiencing something that feels that way?"

Quote from Jerry about music education and performance from "Mr. Korisheli's Opus" by Diane Haithman

I was lucky enough to have talent, and with a lot of hard work, wherever I went, things worked out well. I had a fairly easy path. I'm doing it and I did it because I love music and I love the horn and I can't see doing anything else.

Jerry in 2019.
Photo by George Johnston



Mary Ritch earned a BM at the University of Missouri at Kansas City Conservatory of Music and an MM and DMA in horn performance at the University of Southern California Thornton School of Music. An Illinois native, Ritch began her study of the horn at age 14 with William Scharnberg at the University of Oklahoma and at age 19 took a hiatus from music to pursue a career in law. She resumed playing the horn in her late twenties and completed her undergraduate degree in music performance with Nancy Cochran Block, then moved to California to pursue graduate studies with David Krehbiel and James Decker. At USC, Ritch was also librarian and music copyist of the Wendell Hoss



Memorial Library of the Los Angeles Horn Club from 1999-2003 and worked with such noted film composers as Elmer Bernstein, Bruce Broughton, and Michael Giacchino to prepare newly-commissioned works for publication by the Los Angeles Horn Club. After graduation, she worked as a paralegal and genealogist for law firms. In 2007, she started her own probate genealogy firm, Benefinders.com, which assists lawyers in locating missing heirs, and resumed freelancing on the horn in 2018. The author thanks Jerry Folsom and his family, friends, and colleagues.

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