

*CHICAGO SYMPHONY ORCHESTRA dedication of the
Arnold Jacobs Principal Tuba Chair, Endowed by Christine
Querfeld, October 12, 2001, Grainger Ballroom,
Symphony Center, Chicago*

*On May 17, 2001, the CHICAGO SYMPHONY ORCHESTRA ANNOUNCED A NEWLY
ENDOWED TUBA CHAIR IN HONOR OF FORMER CSO PRINCIPAL TUBA ARNOLD
JACOBS.*



*Following the concert on Friday, October 12, 2001
the Arnold Jacobs Principal Tuba Chair, Endowed by
Christine Querfeld was dedicated at a reception in
Symphony Center's Grainger Ballroom. While the
guest of honor, Christine Querfeld was in the
hospital and unable to attend, students, colleagues
and friends of Mr. Jacobs joined friends of
Christine Querfeld to celebrate this event. There was an exhibit
of photos spanning Mr. Jacobs' career on display and following
the dedication, many guests either went to Northwestern
University Hospital to visit Ms Querfeld or went to the Fine Arts
Building with Will Scarlett to Mr. Jacobs' studio of more than 25
years.*



*Remarks were given by Dale Clevenger, Gene Pokorny and Edward
Buckbee. Remarks from family, friends, students and colleagues of Mr.
Jacobs were collected and presented to Christine Querfeld.*

*Remarks by Gene Pokorny, Principal Tuba, Chicago
Symphony Orchestra*

Ladies and Gentlemen, colleagues, and friends,

The four human endowments remain the same as they have over the oceans of the millennia: to live, to love, to learn and to leave a legacy. Today is a day when we celebrate the coming together of those endowments for two wonderful lives: Those of Christine Querfeld and the late Arnold Jacobs.

Although their acquaintance with one another was limited while Mr. Jacobs was around, their parallels were more prevalent than their differences.

Both had a deeply abiding and professional interest in music but both had talents in other areas that would make their professional positions pale in comparison to what their other capabilities enabled them to accomplish.

Both of them started playing their respective instruments at the age of around five: Ms. Querfeld the piano and then later, violin and pipe organ. Mr. Jacobs learned to play on the trumpet and trombone from his mother, who was a piano player herself.

Both graduated their respective music schools in 1936: Ms. Querfeld from Illinois Wesleyan University and Mr. Jacobs from the Curtis Institute. While Mr. Jacobs went on to play in the various orchestras that eventually led to his career in the CSO, Ms. Querfeld not only became a professional accompanist for musicians in Chicago but eventually was in administration and finally became president of the Midwestern Conservatory, a popular music school especially for GI's returning from military service in World War II.



It was in 1944 when Mr. Jacobs began his study of physiology and its relation to music performance. Concurrently, Ms. Querfeld's study of law and real estate which started in 1956 was developed by her own inquisitiveness with the ways of the world outside music.

The great brass section that the Chicago Symphony first had was not dreamed up in a small room of the orchestra's P.R. dept. in 1959. First of all I don't think this orchestra had a P.R. department in 1959. The slow, methodical trace of what happened to this Orchestra's brass section can easily be seen with its roots traced back to around 1944. It was in that year when Arnold Jacobs joined the Chicago Symphony. With the miraculous foundation he anchored at the bottom of the orchestra, he set off a chain reaction that was to influence the orchestra for decades.

Between the pillar he provided and the newer players coming in at the conclusion of WWII, the catalyst was set for a brass synergy where the resultant quality was much greater than the sum of the parts. For conductors, musicians and audience members, the difference was not just noted; it was seismic...from the bottom up. No orchestra had seen, heard or felt anything like that before or since. Jacobs was invited more than a few times to move on to other orchestras but, fortunately for this one, he decided to adopt Chicago as his hometown.

Legacy is as permanent as time is fleeting, however. We would all like to believe that orchestras are a permanent fixture. Whether they are or not, one thing is definite. Musicians are not. We orchestral musicians are "renters." For the most part, we attempt to at least fill the shoes of our predecessors, and then we, too, move on. A great principle-centered institution will be willing to preserve the past but not at the cost of threatening its own future. Jacobs, as a principle-centered person, knew that there were other noble aspirations in his life to fulfill, and when it was time for him to "graduate" from the orchestra (as he called it), he did so.... graciously. He vacated the chair that he "rented" for 44 years from the Orchestra so he could more fully devote his efforts to passing along the invaluable information he had acquired over the decades to young and not-so-young students. His love of performing was never dulled by his love for teaching, though he worried at times that his contribution as a performer might be overshadowed by his legendary skills as a problem-fixing coach. It is hard to believe that that would be the case especially since his imprint as a performer has hardly dulled in the 12 years since he has left the chair. Perhaps that is the definition of legendary. And maybe it is one that we could all learn from. For whatever an orchestra and its musicians in the 21st century can integrate into its institution to try to guarantee its survival for the future, be it new marketing techniques, better working conditions, new music, radio broadcasts, etc., etc., etc., the most important thing is not a thing at all. It is what Arnold Jacobs left behind as his inspirational legacy and which Christine Querfeld has guaranteed will not be forgotten: His artistry as a musician, his solidity as a team-player in the section, and his quality as a respectful, kind person .

It is from this day forward that every performer, administrator and audience member (both here and everywhere that this orchestra travels) into the distant future will be reminded of her gift when they read in the program roster "The Arnold Jacobs Principal Tuba Chair, Endowed by Christine

Querfeld.” They will obviously recognize the means that resulted in the gift but what will be far more humbling and transcendent for all will be the realization that Ms. Querfeld’s perpetuation of Jacobs’ principle-centered example is indicative of the high ideals that have driven the success that she experiences in her life.

To live, to love, to learn and to leave a legacy have, as one of its myriad of manifestations in Christine Querfeld’s life, brought her gift and her spirit to us on this very special Friday afternoon; not only to remind us of how Arnold Jacobs touched our lives in the past but to remind us that he touches our lives presently because she is touching our lives presently by her generous example. As Lord Byron said, “Affection, in any form, is not wasted.”

I am professionally and personally honored to be this orchestra’s tuba player. I shall continue to endeavor to live up to the legacy provided by the two talented, generous, giving and very kind people whose names now are indelibly linked to the principal tuba chair. Theirs is not a false humility. And when my time is up, I shall be thankful for the privilege of having sat in a chair with a title that I could not imagine would be more humbling and inspirational.

Remarks by Edward J. Buckbee, Former Director of Planned Giving, Chicago Symphony Orchestra

I am happy to be here today to honor Christine Querfeld and her naming of the CSO's principal tuba chair in honor of Arnold Jacobs.

From modest beginnings downstate, her talent in music and her drive brought her early recognition and an opportunity to study in Chicago. Here she became involved in the world of the CSO, relishing its performances and enjoying social contact with its members. She became a sought-after accompanist in vocal recitals. A natural talent for business took her in new directions. She found success first in music school administration and then in law. And yet her first love --music --has been a constant her entire life. She has never really stopped being a musician.



Christine is a generous and loyal friend. She relishes good food and lively conversation. She is self-reliant, determined. It is hard to imagine anyone with more grit. She has an inquiring mind and keen ear. Her love of life is matched only by her devotion to excellence. She expects the best of herself and of everyone around her. Incompetence is really the only thing that drives her crazy.

For many years Christine had a provision in her estate plan for a gift to the CSO. What prompted her to consider a change in her plan was a desire to improve it. She wondered if she could make the gift more personally satisfying and also more beneficial for the CSO. By naming a chair - and a principal one at that -- she was able to acknowledge her special relationship with this great institution. I know that she has enjoyed the recognition that she has received as a result. Moreover, by making such a public gift, she has helped the CSO by making it easier to follow her example. Compared to many major orchestras in the U.S., the CSO has few endowed chairs of any kind. For the right donor, as Christine has demonstrated, this can be the gift of a lifetime.

But simply putting her name on a CSO principal chair was not enough for Christine Querfeld. It remained for her to seize the opportunity to memorialize a legendary figure in this Orchestra and in the world of classical musicians everywhere, Arnold Jacobs. Talk about a gift with resonance! It honors a key figure in the Orchestra's history and affirms the powerful traditions that make this ensemble great today. It also provides financial means to help assure a glorious future.

I am happy to salute a wonderful, unforgettable patron and friend of the Chicago Symphony Orchestra, Christine Querfeld.

Remarks from family, friends, colleagues, and students of Mr. Jacobs for Christine Querfeld.

To Ms Christine Querfeld, Chicago Symphony members and friends,

This is truly a great day. In the spring we received a phone call informing us of Ms. Querfeld's wonderful gift to the CSO and were of course delighted to hear the news. During the conversation there was a loud crash from the

other side of the living room. Investigation revealed a heavy brass bookend had leaped from the fireplace mantel and struck the hearth below. It was shaped like a treble clef and was the only music related object in the room. Dad was very pleased.

The spirit behind Ms. Querfeld's generosity in the endowment of the Arnold Jacobs Chair is in such stark contrast to the somber events of the last 30 days. We are especially grateful now for the humanity and love of your spirit, Ms. Querfeld. Music is one of God's gifts to us. Music helps us know that we are civilized and support for the arts allows music to continue to be heard. Arnold Jacobs used all of his gifts well, and that his legacy should continue is the most meaningful tribute to this most civilized of men.

In closing, we thank you Ms. Querfeld, and Mom would want us to remind all of you one more time for Dad: "Be good to each other until we meet again."

Sincerely,

Dallas and Dorothy Jacobs

I am writing on the occasion of the naming of the tuba chair in honor of Arnold Jacobs. I moved to Chicago in the fall of 1989 to study with Mr. Jacobs and continued that relationship up to the date of his passing. As a matter of fact I was scheduled for a lesson on the Saturday that followed his passing. He was a wonderful musical influence to me as he was to countless others and I still have conversations with other students of his regarding his teaching and his philosophy. One of the nicest moments I had with him was being introduced to a trumpet player from over seas as "one of my regular students here in town." Each day when I play I strive to the heights that he and I reached together in the little studio on the forth floor of the Fine Arts Building.

It is a right and wonderful thing that he should be remembered by the naming of this chair and I wanted to take a moment to thank all of you who were apart of this campaign. This is a wonderful legacy – thank you for it.

Joseph Agnew

Instructor of Low Brass Studies, University of Illinois Chicago

My name is Richard Armandi. I was a student of Arnold Jacobs for many years beginning in 1969 (as a high school freshman!) through my many college years (13, but that's another story) until about 1990 or so, though I kept in contact with him up until the time he passed away. I've been performing around Chicago and worldwide as a free-lance Tubist and Bassist, and am on the faculties of Triton College (16 years), College of DuPage (11 years), and St. Xavier University (2 years), also formerly at Concordia University (15 years). I owe much of my success as a performer and teacher to him and I hope you'll include the following in the upcoming tribute. Thank you very much.

Arnold Jacobs was, and still is, the single most influential person in my, and I'm sure many others, musical life. His greatness as an artist, master teacher/motivator, and human being are without parallel. Not a day (or an hour, for that matter) goes by in my own performing or teaching that I don't draw from the tremendous experiences I was so fortunate to have listening to his great artistry on the tuba and as his student for many years. The unbelievable, never duplicated sound that he achieved is evident in his recorded legacy, but pales in comparison to the memory hearing him live at countless concerts and sitting next to him in his teaching studio. He was an artist of the first rank, and would make music that would make you swoon. As a teacher, within ten minutes of the start of the lesson he could get you playing light years better than you ever thought possible through his vast, encyclopedic knowledge of the physical and psychological elements of music making, coupled with a deep human instinct for knowing just how to approach an issue with whoever he was working with. I've been fortunate to have many great teachers and marvelous musical experiences, but none come even close to the impact that Arnold Jacobs has had. He was also a great friend, always willing to counsel when asked and generous with his time and wisdom.

His memory will remain forever.

With love and deepest respect,

Richard Armandi

My name is Jay Bertolet and I am the Principal Tubist with the Florida Philharmonic Orchestra. To comment on the impact that Arnold Jacobs had on the orchestral tuba field would be nearly impossible because I don't think we'll fully understand that impact for many years to come, such was its scope. However, I would say that to have his memory honored by the endowment of the CSO tuba chair is a really classy act. One of the things that Jacobs did was help bring the tuba's full musical capabilities to the general public. Such was his style and grace as a player and as a person that he broke down the stereotypical barriers associated with the tuba. Memorializing the CSO tuba chair with his name will serve as a constant reminder to all tubists, and indeed to all musicians, that making music is a truly worthwhile endeavor. I can think of no better candidate to embody such high ideals.

Sincerely,

Jay Bertolet

I wish to applaud and thank Christine Querfeld for her extraordinary generosity in endowing the Arnold Jacobs Principal Tuba chair with the Chicago Symphony.

While this is the first time that there has been a named, endowed tuba chair in the CSO, for 44 years the tuba position in the Chicago Symphony WAS the "Arnold Jacobs" chair because it was occupied by one of the world's greatest musicians. The musical and physical presence of Arnold Jacobs defined the pinnacle of what could be achieved in orchestral tuba playing, and every note that issued from Arnold's instrument became the standard by which all others were judged. For many of us, the very image of an orchestral tubist brought to mind Arnold and his wonderful example. The impeccable musicianship of the entire Chicago Symphony has earned it a world-renowned reputation, one exemplified in the virtuosity of individual players like Arnold Jacobs.

One of the strengths of the Chicago Symphony is this legacy of greatness, and the preservation of that greatness as well as the nurturing of the orchestra from generation to generation would not be possible without the

support of wonderful patrons such as Christine Querfeld. A longtime devotee of music and supporter of the Chicago Symphony, Ms. Querfeld has made an invaluable investment in the future of the orchestra by endowing the Arnold Jacobs Chair. It perpetuates the memory of a great man and musician, and helps remind future generations of the powerful legacy of this great orchestra. Everyone who loves and admires the Chicago Symphony, most especially those of us who were privileged to know Arnold Jacobs, are eternally in her debt and send our most sincere appreciation and admiration for making this possible.

Frank Byrne General Manager, Kansas City Symphony

I realized as I finally sat down to write this letter that today is the third anniversary of Arnold Jacob's death. I looked up what I wrote in a journal that day:

May God wrap up Arnold's soul in the bonds of eternal life. Arnold wrapped up his soul into all of his students. He still lives eternally in all of us. May we be worthy of this blessing. May God grant peace to his family and all those him mourn this magnificent man.

My name is Don Cagen. I am a professional trumpet player in the Chicago area. I play trumpet and lead a dance orchestra that performs at many notable functions such as the Lincoln Park Zoo Ball, The Presentation Ball, Rush Presbyterian-St. Luke's Fashion Show and at many weddings and corporate events. I am also principal trumpet of the Evanston Symphony and perform in many chamber music settings.

When you are a student of Jake's you are a life long student. By this I mean that even when the days of sitting in his studio are over, Jake is always still next to you, encouraging and inspiring.

My first lessons were from 1978 to about 1980. I was a trumpet major at Northwestern University, studying there with Vincent Cichowicz and Luther Didrickson. I used to travel downtown to see Jake on Friday afternoons, often just before or after the CSO concerts. Jake helped me in every aspect

of music making. We worked on singing, mouthpiece playing, managing my asthma, and of course, musical phrasing.

Eighteen years later, in 1998, we renewed our relationship. I decided to play at Jake's master class at Northwestern, and saw him for 4 or 5 private lessons that summer and fall. My last lesson was on the last day of Jake's teaching, Saturday, October 3, 1998. Jake seemed to enjoy hearing about my dance band gigs and shared many stories of his days playing string bass and tuba with dance bands and radio orchestras. He would often have me play what he called "a tune from the job" such as "Smoke Gets In Your Eyes" or "Star Dust," and then we would follow with Scriabin's "Poem of Ecstasy" or the Posthorn solo from Mahler's Third Symphony. To Jake there was little difference between the pop tune or the orchestral masterwork. They are all opportunities to "teach a beautiful melody to the audience," and an opportunity for artistic development. The answers to playing difficulties are always found by raising the quality of one's musical thoughts. "Order the product, not the method," he would say.

My wife and I have made several donations to the CSO in memory of Jake. I am thrilled that Jake's legacy will be forever honored by the principal tuba chair being endowed in his name. Congratulations to Christine Querfeld and the Chicago Symphony on this most generous gift.

Sincerely,

Don Cagen

I wish that I were born a few years earlier so that I could have had a chance to meet Mr. Jacobs. It would have been such an amazing experience and an honor.

Richard Cane, Kamloops, B.C. Canada, Student with plans to play professionally, Studying with Eugene Dowling

It is wonderful that Arnolds Jacobs's career will be celebrated and honored by Christine Querfeld's endowment of the tuba chair of the Chicago Symphony. Arnold was my teacher and mentor for 30 years. His

enthusiasm for music, playing and teaching are unsurpassed! The Musical World owes deep gratitude to this illustrious player and pedagogue!

Floyd Cooley, Tuba, San Francisco Symphony, Chicago Symphony 1992-1993, DePaul University

I, a trumpet player, first studied with Arnold in the early 50's when I was a member of the Chicago Civic Orchestra. In 1953 I became a member of the WGN staff orchestra, was playing in the Grant Park Orchestra and played with the Boston Pops Orchestra. In 1953

I was drafted into the US Army and ended up playing in the 7th Army Symphony Orchestra in Stuttgart Germany. After discharge from the army in 1955 I returned to Chicago and resumed playing at WGN and studying with Arnold.

In the meantime my wife to be, Donna Frank, a trombone player, came to Chicago to study with Arnold Jacobs. She was from Minnesota, where she had studied with several students of Arnold in the Minneapolis Symphony

Orchestra. She had just finished a tour to Germany with the Kids From Home Show, a variety show to entertain US forces. She then played in the Chicago Civic Orchestra and the North Carolina Symphony. At a lesson she talked to Arnold about her enthusiasm for Germany. He told her about the trumpet player studying with him who had also just returned from Germany. He then arranged, without us knowing, back to back lessons where he introduced us. A few weeks later at my next lesson he asked me if I had called Donna for a date yet. I hadn't but then did. We went to a CSO concert, sitting in the gallery. The rest, as they say, is history. We have now been married for 42 years. Arnold was always proud of his matchmaking and we remained close to him and Gizella Jacobs until their deaths.

I studied with Arnold, off and on until the late 80's. I found that how ever poorly I was playing he could make me play better. He was never discouraging and I always left with the feeling that I really could play the trumpet, a feeling I often didn't have before the lesson. I played at the Lyric Opera for thirty years and also in Berlin Germany for one year. Donna

stopped playing after we married but ran our company producing brass instrument mutes until I retired from the Lyric Opera.

Arnold and Gizella Jacobs will always have a special place in our hearts.

Tom and Donna Crown

The legendary career of Arnold Jacobs spanned forty-four seasons in the Chicago Symphony Orchestra, from 1944 until his retirement in 1988. In addition to being the master musician, he was also the master teacher with students traveling from throughout the world to for a precious lesson with the master. He brought his immense knowledge of human physiology along with his immense musical insight into his teachings. Many students stated they would not be playing today if not for Jacobs. Others say he had the most influence on their musical career. Through Song and Wind, he will be remembered as the most influential brass teacher of his era.

For the Tribute to Arnold Jacobs in December 1998, Arnold's wife of more than sixty years, Gizella Jacobs wrote "Letters from many who studied with him say that when they are playing or teaching, Arnold seems to be right therewith them, his voice guiding them. We must believe this is not the 'end of an era' but through them, the contribution of the Arnold Jacobs tradition and method of teaching will exist for generations to come."

Today we honor Christine Querfeld for endowing the Arnold Jacobs Principal Tuba Chair as she has the insight to continue the Jacobs tradition. For this we owe her our gratitude and sincere thanks. Arnold Jacobs will continue to be a part of this great orchestra as future generations will not forget him. The Jacobs tradition will continue in the Chicago Symphony Orchestra.

Dr. Jacobs remarkable career spanned seven decades and included many honors - the Arnold Jacobs Principal Tuba Chair being the latest. It joins two honorary doctorates and his career is documented in two books and a compact disc with several projects under development. Arnold and Gizella always stressed education and, in that spirit, the Jacobs Family, CSO Archives and Northwestern University are working to create the Arnold and Gizella Jacobs Archive for future generations to study.

Many have said that the spirit of Arnold Jacobs exists in every concert hall in the world. Today, here in Orchestra Hall Arnold and Gizella are together smiling.

Thank you Christine Querfeld for your insight and generosity to create the Arnold Jacobs Principal Tuba Chair and continuing the tradition of Arnold Jacobs.

Brian Frederiksen

Mr. Jacobs' assistant 1986-1998, Author, Arnold Jacobs: Song and Wind, WindSong Press Ltd.

Dear Ms. Querfeld,

I can think of no greater thing than your magnificent efforts on behalf of the memory of Arnold Jacobs, my teacher. He was one of the greatest brass teachers who has ever lived. I had the privilege of being his student since 1994 and of knowing him personally. I was the last person to see him outside of his wife and his driver before his death and I can tell you that he was in fine spirits, looking forward to the future despite his failing health. He was doing what he did best, teaching.

His impact on the brass and wind instrument world was enormous and he has left a legacy that continues and will continue to be felt today. His concepts of teaching were revolutionary when he first developed them back in the 1930s, and they are still so, perhaps even more so today. I just returned from my orchestra in North Dakota where I gave a number of clinics based on Arnold's teachings.

He was the foundation of what made this Orchestra great, and you have truly done one of the most remarkable acts a person could ever do by creating a permanent chair in his memory.

Sincerely,

Michael Goode, Principal Trumpet, Bismarck/Mandan Symphony

I received notice of the upcoming inauguration of the Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld. This is tremendously exciting and rewarding for all of us devoted disciples of Mr. Jacobs, not to mention lifelong fans of the Chicago Symphony Orchestra, and admirers of the current virtuoso tubist of the CSO, Gene Pokorny.

First of all, a huge "thank-you" to Ms. Querfeld. It is a major gift to endow a principal chair in the Chicago Symphony Orchestra; the tuba chair is one that takes a special person with a discerning ear and character to appreciate. However, it is particularly fitting that she and Gene Pokorny have collaborated to name the tuba chair in the CSO as a tribute to Arnold Jacobs, who was vital in forming the world-renowned sound of the brass section. So many of us were greatly influenced as players and teachers by the sound envelope created by Mr. Jacobs on his York tuba within the context of the Chicago Symphony, as well as in other smaller ensembles created from the CSO. It is absolutely appropriate that the tuba position in the CSO be always known as the Arnold Jacobs Principal Tuba Chair.

Mr. Jacobs was the most influential musician in my life. His wisdom and musicianship continue to inspire my teaching and playing today. I feel fortunate to have studied extensively with him and to have known him as a warm and engaging friend. Even though he asked me to call him by his first name, or as "Jake", I was never able to do this, such was my absolute admiration for him. His legacy as a musician and teacher are as great today as was his fame before his death. The concepts he formulated have become commonplace pedagogy today. His orchestral tuba sound is considered to be such a perfect model that several instrument makers have attempted to copy the famous York tubas he owned, which are today owned by the CSO.

Finally, I cannot imagine anyone better to continue Mr. Jacobs' legacy of inspirational playing in the CSO than Gene Pokorny. His great sense of humor, humility, thoughtfulness, and wonderful ability to mentor aspiring young performers combine to make him the perfect successor to Arnold Jacobs as the Principal Tubist of the CSO. For the title to now read, "Gene Pokorny, Arnold Jacobs Principal Tuba Chair" is the most fitting and satisfying combination imaginable.

Fritz Kaenzig

*Professor of Tuba/Euphonium, University of Michigan, Principal Tubist,
Grant Park Symphony Orchestra*

I believe I had the last lesson that Arnold Jacobs gave. I first came to know of him when, in the early 60's, I was playing horn with Civic and heard him play the Vaughan Williams. I left the hall in a daze, and thought to myself "so that's what the fourth horn is all about." I had a lesson every week, or two, or three, for the last 20_25 years of his life. It was a part of my life. We were close friends, and I was his lawyer. I am also a psychologist (Ph.D.). Arnold invited me to be his assistant in the presentations that he made when he selected as Brass Man of the Year, in the 80's at Indiana University. At that time, at his request, I also gave a lecture on the psychological basis for his approach to playing and to the teaching of playing wind instruments, particularly brass. I share this anecdote. Arnold, with Gizzie seated next to him, had, at the Conference's request, been wired for sound so that he could make comments on what was presenting whenever he felt the need to do so. During my presentation he fell asleep. When Gizzie knocked him in the ribs with her elbow, he opened his eyes, looked over at her, and said, over the PA, system, "Please, I need my sleep. Besides, Sheldon knows what he's doing."

What Arnold was able to do, by careful reading and experimentation, was come to an understanding of how we can most efficiently function as wind players and how we acquire the necessary skills, including habits, in order to become proficient players. He did this primarily through the underlying study of anatomy and physiology and certain aspects of psychology. Over and through all of this were the elements of musicianship. Into the process of acquiring skills and habits, he melded, or merged, the attitudes and outlook of the artist so that these skills and habits were those of a musical artist. I believe he added three final elements as a teacher. Kindness, and the belief that each person was unique, as to gifts, outlook, and problems, personal, physical and professional. And that one never excluded that uniqueness from how teaching was to be achieved.

He told me he once took on as a personal challenge, an individual who loved music but who was tone deaf, He could not carry a tune, any tune.

"We worked for several years" he told me, and "when we were finished he made his living as a symphony player."

As a teacher he always tried to convey a sense of humanity. He was not a harsh man. It was not in his makeup. And he was generous. Some people did, at times, unkind things to him or took advantage of him, but he was not one for retaliation or vengeance. He simply eliminated or minimized the person from his life or took a measure of the good and the bad, and if the balance tipped to the good, he tried to look at the bad in that perspective.

Sheldon Kirshner

For more than forty years it had been my very good fortune to play next to Arnold Jacobs. Each day I was awed and inspired by this artist gentleman. He being the foundation upon which the Chicago Symphony brass choir was built, provided a "keyhole peek into heaven" for us as well, as thousands of others.

This honor bestowed upon Arnold is indeed a commendable endowment.

Many thanks to you from all of us

Sincerely,

Edward Kleinhammer

Bass trombonist Chicago Symphony 1940 - 1985

I had the wonderful experience of playing tuba for Mr. Jacobs only once--at the last Master Class that he ever conducted at Northwestern University in the summer of 1998. It was amazing how quickly he perceived certain characteristics of my playing and how instantly he was able to suggest an improvement.

It was also impressive how, at the age of 83, with innumerable physical ailments and discomforts, he remained so alert and articulate. He was remarkably energetic and encouraging with each student who came forward to play for the class. He never "missed a beat" in his verbal presentations; meaningful thoughts flowed incessantly.

But what really impressed me at that Master Class, however, was the obvious symbiosis between Mr. and Mrs. Jacobs. How endearing the conversation between them was! It was crystal clear how unashamedly in love they were with each other, and how they supported each other.

As a student of Rex Martin's, I often heard him quote Mr. Jacobs verbatim. No doubt many of Mr. Jacobs' students do the same when they teach their own students.

I play tuba with professional and volunteer ensembles in the Chicago area. I continue to take an occasional lesson with Rex Martin at Northwestern University.

Sincerely,

Steve Marcus

I studied with Arnold Jacobs for two years. Were it not for him I would not have such a wonderful, rich and rewarding career in music. I should add that his wife Gizella often offered me words of encouragement during my studies with him.

How can one describe this man - this "Master of Masters?" If I were asked to describe his beautiful tone on the tuba, I would say, "Full, resonant, warm, flowing and vibrant." However, the words would fall short in describing the full spectrum of his beautiful tone.

If I were asked to describe Arnold Jacobs himself, I would say, "Jake was an absolute musician, a fine artist, a shining beam of inspiration whether playing the tuba or teaching, a psychologist, and finally a sensitive, vibrant and compassionate human being. Again, a limited description and one which would not encompass the full spectrum of Arnold Jacobs.

With Arnold there were always positive feelings and thoughts neither of which I can verbalize nor write at this time. My thoughts come to an abrupt halt. If we take all I have written about him thus far and call them "parts," then Arnold is the embodiment of the adage "The whole is greater than the total sum of its parts." That was and is Arnold Jacobs to me.

Ardash Marderosian

Principal Trombone - Lyric Opera of Chicago - retired

Principal Trombone - Grant Park Symphony - retired

By establishing and endowing The Arnold Jacobs Principal Tuba Chair for The Chicago Symphony Orchestra your thoughtful and generous gift recognizes and perpetuates the memory of a musical icon of exceptional merit and achievement. Arnold Jacobs, more than any orchestral tubist, defined the musical role of his chosen instrument His interpretations of orchestral repertoire were definitive; admired by colleagues, praised by conductors, worshiped and emulated by aspiring students throughout the world.

Arnold Jacobs was also a teacher. He taught by example and he taught by intuitively analyzing each students potential. His knowledge of human anatomy and musical pedagogy was infinite.... "... he never met a musician he couldn't teach." Ad infinitum Arnold Jacobs' students and their students will perpetuate his legacy of performance and pedagogy.

It is worthy to note that these traditions of personal and artistic integrity continue to be honored and maintained by Gene Pokorny, the first tubist to occupy The Chicago Symphony Orchestra Arnold Jacobs Principal Tuba Chair.

I join a legion of others who respect, admire and appreciate your recognition of the tuba the artistry of Arnold Jacobs, a complete musician.

Sincerely,

Harvey G. Phillips

Distinguished Professor Emeritus of Music

PS. On Thursday December 20, 2001 at 12 noon some 400 tenor and bass tubists of all ages will celebrate the 28th anniversary of MERRY TUBACHRISTMAS by performing a concert of Christmas music in the lobby of the Palmer House Hilton Hotel. This concert is respectfully dedicated to Arnold Jacobs and Christine Querfeld

Ms. Querfeld,

Just a note to let you know that we appreciate your generosity for the gift to endow the Arnold Jacobs Principal Tuba Chair. While I was never a student of his, I learned so much studying with tuba master performers that had indeed studied with Mr. Jacobs. His teachings made me what I am today and I will certainly continue the tradition by passing on his concepts to my students. And who better to be sitting in that chair than the fabulous Gene Pokorny. Thank you.

Raúl I. Rodríguez

Professor of Tuba and Euphonium, Southwest Texas State University, San Marcos, Texas

Three years ago we lost one of the most influential Brass Legends and teachers of all time. The inspiration of his playing and teaching continue to raise the level of music-making all over the world.

My first association with Arnold Jacobs was as a student fresh out of college. Wanting to raise the level of my own playing, I sought his advice in lessons in the basement of his Normal Ave. home. I'll never forget his reaction when he discovered my 6.8 liter vital capacity which when tested blew out the calibrations of his old spirometer which I now have in his old studio. I cherish the notebook I have of his ideas from these lessons.

My next association with him was as a colleague in the CSO. We enjoyed many friendly times and conversations in our years in the orchestra. He always seemed to retain an interest in being my helpful teacher. Over the

years I would occasionally get the question, "Well how are things going Bill?" This was my clue that he had noticed something in my playing that could use little help. Without hesitation he offered the ideas to alter whatever he had discovered. There is no doubt in my mind that I would not have had a career in music without the help of Arnold Jacobs in addition to my other inspiration, Bud Herseth

In the years after Arnold left the orchestra we continued our friendship though at less frequent intervals. One time when I was leaving his studio to go to a CSO rehearsal, he lamented how much he wished that he could still be in the orchestra. Playing was still in his blood even though the eyes and lungs were failing.

In the months before his passing we were discussing sharing his studio and continuing with the research that he had started years before. It wasn't to be.

However, his ideas are still heard in room 428, his stories are still told and there's one teacher there who would love to have just one more backstage chat.

Thanks, Jake We miss you and still appreciate you.

Will Scarlett,

CSO Trumpet, retired

From Richard Schneider - pupil of Arnold Jacobs from 1957 onward. . .

It's good to live during an age in which great orchestras, and those who support them, recognize the contributions of individual musicians who have occupied key chairs for long periods, and have helped to create the world-class reputations these orchestras have enjoyed. One such individual is Arnold Jacobs, who in a period of over four decades as Principal Tuba with the Chicago Symphony Orchestra, provided the anchor and foundation for what would come to be regarded as the world's greatest orchestral brass section, one which would be recognized as the standard by which others were measured, and to which others would aspire.

As a player and teacher, Arnold Jacobs inspired and guided literally generations of Brass Legends, and as his knowledge of human physiology and psychology developed, players of all wind instruments were drawn to his studio, where musicians learned to surpass themselves, and in some cases, salvage careers.

For those of us who were privileged to know Arnold Jacobs, a day doesn't pass in which we don't think of him, recall an observation he shared with us, a passage we heard him play, or imagine what he might have said in a given situation, or how he may have played something.

When Gene Pokorny learned he had been appointed to the chair, he is reported to have stated that he was honored to have been selected, but that "no one REPLACES Arnold Jacobs." Probably the only thing anyone could have said at the time, but in the intervening years, Gene Pokorny has made the principal tuba chair his own, as much on his own terms and according to his own talents as Arnold Jacobs had done in his time.

Arnold Jacobs, one of whose missions in life was to help musicians to realize their own concepts to the best of their abilities, would have had it no other way.

As a member of the tuba community, and a student, colleague and friend of the late Arnold Jacobs, I write with my congratulations on the occasion of celebrating the endowment of the CSO's Arnold Jacobs Principal Tuba Chair. I have also written to Christine Querfeld to express my thanks for her generous gift to endow the chair in Mr. Jacobs name.

I was fortunate to hear and meet Mr. Jacobs on numerous occasions, during my years as a New York freelance tubist, when the CSO came to town. (An evening in Carnegie Hall and Mulligans tavern was an evening well spent!) Like so many tubists and other musicians, I later took a number of lessons with him and had opportunities to spend time together at conferences and when he visited Madison. Time spent with Arnold Jacobs, whether in a listening, teaching or social setting, was always an immensely enjoyable and educational experience. In addition to the assistance he gave me with my own playing, he was a huge influence in the development

of my concepts of teaching. I'm very proud and grateful to be one of so many teachers of our instrument now passing along the Arnold Jacobs legacy to new generations of young musicians.

Mr. Jacobs was not just a musical role model however. He was the epitomy of professionalism in every way and one of the most dynamic people I've ever met. He will be remembered for great performances and an unparalleled teaching career, but it was as a fellow human being that he gave us his greatest gifts. The endowment of the tuba chair in Mr. Jacobs' name will perpetuate his musical and personal integrity and class into the future for generations to come. It is a most fitting tribute to a man who helped to make the Chicago Symphony one of the world's great orchestras.

Sincerely,

John Stevens

Professor of Tuba and Euphonium, University of Wisconsin - Madison

There can be no doubt that Arnold Jacobs turned my life around. Those lessons, with my girl friend (later to be my wife) taking notes, pointed me to a musical arena that I had never even imagined. Within just a few months, I started getting jobs and then my profession was on its way.

During his lifetime, Arnold Jacobs actually turned the whole world of brass playing around. As one of his early followers, I was able to witness this transformation. In 1962, when I joined the Philadelphia Orchestra. the name of Arnold Jacobs was known but his work was frequently considered unconventional or even harmful. By 1984, the Second International Brass Conference at Indiana University granted Arnold Jacobs its most honored award. It only took those 22 years for the world of brass performers to recognize the greatness in this man's art.

As mentor and friend to hundreds, perhaps thousands, of musicians around the world, Arnold Jacobs stands out as one of the few, if not he most important, leader in pedagogy and performance during the Twentieth

Century. We all owe him a tremendous debt. I for one will be forever grateful.

Christine Querfeld has spoken for us all as she makes possible this honor for the name of Arnold Jacobs. Her perception and thoughtfulness are deeply appreciated.

M. Dee Stewart

Professor of Trombone and Euphonium

Indiana University and humble author of Arnold Jacobs: Legacy of a Master

Formerly with the Philadelphia Orchestra and the Curtis Institute of Music

Arnold Jacobs, his life as a member of the Chicago Symphony Orchestra, his person as a charming, generous and creative individual and his dedication and contributions to musical art as an artist and teacher will be commemorated by the Chair endowed in his memory.

This Chair will be an institution just as Arnold was, one representing highest musical and professional standards and the spirit and tradition of the Chicago Symphony Orchestra.

*Robert Tucci, Tubist
Bavarian State Opera-Munich*

Student of Arnold Jacobs, former member of the Louisville Orchestra, the United States Army Field Band, the Orchestra of the Kassel State Theatre, the Vienna Symphony Orchestra, the Orchestra of the Vienna State Opera and Vienna Philharmonic Orchestra.

I am most sorry that I am unable to be with you on this very special and significant day in the history of the Chicago Symphony Orchestra. Prior professional commitments prevent me from coming to Chicago.

Since 1970 (when I was a young college student), the CSO, its brass section, and most particularly Arnold Jacobs have been an important influence in my life as an artist and educator. I first met Mr. Jacobs some years later and over the years I sent many students to him both from Interlochen and from my studio here in Eau Claire, and many of them have gone on to enjoy immense professional success. As Editor in Chief of the TUBA Journal (recently renamed the ITEA Journal), it was my pleasure to plan, organize, and publish a special tribute to Mr. Jacobs on the occasion of his retirement from the Orchestra. The outpouring of affection for this very special man from great musicians and others all over the world) beyond what could be printed in our publication - was overwhelming. He is truly one of the most unique individuals to grace the music profession. His brilliance and talent was such that he could have taken his life's work in many directions. We are so fortunate that he chose music and the tuba.

I join with my colleagues from around the world and especially those in the Chicago Symphony in expressing to you Ms. Querfeld, our profound gratitude for honoring Mr. Jacobs and his memory in this very special way. This kind of honor has been a dream for us since Mr. Jacobs passed away. So simple an expression as "thank you" seems inadequate however, I suppose it will have to do. Know that this is as heartfelt a "thank you" from all of us as has ever been spoken.

I know that the members of the CSO and the administration celebrate this special gift to Mr. Jacobs with his many friends everywhere and will use it well to perpetuate his memory for years to come.

Most sincerely yours,

Jerry A. Young

Professor of Tuba, Coordinator of Wind and Percussion

University of Wisconsin - Eau Claire

Master takes measure, scales down high note of Dreams - Jack Zimmerman

This is from his weekly column "loose Change" from October 13-14, reprinted with permission.

In my late teens and 20s, I wanted to play trombone in the Chicago Symphony Orchestra. All that was holding me back was talent. But being young and optimistic, I felt a little deficiency such as that could be overcome by hard work.

I was 19 and a sophomore at Quincy College (now Quincy University) when I first heard the CSO. The orchestra played at the local high school auditorium. For me, the experience was religious.

"This is what I want to devote my life to," I told anyone who would listen. I immediately served notice at Quincy that I would not be returning the following year - or ever again.

The plan was simple enough: I'd go home to Chicago and live with my folks, get some kind of mope job, study with somebody in the CSO and practice a lot. Then, at maybe 22 or 23, I'd win the big CSO audition and maybe return to Quincy once in a while to offer master classes or just let the locals have a brief brush with my greatness.

My life would be one of concerts played under the direction of major conductors, and maybe on the side I'd teach at a big, impressive institution, like Northwestern. Eventually, I'd own a big house on Sheridan Road in Evanston and when my South Side relatives visited, I'd play it all down.

"It's really nothing," I'd tell them.

It was a wonderful fantasy that never came true, although parts of it did. I left Quincy College after my sophomore year, moved in with my folks, got a mope job loading boxcars for the C B & Q Railroad and practiced the trombone every waking hour. I also studied with important teachers.

But I never won a big audition. And not because I didn't try. I auditioned for the Indianapolis Symphony, Boston Symphony Orchestra and the New York Philharmonic. Those were the big ones. I also went to a dozen auditions for smaller orchestras and got nowhere there, either.

Finally, at the age of 30, I decided to give my music career one more push before hanging up the trombone and looking for more practical pursuits. "You've got to study with Jake," everybody told me "He can straighten you out."

Arnold Jacobs played tuba in the Chicago Symphony and was a kind of performance guru. Numerous players with established careers went to him whenever they had difficulty. And he had students in all the world's major orchestras.

But getting a lesson with Jake was not easy and required several calls, several schedulings and reschedullngs.

Finally, after much phone anguish, I plopped my backside down in his studio in the Fine Arts Building in the Loop.

"Play something," he said.

"Like what?" I asked.

"A song - anything, 'Happy Birthday,' or a song your mother sang to you."

I was one of those people who couldn't play anything without having music in front of me. So I opened one of my etude books and jumped in.

After eight measures, the master stopped me.

"Your problem is that you communicate with your subconscious with words instead of musical images, he said. "You'd make a better writer than a musician."

If only I had played for Jake 10 years earlier, I'd have saved myself a lot of suffering in practice rooms, and spared others a lot of suffering from listening to me.

The other morning a press release arrived on my desk. The Chicago Symphony Orchestra announced that its principal tuba chair has been generously endowed by Christine Querfeld in honor of Arnold Jacobs, principal tuba of the CSO from 1944 until his retirement in 1988. Mr. Jacobs passed away in 1998. The principal tuba chair will be officially designated as "The Arnold Jacobs Chair endowed by Christine Querfeld."

There was a reception Friday for Ms. Querfeld. I wish I could have gone. But I was too busy, sitting in front of a computer screen, communicating with my subconscious.
