

English version below

(Stand 17.03.2023)

„Wer schreibt, der bleibt“ hat mich als Motto seit früher Jugend begleitet. Meine noch zum großen Teil unveröffentlichte Textsammlung umfasst

Gelegenheitsgedichte, Liedtexte, Zeitungsartikel und zwei Romane. Eine Auswahl soll nach und nach hier aufgenommen werden.

Die deutschen und englischen Liedtexte greifen manchmal witzige Situationen auf, befassen sich aber auch mit gravierenden Problemen wie Diskriminierung von Frauen oder dem Klimawandel. Da Liedtexte oft mit Eigenkompositionen zusammenhängen, finden sich betreffende Links auch unter „Meine Musik“.

1) Die neue Kurzgeschichte „Der Videograf“ wartet hinter dem Foto mit der Rentnerbank.

2) #standwithukraine

My reply to Putin and other despots trying to blackmail us with their nuclear arsenals remains firm: We will not give in.

Meine Antwort an Putin und andere Despoten, die versuchen, uns mit ihren Atomwaffen zu erpressen, bleibt: Wir knicken nicht ein. I



3) Gegen Diskriminierung/Against Discrimination

Ein Thema, das mich 2005 aufwühlte, war die Ermordung der Deutsch-Kurdin Aynur Hatun Sürücü in Berlin. 2006 hatte ich endlich den passenden Song dazu komponiert, den ich „Western Honeymoon“ betitelte. Ich habe ihn seitdem bei vielen Gelegenheiten vorgetragen. Es darf keinerlei Toleranz für frauenverachtendes Verhalten geben, dessen schlimmste Form Mord wegen Verletzung der Familienehre ist. Die Befassung mit diesem Thema führte auch zu

einem Mailwechsel mit Alice Schwarzer. Am Bewegendsten war für mich der gemeinsame Auftritt 2012 mit dem hervorragenden aserbaidischen Saxofonisten Rain Sultanov in Baku. Siehe hier eine Einspielung aus dem dortigen Jazzclub.

English version

1) I have been writing texts since my youth. My collection is for the large part unpublished. It encompasses poems, song lyrics, magazine contributions and two novels. A selection will continually be added here.

My lyrics sometimes deal with funny situations, but also tackle heavy issues like the discrimination of women and climate change. As the lyrics go together with my own compositions the same links can also be found under the section „My Music“.

2) An event that more than aggravated me in 2005 was the killing of the German-Kurdish woman Aynur Hatun Sürücü by her brother. In 2006 I had finally written the appropriate song, which I named „Western Honeymoon“. I have since performed it on many occasions. There must be no tolerance for discriminatory treatment of women, the worst form of which is murder for dishonoring the family. It was a most moving experience for me when the great Azeri saxophonist Rain Sultanov joined me on stage in the Baku Jazz Club in 2012.



„Western Honeymoon“

Music and lyrics by herbieQ (Herbert Quelle) 2006

Early evening in Berlin,
real life, no movie scene.
People heard three gun shots sound,
saw a woman on the ground.

The poor woman had no chance,
murdered by her brother's hands.
He was told to kill, be strong,
didn't think his deed was wrong.

Hatun, why, your young life ended far too soon.
Father and brothers just abhorred your Western honeymoon.
Hatun, why, victim of a male regime,
brought along from distant times and lands into the centre of Berlin.

Born and raised in Germany
in a Kurdish family,
she was sent east towards the sun,
forced to wed her uncle's son.

Did her duty and gave birth
to a young boy full of mirth.
Yet she realized with pain
that her life went down the drain.

Hatun, why, you had never found true love.
That Eastern Turkish destiny had been dictated from above.
Hatun, why, your only wish was to return
to the country of your youth, be free to live and learn.

One look in her parents' eyes
told her she was stigmatized.
No forgiveness, only blame,
what she did, considered shame.

Though she had been truly cursed,
there was still some hope she nursed
that some freedom would remain,
but those hopes were all in vain.

Hatun, why, then you met this German friend,
making matters worse for you, the beginning of your end.
Hatun, why, you were ready to defend
your right to love and self-determination granted in this land.

Doomsday for her love affair.
How dramatically unfair.
When she breached this ancient code
Brothers switched to killing mode.

She was seen as shamelessly
dishonoring the family
Punishment came logically
quasi inescapably.

Hatun, why, your young life ended far too soon.
Father and brothers just abhorred your Western honeymoon.
Hatun, why, victim of a male regime,
brought along from distant times and lands
into the centre of Berlin... (repeat and fade).“

4) Mundharmonika Geschichte/Harmonica history

he writes: "I am sure it will revolutionize the harmonica industry because this instrument can be played easily by any harmonica player, and I do not believe you have to be an expert to play the 263/70. Its range of notes is so beautifully laid out that one should be able to play on it very well after just a few hours of practice." (translated from German by the author)

Turelly clearly felt comfortable in his role of "propagandist" for Hohner harmonicas - a term used by Ernst Hohner. Not only can we deduce this from his self-promotion as "Mr. A. Turelly and His Harmonious Hohner Harmonica" in the above program aboard the S.S. Cleveland, which he enclosed in a letter to Ernst from December 16, 1925, after arriving in New York, it is quite obvious from the context and his role as "conferencier" that Turelly was able to control the content of the published program announcement, including the advertisement for Hohner products with free give-aways at the end of the show.

Whereas the program does not specify the songs Turelly played, there is reference to his repertoire in his letter from August 4, where he claims to master "common songs, the greatest operas, original American jazz." And in a letter from November 10 he praises the sound of model 263/70 with the words: "SAMSON ET DELILAH, On with the Play, Caruso, (Pagliacci) THE ROSARY, - Serenade Schubert and other great songs of that order sound WONDERFUL on it, Especially HAWAIIAN SONGS, Where the Piano or Orchestra plays the OBLIGATO, those songs are, as we say in the states, A WOW!!!"

Apart from Turelly's appreciation of the 263/70 his letter from December 16, 1925, contains two recurring themes, the insistence on the correct pitch of 880 (twice concert pitch A) and his insatiable hunger for instruments, which he wasted at a ratio of one Marine Band and Little Lady each per show and one chromatic 260 every two weeks. The entity "gross," which he used for many orders, equals 24 dozens or 288 pieces. It is amazing that in the one year 1925 for which the correspondence exists, he received several thousand harmonicas, including the mini-harps as give-aways.

Throughout his decades in the world of

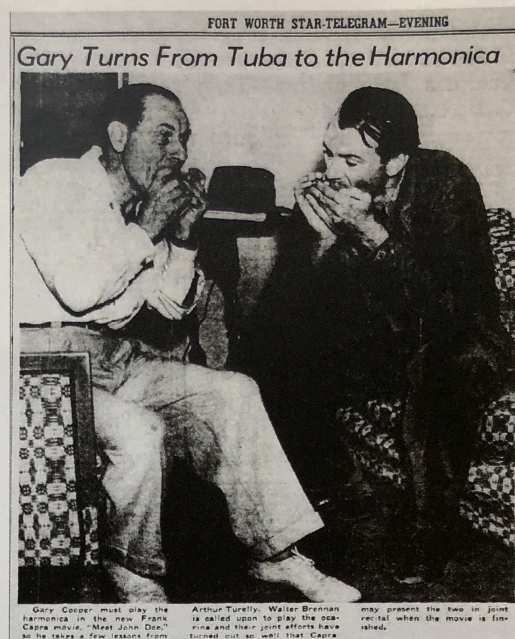
music, Arthur Turelly seems to have stayed true to the Hohner company. The same goes for Larry Adler and John Sebastian Sr., as far as I know. On the other hand, Borrah Minevitch and Prof. Lightman, whose names appear in the Hohner archives, switched their affiliation to Hohner's Saxon competitors.

Turelly was quite flexible in his musical tastes and adapted his program to changing trends and fashions. In 1912 he appeared in Oklahoma with his show "From Ragtime to Grand Opera." Apparently, he also played the violin and, in 1913, was announced as a "European novelty artist."

In 1915 he was "The One Man Band," then performed as "Musical Monologist," "Harmonica Symphonist," and "World's Champion Harmonica Player." The reviews were generally benevolent, with the exception of a commentary in the Oakland Tribune from January 23, 1932, which called his act "satisfactory." Since 1927 he seems to have lived mostly in California

Was the relationship between Arthur Turelly and Ernst Hohner unique? Yes and no. Yes, it was in the sense that Ernst dealt with him on a very personal level. Where and when exactly they first met can only be guessed. But, unless Ernst's memory betrays him, it would most likely have been around 1905 in Germany or Austria, because in his letter from August 22, 1925, Ernst speaks of their friendship "going back more than 20 years," and he expresses his pride to have Arthur as "propagandist" of the company. No, it was not as far as the underlying principle of the relationship is concerned, which I outline in conclusion.

Arthur's first German tour in 1922 was announced by the New York office in a letter from February 22, 1922, to the Hohner company in Trossingen: "One of our best players, Mr. Arthur Turelly, has left for Germany to spend a couple



Fort Worth Star-Telegram, 15 Nov. 1940, Friday, Page 35

of months there. He will be engaged by some of the larger vaudeville theaters, and maybe one of you gentlemen will have the opportunity to hear him perform in a theater. Mr. T. will contact you and will request from time to time some dozen harps. This is, as you know, all we do for the 20 or so professional players who advertise for us in the US & Canada." Another one of these 20 - "endorsers" would be today's term - was the so-called Mr. Sisto, on whom I have no further information.

This short paragraph in the letter from 1922 contains the essence of what we know about the early endorser concept from the Hohner archives: The producer considers a musician worthy of promoting the company name and provides the instrument for free. Unfortunately, we do not know who else was among these 20 professional players in the 1920s. Deford Bailey definitely should have been included, but given the racial/ethnic barriers of the time, this appears unlikely. As the artist relations manager at Hohner U.S. told me in September 2021, many files from the New York City subsidiary, which independently handled these cases, have survived but are still to be studied. I guess I am not the only one who would love to take a look inside. ♪

