



*Marjorie Call*

dedications of composers as well. Carlos Salzedo's revolutionary masterpiece *Scintillation* was written for her and she gave its world première at her graduation recital from Curtis Institute. Jeff Rickard, a fellow faculty member at the University of Redlands, also dedicated his songs for soprano and harp to her.

In addition, Ms. Call helped to expand the harp and violin repertoire with her revision and editing of the Spohr Sonatas, Opp. 113, 114, and 115. Her husband Ivan Boutnikoff transcribed them from their original notation in separate keys for each instrument, and Marjorie and violinist Louis Kaufman produced the beautiful and practical editions we now enjoy.

Marjorie Call will always be remembered for her remarkable sensitivity, elegance, and competence. She was devoted to her beloved family, her music, and her wonderful extended family of students and friends. Marjorie will be missed by us all.

Ellie Choate  
Lakewood, CA

We are grateful indeed to Jacques Salzedo for his assistance and for the loan of the photographs used with this memorial article.  
—Ed.

**John B. Escosa, Sr.  
(1928–1991)**

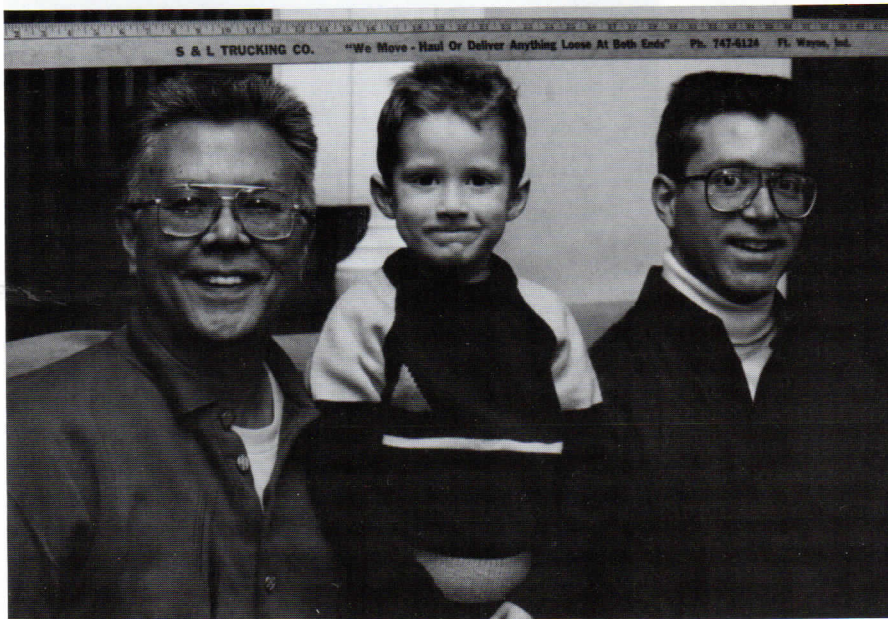
On Saturday, 4 May 1991, John Escosa died peacefully at home in his beloved Indiana. With John gone, we have lost one of the finest advocates the harp ever had, for he did as much to bring the harp to American audiences as anyone ever has. This achievement was hard won; it took 28 years of touring the United States and Canada and more than 1800 concerts.

The miracle of his accomplishment stems not from the harp but from John's musicianship, his superb sense of style and dynamic stage manner, his uncanny understanding of audiences, and the quality and integrity of his arrangements. He was a musician first and a fine harp player second. It was not until this past April

that I realized just how good a player he was. We did a benefit concert together in my little home town. It was his last performance. John's strong dislike of practice was amply explained as we worked together. The technical, physical aspects of harp playing were easy for him. So why bother? One wonders what his skills would have been had he worked at it!

His standards of music production were carefully honed, however. An extremely critical listener, he had little use for either compositions or performers with "no music in them." For John, technique was only exciting when it made a musical line move, a phrase soar, or music "breathe." He believed a performer must attempt to engage the listener emotionally or stay home.

The breadth of his training and his own love for and curiosity about music supplied all the ingredients



*Three generations of Escosas  
checking their haircuts: (l to r) John  
Sr., John III, and John II.*





*John Escosa with Faith Carman as they prepared for a duo-harp benefit concert last March. John had just completed his retirement tour with Columbia, and this event was to be his final appearance.*

necessary to form a consummate arranger. How lucky we are that there exists a *volume* of work by this man that will not evaporate when the tape fades or the record breaks. Such care he gave to making the harp sing; such attention he paid to the instrument's good and weak points; such energy he put into selecting the right tessitura, color, and voicing for his arrangements. No wonder his concert tours were a success; he made the harp vibrant and meaningful for thousands and thousands of people.

The name Escosa was known to many, but most of us only came to know the man when he joined the AHS Board in 1980. It didn't take the Society long to realize that here was a member who was bright, quick, meticulous with language, thorough, and who had excellent organizational skills as well. At his death, John Escosa was in his second term as President of the American Harp Society.

In Fort Wayne, scores and scores of unknown people came to the funeral to pay their respects to John. It was discovered that these were parishioners from various churches where John had served as music director and organist. John had been part of their lives and they came to express their loss. The Escosa family was both surprised and moved. John's family was important to him, the focus of much of his thought. He was the father of four and the grandfather of four. His former wife, Dorothy, was by his own description, one of his very closest friends. John is survived by Dorothy Escosa; John B. Escosa, II, and his wife Linda; their two children, Elizabeth Ann and John B., III; Ann Escosa Griffin and her children Bryn Elise and Jordan Laurel Kanter; Juanita Gail Escosa; and Carla Jo Escosa.

As are most who leave a significant legacy, John was a complicated man. He was strong in his likes and dislikes, thoughtful and whimsical, social and extremely private, generous and tough-minded, and always independent. Whatever paths he chose or actions he took, they were his own and they were done with style! He affected many of our careers and some of our lives.

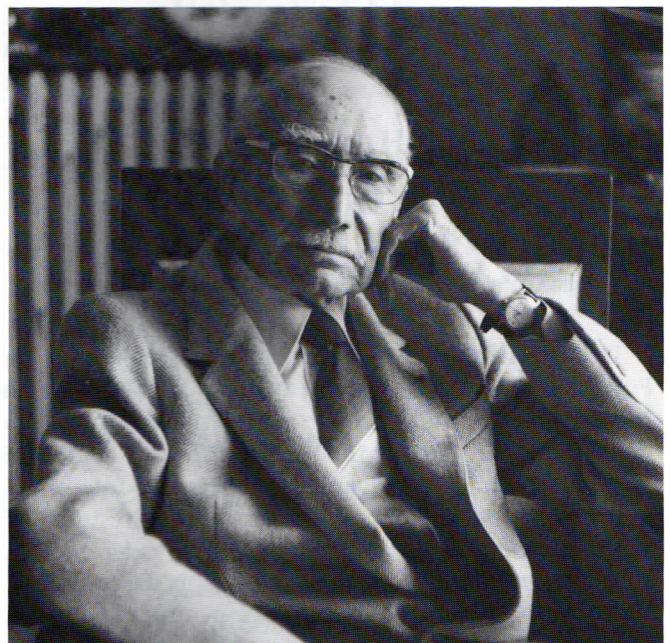
Faith Carman  
Ellensburg, WA

### **Pierre Jamet (1893–1991)**

The eminent French harpist Pierre Jamet died 17 June 1991. He was 98 years old. Mr. Jamet was the last surviving member of an extraordinary group of harpists, all trained at the Paris Conservatory by Alphonse Hasselmans, whose contributions to harp performance, repertoire, and pedagogy in this century cannot be overstated. The others of this group included Henriette Renié, Marcel Tournier, Carlos Salzedo, Marcel Grandjany, Micheline Kahn, and Lily Laskine. Mr. Jamet was also one of the last living individuals to have worked professionally with Claude Debussy.

Pierre Jamet's musical studies actually began on chromatic harp. He had entered the Paris Conservatory's chromatic harp class, but, on the advice of Hasselmans, soon abandoned this in favor of the pedal harp. After three years of private study with Hasselmans, he reentered the Conservatory and received his first prize in 1911.

Mr. Jamet always said that his professional career really began in 1916 when, through an introduction by some friends, he had the chance to meet and coach with Claude Debussy, first on the Sonata for flute, viola, and harp, and then on the *Danses*. This experience sparked



*Pierre Jamet at 89 (photo by Carl Swanson)*

an intense interest in chamber music for harp which at that time was a new field with virtually no repertoire. In 1923 Mr. Jamet joined the Instrumental Quintet of Paris, replacing Marcel Grandjany in the year-old ensemble.