



International Trumpet Guild® JOURNAL

to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

Vol. 29, No. 2

Gary Mortenson, Editor

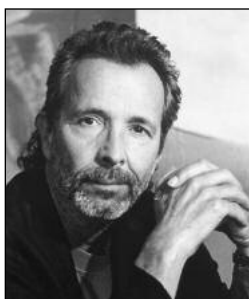
January 2005



Irish Guards
page 9



John Miller
page 15



Herb Alpert
page 21



Miroslav Kejmar
page 31

ARTICLES

- 5 *Gunther Schuller's Concerto for Trumpet and Chamber Orchestra: A Hidden Treasure* by Peter J. Wood
- 9 *A Day With the Band of the Irish Guards Trumpet Section* by Gary Mortenson
- 15 *Putting Music First: An Interview with John Miller* by John Irish
- 21 *A Passion for Creativity: An Interview with Herb Alpert* by Tom Erdmann
- 31 *Against All Odds: An Interview with Miroslav Kejmar* by Frank Kaderabek
- 36 *The 2004 National Trumpet Competition* by Albert Lilly

COLUMNS

- 3 *From the President*; Stephen Chenette
- 3 *From the Editor*; Gary Mortenson
- 4 *ITG Calendar*; Al Lilly, Editor
- 40 *Glass Trumpet by Paolo Venini 1959 & Dung-chen (Tibetan temple trumpet) 19th century*; Edward H. Tarr, Historic Instruments Editor
- 41 *Health Promotion in Schools of Music* by Kris Chesky, Health and Awareness Editor
- 43 *ITG Profile: Larry D. Jess*; Laurie Frink, Editor
- 44 *ITG Young Artist Award: Caleb Hudson*; Del Lyren, Chair
- 45 *Better Practice Through Focus* by Richard J. Rulli; Frank Campos, Clinic Editor
- 46 *Rhythmic Development in Improvisation* by Michael Caldwell; Chuck Tumlinson, Jazz Corner Editor
- 47 *Editor's Corner: Sounds from the Hudson: The Hellcats* by Eric Miller
- 49 *Notes on J.B. Arban's The Art of Phrasing* by David Baldwin; Jon Burgess, Pedagogical Topics Editor
- 52 *Orchestra Section Profile: The Los Angeles Philharmonic*; Murray Greig, Editor
- 53 *Nine Questions Answered by Two Greats!* by James West, Inside the Orchestra Section Editor
- 54 *How Loud is Loud?* by Thomas Moore, Science Desk Editor
- 73 *News from the Trumpet World*; Neville Young, Editor

REVIEWS

- 56 *Web Site Reviews* by Michael Anderson, Editor
- 57 *Recording Reviews*; Elisa Koehler, Editor
- 64 *Music Reviews*; Bryan DePoy and Luis Engelke, Editors
- 70 *Book Reviews*; John Korak, Editor

ADMINISTRATIVE

- 55 Index of Journal Advertisers
- 80 *2004 ITG Business Report submitted* by Kevin Eisensmith
- 86 New Members and Organizations
- 88 2005 Carmine Caruso Competition Information and Rules
- 90 2006 ITG Composition Contest Rules
- 91 2005 ITG Conference Information
- 119 ITG Legacy Endowment Information
- ITG Journal Advertisement Information* (inside back cover)

The *ITG Journal* is an official publication of the International Trumpet Guild®. ISSN: 0363-2845.

© Copyright 2005 International Trumpet Guild®. All rights reserved.

2003 – 2005 Officers

President: Stephen Chenette

17 Bridgeview Road, Toronto, Canada M6S 4M9
president@trumpetguild.org

Vice-President/President-Elect: Jeff Piper

Department of Music, University of New Mexico, Albuquerque, NM 87131
vicepresident@trumpetguild.org

Secretary: Kevin Eisensmith

Department of Music, 101 Cogswell Hall, Indiana University of Pennsylvania, Indiana, PA 15705
secretary@trumpetguild.org

Treasurer: David C. Jones

241 East Main Street #247, Westfield, MA 01085-3307
treasurer@trumpetguild.org

Past President: Vincent DiMartino

Music Department, Centre College, Danville, KY 40422
pastpresident@trumpetguild.org

2003 – 2005 Board of Directors

Michael Anderson, Frank Campos, Leonard Candelaria, Joyce Davis, Timofei Dokshizer, Kim Dunnick, Brian Evans, Laurie Frink, Murray Greig, Vera Horven, Frank Kaderabek, Gary Mortenson, James Olcott, William Pfund, Anatoly Selianin, Karl Sievers, Roger Sherman, Michael Tunnell, Arthur Vanderhoeft

Executive Staff

Affiliate Chapter Coordinator: Larry Johansen

Music Department, California Baptist University, 8432 Magnolia, Riverside, CA 92504; chapters@trumpetguild.org

Director of Public Relations: Brad Ulrich

Western Carolina University, Music Department, Cullowhee, NC 28723; pr@trumpetguild.org

General Counsel: Mark Haynie

Haynie, Rake, and Repass; Dallas, TX

Membership and Development Coordinator: David Scott

Department of Music, McNeese State University, Lake Charles, LA 70609; info@trumpetguild.org

ITG Journal Staff

Editor: Gary Mortenson

Department of Music, 109 McCain Auditorium, Kansas State University, Manhattan, KS 66506; phone 785-532-3828, fax 785-776-1154; editor@trumpetguild.org

Assistant Editor / Editor, *itg journal*, jr.: Kristin Mortenson;

junior@trumpetguild.org

Subscriptions, Address Changes, Back Issues, Damaged or Missing

Journals: David C. Jones, ITG Treasurer; fax 413-568-1913; treasurer@trumpetguild.org

Advertisements and Production Manager: Joseph Walters

5604 Brockton Ct NE, Albuquerque, NM 87111-6625; fax 505-797-0488; ads@trumpetguild.org

Book Reviews: John Korak

Box 1771-Department of Music, Southern Illinois University, Edwardsville, IL 62026; bookreviews@trumpetguild.org

Calendar Editor: Al Lilly

980 Centennial Road, Martinsville, IN 46151; calendar@trumpetguild.org

Clinic Editor: Frank Campos

School of Music, Ithaca College, Ithaca, NY 14850; clinic@trumpetguild.org

Health and Awareness Editor: Kris Chesky

Texas Center for Music and Medicine, 3500 Camp Bowie Blvd., Fort Worth, TX 76017; health@trumpetguild.org

Historic Instruments Editor: Edward H. Tarr

historicinstruments@trumpetguild.org

Inside the Orchestra Section: James West

Louisiana State University, School of Music, Baton Rouge, LA 70803; orchestra@trumpetguild.org

ITG Profile Editor: Laurie Frink; 240 West 98th #7G, New York, NY

10025; profile@trumpetguild.org

Jazz Corner: Charles Tumlinson

Department of Music, California State University – Fullerton, Fullerton, CA 92634; jazzcorner@trumpetguild.org

Jazz Editor: Tom Erdmann

Music Department, Elon University – CB 2800, Elon, NC 27244; jazz@trumpetguild.org

Music Reviews: Bryan DePoy and Luis Engelke

Bryan DePoy, Southeastern Louisiana University, Department of Music, SLU 815, Hammond, LA 70402, fax 504-549-2892; musicreviews@trumpetguild.org;

Luis Engelke, Music Department, Towson University, Center for the Arts Bldg., Room 459, Towson, MD 21252;

musicreviews2@trumpetguild.org

News from the Trumpet World: Neville Young

49 Muswell Avenue, London N10 2EH, UK; news@trumpetguild.org

Orchestral Section Profile: Murray Greig

Springfield Cottage, Forest Hill Road, Outlane, Huddersfield, HD3 3FB, UK; orchprofile@trumpetguild.org

Pedagogical Topics for Trumpet: Jon Burgess

School of Music, Texas Christian University, Fort Worth, TX 76129; pedagogy@trumpetguild.org

Recent Programs Book: Kevin Eisensmith

Department of Music, 101 Cogswell Hall, Indiana University of Pennsylvania, Indiana, PA 15705; programs@trumpetguild.org

Recording Reviews: Elisa Koehler

Goucher College Music Department, 1021 Dulaney Valley Rd, Baltimore, MD 21204; cdreviews@trumpetguild.org

Science Desk: Thomas Moore

Department of Physics, Rollins College, Campus Box 2743, 100 Holt Ave., Winter Park, FL 32789; sciencedesk@trumpetguild.org

Young Artist Award: Del Lyren

Department of Music, Bemidji State University, 1500 Birchmont Dr NE, Bemidji, MN 56601; yaaward@trumpetguild.org

Journal Printer: Classic Printing, Nashville, TN

Proofreading: Mary Beave, Kristin Mortenson

ITG Web Site – www.trumpetguild.org

Director: Michael Anderson

Wanda L. Bass School of Music, Oklahoma City University, 2501 N. Blackwelder, Oklahoma City, OK 73106; website@trumpetguild.org

ITG Links Hub Manager: Ralph Jones; links@trumpetguild.org

ITG Editorial Committee

Gary Mortenson, Editor, Kansas State University; Michael Anderson, Oklahoma City University; Kris Chesky, University of North Texas; Joyce Davis, University of Florida; Kim Dunnick, Ithaca College; Michael Ewald, University of Illinois; Laurie Frink, New York University; Patrick Harbison, Indiana University; Ronald Holz, Asbury College; H. M. Lewis, Georgetown College; Richard Montz, Sydney Conservatorium; Thomas Moore, Rollins College; James Olcott, Miami University; Karl Sievers, University of Oklahoma

The *ITG Journal* is published four times each year in October, January, March, and June. ITG memberships run from July 1 to June 30, and include a subscription to ITG publications.

Ideas and opinions expressed in this issue are those of individual writers, and are not necessarily those of the editors or of the ITG.

Deadlines for receiving information to be published: **May 15** (October Journal), **August 15** (January Journal), **October 15** (March Journal), **January 15** (June Journal).

Membership Dues: \$40 (regular), \$75 (library), \$25 (student or senior citizen). Optional first class mail to USA address: \$13. For international members: the *ITG Journal* will be sent via air to the country of destination as part of the cost of membership. All payments must be made in U.S. dollars and must be payable through a U.S. bank. Payments by major credit card are accepted.

Please make check or money order payable to ITG, and mail to:

David Jones, ITG Treasurer

241 East Main Street #247, Westfield, MA 01085-3307 USA

fax: 413-568-1913

treasurer@trumpetguild.org • www.trumpetguild.org/join/join.htm

For **Change of Address**, notify ITG Treasurer David Jones (as above)

From the President

Stephen Chenette

What is “the Best Street in the World?” A Toronto newspaper asked this question of its readers, and printed seven answers, one of which was Sukhumvit Road, in Bangkok. “It represents all that makes up the exciting city of Bangkok. Total urban chaos, excitement, and charm all at the same time.” My copy of *Discover Thailand*, a Berlitz publication, says that on Sukhumvit Road one can “walk past lush garden mansions where residents sport parrots and sit on wooden verandas.” Berlitz also calls Bangkok a city of “Angelic Extremes,” with “400 temples, 11,000 restaurants, markets, high-rises and sleepy canals.”

The 2005 ITG Conference in Bangkok promises to be the experience of a lifetime, and it will be more affordable than one might think. Host Joe Bowman has negotiated greatly reduced hotel rates, and food and shopping are inexpensive in Thailand. Check the ITG website, www.trumpetguild.org, for the latest information, including special tours for conference attendees. My wife and I are planning to go early and stay late, and during the Canadian winter I will be dreaming of the beaches of southern Thailand.

Joe Bowman is hoping that membership (at \$25 per student) to at least four Asian students to help with their conference fees. Anyone wishing to join with us can make contributions by contacting Joyce Davis, ITG Sponsor-A-Trumpeter Coordinator, Department of Music, University of Florida, Gainesville, FL 32611-7900 (sat@trumpetguild.org).

ITG has had a good year. Membership is growing, and the *ITG Journal* and Website keep getting better. A first priority has been finding new sources of revenue. The ITG Legacy Endowment is now established, and we have taken steps toward a program of active fund-raising. Another priority is to increase the internationalism of ITG. The bonus CD *Trumpet*

players & Trumpet music of Ukraine has been a hit, judging by comments I have received; it has introduced Ukrainian performers and composers to a much wider audience, and members have written asking how to get copies of the compositions. The 2005 bonus CD of early cornet solo recordings from the Trumpet Museum in Bad Säckingen, prepared by Edward Tarr, promises to introduce British and European performers who are not so well known in North America.

It is important for ITG to preserve the heritage and history of our instrument and its performers. The bonus CDs help to do this, as does the increased inclusion in the *ITG Journal* of profiles and interviews with “oldtimers.” The ceremonies presenting ITG Honorary Awards and ITG Awards of Merit to distinguished trumpeters have become an established tradition at ITG Conferences. The recipients experience the admiration and respect that they have earned, and the members present get to know them as individuals.

This column is being written in mid-September, 2004, just after the third anniversary of 9/11. Three years ago, I was in Ukraine to conduct American and Canadian music on concerts celebrating the hundredth anniversary of the Opera and Ballet Theater in Kiev. I remember Valery Posvalyuk finding me in the wings and insisting that we go quickly back to the guest apartment, where we sat in stunned silence, watching events unfold on CNN. In the following days, many of the orchestra musicians conveyed their empathy and sympathy to me. There is a sense of fellowship among musicians which transcends borders, and it was never more evident than at that time. These days, when events seem to be dividing the world, the person-to-person contacts among musicians are a means of bringing people together.

See you in Bangkok!



From the Editor

Gary Mortenson

This issue contains several articles and administrative sections that were scheduled to appear in the October 2004 *Journal*. These items had to be deferred to this issue because of space and weight constraints resulting from the size of the 2004 Conference Report. As a result, articles on John Miller and the National Trumpet Competition, the 2004 ITG Business Report, the 2006 Composition Contest Rules, and New Members and Organizations had to wait until this issue for inclusion. In the near future, the *ITG Journal* may well reach the page and weight limit for all four issues in each volume season. It's a nice problem to have, but one that requires careful planning and editing for each issue. The reason I mention this to our readers is that future October journals are likely to be less exhaustive and to feature “highlights” from conferences so that more new material can be included in the issue. There is no need to fear, however, because the *ITG Web*

Site will continue to cover *every* aspect of our conferences and will do it with more information and many more photos (in color versus black and white) than would ever be possible in hard copy.

This January *Journal* features several tributes to military musicians with articles on the London-based Band of the Irish Guards trumpets and The Hellcats bugles from the U.S. Military Academy at West Point. Interview formats are explored for such diverse players as John Miller, Herb Alpert, and Miroslav Kejmar... along these same lines two greats (Roger Voisin and Raymond Crisara) answer a list of questions developed by James West. David Baldwin and Richard Rulli have written excellent columns in this issue that should be a resource to teachers and players alike. Add to all of that profiles, columns, reviews, news, another issue of *journal jr.*, *Trumpet Salutations* (the score for a fanfare by Nigel Coombes, staff ar-

ranger of the Irish Guards), and we have another envelope packed with information of interest to anyone interested in all things trumpet. To download and print the individual parts to *Trumpet Salutations*, go to the following location on the *ITG Web Site*:

<http://www.trumpetguild.org/pdf/salutationsparts.pdf>

If you do not have access to the Internet, contact ITG Treasurer David Jones and a hard copy of the individual parts will be mailed to you.



ITG Calendar

Albert L. Lilly III, Editor

For a complete list of worldwide events, visit www.trumpetguild.org/calendar/calendar.htm. To submit calendar items for the *ITG Journal* and *ITG Web Site*, please contact: Calendar Editor Al Lilly, 980 Centennial Road, Martinsville, IN 46151 USA; 765-342-2811; fax 734-423-5896; calendar@trumpetguild.org

January 14 – 16, 2005

Western Carolina University Trumpet Festival, to be held at Western Carolina University, NC (USA). All events will be held in and around the Recital Hall of the Coulter Building. Guest artists include Chris Gekker, Ingrid Jensen, Britton Theurer, and Mark Clodfelter. A registration/participation fee is required. For more details, contact Brad Ulrich. Phone: 828-586-0762; E-mail: ulrich@email.wcu.edu; Web site: <http://www3.wcu.edu/~ulrich/festival.htm>

January 15, 2005

Deadline for Submission of Compositions for the International Trumpet Guild 2005 Composition Contest. The required instrumentation is Trumpet Solo with Brass Ensemble (9 to 14 players with optional percussion). The first prize is \$1500, and second prize is \$750. For more information, consult the PDF file of rules and information at: <http://www.trumpetguild.org/pdf/2005composition.pdf> or check the online news article at <http://www.trumpetguild.org/news/news03/107ccomp05err.htm>

February 14, 2005

Buselli/Wallarab Jazz Orchestra in concert at the Indiana Historical Society History Center, 450 West Ohio Street, Indianapolis, IN. The concert is the annual "Stairway to the Stars: A BWJO Valentine's Concert," and features vocalists **Everett Greene** and **Cynthia Layne**. The show is scheduled for an 8:00 P.M. start. For ticket information, call 317-464-5388. The Buselli/Wallarab Jazz Orchestra home page is located at <http://www.bwjo.org>

February 15, 2005

Close of Application for International Trumpet Guild Competitions for the 2005 ITG Conference:

- International Trumpet Guild Orchestral Excerpts Competition
- International Trumpet Guild Jazz Improvisation Competition
- International Trumpet Guild Solo Performance Competition
- International Trumpet Guild Youth Solo Performance Competition

Rules to these competitions as well as other pertinent information are printed in the October, 2004, issue of the *ITG Journal*, and are available on the *ITG Web Site* at <http://www.trumpetguild.org/resources/competitions/htm>

February 15, 2005

Close of Application for Consideration for an International Trumpet Guild Conference Scholarships (for Students) for the 2005 ITG Conference. Rules to this scholarship competition as well as other pertinent information are always printed in the October issue of the *ITG Journal*, or are available at <http://www.trumpetguild.org/resources/competitions.htm>

March 17 – 20, 2005

13th Annual National Trumpet Competition, to be held at the Department of Music, George Mason University, Fairfax, VA (USA). Special Guest Artists for the competition include Phil Smith, Steve Hendrickson, and Crispian Steele-Perkins. An impressive artist faculty of performers and educators from throughout the USA is scheduled to perform and adjudicate all performance divisions including those for Junior and Senior High School, Undergraduate and Master's Collegiate, Trumpet Ensembles, Baroque Trumpet, Pro-Am and Jazz Solo. For more information, contact Dennis Edelbrock, Executive Director. E-mail: Edlbrk@aol.com; Web site: <http://www.nationaltrumpetcomp.org>

April 18 – 23, 2005

Concours International Musique de Chambre, to be held in Lyon, France. An impressive list of jurors is planned for the event, and prizes will be given for the winning ensemble. For complete details, contact: CIMCL, BP 2209, 69214 Lyon cedex 02, Phone: 0033.478.303.778 Web site: <http://www.lyon.fr/cimcl>

April 24, 2005

Buselli/Wallarab Jazz Orchestra in concert at the Indiana Historical Society History Center, 450 West Ohio Street, Indianapolis, IN. The concert is called "Anything Goes: The Music of Cole Porter," and features vocalists **Everett Greene** and **Cynthia Layne**. Two shows are scheduled: a 2:00 P.M. matinee performance, and a 7:00 P.M. evening concert. For ticket information, call 317-464-5388. The Buselli/Wallarab Jazz Orchestra home page is <http://www.bwjo.org>

June 21 – 24, 2005

International Trumpet Guild Conference, to be held in Bangkok, Thailand. Joseph Bowman will host. See the 2005 Conference ad in this issue of the *ITG Journal*.

Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra*: A Hidden Treasure

BY PETER J. WOOD

This article was reviewed and approved for publication by the ITG Editorial Committee.

Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra*¹ was commissioned on behalf of and first performed by the virtuoso trumpeter-conductor Gerard Schwarz in August 1979. In the 25 years since its premiere, however, the piece has never been recorded commercially and has been performed, to this author's knowledge, only five times—four times by Stephen Burns and once by John Wallace—the last performance occurring in 1984. Many of Schuller's compositions are thought to be rather demanding, and the *Trumpet Concerto* is no exception. Norbert Carnovale, in the May 1987 issue of the *International Trumpet Guild Journal*, described the work as, "both musically and technically, the pièce de résistance of challenge."² Despite being played only rarely, the *Concerto* was composed by one of America's foremost composers and musicians of the twentieth century and should hold an important place in the trumpet concerto repertoire, worthy of greater recognition and more frequent performances.

Genesis of Schuller's Concerto

The *Concerto for Trumpet and Chamber Orchestra* was written on a commission from the Ford Foundation on behalf of trumpeter Gerard Schwarz. In 1974 Schwarz won the Award for Concert Artists, a solo competition sponsored by the Ford Foundation, the purpose of which was to identify and support aspiring young solo artists. The grand prize was the commissioning of a major composer to write a work for the winner's instrument. It was also through this same competition, incidentally, that John Browning had commissioned and premiered Samuel Barber's Pulitzer Prize-winning *Piano Concerto*. Schwarz stated in an interview with this author, "I thought that this was a great opportunity for the trumpet to get a major piece written by someone who's not on the fringe, but someone whose music would be played forever... I thought if there was a chance that I would become an active soloist... I needed a vehicle that could be played in a more mainstream fashion."³

As it happened, Schwarz initially turned to Aaron Copland to write the piece, but he declined since he had already retired. Schwarz then asked Samuel Barber, who showed little or no interest in writing a concerto for trumpet and thus declined. Finally, Schwarz asked Gunther Schuller to compose the work, and he accepted. Schuller completed the *Concerto* five years later, just in time for the first performance with Schwarz as soloist at a summer music festival in New Hampshire's White Mountains.

The Void in the Concerto Repertoire for Trumpet

As tastes and customs have fluctuated throughout the history of western music, the concerto repertoire for trumpet has been sporadic. The trumpet has, during some eras, served only a utilitarian role in royal, ceremonial, and military functions, while at other times it has been featured prominently as a solo instrument in art music.

Giuseppe Torelli's late seventeenth-century and early eighteenth-century Bolognese concerto repertoire is significant not only as the forerunner of the concerto as a form, but also as the beginning of solo trumpet repertoire.⁴ After Torelli, many other Baroque composers followed suit by writing brilliant concerti for the trumpet. During the Classical and Romantic eras, for a variety of reasons, the trumpet declined in importance as a solo instrument. In fact, during this time, only one concerto was written for the natural trumpet (W. A. Mozart, 1768—lost⁵) and two for the keyed trumpet (Haydn's in 1796 and Hummel's in 1803). During the nineteenth century, virtually no solo works were composed for the trumpet. While many solos were written for the cornet (with piano or band accompaniment), none could be termed "concerto" with orchestral accompaniment.

Between 1901 and 1933, only eight concerti were written for the trumpet.⁶ From 1935 to 1984, though, the number of trumpet concerti increased dramatically to approximately 150 works in a wide variety of musical styles. Despite this marked increase in the trumpet concerto repertoire in the middle part of the century, many feel that the compositional merit of much of it is not as high as that for other instruments. Moreover, very few of the works were written by "major" composers known outside the trumpet and brass communities. Stephen Craig Garrett's 1984 DMA thesis resulted in the following list of the ten "most important" twentieth-century trumpet concerti:⁷

1. Alexander Arutunian, *Concerto*, 1950
2. Henri Tomasi, *Concerto*, 1948
3. Charles Chaynes, *Concerto*, 1956
4. André Jolivet, *Deuxième concerto pour trompette*, 1955
5. William Lovelock, *Concerto*, 1970
6. Alexandra Pakhmutova, *Concerto*, c. 1955
7. Vittorio Giannini, *Concerto for Trumpet*, 1948
8. André Jolivet, *Concertino pour trompette*, 1948
9. John Addison, *Concerto*, 1949
10. Karel Husa, *Concerto for Trumpet*, 1980

A few other prominent composers have written trumpet concerti since 1984, notably John Williams, Ellen Taaffe Zwilich, Fisher Tull, Edward Gregson, and Peter Maxwell Davies. While all of these works are generally considered to be of "high quality," few of the composers on Garrett's list, with the exception of Karel Husa, are known widely in the musical world as innovators in areas other than trumpet and brass music. Thomas Stevens asserts:

We cannot overlook the fact that even though the trumpet has existed in its present form most of this century, two generations of trumpeters have somehow managed to avoid having major works written for them by the leading composers of the times. Barber, Bartok, Berg, Copland, Poulenc, Prokofiev, Schoenberg, Shostakovich, Stravinsky, Walton, Webern... for example. All wrote well for the [trumpet],

and they similarly wrote solo works for other instruments. Yet, for any number of reasons, the trumpet, as a solo instrument, was neglected. The result? Not only a needless extension of the void in our repertoire from the Classical and Romantic Periods, but also a denial of the logical historical musical continuity which has led to present day musical developments.⁸

Gunther Schuller

Gunther Schuller is one of the most important American musicians of the twentieth century, having made an exceptional career for himself in virtually all realms of music: performer (hornist in the Cincinnati Symphony, New York Philharmonic, Metropolitan Opera Orchestra, and NBC Orchestra under Toscanini), conductor, educator, author, administrator (President of the New England Conservatory and Artistic Director of the Tanglewood and Sandpoint Music Festivals), jazz historian, record producer, music publisher, and award-winning composer of over 160 works. He is credited with coining the term “Third Stream,” an expression first used in 1957 to describe music in which jazz and traditional classical elements are integrated within a single composition. His many awards include the 1994 Pulitzer Prize, two Guggenheim fellowships, several Lifetime Achievement Awards, and numerous honorary degrees.

Among his instrumental works, Schuller has composed many concerti for a wide variety of instruments. The *Concerto for Trumpet and Chamber Orchestra* assumed an important place in his own output, as well as in the larger concerto repertoire for the trumpet. He stated, “I’ve written twenty-eight concertos, and this is one of the best of those.”⁹ Gunther Schuller is well known in virtually every sector of musical society and has been discussed by many as one of the most prominent figures in twentieth-century music. His extensive and multifarious contributions to contemporary musical culture and his reputation as an innovator substantiate his distinguished place in the history of American music. In 1979 he became one of the first *major* twentieth-century composers to write a concerto for trumpet, thus helping to bridge the wide historical gap in that repertoire.

Historical Allusions in Schuller’s Concerto

In addition to the fact that it was written by a prominent composer, Schuller’s *Trumpet Concerto* is a remarkable composition in its own right. Stephen Burns asserted, “Personally, I think it’s one of the greatest concertos ever written. I think it’s at the top with the Haydn; I think it’s at the top with the Jolivet works and better than the Tomasi.”¹⁰ The *Concerto* uses a wide spectrum of instrumental colors, and the extraordinarily skillful writing in it make it a work that merits serious study by performers and conductors alike.

Throughout the piece, Schuller displays a keen awareness of the historical traditions of both the cornet and trumpet. He includes fast, light, virtuosic, figures reminiscent of the cornet’s heritage, and incorporates elements of the trumpet’s ceremonial fanfare past with short, martial, repeated-note figures. Schuller’s knowledge of the instrument’s history makes him

better able to exploit the trumpet’s wide variety of available techniques and tone colors.

Gunther Schuller has demonstrated in much of his output a deep respect for both classical and jazz styles throughout history. He has often honored earlier composers by applying some of their compositional techniques within his own musical language. In an interview he gave about his second *Piano Concerto*, Schuller reported:

I was very conscious of writing a kind of concerto where one could hear—not in any plagiaristic way, or quotations or any of that nonsense, but in some deeper way—that this is a piece that admires and loves Brahms’s piano concertos and that wishes to develop out of that tradition. There are a few subtle allusions to Brahms, but those are like in-jokes for musicians.¹¹

When asked about his intentions regarding the *Trumpet Concerto*, Schuller responded:

In this piece, there are certain leanings, certain reminiscences of certain classical concepts. I mean it’s a twelve-tone piece through and through; and it’s a very modern piece, of course—harmonically, melodically, structurally. But at the very bottom level, it’s also my paying respect to the great classical concerto tradition of the past... I think I’m quite different from many modern composers who have totally rejected the past forms and traditions. Especially the forms, you know. They feel they have to invent a new form every time they write a piece. I say, “You’re not that great a genius that you can invent a form that took Haydn, Mozart, and Beethoven fifty years to develop. And you’re just going to [say], ‘Today I’m going to have a new form.’” Secondly, since those old forms are great forms in which you can fit any kind of music, why change?¹²

Schuller acknowledges older concerto traditions in the *Trumpet Concerto* by having a small chamber orchestra accompany the soloist. Like Stravinsky’s *L’Histoire du Soldat*, *Octet*, and *Symphonies of Wind Instruments*, which were written for smaller ensembles,

and reminiscent of Classical works for smaller chamber groups, Schuller’s *Trumpet Concerto* was written to be accompanied by a chamber orchestra with limited winds and percussion. The ensemble consists of pairs of flutes (with piccolo), oboes (with English horn), clarinets (with bass clarinet), bassoons, and trumpets, as well as three horns, one trombone, timpani, cymbals, harp, piano, and strings. The relatively small number of winds requires fewer string players to balance them, and the entire ensemble provides a light accompaniment that highlights the virtuosic solo part very effectively.

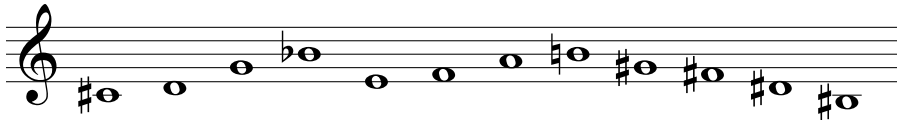
Brahms, Lalo, Stravinsky, and others deviated from the traditional classical model by composing concerti with more than or fewer than three movements. Schuller follows this precedent in the *Trumpet Concerto* by writing four movements—a structure actually more like a symphony than a concerto. He also incorporates a combination of new and old forms into the various movements. The palindromic arch design of the first movement consists of an ABCBA *allegro* that is framed by an *adagio* introduction and coda. The second movement is the

“added” movement and is a scherzo/trio, a form used much less commonly in a concerto. The colorful adagio third movement is through-composed with a cadenza that leads without break into the fast rondo/variations finale.

Recalling the mysterious-sounding openings of such works as Haydn’s *Creation*, Beethoven’s fourth and seventh symphonies, and Berg’s *Violin Concerto*, the introduction and coda in the first movement of the *Trumpet Concerto* are both slow and quiet, surrounding the allegro body of the movement. This material also strongly recalls the opening of Szymanowski’s 1916 *Violin Concerto*, characterized as a “mystic dream-world,”¹³ which uses “rich harmonies, poised between the worlds of tonality and atonality, and... sumptuous orchestral sonorities.”¹⁴ The opening and closing of Schuller’s first movement, as well as his entire third movement, is full of colorful sound masses. His emphasis on orchestration and tone color is reminiscent of the techniques of Debussy, Ravel, Milhaud, Szymanowski, Ligeti, and Varèse.

In many places in the *Concerto*, Schuller employs techniques that could be labeled *Klangfarbenmelodie*, pointillism, or hocket. Especially in the opening four bars of the piece, melodic lines pass quickly from instrument to instrument, very much like the music of Anton Webern, in which the changing orchestral tone colors form an integral part of the melody.

Schuller’s serial harmonic and melodic language in the *Trumpet Concerto* indicate the influence of Schoenberg, Webern, Berg, late Stravinsky, and Babbitt. Although serialism is not the only source for the melodic and harmonic material in the *Concerto*, Schuller does use it extensively. In fact, the tone row in the *Trumpet Concerto* is the same row from which he has drawn material for many of his other works:



Prime tone row in Gunther Schuller’s *Concerto for Trumpet and Chamber Orchestra*

When asked in 1997 about the significance of that specific tone row, Schuller reported that he had used that same row almost exclusively for 21 years since his first *Violin Concerto* in 1976:

It seems to be inexhaustible. I don’t understand it. I’ve never encountered a row like this. The usual practice was you use a row for a piece... then you throw it away. One day in 1976, I said, “Why should I throw this away? This is a fantastic set of notes that yields unbelievable thoughts to me that I would never have otherwise. I am going to use it again.” And I thought, “Well, maybe after a few pieces, I’ll get bored with it.” I haven’t gotten bored yet.¹⁵

Though Schuller does not make overt references to jazz in the *Trumpet Concerto*, he nevertheless often calls for mutes, extended instrumental techniques, and harmonic devices that are specifically associated with jazz music. Like many composers before him who included jazz techniques in their “art music,” Schuller has often used them in his own. Having enjoyed a long career in both jazz and classical idioms, he is, of course, well acquainted with the sounds and colors in the music of such artists as Duke Ellington, Miles Davis, John Lewis, Igor Stravinsky, Darius Milhaud, George Gershwin, Maurice Ravel, André Jolivet, and others. He features such

mutes as the derby (at various depths), megaphone, Harmon, solotone, straight (alone and with cloth covering), cup, and plunger. He calls for flutter-tonguing, glissando effects, and improvisational rubato-like solo rhythms. He also writes altered dominant chords and such scales as the diminished (octatonic) and diminished-whole-tone (ascending melodic minor, beginning on the leading tone). All of these elements point to the influence of jazz.

Toward the end of the fourth movement, Schuller uses a technique borrowed from Mozart. In the final section, the pitch class C is sustained and repeated many times. By so doing, within an otherwise atonal context, Schuller establishes a tonal oasis that signals the final “home stretch” of the *Concerto*. In his interview with this author, Schuller stated:

What it is, is that in almost every Mozart piece, in the last movement... there comes a point about a minute or two before the end of the piece where you know—you absolutely *know*—the end is coming. Because of the way he arrives back at the tonality (at, say C major) of the piece, he is saying to us, “OK, we’re home; now I just have to finish it up, close the door.” You talk about how I admire the traditions of the past... There is a moment when you can *smell* that C major coming at the end—if it’s done right. It’s right there, and it’s still very atonal. Nothing but reminiscences of C’s. This is, of course, to me a C chord, even though it has a lot of extra stuff in it. I had admired that in Mozart so many times. And I said, “In our atonal language, we should be able to do this. Why not? Let’s try.” And it works beautifully.¹⁶

Schuller’s eclecticism in the *Trumpet Concerto* is also reminiscent of the cosmopolitan styles of both Handel and Stravinsky. Handel grew up in Germany, later moved to London, and incorporated elements of Italian, French, German, and English music into his compositions. Stravinsky grew up in Russia, spent summers in Switzerland, and later moved to Paris and the United States; and his music experienced several changes in style during his lifetime. Similarly, Schuller lived as a child in Germany and as a teenager and an adult in the United States. He worked very hard throughout his lifetime to educate himself as thoroughly as possible about all segments of the musical world and has incorporated much of it into his own music. Truly, as Peter Dickinson wrote, “Schuller’s works reflect the fashions through which he has lived.”¹⁷

Technical and Musical Requirements in the Concerto

Schuller’s *Trumpet Concerto* makes significant demands on the soloist, the orchestra, and the audience. The solo part requires strong endurance and a range to concert e-flat^{'''}. The performer should have a solid grasp of multiple tonguing while maneuvering through wide leaps of an octave or more and should be well versed in performing asymmetric rhythms. The various octave displacements and ornamentations of the tone row create particular phrasing challenges, as does the occasional interjection of tonal centers within an atonal context. The musical styles and historical allusions throughout the work require forethought and planning, and the creation of the wide variety of solo and ensemble tone colors is a substantial and unique task.

The rhythmic and ensemble complexity within the orchestra

offers particularly rich demands. In the *Klangfarbenmelodie* sections, for example, each member of the ensemble must understand the context of his or her musical lines so as to pass them smoothly to the next player with consistent dynamics and articulation. While the many ensemble complexities make this work a somewhat daunting undertaking, the piece still remains within reach of many of today's advanced players. Incidentally, Schuller intended for the *Concerto* to be performed only with chamber orchestra accompaniment; the available piano reduction¹⁸ is meant to be used for study purposes only.

While the *Concerto* was written to confront the virtuosity of the likes of Gerard Schwarz, it can certainly be handled successfully by many of today's accomplished players. Schuller asserted:

When I write concertos, I try my best to write something that will be accessible—not to the public, but accessible to players, that players will want to play... if you don't have a protagonist who wants to play your concerto, you have nothing. You see, you can get a symphony, a string quartet, an octet, a woodwind quintet performed most of the time. But if you have a solo piece and there aren't any soloists who want to play it, it's a dead duck. So I've always made my concertos, without compromising music... interesting and accessible.¹⁹

While listeners may be challenged to understand and appreciate the various sounds in the *Concerto*, audiences must change and grow in order to keep up with music of modern society. Among our most important duties as performers and teachers is the responsibility to continue educating our audiences in contemporary musical literacy so that they will better understand, enjoy, and support the music of their own time.

“Among our most important duties as performers and teachers is the responsibility to continue educating our audiences in contemporary musical literacy...”

Conclusion

Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra*, despite having received only five performances in the 25 years since its premier, is a wonderfully colorful and well-crafted piece and assumes a distinguished place in the trumpet concerto repertoire. It was written by a composer whose celebrated reputation as an innovator gives him an important place in the history of American music. It is considered one of his better works and is certainly characteristic of his overall style. With this hidden treasure, Gunther Schuller has helped bridge the wide historical gap in the concerto repertoire for trumpet. Schuller's *Trumpet Concerto* is unquestionably deserving of more frequent performances and the recognition that follows from closer study by trumpeters, conductors, and musical scholars alike.

About the Author: Peter J. Wood is assistant professor of music at Morningside College in Sioux City, Iowa. In addition to his work in the trumpet studio, Wood has also served as Director of Bands and has taught courses in music theory,

brass pedagogy and literature, conducting, and music education. He performs with the Sioux City Symphony Orchestra and Brass Quintet, Sioux City Municipal Band, and the Wood Family Chamber Players. He holds degrees from Indiana University – Bloomington (DM), the University of Wisconsin – Madison (MM), and the University of Illinois at Urbana – Champaign (BME); and his principal teachers include Stephen Burns, Edmund Cord, John Aley, Ray Sasaki, Michael Tunnell, and Patrick Dessent.

Endnotes

1. Gunther Schuller, *Concerto for Trumpet and Chamber Orchestra* (New York: Associated Music Publishers, Inc., 1979).
2. Norbert Carnovale, review of *Concerto for Trumpet and Chamber Orchestra*, by Gunther Schuller, *International Trumpet Guild Journal* 15 (May 1987): 26 – 27.
3. Gerard Schwarz, interview by Peter J. Wood, in “Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra: A Performance Analysis*” (DM thesis, Indiana University, 2000), 205.
4. Stephen Craig Garrett, “A Comprehensive Performance Project in Trumpet Repertoire; A Discussion of the Twentieth-Century Concerto for Trumpet and Orchestra; An Investigative Study of Concertos by Alexander Arutunian, Henri Tomasi, Charles Chaynes, and André Jolivet; and a Bibliography of Concertos for Trumpet and Orchestra Written and Published from 1904 to 1983” (DMA thesis, University of Southern Mississippi, 1984), 133.
5. Arthur Hutchings et al, “Concerto,” in *The New Grove Dictionary of Music and Musicians*, 1980.
6. Garrett, 147.
7. *Ibid.*, 285.
8. Thomas Stevens, “New Trumpet Music: Basic Performance Elements,” *International Trumpet Guild Journal* 1 (October 1976): 24.
9. Gunther Schuller, interview by Peter J. Wood, in “Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra: A Performance Analysis*” (DM thesis, Indiana University, 2000), 195.
10. Stephen Burns, interview by Peter J. Wood, in “Gunther Schuller's *Concerto for Trumpet and Chamber Orchestra: A Performance Analysis*” (DM thesis, Indiana University, 2000), 223.
11. T. J. Medrek, Jr., “Gunther Schuller at 70,” *Piano and Keyboard* 177 (November/December 1995): 42.
12. Schuller, interview, 194.
13. Lionel Salter, “The Concerto in France,” in *A Companion to the Concerto*, ed. Robert Layton (New York: Schirmer Books, 1989), 245.
14. Arnold Whittall, “Central Europe in the Twentieth Century,” in *A Companion to the Concerto*, ed. Robert Layton (New York: Schirmer Books, 1989), 274.
15. Schuller, interview, 192.
16. *Ibid.*, 201 – 202.
17. Peter Dickinson, “The American Concerto,” in *A Companion to the Concerto*, ed. Robert Layton (New York: Schirmer Books, 1989), 322.
18. Gunther Schuller, *Concerto for Trumpet and Chamber Orchestra*, Piano reduction by Robert Waddell (New York: Associated Music Publishers, Inc., 1985).
19. Schuller, interview, 189.



A Day With the Band of the Irish Guards Trumpet Section

BY GARY MORTENSON

The first day of April, 2004, is a day that the Mortenson family will not soon forget. It all started with two unrelated e-mails several months earlier. In the first, Neville Young (ITG News Editor) contacted friends to let them know that he was planning a trip with his family to New Zealand and that his home in Muswell Hill, London, would be available if anyone was interested in housesitting during his family's vacation. Several weeks later the second e-mail came from Nigel Coombes, a staff arranger with the Band of the Irish Guards in London, who wondered if I would like to see a work he had written titled *Trumpet Salutations* for six trumpets.

In the weeks that followed we accepted Neville Young's generous invitation and planned our trip to London. Eventually, my interest in Nigel Coombes' trumpet fanfare expanded into an invitation to come and spend a day with the Band of the Irish Guards. April 1st would prove to be a great day to visit. Not only did it coincide with a day in which the band was scheduled to lead the Changing of the Guard at Buckingham Palace, but it also fell on the 104th birthday of the founding of the Band of the Irish Guard.

The Bands of the Household Division

London is home to five Regimental Bands (also commonly known as the Foot Guard Bands) that are among the seven bands of the Household Division. These five bands, listed in the chronological order in which they were formed, are as follows:

- The Grenadier Guards (1685)
- The Coldstream Guards (1785)
- The Scots Guards (1838)
- The Irish Guards (1900)
- The Welsh Guards (1915)

The two other instrumental groups included in the Household Division are the Band of the Life Guards and the Band of the Blues and Royals. These musical organizations are the elite units associated with the traditions and ceremonies requiring the services of military musicians in and around London. It is worth noting that the musicians of all of the Household Division Bands have traditionally been trained as medical assistants for times of conflict.¹

The most regular duty required of the Regimental Bands of London, fulfilled on a rotating basis, is to play for the Chang-



The Band of the Irish Guards Cornet/Trumpet Section (warm weather uniform), Regimental Chapel, Chelsea Barracks
L – R: Gary Mortenson, Sergeant George Boote, Musician David Williams, Lance Sergeant John Boyd, Lance Sergeant Ellis Ward, Colour Sergeant Graham Wright, Lance Corporal Scott Walker, Lance Corporal Nigel Coombes (Staff Arranger), Musician Paul Williams (new member not yet uniformed at picture taking). Not pictured: Lance Corporal Gavin Mann.

ing of the Guard at Buckingham Palace. The bands also provide a vital musical role for all State Occasions, Investitures (the bestowing of Royal honours or awards), State Visits, Guards Of Honour, Royal Garden Parties, the State Opening of Parliament, and The Queen's Birthday Parade. This last event marks the official birthday of the Sovereign with a colourful and historic military parade and march-past, known as "Trooping the Colour." It takes place in June on the Horse Guards Parade, Whitehall, in front of thousands of eager onlookers and is televised worldwide. The Queen's Colour of a Foot Guard battalion is "trooped" (carried along the ranks) each year before the Sovereign, and since only one colour can be trooped at a time, it is done on a five-year rotation. The origin of this ceremony goes back to the 1700s, and possibly even earlier. Since the time of George IV, the parade has been a regular occurrence in London each June. The only cancellations have been during the two World Wars and in 1955 because of a national rail strike. London's Household Bands also participate in the Cenotaph Parade on Remembrance Sunday, an expression of national homage devoted to the remembrance of the dead of the two World Wars and later conflicts. Another important event is known as "Beating Retreat." This musical spectacle of sound and colour takes place on two successive evenings in June and includes the massed bands of the Household Division...the "salute" for this occasion is taken by Her Majesty the Queen or another member of the royal family.²

The Band of the Irish Guards: History and Background

The Band of the Irish Guards has a rich tradition to be proud of as it continues in its second century. On April 1, 1900, Her Majesty Queen Victoria, in recognition of the bravery of the many Irish Regiments who served in the Africa Campaign, formed the Irish Guard Regiment and at the same time formed a Regimental Band of 35 musicians with Warrant Officer C. H. Hassell as Bandmaster. One of the band's first overseas ventures occurred in 1905 with an invitation to tour Canada, the first of many trips to that part of the world. During both World Wars, the Band of the Irish Guards traveled to active service areas performing concerts for the troops. During World War II, this involvement became so intense that the strength of the group was increased to 65 musicians. To this day, touring is an integral facet of the Guards' yearly activities. As musical ambassadors for British military music, the Band of the Irish Guards has performed in the United States, Canada, Australia, Argentina, Chile, Uruguay, Italy, Germany, France, Luxembourg, Switzerland, Japan, and China.

Some of the band's notable recent history includes the following: The band had the distinction of being the first ensemble ever to perform inside the Imperial Palace, Tokyo, Japan, in the presence of the Empress and two Crown Princesses. During the Kosovo crisis of 1999, the Band undertook a twelve-week tour of duty acting as medical assistants and providing music in the former Yugoslavian Republic. In Ireland in 2000, the band performed a concert in Dublin with the Irish Army Number 1 Band, the first performance of any British Army band in Ireland since 1922. On March 31st, 2002, the band

had the honour of forming one half of the household division massed band along side the Band of the Scots Guards, which led the procession of the Queen Mother's funeral, broadcast across the world.

Today, the Band of the Irish Guards is permanently stationed in London and has a standing strength of 49 musicians. From this number is derived a remarkable number of groups including a Concert Band, Marching Band, Orchestra, Dance Band, and Fanfare Trumpeters. The Concert Band is required to perform a diverse repertoire suitable for many different

"During both World Wars, the Band of the Irish Guards traveled to active service areas performing concerts for the troops."

events from public concerts to extremely important functions of state. The Marching Band performs for major ceremonial occasions in London and throughout the U.K. as needed. The Orchestra varies in size from a string quartet to a sixteen-piece salon orchestra and performs at such prestigious events as Investitures, State Banquets, and Royal Weddings. The Dance Band provides jazz and pop music that ranges in instrumentation from a dinner trio to a full big band of eighteen performers with a repertoire that extends from the 1940s through to the present day. Finally, the Fanfare Trumpeters are on duty to provide appropriate fanfares and calls for anything from awards presentations, to VIP entrances, to Royal film premiers. It's easy to see that versatility and endurance are key requirements of these London-based military musicians.

Sergeant George Boote was kind enough to describe the audition and day-to-day operating procedures for a Regimental Band such as the Irish Guards. "Musicians are recruited from different backgrounds. They can be music graduates or from a brass band background... there are no set admittance requirements other than what the applicants can offer on their audition. Musicians who audition sit in at a rehearsal, see the Changing of the Guard, have a chat with members of the band, and generally get a feel for the job requirements. After that they sit for a formal audition by playing pieces of their choice, sight-reading (which is usually chosen by section leaders), and then have a formal interview. Musicians who are offered positions must go through basic training... required of all personnel upon entering the British Army no matter what trades they are going into. After basic training, musicians spend time at the Royal Military School of Music at Kneller Hall, preparing for entry into an Army Band." Members are allowed to use any equipment they wish on the job except in the Marching Band where we all use Besson gold or lacquer plated Sovereign model cornets.

Boote went on to talk about how the members of the section function in their various roles. "The Cornet and Trumpet section is run by the section leader Lance Sergeant³ Ellis Ward. Colour Sergeant Graham Wright and myself sit on the trumpet stand. In Concert Band we generally play first and second trumpet parts. When these are not available we tend to double up on first cornet or third cornet parts. C/Sgt Wright is the first choice for any jazz solos. I usually take first trumpet parts in this area since I specialize in lead trumpet. This works well for us as we each know and respect our various capabilities. C/Sgt Wright and I double up on first cornet on the march. Everyone in the section is flexible and can move around to fulfill various requirements when necessary. To succeed in the demands of this job one must be able to sight-read constantly without 'playing in the cracks.' You have to blend with other

players in the section and with the other members of the band. Stamina is a must to cope with long days of playing. Everyone has to have the skills necessary to do what is required of them.”

Some aspects of the job can be particularly challenging. Lance Sergeant Ellis Ward mentioned that “there have been times when the band is up for a 4:00 A.M. rehearsal out on the streets of London practicing some aspect of a ceremony, waiting for a horse to pass whose purpose is to simulate the Queen’s carriage going by.” Everyone in the

section agreed that the uniforms they are required to wear do not allow for breathing as required on a brass instrument and that you have to learn to project with very little support from the lungs. The tunics they wear as part of the uniform just do not allow for expansion.

Lance Corporal Gavin Mann described the particularly challenging demands required of a typical Investiture Ceremony: “We play a full hour before the ceremony begins at normal volume. When the Royal Bodyguards come in we play a set piece and when Royalty enters we play the *National Anthem*. Then during the ceremony we play for one-and-a-half hours, non-stop, with practice mutes at the ‘very edge’ of audibility. We finish one piece and after an eight-measure segue from the piano go right into the next selection. This goes on for 90 minutes! If there is a trumpet solo, we play with cup mutes, otherwise it’s all done with practice mutes. When the ceremony is over we play the *National Anthem* without mutes and at normal volume, and then one other selection. It’s hard work; it’s a mind and body thing that can be quite grueling.”

Not every assignment goes according to plan, and since the interview was taking place on April Fools’ Day, the section was asked about “interesting” things that have happened over the years (under condition of anonymity... of course!). One member of the band told of being sent to play opening and closing fanfares on the steps of Winchester Cathedral for a church service presided over by the Bishop and attended by the Duke and Duchess of Gloucester. After playing the opening fanfare the attendant at the door

told the Fanfare Trumpeters that the service would last at least an hour-and-a-half. So they crossed the street intending to walk back to the Cathedral forty-five minutes later just to be

safe. One of the members looked out the window and said, “Who comes out of the Church first?” The answer, “I don’t know... the Bishop?” His response, “Is that the guy in the big pointy hat?” Needless to say, the section raced over and had to do the best they could in an awkward situation. So they played

the concluding fanfare in the car park as the Duke and Duchess were getting into their car instead of on the Cathedral steps as planned!

Another member had an interesting experience during his first year with the band. The event involved a massed band where all of the Regimental Bands marched through a narrow gate and split out coming to formation in a large block. One of

the music directors, of Scottish descent, became disoriented after the split and occupied his spot in the block. (It was a hot day, and there was speculation that his disorientation was due to his choice of beverage to quench his thirst.) When he informed the director that he was in his place, the director looked at him and said, “Go away sonny, it’s my spot now.” So he was forced, with considerable embarrassment, to go looking for somewhere else to stand in the massive block!

Lance Sergeant Ellis Ward talked about the feelings that develop for this unique job. “The Household Division Bands

are the only bands in the British Army that still do what we were originally meant to do way back when the groups were first formed. We’re known for marching up and down the streets of London. We’re

on television a lot and associated with many of the major events occurring in the life of the city. You can’t help but develop a certain amount of pride in the group. There is a lot of rivalry between the different Regimental Bands. A type of tribalism develops, and it’s that intense pride that brings out the

best in you at the end of a long day doing your duty in the military. It’s not a job with regular hours. We work a lot of weekends and a lot of nights. This job is the only military career that you have to be able to do *before* you join the Army.” Lance Corporal Gavin Mann went on, “It’s a steady career. If you stay fit, the standard enlistment is 22 years, and there is a possibility that will increase to 37 years.” Lance Sergeant Ellis Ward added, “I have eighteen years in the band. I have seen the world... traveled all over Europe, Asia, Australia, and North America. I’ve had a great time doing all of this.”

In addition to staying active in playing and teaching realms outside of their military assignments, members are acutely aware of playing trends in the larger trumpet world. When asked which players they admire or

“...one must be able to sight-read constantly without ‘playing in the cracks.’...Stamina is a must to cope with the long days of playing. Everyone has to have the skills necessary to do what is required of them.”

“This job is the only military career that you have to be able to do before you join the Army.”



The Band of the Irish Guards in block formation

who are particularly inspiring to them, the following names were mentioned as players they had seen perform, studied with, attended master classes with, or had played with on gigs: Roger Webster, Philip Smith, Rod Franks, Maurice Murphy, David Tasa, Chris Deacon, Jim Shepherd, Paul Beniston, Wynton Marsalis, Paul Archibald, Maynard Ferguson, Jon Faddis, Allen Vizzutti, Stanley Friedman, John Wilbraham, Jack Macintosh, Norman Ashcroft, Dennis Clift, Brian Broadbent, James Watson, Derek Healy, and many others. These are trumpet players who know what it means to “stay current.”

The Band of the Irish Guards has numerous recordings to its credit and has broadcast on radio and television. One such broadcast was the British premiere of Hindemith’s *Symphony for Band*. In recent years the band has released CDs titled *The Music of Sir Arthur Sullivan* and *Marches Of The Two World Wars*. On retirement from the Band, a number of musicians have continued their musical careers performing in West End shows and in national orchestras including the Halle and Royal Opera House, Covent Garden.⁴

April Fools’ 2004

Thursday morning started early. At 8:00 A.M. we met Lance Corporal Nigel Coombes, Staff Arranger of the Band of the Irish Guards, at the security checkpoint at Chelsea Barracks in the heart of London. After our family was cleared by security, we were taken into the barracks to tour the band’s facilities. During this tour we met Major A R Chatburn, the Director of

After a brief rehearsal for a recital I was to give that afternoon, we boarded a bus with the entire band for the short ride to Wellington Barracks (adjacent to Buckingham Palace). There, the band began preparations for their role in the



Warming up at Wellington Barracks before the Changing of the Guard (cold weather uniform)

Changing of the Guard. Both the band and the actual guard detail were dressed in their winter uniforms. There are two basic uniforms employed during the year. Red and black attire is worn during the warmer spring and summer seasons, and gray overcoats are employed during cold weather months.

As the band prepared for the parade, they formed a circle and warmed up by playing several marches. The band formed one unit of the parade, and the actual guards that would be replacing the on-duty detachment formed the other unit. All of the soldiers who took part in the Changing of the Guard were presented for inspection, and this entire process was governed by rules, regulation, and tradition. While all of this was going on, several hundred interested spectators were watching the entire process from behind an eight-foot tall wrought-iron fence. Every aspect of these preparations was explained to us by Sergeant Ted Everiss, a member of the clarinet section in the band, and we watched both the preparations and the ceremony with Musician Paul Williams, the newest member of the trumpet section, who had gone through basic training, and who was due to begin his duties with the band the following week. Everiss provided insights



The parade to Buckingham Palace leaves Wellington Barracks

Music for the Irish Guards. A cornetist himself, Major Chatburn studied with the legendary Jack Macintosh at the Royal Military School of Music at Kneller Hall, where as a Student Bandmaster he was awarded five top prizes including a medal as the best student of his year. Prior to his appointment with the Band of the Irish Guards, he served with the Royal Hussars, the Royal Armoured Corps, and the Band of the Brigades of Gurkhas.

that gave us a wonderful glimpse into how the Changing of the Guard evolved. For example, the commanding officers were required to march before the troops and to do specific things that stemmed from an incident, many decades ago, where a group of officers in charge of the ceremony overslept. The officers’ absence, on that long-ago day, was noticed by the reigning Monarch, and from that day to the present time, that aspect of the Changing of the Guard is the result of that one

morning's "sleeping-in" by the duty officers. So you can see, getting it "right" is important and can have far-reaching implications!

Shortly before 11:00 A.M. the bugle sounded and the parade units formed. As the two units of the parade marched out the gate and across to Buckingham Palace, a huge crowd of onlookers watched the entire spectacle from the street and the area in front of the Palace. After the short march to the Palace, the band and the guard unit entered the Palace gates and presented the actual changing ceremony. As the new guard detachment replaced the old, the band performed a variety of music for the throngs of people viewing the event from behind the large wrought-iron fence separating the general public from the Palace complex. While all of this took place, two officers with Regimental Colours (flags) marched around the front of the Palace. These were the Colour Bearers for the old and the new guard. Every time a regiment in the British Army parades in ceremonial order, the colour flag of that regiment will always be "trooped" (carried prominently across the staging area). The flag holds all of the battle honours awarded to that regiment throughout the entire history of the unit. These colours are extremely impor-

"Throughout military history soldiers have rallied to the flags of the armies of Europe and have fought and died in the defense of that symbol of their national heritage."



"Trooping the Colours" during the Changing of the Guard Ceremony at Buckingham Palace

tant to the regiment. Any soldier walking past must salute the flag, and two armed escorts are always close by. Throughout military history soldiers have rallied to the flags of the armies of Europe and have fought and died in the defense of that symbol of their national heritage.⁵

One of the pieces performed that morning by the Band of the Irish Guards was *Happy Birthday* to commemorate the 104th birthday of the band on this exact date.

With the Changing of the Guard complete, the band reformed and the parade took the same route back to Wellington Barracks, only this time the second unit in the parade was comprised of the soldiers who had ended their guard duty inside the Palace. The entire warm-up, parade, and ceremony finished in time for lunch at noon.

After lunch with Nigel Coombes and members of the Band of the Irish Guards trumpet section, it was my pleasure to perform a thirty-minute recital for the combined trumpet sections of the five regimental Household Bands (special thanks to my accompanist—Colour Sergeant John Beaumont). Repertoire included *Fantasia* by Kari Karjalainen; *Hymnus* by Einojuhani Rautavaara; *Oliver's Birthday* by Bruce Broughton, *Rondo for Lify* by Leonard Bernstein, and two movements from Timofei Dokshizer's collection *Scriabiniana*.

Immediately after the recital audience members were invited to a trumpet ensemble reading session that included about thirty members of the Household Bands' trumpet sections and musicians from the Royal Military School of Music at Kneller Hall. The group warmed-up with Nigel Coombe's fanfare for six trumpets titled *Trumpet Salutations*. This work was written for, and dedicated to, the Band of the Irish Guards Trumpet Section. Staff Arranger Coombes has graciously given ITG permission to distribute it to the membership. The session continued with readings of three works that had been commissioned for Kansas State University Trumpet Ensembles in recent years: *Capriccio* by Allen Vizzutti, *Enlightenment* by Scott Freeby, and *3-D Musketeer* by Jukka Viitasaari. The wonderfully mature sounds and great reading ability of this massed ensemble made for an extremely fast-paced and enjoyable reading session.

With the day's musical activities at an end, all were invited to the Rising Sun public house for beverages and conversation. Much of the knowledge and information required to put this article together was derived from an hour-long interview granted by the entire trumpet section of the Band of the Irish Guards. I learned during the course of our conversation that all of the members of the band maintain active performing and teaching schedules outside of their duties with the military. In addition to teaching at schools and universities in and around London, most of the section does freelance work that ranges from shows, to big band engagements, to performing at churches, in orchestras, Salvation Army Bands, brass bands, and virtually any opportunity that presents itself in London's amazing cultural life. The chance to talk to these warm and friendly, not to mention extremely talented musicians, was an incredible ending to a memorable day.

At the conclusion of the interview it was an unexpected plea-

sure to be presented with an autographed recent CD of the Band of the Irish Guards and a plaque with the official insignia of the division mounted on a wood frame. Both will be displayed prominently in my office for many years to come. Finally, as the visit came to a close, I was informed of my new status in the band's exclusive social club known as the Society of Harmonious Irish Tune-Smiths. The group's acronym is an excellent clue into the sense of humour required to fully appreciate these trumpet enthusiasts... a memorable day indeed!



Members of the Household Bands at the Trumpet Ensemble Reading Session

Notes:

- 1 Due to a recent change in medical law by the British government, the musicians are no longer legally allowed to treat casualties because they are not in full time medical employment. A new role is currently under development for all of the British army musicians, and they are expected to start training for these new duties very soon.
- 2 To learn more about the ceremonies and traditions of London's military bands visit:
<http://www.army.mod.uk/ceremonialandheritage>
- 3 For clarity, the rank of Lance Sergeant is not common in the British Army. Queen Victoria insisted that her Guards would not wear only one chevron when mounting guard outside the Royal Palaces. She stated that the Lance Corporal would wear two chevrons. That left the problem of what the full Corporal would wear to show that he was of that rank. The solution was to appoint these soldiers to the rank of Lance Sergeant.
- 4 To learn more about the Band of the Irish Guards and to purchase recordings of the group visit:
www.irishguardsband.co.uk
- 5 Defending the colours is a theme that has been immortalized in well-known paintings. One famous depiction of troops rallying to the flag is *The Death of Major Pierson, 6 January 1781* by John Singleton Copley. This painting is on exhibition at the Tate Britain Art Museum in London.

To see it go to: <http://www.tate.org.uk/> After clicking the "Search Tate Online" box type "John Copley" and click "go."

About the author: Gary Mortenson is Publications Editor for the International Trumpet Guild. He is professor of trumpet, and directs the brass chamber music program at Kansas State University where he serves as Chair of Graduate Studies for the Department of Music.



Coming in the March 2005 ITG Journal

- *Cornetto, Recorders, and Trumpets, Oh My! An Interview with Allan Dean* by Del Lyren
- *Wallace Roney: Finding His Own Way* by Tom Erdmann
- *The 2004 Ellsworth Smith International Solo Competition* by Gary Mortenson
- *An Interview with Andrew Balio* by Luis Engelke
- *Interpreting Shostakovich* by Leah Schuman
- Plus columns, news, reviews, clinics, and much more!

Calendar

continued from page 4

September 5 – 11, 2005

10th Anniversary of the International Philip Jones Competitions for Trumpet and for Brass Quintet, to be held at Haute-Alsace, France. A full slate of guest artists and guest ensembles is planned in addition to the competition. Honorary President for the event is Pierre Dutot in trumpet, and Reinhold Freidrich in brass quintets. For more information, visit:

http://www.cdmc68.com/concours_ins/concours_ins_a.htm to see the trumpet program or

http://www.cdmc68.com/concours_ens/concours_ens_a.htm to see the brass quintet program.

June 14 – 17, 2006

International Women's Brass Conference, to be held in Jacksonville, FL (USA). Details are still being finalized, but there will be a solo competition as part of the conference. For more information, contact President Sharon Huff at seh819@aol.com



Putting Music First: An Interview with John Miller

BY JOHN IRISH

One of the most active trumpeters in England is John Miller. Now based in Manchester at the Royal Northern College of Music, he spent many years in London performing with prominent symphony orchestras, top brass ensembles, and teaching at the best music schools.

Miller was born in Fife, Scotland, and joined a local brass band at age seven, following the example of his uncle and brother. He subsequently joined the National Youth Brass Band of Scotland, and soon thereafter the National Youth Orchestra of Great Britain, with whom he was chosen to play the Hummel *Concerto*.

Miller studied music at King's College, Cambridge, from 1970 to 1974, during which period he had highly influential trumpet lessons with Howard Snell (London Symphony Orchestra), Elgar Howarth, and Philip Jones. He subsequently won scholarships enabling him to spend a formative postgraduate year with two American legends, William Vacchiano and Vincent Cichowicz.

Until 1977 Miller freelanced extensively in London, notably with the London Sinfonietta (a contemporary music group) where he worked with Berio, Stockhausen, and other leading composers. He also played with the Philip Jones Brass Ensemble, then in its heyday, participating in such epics as the Mussorgsky/Howarth *Pictures at an Exhibition*. Between 1977 and 1994 he was a member of the Philharmonia Orchestra, London, under Carlo Maria Giulini, Ric-

cardo Muti, Giuseppe Sinopoli, Yevgeny Svetlanov, Seiji Ozawa, Kurt Sanderling, Pierre Boulez, Esa-Pekka Salonen, and Simon Rattle, to name a few. During much of this period, the trumpet section consisted of John Wallace, John Miller, David Mason, and William Stokes. His many recordings during that period include those with the Philip Jones Brass Ensemble, the Philharmonia Orchestra, and the Wallace Collection. The most recent recording with the Wallace Collection is *Baltic Brass* (Ewald and Sibelius on period instruments—Deux-Elles DXL 1042), *Hammered Brass*, and *The Golden Section* (contemporary brass music—Linn Records CKD 162, CKD 092).

John Miller taught trumpet, brass ensemble, and performance and communication skills at the Guildhall School of Music and Drama, London, from 1980 to 2000. From 1991, he became the trumpet tutor for The National Youth Orchestra of Great Britain, and from 1996 commenced an association with the European Union Youth Orchestra. In 1993 he was elected a Fellow of the Guildhall School of Music and Drama, and in 1999 was appointed Director of Brass Studies of the Royal Northern College of Music, Manchester. While attending the 2002 ITG conference in Manchester, I was able to find time to talk with John about his life in music. The following conversation sheds extraordinary light on this multi-faceted, talented musician.

Irish: *After observing the goings-on around here the last few days, I can certainly see you're a busy teacher and busy trumpeter. Thank you for taking time out of a very full schedule to do this interview. What is keeping you active these days?*

Miller: The Royal Northern College of Music in Manchester is a very busy place, as you can deduce from this week (of the 2002 ITG conference)—it's a busy spot. We have 109 brass students in the department. I'm the director of Brass Studies so I'm responsible for rather a lot of students. The activities are non-stop throughout the whole year with varied concerts. We have the symphony orchestra, a very famous symphonic wind ensemble, an active brass band, and active brass ensembles. The list goes on and on.

Irish: *Do you still get to do some playing these days or are you mainly busy with teaching and mentoring?*

Miller: I've not done much performing this year because the group with which I was associated the last few years, The Wallace Collection, has wound up because the founder (John Wallace) has gone on to the Royal Scottish Academy of Music. In view of that, my activity in the group has stopped

but I will be doing something fresh before long. I have no concrete plans, but I am an active type.

Irish: *That's quite plain to see. Could we switch gears and talk about your early days on the trumpet, your beginnings?*

Miller: Like many people in the UK, I started in the brass band movement of which I am very fond. I went to the local brass band with the intention of taking up the trumpet and found out—to my horror—that they didn't have trumpets, so I was given a cornet. I got used to the idea and then loved it very quickly. This brass band movement was a very lively place and there were a lot of players in that area (Scotland) who have gone on to enjoy fantastic careers as professional musicians. That's where it all started.

Irish: *Did you take private lessons with anyone or pursue serious studies?*

Miller: I started playing when I was seven years old. My education at that time was really by osmosis. You were just put in the junior band and discovered things like E-flats being played with the second and third valves or being shown what sixteenth notes are (semiquavers as we call them) by the man who sat next to me. Of course there were all ages in the band. I was eight then and the person next to me was 15 or 16. When I got to the



John's curiosity for music emerges at age two!

senior band, I sat next to people who were in their 40s, 50s, or 60s. It was wonderful learning from their experience. When I went to secondary school I was given a teacher there who was a great enthusiast; he was really a jazz player. He was the type who could arrange music on the spot and also play by ear. He was educated at the Royal Scottish Academy of Music, so he had a different—and probably a wider—approach to teaching and playing. His enthusiasm got me into the National Youth Brass Band of Scotland in the 1960s. That was a wonderful organization that had commissioned new pieces by people like Malcolm Arnold, Scottish composer Thomas Wilson, Martin Dalby, and many others. I discovered contemporary music in my early teens. Soon thereafter I got into the National Youth Orchestra of Great Britain, a bigger organization that included players from all over the United Kingdom. We had a wonderful old professor, Earnest Hall, who had been a legend in the profession. He had played in symphony orchestras, very prominently, for over forty years with such people as Serge Koussevitsky, Adrian Boult, and all the famous conductors. Hall just knew how things went in the orchestra, and was a very inspirational character. Being in the National Youth Orchestra was a step into areas I really hadn't experienced.

Irish: *Do you mean more orchestral playing than band playing?*

Miller: Yes. From where I was brought up in Scotland, the nearest orchestra was really in Glasgow, which was some way away. You could hear a good orchestra play or you could play in an amateur orchestra, but this was a completely different scene. I'll never really forget that moment when I was sixteen, sitting amongst a hundred people hearing all the new sounds; double basses and flutes that were played very, very well. The musical director of this orchestra was a lady who brought in Pierre Boulez to conduct the orchestra. This was in the early 1970s. We played (Stravinsky's) *The Rite of Spring*, some Schoenberg, Webern, and Berg. That experience with Boulez was the thing that made me decide this was what I wanted to do for a living. Everything was validated; I obviously loved the trumpet and the thrill of playing it, but it seemed to be very complete and aesthetic—it really excited me. The experience of playing with Pierre Boulez was a pivotal one for me because, with the Youth Orchestra, we played in Promenade concerts in London seen on television as well as by the live audience. Philip Jones and Elgar Howarth, the two most influential characters in London at that time, noticed my playing. From that I got an introduction into playing in professional groups. My first professional experiences were at a high



At age nine, a member of the Tullis Russell Mills Band in Scotland

level with the Philip Jones Brass Ensemble, just playing as an extra. I also played with the London Sinfonietta as an extra. I was playing as an extra under the direction of people like Karlheinz Stockhausen and Luciano Berio, so it was really mind-blowing. My route to the musical profession was a bit unusual. Many people these days come via the conservatories and need to be sufficiently skilled and trained. I went to Cambridge University and studied the trumpet in parallel; it was part of my course, but not a major part. It was a very exciting time just being at Cambridge and sometimes being away with professional groups.

Irish: *I'd say. What did you study at Cambridge?*

Miller: It was music, but academic music. Fortunately, I was allowed by my Director of Studies to be absent from time to time to go on little tours and play in London. I had a very rich life.

After I was at Cambridge, I really needed to consolidate some of the skills on trumpet; I didn't play what students do today by any means. I was pointed to the USA to do this. Both Philip Jones and Elgar Howarth had links to the USA, so they sent me over, with some help from Gerard Schwarz, to study with Schwarz's teacher, William Vacchiano. I spent a year—half of it with Vacchiano with his wonderful

system and methods, and another half year with Vincent Cichowicz in Evanston, Illinois.

Irish: *Wow. That's impressive.*

Miller: Vincent Cichowicz taught me other things... about use of the air and the way he uses his body, which was quite wonderful. These two men gave me a very good start to my playing; their inspiration and ideas never left me.

Irish: *Can you talk about the next phase in your career?*

Miller: When I returned to London after a year in the United States, I had to earn a living, the same as every one else (laughter). I suppose I was lucky in that London at that time (late 70s) was a very busy place with a lot going on. I was quite busy as a freelancer with the Philip Jones Brass Ensemble and the London Sinfonietta as well as many other groups. Soon thereafter, I joined the Philharmonia Orchestra as a full member in 1977. I stayed there until 1994, which was quite a long time.

Irish: *17 years is an admirable tenure.*

Miller: I played in various positions. I started off really on second trumpet but played many concerts as first trumpet. There were many thrilling and varied experiences there. I think that for a trumpeter,

one of the biggest buzzes is to sit in a big, powerful orchestra with a tuba player down below and the first violin section pulling the weight—it's an incredible thrill!

Irish: *Who were the main principal players then with whom you played?*



At age 22, after study in the USA with William Vacchiano and Vincent Cichowicz

Miller: The principal player, when I first played with the orchestra, was a man named David Mason. He had a career of over 50 years; his was a very distinguished career as an orchestral player with Covent Garden, the Royal Philharmonic Orchestra, and the Philharmonia. He's well known because he was one of the first players in the UK to play the *Brandenburg Concerto*. Since he was well known for his piccolo trumpet playing, he was the man who played *Penny Lane* with the Beatles.

Irish: *Oh really? David Mason.*

Miller: He was a famous character. Soon after, John Wallace joined the (Philharmonia) orchestra and we played together for a long time, both in the symphony orchestra and in various brass quintets. It was just a wonderful experience—a wonderful inspiration playing with people with such energy.

Irish: *Were there notable conductors or soloists that stand out in your mind?*

Miller: There were many who came through—London is quite the melting pot. But I think for conducting and communication it might be Yevgeny Svetlanov. He was a man with a dark side, sometimes he could be very dark in the mornings. But he really conducted with his eyes . . . and his hands. You always knew where to play; you just knew what to do. He wouldn't really say very much because he didn't speak much English, but he didn't need to. Playing Shostakovich's *10th Symphony* with him, which we did a couple times, will remain with me forever. It was so deep. Another was Kurt Sanderling, a German of the old school, very traditional, and thorough. He always had wonderful ideas about style and phrasing. Some other people came through, like Seiji Ozawa. We did Stravinsky's *Oedipus Rex* with Ozawa and his feats of memory and intellectual powers were phenomenal as was Loren Maazel. We did a Mahler cycle with Maazel and it was a *tour de force*. I'll never forget all those things.

Irish: *One would be very envious of the wealth of experiences you've had. There are certainly a multitude of exceptional artists that go through London playing or conducting the various orchestras.*

Miller: Another one was Vladimir Ashkenazy. He was brimming with music all the time. We would play something on tour like a Rachmaninov symphony and he would never stop rehearsing it, he just wanted it better and better and better. It was always different—you know, he was quite spontaneous. Sometimes it kept you on the edge of your chair.

During this time I saw some others emerging. I was in the National Youth Orchestra with Simon Rattle and Rattle came to prominence via the Philharmonia as did Esa Pekka Salonen. So there were a lot of people and things were quite exciting.

Irish: *I know you recorded quite a lot with the Philharmonia Orchestra but did you record much with the other brass groups with whom you played?*

Miller: Yes. I think there is not much brass chamber music that I haven't recorded, either with the Philip Jones Brass Ensemble or the Wallace Collection, following that. Probably the biggest, and most memorable recording project, was the transcription of *Pictures at an Exhibition* by Elgar Howarth.

That was a wonderful experience. I think that was in 1976. We all knew it was being transcribed and when we all arrived, our first sight of it was in the recording studio.

Irish: *Oh, my gosh!*

Miller: It wasn't quite *prima vista*, but one had to think very quickly. We performed it many times since. At that time, it was a considerable feat—an incredible feat—for a brass ensemble to do a thing like that.

Irish: *I recall that as a groundbreaking recording.*

Miller: I think nowadays things have changed and many student ensembles can play it, and play it very well.

Irish: *Do you enjoy the recording process?*

Miller: Yes. I've always loved recording. I just enjoy the process and I've done a lot of it. I enjoy that every bit as much



The brass section of the Philharmonia Orchestra, London, at the wedding of Charles and Diana

as performing in public.

Irish: *You certainly must. Do you play on natural trumpets in the current trend of groups made up of original or authentic instruments?*

Miller: Yes. I've performed in some of the period orchestras here but never really specialized in it though it's been enjoyable. I've always had a great fondness for the repertoire of the natural trumpet but I'm not an expert. I feel very comfortable with Purcell and very comfortable with Classical composers like Beethoven. I think the instrument fits in so well with its sonority; it influences everything else. I can manage a lot of Handel but a lot of the works of Bach are just a little bit beyond me because I've never given it the time. I've seen the instruments develop from the 1970s and there are so many variants now. We're very spoiled for choice. I have an Egger trumpet and I just love the sound and feel of it. It has soul—that's the thing that makes me choose my instrument. I have an Egger natural trumpet and an Egger keyed trumpet which I practice on at home. I've never unleashed it on the general public (laughter). I love it. Then my B-flat trumpets are very old; both were made in 1929. I play on them on a daily basis.

Irish: *I wanted to ask you what equipment you play on daily.*

Miller: Those Vincent Bach horns I've played on for so long.



The Philip Jones Brass Ensemble recording Howarth's arrangement of *Pictures at an Exhibition*. Trumpets: L – R: Philip Jones (flugelhorn), Peter Reeve, John Miller, James Watson, Howard Snell (E-flat trumpet), Michael Laird (piccolo trumpet), Elgar Howarth (conductor).

I know them very well—know them and trust them.

Irish: *What size mouthpiece do you play on?*

Miller: That's a very funny one. The tendency in Britain really is to play on a large mouthpiece. As a student I played on a medium mouthpiece. I went and had a consultation lesson with Philip Jones and he said, "Oh, dear boy, you can't play on a little thing like that. You have to play on a big mouthpiece." He got me to play on a Vincent Bach 1. Then I persevered with that but when I came to study in the United States, Vacchiano thought that was far too big for me. He changed it to a 5C, but that was a just a little bit too small. I gradually found something that was in between. When I came back to London, it didn't really fit; it just wasn't the equipment that we used. So I went back to a Bach 1 and have played on that for about 20 years. It's been a struggle at times but it produced a large sonority and gave me the flexibility in the orchestra where I could maneuver my embouchure—maneuver with pitch because there was a lot of flesh in the mouthpiece. When I played second trumpet, of course it was ideal. I think I probably made life quite difficult for myself. Whenever I was near a symphony orchestra, I always went back to my favorite large, Bach 1 mouthpiece.

Irish: *Do you prefer another mouthpiece now?*

Miller: As I have performed a little bit less and performed more in chamber ensembles, I've gone smaller. You know how it is... We always seek the Holy Grail.

Irish: *Ah yes, searching for that magic bullet.*

Miller: I now play on a Stork 4C and it seems to fit like a glove. I don't think it would do in the symphony orchestra, though.

Irish: *I wanted to talk about teaching since you've devoted the last few years of your life more to tutoring. What are your thoughts and the way you prefer to go about teaching?*

Miller: The first thing is that I'm quite fascinated by education as much as I've been fascinated by performance. I still enjoy the pleasure of playing the instrument; it holds so much interest for me because it is difficult. If I ever mastered the trumpet, I would give up! It still tantalizes me though and I love helping young people in this process. I like young people as well; it helps me to think in a younger frame of mind. In my teaching, I've been greatly influenced by my experiences in the USA. I was also very inspired by the people I've met in my career, Elgar Howarth, Philip Jones, and Howard Snell, who was in the London Symphony Orchestra. Snell was a real thinker, quite an individual—both in his playing and in his teaching. These people helped me but another man who helped me formulate my ideas—my concrete ideas—about breathing, and particularly about embouchure, was a man I met in Los Angeles called Fred Fox. Fox was an elderly French horn player. He was just one of these extraordinary people who could answer a question about something I never really managed to figure out. I always had cer-

tain general ideas about the embouchure and about breathing without really thinking about them. He challenged me and he made me think. I've a lot to thank him for.

Teaching just fascinates me. I enjoy simply watching somebody express themselves; I like people to play and to think for themselves. On the other hand, there is an awful lot of tradition to pass on. How do the orchestral passages go? I think that in London, we play in a particular way, but out here (in Manchester) we have to change. I think one of the dangers of a performance is that it can be too standardized, too universal... I like people to find their own way.

Irish: *How many students do you have in your studio?*

Miller: I have eight students that I see for one-to-one lessons. But in the school here there are about 24 trumpeters and about 10 cornet players. I see them all to some extent as does my colleague, Murray Greig. We do a lot of class teaching; I'm very much in favor of class teaching because I think it encourages people to get up on their hind legs and have a go. They get used to the performance experience.

Irish: *That's very true.*

Miller: That's a big thing here. I also have people that I teach elsewhere. Since I was in the National Youth Orchestra as a young player, I now teach the students in it. I've done that for over ten years now, since 1991. That's been one of the biggest "buzzes" in my life, teaching that group because it's eight highly talented and receptive young people. They are teens and you are catching them in the age group 14-19 where they are generally less set in their ways. At that age, you can establish good habits that really matter such as how they use their bodies, how they breathe, how they connect with the instrument. If you can do it all at that age, then they've got a good start. I find getting all of that going quite thrilling.

Irish: *Have you found specific techniques and skills in your*

teaching that really work well and have brought good success in your pupils... particular examples?

Miller: I think it's hard to specify what these things are. But there is one thing I can say: The only thing that is constant is change. I'm thinking particularly about breathing, but you know how it is, when you come to an ITG conference or you hear someone else talk about it... you get new ideas. It makes you think about yourself. It's sort of kaleidoscopic. I'm always trying to learn.

Irish: *Always expanding, that's great.*

Miller: In the early 1990s, I taught at the Guildhall in London and encountered some people who were very interested in extemporization. They were into modern extemporization and free lateral thinking, as well as the use of physical exercises and games that would free up the mind. I find all these sorts of things to be highly beneficial. For example, the concept I see that is quite widespread is in playing an arpeggio. If the arpeggio goes upwards, you stick out one of your hands and move it in contrary motion, so if it ascends, move the hand downwards. That is the perfect example of how a physical activity can free up the mind and make the body work better. I think simple concepts like that are the key. Just holding a pencil in your mouth can demonstrate the embouchure and its muscles. We hear a lot about the golfer's swing but the most perfect analogy for playing a note on the trumpet in the high register is the British dart player. It's so similar to the preparation of producing a note well. As teachers, we need lots of analogies; there are lots of things that come to mind.

Irish: *Would you elaborate on the dart throw?*

Miller: There's a mental preparation in just seeing the board—that's the bit we all know about. The part that needs practice and application is the bit before you let the thing go. It's applying that preparation and release to the player's breathing—that's the thing that everybody needs. No matter how good they are, we all must refer back to these basics. I say things, like most teachers, hundreds of times. I get tired of my own voice and at that point I need a summer holiday or need to have a re-think!

Irish: *Wasn't it Cichowicz that said he basically teaches one lesson over and over and over again each week?*

Miller: Yes.

Irish: *So it sounds like you are not alone. What projects do you have lined up for the future?*

Miller: My most immediate project is (for the summer of 2002, after the ITG conference) is to have some time to spend at home. One thing I haven't devoted enough time to for the last three years is practicing, since becoming the Director of Brass Studies at this College. There are lots of little things to do that have gobbled up my practice time. I want to get my personal application to the instrument back on track. You

know, a half an hour is not enough. I need to re-establish the principles for myself and get the balance right; I just need a summer's practice. Really, I haven't thought that far ahead. Over the next year, I'll have a few performing opportunities here and there and I'll take them as they come. Hopefully, I'll expand them a bit, too or something else will fill the time up.

Irish: *I hope we hear from John Miller more in the future.*

Miller: Yes, thank you.

Irish: *I did want to ask you to give us any words of wisdom gleaned from your experience and many years on the trumpet. Maybe offer some advice for the younger generation now coming of age.*

Miller: The music must come first. The most important thing one must do is to appreciate the music and to enjoy it. In my life in music, I think probably my biggest asset is that



Happy days on the road with the Wallace Collection from England in Kazakhstan, and everywhere in between!

I've always had a passion for it. I've had a passion for interpretation, and a passion—and in a way, sometimes a fanaticism—for technique. Music's the thing that counts, really. To realize that it just needs practice—it's ever so simple. Always search, have confidence, discover new repertoire and appreciate other styles. That's my biggest advice, to be open-minded and search.

Irish: *Very good advice.*

Miller: So many of these things are a lifetime's journey. Music is full of characters and I've been very lucky to be surrounded by them. A lot of these characters include James Watson and John Wallace on the trumpet; another one was John Fletcher on the tuba and Ray Premru on the bass trombone. Some of these people gave me my happiest memories. They were characters and friends.

I will share one anecdote: I was touring with the Philip Jones Brass Ensemble and we were playing in the Midwest, it may have been in Lansing, Michigan. This particular concert was

part of a trombone convention. We had a habit of letting off steam before the concert—I think we all have nerves—and the way two or three of us would dispel our nerves is by playing together, warming up in a communal setting. John Fletcher, the famous tuba player, was known for practicing his “oom-pah” playing, that is tonic-dominant, tonic-dominant, tonic-dominant. Gradually we started to formulate our own silly marches. Let’s say they were marches in the style of Prokofiev... over the top of this ground bass. It was usually Raymond Premru on the bass trombone and myself on the trumpet. At any rate, before this concert, which was a lunchtime concert, we found that this concert hall had a double auditorium and we had gotten into the other auditorium and were doing one of our Prokofiev marches. This was a quarter hour before our concert was to begin and one very agitated Michael Laird (another trumpet player of the group) came to us saying, “Lads, Philip is absolutely furious with you. There are 600 trombone players out in the other auditorium roaring with laughter.”

So, we had to shut up and stop what we were doing. It was a very funny experience, going from auditorium B to the real auditorium, and then playing some fairly sober piece, like a suite of Michael Praetorius dances. There’s a lifetime of things like that; being a musician is a great life.

Irish: *Being around other great musicians is really priceless, isn’t it?*

Miller: Yes, it is.

Irish: *I’ve seen a lot of publications and books you’ve put together. Would you talk about those?*

Miller: It’s really an extension of my love for teaching and, I suppose, my interest in repertoire. It all happened because of my symphony orchestra experience. Being in an orchestra, either one has a lot of bars rest to count or else you have a lot of time to spend at the back of a bus. I spent my time in the bus thinking about writing things down, making piano arrangements of trumpet solos for children. Really, I wrote my first book because the publisher, Fabers, asked me to write a couple of solo books. There was a gap in the market in the UK for these types of books; they either went to middle C (in the staff) or else they went a little bit too high—up to, or over, the high G (at the top of the staff). There was this mysterious fifth in the medium register that was not addressed. It meant that there was an educational gap and I was approached to try to fill it. Really, it was quite easy to do that. There are so many things to draw on such as pieces by Monteverdi, J.S. Bach, or Scott Joplin. I thought the possibilities were endless and that sort of set me going.

I found that brass etudes were either too elementary or pitched a little too difficult. I concentrated in that area because I taught at the Junior Guildhall music school, where my stu-

dents were in their early teens. I provided material for my own teaching and things went on from there. I found that I quite enjoy the process of putting a book together and thinking about it and until now have never stopped. There have been quite a few books, but the most recent one is for beginners, called *Trumpet Basics*, published by Faber Music. When Faber proposed this concept, I didn’t immediately warm to the idea, but when I got involved in it, I found it was quite fascinating.

Irish: *I bet it would be, but I’ll bet coming up with something like this could be rather daunting.*



The Great Northern Brass performs at the 2002 ITG Conference, Royal Northern College of Music, Manchester, UK.
Trumpets/cornet L – R: Murray Greig, John Miller, Roger Webster.

Miller: Just knowing how to start—that was the most difficult bit—the page on knowing how to make the sound. That’s the hard thing. “How do you make the sound?” “Where do you start?” But from then on, it was quite easy. I think it is very rewarding trying to write a piece with three pitches and very limited note lengths, and to make it musically creative and fun. I think fun is the big thing. In this book we

engaged the enormous talents of a cartoonist who draws for a children’s magazine in Britain. It’s quite cheeky and very amusing; I think you have to be amusing when you present serious things or else the books come out far too pedantic.

Irish: *That’s wonderful. Have you included any ensemble playing?*

Miller: *Trumpet Basics* has some trios and duets as well as many pieces with piano accompaniment, in fact, everything has piano accompaniment. Music education in this country is very often based on teaching groups of three or four on similar instruments. Repertoire is now

beginning to emerge for that combination, which I think is very good. Our examination board (Associated Board of the Royal School of Music) is taking the whole approach quite seriously, so things are changing

and, I think, changing for the better. It is more fun to learn in a group than it is to learn in a solitary situation. This all takes me right back to my own beginnings, when I was given minimal direction and flung in the deep end in the band. So, I favor that.

Irish: *Excellent. I certainly thank you for your time today. Thank you for your service to the trumpet world and to the ITG. It was nice having the opportunity to speak with you.*

Miller: Thank you, it was a pleasure.

“It is more fun to learn in a group than it is to learn in a solitary situation.”

About the author: John Irish is assistant professor of music at Angelo State University in San Angelo, Texas. Irish retired from a distinguished career in the U.S. Air Force band system, in which he performed throughout the world. He is a frequent contributor to the *ITG Journal*. John Irish has written reports on several recent conferences, and coordinated the ITG Youth Day at the 2003 ITG Conference at TCU in Fort Worth, Texas.



A Passion for Creativity: An Interview with Herb Alpert

BY TOM ERDMANN

Let's face it, if you are human and you haven't heard of trumpeter Herb Alpert, check your pulse, because you won't find one. As a trumpeter, Alpert has inspired generations of trumpeters who heard his distinctive trumpet voice on hit recordings as a solo artist, with Herb Alpert and the Tijuana Brass, and with various artists such as Janet Jackson. As a record label owner (A&M, Almo Sounds) he discovered and participated in the careers of countless big-name performers including The Carpenters, Sting, Janet Jackson, Cat Stevens, Carole King, Garbage, Supertramp, and Peter Dinklage to name just a few. As a producer he has worked with and created hit records for artists as diverse as Jan & Dean, Gino Vannelli, Danny Tenaglia, Chris Montez, Sergio Mendes & Brasil '66, Letta Mbulu, Waylon Jennings, Manolo, Lani Hall (Alpert's wife), Stan Getz, Baja Marimba Band, Michel Colombier, Burt Bacharach, Jeff Lorber, and Gato Barbieri. As a philanthropist he created the Herb Alpert Foundation which helps in the training of young musicians through educational and arts programs including the CalArts/Alpert Award in the Arts, the Emerging Young Artist Awards administered by the California Alliance for Arts Education and the Carmine Caruso International Jazz Trumpet Solo Competition sponsored by the ITG in cooperation with the Herb Alpert Foundation. As a theatre producer, his credits include *Jelly's Last Jam*, Arthur Miller's *Broken Glass*, and the Tony Award/Pulitzer Prize winning production of Tony Kushner's *Angels in America*. As an abstract expressionist painter and sculptor he has had showings in Los Angeles, San Francisco, New York, Chicago, Nashville, Houston, Antwerp, Zürich, Basel, Berlin, and Frankfurt.

Born on March 31, 1935, in Los Angeles, Alpert started to play the trumpet at the age of eight. After attending USC for two years, he enlisted in the Army where he played solo trumpet with the 6th Army Band. In 1959, he began a singing career with RCA Records. In 1962, RCA told Alpert he couldn't play trumpet on his own recordings, so he and friend Jerry Moss formed A&M Records in Alpert's garage on a bank account of \$200. Their first hit single, *The Lonely Bull*, paid off handsomely and the company became the world's largest independent music label. His Herb Alpert

and The Tijuana Brass recordings even created a style of music entitled *Ameriachi*. In 1968, Alpert's singing earned him a gold single and a Number One hit on *This Guy's in Love With You*. After moving much of his emphasis from recording to producing and music industry work with a number of other artists, Alpert had a comeback hit in 1979 with *Rise*. The single went to Number One and the album joined the Top Ten list, quickly becoming his biggest hit ever. In 1987 Alpert again had another comeback hit with the song *Diamonds* featuring Janet Jackson on vocals from Alpert's *Keep Your Eye on Me* album. In 1990 Alpert and Moss sold A&M to PolyGram for over \$500 million. In 1994 the two founded a new label, Almo Sounds. Again, the magic touch was seen with the signing of the chart-topping and sales-leading band Garbage in 1994. Today Alpert continues to record, is a critically acclaimed abstract expressionist painter and sculptor, has co-produced Broadway hits and runs the Herb Alpert Foundation.

The numbers associated with Alpert's career are astounding and include the following: more than 72 million Herb Alpert records sold world-wide, five albums reaching number one, listed in the *Guinness Book of World Records* and named *Billboard* magazine Record Man of the Year for selling 13.7 million albums in 1966 (a figure unmatched by anyone up to that point in history), having five albums in *Billboard's* Top Twenty at one time, a star on Hollywood's Walk of Fame, one gold and 14 platinum records, two gold singles, sixteen Grammy nominations and seven Grammy Awards, performed the National Anthem at Super Bowl XXII in San Diego, starred in four television specials and wrote or co-wrote a number of hit tunes including Sam Cooke's *Wonderful World*.

Talking to Alpert, one would never guess his age, as his energy, enthusiasm, and spirit are that of a 24-year old, and a young 24-year old at that. Alpert is a musician/artist/philanthropist the likes of which this planet sorely needs more of and which unfortunately we'll probably never see the likes of again. It's impossible to ask Alpert every question one could have about his great career, and as such, this interview is not meant to be the definitive statement.

Erdmann: *I really like your use of space and line on your improvised solo on A Taste of Honey from the Midnight Sun album. A reviewer once remarked about your obvious influence from Miles Davis.*

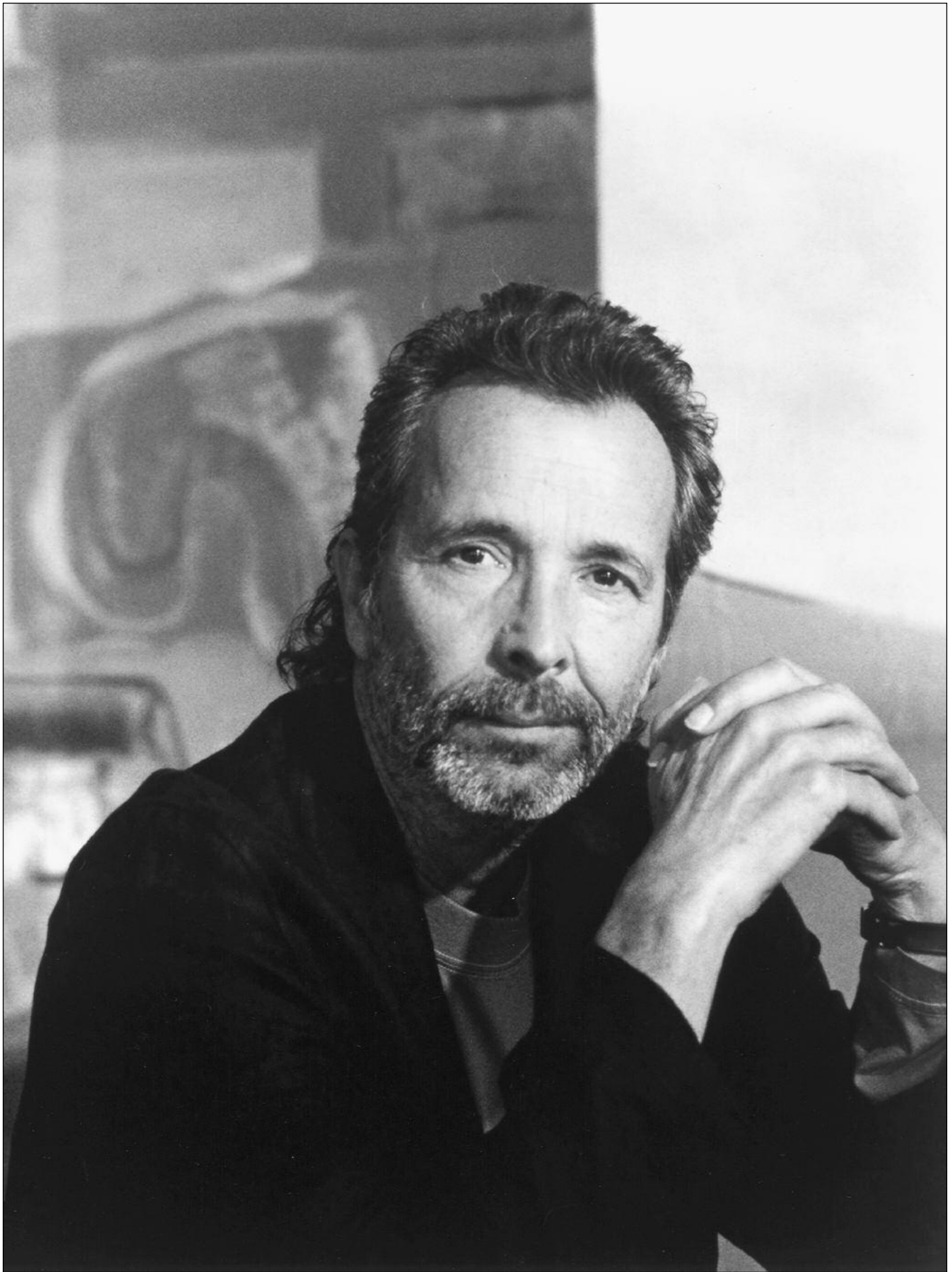
Alpert: Well, if you're playing jazz, who hasn't been influenced by Miles Davis? He was a consummate jazz musician. I think he understood the art form as well as anyone. That's my take. He understood silence and was very lyrical. He was romantic and could, when need be, let it rip. He had the whole thing, a beautiful sound and I don't think he ever played a note before its time. I think the guy was true to his art form.

Erdmann: *Do you come from a musical family?*

Alpert: My brother was a professional drummer, and my sister played piano, though not professionally. My dad was from Russia and brought his mandolin with him from there. He played by ear. My mom studied violin.

Erdmann: *How did you choose to come to play the trumpet?*

Alpert: Well, fortunately at my grammar school in Los Angeles there was a class in music appreciation, and unfortunately they're not available, for the most part, nowadays. This class had a table filled with various instruments and kids were able to go over, fondle, pick up, and try to make a sound or whatever out of the instruments that were available. I happened to pick up the trumpet and thought that you just had



to blow air through it. It was fascinating to learn that you had to buzz into the mouthpiece. I wouldn't say I got hooked at that point, but I was certainly fascinated by the idea. I was a very shy kid and I liked the way it made noise.

Erdmann: *Was there an early teacher who was influential in inspiring you?*

Alpert: There were several. After my original teacher I studied with Pappy (Harold) Mitchell. He was always inspirational because he was always on the positive upside of life. He believed you could take anything you wanted out of the candy store of life but you had to be willing to work for it. He was good. I think I learned the most from Ben Klatzkin. He was the principal trumpet with the San Francisco Symphony. I studied with him for several years, and then from him I went to Lou Maggio and studied with him. I was in my high period at that time—the time when I was trying to play a lot of high and loud notes. I was going to the West Lake School of Music and playing in the band there. I realized that my front four teeth, uppers and lowers, were getting loose. I think I was using the pressure system (laughing). I realized I wasn't having that much fun. It was just not the way I wanted to express myself. Lou was big into using pedal tones as a big part of his warm-down. He also used them in his exercises as well. He had this picture right over his chair that had a monkey with his lips pursed. Lou would always say, "This is the position you've got to put your lips in." He had an interesting approach, in retrospect it was a little like brute force, but I learned a lot from him. He was a very good teacher with respect to the way he approached a lesson. He was very gentle and soft-spoken.

Erdmann: *Did you attend USC as a music major?*

Alpert: I did, but the first year and a half I was involved in the prerequisites. I did take some music courses, but I wasn't really ready. I was not really mature enough to handle college at the time so I didn't get the most out of it, though I did play in the band. I also played in the orchestra. That was a bit of an eye-opener for me... for one of the concerts we were playing *Pictures At An Exhibition* and I got so enamored with the sound of the orchestra that I forgot to come in. I was just digging the things around me, and I realized that you can't do that (laughing). There was something about that experience, along with later listening to Miles and Louis Armstrong and some of the other jazz musicians of the time, in that there was a real feeling of freedom and not playing other people's notes, but that I should try to express my own thoughts. I learned that from all of those experiences. That was a turning point for me. This was after USC. I ended up being drafted into the army. I spent several months in basic training and then they sent me to music school at Ft. Knox, Kentucky. From there I went to the Presidio in San Francisco with the 6th Army Band and I became the Solo Trumpeter with them. That was a unique experience. I heard some good jazz in San Francisco at the Blackhawk. I heard (Dave) Brubeck with Paul Desmond and their great drummer Joe Morello, as well as Miles and others. I began to want to express myself in the jazz idiom, but I didn't have the ability. I had a classical background. I had only studied the notes, so I had to learn how to get that jazz vocabulary in me. I was so used to playing diatonic and chromatic scales that I had to learn how to stop moving my fingers to

those fingerings instinctively. For me it's been a long and windingly wonderful road to play jazz, which is really my first love.

Erdmann: *Were there studies or recordings you gravitated towards in developing your jazz chops?*

Alpert: I listened to Chet Baker, especially when he was with Gerry Mulligan. Then, like every trumpet player, I would say that Clifford Brown scared the crap out of me (laughing). That guy just had something that was so uniquely his. He was able to put his thoughts down, keep the time going, keep his heart intact, and express his thoughts in just a miraculous way. He was a hugely gifted musician. Then I realized that if I was going to get anyplace in the music world I had to find my own distinct personality, if I had one, as a musician. I was in pursuit of that, not to compare myself to the amazing solos Dizzy was taking with Charlie Parker or some of the other jazz favorites I had. I was just trying to find my own way of doing

"I realized that if I was going to get anyplace in the music world I had to find my own distinct personality..."

it. Developing your own sound is the only thing. Who needs to hear a carbon copy? There were times when I started listening to Louis Armstrong and I found myself playing in that style. I had a lesson in humility when I was in the army and they sent

me to band school in Kentucky. At that time I thought I was pretty hot on the trumpet. I had pretty good range, and while I wasn't the greatest reader I thought I had something going. Then I ran into some trumpet players who were much better than me and could play higher, louder, and faster than me and still play with heart. I realized that that's not the game. The game is finding your own individual way of communicating.

Erdmann: *After you left the band, is that when you started to team up with Lou Adler?*

Alpert: That was a little while later when Lou and I did become partners. We were writing songs together when, at the time, I was earning a living by playing parties, bar mitzvahs, weddings... any sort of gig that came my way. I was also writing songs and going around to publishers trying to hustle them. We got a break in 1957. A company called Keen Records hired us as staff writers. We were privy to some nice recordings. Sam Cooke was recording for them. That was when we wrote (*What A Wonderful World* and *All Of My Life* for Sam. It was a real good moment for us because I got my feet wet into the recording side of the business, which really started to intrigue me. One day I was at a session and I heard one of the rather successful producers talk to Plas Johnson, the great jazz saxophonist, during a rehearsal of one of the songs to be recorded and Plas took a brilliant ad-lib solo, and after the rehearsal the producer said, "Beautiful, Plas—play the same thing again." Plas said, "What are you talking about?" The producer, who had produced a number of hit records said, "I loved what you played, play the same thing again." Plas replied, "I don't know what I played." To which the producer said, "Aw come on, you know what you played." Plas asked if it was recorded, and the producer said no. Anyway, the producer couldn't connect that Plas was playing off of the top of his head and came out with something that was beautiful. Well I said to myself, "I can do this." (Laughing) That was when I really got sparked into learning how to produce records.

Erdmann: *Eventually you came to be signed as a singer with RCA.*

Alpert: That was a fortuitous thing. I wrote a song that I thought was just right for one of their artists, Gogi Grant. I played it for one of RCA's A&R people. I just sang the song and played it for him. He said, "That's great, I'd love to do it with you." That caught me off guard. I signed with them for about a year and that was when I met Shorty Rogers, who was a staff producer at the time. He produced a couple of records that I did with RCA. I had a pivotal experience there because they were very "by-the-numbers." The recording studio they had was a very cold place, just white-on-white-on-white acoustical tile. Inside the control room it was very stiff and I always felt that I was intruding on someone. During one of the playbacks I casually put my hand on the board to move the bass a little higher and one of the control engineers actually slapped my hand, telling me to never do that again. He said it was a union board and the engineer could get in trouble. I thought to myself, "This is not the way you treat an artist. How can you do that?" It was really no big deal. I just thought it would be easier to move it myself. Having that experience made me think that if I ever had my own company I would certainly do it differently and treat the artists differently. That was a negative that turned into a positive because when we started A&M I zeroed in on how we could make people comfortable.

Erdmann: *Is it true that the reason you left RCA was because they would not allow you to play trumpet on your own tracks?*

Alpert: That's true. On the last song I did for them I had this idea to overdub some trumpets. They said it was against the union regulations to put your own instrument on top of your own voice, or something like that. Anyway, they wouldn't allow me to do it. They didn't even want to hear the idea. When I look back it was actually fortunate that they didn't allow this. I don't feel bad about it now. One thing led to another and I was really fortunate that I met Jerry Moss and that we got together. In order to be successful in this business you need to have momentum and once you've got that, if you can follow through, you can take it someplace, but the door needs to crack open.

Erdmann: *How did you meet Jerry?*

Alpert: Lou Adler and I were working for a company in New York, Madison Records, as producers, and we did this record for them. The head of promotion there was a personal friend of Jerry's and he introduced us. Jerry was in New York at the time and thinking about moving to Los Angeles. He was the number one independent promotion person in the country at that time. He moved to L.A. and we became friends—not for business reasons, I just liked him. He was a real person. He wanted to do a record with an actor friend of his, Charlie

Robinson. Jerry solicited my help on that. I told Jerry I had recorded this record called *Tell It To The Birds*, which I had almost finished. So I helped him on his record and then he heard mine and liked it, so we pooled our resources and put both records out on a label called Carnival, the precursor to A&M, just as a look-see. The *Tell It To The Birds* record started to sell in L.A. and San Francisco. We turned it over to Dot Records and with the \$500 they gave us we recorded *The Lonely Bull*.

Erdmann: *Was there a conceptual process behind Herb Alpert and The Tijuana Brass and The Lonely Bull?*

Alpert: Nothing other than for a year or two I was really enamored with the bull fights in Tijuana. I would go down there on various Sundays and just get a feeling of that event, though I wasn't crazy about seeing some of the brutalization that was going on at times. I saw a great fight with Carlos Arruza, who fought on horseback. It was a thrilling afternoon with the crowd going crazy and with three or four trumpets playing fanfares in-between the events. I was inspired by that experience. After that I found a tune written by this piano

player I'd been playing with on and off. The tune didn't sound anything like *The Lonely Bull*, but it had a melody that I thought was adaptable to capture the spirit of that afternoon. I had never listened to mariachi music and I didn't even know what it was about, but I was trying to get the feeling of the flavor of the bullfight. That was what I put

down on tape. When I finished the record, it was good but it was missing one element. In 1962 everyone was talking about the hook, "Where's the hook, where's the hook?" An instrumentalist had a slimmer chance than a great vocalist because you didn't have the lyric to hang on to, so I said, "I'm going to put the hook right up front." I got the sounds of the "Olé," and put them right up front with the fanfare so that if anyone was looking for the hook they had it right at the beginning. After we did that, the record just took off. That record was happening. It was like a word-of-mouth record.

Erdmann: *In 1966 you won four Grammys for A Taste Of Honey. I was wondering if you could tell those of us who will never win one, much less four in a single year, what's it like to be so positively recognized by your peers in that manner?*

Alpert: I don't think emotionally I was ready for it at that time. I was caught up in the whirlwind of everything that was happening. It was a quick experience. There was a lull. *The Lonely Bull* was in 1962, 1963 wasn't so special, then 1964 I did an album called *South Of The Border* that started to hook on. There was a tune on that recording called *The Mexican Shuffle* which the Clark Teaberry Gum Company wanted to use as a lead song for one of their commercials. From that we started to get some national exposure again with the sound. That album started to happen. Then our distributor in New Orleans called one afternoon and said there was a tune Al Hirt had turned down that the distributor thought would be really good for me, called *Whipped Cream*. I recorded the song and it started to take off as a single. My partner Jerry got the brilliant idea of putting an album together around food titles. We added *Lemon Tree*, *A Taste Of Honey*, and a few others. When

"In order to be successful in this business you need to have momentum and once you've got that, if you can follow through, you can take it someplace, but the door needs to crack open."

For information on the newly created ITG Legacy Fund, see page 24



Herb Alpert

I was recording I made it a policy of never playing the songs before I recorded them. I'd get the keys, but I never worked out the song to see how I could do it or put it down on paper.

Every session was like a new experience for me. I tried to keep the jazz sensibility intact. The spontaneity was always there from take to take. There was always a little something going on. Playing all of the trumpet parts, which I did on all of the records, I was able to put myself in the place of the second and third trumpet player, when the occasion came to use the sound of two or three horns. I didn't try to completely copy the lead sound. I'd try to keep it so it sounded spontaneous for the second and third trumpet players as well. To me that was basically the sound of the Tijuana Brass, the identity of personality. When people try to copy that sound they put it down verbatim and play the notes, but it always sounds stiff and mechanical.

Okay, to go back, when we recorded *A Taste* the tune kept haunting me. I had a real feeling for it. Jerry thought it was too long and went against what the promotion people would want because it stopped in the middle, twice... so you couldn't really dance to it. It didn't have the elements you would think would work for a hit record. So we put out a single called

“I started playing when I was eight and it's become a part of me. To this day I'm up early and playing something through the horn every morning.”

Third Man Theme, which my partner really loved, and I said let's put *Taste Of Honey* on the back (B side). We started to promote *Third Man Theme* and did some concerts in Seattle at the Edgewater Inn. Every time I played *Taste Of Honey* people would go crazy. I kept calling Jerry and telling him that he was on the wrong side of the record, that *Taste Of Honey* was it. So he got on to *Taste* and it took about three months for it to break, but when it did that was the catalyst that really catapulted the Tijuana Brass.

From that record we started doing major television shows, Dean Martin and Andy Williams, and then when we did the

Ed Sullivan Show all hell broke loose. At one point I had five records in the top 20. There was just so much happening at that time. I was doing concerts and going through the normal stuff that I'm sure everyone would feel, “Do I deserve this stuff?” I don't want to say it was easy for me to do because I put a lot of hard work in to it, but

it just flowed out of me. To do the arrangement of that song for me was nothing, I just tried to think of how many different ways I could think of that melody being played and came up with this groove that just happened. I was not real mature about the whole thing (laughing). That album was huge,

Selected Herb Alpert Discography

As Leader

Colors (Almo Sounds, 1999)
Passion Dance (Almo Sounds, 1997)
Second Wind (Almo Sounds, 1996)
Midnight Sun (A&M, 1992)
North on South St. (A&M, 1991)
My Abstract Heart (A&M, 1989)
Under a Spanish Moon (A&M, 1988)
Keep Your Eye on Me (A&M, 1987)
Wild Romance (A&M, 1985)
Bullish (A&M, 1984)
Blow Your Own Horn (A&M, 1983)
Fandango (A&M, 1982)
Magic Man (A&M, 1981)
Beyond (A&M, 1980)
Rise (A&M, 1979)
Herb Alpert/Hugh Masekela Main Event Live (A&M, 1978)
Herb Alpert/Hugh Masekela (A&M, 1978)
Just You and Me (A&M, 1976)
Coney Island (A&M, 1975)
You Smile - The Song Begins (A&M, 1974)
Foursider (A&M, 1973)
Solid Brass (A&M, 1972)
Summertime (A&M, 1971)
The Brass Are Comin' (A&M, 1969)
Warm (A&M, 1969)
Herb Alpert & The Tijuana Brass Christmas Album (A&M, 1968)
Beat of the Brass (A&M, 1968)
Herb Alpert's Ninth (A&M, 1967)
Sounds Like... (A&M, 1967)
S.R.O. (A&M, 1966)
What Now My Love (A&M, 1966)
Going Places (A&M, 1965)
Whipped Cream & Other Delights (A&M, 1965)
South of the Border (A&M, 1964)
Herb Alpert's Tijuana Brass, Vol. 2 (A&M, 1963)
The Lonely Bull (A&M, 1962)

As A Trumpeter With Others

With Angel Corpus Christi
White Courtesy Phone (1995)

With David Baerwald
Triage (1992)

With Gato Barbieri
Shadow of the Cat (2002)
Ruby, Ruby (1978)

With Jim Brickman
Destiny (1999)

With Vernell Brown, Jr.
Total Eclipse (1991)

With Chayanne
Provocame (1992)

With Ry Cooder & Manuel Galbán
Mambo Sinuendo (2003)

With Brian Culbertson
Nice & Slow (2001)

With Paulinho DaCosta
Breakdown (1987)

With Victor DeLorenzo
Pancake Day (1996)

With Lani Hall
Sweetbird (1977)
Hello It's Me (1975)

With Janet Jackson
Rhythm Nation 1814 (1989)

With Sonny James
Young Love (2002)

With Garland Jeffreys
American Boy & Girl (1979)

With Kris Kristofferson & Rita Coolidge
Full Moon (1973)

With David Lanz
Songs from an English Garden (1998)

With Harvey Mason
Ratamacue (1995)

With Luis Miguel
20 Anos (1990)

With Airtro Moreira
Touching You... Touching Me (1979)

With Harry Nilsson
Hollywood Dreamer (2001)

With The Pulsars
Pulsars (1997)
Submission to the Masters (1996)

With Smokey Robinson
Smoke Signals (1986)

With Phil Spector
Back to Mono (1958 - 1969) (1991)

With Sweet 75
Sweet 75 (1997)

With UB40
Rat in the Kitchen (1986)

With Hal Willner
Stay Awake (1989)

multi-multi platinum.

Erdmann: *When you were in this time of heavy business demands as well as recording and performing, was it hard to find time to practice?*

Alpert: The business thing for me was just a side feature. I think one of my strengths is to have people around me who can do things I can't. I don't have a business background and when I get too deep into the nuts and bolts and figures it puts me to sleep. I've been very fortunate to have some wonderful people around me to allow me to explore the right side of my brain. I've always been able to carve time out to practice. I do that out of love. I never did that out of something I needed to do in order to keep the business going. I started playing when I was eight and it's become a part of me. To this day I'm up early and playing something through the horn every morning.

I enjoy it and love it. There is something about playing every day that's rewarding. It's like playing golf—you're always playing against yourself. You can feel the progress and it's slow, like a pebble at a time. One thing a teacher told me a while back that kind of haunted me for the longest time was that if you miss one day you go back three. That was a tough one for me. I think if you're playing properly that you can take some time off. I've seen it happen. One of the teachers I studied with, Carmine Caruso, was a big influence on me. He was not just a teacher—he was also a very dear friend of mine.

Erdmann: *What was it like to work with Caruso?*

Alpert: He had an approach that was totally unique. He taught the physics of the instrument, which is invaluable if you're going to make any sense out of an instrument. To know what makes the sound and how you do it. I'd never thought of

that before. He had these exercises that would point in that direction and was very involved in syncing the body's muscles to move to time. He was into the whole kinesthetic aspect of the trumpet, along with subdividing the time. His idea was that there is no difference in the time if it's subdivided between moving a half-step, or an octave, or two octaves. If you subdivide the time between the times those moves are made the time is the same. For me that was a revelation and, once I got on to it, the knowledge freed me. I began to understand when it wasn't happening. I went through a whole period when I couldn't play the horn. In 1969 I was really struggling. I was going through a divorce and stuttering through the horn. My tongue wouldn't cooperate with me. The nerves got the best of me and I fell into tremendously bad habits in trying to play. When I met Carmine in 1974 I asked him what I was doing wrong. He told me that if he told me it still wouldn't help me because I wouldn't be able to do anything about it immediately. I would have to do some things to correct the problem. We started talking, and we started drinking (laughing), and I gave him a little too much to drink. Towards the end of the night I asked him (now in a slurred quasi-inebriated speech style), "Carmine, what am I doing wrong?" He said, (in an equally slurred speech style), "You're trying to play with your mouth open." (Laughing) My lips were too far apart. He told me the trumpet is a reed instrument and your lips are a reed. He ended up telling me what I was doing wrong but I still couldn't do anything about it. I had practiced bad habits and learned them. I had to work my way out of that. Carmine was instrumental, along with Bob Findley (Chuck Findley's brother who is a famous West Coast trumpet teacher), in helping me out of that.

Erdmann: *I was wondering if you could tell the readers about your partnership with Hugh Masekela? The two records you did together contain some of the happiest music in the world.*

Alpert: When I met Hugh he indicated to me that some of the things I was doing instinctively with the Tijuana Brass were similar to what was also happening in South Africa at the time. So we just got together and started having fun playing together. He's a wonderfully sensitive musician. We traveled around for a long time and recorded our second album together live. I wasn't totally out of the woods playing-wise, but I had a lot of fun playing with him.

Erdmann: *I know our time is limited, but I'd like to jump to Rise. That tune and album were hugely successful.*

Alpert: My nephew Randy, who I was working with at the time, got this idea to do dance versions of the Tijuana Brass records. At the time in the A&M studios 3M had loaned us their multi-track digital machine, just for us to test out. So I got a session together with my nephew, who is very musical and had a real feeling for what he thought I should be doing, and we put these old Tijuana Brass evergreens in a disco groove. We had three sessions booked and the minute I heard *Taste Of Honey* with a disco beat I got nauseous. I knew I couldn't do that and this was not what I wanted to do. Those records were good for their time and let's just let them be. We had the studio time and we had this song called *Rise* (pro-

Make Plans Now to Attend 2005 ITG Conference June 21 – 24, 2005 Bangkok, Thailand

nounced Ree-sa), spelled R-I-S-E, that Randy's writing partner (Andy Armer) had written with Randy. They had the song going at 120 beats-per-minute. It was the same melody as everyone knows, but they had it going in the disco groove. I said, "Let's slow this down. Everyone is playing their music at 120 beats-per-minute. Let's slow this down to where people can dance holding each other at 100 beats-per-minute." I really enjoyed playing the melody slowly because it was beautiful and had great changes. We recorded it on the 3M machine live in the studio with all of the musicians. When I heard the playback in the studio I started to get goose bumps. I remember going up to Julius Wechter who played marimba and got up behind his ear and said, "Man, this is great, I love it. What do you think?" He said, "I hate it." (Laughter) I asked him what he hated about it, and he said he didn't know. It did have a dance groove to it and he just wasn't into it. It was a great experience. The record took a few months to percolate, but when it did it went across the board: number one R&B, number one pop, number one in many various categories. It was satisfying.

Erdmann: *When you sold the publishing company you retained the rights to your own recorded material. You told me previously that you're currently going back through the unreleased tracks for upcoming releases. Can you tell the readers about this?*

Alpert: I wanted to capture the catalog because, like I said, there was this period when I wasn't able to express myself too

well. There were some recordings from that period that I wanted to get off the market. When Universal expressed an interest in buying the publishing company (*ed.*, Herb had previously sold the record company to Universal) I said I wouldn't even think about it unless I could get the Tijuana Brass and my wife's (singer Lani Hall) material back from them.

They were so anxious to have the catalog they acquiesced and I got the catalogs I wanted back. I just wanted to get some of the material out of the market place. When I retrieved all of the tapes, I started to hear things I had forgotten I had recorded. Things like *Sunny*, *Promises Promises*, *Alone Again*, a recording of the *Tennessee Waltz*, a tune Cat Stevens had written especially for me called *Whistle Song*. I started to listen to these things and they were great. They had a really nice feel, so I started putting some new horns on them when warranted and I started to get that old feeling I used to get when something was really nice. I was having fun doing that. Then I started to think that there is so much dark music on the radio today, music that's on the downside of life, that maybe some people will enjoy hearing this music as well. I wasn't thinking of doing it as a commercial venture, but I always felt that if I had fun

*"...there is so much dark music
on the radio today, music
that's on the downside of life...
I always felt that if I had fun
playing something it must be
fun for someone to listen to."*

HERB ALPERT'S SOLO ON

BY BOBBY SCOTT & RICK MARLOW

TRANSCRIBED BY

VERN SIELERT

TASTE OF HONEY

FROM HERB ALPERT'S ALBUM MIDNIGHT SUN (A&M 75021-5391-2)

HARMON (STEM OUT)

♩ = 136

1 A-7 trumpet 3

5 3 3 3

9 3 3 3 3

13

17

21 3

25 3 3 3 3

29 3

playing something it must be fun for someone to listen to. That's what I've been pursuing. There are about 45 tracks that I'm going to be putting out in some form. Universal has showed interest in re-releasing the *Whipped Cream* album and some the other ones with bonus tracks, or the material will come out as a separate two-set package.

Erdmann: *I have a review by Jonathan Widran of your recording Colors, where he wrote, "It would be easy for the former Tijuana Brassman and founder of A&M to just rest on his career achievements or just make music to pass the time, but instead, the 60-something trumpeter rings in with one of the year's most remarkable jams." I thought that really captured the essence of your music. Your music never sounds "phoned-in." How do you keep the energy and excitement up?*

Alpert: I've never felt like it was ever time to do something "by-the-numbers." For me it's a passion. When I got hooked into recording I came to view it as an art form. The advantage that I probably did have was that I studied how to make a record and be the artist at the same time. I wasn't at the mercy

of someone else putting it together for me. I was able to fuse the two together and learned, through the years, how to be a bystander—being able to listen to what I do without being the participant. I tried to be an audience to it. Having that tool, I'm able to listen to something I've done and wonder if I'd like to listen to it again as an observer. If the answer is no, I try to find out why, or if it doesn't work I'll heave it and forget about it. I've always tried to release records that touch me. I guess there might be a couple of exceptions, but for the most part I'm passionate about this whole thing. This is a love of mine and I'm proud of what I've done through the years and like it or not, it's me. You're hearing me.

Erdmann: *How did you come to start the Herb Alpert Foundation?*

Alpert: It's been going since the early '80s. It's something I didn't labor over. I realized I'd been blessed beyond my dreams and it feels natural to, in a select way, give back some of my good fortune. When it first started I got overwhelmed in thinking, "This is not the Ford Foundation, not the Carnegie



Herb Alpert

Institute, I'm just going to do the little bit I can do." Instead of being overwhelmed by the grandness of the problems we have out there I started to think about doing some small things well and getting involved in organizations and situations that I thought warranted some help. I didn't want to just write a check, but instead to be somewhat involved in pointing the way. It's been a great experience for me and gives me energy to be able to do that. I feel thankful that I'm able to do that.

Erdmann: *Visual art has been a passion of yours for a long time.*

Alpert: I've been painting and sculpting for over 30 years now.

Erdmann: *The readers are probably not aware you do this. Could you talk about how you're moved by visual art and how it came to be so important in your life?*

Alpert: I started getting involved by going to museums around the world when I was traveling with the Tijuana Brass. I always seemed to go to the modern art section. I guess it was around 1969 or 1970, I went out and bought a canvas or a couple of them along with some paint and started moving them around and really had a good time doing it. Then one afternoon I painted something I really liked. I put it on the wall and it felt great. It wasn't dry, but I had a great experience doing it and looking at it, thinking this was pretty good and that it might even compare favorably with some of the other artists who are out there. I remember waking up early the next morning so anxious to see the painting, again wondering if it

was as good as I thought it was, and when I got downstairs it was almost gone. It had seeped into the canvas because I hadn't prepared the canvas with gesso. That experience led me into learning how to get some of the mechanics down. It's very much like music: you learn the scales, modes, how to move things around with your fingers, and then you forget all of that and see what you can come up with. Painting and sculpting is like that. You get the technical side of it down, how to do it, and then you just try to express yourself. That's what I've been doing and having a good time. (Alpert's art is available for viewing at www.herbalpert.com)

About the author: Thomas Erdmann is currently the director of bands and professor of music at Elon University, North Carolina. He has degrees from the University of Illinois (DMA), Illinois State University (MM), and the State University of New York at Fredonia (BMP, BME). Erdmann is a trumpeter and pianist who has performed throughout the east and midwest regions of the United States.



Herb Alpert's Equipment

Trumpet—ML Chicago Benge and a Bach 8B mouthpiece with a Bob Reeves shaft.
Flugelhorn—Copper Zigmant Kanstul.

Against All Odds: An Interview with Miroslav Kejmar

BY FRANK KADERABEK

The centuries-old rich musical tradition of Czechoslovakia was severely challenged during the brutal years of Nazi occupation. In 1945, liberation by the Soviets brought another form of artistic as well as political asphyxiation. It was in this gray period that Miroslav Kejmar sought to pursue his trumpet studies and musical career.

My initial contact with Miroslav occurred when he began a correspondence with me in 1980. Because my parents were Czech immigrants I had been taught to speak, read, and

write the language. In 1982 I was invited to be the American judge at the International Trumpet Competition, part of the Prague Spring Music Festival. Miroslav was a member of the panel of judges and our friendship grew. In 2003, we were both in Prague again, serving as competition judges. It occurred to me that it would be of interest to ITG members to read about the career of one of the Czech Republic's most celebrated trumpeters, and so this interview was taped at that time in "Golden Prague, city of 100 spires."

Kejmar: I was born July 3, 1941, in Kladno, Bohemia. When I was seven years old my grandmother wanted me to study the violin because that was the instrument she liked. For two years I took private violin lessons with an old army musician, then I joined our school orchestra. When I was ten, the trumpeter graduated and the director asked me if I would like to play the trumpet. I went home and asked my mother if that would be all right. My mother said she liked the sound of the trumpet. So for my tenth birthday she bought me a rotary C trumpet made by a local firm, Zazvonil. Most of the trumpet parts we used were written in C.

Kaderabek: What about the violin?

Kejmar: I continued both instruments until I graduated from school at the age of fourteen. The government decided that I had no right to further study. My parents were divorced. My father had a large drugstore, my stepfather had a transport service and my grandfather had a farm. So, the government told me that I was either going to work on my grandfather's farm or work in the mines. However, my mother took me to the army school near us. She had somehow secretly manipulated the opportunity for me to be tested for admission to the army band school. [Kaderabek: Merit alone wasn't necessarily sufficient to gain access under the Soviet-imposed system.] Since I did so well I was immediately taken in and did not have to work in the mines. The director was not pleased at my being there but the trumpet teacher, Frantisek Jesek, was a very high communist party official and he spoke up for me. He was the nicest communist I ever met! At the school I played the flugelhorn. Adolf Scherbaum (renowned piccolo trumpet soloist) started this way also.

From 1955 until 1958 I was in the army school at Liberec. I had hoped that when I graduated from the army school I could go on to the Prague Conservatory. The army school told us that if we worked very hard we would have that opportunity

but that turned out to be a big lie. The town of Liberec had an opera and since I had top grades I was allowed to attend the opera every week. I heard Puccini, Janàcek, Verdi, and others. In 1956 the Czech Philharmonic came to play a concert. Václav Smetacek conducted Rimsky-Korsakov's *Scheherazade* and the Dvorák *New World Symphony*. It was the first time I heard a live symphony concert and I will remember the names of all the first chair players all my life.

After I finished the army school I was placed in an army band near the German border, a town called Sumova. It was a 24-piece wind band in the same style as the Soviet army bands. It was absolutely dreadful. Most of the time I played flugelhorn; the last year I was a fanfare bugler. Out duties were to play parades and dances, and all military

functions, and even concerts for civilians. Mainly we played our national music. I didn't like it and I had to stand up to the leader. I complained that the man was incompetent, he was an amateur, didn't know music at all, and the army inspector came to investigate. They found that I was right but because I complained I was transferred to Slany, a little town near Prague. My father lived in Slany and he had a good friend who was a well-known army bandleader who helped me eventually

get out of the army. In 1963 I went to study in Prague.

Kaderabek: With whom did you study?

Kejmar: I studied for two years privately with Professor Parik. He prepared me for the audition to the Prague Conservatory. My first audition went well except for some

questions regarding my political beliefs. The second audition went well both musically and politically! In the Conservatory I was assigned to Vaclav Junek, who taught me for four years.

Kaderabek: What were their teaching materials?

Kejmar: With Professor Parik we worked on a German edition of the Arban, Charles Colin *Lip Flexibility Studies*, Schlossberg, and scales. At the Conservatory Professor Junek

"The government decided that I had no right to further study... I was either going to work on my grandfather's farm or work in the mines."

"My first audition went well except for some questions regarding my political beliefs. The second audition went well both musically and politically!"



Miroslav Kejmar

preferred other material: Kolar, Laurant, and Chavanne, Charlier, and concerti. He also had me study double and triple-tonguing exercises from the Arban book. In addition, on my own, I practiced every day the Charles Colin *Studies* and lots of lip slurs from Arban. While I was at the Conservatory I played operettas at the Karlinsky Theater—Offenbach and all the famous operettas. You had to know how to transpose. In the army I knew only the E-flat transposition but in the theater I had to learn all the keys: C, F, A. I have had to work on transposition all my life.

In 1967 I auditioned for the Music Academy, which is the level above the Conservatory. At this school you had to learn music theory but I enjoyed studying so it came easily to me. I spent four years at the Academy and for two of those years I again studied with Professor Parik. He was a great teacher and I am indebted to him. He encouraged me and helped my confidence. I was afraid to play for people but he kept after me and I gained more confidence. It was a beautiful time studying with him.

Kaderabek: *How old were you when you were at the Academy?*

Kejmar: I was 26 years old. I was only in the Academy two years when I auditioned for the Czech Philharmonic and I won the position. While I was in the Philharmonic I was able

to complete my studies at the Academy.

Kaderabek: *Before you came to the Philharmonic did you play any competitions, such as the Prague Spring Festival?*

Kejmar: No, that didn't seem to interest me. The first Prague Spring was in 1962 and the next was much later; by then I was too old to enter. I did compete in Geneva in 1968, but it didn't go well for me. In 1971 I was in Munich where I met Guy Touvron, the prominent French solo trumpeter. I played well (the Hindemith *Sonate*) and Maurice André and Adolf Scherbaum came to congratulate me. Six of us were advanced to the second round. I was one of the three who did not make it to the final round, but I wasn't sad about it. André and Touvron gave me good advice on what music to practice and how to practice. They were very helpful.

Kaderabek: *You auditioned for the Czech Philharmonic while you were still a student at the Academy?*

Kejmar: Yes. When I auditioned they tried me on the first parts. At the audition was the Bartok *Concerto for Orchestra*, which I played on the B-flat trumpet. The high part near the end I had to play three times. My high register was good but the committee wanted to be certain that it was reliable. It was, and I got the job. I played fourth, third, first—any place they wanted to put me. I did this utility position for two years, then

they put me on first trumpet.

Kaderabek: *Every trumpet player loves to talk equipment. What instruments have you played?*

Kejmar: All my army time we played rotary-valve trumpets and I had had enough of that. When I left the army to go study in Prague I played a B-flat trumpet that was made in Brno by Joseph Leidle. It was made for an exhibition and was quite good. In 1965 I managed to get a Conn B-flat trumpet, Victor model, and I auditioned for the Prague Conservatory on it. Later I was able to buy a Yamaha C trumpet.

Kaderabek: *What about Czech instruments—Cerveny or Graslitz?*

Kejmar: Hardly anyone played them, except for the flugel-horns in the army bands. In the orchestra, players would have friends or relatives in Germany, France, or America, and through them would get instruments. Some Yamaha instruments did come in. I had a friend, Yaroslav Simek, who played with Adolf Scherbaum and he was able to travel outside the country. He would always bring back good horns and sell them. I got some good instruments that way. He also had good mouthpieces. He had a Bach 1½C and he gave it to me, I played on that for some years until you gave me a Bach 1C that you had copied to your model backbore and hole. It is too bad I didn't know some of these things earlier. For the piccolo, Scherbaum made me a mouthpiece in 1971, a very good one. On this mouthpiece I

“One of my fellow students had an aunt in America and she would buy mouthpieces and send them to us.”

was able to play *Brandenburg #2*. I always have it. As a conservatory student I had a 1½C Bach Mount Vernon mouthpiece.

Kaderabek: *How did you get American mouthpieces?*

Kejmar: One of my fellow students had an aunt in America and she would buy mouthpieces and send them to us. During the Communist regime you couldn't find these things here. Sometime after 1960, Selmer mouthpieces and trumpets became available. They were certainly better than the ones made here.

Kaderabek: *I once saw a picture of the Czech Philharmonic in which they were playing rotary trumpets.*

Kejmar: That was before I got in. In 1965 they bought Bach trombones because the players felt they were better than the Czech trombones. After that we began to play Bach B-flat and C trumpets. At first we had Mount Vernon C trumpets but on one of our tours a trunk with trumpets was damaged. Then we got the new Bachs, which we thought were better.

Kaderabek: *Adolf Scherbaum was very helpful to you, wasn't he?*

Kejmar: Yes, tremendously helpful. Here in Czechoslovakia no one knew how to play the piccolo trumpet. In 1969, Scherbaum came and played first trumpet on the *B Minor Mass* and I played second. When I got to know him he advised me on how and what to practice. He would visit us often and teach me how to articulate on the piccolo. He believed phrasing should mimic the legato style of the violin.

In 1974 the Czech Philharmonic was playing the Bach



Czech Philharmonic Trumpet Section, L – R: Jiri Horak, U. Junek, M. Kejmar, V. Stuchly

B Minor Mass with the fantastic German organist **Karl Richter**, who was a specialist in Bach's works. He was a great scholar. When we finished the *Mass* he called me into his office and told me that the next time he came back, in two years, he wanted me to do *Brandenburg No. 2*. I told him I never tried it and he said, "Well, you have to learn it." And I did.

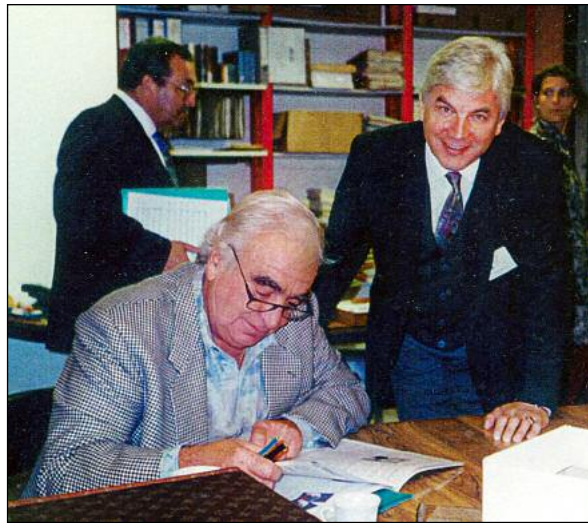
Kaderabek: *What kind of piccolo did you have?*

Kejmar: I had a Selmer, like Maurice André's and like yours.

Kaderabek: *You've made many recordings in your career, haven't you?*

Kejmar: Yes. I recorded all the Mahler symphonies with Vaclav Neumann. Near the end of Neumann's tenure, a Japanese company had us rerecord the Mahler symphonies for them. With the Japanese conductor, Obayasi, we recorded the *Second, Third, Fifth, and Seventh* Mahler symphonies. We recorded the *Symphonie Fantastique*, Saint-Saens *Symphony #3*, and many other works with Obayasi. Also with Neumann we recorded Dvorák's opera *Rusolka* and a number of Janáček operas, *Swan Lake*, and Prokofiev's *Romeo and Juliet*. With Mackerras and singers from the Metropolitan Opera we recorded another *Rusolka*—they were great. In 1997 in Salzburg, for the Janáček opera, *Kata Kabanova*, the Czech Philharmonic played in the pit. The soloists were foreigners and a Belgian conducted us.

I recorded the Bach *Brandenburg #2* three times: twice in Slovakia, the third time with the Suk Chamber Orchestra. Suk, son of the famous composer and grandson of Dvorák, conducted. I made fifteen records as a soloist, mostly Baroque, but also some modern solos: *Matej Triple Concerto*, *Paur Trompetina* and the *Vackar Concerto*. I also recorded lots of chamber music for various companies—Supraphon, Panton Opus, Klove, Ponicanon and Octavia, and Music Vars. Early in my career I recorded the Michael Haydn *C Major Concerto* along with other pieces. Somehow the record got into the hands of Stephen Chenette, former principal trumpet of the Minneapolis Symphony. He wrote a glowing critique of my playing, which was published in the *ITG Journal*. In the article he said that whenever I record again he would happily buy my discs. The *ITG* article found its way to people from the recording company, Supraphon, who called me in to meet with them. No one could believe that I did not know this man, but they were impressed and asked me to



Maurice André and Miroslav Kejmar

I used the B-flat for recording the Shostakovich *Piano Concerto* with the Slovak pianist Alexander Katorino. I believe the **Vejvanosky Sonatas** sound better on the G trumpet because the tone is a little bigger and more pleasing than the piccolo trumpet on the long sustained tones. I recorded a whole disc of *Vejvanosky Sonatas*. For the Haydn and the Hummel concertos I prefer to use the E-flat trumpet. The posthorn solo in the Mahler *Third Symphony* I believe should be played on the flugelhorn because that was the instrument Mahler heard in the Austrian military bands.



J. Suk and M. Kejmar, after performing the *Brandenburg #2* at a concert

Kaderabek: *Can you talk about other types of music you have played besides the symphony repertoire?*

Kejmar: As a boy I loved jazz music. In 1958, when I was 17, I lived in Sumava. That was just 50 kilometers from the German border so we were able to pick up their radio broadcasts. Every morning the German station broadcast jazz hour—"Music USA" with Willis Canover. I listened every day. We heard Ellington, Basie, Clark Terry, Willie Cook, Ray Nance, Cootie Williams... I learned all the names, like Freddie Hubbard, Miles Davis, and Chet Baker. When I was 18, I got a record of Scherbaum doing the Bach *Brandenburg #2*. I couldn't believe such high playing was even possible on the trumpet. There was a violinist in our group who had absolute pitch and he would tell us what the high notes were. It turned out that Cat Anderson played even higher than Scherbaum! I loved the American trumpets, especially Cat Anderson... but Clark Terry was my favorite. I thought his sound was so big and I tried to get that same sound. We didn't know he was playing a flugelhorn! Harry James we knew from records; for us he was a virtuoso. We were in awe of Louis Armstrong who played a concert in

record for them. Years later when the Czech Philharmonic was on tour in Toronto, Canada, I met Stephen Chenette. At that time he was professor of trumpet at the University of Toronto. Our translator was the Czech composer, Oscar Moravec, who had written a sonata from trumpet and piano. Chenette helped me a lot; he even paid for my ITG membership. Because of his interest and concern, it was possible for me to be aware of the restrictions of the iron curtain.

Kaderabek: *Do you usually play the B-flat trumpet?*

Kejmar: Yes, but most solo things I do on the C or D trumpet.

Prague that was a sensation. A friend had a big band here and he admired Conrad Gozzo. Recently Bobby Shew told me that indeed, Gozzo was phenomenal. Woody Herman, Stan Kenton, Tommy Dorsey—their memories inspired me forever.

Kaderabek: *The big band era was an exciting time for popular music in the United States. There was a crossover effect that had a positive influence on classical musicians.*

Kejmar: I felt that the American trumpeters had better skills and better schooling than we had. In 1965, George Szell brought the Cleveland Orchestra to Prague. Bernie Adelstein and Dave Zauder played and it was great. What you heard on records, well, that's the way they played—perfectly. Then when the Philadelphia Orchestra came with Muti and you all played the Prokofiev *Fifth Symphony* I was happy to know that my impression of American trumpeters was correct. They spurred me to earnestly practice Charles Colin, Claude Gordon, Michell, and the Allen Vizzutti methods which I still like to play.

A little while back I played in an ensemble of ten trumpeters which featured Bobby Shew. For the first time in my life I sat next to an American jazz trumpeter. I couldn't believe how wonderfully he played—high, great improvisation. Allen Vizzutti can also do these things. They play with no sweat and they say the same thing you say, "It's all in the breathing." André and Scherbaum inspired us but it was the Americans who really motivated us.

Kaderabek: *What is your schedule in the Philharmonic?*

Kejmar: Rehearsals are Monday through Wednesday, concerts are Thursday and Friday, and sometimes there is a Saturday concert. Our tours are often six weeks long and we play six concerts each week.

Kaderabek: *You get off easier than American orchestral players except for your tours! Miroslav, your career has spanned a period of Czech history that has witnessed some of the most dramatic changes imaginable. What differences have political changes caused in the area of music?*

Kejmar: Just before the Velvet Revolution in 1989, our conductor, Vaclav Neumann, was being pressured by the government to do broadcasts and to provide propaganda for the communist regime. He refused, and the entire orchestra (with a single exception) supported him. After the revolution, the or-



L – R: Son John and Miroslav Kejmar

chestra became self-governing; *i.e.*, choosing its own conductor, etc. Now the government, which provides our financial base, has retaken control. One enormous improvement was that our borders opened up and we could freely travel out of the country for jobs, as individuals or in ensembles.

Kaderabek: *What are your rules concerning retirement?*

Kejmar: You retire at 63 to 65, depending on what shape you are in. I am 62 and I played first trumpet for 31 years. Now I'm alternating first and utility positions. The management has asked me to continue playing until I am 66.

Kaderabek: *What are your plans for the future?*

Kejmar: The Prague Conservatory wishes to increase my teaching assignments, so I will have additional students. This coming spring, I will premier the Jan Fisher *Trumpet Concerto* with an orchestra. I will be playing the Harry James *Concerto* and the Hummel *Concerto* with an orchestra in Switzerland. I have been lured to go to Japan to record the posthorn solo in the Mahler *Third Symphony* with a Japanese orchestra. Finally, I am planning a pop record of American standard songs—*Embraceable You*, *Smoke Gets in Your Eyes*—with organ.

Kaderabek: *As one Czech to another, I wish you "Dobry natisk a abi jsi tvuji muzikou dlouho vidrzel"—a good embouchure, and may you and your music long endure.*

About the author: Frank Kaderabek served as principal trumpet with the Philadelphia Orchestra from 1975 until his retirement in 1995. His previous appointments included principal trumpet in the Dallas and Detroit Symphonies, and assistant principal trumpet in the Chicago Symphony. He has recorded two solo CDs, *An American Trumpet in Prague* on the VARS label, and *Virtuoso* with the Allentown Band. The 1991 annual New York Brass Conference honored Kaderabek for his contribution to performance and teaching. Frank Kaderabek received the ITG Award of Merit at the 2004 conference. He is a member of the ITG Board of Directors, teaches at the Curtis Institute of Music and Westchester University, and is active as a soloist, clinician, and adjudicator throughout the United States.



**ITG's Legacy Endowment
is a reality!
For details, see page 119.**

The 2004 National Trumpet Competition

BY ALBERT LILLY

Day One

The opening of the 2004 National Trumpet Competition commenced with registration for all participants. Many of the artist/faculty arrived in advance of the scheduled opening ceremony to prepare music for the opening concert, and to organize the presentation of a brief overview of materials and events planned for the week. The site for this year's opening ceremony was again the Johnson Center Atrium at James Madison University in Fairfax, VA, a large, comfortable location for the massive gathering of competitors and trumpet enthusiasts in attendance.

An ensemble composed of the NTC artist/faculty opened the performance with *Blazon* by Gilbert Vinter, conducted by Leonard Candelaria. NTC Executive Director Dennis Edelbrock then welcomed all participants and guests to the National Trumpet Competition. Richard Cox followed Edelbrock with a brief presentation regarding the great value of the competition. The artist/faculty returned to the stage with performances of *Scaling Mount Oread* by Carl Johnson (conducted by Christopher Moore), Pachelbel's *Canon* (transcribed and conducted by Charles Decker), and *Alla Scherzo* by James Wisznarowicz (conducted by William Stowman).

James Olcott came to the stage to discuss the benefits of membership in the International Trumpet Guild. As a result of the ITG sign-up program during the competition, over 60 new members were added to the ITG membership. NTC Guest Artist Carl Saunders was then called to the stage, where he made a brief presentation regarding performing to one's best before playing a wonderful rendition of *I Can't Get Started*. John Winkler followed by presenting the general guidelines for the competition, and useful reminders for the competitors.

The artist/faculty then returned to the stage to perform the "Fanfare" from *Agon* by Igor Stravinsky and *Bugler's*

Holiday by Leroy Anderson (arranged by David Hickman), both conducted by James Olcott. Douglass Wilson then conducted a great rendition of *Down By the Riverside*, as arranged by Harvey. Jens Lindemann offered comments on the value of experiencing NTC... in networking, the formation of friendships, and in the opportunities provided to hear great players perform. After final comments by Edelbrock, the artist/faculty closed the competition by performing the *Hoffnung Fanfare* by Malcolm Arnold, arranged by Olcott and conducted by Moore.

The trumpet ensemble auditions concluded the evening, with more than 20 fine groups invited for the competition. The trumpet ensemble adjudicators commented on the high level of performance of the trumpet ensembles through the entire competition. The finals round started at 10:45 P.M. and ran past midnight. Six ensembles participated in the finals. While that competition ran, master classes by Gary Radtke and Scott D'Earth were offered for interested participants, and the massed trumpet ensemble held their first rehearsal. It was indeed a very busy first day at the National Trumpet Competition.



Kathryn James performs in the Baroque Division Finals



Jens Lindemann and Carl Saunders perform Gershwin's *Someone to Watch Over Me*

Day Two

The second day of the National Trumpet Competition started with semi-final auditions for the high school and middle school divisions. A full day of competition also included opportunities for competitors and guests to hear master classes offered by Richard Cox, Gary Radtke, Betty Scott, Stanley Curtis, Gilbert Hoffer, and others. Guest artist Jens Lindemann presented a master class attended by many, and competitors and guests commented on the presentation with great admiration and enthusiasm. Vendor exhibits opened at noon on the third floor of the Johnson Center, and a large crowd of students, teachers, performers, and parents took the opportunity afforded to see new music, instruments, and accessories on the market.

On Friday evening, the NTC Gala concert was held in the Harris Theatre for a standing room only audience. The U.S. Army Brass Quintet opened the program with four works for brass quintet. A highlight of the performance was *Teddy at the Throttle*, as arranged by Paul Murtha. The work was a compilation of known works and original compositions created to accompany an old silent movie of the same name. The Army Brass Quintet performed with great skill and musicianship, and the enthusiastic audience enjoyed their performance.



Jazz finalist Jean Caze gives a winning performance

The Army Orchestra followed with Michael Torke's *Bright Blue Day*. The orchestra then accompanied Jens Lindemann in performance of the American premiere of the Allan Gilliland *Concerto for Trumpet and Orchestra*. Lindemann's breathtaking

2004 National Trumpet Competition Winners

Middle School Division

1st Place Miki Sasaki
2nd Place David Kerr
Finalists: Colin Delong, Nathaniel Hasterlick

High School Division

1st Place Caleb Hudson
2nd Place Alexander White
3rd Place Matthew Kitzen-Abelson
Finalist: Kevin Shannon

College Division

1st Place Adam Bhatia
2nd Place Adam Decker
3rd Place Mark Mashburn
4th Place Lacey Redfield

Masters Division

1st Place Luke MacDonald
2nd Place Paul Lowry
3rd Place Carl Lindquist

Pro Am Division

1st Place Don Johnson
1st Place William Black

Jazz Division

1st Place Jean Caze
2nd Place Matthew Holman
3rd Place Phillip Dizack

Trumpet Ensemble Division

1st Place University of Kentucky
2nd Place University of North Carolina – Greensboro
3rd Place University of Oklahoma
4th Place Tennessee Technical University
5th Place Michigan State University
6th place University of Wisconsin-Eau Claire

Baroque Division

High School (to 18) Don Johnson
College (students 18 to 28) Kathryn James
Open Age Group (23 and up, non-student)
Robert Civiletti

Accompanist Choice Awards

Middle School - Stephen Dillard, Anne Lemieux
High School - Stephen Limpert, Wes Martin
College - Max Hembd, Matthew Pienkowski
Masters - Amanda Bekeney, Stephen Marx

performance of the work was an inspiration to all. The composer was called to the stage, with both the soloist and composer receiving a standing ovation from the audience.

The Army Brass Quintet and orchestra performed "Dance to Restore an Eclipsed Moon" from *Shadowcatchers* by Eric Ewazen. The work was beautifully performed, featuring sections for orchestra, brass quintet, and overlapping segments and exchanges among all musical forces. Following the Ewazen work, the Army Orchestra trumpet section, featuring Terry Bingham, Gilbert Hoffer, Scott Sabo, and Troy McKay performed an exciting rendition of John Head's *The Brave Matador*. The spirit and excitement of the Spanish-styled trumpet ensemble was exciting and entertaining to one and all. Edelbrock then returned to the stage to present Col. Tony Cason, conductor of the orchestra, with an award for his many years of support to the NTC through orchestra preparation and soloist support. Following the award presentation, Lindemann and NTC Guest Artist Carl Saunders were featured on a performance of Gershwin's *Someone to Watch Over Me*, as arranged by Joseph Turrin.

After the orchestra performed *Huapango* by Moncaya, Lindemann again returned to the stage for a performance of *The Rising Sun* by Allen Vizzutti. Lindemann's phenomenal performance resulted in an enthusiastic standing ovation from the audience. Lindemann responded to the audience by returning to the stage for an encore of *Sugar Blues* by Clyde McCoy, accompanied by upright bass. All who attended the concert left with a great appreciation for the talents of all the ensembles, and soloists.

Day Three

Day three commenced very early with competition in the Collegiate, Master's, Baroque, and Pro-Am divisions, and a full schedule of master classes and events. The baroque trumpet competition was a new addition this year. Nearly ten competitors performed in three divisions. Many who attended the various divisions of competition commented on the high level of performance in all divisions. At 12:45, the exhibits and vendors areas held a special event where all registered participants were allowed to enter their names for door prize drawings and free give-aways. A huge crowd attended the event, held in the Atrium of the Johnson Center.

At 2:30 P.M., Carl Saunders began a wonderful master class, so well attended that there was simply no room left for all who wanted to attend. It is the hope of this author that in the future, the NTC does a better job of securing larger venues for the master classes. There were simply too many people to fit into the small rooms for some of the master class events, and it is sad to see participants turned away from master classes or events due to a lack of space.



Jens Lindemann makes a point in his master class

Throughout the afternoon, many competitors who had finished with their performance took the opportunity to visit the exhibits, try new instruments, look for new works in the music vendor areas, and visit with friends new and old. Times like these are what really makes NTC special, and it seemed that this year's schedule had very few of these opportunities, unlike years past. While master classes and concert opportunities are important, the chance to meet, network, and visit with friends from the trumpet world is equally important.

At 6:00 P.M., Carl Saunders and the US Army Jazz Ambassadors performed exciting works from the jazz repertoire. Saunders was featured on several tunes that showcased his lyrical playing. It is rare to hear an instrumentalist with such command of the instrument. With Saunders and Lindemann, NTC participants had several chances to hear great soloists, with great accompaniment, in a great location. During the concert, the finalists were announced in the middle school, high school, college, and master's divisions, and an order was drawn for the finals.

The jazz finals competition started later that evening in the Harris Theatre. Each soloist performed two works backed by the rhythm section from the Army Blues. Upon the completion of the competition, the adjudicators led a jam session for interested players and participants. Imagine a jam session led by Carl Saunders and the NTC Jazz Adjudication Panel! There was great music and fun for listeners and those brave enough to perform!

Day Four

The Sunday morning air was filled with the sounds of soloists in finals performances. Due to the number of soloists selected to perform, the morning started early for the middle school finalists. It is difficult to imagine playing at 8:30 A.M. in a finals performance, and the



James Olcott awards 1st Prize to Luke MacDonald in the Masters Division

four young men in the middle school division's final round did an admirable job despite the early hour. The high school division, collegiate division, and master's division finals rounded out a very busy morning. At the conclusion of the last finals round, all of the finalists congregated in the backstage area for the awards presentation. Dennis Edelbrock and J. Fred Powell presented awards for all classes, accompanied in some instances by sponsors of the various division awards. The results for all divisions appear at the conclusion of this article. Following the presentations of the awards, the audience adjourned from the Harris Theatre to the main concert hall for the performance of the massed trumpet ensemble, and to hear the world famous Canadian Brass. The weekend concluded on a truly high note with the performance by one of the finest brass quintets of all time.

The National Trumpet Competition's 12th annual presentation was without a doubt the largest and most complex to date.



Pro Am Division winner Don Johnson

coordinate the awards presentations. Marvin Haines worked as the director of operations, working late into the night. Dennis Edelbrock, along with his student and adult assistants, worked long hours to ensure all participants were in the correct location, made rehearsals with the accompanying staff, and assisted artist/faculty with room and performance site set-up. The National Trumpet Competition is fortunate to have so many who care greatly about the program and the participants.

The 13th Annual National Trumpet Competition is scheduled for March 17 – 20, 2005, at George Mason University in Fairfax, VA. Tape deadline for entry is December 15, 2004. Consult the National Trumpet Competition home page (<http://www.nationaltrumpetcomp.org>) for the latest information and application procedures.

About the author: Albert Lilly holds a Bachelor of Music degree from DePauw University, a Master of Music degree from the Jordon Conservatory of Music at Butler University, and recently received a Doctor of Musical Arts degree from the Indiana University School of Music. He currently is Calendar Editor for the *ITG Journal*, and maintains the calendar of events on the *ITG Web Site*, positions he has held since 1998. He teaches more than 30 private brass students in the greater Indianapolis area, is Music Caption head and Education Director for the Central States Judges Association, and writes and arranges for more than a dozen marching bands across the nation. He is on the artist faculty for the National Trumpet Competition, and serves on the brass revision committee for the Indiana State School Music Association.



NTC Middle School Division finalists

Photos courtesy of Vera Hørvén. 

The NTC staff worked hard to ensure events were held, artists and master classes were on time and in place, and everyone got to see what they came to see and hear. An event of this size is hard to keep on schedule and running smoothly, and many people worked tirelessly behind the scenes. John Winkler again served as the judge's chair, and worked throughout the weekend to make the event run smoothly and with minimal delay. Karl Sievers worked throughout the year to get judges and artist/faculty for events and concerts. Kathy Winkler served as the accompanist's chair, and had the daunting task of coordinating over 200 soloists and accompanists through rehearsals and performances. Fred Powell worked to make certain all exhibitors had ample facilities for the event, and worked to

Searching for former students of Frank Brown

A book of trumpet exercises, *Frank Brown's Progressive Studies*, is being compiled. Many of Brown's former students utilized his personalized and hand-written trumpet exercises. In an effort to produce a compilation of these exercises, Walt Blanton and Sandra Brown are seeking any studies that may be held by trumpet players in the field. If you have any of these exercises, please contact us at: sandrabrownma@yahoo.com

Thank you for your help in the effort to make these exercises available!

Historical Instrument Window

Edward H. Tarr, Editor

If you would like to submit a photo and historical data, please contact: Edward H. Tarr, ITG Historical Instruments Editor, Trompetenmuseum, Postfach 1143, 79701 Bad Säckingen, Germany; E-mail address: historicinstruments@trumpetguild.org

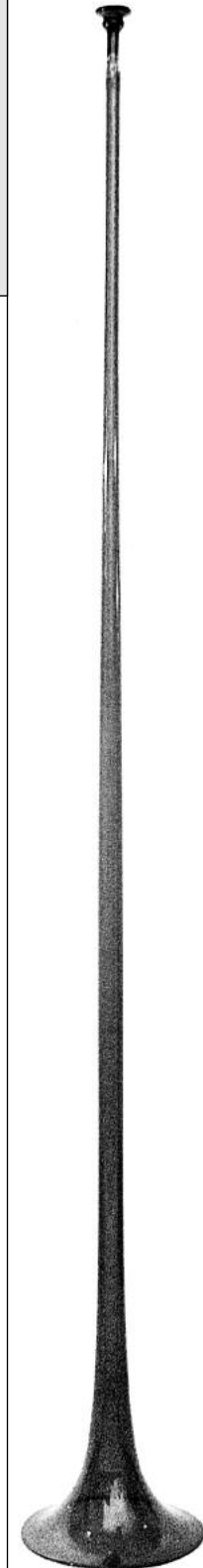
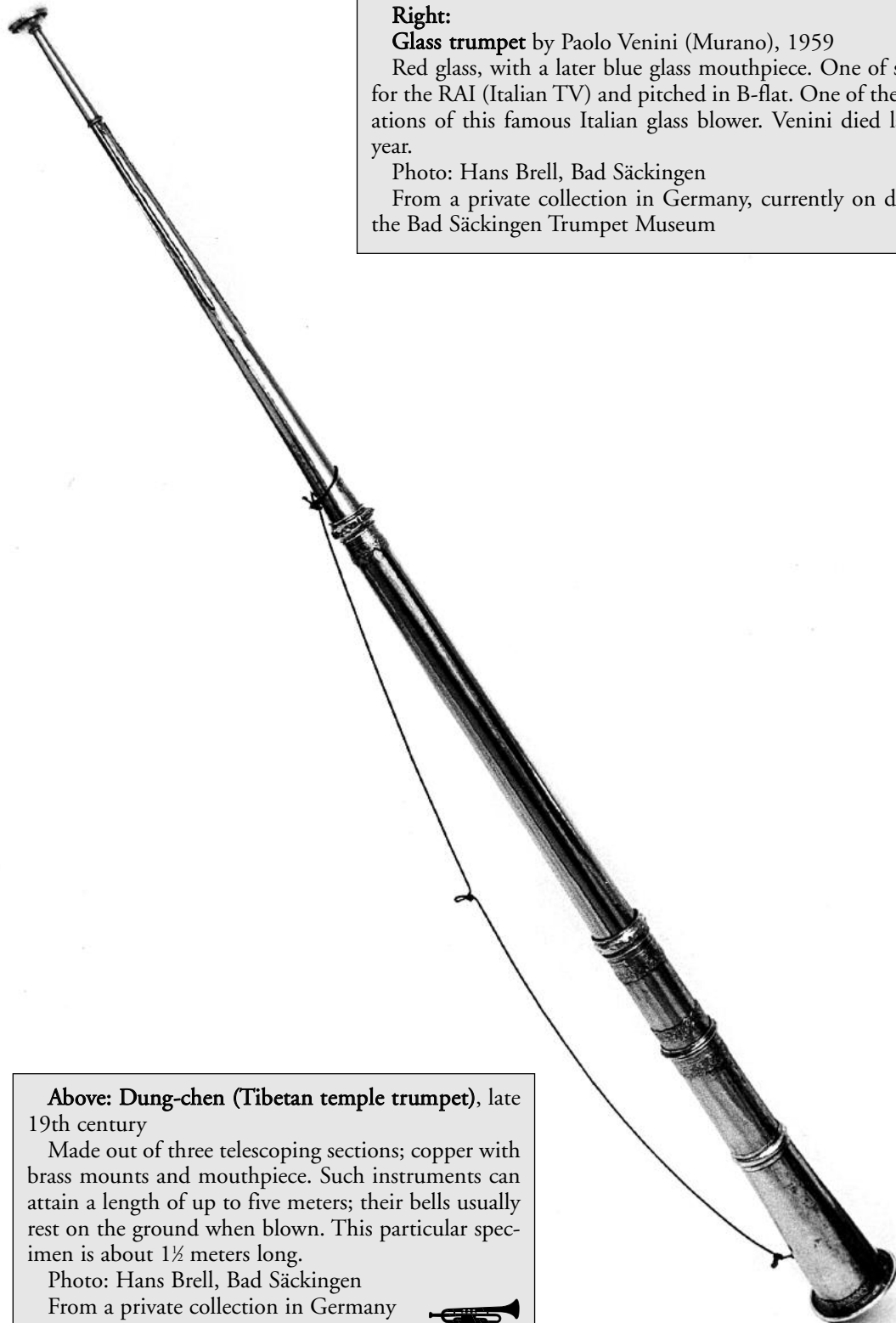
Right:

Glass trumpet by Paolo Venini (Murano), 1959

Red glass, with a later blue glass mouthpiece. One of six made for the RAI (Italian TV) and pitched in B-flat. One of the last creations of this famous Italian glass blower. Venini died later that year.

Photo: Hans Brell, Bad Säckingen

From a private collection in Germany, currently on display in the Bad Säckingen Trumpet Museum



Above: Dung-chen (Tibetan temple trumpet), late 19th century

Made out of three telescoping sections; copper with brass mounts and mouthpiece. Such instruments can attain a length of up to five meters; their bells usually rest on the ground when blown. This particular specimen is about 1½ meters long.

Photo: Hans Brell, Bad Säckingen

From a private collection in Germany



This column will profile various health issues related to trumpet, current research activities, and existing resources available to ITG members. The following is the first in a series of reports designed to increase awareness about various organizations and associations dedicated to the health care of musicians. If you have suggestions for the column, please contact Kris Chesky, ITG Health and Awareness Editor, health@trumpetguild.org

Health Promotion in Schools of Music

BY KRIS CHESKY

“Music schools should accept responsibility to recognize and respond to health risks associated with all aspects of music.” This direct recommendation for music schools and faculty was developed and approved by charter delegates to the first Health Promotion in Schools of Music conference held in late September (2004) in Fort Worth and hosted by the Texas Center for Music & Medicine and the Performing Arts Medicine Association. Following three days of focused debate and consensus building with over 100 qualified experts in medicine, mental health, vocal health, hearing conservation, and music, the recommendation was clear and unambiguous. Music schools need to acknowledge medical risks associated with learning and performing music. Music schools need to know that these risks are often associated with how music is taught and performed in instructional settings. Music schools need to understand that medical problems associated with learning and performing can be prevented or minimized through education of both students and faculty, better utilization of existing campus resources, quantification and adjustments of sound exposure levels in schools, an ongoing and critical evaluation of pedagogy, and a critical reflection of what and how we tell students about careers as a musician.

The Health Promotion in Schools of Music project started over three years ago when the National Association of Schools of Music introduced accreditation guidelines directing schools to assist music students to gain information from qualified professionals about occupational injuries. The idea of developing and hosting a national conference came from a personal belief that music faculty are generally not qualified for this task and need some assistance from experts, and that we need to focus on the culture of music schools as it relates to medical issues. As an undergraduate performance major and as a graduate music

education major, I do not recall anyone mentioning the personal health risks associated with trumpet playing or working as a musician. Music education faculty never mentioned any health risks to my future students or that those health risks were associated with what I would eventually do or not do as a future instructor or band director. My ears did ring following ensemble rehearsal periods, but I don't recall anyone being concerned that sound exposure was too loud or for too long.



Nueromusculoskeletal Working Group, L – R: Richard Lederman (Cleveland Clinic), Alice Brandfonbrener (Northwestern University), William Dawson (Northwestern University), and Ralph Manchester (University of Rochester).

“As an undergraduate performance major and as a graduate music education major, I do not recall anyone mentioning the personal health risks associated with trumpet playing or working as a musician.”

No one mentioned the terms misuse or overuse.

Not acknowledging the medical problems associated with learning music seems to represent a cultural norm for college music programs. This view is apparently shared by others... funding for the HPSM project is provided through grants from the National Endowment for Arts, Grammy Foundation, NAMM, International Foundation of Music Research, and the Scott Foundation. A total of 23 national and international organizations have agreed to partner with this project. Partnering organizations include the ITG, MENC, IAJE, NATS, MTNA, and many others.

As the formal ITG representative, it is my responsibility to provide periodic updates about the Health Promotion in Schools of Music project. Writing this report, just days after the conference, I am overwhelmed with the magnitude and strength of information presented. By the time this article appears, much progress will have been made towards the development of educa-



L – R: Kris Chesky (Executive Director of the HPSM Project and ITG liaison representative), and Steven Mitchell, (President of Performing Arts Medical Association)

tional materials for use in schools of music. The content that was presented during the conference is now being developed into a generic health promotion deliverable for use with all college music students. Accompanying this educational program will be a program guide for music executives and administrators. Timely updates are posted on the internet for convenient access (<http://www.unt.edu/hpsm>).

One clear outcome from the HPSM conference is that consistency of results throughout the performing arts medicine literature, a biologic and/or psychosocial plausibility of coherence of evidence, and the specificity of insults or conditions leading to specific effects, all support causal links between learning and performing music and medical conditions. Presented by four working groups of medical experts, these causal links were highlighted for mental health problems, problems with hearing loss, and various neuromusculoskeletal problems.

“The question for teachers, particularly those who are working in college settings, is whether they acknowledge the critical role of studio faculty, music education faculty, and/or ensemble directors as being part of the solution.”

The question for teachers, particularly those who are working in college settings, is whether they acknowledge the critical role of studio faculty, music education faculty, and/or ensemble directors as being part of the solution. The health status and career longevity of student and professional musicians have become more widely acknowledged, and clinical centers have become involved with treatment of injuries incurred in the course of learning and performing music. Educational and

research activities focusing on prevention are beginning to emerge. However, in large part due to the inability to understand the relationships between how music is taught in schools and subsequent medical problems, widespread efforts to prevent these disabling injuries through changes in instruction or practice techniques have not yet taken shape. This is the challenge to all of us as teachers.

The HPSM conference is more likely to be seen as a beginning of an important process rather than an end. As Alice Brandfonbrener recently stated in the March editorial of the *Medical Problems of Performing Artists* journal (2004), “It is an exciting goal to help in reshaping music education for the 21st century and in implementing new teaching techniques and curriculums, based on a less parochial view of the process and with a new awareness of how good health and good musicianship go hand in hand.”

About the author: Kris Chesky is Executive Director for the Health Promotion in Schools of Music project. Chesky holds a unique joint faculty position with the University of North Texas College of Music and the UNT Health Science Center Department of Medicine. He is the Director of Education and Research for the Texas Center of Music and Medicine. Chesky serves on the Board of Directors for the Performing Arts Medical Association, the Scientific Review Board for the *Medical Problems of Performing Artists Journal*, and the Editorial Committee for the *ITG Journal*. His degrees are from the Berklee College of Music (BM) and the University of North Texas (MME, PhD). His research focuses on the medical problems of musicians and applications of music in medicine.



ITG Young Artist Award

to provide recognition for developing young trumpeters

Music Teachers and private instructors are invited to nominate high school students (age 18 or younger at the date of nomination).

Letters of recommendation must include mailing addresses, phone/fax numbers, and e-mail addresses of the teacher and nominee.

Winners will receive a one-year membership to ITG and will be featured in the *ITG Journal*.

Please submit nominations to:

Del Lyren, Dept. of Music
 Bemidji State University
 1500 Birchmont Dr NE
 Bemidji, MN 56601 USA
yaaward@trumpetguild.org

ITG Profile: Larry D. Jess

Laurie Frink, Editor

This column is dedicated to profiling interesting people within the ITG membership who bring something special to the trumpet world. If you have suggestions for this column, please contact: Laurie Frink, ITG Profile Editor, 240 West 98th #7G, New York, NY 10025 USA; profile@trumpetguild.org



Larry D. Jess was born in Spokane, Washington, where he studied trumpet privately with John Harris, Gerald Webster, and George Hill. Receiving his BA in Music Performance from Eastern Washington University in 1972, he has maintained a private studio for over 30 years, currently teaching about 30 students, and was professor of trumpet at Eastern Washington University for 12 years. He has had the opportunity to perform with numerous nationally recognized performers and entertainers during his more than thirty years of professional playing and has recorded TV commercials, jingles, and movie

trailers. In addition to being a founding member of the Spokane Jazz Society, Spokane Brass Works, Bob Curnow Big Band, Spokane Falls Brass Band (three recordings for Folkway Records) and Clarion Brass Choir (two CDs), Jess and his wife Carolyn (pianist) are the orchestra contractors for Coeur d' Alene Summer Theater, a summer stock theater located in Coeur d' Alene, Idaho. He has been a member of the Regional Orchestra Players Association and principal trumpet of the Spokane Symphony since 1975.



ITG Young Artist Award

Del Lyren, Chair

Nominations for the Young Artist Award are accepted throughout the year. For more details, please visit the *ITG Web Site* at www.trumpetguild.org/resources/yaa.htm

Caleb Hudson



ITG is proud to announce that Caleb Hudson of Lexington, Kentucky, is the January 2005 recipient of the Young Artist Award. Caleb started trumpet studies at the age of ten, and soon began studying privately with Richard Byrd. His first solo experiences were at his church. Since beginning trumpet, he has twice won the National Trumpet Competition (Junior High and High School divisions), won first place in the 2002 ITG Youth Competition, received scholarships to the ITG conferences in Denver and Manchester, UK, was first runner-up in the U.S. Air Force Colonel George S. Howard Young Artist Competition, won first place in the Central Kentucky Youth Orchestra Concerto Competition, placed fourth in the Blount Young Artist Concerto Competition, appeared as a soloist on Public Radio International's *From the Top*, and received the Emerson Scholarship (full tuition to the Interlochen Arts Camp).

Caleb performed as principal trumpet of the World Youth Symphony Orchestra in the summer of 2004, and as principal trumpet of the Central Kentucky Youth Orchestra for two years. He has been the principal trumpet of the Kentucky All-State Symphonic Band for the past two years, was a member of the Advocate Brass Band of Danville, Kentucky, and has played in the Kentucky Ballet Theatre Orchestra and the Central Kentucky Chamber Players. Other appearances have included solo performances with the Lexington Philharmonic, the Central Kentucky Youth Orchestra, the Paul Laurence Dunbar Orchestra, and the Advocate Brass Band. Currently, Caleb is a junior at the Interlochen Arts Academy and is studying with Ken Larson. In recognition of his outstanding talent, ITG will present Caleb Hudson with a complimentary one-year membership.



ITG Honorary Award and ITG Award of Merit

The ITG Honorary Award is given to individuals who have made extraordinary contributions to the art of trumpet playing through performance, teaching, publishing, research, and/or composition. **The tradition has been to award persons toward the end of their careers.** Honorary Award recipients include Maurice André, Louis Armstrong, Mel Broiles, Clifford Brown, Vincent Cichowicz, Miles Davis, Timofei Dokshizer, Armando Ghitalla, Harry Glantz, Adolph Herseth, Robert King, Clifford Lillya, Rafael Méndez, Robert Nagel, Renold Schilke, Doc Severinsen, Edward Tarr, Clark Terry, William Vacchiano, and Roger Voisin.

The ITG Award of Merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of the International Trumpet Guild. Award of Merit recipients include William Adam, Leonard Candelaria, Charles Colin, Raymond Crisara, Kim Dunnick, Stephen Glover, John Haynie, Frank Kaderabek, Gordon Mathie, and Anatoly Selianin.

To nominate someone who has made a significant contribution to the trumpet world, send the nominee's biography and a rationale for his/her nomination to ITG Vice President Jeffrey Piper, Department of Music, University of New Mexico, Albuquerque, NM 87131; vicepresident@trumpetguild.org

Better Practice Through Focus

BY RICHARD J. RULLI

Focused practice is a key to steady improvement and maintenance of performing ability. It is not uncommon for students who practice several hours a day to show less improvement than others who practice less time but with greater focus. As we grow older and the responsibilities of job and life mount, we are all forced to get more out of less practice time. The sooner young players can become more efficient with practice time, the quicker they will progress toward their goals.

Organized practice begins with the basic question "When am I going to practice today?" The more that practice is spread throughout the day, the more effective it becomes. One strategy is never to let twelve hours pass without practicing. This sounds simple enough, but in real life it can be quite difficult. The best way that I have found to accomplish this is to consider my scheduled practice sessions as sacrosanct. In other words, they are untouchable. I tell my students to treat their practice sessions as if they were classes in which one absence is a failure for the semester. The total amount of time that one should practice each day depends on career goals and ability, but it is a good idea to limit the length of each practice session to twenty to forty-five minutes. Be sure to schedule enough rest between sessions so that you can play all day long without getting mentally and physically fatigued.

Many students are unsure how to approach the various practice sessions throughout the day. The first session is the most critical. Warm-up sessions, or what I call maintenance routines, can vary according to ability and personal taste. I am more of a routine oriented player and like to have a dependable group of daily exercises such as James Stamp's *Warm-Ups + Studies* (Éditions BIM). I know very good players who are not routine oriented and do vastly different things each day. Most students are best advised to lean toward an established warm-up routine to build fundamentals, but it is good to get past the attitude that you must do X-Y-Z before you can play. Always make your first session of the day a maintenance routine that is vibrant and valuable.

The remaining practice sessions throughout the day can be organized around material that is being prepared for lessons or performance. I would suggest a practice log to help organize these sessions ahead of time. For example, if you have thirty minutes to practice, instead of just opening up a book and going at it, try allotting specific amounts of time to certain goal areas. Spend ten minutes on technique, ten minutes on flexibility, and ten minutes on repertoire, such as solos, etudes, and excerpts. You may not get through all of it in ten minutes, and that is okay; you can pick it up again in a later session.

"The more that practice is spread throughout the day, the more effective it becomes."

"Instead of canceling practice when motivation is lacking, focus on simple fundamentals and a beautiful sound."

This method keeps practice interesting. In addition, mix up the order of material at each session. We all tend to fall into the habit of "this before that" in our practice, but rarely does real performance fall into such predictable patterns.

At the end of the day, play material similar to the first session that focuses on warm air and a great sound. This "warm-down" does not have to be as extensive as the warm-up routine. I personally find Herbert L. Clarke's *Technical Studies* (Fischer), the "flow studies" of Vincent Cichowicz, and the Stamp materials to be good vehicles to center my sound and put me in a position to be successful the next day. The warm-down is vitally important if you are particularly fatigued; the last thing you want to do after a difficult performance is just put the trumpet in the case and head for the post-concert festivities. Take two minutes to focus your sound and you will be amazed at how ready you are to play the next morning.

A common problem is maintaining the motivation to practice. There are times when we have to order ourselves into the practice room. This is especially true when practicing is left for late in the day when mental and physical fatigue play a role, or when improvement is perceived as lacking. When this happens

to me, I often have my best and most productive practice sessions because I am really focused on what needs to be done and go about it efficiently. Sometimes these sessions are longer than usual as a result of the high level of productivity. Instead of canceling practice when motivation is lacking, focus on simple fundamentals and a beautiful sound. Then you can be satisfied that you fulfilled some basic work requirements and leave with peace of mind until the next session.

Common distractions during practice can disrupt focus. Beginning with the physical space, make it as conducive to concentration as possible. Turn off all computers, cell phones, and pagers, and if you practice in a public space such as a school practice room, position yourself facing away from the curious eyes passing your window. If you are feeling particularly rushed or stressed when you begin a practice session, try counting aloud descending from ten and gradually slow the count as you progress, telling yourself you will be ready to focus when you arrive at one.

Finally, stick to your plan. There are no quick fixes when it comes to trumpet playing. I do not mean to imply that

Continued on Page 48

Rhythmic Development in Improvisation

BY MICHAEL CALDWELL

Often, when working with developing improvisers, I have discovered that a particularly heavy emphasis is placed on harmonic or theoretical understanding. Because of our natural motivation to excel, we tend to be drawn to magnificent goals like running marathons, climbing the highest peaks or playing *Giant Steps* at lightning speed. Students and educators often assume that if you aren't Herculean in your harmonic concept, your music is not exciting or meaningful. Thus, we can be drawn to the more complex aspects of improvising, often overlooking many other important facets. Jazz theory (and music theory, in general) can be very consuming for many musicians. It is important to master jazz theory, important concepts regarding composition and regularly train the ear to improve your improvisational skills; however, even after mastering many of these foundational elements, many players remain frustrated that their improvising is not intensely interesting and does not attract active and meaningful rhythm section involvement—or, for that matter, audience involvement. One of the most overlooked components of improvisation is rhythmic conceptualization and the development of rhythmic skills. This includes feel and rhythmic accuracy.

As this column is intended to provide a few brief ideas to improve jazz playing and improvisational skills, I would like to introduce *only* a few conceptual exercises that can help individuals begin to explore rhythmic development as a component in their improvising and daily practice. I am confident that you can use these suggestions as a beginning point for creating your own exercises. I have found that play-along recordings, software based accompaniment programs—and even the metronome—can be terrific aids. A recording device is also an invaluable tool in examining progress. Here are a few ground rules that pertain to all of the exercises.

Always warm up properly. One of the greatest hindrances to flow and consistency in improvisation is being out of touch with the instrument. We have all witnessed fabulous musicians who pick up the instrument and sound great. *Don't be fooled.* Longevity is gained by preparing properly for the physical and mental aspects of practice and/or performance. As your skills develop, the prerequisite amount of warm-up time will most likely decrease. This is why many seasoned players have a very brief warm-up period. It takes years of dedication and repetition to get to this point.

Memorize the tune, exercise, or phrase on which you are working, including the chord changes *and* the melodic material. One musical skill that every musician encounters is reac-

tion time, whether it is the downbeat of a conductor or the split-second adjustments required to play in tune. We can dramatically improve our reaction time by absorbing the material before attempting to improvise. There are many occasions when playing jazz that we are asked to read a tune on the spot and are required to play a coherent solo. As you gain skill and experience, your capabilities will allow this; however, you will grow faster if you realistically assess your skills; thus, most of us should be memorizing in preparation for the task at hand in order to give us better reaction time.

Using a standard jazz scale syllabus, learn scales that apply to the chord progression of the tune or exercise (scales should be memorized, too). Learn at least two octaves of each scale so you will be led to apply your ideas over a greater range of the instrument.

Experiment with “feel” by playing on the beat, slightly behind the beat, and behind the beat. This can help you develop varying degrees of “laying back.” Pay particularly close attention to how little or how much you are laying back. This is a very important part of developing your rhythmic “feel.”

Conceptual Exercises

- 1. Develop a consistent feel for playing *with* chord changes.** At first, use simple progressions (modal tunes, blues). Practice playing note values that equal the length of the chord in each measure (*i.e.*, in common time, one chord per measure represents a whole note; chord changes on beats one and three represents half-note values). Also, if there is one chord for many measures, play a new note in each measure. Pay attention to the contour of the melodic line you are creating and give yourself permission to be adventurous with regard to range and angularity. This exercise can help condition the player to focus on the rhythmic movement of the chord changes while creating interesting melodic movement. Many players often improvise “over” the changes, but fail to play *with* the changes.
- 2. Develop a focus on rhythmic activity.** One of the most powerful tools for building excitement and creating energy in a solo is the increase of rhythmic activity as one moves toward creating climactic moments (especially when combined with the progressive increase of harmonic complexity). On the first chorus, apply conceptual exercise 1. On the second chorus, *occasionally* increase the number of notes per chord (or measure if there is one

Continued on Page 48

Sounds from the Hudson: The Hellcats

BY ERIC MILLER

Located along the scenic views of the Hudson River, the United States Military Academy is home to a unique ensemble known as "The Hellcats." The Hellcats is one component of the United States Military Academy Band, the United States Army's oldest active band and oldest active unit at West Point.

The Hellcats' historical significance stems from a long tradition of music in the military. According to drum section leader, Master Sergeant Don Trefethen, the Hellcats presence "began early in the American Revolution, when units of George Washington's Continental Army, including fifers and drummers, established the garrison of West Point in January of 1778." Fifers and drummers attached to artillery and engineer units continued the tradition at West Point upon the establishment of the U.S. Military Academy in 1802. With the drum being the main battlefield communication device, the bugle gained prominence in the 1800s. Army commanders used the bugle to sound commands or "calls" to their troops. These calls also included the sounding of Reveille, Retreat, and Taps for cadets at the Academy. Becoming a part of daily activities at West Point, these musicians were dubbed "The Hellcats" by the Corps of Cadets. The group name is referenced in a 1910 *Howitzer* (cadet yearbook). A 1915 *Howitzer* defines the Hellcats as "the harsh dispellers of rest and sleep; members of the fife and drum corps, who usher in another day from the dark portals of the night."

The mission of the Hellcats is to "provide musical support to the U.S. Corps of Cadets." In addition to playing Reveille and Retreat, the group performs at a variety of ceremonies. This includes military reviews, daily cadet meal formations, as well as other cadet functions throughout the academic year. Members also render honors to those who have served in the military by sounding Taps at funerals. In 2003, the Hellcats performed nearly 500 funerals throughout New York and New

Jersey. Similarly, group members perform at the tombs of presidents Ulysses S. Grant and Franklin D. Roosevelt's birthday anniversaries each year.

In addition to the daily tasks at West Point, the ensemble also performs many concerts throughout the year. The Hellcat show includes a variety of military and patriotic selections, many of which are composed and arranged for the group by

Staff Sergeant Jon Leonard. The Hellcats have performed with Skitch Henderson and the New York Pops as well as with the Boston Pops under the direction of Keith Lockhart. Additionally, they have entertained audiences at Carnegie Hall, Disney World, the Great American Brass Band Festival, as well as on the *Today Show*, *Fox and Friends* and *Regis and Kathie Lee* morning shows.

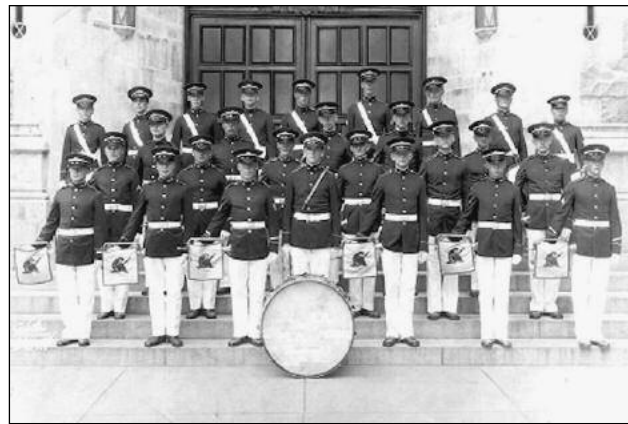
The size of the group has fluctuated during its existence at West Point. Currently the Hellcats, under the direction of SGM

Lee Anne Newton, include twelve members—eight bugler/trumpeters and four drummers. The group size peaked at forty-five members (fifteen bugles, fifteen drums, fifteen fifes) in the 1960s. The members are only a handful of active duty musicians who serve this type of function in the military.

Today's brass players in the Hellcats represent a unique combination of musical backgrounds. As trumpet players, the group contains some musicians whose focus is classical trumpet while others specialize in jazz or commercial playing. As a result, the musicians also spend ample time performing with the Concert Band and Jazz Knights at West Point.

In June of 1996, the Hellcats commissioned Cliff Blackburn to assemble new bugles for the ensemble. The traditional bugle is augmented by the addition of one

valve located inside the wrap of the horn. This enables the group to use notes from the concert F harmonic series as well as the concert B-flat harmonic series. The one-valve system presents a major challenge in the use of the bugle. Not only do



The Hellcats in 1923



The Hellcats in 2004

composers and arrangers have a limited number of notes at their disposal, but the musicians are also faced with the pitch tendencies that naturally occur in the harmonic series. As a result, creating music that is aesthetically pleasing can be an arduous process. These limitations provide a constant challenge for the Hellcats.



The single-valve bugle made by trumpet maker Clifford Blackburn for the Hellcats

Currently, the ensemble pays homage to the long military tradition in which the Hellcats have participated. This is done through the daily support to the Corps of Cadets at the U.S. Military Academy. At the same time, the group is also “pushing the envelope” as to the literature and venues that can be played by an ensemble consisting of bugles and drums. Whether it is sounding Retreat to mark the end of the duty day or soloing with the United States Academy Band, the members of the Hellcats are proud of their historical significance and continue to provide a high level of tradition and quality to the United States Army.

About the author: Eric Miller is a native of Sioux City, Iowa. Prior to coming to the United States Military Academy Band, he studied at the University of Northern Iowa and Indiana University. He can be contacted at eric.miller@usma.edu



NEW MUSIC

Daily Drills and Studies By Timofei Dokshizer

Published and Edited by Ron Modell

\$14.95 plus S/H
Available through Robert King Music Sales
www.rkingmusic.com

*A portion of the profits will go to The
ITG Legacy Fund.*

chord per measure or one chord for multiple measures) from one to two. On the third chorus, apply the 2:1 rhythmic movement to all of the chords in the tune. On the fourth chorus, *occasionally* begin to use three notes per chord (3:1). On a chord that lasts two beats, it might lead you to a quarter-note triplet, but keep in mind that you can also use two eighth-notes and a quarter-note and many other rhythmic combinations. This pattern of steadily increasing the ratio of notes:chord or notes:measure is only limited by the technical skills of the player. Regardless of how fast you play, *always* play good time. The main focus of this exercise is to develop the skill to gradually become more rhythmically active within a solo.

3. **Focus on the rhythm of inactivity, often called the “use of space.”** As you play a tune, begin your solo with significant periods of inactivity or space. It can be helpful for some if, at first, units of space are symmetrical (in a four measure phrase, play two measures and rest two measures). This, combined with a focus on rhythmic activity (longer spaces accompany longer notes), can create a greater awareness of the way movement and lack of movement can synergistically work together to build momentum of rhythmic interest for the listener. Gradually decrease the use of “space” with each chorus. Combining this exercise with conceptual exercise 2 will continue to guide the player toward improvising with an increasingly interesting rhythmic concept. The goal here is to develop awareness.

While applying these exercises, focus on the melodic contour of the musical lines, regardless of how simple or complex the rhythmic activity may be. I hope that you will find these exercises useful and a genesis for other exercises that you create on your own.

About the author: Michael Caldwell is assistant professor of trumpet and Director of Jazz Ensembles at California State University, Fresno. He is currently President of the California Institute for the Preservation of Jazz and served as publications editor for the *ITG Journal* from 1999 – 2001.



progress is a dreadful path, but rather that artistic trumpet playing is a life-long endeavor. Solid progress is a result of focused practice sessions based on long-term goals. In this digital age, patience is often replaced with unrealistic expectations and frustration. The more you can focus each day’s practice on challenging yet attainable goals, the more satisfaction and success you will experience.

About the author: Richard J. Rulli is assistant professor of music/trumpet at the University of Arkansas. He is serving as the Chair of the 2006 ITG Composition Contest. Rulli served as principal trumpet of the Air Force Band of the Golden West. His degrees are from the University of Wisconsin – Madison (DMA), Ithaca College (MM), and the University of Northern Colorado (BM/BME).



Notes on J.B. Arban's *The Art of Phrasing*

BY DAVID BALDWIN

After some thirty years of teaching trumpet at the University of Minnesota, I still find Arban's *The Art of Phrasing* a very valuable tool. It is not easy to play one of these little pieces just right, the way a fine singer would sing it. I like to think of each phrase as a sentence—an important one with a particular shape. The most common and satisfying shape is the arch. Aim for a particular note and gradually build to it and make it much more intense (louder) than all the rest. It is usually a good idea to blow past the top note of the phrase so that you don't let up on the intensity too soon.

Something else that I often hear is a lack of importance in the last note of a piece. If there is a fermata, keep counting and keep the intensity until the cutoff on a particular beat. Listen to your sound immediately after the release. It should ring. Check any turn, ornament or cadenza very slowly so that you hear a clear centered pitch, the "meat" of the note, on every note!

Have some fun using Jim Bovinette's piano accompaniments to several of these pieces; published by Balquhider Music. This edition has an excellent history of the *Art of Phrasing* and how it came to be included in the Arban *Complete Conservatory Method*.

I made a project of playing all 150 pieces last summer and again over last Christmas vacation, and I took some notes on each one. It is hoped that these might be of interest to teachers and students of the Arban *Method*. At the end of the 150 pieces, I have ten categories and pieces that pertain to each. Those *recommended* and *not recommended* are purely a personal preference.

The Art Of Phrasing by J. B. Arban:

1. Robin Adair
Excellent use of cresc. / dim.; octave slur; turn; silence before last phrase (timing of silence is very important)
2. Loving, I Think of Thee—Krebs
Classic use of appoggiatura; "feminine" cadence; second part repeated; the repeat can be nicely ornamented
3. My Pretty Jane
Dynamics from f to p; needs more: bar 9, mf for 6 bars; then p for 2 bars and mf to end; silence before last four bars
4. How Fair Thou Art—H. Weidt
Grace notes; turn; huge cresc. from first note to last! highly recommended
5. America
Good for accuracy and transposition
6. Last Rose of Summer
Large interval (m6) slurred smoothly; slow turn; keep intensity in final phrase
7. My Own, My Guiding Star (from) Robin Hood
Good opportunity to use vibrato; tongue last triplet
8. Why Do I Weep For Thee?—W. V. Wallace
Fine tone quality study; all cadences have a long tone; good sight-reading
9. Blue Bells of Scotland
Nice for sight-reading; moderately high tessitura
10. Dutch Air
Snappy march style; last three notes detached
11. Now the Swallows are Returning—Fr. Abt.
Subdivide eighths, then triplet; good use of appoggiatura
12. Who Shall Be Fairest?
Good p to ff and use of fermatas
13. Russian Hymn
ff; from 1812 Overture
14. O, Ye Tears—Fr. Abt.
Expressing sorrow
15. Puritan's Daughter—Balfe
Some strange intervals; four fermatas at end
16. Woodman Spare That Tree—H. Russell
Very limited range (d to e'); octave slur
17. Love Not—V. Wallace
Cut time; small cadenza at end
18. Then You'll Remember Me—Balfe
Dotted eighth/sixteenth followed by triplet rhythm
19. O Wert Thou But Mine Won Love—Fr. Kuchen
Take out breath marks—four bar phrases
20. We May Be Happy Yet—Balfe
Rhythm: dotted quarter and double dotted quarter; confusing fermatas and cadenzas
21. Constance—G. Linley
four-bar phrases; top note F
22. The Heart of Thy Nora is Breaking for Thee—G. Linley
longer piece (four lines); recommended
23. Il Poliuto—Donizetti
3/8; unusual modulation
24. The Heart Bowed Down—Balfe
Good repeated notes; tricky turn at end; tune low C-sharp after interval of a m7
25. When We Meet Again—L. Waldmann
This melody really needs words; not recommended
26. German Song
Great opportunity to practice resting at phrase end
27. Friends of My Youth—G. Barker
Short cadenza; page turn is annoying; nice high note (g')
28. Romance—C. Lecocq
2/4 but in 4; can be a very exciting ending; recommended for key and rhythm
29. There is a Flower That Bloometh—V. Wallace
Short; clever melody (take breath marks out!); recommended
30. L'ara O L'avello Apprestami—Verdi
Not one of Verdi's best tunes; not recommended

31. My Bark Which O'er the Tide—Balfe
6/8; nice little staccato section at end; short cadenza
32. 'Twas Rank and Fame—Balfe
Low tessitura; big low C ending
33. Vien, Leonora—Donizetti
6/8; not too satisfying without words
34. Sicilian Vespers—Verdi
Last line is cadenza-like but not marked as such
35. Black Eyed Susan
Delightful little soft melody; top note e''
36. I'm Leaving Thee in Sorrow—G. Barker
Excellent for endurance study; top note f''
37. Good-bye, Sweetheart—Hatton
Unusual three-bar phrases (along with the usual four-bar phrases)
38. Farewell to Thee, Mary—F. N. Grouch
Some unusual division of 6/8 time; long notes at end; excellent rhythmic study
39. In Happy Moments—W. V. Wallace
Good tonal melody; top note f''; recommended
40. Call Me Thine Own—Halvey
Good introduction to detached articulation (long, but separated)
41. Kathleen Mavourneen
Page turn; a study in avoiding the tonic pitch
42. Slumber On—Fr. Abt.
Some tricky intervals; high B-flat at end (or G ossia)
43. Brightest eyes—G. Stigelli
Subdivision- sixteenths and triplets
44. Ballad "Love's Own Tear"—T. Crampton
3/4 dolce melody; four-bar phrases, but satisfying tonality
45. Restore Those Visions Bright—Spohr
Short; top note e-flat''; nice hemiola at end
46. Il Furioso—Donizetti
Excellent cresc.-dim. phrasing; e minor
47. Romance—Donizetti
Fine romantic style melody; two fermatas to interpret; highly recommended
48. Romanzetta—Bellini
Key of B-flat; mostly scale-wise motion
49. Be Still, My Heart—Henrion
Difficult lip-slur grace notes; fine strong ending; recommended
50. Jesse—G. Linley
Octave in melody; two rallentando; marcato accents
51. Pieta Rispetto from *Macbeth*—Verdi
p and f only dynamics—needs more editing
52. The Exile's Lament—Rich. Albert
One of the best musical ideas! Dolce and agitato sections
53. Sicilian Vespers—Verdi
Cut time; classic Verdi melody
54. I Think of Thee—F. Abt
Some large intervals slurred; highly recommended; line 3, bar 4—omit tie
55. Beatrice di Tenda—Bellini
Difficult division of triplet; top note e''
56. La Straniera—Bellini
Excellent for rhythmic changes; division in 2, 3 and 4; includes turn
57. Aria "Gemma di Vergy"—Donizetti
Plenty of rest; good 6/8 tune; short cadenza
58. La Gazza Ladra—Rossini
Tough grace notes; fine cadenza
59. La Gazza Ladra—Rossini
Marked grazioso; includes thirty-second/ dotted sixteenth rhythm
60. La Donna del Lago—Rossini
Marked leggiero; good use of slur and tongue; excellent articulation study
61. La Cerentola—Rossini
Nice staccato style; short trills; subito forte; highly recommended
62. Quando le Sere al Placido—Verdi
Strange rhythmically and tonally—not recommended
63. Alla vita Che T'arride—Verdi
Good ABA form with cadenza marked Presto
64. The Irish Emigrant—G. Barker
Excellent tonal melody with two fermatas
65. Don Juan—Mozart
Fantastic use of sequence; virtuosity at end
66. Can I Be Dreaming? from "The Talisman"—Balfe
Fine subdivision study; strange harmonic shifts at end; use of fz at crucial moment
67. Le desir—Beethoven
ABA with repeats on each; dynamics p and mf—could be A: p and pp; B: mf and f; A: p and no repeat; fine for use of rubato
68. Andante from A major Symphony—Mendelssohn
From the Italian Symphony by Felix Mendelssohn; essential listening before playing this one
69. Al ben de' Tuo Qual Vittima
Great melody; needs more dynamics; mistake: line 6, measure 2, beat 1: should be eighth note
70. Funeral March—Chopin
Sobering title but fine tune; grace notes and trill; marked p all the way through; piano dynamic should not inhibit expressiveness
71. Anna Bolena—Donizetti
Use of sf and accents; highly recommended
72. Anna Bolena—Donizetti
Two cadenzas; significant rests
73. Ariette—Weber
Strange; ends on dominant; not recommended
74. Song of the Mermaids—Weber
Good title; tune is not so good
75. L'amor Funesto—Donizetti
Hard to beat for clean dotted eighth and sixteenth notes
76. Romeo—Bellini
Opens with f; clear ABA
77. Romeo—Bellini
OK for difficult subdivision, but not a great tune
78. Freischutz—Weber
Adagio; first D.S. and sign; nicely shaped phrases
79. Adieu—Schubert
Mostly repeated notes; great for working on tone
80. Eulogy of Tears—Schubert
Intense throughout; tessitura around f''
81. Anna Bolena—Donizetti
Wonderful cresc.-dim phrases; nice sequence with cresc.; sf note; little tricky cadenza; highly recommended
82. Serenade—Schubert

- Classic Schubert lied; grace notes
83. Ernani—Verdi
March-like with triplets and dotted eighths/sixteenths
84. Ernani—Verdi
Difficult subdivision of triplet; low Gs
85. “L’Adieu”
Exceptionally expressive; high A and low A; dynamics are confusing; page turn
86. Orange and Blue Jig
High tessitura (to a’); grace notes; D.S. and sign
87. Lancashire Clog Dance
Challenging with four repeated sections and D.C.; triple tonguing
88. “L’Amour”
Highly recommended; needs progressive dynamics—*i.e.*, 1st eight bars: p, p, mp, mf, f, mf, mp, p
89. Traviata—Verdi
3/8; Repetition and sequence; 1st and 2nd endings; page turn
90. Traviata—Verdi
Tough to make trills convincing; top note b-flat’!
Recommended
91. Rigoletto—Verdi
Page turn; F octave slur; very famous melody
92. Rigoletto—Verdi
Good loud tune; *con forza*
93. Il Trovatore—Verdi
Tricky rhythms; turns; cadenza
94. Il Trovatore—Verdi
Awkward! Not recommended
95. Il Trovatore—Verdi
Another good loud tune; lots of repeated notes
96. Il Trovatore—Verdi
Trills; ornaments; cadenza; fermatas; the works! Low a and high b-flat’
97. Il Trovatore—Verdi
Nice appoggiaturas; *agitato*; easy read
98. Il Trovatore—Verdi
Excellent study for trills; good dynamics too
99. Il Trovatore—Verdi
Good march; top note b-flat’
100. Il Trovatore—Verdi
Another good march; easy read
101. O Salutaris—Mozart
Fine *adagio*; top note e’’
102. Macbeth—Verdi
March with “*poco a poco cresc.*” twice; and “*avec élan*”
103. Le Porte Etendard—Lindpaintner
ABA—B is not marked but should be *mp dolce* (from *maestoso*)
104. Serenade—Gretry
Pretty good melody in minor; two sf’s; top note e’’
105. The Tear—Kucken
Strange 12/8 melody with duplets; not recommended
106. Melody—Mendelssohn
Syrupy tune but with fine cadences
107. La Parisina—Donizetti
Nice 3/8 with surprise ending; recommended
108. Norma—Bellini
Fine low range tune; short *lento*; virtuoso end; highly recommended
109. Daughter of the Regiment—Donizetti
Excellent turn; lip slurs descending; good one!
110. Neapolitan song
Not very distinctive
111. La Somnambula—Bellini
Tricky and not recommended
112. Capuletti—Bellini
March-like; good reading
113. Dopo due Lustrì—Mercadante
Tricky 3/4 and virtuoso phrase at end
114. Il Crociato—Meyerbeer
Nice 6/8; written out turn; four fermatas at end
115. Euryanthe—Weber
Easy but not recommended
116. Absence—Beethoven
Appoggiatura; turn; very expressive; recommended
117. The Captive—Kucken
3/4; loud; minor; fine for reading
118. Otello—Rossini
Challenging grace note sequence; thirty-second notes
119. Semiramide—Rossini
Lots of sixteenths; good fast one
120. L’Elisire D’Amore—Donizetti
Great for pacing; deceptively tiring; excellent melody
121. Frieschutz—Weber
Page turn; lots of sf’s; highly recommended
122. Il Trovatore—Verdi
Lively tune; trills; big crescendo; highly recommended
123. The Magic Flute—Mozart
Classical staccato; thirty-second note melody; recommended
124. Niobe—Pacini
Ballet style; awkward e – f-sharp trills; dotted sixteenth/thirty-second note rhythm; recommended
125. Swiss Song
Short and sweet; p and f
126. Don Juan—Mozart
Opera-vocal style; tempo important; D.C. al fine
127. Austrian Hymn
Fantastic national anthem; turn; grace notes
128. La Somnambula—Bellini
Fine duple and triple rhythm; mistake: 4th line, 3rd bar, 4th beat—should be G-natural
129. La Parisina Romanza—Donizetti
Subtle varied rhythms; needs more dynamics; recommended
130. La Somnambula—Bellini
Good dotted eighth/sixteenth tune
131. J’aime-rai Toute ma Vie—Dalairac
Pretty good 6/8; fine dynamic editing
132. Neapolitan Song
6/8 with grace notes; not recommended
133. Andante from A major Symphony—Mendelssohn
Bad page turn; 2/4 in 4; melodic M7 leap
134. The Alpine Horn—Proch
Very square two-bar phrases; longer than usual (6 lines); tricky ending
135. Traviata—Verdi
Well-known opera tune; dynamics not well edited; good for grace notes and final trill

Continued on Page 63

Orchestra Section Profile

Murray Greig, Editor

The Los Angeles Philharmonic Trumpet Section

History

The Los Angeles Philharmonic was founded in 1919 (<http://www.laphil.org>) and is currently under the direction of Esa-Pekka Salonen, the orchestra's tenth music director. The Philharmonic performs its main subscription season at the Walt Disney Concert Hall, and its summer season at the Hollywood Bowl, where "Music Under the Stars" has been popular since 1922. The orchestra has outreach programs that embrace the city's diverse schools, churches, and neighborhood centers.

The Section

Donald Green, principal

Instruments. C trumpet: Yamaha prototype (Circa 1985); C cornet: Bach large bore 238 bell; D-flat trumpet: Bengé/Green; D trumpet: Yamaha short bell; E-flat trumpet: Schilke 4-valve; F trumpet: Schilke; B-flat/A piccolos: Schilke/Malone P-3 and Bengé 4-valve; B-flat, C, and D rotary trumpets: Martin Lechner.

Mouthpieces. C trumpet: Bach 1½C, 25 throat, #9 backbore; D, D-flat, E-flat, and F trumpets: Yamaha 17C4 and Bach 1½C, 26 throat, #10 backbore; Schilke piccolo and Bach cornet: wood Breslmaier #3 on cornet shank; Rotary trumpets: Breslmaier wood #2 and #3, metal G2 and G3, and Bach B1X, 22 throat, #76 backbore.

Donald Green studied with Warren Roche, James Stamp, and Thomas Stevens at the University of Southern California, William Vacchiano at Juilliard, and Pierre Thibaud in Paris. Prior to his appointment with the Los Angeles Philharmonic, he was principal trumpet with the Detroit Symphony, associate principal of the Houston Symphony, second trumpet with the Seattle Symphony, and assistant principal with the New Jersey Symphony.

James Wilt, associate principal

Instruments. B-flat trumpet: Callet "Jazz"; B-flat cornet: Getzen 3850 copper bell; C cornet: Getzen 3810 cs; C trumpet: Yamaha 6445HG; D/E-flat: Schilke E3L with Bach 239 bells for both sides courtesy of Rob Roy McGregor; Piccolo: Yamaha Custom (short); C rotary: Ricco Kuhn; D rotary: Monke; Cornets: currently auditioning several makes.



The section at the Walt Disney Concert Hall L – R:
Rob Roy McGregor, Boyde Hood, James Wilt, Donald Green

Mouthpieces. Bach 1C, 23 throat, symphonic backbore; Schilke1F (actually a Schilke-made mouthpiece with a Bach 1C rim and a flugelhorn cup); Rotary: JK 4C or Schilke 1F; Piccolo: Bach 7DW.

James Wilt began his studies with John Chipurn in Mt. Clemens, Michigan and later with Gordon Smith of the Detroit Symphony. He studied with Eugene Blee at the University of Cincinnati, Charles Geyer at Eastman, and Edward Treutel in New York City. Prior to joining the Los Angeles Philharmonic, he was associate principal with the Houston Symphony, fourth trumpet with the New York Philharmonic, associate principal with the Denver Symphony, third trumpet with the Rochester Philharmonic, and third trumpet with the Dayton Philharmonic.

Rob Roy McGregor

Instruments. B-flat trumpet: Bach 72*, 43 leadpipe; C trumpets: Yamaha (Malone conversions), one with MC2 pipe, one with MC1 pipe; D trumpet: Schilke; E-flat: Schilke four valve; E-flat and E: Bach/Malone; F/G trumpets: Schilke; Piccolo: Schilke P5/4 and P7; rotary trumpets and cornet: all Yamaha.

Mouthpieces. Schilke Custom (Laskey) like Bach 2 with 15 backbore and 23 throat; Bach Mt. Vernon 5B (for D and E-flat); Bach 7E for piccolo.

Inside the Orchestra Section

James West, Editor

Nine Questions Answered by Two Greats!

BY JAMES WEST

Inside the Actor's Studio is a cable TV program hosted by James Lipton. As a part of the program, he asks the guest actors a set of provocative questions by Marcel Proust compiled by Bernard Pivot. The answers shed light on the thinking process of the guests, and are very revealing and instructive. These questions are similar, but are for musicians. I'm going to pick different trumpet players every time to answer them. Respondents did not have to answer all of the questions!

Our two respondents:

Roger Voisin, former principal trumpet with the Boston Symphony. Teacher: Boston University.

Raymond Crisara, former trumpeter with the NBC Symphony. Teacher: University of Texas.

Who was/is your favorite conductor? Why?

Voisin: Koussevitzky—He gave me my job at 16 and was always interested in sound. He was very progressive in programming American composers.

Crisara: Arturo Toscanini or Guido Cantelli. Toscanini had great sensitivity for the score. Great self esteem. He studied and worked very hard studying scores, and expected the orchestra to work very hard as well!

What do you want from a conductor?

Voisin: A conductor must be well prepared, make no exaggerated movements, and keep talk to a minimum.

Crisara: Another Toscanini!

What do you consider to be your most stellar performance?

Voisin: Paris Opera, Charles Munch, Boston Symphony, Arthur Honegger's *2nd Symphony*

Crisara: The performances of Wagner and Respighi. The section played with great interpretation and consistency.

What do you consider to be your least stellar performance? Why?

Voisin: Carnegie Hall, Leinsdorf, Boston Symphony, Mahler *Symphony #5*.

What orchestral piece do you feel you bring something special to? Why?

Voisin: *Bacchus et Ariane*, Roussel, I lead the band!

What orchestral piece is your least favorite to play? Why?

Voisin: *Any Bruckner; banal !!!!!*

Crisara: The Cornet part from *Swan Lake*.

Who are your favorite all-time trumpeters? No limit. Choose from any category.

Voisin: Maurice André

Crisara: Symphonic: Harry Glantz. I never thought there was anything he did that I would do differently! Studio: Bernie

Glow; Cornet soloist: Herbert Clarke

If time were no object, list your choice for the all-time greatest symphony section.

Voisin: NBC Symphony—Harry Glantz, Bernard Baker, Frank Falcone, Raymond Crisara. Also, Boston Symphony—Georges Mager, Marcel Lafosse, Roger Voisin, Rene Voisin,

Crisara: Harry Glantz, Nate Prager, Seymore Rosenfeld, John Ware

What would you like to hear God say when you enter the Pearly Gates?

Voisin: Got your mouthpiece?

Crisara: Here's a fellow who lived a moral clean life and did what he did to the highest degree.

About the author: James West teaches trumpet at Louisiana State University in Baton Rouge. He serves as principal trumpet of the Baton Rouge Symphony, and teaches during the summer at Blue Lake Fine Arts Camp in Twin Lake, Michigan. West is active in solo, chamber, and orchestral realms of trumpet performance.



Orchestra Section Profile

continued from page 52

Rob Roy McGregor studied with Clifford Lillya in Ann Arbor, Michigan. After serving in the West Point Band, he was assistant principal trumpet of the Baltimore Symphony. He joined the Los Angeles Philharmonic in 1981. In 1991 he formed Balquhiddy Music, a publishing company, which specializes in pedagogical and ensemble works for trumpet and other brass instruments.

Boyde Hood

Instruments. B-flat trumpets: Yamaha, Xeno large bore/gold brass bell; Bach Mount Vernon large bore/gold plated; C trumpet: Yamaha (Malone conversion) designer series, YS bell, 229 Bach MC2 leadpipe, gold plated; B-flat rotary: Lechner; C rotary: Lechner; D trumpet: Yamaha; E-flat trumpet: Schilke; E trumpet: Bach/Malone; F trumpet: Bach/Malone; Piccolo B-flat/A: Schilke P5/4; C cornet: Bach (Malone conversion); Flugelhorn: Couesnon circa 1955.

Mouthpieces. 1C rim (NY) B cup, #22 throat, 87 back-bore; piccolo 1C rim (NY) E cup, #22 throat, 87 back-bore.

Boyde Hood has studied with Alfred Resch, Earl D. Irons, Sidney Mear, Adolph Herseth, and James Stamp. He holds degrees from the Eastman School of Music (BM) and Ball State University (MM). Prior to his appointment with the Los Angeles Philharmonic, Hood played principal trumpet with the Dallas Symphony, principal trumpet with the Marlboro Festival Orchestra, assistant principal with the Milwaukee Symphony Orchestra, and principal trumpet with the Los Angeles Chamber Orchestra.



How Loud is Loud?

BY THOMAS MOORE

In the June issue of the *ITG Journal* there was an interesting article by Miriam Henoch entitled, "Know the risk: hearing loss and musicians." In this article it was noted that little is known about the risk of hearing loss that is unique to musicians, but about 30% of trumpet players report some sort of hearing problem. There were several interesting things in the article, but I found one of the most interesting to be the sound intensity level that she reported for musicians in a particular jazz band. Noting a study that she and Kris Chesky published in the journal *Medical Problems of Performing Artists*, Henoch pointed out that trumpet, trombone, and saxophone players in a certain jazz band were exposed to sounds exceeding 90 dBA, and they recorded levels averaging 96 dBA for the lead trumpet.

This is an interesting measurement, but I think the significance of it may have been lost on much of the readership because most people do not really understand how sound levels are measured. Although it is a little tedious to work through, it is important for musicians to understand sound and how it is measured in order to intelligently assess their risk of hearing loss, or even to talk intelligently to a good recording engineer. As a case in point, before reading on, think about the difference between 90 dBA and 96 dBA. Is it a lot or a little, barely perceptible or easily determined?

In order to understand sound measurements and what they mean, there are three important things to know. First, the measurement usually used in describing the loudness of a sound is called the *Sound Intensity Level*, commonly abbreviated SIL. Acoustic intensity is defined as the acoustic power per unit area, and the sound intensity level literally describes how much power is present in a certain area (for example, the area of your eardrum) compared to how much power that is present at the threshold of human hearing.

The second important fact that must be understood is that the ear is extremely sensitive, but also has an enormous dynamic range. The difference in sound intensity level between the softest sound a person can hear and the pain threshold is about a factor of one trillion.

The third important fact is that the ear does not respond equally to all frequencies of sound. For example, for a sound at the fundamental frequency of the lowest note on a piano (A₁) to sound as loud to the ear as the frequency of the highest note on the keyboard (C₈), the lower note must have between 1,000 and 100,000 times as much power as the higher one. Whether it is 1,000 or 100,000 depends on how loud the two sounds actually are.

So what does 90 dBA actually mean? The sound intensity level tells you how many times over the threshold of human hearing the sound actually is. Therefore, a sound intensity level of 20 represents a sound that has twenty times more power reaching your ear than a sound that can just barely be heard.

Likewise, a sound intensity level of 1,000,000,000,000 represents a sound that has an intensity level that is one-trillion times that of the softest sound you can hear, and is therefore at the threshold of pain. Because of the large dynamic range of the ear it is usually inconvenient to compare sound levels in this way; one gets tired of writing zeros. Therefore, we usually designate the sound intensity level in terms of dB.

The designation dB represents the unit of measurement called a *decibel*, which is literally one-tenth of a bel. Mathematically, the sound intensity level in dB is one-tenth of the logarithm of the ratio of the intensity of the sound to the intensity of the softest sound that the ear can detect. This sounds very confusing when stated in words, but when written mathematically it is quite simple: $SIL \text{ in dB} = 10 \log(I/I_0)$, where I_0 is the minimum intensity of human hearing.

The logarithm of a number is the value of the exponent to which you must raise the number 10 to get that number. For example, $\log(10) = 1$ because $10^1 = 10$. Zero dB is the minimum level of human hearing for an average person because the ratio of the level of human hearing to itself is one, and $10^0 = 1$ or $\log(1) = 0$.

For most of us it is a stretch to remember logarithms from our high school algebra class, and it is not worth the effort. Nor is it useful to walk around with a calculator. What is important, however, is that we understand the implications of using a logarithmic scale to measure sound. The most important implication is that increasing the sound intensity level by some factor does not represent an increase in dB by that factor. For example, the difference in intensity between a sound measured as 50 dB and one that measures 100 dB is not a factor of two; it is a factor of 100,000. In fact, any increase in 50 dB represents an increase in intensity by a factor of 100,000 regardless of whether the difference is 10 dB (rustle of leaves) to 60 dB (normal conversation), or 60 dB to 110 dB (rock concert).

In order to intelligently and effectively operate in this strange world of dB it is really only necessary to remember two simple rules: an increase in 3 dB represents an increase in the intensity of about a factor of two, and an increase in 10 dB represents an increase in a factor of 10. For example, normal conversation is usually measured to be at about 60 dB. If you speak twice as loudly, you will have a sound intensity level of 63 dB. If you speak ten times as loudly, the sound intensity level will be 70 dB. If you shout 100 times as loudly as a normal conversation, the sound intensity level will be about 80 dB.

The final thing to know in order to work in the world of dB is what the letter following the symbol means. The designation dB is used in many areas of science and engineering, but only in acoustics will you find the letters A, B, or C following it. These letters stem from the fact that the ear does not respond

equally well to low pitches as it does to high-pitched sounds. The ear is most sensitive around a frequency of about 4,000 Hertz (about a triple-high C), but is very insensitive to very low frequencies and extremely high frequencies.

“The ear is most sensitive around a frequency of about 4,000 Hertz (about a triple-high C), but is very insensitive to very low frequencies and extremely high frequencies.”

The letter following the dB tells you what weighting scheme has been used in making the measurement. An “A” weighting is very similar to the response of the human ear, with more weight given to high frequencies. A “C” weighting gives each frequency approximately equal weight so there is no preference given to the high pitches. The “B” weighting is between the two, with some preference given to high pitches but not as much as an “A” weighting.

Although this all sounds a little complicated, it is worth the effort to understand it. Knowing how sound is measured allows us to intelligently read an article such as the one that appeared in the June 2004 *ITG Journal*. When the author states that in one particular case, “The lead trumpet, lead trombone, and lead alto saxophone players had the highest

measured sound exposures, with each musician averaging over 90 dBA” and then that “The lead trumpet player averaged more than 96 dBA,” what she means is that when averaging her measurements at the positions of the lead trombone and alto sax players, they typically heard a peak sound intensity equivalent to that of a passing subway train. However, measurements from the position of the lead trumpet player were *four times as loud!*

Measurements of sound intensity and the interpretation of them are very complicated subjects. In all likelihood, had the measurements cited by Henschel been made in dBC rather than dBA the sound intensity level at the position of the trombonist would have been measured as being significantly louder than the trumpet; however, the measurements would have had an entirely different meaning. These differences have important implications when discussing hearing loss, but they also impact the subtleties of recordings and recording equipment. As with many other subjects, it is worth our time to struggle to understand the science; the artist who understands the language and technology of sound is in a position to make informed decisions that can impact prosperity as well as health.

About the author: Thomas Moore is associate professor of physics at Rollins College in Winter Park, Florida, where he is teaching and directing an experimental research program dedicated to understanding the physics of the modern trumpet. He has worked as a research scientist at the Lawrence Livermore National Laboratory and spent several years on the faculty at West Point.



Index to Advertisers

Cvr = Inside Front Cover
Col = Color Section

5 Starr Music Products	114	David Zuercher	100	Naumann Trumpets	Col
AAIIRR Acousti-Coil	Cvr	DEG Music Products	Col	New York Brass Conference	116
Alfred Publishing	107	Dillon Music	98	Oklahoma City University	113
American Brass Quintet	106	Domaine Forget	112	OnBoard Research	116
Arts Management Group	106	Duquesne University	110	Robert's Engineering /	
Banff Centre	115	Ferree's Tools	94	Blue Juice	Col
Berklee College of Music	105	Four Winds Entertainment	113	Royal Trumpet Works	108
BERP	95	GMP Torpedo Bags	Col	Salvation Army	101
Bob Reeves	Col, 96	Hickey's Music Center	95	Sam Ash	95
Brass Spa	Col, 98	HornTrader.com	100	Schilke	Col
California Institute of the Arts	108	Indiana Music	114	Select-A-Press	103
Callet Custom Trumpets	103	Indiana University	115	Sheet Music Service	Col
Cambrass / Stomvi	Col	Jet-Tone	102	Shulman System	Col
Care for Music	115	Jo-Ral Mutes	96	Solid Brass Music Company	94
Chase Sanborn	95	John J. Kelly, DDS	Col	TAP Music Sales	Cvr
Cherry Classics	118	Jupiter Band Instruments	Col	Ted Sparks Music Services	118
Chopsaver	116	Kanstul Musical Instruments	104	Triplo Press	103
Chop-Sticks	97	Kelly Mouthpieces	Col	University of Arkansas	113
Claude Gordon Music Enterprise	118	Ken Larson's BrassWerks	104	University of Minnesota	111
Conn-Selmer (Conn)	107	Kevin Cobb	104	University of Oregon	110
Conn-Selmer (Bach)	109	latintrumpet.com	100	University of Tennessee	112
Crystal Records	97	LSU School of Music	114	Vogtlandische Musik-	
Curry Precision Mouthpieces	Col	Maller Baroque Brass	99	instrumentenfabrik	Col
		Mike Thompson Music Service	102	Wavesong Press	97
		Music Academy of the West	112	Wiltshire Music Company	106
		Najoom Music Products	94	Woodwind/Brasswind	Col
		National Trumpet Competition	Col	Yamaha	Col

The Internet, with its vast resources, offers an unprecedented volume of information to trumpet players. ITG offers this column as an introduction to this exponentially expanding resource. ITG cannot guarantee that these locations are completely accurate, and that all copyright laws have been observed. For suggestions and/or comments, contact Michael Anderson, website@trumpetguild.org

University Trumpet Studio Web Sites

As a university trumpet professor, I am always interested in the ways that my colleagues around the world approach the task of helping students reach their goals. The best way to do this is to travel and interact with them in their backyards. During my sabbatical in the spring of 2003, I was fortunate to have the opportunity to observe several master teachers in their studios teaching undergraduates, graduate, and high school students. This was very enlightening and gave me a wealth of techniques to try with my own students. However, this experience also made me realize that there are great teachers all over the world and getting to more than just a few would be difficult.

Fortunately many of them have invested considerable time in order to expand their studios to the World Wide Web. Inspired by two trumpet studio web sites I stumbled upon over the years, I began to search in earnest for high-quality university trumpet studio web sites. What makes a high quality university trumpet studio web site? The criteria I set up are somewhat flexible, but what I look for is the following, in no particular order:

- Biography/Resume of the professor
- Profiles and photos of students in the studio
- Detailed syllabus—requirements, levels of study, repertoire lists, solo lists, etc.
- Schedule of trumpet events at their schools
- Pedagogical materials
- Sound files
- Links to other trumpet-related online resources

What follows is a list of sites that meet most of these criteria. I'm certain this list isn't exhaustive, but these are some of the best I found by searching with Google and relying on my own memory, which is not as reliable. If you have a studio web site that is at the level of those on my list but not included, please drop me an Email. I began annotating each site on the list, but quickly realized that I was writing the same thing about most of them and pointing out only minor differences, so I will simply list them here in no particular order. Retyping these URLs into your browser will be cumbersome, so please feel free to visit the online version of my column in the Journal area of the *ITG Web Site* (http://www.trumpetguild.org/journal/webreviews/webrev_index.htm) so you can just click on the links.

- William Campbell—University of Michigan
<http://sitemaker.umich.edu/trumpet>
- Randy Grabowski—University of Northern Iowa
<https://fp.uni.edu/grabowski/>
- John Ellis—Crane School of Music, SUNY Potsdam
<http://homepage.mac.com/bach1c/trumpetstudio/>
- Michael Tunnel—University of Louisville
<http://www.louisville.edu/music/studios/trumpet/tunnell.html>
- Brad Ulrich—Western Carolina University

<http://wcuvax1.wcu.edu/~ulrich/>

- James Olcott—Miami University, Ohio
<http://www.fna.muohio.edu/musweb/faculty/olcott/>
- Brian Goff—Florida State University
<http://mailer.fsu.edu/~bgoff/index.html>
- Karl Sievers—University of Oklahoma
<http://music.ou.edu/applied/trumpet/trumpet.htm>
- Charles Decker—Tennessee Tech University
<http://plato.ess.tntech.edu/music/trumpet/trumpet.html>
- Bruce Briney—Western Illinois University
<http://www.wiu.edu/trumpet/index.htm>

You can spend hours browsing the sites on this list. They are jammed with interesting material. Hopefully more trumpet professors will find value in giving their studio an online home. I hope to do this for my own studio at Oklahoma City University, but like the cobbler whose children wear the oldest shoes, as of the writing of this column, I haven't taken the time to do it myself. Fortunately, my colleagues above have given me lots of ideas for what to include when I do.


Addenda

The best part of the World Wide Web is that it is constantly changing. Because of this, I often come across sites I wish I had known about when writing columns that have already been published. Fortunately, I have an opportunity to update previous columns here.

First, everyone should know that Doc Severinsen has a new web site (<http://www.docseverinsen.com>) dedicated to the new Destino trumpet that he designed and is now marketing. This is a fine web site with excellent professional graphics and easy navigation. Be sure to look at the testimonials he has already gathered!

In my column on master teacher web sites (January 2004) I inadvertently left out a fantastic web site dedicated to the teaching of Claude Gordon. Jeff Purtle has collected and digitized several recordings of Gordon teaching, lecturing, and giving master classes. This page of sound files is one of the best ways to experience the wisdom of one of the trumpet's finest teachers (http://www.purtle.com/jeff_sound.html).

If you come across a trumpet-related web site that you think would be a good addition to those I feature in this column, please send me an Email at: website@trumpetguild.org.

About the author: Michael Anderson is assistant professor of music at the Blair School of Music at Oklahoma City University and is a member of the Oklahoma City Philharmonic. He is the Executive Director of the *ITG Web Site*, a member of the ITG Board of Directors, the *ITG Journal* Editorial Committee, and Chair of the Technology Committee. 

Recording Reviews

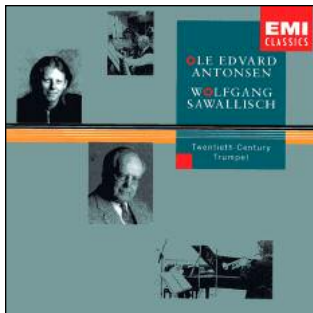
Elisa Koehler, Editor

Recording Reviews appear regularly in each issue of the *ITG Journal*. Recently released solo trumpet, trumpet ensemble, or brass ensemble recordings may be submitted by the artist, agent, recording company, or distributor. Items for review and reviewers are selected by the editor. *Journal* publication deadlines require that reviews of selected items will appear approximately six months after they are received. Qualified ITG members are invited to review works submitted based on their area of expertise (e.g., solo trumpet, brass quintet, jazz). Review copies of the discs will be forwarded to selected reviewers. Reviews reflect the opinions of individual reviewers and not those of the International Trumpet Guild. The editor strives to present unbiased reviews written by musicians unaffiliated with the recording artists. To submit an album for review consideration or to request to join the review staff, contact: Elisa Koehler, Goucher College Music Department, 1021 Dulaney Valley Road, Baltimore, MD 21204 USA (cdreviews@trumpetguild.org; 410-337-6293; fax 410-769-5063).

Ole Edvard Antonsen—Twentieth Century Trumpet

Ole Edvard Antonsen, trumpet; Wolfgang Sawallisch, piano
EMI Classics 724355636720 (CD); Angel/EMI Classics, 304 Park Ave. S., 4th Fl., New York City, New York 10010, www.emiclassics.com; 212-253-3000, fax 212-253-3099

Tomasi: *Tryptique*; Martin: *Sonatine*; Enescu: *Légende*; Glazunov: *Albumblatt*; Goedicke: *Concert Étude*; Bentzon: *Trumpet Sonata, Op. 73*; Bull: *Perpetuum mobile*; Bozza: *Rustiques*; Parès: *Fantasie-Caprice*; Ibert: *Impromptu*; Hindemith: *Trumpet Sonata*.



Virtuoso trumpeter Ole Edvard Antonsen and world-renowned conductor/pianist Wolfgang Sawallisch make for a remarkable musical team on this recording, *Twentieth-Century Trumpet*. Living up to his virtuoso status, Antonsen performs brilliantly. His clarity of tone and technical ease are traits of an artist who has pro-

gressed beyond mere trumpet playing and into world-class music making. Pieces such as Tomasi's *Tryptique* and Enescu's *Légende* are often performed by competent trumpeters in an athletic manner that highlights technical demands. However, in this recording Antonsen and Sawallisch give wonderful performances that emphasize the beauty of phrases and subtleties of ensemble. The music making is incredibly expressive but never overly sentimental. Another delightful facet of this recording is the trading of leadership between Antonsen and Sawallisch. It is obvious that both musicians are sensitive to the demands of the score, and are willing to participate as soloists or accompanists. It is wonderful and collaborative musicianship. The tone colors are another nuance that cannot go unno-

ticed. From brilliant fortes to whispering pianissimos, intimate lyricism and heroic fanfares, Antonsen convincingly asserts his interpretations. It is as if Antonsen has absorbed the essence of many nationalistic styles (as well as the styles of other famous trumpeters), and he is able to recall these characteristics at will. His chameleon-like capacity for getting inside the music is especially obvious while contrasting the Hindemith *Sonata* and Bozza's *Rustiques*. But in addition to the more standard solos previously mentioned, the CD also contains some less familiar works. This balanced program combined with stellar musicianship make this recording a wonderful addition to any trumpeter's CD library. (John Falskow, assistant professor of music, Lander University, Greenwood, SC)

Guido Basso—Lost in The Stars

Guido Bass, flugelhorn; Lorraine Desmarais, piano; Michel Donato, bass; Paul Brochu, drums; string orchestra; Phil Dwyer, conductor, tenor sax

TRCD 3007 CRC Records/Les Disques www.cbcrecords.ca

Weill (Dwyer): *Lost in the Stars*; McHugh (Dwyer): *I Can't Give You Anything But Love*; Youmans (Dwyer): *Time On My Hands*; Conrad (Dwyer): *The Continental*; Bernstein (Dwyer): *Some Other Time*; Velasquez (Dwyer): *Besame Mucho*; Dwyer: *Portrait of Guido*; Harris (Dwyer): *Don't Know Why*; Carlos-Jobim (Dwyer): *Waters of March*; Dwyer: *'Round Midnight Overture*; Monk (Dwyer): *'Round Midnight*.



Guido Basso, Montreal-based flugelhornist, trumpeter, arranger, and composer has been a familiar name in trumpet circles for many years especially through his recording with Rob McConnell's Boss Brass. While he has been heard on hundreds of ensemble recordings, *Lost In The Stars* is his first solo album. Recorded with

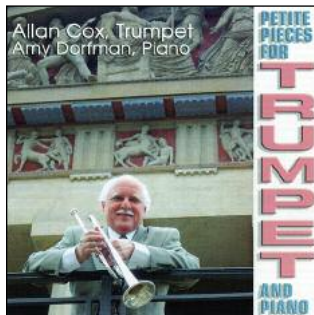
string orchestra, the most satisfying selections are the two bonus tracks *Tour de Force*, and *Yesterday When I Was Young* (on which Basso blows harmonica). These tracks capture Basso and his combo at their relaxed best. In *Tour de Force* we hear not only Guido's marvelous flugelhorn and trumpet, but arranger Phil Dwyer blowing some very steamy tenor sax. The title track of *Lost In The Stars* opens with Basso's marvelously fluid and sensitive flugel accompanied by the combo, but the studio strings don't sound as lush as they might. Lorraine Desmarais adds a fine piano solo; she swings throughout the CD. The string players' interpretation, especially the solo violin, is so different from the jazz players' concept that it is unsettling and, during *Time on My Hands* sounds rather dated. Otherwise, Guido Basso sounds just great. His tasty and inventive lines in *Time on My Hands* and his soulful interpretation of Leonard Bernstein's ballad *Some Other Time* are studies in masterful jazz. The quartet really swings on *Portrait of Guido*, which fea-

tures Basso's exciting artistry. Sound and production values are nicely presented with liner notes in English and French. This recording is recommended for the inspired jazz of Guido Basso and his quartet with the reservation that the presence of the string section is intrusive and does not enhance the excellence of Guido Basso. (Ron Lipka, retired professor of music, William Penn University; freelance trumpeter, Albuquerque, NM)

Allan Cox—Petite Pieces for Trumpet and Piano

Allan Cox, trumpet; Amy Dorfman, piano
Mark 4751-MCD (CD); Mark Custom Recording Service, Inc, 10815 Bodine Road, Clarence, NY 14031-0406; www.markcustom.com

Shchedrin: A la Albéniz; Broughton: Folksong; Blum: Capriccio; Ravel: Pièce en forme de Habanera; Gabaye: Feu d'Artifice; Zaninelli: Autumn Music; Chance: Credo; Wallin: Elegi; Zaninelli: Fantasia; Gould: Andante; Gabaye: Boutade; Mihalovici: Scherzo-Valse; Poot: Étude de Concert; Starer: Invocation; Shakov: Scherzo.



Allan Cox's *Petite Pieces for Trumpet and Piano* is a real gem. Cox, professor of trumpet at Vanderbilt University, has chosen a program of compositions averaging four to five minutes that displays a range of styles and performance techniques. Many of these pieces will be familiar, such as Ravel's *Pièce in forme de Habanera* and

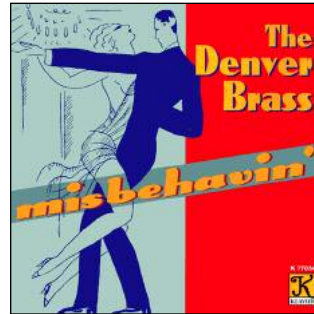
Credo by John Barnes Chance, but others will come as delightful finds, such as Bruce Broughton's lovely *Folksong* and Norwegian composer Rolf Wallin's heartfelt *Elegi*, written in memory of his sister. The performances here are polished, effortless, powerful, and above all, supremely musical. Cox's tone has a beautiful resonant quality in all registers and he is always singing. Pitch, time, technique, and others parameters of good musicianship are at the highest level. This is the kind of playing I want my students to emulate. Accompanist Amy Dorfman, also a professor at Vanderbilt, is a sensitive and expressive performer. In addition to information about the composers and pieces, the 16-page booklet has extensive performance notes including suggestions for the proper instrument to use, interpretation choices, notes on different editions, problems spots and solutions, helpful practice techniques, and much more. I found this information to be of very high quality. The CD is available from Allan Cox, Blair School of Music, Vanderbilt University, Nashville, TN 37212 (Frank Gabriel Campos, professor of trumpet, Ithaca College, Ithaca, NY)

The Denver Brass—Misbehavin'

Kenneth Singleton, conductor; F. Joseph Docksey, Alan Hood, Cami Kidwell Dodge, Robert A. Lane, trumpets; Susan McCullough, Jack Herrick, Kathleen Aylsworth Brantigan, horns; Joseph Martin, Jeff Craig, trombones; Jeremy Van Hoy, bass trombone; Charles Brantigan, tuba; Miki Marlier, drum set; Jason Rodon, percussion; Peter Hellyer, Willie Dornfeld, auxiliary percussion
Klavier K77034(CD); Klavier Music Productions, P.O. Box

810157, Boca Raton, FL 33481-0157; www.klavier-records.com

Gershwin (Hoy): *Cubana Overture*; Gardel (Margiersson): *Por una Cabeza*; Gershwin (Hoy): *Scenes from Porgy and Bess*; Monk (Margiersson): 'Round Midnight; Bernstein (Singleton): *On the Town—Three Dance Episodes*; Gershwin (Crees/Hoy): *Someone to Watch Over Me*; Ellington (Klatka): *Duke Ellington Tribute*; Waller (Margiersson): *Ain't Misbehavin'*; Bernie/Pinkard/Casey (Hoy): *Sweet Georgia Brown*; Handy (Singleton): *The Jogo Blues*.



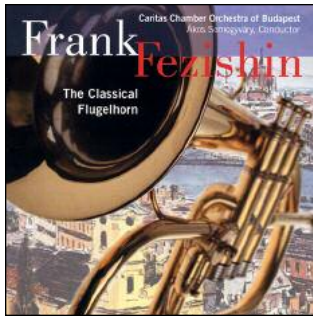
The Denver Brass is a twelve-member brass ensemble that has been performing around the Colorado area since its inception in 1981. *Misbehavin'* is the tenth listed recording of this group, and features lighter jazz and Broadway-type selections. The liner notes contain a brief history of the group, some promotional pictures, and a welcome indication of soloists that are featured in the selections.

Misbehavin' is perhaps best described as a "Pops" concert for a symphonic brass ensemble. The recording quality is skillfully done, and the balance is consistent throughout, allowing the listener to hear the both the individual voices and the great brass blend this group can achieve. The CD opens with *Por una Cabeza*, a great showcase for the group's lyrical playing abilities that also displays their sensitivity and balance. In *Porgy and Bess*, the bluesy and slightly delicate piccolo trumpet solo of *Summertime* is impressively performed by F. Joseph Docksey. Later in the piece, Alan Hood provides a strong contrast with his dirty plunger work on *It Ain't Necessarily So*. Alan Hood is gainfully employed on this recording, contributing a hard bop style of soloing on *Sweet Georgia Brown*, great sensitivity on the ballad *Someone to Watch Over Me*, and really opens up on his prominent feature in Monk's *'Round Midnight*. His Clifford Brown influence is clearly evident, and he creates a strong sense of jazz authenticity in this recording. From sounding like a classical chamber ensemble in Bernstein's *On the Town* to resembling a swinging big band in *Sweet Georgia Brown*, this Denver Brass recording will please fans of both jazz and classical music. (Kurt Zemaitaitis, Trumpet Section Leader, Fort Gordon Army Band, Augusta, GA).

Frank Fezishin—The Classical Flugelhorn

Frank Fezishin, flugelhorn; Caritas Chamber Orchestra of Budapest; Ákos Somogyváry, conductor
Tromba Classics TC242 (CD); Tromba Classics, P.O. Box 94, Washington, NH 03280; www.trombaclassics.com
Mozart (Fezishin): *Horn Concerto No. 1 in D, K. 412*; Telemann (Fezishin): *Horn Concerto in F*; Mozart (Fezishin): *Horn Concerto No. 3 in Eb, K. 447*; Spenger (Fezishin): *Horn Concerto in Eb*.

Frank Fezishin was born in Budapest and trained by his father, the solo trumpeter of the Hungarian State Opera in Szeged. He studied at the Bartók Conservatory in Budapest until his escape to the United States at the time of the Hungarian uprising in 1956. He subsequently studied at the



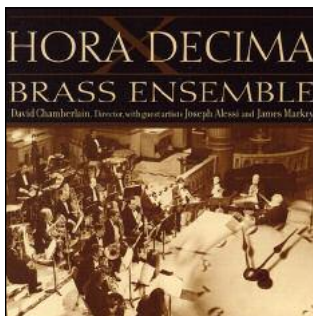
Juilliard School and has taught music appreciation and brass instruments at the Horace Mann and St. Luke Schools in New York City. All the pieces on this disc were written originally for horn and arranged for flugelhorn, strings, and continuo by the soloist. Fezishin also includes the slow movement from Mozart's *Symphony No.*

23 in D, K. 181 to take the place of the missing slow movement in Mozart's first horn concerto. Fezishin offers no rationale for using this horn repertoire in the liner notes. With our lack of classical-era repertoire, one might think it logical to use horn concerti on the flugelhorn. However, the closeness of the instruments' timbres and the public's common knowledge of the Mozart horn concerti force one to make a constant mental comparison with the clarity and focus of the horn sound throughout the recording. Although the flugelhorn's heavier sound and articulation seem inappropriate at times, Fezishin is a fine musician, and his playing is very clean throughout. His tone quality is pure and smooth, and his articulation is crisp and facile. The orchestral accompaniment is tasteful, and Fezishin does a beautiful job of carrying off the classical style with panache. Through this recording, Frank Fezishin has offered a novel introduction to the use of flugelhorn in a classical setting. (Peter J. Wood, assistant professor of trumpet, Morningside College, Sioux City, IA)

Hora Decima Brass Ensemble—Hora Decima Brass Ensemble

Hora Decima Brass Ensemble; David Chamberlain, Director, with guest artists Joseph Alessi and James Markey Summit DCD 363; Summit Records, Inc., Box 26850, Tempe, AZ 85285; www.summitrecords.com

Widdoes: Concertino for Brass Choir; Riegger: Nonet for Brass, Op. 49; Carmichael (arr. Iveson): Stardust; Reed: Symphony for Brass and Percussion; Nilovic: Double Concerto pour Trombones; traditional: La Virgen de la Macarena.



Founded thirteen years ago, the Hora Decima Brass Ensemble dedicates itself to "the presentation, promotion, and preservation of music for brass instruments." According to the very thorough liner notes, the group began as a workshop for professionals to experience literature for large brass ensemble, and today it is the only professional large brass ensemble in New York that plays together regularly. Under the direction of trombonist David Chamberlain, the HDBE presents a wonderful and exciting program. Within the first few seconds of the Widdoes, the listener knows this is something special. The ensemble is capable of playing in many different styles, with many different colors, and it all sounds great. Several tracks feature soloists from within HDBE. The Riegger *Nonet* features tubist Morris Kainuma. *La Virgen de la Macarena* performed by David Schneck

captures the spirit of Rafael Méndez beautifully. Also, the *Double Concerto Pour Trombones* featuring Joseph Alessi and James Markey of the New York Philharmonic is simply amazing. The recording quality for the entire CD is spectacular and all the performers sound superb. (Amanda Pepping, trumpet teaching assistant, Arizona State University, Tempe, AZ)

The London Trumpet Sound Vol. 2

31 London Trumpet Players, Geoffrey Simon, conductor; trumpets: Tony Adie, Bryan Allen, Paul Archibald, Guy Barker, Paul Benniston, Roy Bilham, Martin Bunce, Robert Farley, Tony Fisher, Rod Franks, Murray Greig, Tim Hawes, William Houghton, Niall Keatley, Mike Lovatt, Henry Lowther, Anne McNeny, Maurice Murphy, Carl Nielsen, Paul Newton, Robert Nicholas, Tony Rickard, John Wallace, James Watson, Roger Webster, Patrick White, Adam Wright; bass trumpet: Brian Raby, Simon Gunton, Tim Smart, Simon Wills

Cala Records: CACD0114 (CD); Cala Records, Inc, PO Box 89, Stevenson, MD 21153; 1-800-879-2252; fax 410-653-5901; www.calarecords.com

Sandoval (Rickard): Mambo Caliente; Carillo (Payne): Dos Gardenias; Whitfield/Strong (Harvey): I Heard It Through The Grapevine; Williams (Sarcich): Superman; Carrell/Clayton (Runswick): Amazing Grace; Janáček: Fanfare from Sinfonietta; Arban (Sarcich): The Carnival of Venice; Handel (Wright): Music for the Royal Fireworks; Copland (Rickard): Hoedown from Rodeo.



This recording offers the listener a wide variety of musical styles and tasteful arrangements. The opening selection, *Mambo Caliente*, is full of energy and even quotes a short excerpt of Anderson's *Bugler's Holiday*. Solos by Patrick White and Henry Lowther are performed very well. It is regrettable that Lowther's flugelhorn solo is hard to hear, because its technical and musical merits are noteworthy. Later, the arrangement of *Amazing Grace* begins with the traditional setting of the hymn featuring Carl Nielsen on the cornet. His tone is crystal clear and pure. This arrangement offers a wide exploration of traditional and more complex harmonic structure and layering, often times reminiscent of Frank Ticheli's setting of the same hymn or the music of Charles Ives. The trumpet playing throughout is outstanding as the arrangement covers an expanded register, reaching far into the upper register. One of the most dazzling selections on this disc is Janáček's *Sinfonietta*. The trumpet playing and balance of the ensemble is very good. Additionally the blend of the ensemble is excellent, which adds to the overall general effect. The CD ends with Copland's *Hoedown*, which is a perfect finale to the disc's musical journey through different styles. Unfortunately, one of the greatest drawbacks of this recording is the balance in some selections. It seems that either the mix from front to back or the microphone placement was off. As a result, some parts are hard to hear and others blast so much that the listener is often scrambling for the volume control. Despite these things, the recording is still

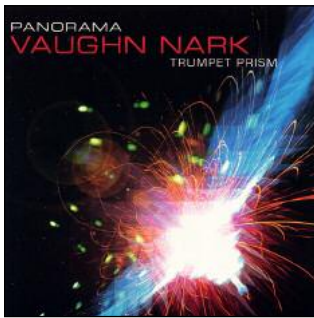
extremely enjoyable. (Janel M. Reed, freelance trumpeter, band director Eagle Point High School, Eagle Point, Oregon).

Vaughn Nark—Trumpet Prism

Vaughn Nark, trumpet, flugelhorn, valve trombone, baritone horn, vocals & percussion; Tim Eyerman, alto saxophone, flute, bass flute; Peter Fraize, tenor saxophone; Dave Steinmeyer, trombone; Pete BarenBregge, alto saxophone; Wade Beach, acoustic and electric piano; Rick Whitehead, acoustic, electric & classical guitar; Dave Marsh, acoustic & electric bass; Tom Williams, electric upright bass; Ronnie Shaw and Keith Kilgo, drums; Sam "Seguito" Turner, percussion; string ensemble

DCD 391 (CD); Summit Records; P.O. Box 26850, Tempe, AZ 85285-6850; www.summitrecords.com

Adderley: Work Song (Eyermann & Nark); Shearing: Lullaby Of Broadway (Paich); Gershwin: Crush On You (Murphy); Gillespie: Birk's Works (Nark); Davis: All Blues (Eyermann & Nark); Myers: Cavatina (Whitehead & Nark); Arlen: Over The Rainbow (Cook & Nark); Santana: Europa (Eyermann & Nark); Barron: Trinidad Goodbye (Nark); America (Crotty).



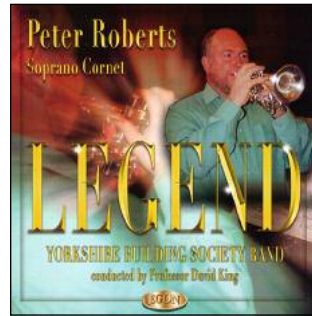
In his fourth recording as a leader, Vaughn Nark makes his boldest statement yet as the heir apparent to the legacy of Maynard Ferguson. *Trumpet Prism*, Nark's features his extremely powerful high-register trumpet explosions within an electric pedal-to-the-metal ensemble reminiscent of Ferguson's Columbia recordings

from the 1970s. Nark and his rhythm section perform arrangements that sound like a small big band with the help of overdubbing, enhanced reverb, and a few additional saxophonists and trombonists on various cuts. Like Ferguson, the recording features a healthy dose of familiar pop and jazz tunes done within an explosive framework; witness Harold Arlen's *Over The Rainbow* in an updated pop treatment, screaming from start to finish with undiminished muscle and brawn. Like Ferguson, Nark takes care to feature his side-musicians with prominent roles and solos throughout. There is no doubt, however, that Nark is the star. Whether quietly laying out the melody to the ballad *Cavatina* with guitar accompaniment, or leading the ensemble through Gillespie's tricky *Birk's Works*, it's Nark's playing that sets the style, phrasing, pacing, and direction. With full, strong, and dead-on trumpet tone, not to mention absolute command of any note available on the trumpet (well, any note available to him, no matter how high), Nark hits on all cylinders throughout—except when he sings. For this 48-year-old it's only a matter of time and touring until more of the nation's young trumpeters start to follow his playing as closely as Ferguson's fanatics have for decades. (Thomas Erdmann, professor of music, Elon University, Elon, NC)

Peter Roberts—Legend

Peter Roberts, soprano cornet; Yorkshire Building Society Band; Professor David King, conductor
SFZ 119 (CD); Egon; Crowland Road, Eye, Peterborough PE6 7TN

Turrin: Escapade; Morricone (Pullin): La Califfa; Danks (Alison): Silver Threads Among the Gold; Traditional (Langford): The Lark In The Clear Air; Leoncavallo (Farr): On With The Motley; Bennett (Howarth): Trumpet Voluntary; Lloyd Webber (Steadman-Allen): Pie Jesu; Bellini (Roberts): Cavatina; Sparke: Flowerdale; Mascagni: Intermezzo; Downie: The Isle Of Mull; Lloyd Webber (Eliot/Nunn): Memory; Gershwin (Heyward): Summertime; Barry: Somewhere In Time; Caravelli (Jourdan/Anka/Cahn): Let Me Try Again.



Peter Roberts is truly a legend in his own time. Having won a plethora of outstanding soloist awards on the soprano cornet and world brass band championships in the various groups to which he has belonged, he has already established a world-class reputation for himself. With this March 2004 release, he should be better

known in the trumpet community as well. In listening to this CD, I was struck by the sheer beauty of the musical arrangements and of Roberts' solo playing. I have rarely heard such a lovely tone quality in addition to great technical and musical command over the variety of idioms represented. Roberts impresses with his sweet lyrical approach on Leoncavallo's aria *On With The Motley* and Andrew Lloyd Webber's *Memory*. He has a wonderful lightness and purity of sound on the more technical works like Joseph Turrin's *Escapade* and Bennett's *Trumpet Voluntary*. His control over the cornet's upper register is extraordinary, as demonstrated on the sustained, soft, high note at the end of *The Lark In The Clear Air*. Roberts' playing radiates passion and expression throughout the recording; his emotional performance of Morricone's *La Califfa* and his stirring rendition of Philip Sparke's *Flowerdale* whip the listener into an emotional frenzy. His intonation locks tightly, as does that of the Yorkshire Building Society Band, under the baton of professor David King. The bass section in the band is especially vibrant and resonant, creating a wonderful ensemble balance and warm homogeneous sound. This is one of the more exciting and enjoyable recordings I have heard, and it will definitely receive more playing time in my stereo. I recommend it, without reservation, as a "must-own." (Peter J. Wood, assistant professor of trumpet, Morningside College, Sioux City, IA)

Kelly Rossum Quintet—Renovation

Kelly Rossum, trumpet; Chris Thompson, tenor saxophone; Chris Lomheim, piano and Rhodes electric piano; Michael O'Brien, acoustic and electric basses; J. T. Bates, drums

612 Sides (CD), SIDE001

All compositions by Kelly Rossum unless otherwise noted: Cheap Cigars; Lead Soldiers; Fly Away; Bugpowder (Ornette Coleman); Disposable Assets (Michael O'Brien); Life On Mars; Little Wing (Jimi Hendrix); Hennepin Bridge; Taxi Funeral Waltz; Glass Wheel; The Two of Us; Frances Loop.

This is the second recording as leader for Kelly Rossum, a trumpet player and jazz educator in the Minneapolis area. It is probably impossible for any contemporary jazz trumpeter to



escape completely the influence of Miles Davis, and Rossum is no exception. The ghost of Miles is especially evident in *Lead Soldiers*, a tune reminiscent of Davis' version of *Freedom Jazz Dance*. Rossum and his colleagues do attempt to expand this language in other directions, however, by engaging in free improvisational

exchanges. Two interesting moments occur on *Cheap Cigars*, where Rossum is Harmon-muted over an unrelenting minimalist ostinato that builds to several climaxes, and on *Hennepin Bridge*, where he is all alone, cup-muted, accompanying himself through the magic of digital delay. The two ballads, especially *Little Wing*, feature Rossum's warm trumpet sound and are both musically satisfying. The rest of the music has a slightly annoying sameness to it. It is what one might call "head music," appealing more to the intellect than the heart and soul. The players, although not really tentative, do sound like they are taking themselves a bit too seriously. The leader has an impressive command of his horn, although I wanted him to generate a little more heat in his improvisations, especially when he journeyed into the upper register. Those of you who savor your jazz on the fringes of the avant-garde will enjoy this CD. If this is the musical path that Kelly Rossum has chosen to tread, it will be interesting to see where it leads. (David Johnson, professor of harmony, Berklee College of Music, Boston, MA)

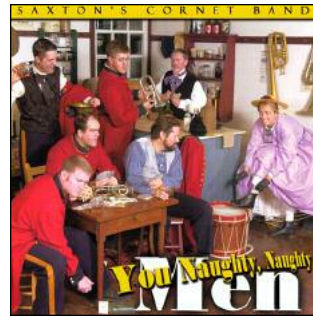
Saxton's Cornet Band—You Naughty, Naughty Men

David Goins, Stephen K. Bottom, E-flat cornet; John R. Higgins, Wayne Collier, B-flat cornet; Michael West, Ree Wilson, E-flat alto; Christopher Miller, Douglas Howard, B-flat tenor; David Henderson, B-flat baritone; Lee Watts, B-flat bass; James Allen III, Lee Watts, E-flat tuba; Martin P. Weir, Andrew Dodson, percussion; Nicky Hughes, anvil

Saxton's Cornet Band SCB 3923 (CD); Brumfield and Associates, 1430 Union City Road, Richmond, KY 40475; www.saxtonscornetband.com; 859-625-0846

Graffula: 7th Regiment Quickstep; Withers (Henderson): Magnolia Polka; Wighton: Dearest Spot on Earth; Antoni: Tiger Quickstep; Donizetti (Henderson): Daughter of the Regiment; Wallace: Scenes that are Brightest; Downing: Dixie's Land Medley Quickstep; Verdi: Anvil Chorus from *Il Trovatore*; Ingalls: Our Quickstep; 26th North Carolina Infantry Band Books: Luto Quickstep; Donizetti (Downing): Finale from *Lucia D'Ammermoor*; Bicknell: You Naughty, Naughty Men; Rossini: Barber of Seville Overture; Traditional: Yankee Doodle Variations; Medley: Silver Moon Quickstep / Farewell My Lilly Dear; Knaebel: General Taylor Storming Monterey; Dalmais: Brin D'Amour (Dance of Love) Polka; Holloway: Wood Up! Quickstep.

The title of The Saxton's Cornet Band's latest CD may bring brawling and impetuous old men to mind, but the antebellum and Civil War brass band music depicts the more genteel characteristics of the era. Recorded in 2001, *You Naughty, Naughty Men* approaches quicksteps, polkas, and dramatic selections in



an historically honest manner and is masterfully performed on period cornets and saxhorns. The 18 tracks consist almost entirely of arrangements that are found in 19th-century collections such as *Brass Band Journal* and *Squire's Cornet Band Book*. The CD provides a model of performance practice with well-researched interpretations

and respect for the limitations of the instruments. Melodic phrasing and delicate ornamentation combine with sensitive and intelligently played accompanying parts. Particularly entertaining are dramatic selections such as Verdi's "Anvil Chorus" from *Il Trovatore* and Simon Knaebel's *General Taylor Storming Monterey*, which portray a wide range of moods. The virtuosity of the ensemble and the abilities of performers are clearly demonstrated in Donizetti's *Daughter of the Regiment Overture*. Although the CD spotlights the ensemble's dynamic control, the recording levels can sometimes influence the listener's enjoyment of countermelodies and well-played accompanying lines. The liner notes are amusing and enlightening, consisting of the history of the ensemble, musical arrangements, and the instruments being used, while remaining in a friendly, conversational tone. (Heidi Schiller, trumpeter, Akademische Bläserphilharmonie Wien, Vienna, Austria)

Heinz Karl Schwebel—Policromo; Musica Moderna para Trompete

Heinz Karl Schwebel, trumpet, with pianists Julia Akatsu Stoinanov, Eduardo Torres, and Saulo Gama
Microservice Tecnologia Digital, Zona Franca de Manaus, Amazonas, Heinz Karl Schwebel, producer;
www.heik.ufba.br; heik@ufba.br

Turrin: Caprice; Tacuchian: Suburbio Carioca; Enescu: Légende; Lima: Oriki; Bozza: Rustiques; Lacerda: Pequena Suite (Dobrado, Canção, and Final); Turrin: Two Portraits (Psalm and Incantation); Gomes: Policromo; Lacerda; Invocação e Ponto; Ibert: Impromptu.



Heinz Karl Schwebel, professor of trumpet in the Federal University of Bahia (Brazil) and principal trumpet of the Bahia Symphony Orchestra, has released his first CD. This project is a mixture of old and new, known and unknown. Entitled *Policromo*, the compositions are twentieth century works by composers well

known to ITG audiences such as Turrin, Enescu, and Bozza, in addition to lesser known, but prominent Brazilian composers: Ricardo Tacuchian, Osvaldo Lacerda, Paulo Lima, and Wellington Gomes. The CD was produced in collaboration with the Brazilian petrochemical company Braskem, S.A., because Schwebel won the prestigious 2003 Prêmio Braskem de Cultura e Arte music competition. His performance displays a solid technique with a grounded interpretation and understanding of the standard works. Schwebel's presentation is safe and secure. The Brazilian music is as interesting as it is

varied. Moreover, it is in these pieces that Schwebel shines. Tacuchian's musical style is described by Groves as "post-modern, with a cosmopolitan and urban flavor." His work, *Suburbio Carioc*, is an integration of "contemporary structures with the traditional sonority of the Brazilian waltz." *Oriki* is a new musical endeavor by Lima and portrayed as "something between jazz, African cults, and concert hall." Lacerda's *Pequena Suite*, a three-movement work, reflects the richness of the Afro-Brazilian religious cults. Wellington Gomes' *Policromo*, originally conceived for trumpet alone, but reworked here with piano accompaniment, is dedicated to Schwebel. Heinz Karl Schwebel has a bright future and readers are encouraged to contact him if interested in these new works. (Douglas Wilson, Moderator—Ask the Teacher, ITG Youth Site, Lessburg, VA)

Trumpet Jungle—Just Friends

Frank Brodahl, Eckhard Baur, Marius Haltli, Birgit Kjuus, trumpet; Nils Jansen, saxophone; Even Skaterud Andersen, trombone; Roy Powell, piano; Hallgrim Bratberg, guitar; Frode Berg, bass; Erik Smith, Percussion
Trumpet Jungle Records TJR 002 (CD); Trumpet Jungle Records; www.trumpetjungle.com

Garling (Brodahl): You got it; Huffsteter (Brodahl): Cipriana; Morgan (Cushman): Ceora; Gillespie (Baur): Night in Tunisia; Coltrane (Vincze): Naima; Menza (Brodahl): Groovin Hard; Silver (Booth): Strollin; Evans (Shew): Waltz for Debby; Lewis / Klenner (Fahlström): Just Friends.



After playing with Bobby Shew and his "Trumpet Summit" at the Sandvika Big Band Festival in 1999, Norwegian trumpeters Frank Brodahl, Birgit Kjuus, Marius Haltli, and Eckhard Baur were inspired to play together as often as they could. *Just Friends*, the group's debut CD, celebrates all good things about big band

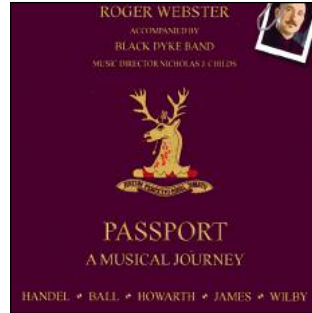
trumpet playing. The listener is treated to thickly orchestrated melodies, shout choruses, and exciting improvisational exchanges played by all four trumpeters. Pulled together by the tight rhythm section of Erik Smith, this package, simply put, is fun. Although the CD is not long, the nine tracks boast the flexibility of the ensemble. The powerful opening *You Got It* glorifies the trumpet with driving harmonized lines and an electrifying solo by Marius Haltli. Some of the recording's most enjoyable moments come from mute combinations and the occasional contrapuntal play between the trumpets. Although the trumpet is without a doubt the main character of this recording, the rhythm section plays its integral and unifying role extremely well. The bossa nova *Ceora* and Eckhard Baur's arrangement of *Night in Tunisia* feature excellent solos from the rhythm section. The big band chart *Just Friends*, which includes saxes and trombones, wraps up the CD "to show you where we started to have fun—all in the big bands" (Brodahl). The brilliant colors of the CD case reflect the exciting contents and the fun that the musicians had while recording this CD will certainly spread to the listener. (Heidi Schiller, trumpeter, Akademische Bläserphilharmonie Wien, Vienna, Austria)

Roger Webster—Passport: A Musical Journey

Roger Webster, Cornet; Black Dyke Band, Nicholas J. Childs, conductor, Philip Wilby, organ, Janis Kelly, Soprano, Leslie John Flanagan, Baritone

Doyen, DOY CD170

James/Howarth: Concerto for Trumpet, James/Freeh: Carnival of Venice, Howarth: Cornet Concerto, Handel: Behold I Tell You a Mystery/The Trumpet Shall Sound, Handel: Let the Bright Seraphim, Rossini/Lorrinan: Una Voce Poca Fa, Ball: Cortège, Wilby: Concerto 1945.



Roger Webster's new CD, *Passport—A Musical Journey*, is a delightful potpourri of music ranging from Handel's *The Trumpet Shall Sound* to Harry James' *Concerto for Trumpet*. Webster served as principal cornet with the Black Dyke Band from 1983 – 1993 before devoting himself to a solo career. As an orchestral trumpeter,

he has appeared as principal trumpet with the BBC Philharmonic Orchestra. He is also a senior lecturer in performance at the Royal Northern College of Music in Manchester. Acclaimed as one of the "world's greatest cornetists," this CD attests to Webster's astounding virtuosity. From the vocal sounds of Rossini's *Una Voce Poca Fa*, to the virtuosity demanded in Philip Wilby's *Concerto 1945*, Webster displays a complete control over the various musical and technical expectations demanded of the soloist. Michael Ball's composition *Cortège*, written for brass band in memory of his composition teacher Herbert Howells, is a well-crafted number displaying the abilities of both Webster and the Black Dyke Band. Philip Wilby's *Concerto 1945* was written for Webster and the Black Dyke Band. Of special note are the outstanding accompaniments provided by the Black Dyke Band under the direction of Nicholas J. Childs. Considered to be the UK's premier brass band, they provide a marvelous accompaniment for Webster's superb playing. Organist Philip Wilby accompanies Handel's *Trumpet Shall Sound* and *Let the Bright Seraphim* on the historic organ of the Halifax Parish Church, and baritone Leslie John Flanagan and soprano Janis Kelly also perform admirably. This new CD is a must for every serious player. (Paul T. DeBoer, Houghton College, Houghton, NY)

Briefly Noted

With the marked increase in CDs submitted to the journal, space does not permit us to review all of them. As a service to the membership, the Recording Reviews Editor instituted this compromise solution in October 2004 as a way to expand the coverage without enlarging the column. This section aims to recognize more CDs submitted to the journal and to update the membership on recent releases.

American Brass Quintet—Trilogy: Chamber Music of Daniel Asia

DCD 385 (CD); Summit Records; www.summitrecords.com

Released in 2004, this CD features Daniel Asia's *Brass Quintet (2001)* in a stunning performance by the American Brass Quintet. The result of a commission by the Fromm Foundation of Harvard University, the three-movement work high-

lights disjunct lines, tonal adventures, and Asia's satisfying sense of architecture. This notable addition to the literature shares the disc with Asia's *Woodwind Quintet (1998)* and *String Quartet No. 2 (1985)* performed by the Dorian Wind Quintet and the Cypress String Quartet, respectively.

Ole Edvard Antonsen—Read My Lips

7243 5 56540 2 1 (CD); EMI Records, Ltd.

Ole Edvard Antonsen offers up an eclectic crossover mix on this 1997 release. Comprised of mostly fusion-flavored pop, the CD showcases the brilliant Norwegian trumpeter in a variety of solo settings. From the sassy swagger of the disc's opening track, *King for a Day*, to the ethereal *Icicles* at the end, Antonsen entertains with sensitive ballads, dynamic drive, and impressive versatility.

Grimethorpe Colliery Band—The History of Brass Band Music: The Golden Era

DOY CD 160 (CD); Doyen

Elgar Howarth conducts this first installment in a projected series of six recordings covering an historical survey of brass band music. Featuring music from 1920 – 1970, this CD includes such classics as Eric Ball's *Resurgam (I Shall Rise Again)*, Holst's *Moorside Suite*, and Cyril Jenkins's *Life Divine*. Richard Marshall's outstanding cornet playing is showcased in Denis Wright's *Cornet Concerto* and the Grimethorpe Colliery Band is in fine form throughout. Fans of brass band music are in for a real treat.

Joseph M. Levin—Passageways

(CD); Hudson House Music; P 0 Box 1118; East Quogue, NY 11942; hudsonmusic@optonline.net; 631-653-6177

This collection of Levin's compositions for various instrumental combinations features several works for brass: a brass quintet, *Henry VIII*, a cornet duet version of *Battle Cry of Freedom*, and a work for unaccompanied trombone, *Black Bear Walking*. Based in New York, Levin describes his music as "aural dramas about the forces that create passageways and the beings that move through them." Levin's music, which features programmatic elements and extended tonalities, is available from the composer at the address listed above.



Pedagogical Topics

continued from page 51

136. In Mia Man Alfin Ti Sei
Excellent for reading rhythms; plenty of rest
137. Il Rival Salvar Tu Dei
Unusual modulation in middle; low tessitura but taxing at Lento; quarter note triplets at end
138. Thou Art so Near, and Yet so Far—Reichardt
Very repetitive and boring
139. When the Quiet Moon is Beaming—Schondorf
12/8 rhythmic figures repeated to extreme
140. Cavatina from "The Huguenots"
9/8 quite complicated rhythms; most difficult so far
141. Bessonian Polka
Weak triple tongue piece; ends on high c"! Not recommended; last line should not have a flat in the signature
142. Star of Paris Polka
Better polka than 141; not recommended
143. Cavatina from "Ernani"—Verdi

Big production number; first half is a repeat of No. 84 in a higher key (G and B-flat); great endurance test; recommended

144. The Pilgrim of Love
Missing f-sharp: line 3, beat 3, devoid of melodic grace
145. "Dear Little Heart"
Not worth playing even once
146. "Home Sweet Home"
Good tune and OK for a beginner variation solo; suggest resting during all three Lento sections (*i.e.*, leave them out)
147. "Keel Row"
Last variation is good training for Toy Trumpet solo in Tchaikovsky's *Nutcracker* ballet
148. "Blue Bells of Scotland"
The best of the variation solos at the end of this section of the book; classic eighth, triplet and sixteenth note variations; cadenza; top note a"; still not nearly as good as Arthur Prior's trombone version
149. "Yankee Doodle"
George Washington's favorite tune; fine variations; great teaching tool; some tricky triple tonguing at the end
150. America
For the patriotic student; good one!

Categories:

- Recommended: 4, 22, 28, 29, 39, 45, 47, 49, 52, 54, 60, 61, 71, 80, 88, 90, 107, 108, 116, 121, 122, 123, 124, 129, 150
 Not recommended: 25, 30, 33, 62, 73, 74, 94, 105, 111, 115, 132, 138, 139, 141, 142, 144, 145
 Limited Range (e"): 16, 32, 35, 45, 55, 101, 108, 137
 Dotted eighth/sixteenth and triplet rhythm: 18, 22, 32, 56, 83
 Features Appoggiatura: 2, 3, 4, 7, 10, 11, 12, 17, 23, 29, 31, 36, 43, 45, 49, 50, 52, 53, 66, 67, 71, 72, 80, 85, 97, 102, 108, 116, 118, 120, 125, 136
 Includes a Cadenza: 17, 20, 27, 31, 33, 34, 57, 58, 62, 63, 72, 81, 88, 93, 96, 129, 140, 143, 146, 148
 Grace notes: 4, 6, 7, 12, 18, 21, 24, 26, 33, 38, 43, 45, 46, 49, 52, 53, 66, 68, 58, 70, 74, 82, 84, 85, 86, 91, 92, 94, 103, 104, 105, 106, 107, 110, 114, 118, 123, 127, 129, 131, 132, 134, 135, 136, 138
 Interesting Dynamics: 1, 3, 12, 13, 46, 51, 61, 66, 67, 76, 88, 92, 98, 102, 121, 122, 125, 129, 131
 3/8, 6/8, 9/8, or 12/8 meter: 23, 31, 33, 105, 107, 114, 131 132, 140
 Includes a Turn: 1, 2, 3, 4, 6, 11, 16, 24, 34, 36, 77, 83, 96, 111, 116, 118, 127, 130

About the author: David Baldwin is professor of trumpet and coordinator of brass instruments at the University of Minnesota School of Music. He conducts the University Brass Choir, an eighteen-piece ensemble with several recordings to its credit, including two compact discs. Baldwin has been a past secretary and member of the board of directors of the International Trumpet Guild. This organization sponsored the release of Baldwin's solo recording of the etudes of Theo Charlier and Marcel Bitsch in a double CD set. He has had over fifty arrangements and compositions published by G. Schirmer, Shawnee Press, Kjos, and others. Baldwin received his B.M. degree from Baldwin-Wallace College and his MM, MMA, and DMA degrees from Yale University.



Music Reviews

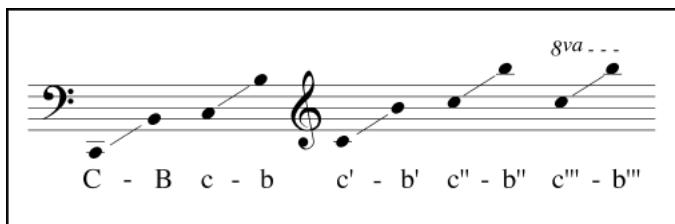
Bryan DePoy and Luis Engelke, Editors

Music reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in this column as reviewers. Please contact one of the music reviews editors and state your qualifications and areas of interest (Baroque, contemporary, jazz, brass quintet, etc.). Items for review and reviewers are selected at the discretion of the music review editors. Unsolicited reviews will not be accepted. Publishers are encouraged to submit serious publications and pedagogical materials for trumpet.

The Music Received list is located on the *ITG Web Site*: www.trumpetguild.org/journal/journal.htm

The ITG Music Review editors are Bryan DePoy (email musicreviews@trumpetguild.org) at Southeastern Louisiana University and Luis Engelke at Towson State University (email musicreviews2@trumpetguild.org)

Please send all new publications and correspondence to: Bryan DePoy, Southeastern Louisiana University, Department of Music SLU 815, Hammond, LA 70402 USA; fax 504-549-2892.



Bradshaw, Robert J. *Sonata for trumpet and strings (or piano)*. Beauport Press Music Publications, 2003.

In November of 2003, Bradshaw's *Sonata* was premiered by a consortium of over fifty soloists from around the United States, South America, Scotland, and Ireland. Bradshaw is a trumpet player/composer and knows well what constitutes idiomatic writing for the instrument. He was asked to compose a piece for trumpet by Keith Amstutz at the University of South Carolina, resulting in the creation of this work. Bradshaw embraced the music of his past trumpet studies and allowed the rhythms and harmonies that have so fascinated him resurface within the parameters and pitch set he had defined for this piece. Although the work as a whole is uniquely his creation, he pays constant tribute to composers he has admired over the years.

This sonata has four movements, is approximately 15 minutes long, and is most suitable for advanced players. The work, written to be performed on C or E-flat trumpet, has a second transposed piano part available for use with B-flat trumpet. The first movement opens quietly with long Harmon-muted notes. It then builds momentum quickly in its allegro section with jazzy syncopated rhythms and accents with complex interplay between the trumpet and piano. A solid double-tonguing ability is required. The writing in the second movement is jazz influenced, very pointillistic, introspective, and almost "Miles Davis cool." The movement exhibits a mysterious character with great personality. A high level of articulation precision is required. In the slow sentimental third move-

ment, the texture is very thin and transparent, and the ensemble must play very expressively. The fourth movement, which opens and closes in a strong *maestoso* style, is in a palindromic ABCBA form. The B sections feature fast, virtuosic double-tongued scalar passages, while the middle C section has a soaring character. The C section features a smooth half-time feel with longer notes in the trumpet part against continually flowing eighth-note rhythms in the piano. The trumpeter is asked to make some fast mute changes in this movement. Throughout the entire piece, the writing for both the trumpet and piano is stylistically appropriate at all times.

Robert Bradshaw has made a challenging and exciting contribution to our literature, and his creative marketing techniques have given this piece much recognition in a short time. Hopefully, this work will endure the test of time and become a staple in the repertoire. (Peter J. Wood, assistant professor of trumpet, Morningside College, Sioux City, IA)

Brandt, Vassily. *Concertpiece No. 1*. Trumpet and Symphonic Band. Scored by Mark Rogers. Southern Music Company, 2000.

This famous work by Brandt has long been a staple in the solo trumpet literature. It is an oft-performed recital piece, and has been required for a number of high-profile solo competitions. Vassily Brandt (1869 – 1923) was born in Germany and immigrated to Russia while a teenager. He performed with the Bolshoi Theater Orchestra for nearly twenty years. As a well-known teacher in Russia, he taught at the Moscow Conservatory and Saratov Conservatory, and held the latter position until his death. Brandt is perhaps most famous for his *34 Studies*, a pedagogical tool used by trumpet teachers and students around the world.

Mark Rogers, the arranger, is a familiar name to many in the music world, especially in the band idiom. He is the author of numerous band editions of historical value, and his numerous editions of Percy Grainger's music are considered standards in the band repertoire. Rogers is the Director of Publications for Southern Music Company, a venue through which he publishes numerous pieces. This particular publication is inscribed to Cindy Mikel, a friend of Rogers', who was also a classmate from college.

Concertpiece No. 1, originally scored for trumpet with piano accompaniment, presents obvious challenges since a brand new orchestration is required. In correspondence between Mr. Rogers and the reviewer, Rogers offered the following thought: "a piano reduction is much easier to orchestrate than a thoroughly idiomatic piano part, because there is so much that a piano can make happen that requires practically re-composing the piece to make it work for wind band or orchestra." Rogers clearly utilized his strong understanding of band arranging, creating a masterful orchestration of a significant and important work. For instance, the large number of ostinato patterns could result in a repetitious-sounding accompaniment. Rogers skillfully alternates this pattern between the woodwind and horn sections. The conscientious orchestration results in a

sound that carefully supports the trumpet part, without overpowering it—a point that cannot be emphasized enough due to the technical demands placed upon the solo trumpeter. The full band is not used except in louder tutti passages, and this includes the use of the trumpet section. While challenging, the band accompaniment should be playable by most college-level ensembles and some high school bands. The difficulty lies in the large instrumentation. This is certainly not an accompaniment for a smaller chamber wind ensemble, and while it may be possible to perform this piece without all parts, it is not recommended.

For the solo trumpeter, this work is a technical *tour de force*, requiring a high degree of mechanical and musical maturity. Seamlessly through-composed, the work consists of several distinct sections, with each imposing its own technical demand. The famous opening, in G minor, requires excellent control and note placement. The first note is a g^{''}, which is followed by a g (two octaves below). Perhaps the most treacherous, however, is the next note, a b-flat^{''}, which is a full octave and a minor third higher. The somewhat free-sounding opening section looks more fitting of a difficult violin concerto than a work for trumpet. Multiple-tongued arpeggiated patterns and the rapid thirty-second note triplets require a professional-level technique. The next section, marked *moderato*, includes beautiful Romantic-sounding melodies, allowing a broad display of lyricism and phrasing. This is followed by a challenging *agitato* section, which transitions into a rather difficult 12/8 passage marked by wide leaps, rapid mordents, and challenging articulations, all of which require a great deal of preparation. A brief recap of the work's opening leads directly to a finale Presto section, "triple tongue (*legato ad lib.*)," which requires mostly scalar triple tonguing.

This scoring of *Concertpiece No. 1* is certainly worthy of being considered a standard in the repertoire for trumpet and band. Considering the popularity of the work, and the need for more quality trumpet and band music, Southern Music Company and Mark Rogers should be commended for this excellent publication. (Bryan W. DePoy, Music Reviews Editor, Southeastern Louisiana University, Hammond, LA)

Daly, Joseph M. *Chicken Reel*. Arranged by David J. Kosmyna. BVD Press, 2003.

Arranger Dave Kosmyna produced a great adaptation of the famous tune titled *Chicken Reel*, which is a Two-Step and Buck Dance composed in 1910. This is an excellent arrangement sure to lend variety to any brass quintet program and sure to be a crowd pleaser. This toe-tapper serves as an excellent closer or encore.

The arrangement, in rondo form, begins with a four-measure introduction with an eighth note anacrusis. The main theme will be clearly recognizable to everyone. This melody is predominantly set in the trumpet parts, alternating every two measures. During the B section, the melody is divided among the entire ensemble. Afterward, the return of the A section is re-orchestrated with the melody set mostly in the horn and trombone parts. This continues similarly through the key change and the trio section. After a quick modulation and a return to the A section, the eighteen measure coda based on the same motive concludes the work.

Chicken Reel is listed as catalog number BVD-117. The next work in this catalog consists of another quality arrangement by

Kosmyna, one of Frank Gillis's *Coon Hollow Capers*. This effective work is a March and Two Step conceived in 1899. Both the *Chicken Reel* and the *Coon Hollow Capers* are similar in style and can easily be coupled on a program for an effective duo of turn-of-the-century American dances. Both arrangements are highly recommended. (Luis C. Engelke, Music Reviews Editor, Towson University, Towson, MD)

Ewazen, Eric. *Sonoran Desert Harmonies*. Eight B-flat trumpets. Triplo Press, Oxford Ohio, 2003.

This four-minute work was commissioned by the University of Arizona Trumpet Ensemble for their performance at the 2003 International Trumpet Guild Conference. Like other popular Ewazen works for brass, this piece succeeds due to its accessibility, tonal harmonies, and use of various tone colors. The moderate technical demands allow performances by less advanced college-level groups, and the work's musical subtleties and the importance of all parts will appeal to the performers.

There are two main themes, one fanfare-like and the other lyrical. The form is a loose ABAB Coda, and there is considerable development after each theme statement. The work opens with a two-measure rhythmic figure that serves as both a sectional divider and accompaniment figure throughout the work. The coda features additional development of both themes as well as the introduction rhythm, and is very reminiscent of Ewazen's *Prelude and Fugue for Trumpet Choir*. The piece includes rapidly changing key centers (although very tonal), segmentation of thematic material between two or more parts, the use of multiple choirs within the ensemble to echo and elaborate passages, a reoccurring triple syncopation accompaniment figure, chordal pyramids, and the frequent use of four parts on downbeats against four parts playing on upbeats.

Technical demands are reasonable. There are no multiple-tongued passages, and the uppermost range for the first trumpet is c^{'''} (written). Due to the sometimes rapidly moving harmonic center, accidentals are plentiful (there is no written key signature). Frequent rests occur in all parts, so endurance demands are modest.

This work represents another great contribution for the trumpet ensemble repertoire by Ewazen. *Sonoran Desert Harmonies* is valuable not only as a piece of music for performance but as a vehicle for teaching chamber music techniques, blend, and intonation. (James J. Zingara, assistant professor of music, Troy University, Troy, Alabama)

Friedman, Stanley. *Spanish Dances*. Brass Quintet. Stanley Friedman, 2003.

Commissioned by the Louisville Brass, Stan Friedman's *Spanish Dances* won First Prize in the 2003 ITG composition contest and was premiered at the 2003 ITG Conference in Fort Worth, Texas. The three-movement piece was inspired by traditional Spanish dances, and the composer intended to pay homage to Maurice Ravel, who himself composed many pieces in the Spanish idiom.

The first movement of the work is titled *Habañera* (a 19th-century Cuban song and dance form that was popular in Spain and Europe) and composed in sonata form. The movement maintains the feel of the original habañera form, most overtly through the ostinato figure that is presented, in turn, in each

of the voices and in various orchestrations. Fanciful solo melodic lines with a Spanish flair spin out above the ostinato throughout the movement. These lines seem quasi-improvisatory due to the use of complex and rapid rhythmic groupings that are primarily slurred. Such soloistic sections are skillfully contrasted with powerful tutti passages in unison rhythm.

The second movement, Pavane, appropriately presents a slow, processional dance, yet the composer uses a modern theme-and-variation form. The melodic and harmonic material is highly lyrical throughout, and the trumpet players in the group have a chance to shine not only in their performance of the beautiful melodic material, but also as they play articulated countermelodies over the rest of the group. The countermelodies in the trumpet parts are the most complex part of the movement, requiring not only the florid use of quintuplets, but also using ties within such rhythms to create surprising, uneven syncopations. In contrast, the horn, trombone, and tuba parts remain lyrical from beginning to end.

To close the work, Friedman chose a Bolero, an exciting dance that first appeared in the late 1700s. Typically in triple meter, the composer puts a twist on the typical dance by writing it in 7/8, essentially an uneven triple meter (2+2+3 throughout). Written in rondo form, the movement is similar to the first in that the players each take turns playing the ostinato pattern of the dance as well as enjoyable solo passages. Triple tonguing is required of all of the players (albeit only in short bursts within the ostinato), an important and cohesive feature of the entire movement.

The trumpet parts are written in C, and the range of the work is from g-sharp to c''' in the first part, and from f-sharp to g-sharp'' in the second. Although the first part occasionally extends into the upper register, range is less of a consideration within the piece than endurance.

There is not a great deal of inherent rest written into the trumpet parts, and as with most quintets, the first trumpet spends much time playing on the fifth and sixth partials (notes that must often be lipped into tune, particularly on C instruments). The performers will need a fair amount of fortitude to perform this piece due to the physicality and duration of the work, which takes about twenty minutes to perform. However, professional and university level players should find the piece to be enjoyable and rewarding. Friedman also suggests performing the movements separately, which would obviously remove the question of endurance.

Spanish Dances is one of those remarkable pieces that can successfully combine traditional music with contemporary composition and techniques. Such efforts often seem hollow, but Friedman is to be congratulated for composing a piece that is genuine, enjoyable, and challenging. His use of various textures and colors is noteworthy, and these palettes are enhanced by the use of varying mutes in differing combinations. *Spanish Dances* can be obtained by e-mailing the composer at info@stanleyfriedman.com. (Joel Treybig, assistant professor of trumpet, The University of Southern Mississippi, Hattiesburg, MS)

Ghidoni, Armando (Arranger). *Airs Célèbres d'Opéra (Favorite Opera Arias)*, Volume II. Trumpet and piano or play-along CD. Alphonse Leduc, 2002.

This second volume of operatic arias arranged for trumpet by Armando Ghidoni differs from its predecessor in that a

play-along CD is provided. Hence, additional pedagogical opportunities exist. The following arias or operatic excerpts are included in this compendium: "Una Furitiva Lagrima" from Gaetano Donizetti's *Leisir d'amore*, "À Leucade" from Jacques Offenbach's *La belle Hélène*, "Marche des trompettes," "Scorrendo uniti remota via," and "Coro zingarelle" from Giuseppe Verdi's *Aida*, *Rigoletto*, and *La Traviata*, respectively.

Because the piano score does not specify the solo instrument and several of the octaves in the piano score differ from the solo trumpet part, the fact that this set of arias was produced with virtually any instrument in mind cannot be concealed. (Ghidoni happens to be a saxophonist.) Nonetheless, this is a nice collection of arias and operatic excerpts that offers opportunities for expression and musical development. In fact, younger players in high school or junior high and amateurs will benefit greatly from playing the various styles presented in these famous arias.

Each of the five arrangements lasts approximately two to three minutes. While the editorial markings are clear and easy to read, one could quibble with the lack of consistency from the original sources. This is particularly the case with a famous passage originally set for trumpet, such as the Triumphant March from *Aida*. Younger players will not only benefit from learning the correct articulations, but the energetic melody is much easier to play with these authentic markings.

As a pedagogical source, this set of arrangements is very useful, and the recorded accompaniments are well recorded and helpful. Studying and performing these wonderful melodies with accompaniment surely offers a sound pedagogical alternative to merely studying lyrical melodies sans accompaniment. Trumpet teachers and enthusiasts of the instrument will find Ghidoni's collection to be an entertaining addition to their libraries. (Luis C. Engelke, Music Reviews Editor, Towson University, Towson, MD)

Haas, Wolfgang G. (Arranger). *Festliche Suite*. Trumpet ensemble with optional percussion. International Music Publishing, 2003.

The *Festliche Suite* incorporates three separate pieces by different composers into one effective multi-movement work. It is written for seven trumpets in B-flat or C and timpani. The addition of the optional timpani part adds a pleasant color to the arrangement. All parts could easily be doubled for a larger ensemble. The suite is simple in its detail and arrangement and ideal for a high school trumpet ensemble. The simplicity of the arrangement adds a pedagogical touch by leaving any ornamentation up to the performing group and/or director. Many trumpet ensemble directors may find this arrangement useful as a tool to instruct their students on proper Baroque trills and other ornamentation practice.

The suite contains three separate movements, each by a different composer. The first movement is *Intrada* (1598) by Valentin Haussmann (1550 – 1611); the second is the *Larghetto* from *Xerxes* (1738) by George Friedrich Handel (1685 – 1759), and the third is *Rigaudon* (1724) by Jean Philipp Rameau (1683 – 1764). The outer movements are in a brisk common time while the second movement is more introspective and in triple meter. The arrangement contains mostly homophonic writing, with brief moments of rest for each player during the first two movements. Each is brief, with the outer two movements containing repeats. The sounding range, from f to

itg journal, jr.
is for your students, colleagues,
friends, anyone...

Do you know a young
trumpet player who could
benefit from ITG?

You can freely copy and
distribute *itg journal, jr.*

*There is something for everyone
in ITG.*

Spread the word...

b", is perfectly suited to younger players. Some difficulty is presented by the low range demanded of the C trumpets during the second and third movements; this is not a concern when performed on B-flat trumpets and should not deter young ensembles from purchasing this fanciful suite. The optional addition of flugelhorns in the second movement also adds a warm and inviting color to the entire suite. The paper quality is good and each trumpet part contains both the C trumpet and B-flat trumpet versions on reverse sides. This is a nice addition to any trumpet ensemble library. (James Ackley, assistant professor of trumpet, University of Connecticut, Storrs, Connecticut)

Haydn, Franz Joseph. *Trumpet Concerto*; **Hummel, Johann Nepomuk.** *Trumpet Concerto*. Edited and recorded by Ryan Anthony. Trumpet and piano with play-along CD. Hal Leonard Corp, 2003.

As a former member of the Canadian Brass, Ryan Anthony is widely known in the trumpet community. Since his early recognition as a teen prodigy, his diverse career has included numerous recordings, solo premieres, and orchestral appearances. He held the position of assistant professor at the Oberlin Conservatory prior to becoming Ronald Romm's successor in the Canadian Brass.

Ryan Anthony's three-year stint with the quintet yielded new performance editions of arguably the two most important concertos in trumpet literature. Both works are presented in E-flat major and include trumpet parts in both B-flat and E-flat. The first movement of the Haydn contains Helmut Wobisch's

cadenza, made famous by his 1950 best-selling LP recording, but no cadenza is printed in the Hummel (as is often the case). Anthony's articulations and dynamic editing are reserved and idiomatic of the period. The historical notes add insight into the composers' lives and effectively convey the impact made by Anton Weidinger's keyed trumpets. Anthony's prefaces provide performance suggestions, where he encourages each performer to explore his own interpretation of articulations, dynamics, phrasing, and cadenzas. He also suggests approaches to maintaining the integrity of the Classical style while performing each work on a modern trumpet.

Furthermore, as a part of the Canadian Brass Solo Performing Editions, each work includes a companion CD complete with a full performance of the work and piano accompaniment tracks for practice. The companion CD does not offer the sensitivity to tempo fluctuations like some computer programs; however, the portability of a CD offers the benefit of additional run-throughs prior to meeting with an accompanist. Moreover, modeling of style is an important pedagogical tool, and the inspirational recordings offer superb trumpet playing, in addition to the mastery of musicality and style one would expect from Ryan Anthony. His recordings alone are worth the investment; packaged here with excellent new performance editions, these works should be welcomed by the trumpet community. (Nick Volz, trumpet instructor, Southwest Mississippi Community College, Summit, MS)

Krumpfer, Hans-Joachim. *Trompetenschule für Anfänger*: Volumes 1 and 2. Deutscher Verlag für Music, 1993.

The publisher touts this method, printed in German, English, and Russian, as best-suited for young beginners. Volume 1, *Fundamentals of Technique*, provides the reader with a brief trumpet history contributed by Herbert Heyde, a well-known music historian for the New York Museum of Art. In addition to providing a variety of exercises, the author also covers the topics of instrument maintenance, mouthpieces, and the physical mechanics of playing the trumpet. This set of texts seem more appropriate for the intermediate to advancing trumpeter due to the rapid pace at which the exercises progress. Without much rudimentary development, the first volume quickly explores complicated rhythms such as extended sixteenth note and triplet patterns, as well as compound and changing meters. Lip slurs are also included in this text but it, like much of the rest of the material, progresses much too fast.

The text suggests that the beginning student should first obtain the advice of a doctor prior to pursuing the study of the trumpet (as if most physicians understand the physical mechanics involved) and also presents an opinion regarding the physical requirements required to play the trumpet. These requirements include, "A healthy and normal physique... a sound heart... no deficiencies of sight or hearing... normal fingers and hands... a normal shape of chin... evenly formed lips... sound teeth and an evenly regular bite." While the author qualifies this list by acknowledging that any deficiency can be compensated for by the excess of another, most of us would agree that we do not know of any successful trumpeter who is, physically, a perfect specimen. The author's previous comments may only serve to discourage a beginning trumpeter.

Volume 2, *Exercises in all Keys*, is also beyond the grasp of the beginner as it explores odd meters and advanced key sig-

natures that may further confuse a student who is still struggling with the basics of playing the trumpet. Moreover, without the much-needed preparation to secure a solid foundation in the easier keys, the author presents advanced major and minor key signatures up to d-flat major and applies exercises with more advanced rhythms such as extended sextuplets. Consequently, the average beginning trumpeter would find this material especially difficult to reach. The method does have some merits including some interesting etudes; however, Krumfer's *Trompetenschule für Anfänger* is best suited for the intermediate to advancing trumpeter. (Brian Sanders, instructor of trumpet, Baltimore City Community College, Baltimore, MD)

Laburda, Jiri. *Brass Quintet.* Wolfgang G. Haas-Musikverlag Köln, 2002.

Jiri Laburda was born in 1931 in Sobeslavm (Bohemia). He received his first music lessons from his parents in his home city and later studied in Prague. His style can be described as neo-classical with traditional forms. This style is accessible to all audiences and very pleasant for both performers and audiences.

The first movement is marked Largo, poco movimento and includes many witty entrances utilizing the interval of the third spread among all of the instruments. These whimsical interjections highlight this interesting movement. *Allegro con moto*, the second movement, begins with a childlike mocking song that is developed through a very interesting dialog between the instruments. This movement allows ample opportunity for the performers to demonstrate the many different colours a brass quintet can produce, from soft gentle melodies to aggressive and energetic passages.

The third movement is slow and marked *Lento maestoso*. This movement begins with two short, choral-like cadenzas. The tuba and horn players have an opportunity to show their musicality in this movement with slow, flowing lines in both of these parts. Movement three ends with a long note (five bars), which leads directly to the final movement, *Allegro vivace*. This movement begins with a trombone solo, and later there is much dialogue and interplay among all five parts. Throughout the movement (except in the middle section *Poco Meno*), there is a constant rhythm of eighth notes divided among the parts; however, the composer varies the accents for each instrument, giving the movement a rhythmically vibrant feel.

If a brass quintet wants to enrich its repertoire with great East European music, this piece is a must. The themes and melodic ideas presented by Laburda are always recognizable, and the harmonic structures give this piece a special flair. (Tomislav M. Spoljar, Zagreb, Croatia)

Olcott, James. *Fourteen Recreational Jazz Quartets.* Triplo Press, 2003.

One of the most challenging tasks in any jazz band is to establish what we call a "section sound." Jim Olcott's *Fourteen Recreational Jazz Quartets* for trumpets provides educators all over the world a means of attaining this goal. Containing styles from medium swing to moderate swing, medium Latin, and fast jazz, students can learn to experience these different styles, and then apply them in the proper context.

Listening, as we all know, is one of the most important facets

of learning. With the advent of the modern day computer, Olcott has recorded these pieces and made them available on his web site (<http://www.triplo.com>). His demonstration shows, in a highly professional manner, exactly the way each part is to be played. Those not familiar with Jim Olcott's playing are in for a real treat.

If a section sound and correct styles are to be achieved by any high school, college, and in some cases, junior high jazz trumpet sections, this publication is highly recommended. Furthermore, the quartets are fun to read and worth the time to rehearse. (Ron Modell, Professor Emeritus, Northern Illinois University)

Plog, Anthony. *Method for Trumpet* (Books 1 – 3). Balquhinder Music, 2003/2004.

Anthony Plog conceived this method during a sabbatical from the Staatliche Hochschule für Musik Freiberg, and the publisher is releasing the document in five books. Book 1 is titled *Warm-Up Exercises and Etudes*. The following two books are titled *Fingering Exercises and Etudes (Part 1 & 2)*, respectively. The final two books are slated for release during the next year. Plog intended the material in the five books to serve as fundamentals for building a daily program for the development and maintenance of technique and sound production.

In the beginning of each book, Plog presents three important points that reveal his approach to practice and teaching as well as his recommendations for using the method:

1. Improvement must never be forced, and when it seems as though we are not improving we actually are setting a very solid foundation for the improvement that will follow. We must always be patient—if we practice correctly improvement will come.
2. Physical and musical aspects of playing should always be fluid and natural, not forced or unnatural. Therefore, lyrical studies are extremely important. With lyrical studies one can work on phrasing, sound, air flow, intonation, etc. Parallel to this idea is the concept that sound is the best indication as to whether a player is playing as effectively as possible. When the sound is relaxed, fluid, and beautiful then all aspects of playing will be easier.
3. Practicing should normally be a pleasant experience. One of course practices to improve, but if a practice session is not enjoyable, then improvement will be limited. Forcing anything never brings the best results.

These are important concepts to consider when practicing from this method or any other. The warm-ups in Book 1 in fact conform to the second point since they are a series of vocalises or slur exercises in the style of Vincent Cichowicz and James Stamp. Plog's vocalises are different in that they become progressively more challenging by not only extending to higher registers but also by beginning in a higher tessitura as well. The studies gradually add more and more lip slurs, faster note values, lip bends, and pedal tones. The first book concludes with 30 short etudes that demand good airflow and proper sound production. Through both the vocalises and etudes, the use of a steady airstream is emphasized through the alternation of slurred semitones and wholetones, thirds, lip slurs, and lip bends.

The fingering exercises in the second and third books resemble Herbert L. Clarke's *Technical Studies* in regard to length

and style. They are short technical studies with repeated patterns in all keys. Advanced players that use these types of studies to maintain technique will find the patterns refreshing. The books can also be used as excellent alternatives from some of the usual technical studies.

A few more important points must be made regarding the method. First, Plog does provide some other thoughts on practicing: making passages easier and then gradually more difficult; making passages more difficult by playing higher and faster and then returning to the original, which will seem easier; practicing technical passages in different rhythms. Second, while Plog has developed the reputation of an outstanding composer with a whimsical style, this method is intended to challenge performers more with regard to technical demands than with musical issues. Nonetheless, Plog does emphasize the importance of performing these exercises as well as any others with the best musical results in mind.

A new trumpet method by a world-renowned composer and performer such as Anthony Plog warrants instant credibility. Indeed, this set of books is very meritorious and practicing the material presented by Plog as prescribed will undoubtedly improve both technique and sound production. All of the first three books are useful and recommended for every serious trumpet player. (Luis C. Engelke, Music Reviews Editor, Towson University, Towson, MD)

The Philip Smith Signature Series. *Standing on the Promises; A Gaelic Blessing; Joshua Swings the Battle; Blessed Lord; Only One Intention; Georgian Song; My Song of Songs.* Trumpet or cornet with piano or CD accompaniment.

Triumphonic Productions (The Salvation Army), 2003.

This publication features music performed by Smith and the Salvation Army New York Staff Band on the CD *My Song of Songs* (reviewed in *ITGJ* October 00/68). Those who have listened to the CD are certainly appreciative of the interesting arrangements, and of course the marvelous playing by Philip Smith, and one cannot deny that the tuneful, beautiful melodies are extremely engaging.

Smith's intent is to "connect with the heritage of the New York Staff Band," and while the melodies are traditional, the arrangements are not, offering up a great deal of variety—from the Latin-sounding *Standing on the Promises* to a swing version of *Joshua Swings the Battle*. All of the music is suitable in the church setting; however, three pieces merit special mention for their recital potential: *A Gaelic Blessing*, *Georgian Song*, and *My Song of Songs*, which are also useful as vocalise studies.

Another nice feature of this series is that Smith offers his own personal commentary regarding the story behind the piece and its message. The hymn text is also included. Smith makes it clear that the message of each piece is more important than the music itself. He writes in the preface, "My prayer is that they will hear the message. I want them to know my motivation." The arrangements are a welcome addition to the repertoire, and while the music is mostly religious in nature, most are certainly recital-worthy, as this collaboration involves rather well known composers (Joseph Turrin and Stephen Bulla, for example). The publication includes CD accompaniment as well as the piano music. (Bryan W. DePoy, ITG Music Reviews Editor, Southeastern Louisiana University, Hammond, LA)



ITG Sponsor-A-Trumpeter Program

The Sponsor-A-Trumpeter (SAT) Program was created to encourage ITG members to donate memberships for trumpet players who are unable to join due to financial circumstances. The names of potential recipients can be forwarded to ITG from members aware of someone in need of this help. For more information, please contact: Joyce Davis, ITG Sponsor-A-Trumpeter Coordinator, Department of Music, University of Florida, Gainesville, FL 32611-7900 USA; sat@trumpetguild.org

I would like to sponsor a membership:

Regular Number of years _____ × \$40/year = \$ _____

Student/Senior Number of years _____ × \$25/year = \$ _____

Assign someone for me to sponsor; or

I wish to sponsor this person: _____

Address _____

City _____ State _____ Zip/Country _____

Phone _____

Check enclosed; or

Charge my: Amex Discover MasterCard Visa

Card Number _____

Exp. Date _____ Signature _____

Makes checks payable to:
International Trumpet Guild

Mail completed form with check or
credit card info to:
David Jones, ITG Treasurer
241 E. Main St #247
Westfield, MA 01085-3307 USA

or fax form with credit card info
to (413) 568-1913

Book Reviews

John Korak, Editor

Please send correspondence: review copies of books, dissertations, videos, and requests to write reviews to John Korak, ITG Book Review Editor, Box 1771-Department of Music, Southern Illinois University – Edwardsville, Edwardsville, IL 62026; bookreviews@trumpetguild.org

Cox, Richard H. *Managing Your Head and Body So You Can Become a Good Musician: A Student-Musician's Field-Guide for Performance and Freedom from Performance Anxiety.* Elkhart, Indiana: The Conn-Selmer Company (formerly UMI), 1999. Softcover, 66 pp.



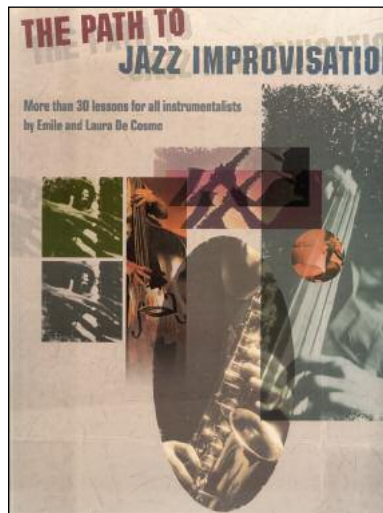
Author Richard Cox presents this book as “a practical guide for those who would seriously undertake becoming a fine musician-performer.” It is intended not just for those who may become professional musicians, but for all who strive for performance excellence. A trumpet performer and teacher, Cox has considerable professional qualifications in psychology, medicine, and theology. He is a master workshop presenter at conferences and conventions including the National Trumpet

Competition and the International Trumpet Guild. Emphasis in this guide is placed upon realizing the requirements of background, understanding, dedication, and self-fulfillment that comprise successful musical performance.

The volume is a brief and readable, covering seven performance categories: *Easy Lessons We Must Learn*; *Symbols and Rituals*, *The Power of Performance*; *The Brain and Body*; *Ten Commandments for the Musician*; *Avoiding Performance Anxiety*; and *It's Show Time*. Each chapter concisely describes and prescribes elements of acquiring the background, skills, and attitude for confident musical performance. There is no “voodoo” here—only practical advice for the student musician. The emphasis is always upon knowledge, proficiency, and understanding, leading to the ultimate satisfaction of quality performance. Of particular importance is the stress on mental and physical awareness. Especially noteworthy is the author's chapter on *The Brain, The Body and Musical Performance*.

Much of the material Richard Cox presents may seem self-evident for those of us who have spent a lifetime as performers, but it can be a valuable resource for young students or adults returning to an early love of performing. The direct approach and brevity make this book a useable tool for teachers who need material for students experiencing performance anxiety. (Ron Lipka, Albuquerque, NM)

De Cosmo, Emile and Laura De Cosmo: *The Path to Jazz Improvisation.* Milwaukee, Wisconsin: Hal Leonard Corporation, 2002. Softcover, 237 pp.



The Path to Improvisation is a compilation of previously published articles for *Jazz Player* magazine. This erudite work greatly details the history and construction of certain scales and progressions and their uses in various pieces of music. Most impressive are the authors' incredibly detailed descriptions of the origins of the Byzantine and Arabian scales.

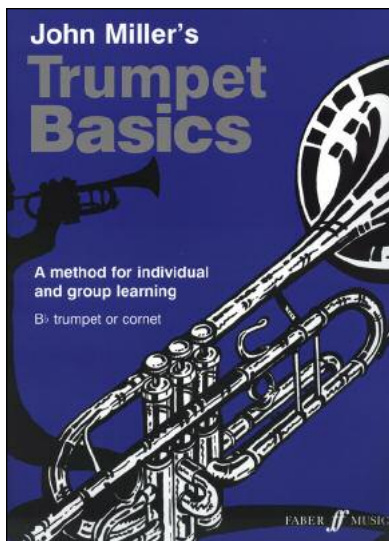
The book is divided into thirty chapters, which cover twenty-one scales, their respective modes, and progressions in which they are to be utilized. Included are informative lists of tunes that contain the specific scale or chord progression discussed. Additionally, simplified musical examples are provided that are extremely beneficial for the basic understanding of the sound and feel of the progression, mode, or scale.

It is the authors' belief that, because of the large number of melodic shapes that are available through it, the pentatonic scale should be the first and most important scale any student learns. The authors are strong advocates of developing sight reading ability, transcribing solos, memorizing tunes and playing varying patterns and melodies in different keys—all of which are proven methods that increase improvisation skills and musicianship. Where they differ slightly from other educators is that they believe the bulk of playing by ear and listening should wait until both strong sight-reading skills and decent technical facility are gained.

There are also some original suggestions for practicing melodies in a specified order. The authors suggest playing a melody in its original key, then through its relative harmonic minor, and progress in this fashion through the circle of fifths. There is also a very instructional theoretical chapter on the overtone series, including a musical example that takes the student through the twelve different groups of the overtone series.

The Path to Improvisation is richly rooted in history, and contains a wealth of information. Because of this feature, it might be slightly intimidating to younger students; however, it is a fantastic resource that will be useful for both the experienced and non-experienced improviser. (Kurt Zemaitaitis, Augusta, GA)

Miller, John. *Trumpet Basics: A Method for Individual and Group Learning.* London: Faber Music, 2002 (www.fabermusic.com). Softcover, 64 pp.



Noted trumpeter and teacher John Miller's *Trumpet Basics*, with its accompanying teacher's book, is currently available for beginning trumpet players. Basic concepts are presented in a clear, easy to understand fashion that will allow for satisfying student progress. A few explanatory pages at the outset provide all of the information needed for a quick start.

The musical material that follows is presented in "stages" of two to three pages in length. There is a nice combination of exercises and pieces—many with catchy titles like: *Sharpen that tongue* and *Don't panic*—which serve sound pedagogical purposes. The musical selections come from a wide variety of sources and traditions including world music, pop, and jazz, as well as the music of numerous classical composers. The text also includes many original contributions by Miller himself.

Creative aspects of playing are dealt with through the use of improvisation and composition to spark the student's interest and curiosity while encouraging musicianship skills. Interspersed with the text and music are numerous drawings by Drew Hillier that deal with both important and humorous aspects of trumpet playing such as posture, practice habits, mouthpiece buzzing, and the efficacy of eating fish and chips to increase brain power, to list but a few.

The separate teacher's book, co-written with Pam Wedgwood (also published by Faber Music) contains additional trumpet parts to be played by the teacher as well as numerous piano accompaniments to material found in the student edition. The piano writing is well within the grasp of pianists of an intermediate level.

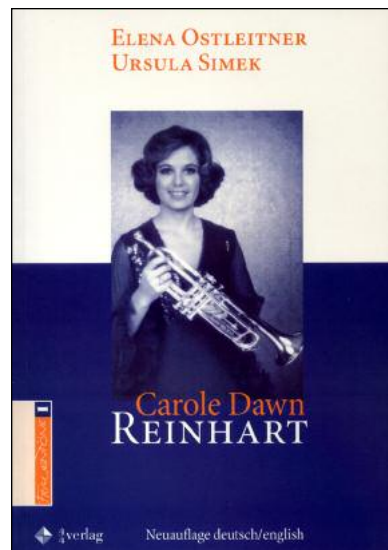
I highly recommend John Miller's *Trumpet Basics* as an excellent method for the challenging task of efficiently starting beginning trumpeters. (Lee J. Weimer, Lambuth University, Jackson, TN)

Ostleitner, Elena and Ursula Simek. *Carole Dawn Reinhart*.

Strasshof, Vienna: Vier-Viertel-Verlag, 2002. Softcover, 315pp., German and English.

Carole Dawn Reinhart: Eine Biographie mit autobiographischen Skizzen von Carole Dawn Reinhart is a highly mixed work of not two authors, Elena Ostleitner and Ursula Simek, but four, including the musician herself and Christoph Rümmele, a former student, whose dissertation supplies a sociological background for women in music in the United States and Europe. First published in 1993 as part of the initial *Frauentöne* series (Sounds of Women Series) the text has been republished as a celebration of the Reinhart's sixtieth birthday without any substantial changes except for the editing of Rümmele's contribution, the inclusion of photographs, and a closing chapter.

Little in the text is devoted to Reinhart's technical develop-



ment, her substantial classical repertoire, or how she came to produce the beautiful tone she exhibited on the trumpet, a tribute to her longstanding solo work on cornet with a number of Salvation Army bands. Taught at first on the slide trumpet at age three by her mother at home, Reinhart developed into an exceptional player who at ten received a scholarship to the Juilliard School of Music, and who before

the age of thirteen performed on the Paul Whiteman radio show. She later finished her Bachelor of Music and Master of Science degrees at Juilliard. After receiving a second bachelor's degree at the University of Miami, she went to Vienna as a Fulbright scholar and was the first woman on a brass instrument ever to be awarded a Diploma with Distinction from the Academy of Music and Performing Arts. Since 1983, she has served on the faculty of that same institution where she holds a professorship.

Much of the biography has to do with the difficulty of a woman in a profession dominated primarily by men. Reinhart's having been a 1960 National College [beauty] Queen and a player whose musical talents easily equaled or surpassed such evanescent physical attributes did much to garner her initial success as a soloist, appearing on the Johnny Carson Show with Doc Severinsen and then with Al Hirt (1965) on his television show. Her ability to play with the best musicians at the highest level and perform the classical trumpet solo repertoire, however, did not mean that she could easily gain access to major orchestras or recording contracts. As Ostleitner and Simek continually remind the reader, reviews of her musical talent often contained the bias of the reviewer's gender, frequently emphasizing Reinhart's physical attributes as a woman rather than her musical talent, all the while extolling her abilities as being as enviable as those of Maurice André. Male opposition aside, she still managed to play in the American Symphony Orchestra under Leopold Stokowski, perform as first trumpet in the *Deutsche Oper* and the *Berliner Bachorchester*, and tour four continents as a trumpet soloist.

Whereas the sections of Reinhart's own autobiographical account are clear, they are also not fully developed. One wants to know the relationship with her father, who after devoting much of his energy to her musical development refused to attend any of her concerts once she decided to seek a career in Europe. Similarly, there are other aspects of Reinhart's life that biographers would surely want to develop, especially the traveling and preparation for solo concerts, all of which seem to disappear into the background.

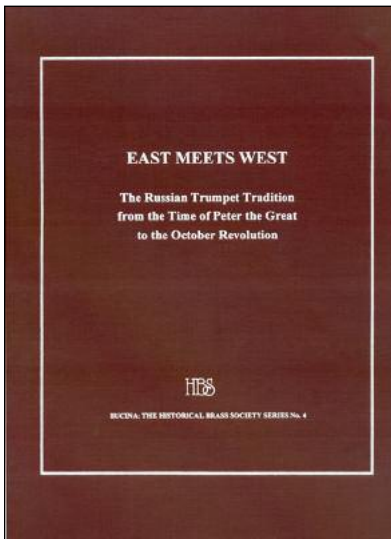
Additionally, the text is hindered at times by a cumbersome translation: "In the eyes of the economical [sic] and socially established citizens, [sic] who tried to break out of the tight girdle [sic] of strict morality, the girls in the ladies [sic] orchestra stood, along with those from the ballet, for sensual zest [sic]

of life and noncommittal pleasure” (166). Such observations are matched by “the banging on the piano and drums of the jazz-band [which] hardly improves the optical [sic] impression of the female figure” (167). While no translation can do justice to an original, it is equally true that an awkward translation can do the greatest injustice to any subject.

Regardless of gender, Reinhart, at sixty-two and having finished her solo career, has made a major impact on the trumpet world. Her story and her life deserve a truly integrated and incisive biography, one that will fully develop a coherent interest in her work, her life, and the position of women in the brass world. Her break with her father when she left her native United States to establish her career permanently in Europe is itself a story rich in the confrontation between parent and child, father and daughter, man and woman; it is as rich a story as her affiliation with the Salvation Army. Both of these stories deserve more attention and detail, as does the limited discography (with no indication of recording dates). The addition of a timeline of her development and position with various orchestras as well as an adequate index would certainly be welcomed by anyone interested in the life and work of this important musician.

In her “Book Review: *A Pure Heart in Service to God*” of the 1993 edition of the biography, Cynthia Green Libby in the International Alliance for Women in Music Journal (June 1996, p. 43) concluded, “Carole Dawn Reinhart’s story must be told!” In the 2002 edition, it is yet to be completely told. (Arthur A. Moliterno, Wright State University Lake Campus)

Tarr, Edward. *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution.* Hillsdale, New York: Pendragon Press (Bucina: The Historical Brass Series No. 4), 2003. Hardcover, 508 pp.



As the title suggests, this book examines the history and development of trumpet playing in Russia. It is the first work of its kind to be published in English, and probably the most comprehensive study of this topic to date in any language. But the title may be a bit misleading in that the book does not stop with the October Revolution of 1917. In fact, there are chapters

on Max Schlossberg and Vladimir Drucker as well as up to date sections on the trumpet schools of St. Petersburg, Moscow, and Kiev. The book also includes a 120 page “Lexicon of Trumpeters Active in Russia” which includes annotations of players from the 18th century through today.

Throughout most of the 20th century, Russia had been ruled by Tsars, Bolsheviks, and Communists (the Bolsheviks changed their name to the Russian Communist Party of Bolsheviks in March, 1918). Under Communism, free exchange

of ideas and information with the western world was discouraged and, in some cases, forbidden. Largely because of this policy, there was a dearth of information available in the West regarding specifics of Russian trumpeters, and their history and literature. With the fall of the Berlin Wall in 1989 and the subsequent dissolution of the USSR, information began to flow freely between Russia (and the former Soviet Republics) and the West under the new policy of *glasnost* (openness).

Seeing an opportunity here, noted trumpeter and brass historian Edward Tarr sought information on the Russian trumpet school—its history, style, players, and pedagogues. Since the 1940s, there were many rumors, anecdotes, and stories regarding the topic, and now it was possible to search for the full and accurate history. For several years, Tarr researched the articles in Russian publications and books that had not been translated before. He also searched various documents, photos, memoirs, and letters, and had personal interviews with many Russian trumpet players and teachers. Of particular help, both in finding and making available information, and in interpreting various items was professor of trumpet Anatoly Selianin of the Saratov Conservatory. Selianin, a collaborator for chapter two in this book, used his estimable knowledge of the Russian trumpet world and the various books, articles, documents, and players that existed in many different Russian cities to assist in Tarr’s research for the book.

East Meets West starts with an overview of musical life (highlighting brasses, of course) in Russia, beginning with Peter the Great (1672 – 1725). The next four chapters relate the contributions of German emigrants to Russia, Wilhelm Wurm, Willy Brandt, and the Böhme brothers, Oskar and Willi. Next is a chapter on Russian emigrants to the U.S., Max Schlossberg and Vladimir Drucker. Their importance to the American trumpet school is well presented.

Part Three: *The Russian Trumpet Heritage* discusses the trumpet schools of Moscow, St. Petersburg and Kiev (now in independent Ukraine) as well as Russian jazz trumpeters. An extensive lexicon follows of trumpeters who were active in Russia, including not just Russian-born players, but also immigrants and other foreign players who visited on extended or repeated tours that influenced the art of the trumpet in Russia.

With over one hundred figures and illustrations, a “list of documents,” the lexicon of trumpeters, and an excellent bibliography, this book will serve several purposes: it is an interesting and informative read, shedding light on areas where Western readers had scant and often unreliable information; it is a valuable reference for information on Russian players and composers; it fills in our knowledge of the players who had great influence on the trumpet schools of Russia and the United States and helps us better understand those schools; and, not the least important, it should spark considerable interest in future research in trumpet, brass, and other musical topics in Russian and former Soviet Bloc countries. The list of documents and the bibliography will provide a departure point for many areas of study.

Because of the significant role played by the ITG in the publication of this book, Pendragon Press has offered all ITG members a 15% discount off the list price. Mention your membership when ordering. (Kim Dunnick, professor of trumpet, Ithaca College School of Music, Ithaca, NY.)



News from the Trumpet World

Neville Young, Editor

TRUMPET AND BRASS NEWS

Tri-State ITG Conference, March 6, 2004

Thanks to the Ohio University School of Music, Yamaha Musical Instruments, and ITG, the 2004 Ohio ITG Tri-State conference was informative and inspiring for all who attended. The Ohio chapter of ITG held its 2004 conference on the campus of Ohio University in Athens, Ohio, on Saturday, March 6, 2004. The day-long event was hosted and coordinated by John Schlabach, trumpet professor at OU, and was highlighted by master classes and performances by Allen Vizzutti.

Saturday's events commenced with a Festival of Trumpets concert showcasing performances by the Ohio University, West Virginia University, The Ohio State University, Marshall University, Capital University, and Cincinnati Conservatory of Music trumpet ensembles featured a variety of composers including Ronald LoPresti, Dennis L. Horton, Eric Ewazen, Arthur Frackenpohl, and Tylman Susato. This concert concluded with a performance by the Ohio Brass Quintet, resident faculty quintet at Ohio University. Following the Festival of Trumpets, the morning concluded with a marvelous recital and clinic by Allen Vizzutti and his wife, pianist Laura Vizzutti.



Conference host John Schlabach (l) and Allen Vizzutti

Allen Vizzutti Morning Recital and Clinic

Allen Vizzutti's recital began with a magnificent execution of Johann Wilhelm Hertel's *Concerto in E flat*; followed by "Dance Boheme" from *Carmen* by Georges Bizet; Vizzutti's *Toy Box* and *Nine Black Riders*; his rendition of *Somewhere Over the Rainbow*; and finally Del Staigers' arrangement of *The Carnival of Venice*. In between pieces, Vizzutti shared short anecdotes related to the music. He answered questions from the audience on creating a pure, intense, beautiful sound, performance preparation, and mouthpiece selection.

Afternoon Events

Participants had the opportunity to visit exhibits by C.A. House Music, Sweetman Music, Southern Ohio Music Company, and Summit Records. The afternoon included open critique sessions by trumpet faculty from universities in Ohio. Timothy Leasure (The Ohio State University), Charles Saenz (Bowling Green State University), and Alan Siebert (Cincinnati Conservatory of Music) were available to critique trumpet

players of all ages. Gail Berenson, professor of piano at Ohio University, presented a clinic on dealing with performance anxiety.

Jazz Clinic with Allen Vizzutti

The final session featured Allen Vizzutti in a jazz clinic. This clinic included his performance of *Oleo* with Geoff Goodhue on drums, Nick Vandenberg on bass, and Bob Montalto on piano. Following this piece, Vizzutti spent the remaining time in the clinic discussing suggestions for beginners.

Source: Amanda Kriska Bekeny, graduate teaching associate in trumpet, The Ohio State University

Brian Scanlon master class at Mississippi State University

On Thursday May 13, 2004, Brian Scanlon presented a master class at Mississippi State University in Starkville, MS (USA). Brian is a freelance trumpet player from Orlando, Florida, who has performed with some of the most prolific performers in jazz including Bobby Shew, Herbie Hancock, Dave Brubeck, Arturo Sandoval, Joe Henderson, Joe Lovano, Dianne Schuur, the Four Tops, and the Temptations. He has performed as lead and jazz trumpet with the big bands of Woody Herman, Tommy Dorsey, Jimmy Dorsey, Larry Elgart, Cab Calloway, and the Harry James Orchestra.

Scanlon spoke about air control, practice habits and the importance of daily practice to help stay in shape. There was also a question and answer session and Brian often performed various things to illustrate what was discussed. Brian worked with MSU student Tommy Henry to help improve his efficiency while playing. Everyone who attended was floored by the power and control that Scanlon demonstrated, and was inspired to hit the practice room.

Source: Mike Huff

New Zealand: Erden Bilgen premieres Daverne's Gallipoli Rhapsody

Turkish trumpet player Erden Bilgen played the New Zealand premiere of *Gallipoli—A Rhapsody for Trumpet and Orchestra* with the Auckland Symphony Orchestra, conducted by the work's composer Gary Daverne, on November 23, 2003. Daverne wrote the piece for Bilgen... this duo also collaborated on the world premiere given earlier by the Turkish State Symphony Orchestra in Bursa. The Auckland concert, at the Bruce Mason Centre in Takapuna, was based on the theme of war. Gallipoli, a First World War campaign in the Dardan-

January 2005 / ITG Journal 73

elles region of Turkey, was a major historical event for both Turkey and New Zealand, with horrific casualties inflicted on both countries in addition to Australia and others. According to the concert programme, the Rhapsody, which includes in its middle section a traditional folk tune from the Turkish region of Canakkale, "is not intended to portray the horrors of war but more the emotions and reflective times of the young ANZAC and Turkish troops, summoned to war on Turkish ground." For more on Daverne see Daverne's web site (<http://www.garydaverne.gen.nz>).

Source: Erden Bilgen

Friedemann Immer's baroque class on tour

In June, 2004, Professor Friedemann Immer's Baroque trumpet class from the Sweelink Conservatorium, Amsterdam, went on a ten-day concert tour of Germany, the Czech Republic, and Austria. Immer's current students are Nicholas Althouse (USA), Christoph Draeger (Germany), Kristin Hetland



Immer and baroque class

(Norway), Tom Lowe (UK), Julie Ogle (USA), Jörg Segtrop (Germany), Elias Stolz (Italy), and Niranjana Wijewickrema (Belgium). Joining the trumpet class were former students Jaroslav Roucek and Paolo Bacchin (trumpets) as well as guest musicians Daniela Thomas (alto), Mareile Schmidt (organ), and Frithjof Koch (timpani). The tour began in Dresden with the trumpet class participating in a performance of Heinrich Ignaz Franz Biber's *Missa Salisburgensis* with the Dresden Baroque Orchestra. This impressive work calls for a total of ten trumpets: two in the orchestra and two choirs with four each.

After the performance, the trumpet class played eight concerts on their own in Dresden, Prague, Karlsbad, Kremsier, Vöklabruck (with the Linzer Trompetenensemble), Hinterzarten, and finally Bad Säckingen in a feature concert for the Historic Brass Society Symposium being held at the Trompetenmuseum Bad Säckingen June 11 – 13. Also as part of the Historic Brass Society's lectures, Professor Immer and brass instrument maker Rainer Egger delivered a presentation titled *Acoustic properties of Baroque trumpets with and without vent holes: A comparison between computer measurements and players' and listeners' perceptions*. Repertoire performed on the tour by Professor Immer and his students included the music of H.I.F.

Biber, Johann Krieger, Girolamo Fantini, F.I.A. Tuma, G.F. Handel, J.S.Bach, A.Vivaldi, Antonio Caldara, and Ferdinand Donninger.

Source: Friedemann Immer

Geoff Payne—25 years in the Melbourne Symphony Orchestra

In 2003, Geoff Payne completed 25 years' service as associate principal, then principal trumpet, with Australia's Melbourne Symphony Orchestra (MSO). Payne started playing, aged seven and a half, in a local brass band and moved later to the Willoughby Band, on Sydney's North Shore. Scholarships to the Sydney Conservatorium of Music and the ABC National Training Orchestra helped him gain the skills to win the third trumpet position in the Sydney Symphony Orchestra at age nineteen. Two years later, he won the Associate Principal Trumpet position in the MSO.

In 1982, he won the ABC Instrumental and Vocal Competition (now known as Young Performer of the Year) and in 1984 won first prize in the 22nd International Trumpet Competition in Budapest. Six months as guest principal trumpet with the San Diego Symphony Orchestra was followed by an invitation to play at the International Trumpet Guild's 1987 conference at Western Michigan University in Kalamazoo.

Geoff has toured for Musica Viva, with the Australian Chamber Orchestra, and has featured many times as soloist with all the Australian symphony orchestras, both in Australia and overseas. He is a regular soloist with the Orchestra Ensemble Kanazawa in Japan including three separate occasions during 2003.

His third CD with the MSO, a recording of music of the legendary Mexican trumpeter Rafael Méndez is due for release in 2004. Keeping music in the family, Geoff's wife Julie is second trumpet in the MSO and his sister and brother-in-law teach music on the British Channel Island of Guernsey.

Source: Brian Evans

Rex Richardson keeps up a busy schedule in Australia

The mid-March period in Sydney and Melbourne, Australia, was almost re-named "Rex" in 2004. Events organised by Wendy Anderson (Melbourne) and Brian Evans (Sydney) proved not only how much stamina Richardson has, but also what a versatile and well-rounded musician he is.

Rex Richardson is associate professor of trumpet and jazz trumpet at Virginia Commonwealth University, USA. Kicking off in Melbourne on March 15, Australian Trumpet Guild (ATG) Editor and Board member Wendy Anderson ensured that Richardson's feet hardly touched the ground for the next three days.

Presenting a master class for a wide age-range of school students at Loreto College, Hawthorn, Richardson delighted his young audience by performing on a number of different trum-

pets including B-flat, C, and piccolo.

The following day, Richardson attended and assisted at a rehearsal of the Melbourne University Big Band and presented a workshop at Blackburn High School. He encouraged the young soloists to evaluate their own performances and then discussed different possible approaches for improvising. Richardson also presented a recital and master class for classical trumpet students at the University of Melbourne. These included a high standard of playing in the recital and thoughtful advice in the master class, including both psychological and technical aspects of performance. On his final night in Melbourne, Rex performed with the Joe Chindamo Trio and Tim Wilson at Bennett's Lane. The evening was a great showcase for Rex as both a jazz performer and composer.

Flying into Sydney on the morning of March 18, Rex was almost immediately whisked off to the Sydney Conservatorium of Music to work with the big band for the afternoon. Friday, March 19, was a little slower but no less exciting as Richardson was able to work with two high school-aged big bands on Sydney's North Shore. Hornsby Girls' High School was the venue for this master class which featured Epping Boys' High School Stage Band and Sussudio Big Band. Sydney trombonist Mark Barnsley directed both bands whose members range in age from approximately 12 to 17. Much of Richardson's time was spent encouraging the development of improvisational skills by listening to all kinds of music and transcribing great players' jazz solos. In addition, he suggested learning "jazz licks" and phrases that sound good and then learning how to put them together to make a jazz sentence.

March 20 – 21 marked the Australian Trumpet Guild's first conference since 1999. Richardson was scheduled for four out of six sessions, all held at the Scots College, Bellevue Hill. The first session focussed on "cross-over" playing (Richardson was part of the panel on this same subject at ITG 2004, in Denver). He presented material using CD recordings ranging from opera to Freddie Hubbard to ethnic ensembles as well as demonstrating on his own instruments. Richardson was able to pass on many strategies for maintaining that high standard. In short, they involved a great deal of study, listening and practice, combined with intelligent management of playing schedules.

Providing Richardson some moderate respite, the second session of March 20 featured the Royal Australian Air Force Air Command Band Brass Quintet. A quality recital was further enhanced by the involvement of Richardson offering some master class-style suggestions in the early stages, before he retired to prepare for the final event of the day, a full recital of works ranging from Handel's *Sonata in B-flat* to Dana Wilson's *Masks*, and his own *Three Etudes for Solo Trumpet*. Ably accompanied by Anthony Baldwin, this was a performance delighting the small but appreciative audience.

Day two opened with a session on jazz improvisation. His ideas were logical and clearly presented, and even those who were professional jazz players came away with practical strategies to use in their own teaching. Questions from the audience were forthcoming and all delighted in hearing Rex perform a number of standard tunes, brilliantly assisted by pianist Michael Kahr. The second day was broken up by the inclusion of a panel session dealing with orchestral auditions. Clinicians Anthony Heinrichs, trumpet, Sydney Symphony; Brian Evans, trumpet, and Brett Favel, trombone, both of the Australian

Opera and Ballet Orchestra, were able to provide wide-ranging insight to preparing for and presenting auditions. Perspectives covered experiences not only from symphony and opera orchestra work but also from that of a non-trumpet panellist and European experiences. Three brave students made themselves available, on short notice, to present excerpts for valuable comments by the clinicians.

The grand finale of the conference and, indeed, the "Richardson tour" was a concert with the Sydney All Star Big Band. With a trumpet section boasting Paul Panichi, Ralph Pyl, Warwick Alder and Don Raider, Rex knew he was in good company. Commencing in a small group situation, Rex was joined by Craig Walters (tenor sax), Alister Spence (piano), Gordon Ritmeister (drums), and Gary Holgate (bass), and the intimate setting was a suitable "calm before the storm" of what was about to occur with the full band. Most of the band's soloists, with an emphasis on the trumpets, contributed to the solid hour of highly charged big band playing. Of special note was Don Raider's soloing on his rotary-valved flugel.

In all, it was a visit packed with wonderful moments. Thanks from the organisers go to our sponsors, Yamaha Australia and USA, Panic Productions, Virginia Commonwealth University, and the ATG as well as all venues and the exceptional musicians who contributed their time and artistry.

Sources: Brian Evans and Caitlin Sheahan. (First published in ATG journal *Mouthpiece* May/June 2004)

Toot! Plog's opera premieres in Salt Lake City

ITG member Anthony Plog had his first children's opera premiered on July 14 by the Utah Opera and Symphony. In *How the Trumpet got its Toot*, all of the characters are instruments: the central role is, of course, the trumpet. The premiere took place at the Sandy Amphitheatre, Salt Lake City, Utah. On stage, the Salt Lake *Tribune* called baritone Anthony Zoeller "an absolute delight," but the actual playing was that of ITG member and Utah Symphony principal trumpet Nick Norton "his trumpet flourishes complementing Zoeller's exuberant singing and dancing." The *Tribune* further commented, "A disastrous audition by Trumpet required the real trumpeter to flub some notes spectacularly, which Norton did to amusing effect. Autographs after the performance." Plog himself played the trumpet in the Utah Symphony in the 1970s. Since 1993 Plog has been a professor of trumpet in Freiburg, Germany at the Staatliche Hochschule für Musik (Freiburg University of Music). He has an impressive list of performances and recordings to his credit and a long catalogue of compositions, among them two other pieces for trumpet premiered by the Utah Symphony, and many other pieces for trumpet(s), other brass instruments, and brass ensemble. The composer's website at www.anthonyplog.com gives details of availability. Source: Anthony Plog, Salt Lake City *Tribune*

De Gruchy-Lambert wins BBC Young Musician brass final

ITG member Daniel de Gruchy-Lambert has won the 2004 Brass Final of the BBC's "Young Musician of the Year" competition at the age of 15. The final took place at the Royal Scottish Academy of Music and Drama in Glasgow, where Daniel performed "Incantation" from *Two Portraits* by Joseph Turrin, *Salm'O Dewi Sant* by Karl Jenkins, and *Slavonic Fantasy* by Carl Hohné. As a result Daniel had the privilege of performing the Arutunian *Concerto* at the Grand Final in the Usher Hall, Edinburgh, on BBC2 television with the BBC

Scottish Symphony Orchestra conducted by Ilan Volkov. Daniel was rewarded with a £2000 cash prize and a Tuesday Lunchtime Recital in London's Wigmore Hall on 21st December 2004. De Gruchy-Lambert now studies with James Watson, Head of Brass at the Royal Academy of Music, London, to which he has been travelling every fortnight while continuing his school work in Wales. Daniel is currently a member of the National Youth Orchestra of Wales and of National Youth Symphonic Brass Wales.

Other engagements include a spot as soloist at the Royal Albert Hall in London in October, 2004, for the "Festival for Massed Welsh Male Voice Choirs;" performing a concerto with the National Youth Orchestra of Wales in March, 2005, in Brangwyn Hall in Swansea, Wales; and concert engagements in the Channel Islands in 2005 with his recorder/flautist sister Aimee. As well as classical music, his musical tastes range from jazz (with Miles Davis getting a strong mention) to hip-hop. From September 2004 Daniel will be a DFES scholar at the Purcell School of Music, London whilst continuing his studies with James Watson. The next BBC Young Musician of the Year competition takes place in 2006, with details and entry form available on the website (<http://www.bbc.co.uk/youngmusician>).

Source: William Lambert

Ohio Trumpet Workshop

The sixth annual Ohio Trumpet Workshop was held on the campus of Ohio University in Athens, Ohio, USA (June, 2004). The week-long workshop attracted 28 high school participants from Ohio, West Virginia, Pennsylvania, Indiana, and New York. The director of the workshop was John Schlabach, trumpet professor at Ohio University. The co-clinician was Peter Bond, third trumpet in the New York Metropolitan Opera Orchestra. Participants attended a recital presented by the clinicians as well as warm-up and master class sessions, small group applied lessons, listening sessions, career and college seminars, and other related activities. The workshop's goal was to give students the means to sustain musical growth well beyond their week on campus. For details about next year's workshop, contact John Schlabach (schlabach@ohio.edu).

Source: John Schlabach



2004 Ohio Trumpet Workshop participants

Haus Marteau Brass Workshop in Germany

Haus Marteau in Lichtenberg, Germany has a long-standing tradition of nurturing chamber music. Each year the chateau hosts a week of brass chamber music, and in recent years this



Haus Marteau Brass Workshop participants from Germany, Russia, and the United States after the Abschlusskonzert at the Großer Kurhaussaal June 26, 2004, in Bad Steben

workshop has been hosted by The Rekkenze Brass, a professional quintet, based in nearby Hof. The 2004 event took place June 21 – 26 and included the Brandt Brass—a ten-member brass ensemble from Saratov, Russia, coordinated by Oleg Abramov; the Kansas State University Student Brass Quintet coached by Gary Mortenson; a German brass ensemble comprised of enthusiastic amateurs and students; and featured guest soloist Arkady Shilkloper on horn.

Each day started early for the participants with rehearsals coached, on a rotating basis, by members of the Rekkenze Brass (Peter Knudsvig and Benjamin Sebald, trumpets; Debra Luttrell, horn; René Jampen, trombone; and Rainer Streit, tuba). After those busy mornings, all of the participants congregated in the basement of Haus Marteau for lunch that was provided by the workshop. During the afternoons there were master classes that included such topics as breathing, repertoire, tone production, instrument design, interpretation and creativity, and performance preparation. Discussion among the participants was lively as interpreters sought to translate what was said into German, Russian, and English! The last musical event of the day was a combined large brass ensemble, directed by Peter Knudsvig, rehearsing many of his arrangements for the final concert later in the week.

Throughout the week, several concerts were presented in Bad Steben, a resort village, about five kilometers from Lichtenberg. All of the events of the week led up to the *Abschlusskonzert* at the *Großer Kurhaussaal* in Bad Steben at 7:00 P.M. on Saturday, June 26. During this two-hour concert, each participating ensemble presented a twenty-minute program. The Rekkenze Brass portion of the program included several solos featuring the phenome-

nal talents of Arkady Shilkloper, who amazed the audience at various points in the evening with his artistry on horn, flugelhorn, and even alphorn! Shilkloper, a native of Russia who now lives in Germany, is the one of the world's foremost jazz hornists, but on this night he displayed great versatility by playing in a number of different styles and genres. The evening also featured several premieres of compositions written especially for the participating ensembles' appearances at the workshop. The Brandt Brass premiered a work by Russian-born Boris Pigovat titled *Dedicated to M. Shagal*, an emotionally charged work based on the traditional melody *Hava Nagila*. The KSU quintet commissioned and premiered *The Virtual Alchemist* by Finnish composer Jukka Viitasaari.



Alan Siebert

The opportunities for high-level instruction and performing were outstanding, but one of the most memorable aspects of the Haus Marteau experience was the social interaction that took place during meals and at the end of the day. On the KSU student quintet's first evening in Germany, Peter Knudsvig and Debra Luttrell hosted a dinner attended by Arkady Shilkloper. The food, conversation, and warmth of the evening made a lasting impression that was greatly appreciated by the jet-lagged travelers from Kansas! Later in the week all of the participants shared a traditional German dinner at the chateau. After the food and refreshments had been consumed, everyone had to tell a story or a joke and these monologues had to be translated so that everyone could understand. (As one can imagine this was one lively evening featuring a wide variety of responses that got more and more "interesting" as the night wore on!)

Trumpet participants in the Haus Marteau Brass Workshop included: Peter Knudsvig and Benjamin Sebal (Rekkenze Brass); Aljoscha Zierow, Markus Fuchs, and Urike Löffler (Germany); David Montgomery, Kari Brooks, and Gary Mortenson (Kansas State University, USA); Nikolay Khudoshin, Sergey Maklov, Alexander Danilenko, and Vitaly Ivanychev (Brandt Brass, Russia).

Source: Gary Mortenson

Alan Siebert visits ETSU

On September 8, 2004, Alan Siebert visited East Tennessee State University. Siebert, associate professor of trumpet at the Cincinnati Conservatory of Music, was invited by David Champouillon to present a recital/lecture/master class. Siebert, accompanied by Jeri Paolini (ETSU faculty and former accompanist at Juilliard), performed *Legend* by Enescu, *Concerto for Two Trumpets in C* by Vivaldi (with Champouillon), and *I Remember* by Wilson. His master class and lecture included a discussion of career development as he worked with ETSU students. Siebert's high level of musicianship, combined with an

uplifting personality, helped to motivate students for the upcoming year.

Source: David Champouillon

Frank Kaderabek visits USM

In early May of 2004, Frank Kaderabek was a guest of The University of Southern Mississippi trumpet studio. While on campus, Kaderabek presented a master class focusing on the topics of a solid practice routine, keeping on top of trumpet fundamentals (particularly the use of wind), and the benefits of working from time-tested etude books by such composer/players as Arban, Saint Jacome, and Clarke. He also took part of the class to work with graduate students from USM on excerpts from *Leonore No. 2*, *Fêtes*, Mahler's *Symphony #5*, and *Petroushka*. Later that evening, Kaderabek performed as the featured guest soloist with The University of Southern Mississippi Symphonic Winds in Bennett Auditorium. Kaderabek's portion of the program included the Arutunian *Concerto*, Franz Lehar's *Dein ist mein ganzes Herz* (showcasing Kaderabek's lyrical playing), and concluded with a truly rousing performance of Herbert L. Clarke's *The Southern Cross*. Kaderabek's visit was a very enjoyable one for his hosts, and his performances were inspiring to trumpeters and non-trumpeters alike.

Source: Joel Treybig



DMA student Michael Ellzey (l) with Frank Kaderabek

Industry News

Gomalan Brass Quintet—new CD out

Marco Pierobon of the Gomalan Brass Quintet announces a new CD out on the Summit label. Pierobon comments, "the album, entitled *Gomalan Brass Quintet*, was recorded in Trentino, a beautiful area in the north of Italy, with the musical help of Francesca Ceci (my wife) and Gilda (my dog). We are delighted that the CD is issued on Summit. The track list starts with Italian Opera (we're Italian... it was impossible without those pieces...), goes through Italian and American



Gomalan Brass CD cover

soundtracks, to international light-swing-jazz music. That's simply a sample of the Gomalan Brass style and concert repertoire! All the arrangements are mine (except Verdi's *Forza del destino*, arranged by J. P. Bouchard), and never published." More information can be found at two Internet locations (www.summitrecords.com and www.gomalanbrass.com).

Source: Gomalan Brass.

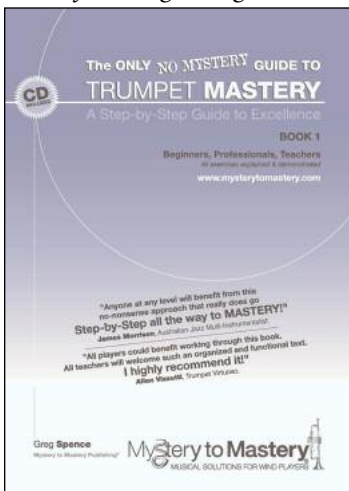
Cherokee—Fairey band launches new CD on Reift label

The Fairey Band has launched a new CD titled *Cherokee* on the Swiss label Editions Marc Reift. Conducted by trombonist Reift himself, the famous British Brass Band plays a wide-ranging repertoire, from the classic tune of the CD title, via James Gourlay's *Fanfare for Symphony Hall*, to Johann Strauss's *Egyptian March*. Visitors to the Editions Marc Reift website (www.reift.ch) will find details of this CD, Reift's other Fairey offerings, and a variety of other brass CDs and music. Many catalogue items are illustrated with sound and score samples.

Source: Editions Marc Reift.

Mystery to Mastery—Spence's new method book attracts top player endorsements

Australian trumpet player Greg Spence has launched his new method book, *The Only NO MYSTERY Guide to Trumpet Mastery*, with glowing recommendations from Allen Vizzutti,



Method book cover

James Morrison, and other trumpet players and music educators. Spence comments, "Years of researching multitudes of methods and scientific/anatomical studies have allowed *Mystery to Mastery* to combine and simplify the fundamental processes." The book comes with a CD and is available from the website (<http://www.mysterytomastery.com>) where downloads and lessons are also available.

Source: Mystery to Mastery Publishing

Foster for Brass—new Chestnut Brass Company CD

The US-based Chestnut Brass Company has released *Foster for Brass* on the Naxos label. The CD includes such Stephen Foster favorites as *Beautiful Dreamer* and *Hard Times Waltz* performed on appropriate historical instruments from their large collection. The Chestnut Brass Company includes Bruce Barrie, John Charles Thomas (trumpets), Marian Hesse (horn), Larry Zimmerman (trombone). *Foster for Brass* is available in record stores and at Amazon.com and other Internet retailers. For more information visit their web site (<http://www.chestnutbrass.com>).

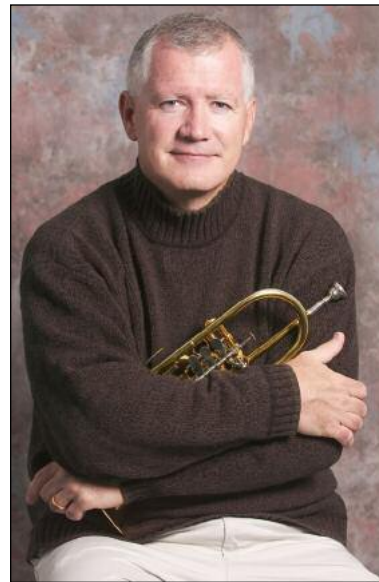
Source: Chestnut Brass Company.

Recent Appointments

Jack Burt to University of Maine

Jack Burt has joined the University of Maine's School of Performing Arts as an assistant professor of trumpet. He earned degrees from the Baldwin-Wallace College Conservatory of Music, the University of South Carolina, and the University of Texas at Austin, with additional private studies in Berlin. His teachers include James Darling, Mary Squire, Keith Amstutz, and Raymond Crisara.

Since 1991, Burt had held the position of associate professor of trumpet at Texas A&M University – Kingsville. While in



Jack Burt

Texas he also served as principal trumpet of the Corpus Christi Symphony and the Victoria Symphony Orchestra, appearing with both groups as a soloist. He presented clinics at the Texas Music Educators Association Convention, and was a frequent clinician and recitalist in the South Texas area. Prior to coming to Texas, he performed in Mexico City as principal trumpet of the *Orquesta Filarmonica de la UNAM* and was also a member of the *Orquesta Filarmonica de la Ciudad de Mexico*.

Burt is also a contributor of articles and reviews to the *ITG Journal*, the latest being an article on rotary trumpets in the March 2004 *Journal*.

Source: University of Maine

Jean-Christophe Dobrzelewski

Jean-Christophe Dobrzelewski has recently been named co-principal trumpet of the Midland-Odessa (Texas) Symphony and a member of the Lone Star Brass Quintet. Just prior to this appointment, he received his DMA degree in trumpet performance at Arizona State University where he served as a gradu-

ITG Memorial Scholarship Fund

The Memorial Scholarship Fund was created to give ITG members an opportunity to contribute to annual ITG Conference Scholarships. Members will receive a specially designed ITG lapel pin for a donation of \$75 or more. To donate to the fund, send a check (write Memorial Scholarship Fund on the memo line) to: David Jones, ITG Treasurer, 241 East Main Street #247, Westfield, MA 01085-3307 USA.

ate teaching assistant under Regents' Professor David Hickman. Dobrzelewski grew up in Switzerland where he studied with Jean-François Michel. He received a Diploma in Modern Languages and is proficient in French, Spanish, English, German, and Italian. In 1997, he joined the class of Eric Aubier at the Conservatory of Rueil-Malmaison in Paris, graduating in 2000 with a Prix and highest honors. In 1999, he was a prize winner in the International Trumpet Competition "Selmer" (Paris). He went on to earn the MM degree at the University of Maine where he studied with Joshua Whitehouse. Additional studies have been with Maurice André, Guy Touvron, Samuel Pilafian, Wolfgang Bauer, Emery Harvison, and Max Sommerhalder. Jean-Christophe Dobrzelewski has recorded three compact discs for the Swiss label, AMIE Records featuring Baroque through contemporary repertoire. He has performed over 150 recitals in Switzerland, Costa Rica, France, and the United States, and is an active clinician and author.

Source: Arizona State University

Goodrich to Northwestern State University of Louisiana

Andrew Goodrich has recently been appointed Assistant Professor of Music Education at Northwestern State University of Louisiana in Natchitoches where he will join professor Galindo Rodriguez, the current trumpet professor. Goodrich was filling a one-year position in music education and jazz at Michigan State University just prior to this appointment. Goodrich recently received his EdD at Arizona State University where he studied with David Hickman. He was also a graduate teaching assistant in Jazz at ASU where he worked with Chuck Marohnic and Samuel Pilafian. Prior to attending ASU, Goodrich taught for six years in the public schools of Montana. His BME degree was earned at the University of Montana and his MM degree in jazz was completed at Arizona State University.

Source: Arizona State University

Gary Leopold to Texas A & M University, Kingsville

Gary Leopold has recently been appointed instructor of trumpet at Texas A & M University in Kingsville where he will begin a one-year appointment teaching trumpet and playing in the faculty brass quintet. Prior to this appointment, Leopold was teaching trumpet and jazz ensembles at Northern Arizona University in Flagstaff.

Leopold's undergraduate and masters-level teachers were David Turnbull and William Campbell. He received his BM

© 2005 International Trumpet Guild



Jean-Christophe Dobrzelewski

degree at the University of Kansas and his MA degree at Washington State University before continuing his study with David Hickman at Arizona State University where he is currently completing his DMA. His dissertation project is titled *A Comprehensive Annotated Bibliography of Trumpet Articles from Music, Medical, and Scientific Periodicals*.

Leopold was a graduate teaching assistant at ASU from 1998 to 2000. He taught trumpet, jazz, and marching band at the University of Wisconsin – Platteville from 2000 to 2003. He has performed with the Arizona Ballet Orchestra, Arizona Opera Orchestra, Flagstaff Symphony, Dubuque Symphony, and numerous professional jazz ensembles.

Source: Arizona State University.

Iskander Akhmadullin to University of Missouri-Columbia

Iskander Akhmadullin has been appointed assistant professor of trumpet in the School of Music at the University of Missouri-Columbia. Akhmadullin holds graduate and post-graduate degrees from the University of North Texas and the Moscow State Conservatory. His undergraduate degree is from the Kazan Music College in his hometown of Kazan, Russia. His major teachers are Keith Johnson, Leonard Candelaria, Vadim Novikov, and Abbas

Slashkin. While studying at the Moscow Conservatory, Akhmadullin performed in several professional orchestras including the Moscow Radio Symphony. In addition to being a founding member of the *Moscow Fanfares* trumpet quartet, he has premiered a number of solo and chamber works at the *Moscow Autumn* festivals in 1994 and 1995. In December 1995, Akhmadullin premiered the *Concerto for Trumpet, Trombone and Orchestra* by Andrei Eshpai with the Russian Philharmonic Orchestra at the Grand Hall of the Moscow Conservatory. He also was one of the first Russian musicians to perform on the natural trumpet.

Iskander Akhmadullin continued his professional career in the United States, performing with the Las Colinas, Irving, Richard-

son, Garland, San Angelo, and Allen Symphony Orchestras. His chamber music credits include appearances with the Dallas Brass and Bluebonnet Brass.

Prior to his appointment at the University of Missouri, Akhmadullin served on the faculties of the Moscow State Conservatory, University of North Texas, and Southeastern Oklahoma State University.

Source: Iskander Akhmadullin

For more detailed information on many of these news items, and other stories omitted due to space restrictions, visit the *ITG Web Site* (<http://www.trumpetguild.org/news/>).



2004 ITG Business Report

SUBMITTED BY KEVIN EISENSMITH, SECRETARY

The 2004 annual meeting of the Officers and Board of Directors of the International Trumpet Guild began on Monday, June 14, 2004, at the Marriott Hotel in Denver, Colorado. Present were: President Stephen Chenette, Vice President Jeffrey Piper, Treasurer David Jones, Secretary Kevin Eisensmith, Past President Vincent DiMartino, Board Members: Michael Anderson, Frank Campos, Leonard Candelaria, Kim Dunnick, Brian Evans, Laurie Frink, Murray Greig, Vera Hørvén, Frank Kaderabek, Gary Mortenson, William Pfund, Anatoly Selianin, Michael Tunnell, and Arthur Vanderhoeft. Jim Olcott was present via a live internet link.

Old Business

1. The meeting was called to order at 7:10 P.M. by President Chenette. The first item addressed was the approval of the minutes for the 2003 meeting of the Officers and Board of The International Trumpet Guild held May 20, 2003, at the Ramada Plaza Hotel in Fort Worth, Texas. Under item 13, Dunnick remarked that he was not tasked with pursuing information regarding the reprint of Edward Tarr's "Die Trompete." That task fell to Ralph Dudgeon. Dudgeon will be contacted for clarification. Pfund moved that the minutes be approved as amended; Jones second; passed unanimously.

2. Minutes from the Officers' mid-winter meeting, held January 2 & 3, 2004, were reviewed briefly. This is the first time that the board received copies of the minutes from the Officers' meeting. At the January meeting, the officers reviewed the *ITG Journal* report submitted by Publications Editor Gary Mortenson. Mortenson commented at that time that he felt that *Journal* coverage for the Carmine Caruso and Ellsworth Smith Competitions had been uneven and at times, delayed. He proposed that a two-person team, made up of himself as editor of the *Journal* and Michael Anderson, the *ITG Web Site* coordinator, attend and report on these conferences. He requested that ITG cover travel and lodging expenses. Expected costs should be no more than \$2,000 per competition. The officers brought this item to the board for review and consideration. Dunnick moved that a line item be added to give financial support to the web site coordinator and *Journal* editor to attend and cover the events listed above. The fees will not exceed \$2,000 per competition; Bill Pfund second; passed unanimously.

ITG Journal

3. Publications Editor Gary Mortenson reported that with each year, his work with Joe Walters on the *ITG Journal* has become more and more efficient, and that he enjoys their collaboration. For the third publication season, all columns and review sections have appeared in all four journals. A new column, entitled "Health and Awareness," was introduced in the Volume 28 season. The column editor is Kris Chesky. An upcoming issue will feature an article titled "A Day with the Band of the Irish Guards Trumpet Section." Mortenson presented

the article as one example of a possible new format for interviews. Accompanying this issue will be a copy of the score to a work entitled "Trumpet Salutations" for 6 B-flat trumpets, composed by Nigel Coombes, who is the staff arranger of the Band of the Irish Guards.

Mortenson proposed an alternate distribution plan for future projects, beginning with this fanfare. Mortenson recommended that hard copy distribution be limited to scores only for ensemble pieces and solo parts only for solo works with accompaniment. Parts and piano accompaniments would be made available to the membership on-line through the *ITG Web Site*. This change promises to be more efficient, less costly, and will promote the increased use of the web site. Several hundred copies of each work will still be made available for people who do not have Internet access. After much discussion, Piper moved to supply members with the score of the



L – R, William Pfund, Dave Jones, Kevin Eisensmith, Stephen Chenette, and Jeff Piper at the Board Meeting

fanfare, and post individual parts on the *ITG Web Site* for download and printing. This process will be used on "Trumpet Salutations" as a test; based on reaction from the membership, this same process will be considered for future music giveaways; Pfund second; passed unanimously.

4. Joseph Walters, Production and Advertising Manager for the *Journal*, reported that the *Journal* continues to be printed by Classic Printing. Following some difficulties with the October 2003 issue, Walters stated that Classic has been very conscientious with the *Journals*, and that for the past three issues the proofs have been produced with no errors. Walters also reported that invoiced revenue from advertisements for the current year is essentially the same as the 2003 – 2004 publishing year.

5. Joe Walters reported that ITG, in order to be consistent in printed matter distributed for ITG-related events, has created presentation information for the "official" ITG logos. Event hosts, competition chairpersons and graphic designers should work closely with Joe Walters and Gary Mortenson during the conceptualization of all materials to be printed and distributed, and must secure approval from Mortenson before materials can be printed. Logos will be available for download through Joe Walters.

Candelaria stated that anyone working with ITG logos is supposed to be in direct contact with Gary Mortenson, who, as Publications Editor, has final say over all artistic renderings of materials related to ITG. Dunnick moved that the proposed

usage statement as revised by Mortenson and Walters be accepted; Jones second; passed unanimously.

6. Treasurer Jones announced that Classic Printing will continue printing the *ITG Journal* and associated publications for the 2004 – 2005 publications year. There was no price increase from Classic for the coming year; this is the fourth year in a row that printing prices have not increased.

7. Del Lyren reported that four Young Artist awards were presented during the 2004 fiscal year. Recipients of the award receive one year's complimentary subscription to the *Journal*. Lyren encouraged board members to nominate qualified students. A reminder is listed in the *Journal* that any member of the Guild can submit nominations for this award.

8. The *ITG Web Site* content will follow *ITG Web Site* coordinator Michael Anderson to his new job posting at Oklahoma City University. Anderson assured the board that he will work to make the transition as smooth as possible. In addition, Anderson is working to create a secure server so that members who register online will not have to worry about theft. Jones stated that he is pursuing two external sites as possible sources for secure transactions. Further research will be conducted by Jones and Anderson.

9. Frank Kaderabek reported that to date he has interviewed two orchestral trumpet players. These interviews will appear in future issues of the *Journal*. Kaderabek proposed that future issues of the *Journal* include one page that profiles the trumpet section of a particular symphony orchestra, including photos and bios of each member of that section. Chenette asked Mortenson to name an editor for this column. Murray Greig offered his assistance. Mortenson and Greig will meet to consider possible trumpet sections to be profiled for the October issue of the *Journal*. Since that *Journal* is already in production, information will need to be gathered in the next few weeks.

Financial

10. Treasurer David Jones reported that the Guild has encumbered funds in three major areas: the Karl Kletsch Memorial Fund (\$51,182.95), the ITG Memorial Scholarship Fund (\$47,993.70), and the ITG Commissions Fund (\$19,629.44). For the period ending May 28, 2004, the total of all encumbered funds is \$118,806.10.

ITG membership statistics as of May 31, 2004 show 6,712 paid members. To date, 1,215 members or 18% of the membership have not renewed from the 2002 – 2003 year. At present, Jones does not have non-member enrollment figures for the 2004 conference. Many people renew their membership as part of their conference fee. These people will have a membership for 2004 – 2005. A great deal of discussion followed regarding retention of members. It was noted that many students do not rejoin because they graduate or change majors. Many also simply forget. However, David Jones sends as many as 3 to 5 reminders to members who fail to send in dues.

The total income from July 2003 through May 2004 was \$334,844. Total expenses for the same period equaled \$311,461.00, with a balance of \$23,383 remaining. However, production of the "Trumpets of Ukraine" CD will eat up most of the surplus. ITG Revenue Sources for 2003 – 2004: 68% of revenues were received through dues; 22% through advertising; 4% through the Caruso contribution, and 6% from other sources. ITG expenditures for 2003 – 2004: 53% of expenditures went to publications and technology; 19% to office expenses; 14% to competitions and prizes; 6% to membership

development and advertising, and 8% to other expenditures. Jones stated that the budget for the current year is expected to end with a slight surplus or break-even, depending on the final costs for the "Trumpets of Ukraine" CD. Jones also stated that the preliminary budget for 2004 – 2005 shows few changes. However, new line items may be added during the remainder of the 2004 Board of Directors meeting.

11. Bill Pfund presented the Finance Committee Report. Pfund said that Jones is doing a great job of investing the encumbered and unencumbered funds for ITG in very secure financial instruments. Two CDs with 6 month maturity received a 1.35 and a 1.3% interest rate respectively, and hold balances of \$33,831.07 and \$131,854.43.

The Legacy Endowment is moving forward with an informational advertisement in each issue of the *Journal*. The deadline for the Founders Circle contributions has been extended to December 31, 2004. The Legacy Fund is currently kept in Money Market Savings, with an interest rate .85%. The current balance is \$13,719.11. Anderson recommended the development of a logo for the legacy endowment. Dunnick suggested a reception for legacy contributors to be held at each year's conference. More information will be posted on the *ITG Web Site* and will also appear in upcoming *Journals*.

12. Treasurer David Jones made a PowerPoint presentation on fund raising. Information for this presentation was gleaned from a session presented by professional fund-raiser Liz Bussey-Fentress, who met with the officers of ITG at their annual mid-winter meeting in January 2004. Much discussion followed Jones's presentation. Dunnick moved that a line item be added to the 2004 – 2005 budget, not to exceed \$8000, to hire a consultant to develop fund raising ideas; Bill Pfund second; passed unanimously.

The Meeting was adjourned at 10:22 P.M. Monday evening and was rejoined at 9:10 on Tuesday morning, June 15.

Membership

13. Dave Scott, Membership Coordinator, reported that ITG sponsored booths at the Midwest clinic, the Texas Music Educators conference, and at the National Trumpet Competition. Overall, almost 150 new members were signed up at these events. Scott recommends adding the Ohio Music Conference in 2005, which is to be held in conjunction with the MENC conference. Jones will research OMEA dates and additional information with Scott because there appeared to be a discrepancy in the information about OMEA and MENC meetings coinciding.

Numerous music companies agreed to mail the ITG membership brochure out with their products. For the 2003 – 2004 year, over 12,530 brochures were distributed in this manner, which was more than double the number that were distributed in this manner during 2002 – 2003. Scott recommends the continued expansion of this program.

Scott also recommended having membership brochures available for mailing by September 1st of each year. This coincides with the beginning of the school year when everyone is "eager to get going."

14. Joyce Davis reported on the Sponsor-A-Trumpeter program. Kaderabek spoke briefly as to the importance of this program. Mortenson will include information about the Sponsor-A-Trumpeter program in an upcoming "From the Editor" column, and hopes to include quotes from members who have benefited from this program. The Sponsor-A-Trumpeter pro-

gram must be incorporated into the membership application in the *Journal*, just as it has on the web site.

15. Larry Johansen reported on Affiliate Chapters. One new chapter has been added, and a total of \$2,500 in grants was distributed during the current fiscal year.

16. Joseph Bowman, Asia Membership Coordinator, reported that over the past six months he has worked to establish contacts in Japan, China and Southeast Asia. He anticipates that with the 2005 conference, which is to be held in Bangkok, Thailand, membership in Asia will grow substantially.

17. European Membership Coordinator Vera Hørven submitted a comprehensive report for the European countries. She stated that many people in European countries do not have credit cards. Therefore, they are unable to join ITG online. Hørven recommends finding another way for members to pay their dues. She recommends PayPal as a solution. Hørven also reported that European membership is up 26% for 2004. President Chenette thanked Hørven for her continued fine work in the name of ITG.

Dunnick moved that Treasurer Jones be tasked with researching various payment alternatives and select the one best suited to making membership application easier for European members; Campos second; passed unanimously.

18. Pacific Rim Membership Coordinator Brian Evans reported that currently there are 53 ITG members in Australia. He feels this number is quite low. Evans recommended that ITG find a way to send out personal invitations to members of the various orchestral trumpet sections in Australia to join ITG. Invitations and membership applications can also be distributed in a mailing of "Mouthpiece," the Australian Trumpet Guild's quarterly journal. Evans requested financial support to help defray additional mailing costs. Hørven suggested that Evans save his receipts and send them to Jones for reimbursement. Evans also feels that New Zealand is an area that should be emphasized, as there is little happening with membership there. Chenette will work with Evans to prepare a write-up for the ATG publication.

19. Chenette reported that an ad hoc committee had been formed to investigate and propose ways of increasing the internationalism of ITG. Mortenson stated that ITG is taking a huge step in this area by holding the 2005 conference in Thailand.

Important also is the translation of articles that appear in the *Journal*. In his next President's column, Chenette will ask for volunteers to translate articles into various languages, which will be made available for download through the *ITG Web Site*. Discussion followed regarding the ability of non-ITG members to access these articles. DiMartino stated that making articles available in various languages, whether for members or non-members, shares information with trumpet players worldwide. The mission of the International Trumpet Guild includes the support of trumpet playing all over the world; therefore, the *Journal* and the articles that appear within should not be seen solely as a recruiting tool.

20/21. Arthur Vanderhoeft reported on the European Trumpet Guild, an affiliate chapter of ITG. Vanderhoeft spoke to the question of why membership dues were not being forwarded to Treasurer Jones. Vanderhoeft stated that he had not been receiving dues directly, but had been telling European members to send their dues directly to Jones. There is confusion over the receipt of dues and the reporting of memberships to the Treasurer. Many European members reported not receiving their *Journals*. Jones had a problem when comparing

his list of European members vs. lists submitted by Vanderhoeft. Officers will meet with Vanderhoeft later this week for further discussion and clarification.

On a related issue, there is fear that the Trumpet Museum in Bad Säckingen might be closed. The new mayor of Bad Säckingen does not want to continue to pay Ed Tarr his salary as the Director of the Museum. No decisions have been made to date. Laurie Frink moved that ITG send a letter of support to the mayor of Bad Säckingen; DiMartino second; passed unanimously. Chenette will consult Ed Tarr for guidance and to obtain the proper address to send the letter.

Publications

22. Kim Dunnick introduced Joyce Davis's proposal to reprint Edward Tarr's "The Trumpet" in English. Anderson asked if any additional information has been gathered regarding publishing "The Trumpet" as a CD-ROM. Dudgeon will be consulted. Campos offered to pursue Oxford Publishing as a possible publishing company and was given that task. Chenette will contact Ralph Dudgeon and ask him to prepare a report for the 2005 mid-winter Officer's meeting.

23. Dunnick reported from Ed Tarr that little progress has been made on Reine Dahlqvist's book. Tarr stated that to date approximately one-tenth of the translation has been completed. This has taken 8 years. DiMartino felt that this project will never be completed and the board should not expect completion at any time in the future. Dunnick will contact Dahlqvist's graduate student, Verena Barth (formerly Jakobsen), who is a musicologist and a trumpet player, to see if she may be able to take over the translation project.

24. Dunnick reported that Ed Tarr's book: "East Meets West, The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution," has now been printed and is available for sale from Pendragon Press. President Chenette thanked Dunnick for his efforts in seeing this project through to completion. Dunnick stated that this work, devoted to Russian trumpeters, includes over 100 illustrations, and would never have been published without the involvement of ITG. The book sells for \$76.00; ITG members will receive a 15% discount.

25. Chenette and Candelaria reported on progress surrounding Timofei Dokshizer's new book. This book on musicianship is already published in Russia. Copyright questions still need to be answered before this project can move forward. ITG attorney Mark Haynie has been consulted. Early information seems positive. Chenette is in the process of compiling a list of the musical excerpts included in the book and will send this list to the attorney for more information regarding copyright rules.

Dokshizer has requested an increase from his original figure of \$2,000 to \$3,000 for his payment, as the value of the dollar has suffered vs. the Euro. Instead of his originally requested 200 copies for personal use, he has reduced this number to 50. Candelaria reported that Dokshizer requests a formal contract be drawn as soon possible between himself and ITG regarding legal and financial arrangements for the translation of his book. The Officers continue to recommend that this book be given as a bonus to all ITG members rather than offer it for sale.

Also under consideration is a CD for inclusion with the book. This CD would be the reissue of a 1960 recording by Dokshizer, which features him talking about articulation and demonstrating various passages on the trumpet. Kaderabek mentioned a series of articles by Dokshizer printed several

years ago in the *Brass Bulletin*. Chenette will review these articles to see if they have added value to the current project. Frink recommends including Dokshizer's original recording, followed by the spoken translation. Chenette will pursue.

26. Ed Tarr and Dave Jones reported on the 2005 CD project. This CD will feature historical recordings of late 19th and early 20th century cornet and trumpet soloists from the more than 150 78rpm recordings currently owned by the Trumpet Museum at Bad Säckingen. Because of the large number of recordings being considered, Tarr recommended increasing this project to a 2-CD set. Jones reported that the added cost to the project would be approximately \$.25 per CD, making the total cost per unit \$1.25 instead of the original \$1.00 per unit. Dunnick moved that the 2005 CD project be expanded to a 2-CD set; Piper second; passed unanimously.

27. David Jones reported on future ITG CD project considerations. The Board had previously approved that the 2006 CD project be a Caruso Competition disc. DiMartino recommended that the Caruso CD project be a compilation disk from past Carmine Caruso Competitions. DiMartino felt that a disc of this type will help in recruiting and will be strong recognition for the Herb Alpert Association, which has supported the Carmine Caruso competition since its inception. DiMartino and Candelaria will review recordings and select representative tracks for a disk.

The board considered projects for 2007 and beyond. Jones recommended that future projects be completed no later than September 1st of the membership year in which the CD will be delivered to the membership. The current project, "Trumpeters of Ukraine," has been delayed repeatedly because of problems in translation. As a result, members have yet to receive the 2004 CD.

Chenette reported that ITG has been offered a never-released 1975 recording by the Eastman Brass Quintet. The trumpet section for this quintet was Dan Patrylak and Alan Vizzutti and the two CDs feature compositions and arrangements by Verne Reynolds. Also under consideration is the CD featuring Dokshizer's lecture and presentation on articulation, along with his book on musicianship.

Because of budget constraints, the year the Dokshizer book is printed the Guild may not be able to offer a CD. Tentative decisions were: 2007—Dokshizer book; 2008—Eastman Brass Quintet. Subsequent to the meeting Eastman was contacted. They prefer that their CD be issued earlier. Further discussion is required.

Jones led discussion regarding Wade Weast's position as CD Projects Coordinator. Olcott and Jones have worked on production responsibilities and recommended the following division of responsibilities: 1) Source provider, who is responsible for providing the CD source material for a specific project; 2) the Project coordinator, who is responsible for keeping the project on schedule and for the cover design, layout, etc.; 3) the Ongoing CD Projects Chair, who is responsible for the overall project and is answerable to the Executive Committee and Board. A committee of Chenette, Olcott, Jones, Dunnick and Weast will meet to discuss to implementing this format.

ITG Awards

28. Secretary Eisensmith solicited nominations for the ITG Honorary Award and the Award of Merit from the Board during the month of May. No nominees were received for the ITG Honorary Award. Seven nominees were received for the Award

of Merit. Following a brief discussion of each candidate, the board voted to award the following individuals the ITG Award of Merit in 2005: Anne Hardin, David Hickman, Benjamin Margolin, and James Olcott. Campos moved that the four award winners be offered the option of attending the 2005 conference in Bangkok or the 2006 conference, tentatively scheduled to be held in Glassboro, New Jersey, to receive their awards; Pfund second; passed unanimously.

Dunnick moved that for future conferences, posthumous awards need not be presented at the conference, thus saving on travel expenses for the relatives; Piper second; passed unanimously.

Conferences

29. 2003 Conference Final Report by Jon Burgess. The 2003 ITG Conference hosted by Texas Christian University had a final deficit of \$9,650.31. As a result, ITG forgave the \$5,000 loan to TCU. This left TCU with a deficit balance of \$4,650.31.

ITG is developing a Conference Host Contract. The financial loan document has been modified and once again states that the host institution is responsible for any deficit resulting from conference expenses.

30. 2004 Conference Status Report by Al Hood. Hood reports that all is going well. Registration has begun. There are 500 pre-registered attendees. Hood also expects 200 walk-ins. 65 exhibitors will attend. 10 additional exhibitors were turned down, due to space constraints. Exhibits are mostly centrally located in rehearsal rooms.

31. Rich Illman, the Exhibitors' Coordinator, reported that as of May 25th, 59 exhibitors would be in attendance in Denver. A total of 140 tables were rented, with \$27,450 in revenue.

32. Joe Bowman presented a 2005 ITG Conference Update. Accompanying Bowman were three representatives from Thailand: Dr. Sugree Charoensook, Director of Mahidol University College of Music; Mr Wiwapat Boonyarat, representing the Tourism Authority of Thailand; and Mr. Ajarn Noppadol Tirataradol, Deputy Director of Student and Special Affairs at Mahidol University, who will serve as the conference coordinator. Bowman stated that the government of Thailand is very excited to be hosting the 2005 conference, and promises an unforgettable experience. Because of the government participation, hotel costs will be discounted. Bowman also stated that while plane tickets will cost more than flying within the continental U.S., costs are comparable to flying to Europe: \$600 to \$800. In addition, 100 \$500 travel vouchers will be made available to scholarship winners and competition finalists attending the conference.

Bowman has already contacted several artists and performing ensembles. He is working to represent both Asian artists and non-Asian artists; this will allow Asian attendees the opportunity to see European and American artists. Already contacted are: the Malaysian Philharmonic Orchestra, various Japanese and Chinese artists, Pierre Dutot, Guy Touvron, Ed Tarr, Pat Harbison, African trumpeter Hugh Masekela, James Morrison, Dave Douglas, and Arturo Sandoval. Dates for the conference are Tuesday, June 21 through Friday, June 24, 2005.

Dr. Sugree Charoensook spoke briefly. After graduating from the University of Northern Colorado some 20 years ago, he returned to Thailand to establish a school of music there. He expressed his excitement at hosting this conference, the

first music conference ever held in Southeast Asia.

Bowman fears that students within Southeast Asia will not be able to attend, since the average annual income is roughly \$2,000. Mortenson recommended a sponsorship be created so that both those planning to attend and those members who cannot attend are able to donate funds to help support Southeast Asian trumpet players. Hørvén recommended that an article be prepared to be included in the news section of the *Journal*, so that members understand more about the culture that they will be experiencing in Thailand. Pfund added that members should also be made aware of certain inoculations that are recommended for travel into the Asian countries.

33/34/35/36. Bryan Appleby-Wineberg presented an update regarding facilities at Rowan University, the proposed site for the 2006 Conference. New construction for the Fine Arts Building has ceased. However, the existing facilities will function well for the conference. Aesthetic problems will be addressed over the coming year, but do not affect the function of the rooms. Appleby-Wineberg assured the board that he has the full support of his Dean, and the university is committed to hosting this event. He anticipates a conference held in the last week of May 2006.

Appleby-Wineberg requested assistance with regard to developing his budget. Murray Greig, host of the 2002 Conference, volunteered his assistance, and Jones will supply copies of budgets from the past few conferences.

It was decided that a small committee would hold an on-site visit in order to determine the viability of Rowan as the 2006 conference site. Chenette and/or Dunnick will be in touch via email with members of the board to determine an appropriate date for visitation.

Contests

37/47. Alan Siebert, Conference Competitions Coordinator, reported that the number of participants was higher than last year's conference in each category, except for the Jazz Competition.

solo—24 (up from 20)

jazz—20 (down slightly from the previous year—22)

mock orchestral—19 (up from 11)

scholarship—72 (up from 53)

All chairpersons are present this week except for Wade Weast, who had a conflict.

For next year's competitions, Siebert recommended that there be no under age 14 category for the Youth Competition, since Asian brass players don't usually start until age 13. Rather than two divisions, the youth competition will be one division, offered to students 18 and under.

Discussion followed regarding the format for the Mock Orchestral Audition. Dunnick moved to rename the competition the "Orchestral Excerpts Competition," and to eliminate the sightreading component. The Orchestral Excerpts Competition Committee is asked to make other changes as deemed appropriate; Pfund second; passed unanimously.

38. Composition Contest Coordinator Moffatt Williams reported that the 2004 ITG Composition Contest winner was Michael Galib of Portsmouth, RI. His work for Solo Trumpet with Trumpet Ensemble is entitled *The Moffett-Klein Phenomenon*. There were a total of 26 entrants for this contest. Ed Sandor was this year's chair.

The 2005 contest is for Solo Trumpet and Brass Ensemble (nine to fourteen players with optional percussion) and will be

chaired by Ed Reid.

Dunnick moved and Pfund second that the following composition contests be named:

2006—Solo Trumpet and Choir (SATB)

2007—Brass Trio (trumpet, horn, trombone)

2008—Duet (trumpet and one other instrument) and piano passed unanimously.

39/40/41/42. Leonard Candelaria reported that the 2004 Carmine Caruso Competition, held at the University of Central Florida, was a great success, and commended the host, John Almeida, for a job well done.

Almeida reported that an audience of over 1,000 was present for the competition, which was won by Dominick Farinnacci, who is a student at the Juilliard School of Music. He received a check for \$10,000. In second place, and receiving a check for \$5,000, was David Bijoy Champagne, who attends the University of North Florida. Funding received from ITG and from the Herb Alpert Foundation totaled \$46,500.00. Total expenses for the competition were \$37,490.39. Almeida returned a balance of unused funds totaling \$9,009.61 to ITG. It was noted that the University of Central Florida invested a significant amount of their own money in mailing, printing and publicity costs.

Candelaria reported on the 2005 Caruso Competition, to be hosted by the Vern Sielert at the University of Washington. Two dates are currently being considered: October 8 or October 15, 2005. The Herb Alpert Foundation has yet to confirm their continued support. The 2005 Competition moves forward in hopes that the Foundation will continue to support this competition.

43/44/45/46. Candelaria reported on the 2004 Ellsworth Smith Competition, which will be held on November 3 to 6, 2004, on the campus of the University of Alabama at Birmingham. Preliminary and finals judges have been selected. 35 members of the Alabama Symphony will be used to accompany the finalists. This is the first time that finalists in the Ellsworth Smith Competition will perform with orchestral accompaniment. A total of 7,500 posters were printed and distributed. The postmark date for entries is July 1st, 2004.

Candelaria stated that the \$52,000 budget that had previously been approved by the board would be insufficient, and requested additional financial support. After much discussion, Frank Campos moved that the board approve the additional sum of \$4,000 for the support of the Ellsworth Smith Competition; Laurie Frink second; passed unanimously.

Miscellaneous

48. Stephen Jones presented his annual report on the ITG Archive, which is housed at Western Michigan University. The purpose of the Archive is to preserve materials relevant to the founding, growth and activities of the Guild. ITG members and non-members may review the materials on site; archive materials are not circulated.

49. Bryan Goff, Coordinator of the ITG Research Library, reported that he continues to incorporate materials received from the Keith Clark estate into the music library at Florida State University. These materials will then be available via interlibrary loan to the ITG membership. Redundant books and materials are being donated to the Leon County Public Library. A total of 293 items have been donated to the FSU music library to date.

50. Treasurer Jones noted that \$600 was gleaned from the interest in the Karl Kletsch Fund. This money is used to par-

tially fund prizes for student competitions. Additional funds must be derived from the general fund. Campos moved that appropriate funds be drawn from the general budget to cover the costs of the student competitions for the 2004 conference; Dunnick second; passed unanimously.

New Business

51/52. The officers and Jim Olcott are in the process of revising the ITG Handbook, which was last revised in 1997. The officers will notify the board of recommended changes. Jim Olcott has already put the handbook on the *ITG Web Site* for checking and editing.

53. The contract between ITG and future conference sites must be revised. The impetus for this update is the fact that Mahidol University does not require the usual \$5,000 loan to host the 2005 conference. David Jones requested that a committee of former hosts be established to discuss the updating of conference contracts. Jones will meet with Murray Greig and Kim Dunnick during the 2004 conference to finalize the contract for the 2005 conference host.

54. Scott Johnston has served effectively for many years as the conference site coordinator. The Conference Host Handbook has not been revised since 1993. A committee of Dunnick, Greig, and Jones will review the Conference Host guidelines, as well as duties and responsibilities, and begin the revision process.

55. Candelaria proposed the establishment of a Council of Past Presidents. Chenette recommended that this group revise the President's Handbook. The International Trombone Association has a similar council, but it was reported that this group is largely ceremonial. Campos recommended that a list of past presidents be made part of each *Journal*.

56. Dunnick presented a recommendation from the Commissions Committee. It proposed the commission of a new multi-faceted composition for trumpet and multi-media. The requirements are that the piece be "playable," and that the visual aspect must be doable on a typical college campus with currently available equipment. Anne LeBaron, an internationally noted composer who is widely recognized for her work in instrumental, electronic and performance realms, has been contacted in regard to this project. She envisions a work "drawing on visual, special, and enhanced audio, yet technically simple and highly flexible. 'The Way of Milagro' will be scored for trumpet with video, CD playback of electronic-acoustic segments, and some basic live processing." The overall fee for this project, including the hiring of a videographer, will be \$6,000. Campos moved that the proposal be accepted; Dunnick second; passed unanimously.

57. Jeff Piper moved that the meeting be adjourned; passed unanimously. The 2004 Meeting of the Officers and Board of The International Trumpet Guild adjourned at 4:45 P.M. on Tuesday, June 15, 2004.

Respectfully submitted,
Kevin Eisensmith
Secretary, International Trumpet Guild

About the author: ITG Secretary Kevin Eisensmith is associate professor of trumpet at Indiana University of Pennsylvania, where he teaches trumpet and directs the IUP Jazz Ensemble and the Trumpet Ensemble. An active clinician and performer, he also serves as principal trumpet with the Johnstown Symphony. Eisensmith was a reporter for the *ITG Journal* at the 2002, 2003, and 2004 ITG Conferences.



ITG Resources Online

Trumpet and Brass Programs 2003 – 2004

Compiled and Edited by Kevin Eisensmith

PDF Format at: <http://www.trumpetguild.org/products/programs.html>

Free copies for ITG members without Internet access can be obtained through:

David Jones, ITG Treasurer
241 East Main Street #247
Westfield, MA 01085-3077 USA
Fax: (413) 568-1913
treasurer@trumpetguild.org

ITG Journal Online—James Olcott, *ITG Journal* Hub Editor

ITG Journal Index 1976 – 2004 (Updated continuously on the web site!)

PDF Format at: <http://www.trumpetguild.org/journal/journal.htm>

Also find: Individual journals, columns, reviews, translations, music, information on publishing in the *ITG Journal*, advertisement rates, deadlines, and much more!

ITG Online – a treasury of information!

www.trumpetguild.org



ITG Welcomes New Members and Organizations

Joey Adams FL	Alicia Browning OR	Dale Elemich WI	Matt Hittle IA
Emily Alano CA	Fred Burdick NY	Travis Elfreth NH	Brian Hodge TN
David Albrecht OH	Chris Burkhardt PA	Northeast MS Comm	Alen Hogan MS
Luis B Alexander LA	Ned Burns NC	College MS	Billy Holderby OH
Shamlan Al-Masoud TX	Mike Burns UK	Kevin Everitt NM	Brian Thomas Horn SC
Erik Anderson CO	Robert Carl Burster NY	Justin Farmer TX	Diane Houglum ND
James Anderson MI	Stephen Campbell AZ	Josh Fields MD	Justin Houser TX
Jeff Anguella CA	Douglas E Cannedy TX	Sherri Fincher AR	Brian Howell NM
Rogério Araujo AZ	Bob Carden MA	Brian Fisher FL	Josh Howle WA
Luis Miguel Araya COSTA RICA	Timothy Carlisle KY	Anton Fleissner TN	Chas Huggins NY
Winston Arblaster OR	Joao Carneiro PORTUGAL	Jesus Miguel Flores TX	Ronald D Hughes CO
Scott Arnold PA	Marsha E Caron MA	Alex Foos CO	Andrew Hulme AUSTRALIA
Michael Arsenault NY	Sarah Carter TX	Adam Fowler AE	Laura Hunter MD
Alana Atkins CA	F Edward Cataldo NY	Nancy Fowlkes VA	Ryan Imboden IN
Todd Austin AZ	Daniel Moraes Cavalcante BRAZIL	Eric Francis PA	Martin Ings UK
Dan Austin WI	Sukhbir Channa FL	Matthew Frederick VA	Marc Inman CT
Malia Bafaro OR	Jared Chase OH	Carol Frost CA	Lavrinenko Stanislav Ivanovich UKRAINE
Dale Bagley NM	Neil Chatterjee CA	Craig Fugua KY	Daniel E Jackson MO
Eric Bailey MA	Makiko Chiashi OR	Tao Ge MD	Jayne Jackson OH
Jason Bailey TN	James Christiansen UT	Patrick Gefre MN	Ed Jackson TX
Ryan Bancroft CA	Rachel Clair NY	Bobby Gentry GA	Benjamin Jacobson UT
Michael Banewicz NY	Royce Clay TX	Renee N Gerstmayr IL	Chaz Jacobus WA
Justin Barber IL	Stephen Clements CA	Geoffrey Gilbert WA	Dennis Jamison OK
Marco Barroqueiro PORTUGAL	Brian K Cokonougher MI	Robert Gillespie IN	Christopher Jeffery HI
Artur Barroso PORTUGAL	Jason Collier GA	Michael Gillespie NC	Matthew Thomas Jenkins TX
Jose Barroso PORTUGAL	Barry Collins OR	Bob Gillette OH	Nicolau Jesus PORTUGAL
Robert Bartlett UK	Matthew Conley OH	Bobby Goodrich IL	Nathan Johnson CA
Mike Battaglia IL	Kathryn Cooper NY	Alexander Gotay MD	Richard E Johnston VA
Anthony Bavota NY	Matthew Copps WI	Jesse Gottlieb NY	Blair Jones MD
Ross Beacraft IL	Steven P Cornelius GA	Camberwell Grammar School AUSTRALIA	Michael Jorgenson CO
Cynthia Esther Beaza TX	Samuel Costa MA	Sarah Grant GA	Joseph Kartapanis CYPRUS
Neil Bennet UK	Michael Cowan MD	Todd Gray CA	Barry D Kaufman OH
Dave Bennett VA	Blair Cox GA	Trevor J Green AUSTRALIA	Friedel Keim GERMANY
Bruce Benson GA	Theodore Croker FL	Raymond Griffiths CANADA	Larry W Kelly MI
Joao Bentes PORTUGAL	Dan Cron CO	Garrett Gudgel CA	Jacob Kiger VA
David Bernard MI	Chadwck Cunningham CA	Gabriele Gunetti ITALY	Ricardo Kirgan MEXICO
Martha Bernstein GA	Douglas H Cushing NC	Virginia B Hallock-Paxton NM	Ian Kirkwood AUSTRALIA
Brandon Beukema MI	Zhonghui Dai CHINA	John Hamilton AUSTRALIA	Viktor Kisnichenko NEW ZEALAND
David Bischoff CA	Christopher Daly NY	Jacob Hamilton HI	Matthew Kitzen-Abelson PA
Sarah Blattner CO	Craig Daniel NC	Tim Hamilton OH	Adam Klarich TX
Jim Boccia NH	Donna Davis AZ	Annette Hammett OK	Katherine Klinefelter MI
Betsy Bogusz OH	Steven R Day TX	Timothy Hamon CA	Dan Kocurek OR
William Thomas Bone WV	Tom Deakin UK	Anne Marit Harbek NORWAY	James Koehler KY
George Boote ENGLAND	Andrew DeJoseph CT	Gregory F Harper NY	Christopher Koenig OH
Paulo Borges PORTUGAL	Scott C Dickinson FL	James S PHD Hatfield MI	David Krauss NJ
Andrew Bork MD	Carl Dieffenbach TX	Nick Helms AL	Steve Kreuz IL
Ted Bowden WA	Joshua Dillow OR	Brittany Hendricks TX	Bruce Kruger CO
J Elliot Bowman TN	Timothy Dillow WA	Lawrence E Herris OH	Geoffrey Laff MA
John Edward Boyd UK	Kyle Dobbeck WI	Laura Hertaeg AUSTRALIA	Lamar University Library TX
Brad Braendlein WA	Charles Dolan GA	Christian Hillson TX	Christina Lamare OK
Marcellin Breault CANADA	Robin Doyon CANADA	Ken Hilton WY	Nicholas Landauer AZ
Geoff Brewer NJ	Arnoldo Armenta Duran MEXICO	Erin Hirning SD	Robert J Lang CT
Jeffery Briggs NY	Patrick Durbin MD		Dorothy Lanphere NM
Nick Brinkman GA	Aaron Durham AR		
Barry D Briscoe WA	Kassie Eberle KY		
William L Brown TN	Joshua James Economy MA		

Little Dominic Lanza CO	Aranka Moore AZ	W Clint Roth MA	Information Services Inc
Chris Larios KS	Brian R Moore UK	Steven Rozema NE	SWETS NJ
Garrett I H Sr Larson CA	David S Moorhouse UK	Robert Rumbolz WY	Dennis Switlick TX
Rolf Laukant IL	Alex Morgan IN	David Russell MD	Joanna Sylman CO
Jeremy Lazzara CA	Steve Morley CO	Dave Rydelnik NY	Tomoki Takahashi JAPAN
Michael Leaveas WA	Adam Morrell WA	Mike Sachs CO	Sarit Tanpensuk
Jeremy Lee TX	Samuel Alexander Morse	Ryan Sackett MN	BANGKOK THAILAND
Michael Leisinger	NC	Nathan D Sackman WA	Brendon Tasker
GERMANY	Jason A Mosall AZ	Mohammad R Salaramoli	AUSTRALIA
David Leonnig TX	Krista Mueller IL	CA	Robert Taylor UK
Keegan R Lerch PA	Tomasi Mullinax MA	Laura Saylor PA	Domingos Manuel Teixeira
Zachary Lerner TX	Pam Munter CA	Kristopher Schaal AZ	PORTUGAL
Charles Lewis TX	Abram Murray PA	Kurt Schab OR	Timothy Thomas MO
Jacic Linder NY	Kathy Musser PA	Shayla Schafer MN	Jordan Thornburg CA
Dustin Loehrs OK	Joshua Myers IL	Ellen Schaub NM	Stephen W Tiel OH
Jeff Long MT	Lorenzo Narvaez TX	Heidi Schiller AUSTRIA	Michael W Timson CO
Loyola University Library	Tim Ng NEW ZEALAND	Zachary Schlecht CO	Daniel Tomasek FL
LA	Richard Nguyen NC	Tim Schleinat MO	Barry Toy HI
Sarah Luehrs MO	Edd Nichols CO	Zachary Schmidt TN	Jon Trimble MO
Michael Lundquist WA	Aaron Norlund FL	Kenny Schmutz CA	Richard Trostel AK
Japheth Macaluso PA	Jeffrey Northman MI	Mary Ellen Schneider MO	Jean Trudel CANADA
Shannon W Mack CA	Louis Olds CA	Everett C Schreiber Jr CA	Joel Tyrrell OH
Jared Madison KY	Daniel Ostler CANADA	Julianna Schroeder MO	Will Underwood CA
Robert M Madrid CA	Jon Owens NY	Isaac Schwartz NY	University of Michigan-Flint
Matthew Mainella CT	Jessica Pack MD	Horst Karl Schwebel	Library MI
Jeremy Maitland CANADA	Richard A Parent RI	BRAZIL	Ray Vinson TX
Doug Maloney GA	Jason Parker WA	Gordon Scott NH	Erik Wagner CA
Mark Anthony Mamagat	Anthony R Parnter TN	Amanda Scott SD	Steve Wagner NM
PHILIPPINES	John P Patton CO	Karl Sellsted WA	Scott Walker UK
Seelan Manickam MA	Ted Pearlman CO	Keemun Senff OR	Robert Walp TX
Josh Margheim CO	Ashley Pelszynski CO	Matthew James Shefcik IL	Gene Wasowicz CANADA
Shawn Marren FL	Zachary Person OR	James Sherry THAILAND	Alison Webeler IA
Kyle Martin OK	Charlie Peterson VA	Molly Shoemaker NY	Gary Weber MO
Linda Martino NH	Brian Phillips KY	Brian Shortt IRELAND	Shawn Weis WY
Dallas Mathews CO	Jeanne Pi TX	Carlos Silva PORTUGAL	Peter Weissmann MN
Tomonori Matsuo JAPAN	Peter Pickett KY	Alexnader Slotnick NV	Tyler West GA
Rich Matta NV	Anna Plucinski PA	Eric Smedley WI	Brad Wetstone CA
Ernie Mazurkiewicz CO	Brandon Powers MO	Jason Smethers OH	Holly White AR
Matt McCarthy FL	Michael R Powers PA	Wayne W Smith MI	Richard White NJ
Mike McCartney CO	Thomas Prescott VA	Becky Smith WA	Jon Whitelock VA
Thomas McCarty VA	Rich Quinn MA	Shawn Soninsky TN	Brad Whittington TN
Dustin Michael McCollum	Jonathan Radford UK	Steven Sparks FL	Giles Whittome UK
VA	Maria Rainsdon NM	Jim Speirs SD	Wichita State University
Matthew McCrady	Rick Rangno CANADA	Greg Spence AUSTRALIA	Library KS
CANADA	Steven Rausch FL	Will Spencer UK	John Jennings Williams TN
Donovan McGlory KS	Clyde J Rayburn MO	Allison Spray WA	Steve Winans IL
Daniel McKimm	Melissa Dawn Redman KY	Allison Stadig AK	Herbert Wolff II NC
AUSTRALIA	Derek R Reiss NY	Pat Stark MO	Mark Woodbury MN
Erik Melgard WA	Brad Rice OR	Graham Steeds MN	Mark Woodring KY
Ryan Messina NY	Shane Rich UT	Gregory Steele PA	Dustin Wright AZ
Jay Michalak CANADA	Doug Richards ID	Jon Stern WA	Virginia Wright CA
Univ of Michigan MI	Robert Rinaldi UK	Clifford Stewart CO	Tracy Wright OR
Doug Miller IL	Michael Roach OH	Shannon Stewart TN	David Wyatt IN
Virgil Miller IN	Adam Robb WA	Geraldine Stilwell OR	Yin Xiao-Hui CHINA
Mark Miller TX	Stephen D Robinett IN	Tara Stone CO	James D Yee CA
Finlay Milne ENGLAND	Marty Robinson WI	Richelle L Stricker MT	Maggie Yong SINGAPORE
Rui Mirra PORTUGAL	Erica Ropers OH	Ralph A Sturges CT	Nicole Young WI
Michael Misko OH	Christoher Rose PA	Nicholaus Sutherland WA	Hanna Zachary MI
Charles Moody CO	Roberto Rossi ITALY	Philip Sweger PA	



Carmine Caruso International Jazz Trumpet Solo Competition



Competition information:
www.trumpetguild.org
(206) 543-1189
caruso@trumpetguild.org

Sponsored by the
International Trumpet Guild,
in cooperation with the
Herb Alpert Foundation

October 15, 2005

University of Washington
Seattle, Washington

First Prize
\$10,000

Second Prize
\$5,000

Open to trumpeters born
after October 15, 1975,
who are not currently under
artist management.

Deadline for receipt of
applications: June 30, 2005

Mail to:
Vern Sielert
ITG Caruso Competition
School of Music
University of Washington
Box 353450
Seattle WA 98195-3450
USA

School of Music



2005 Carmine Caruso International Jazz Trumpet Solo Competition

October 14 – 15, University of Washington, Seattle, Washington, USA—Vern Sielert, host

Sponsored by the International Trumpet Guild, in cooperation with the Herb Alpert Foundation

Carmine Caruso was one of the world's greatest brass teachers. It is to the man and his work that the 2005 Carmine Caruso International Jazz Trumpet Solo Competition is dedicated. All events are open to the public and will be held at the University of Washington, Seattle, Washington (USA) on October 15, 2005. Laurie Frink will present a morning clinic on the Carmine Caruso Teaching Method. The final competition will be held in the afternoon in Brechemin Auditorium in the UW Music Building. An evening Finale concert held in Roethke Auditorium will feature the UW Studio Jazz Ensemble I (Vern Sielert, director) with solo performances by each of the distinguished judges and the competition winners.

Guidelines

1. The 2005 competition is open to all trumpet performers born **AFTER October 15, 1975**, provided that they are not currently under major artist management.
2. **Deadline** for postmarked applications is June 15, 2005, and **MUST** be received no later than June 30, 2005. The application must include the following:
 - a. An unedited tape or CD of the preliminary round materials recorded with a live rhythm section. **Please include Lead Sheets for ALL selections on the tape or CD.**
 - b. A letter of application including the applicant's full name, address, telephone number, E-mail address, and nationality. Please include July/August address and phone if different from above.
 - c. Nonrefundable application fee of \$50.00 U.S. Checks must be payable on a U.S. bank and made payable to: International Trumpet Guild.
 - d. A one-page typed resume.
 - e. A copy of a document verifying your date of birth, such as a passport, driver's license, or birth certificate.
 - f. A 5x7 inch (13x18cm) or 8X10 inch (20x25cm) black and white photograph (for post-competition publicity of prizewinners).
 - g. Any current promotional brochures. Incomplete or late applications **WILL NOT** be considered. You will be sent acknowledgment of the receipt of your materials.
3. The competition is divided into two parts.
 - a. A preliminary taped round (see 2a).
 - b. A final round performed live at the competition site, Music Building, University of Washington, Seattle, WA, USA, on October 15, 2005 (rehearsals with rhythm section on October 14).
4. **Prizes:** A first prize of \$10,000.00 U.S. and a second prize of \$5,000.00 U.S. Finalists who do not win first or second prize will receive a travel expense stipend worth up to \$500.00 U.S. The judges reserve the right to award no first or second prize if they feel that no contestant meets the standards set for this competition. No ties will be awarded.
5. **Repertoire:**

Each contestant's preliminary tape must include four (4) different selections as follows:

 - a. **Two** of the following standard tune types or original compositions in these styles:
 - 1) Ballad style tune
 - 2) Latin jazz style tune
 - 3) Up-tempo rhythm changes tune (based on some form of Gershwin's "I've Got Rhythm").
 - 4) Contemporary funk-rock fusion tune
 - 5) Jazz waltz or mixed meter tune
 - b. **A third selection to be included is a performance of Benny Golson's "Stablemates," reference New Real Book Vol. 2, published by Sher Music Co.—concert key D flat.**
 - c. A fourth selection of the contestant's choice. It can be in any jazz style.

Remember to include lead sheets for all selections with accurate chord changes as you recorded them.
6. **The Preliminary (taped) Round:** A cassette or CD recording of ALL of the selections as listed in section 5 accompanied by ALL of the other materials in section 2 (b. through g.). The tape/CD should be of the highest technical quality and must be made with a **LIVE** (not prerecorded) rhythm section. The tape/CD must be unedited except between selections. Please indicate type of tape (such as CR-type 2, metal-type 4, etc.). Indicate if Dolby is used or not, and what type of Dolby is used (B or C only please). Please **do not** announce the name of the contestant, the title of the selections, or write any identifying markings on the tape or CD. All tapes/CDs will be numbered and judged anonymously.
7. A maximum of five (5) finalists will be chosen to compete in the final round at the University of Washington. All finalists will be notified by August 1, 2005. After all finalists have been confirmed, the other applicants will be notified.
8. **The Final Round:** A professional rhythm section will be provided for each of the finalists to rehearse and perform their selections in Seattle, WA, on October 14, 2005. Each person will be allowed 90 minutes to rehearse with this group prior to the final round. All finalists will select and perform 3 of the 4 selections from the preliminary tape, plus a new required selection to be given to the contestants at their rehearsal. These rehearsals will not be open to the public. The final round will take place in the form of a concert with each contestant drawing lots to determine his or her order of appearance.
9. All Prizewinners must agree to allow ITG to release post-competition publicity that may include photos and/or materials from their one-page resume. The first prizewinner will be invited to perform as a featured artist at the 2006 ITG Conference.
10. The competition chair is in charge of the competition and may, in case of emergency or necessity, make decisions or adopt policies that would be beneficial to the operation of the competition.
11. The awards ceremony will occur at the end of the final round concert. All monies for prizes and operation of the competition are provided by the Herb Alpert Foundation, and the International Trumpet Guild.
12. Competition Advisory Committee: Vern Sielert (host), Leonard Candelaria (chair), and Laurie Frink.
13. For additional information, contact Vern Sielert. Please send all required applications and materials to:

Vern Sielert

ITG Caruso Competition

UW School of Music

P.O. Box 353450

Seattle, WA 98195-3450

Competition information: www.trumpetguild.org, (206) 543-1189, Email: caruso@trumpetguild.org



International Trumpet Guild 2006 Composition Contest for Solo Trumpet and Choir (SATB)

\$1,500 - 1st Place • \$750 - 2nd Place

The International Trumpet Guild announces the Composition Contest for Solo Trumpet and Choir (SATB) for the year 2006. Manuscripts meeting the following criteria will be judged by the ITG Composition Contest Committee and a select-ed panel of composers and performers. Cash prizes of \$1,500 and \$750 will be awarded to the first and second place win-ners. The winning compositions will be premiered at the 2006 International Trumpet Guild Conference.

Contest Rules

1. **Instrumentation:** Solo Trumpet and Choir (SATB, with or without keyboard accompaniment)
2. **Eligibility:** The work should be a new composition written for this contest during the 2004 – 2006 period. It should be unpremiered, although a tape or CD recording (live or midi) of a reading is required with the manuscript.
3. **Duration:** Performance time must be between nine (9) and fourteen (14) minutes.
4. **Prizes:** A first prize of **\$1,500** and a second prize of **\$750** will be awarded respectively. The ITG Composition Contest Committee reserves the right to award a first prize only, a second prize only, or no prize, based on the quality of the sub-mitted compositions. All decisions are final. Winners will receive free registration to the 2006 ITG Conference.
5. Winning scores and parts, either manuscripts or if later published, must carry the statement: designate “First (or Second) Prize Winner, 2006 International Trumpet Guild Composition Contest.”
6. The ITG Archive (c/o Stephen Jones, School of Music, Western Michigan University, Kalamazoo, MI 49008) must be given two (2) complete copies of the winning manuscript (score and parts) immediately after winners have been announced (if published later, two free copies of the published edition must be given to the ITG Archive). In addition the winning composer(s) must supply the Chair with a current vitae and photograph **before** the prize money is award-ed. *Prize money is not awarded until both these stipulations are met.*
7. A list of all qualified entries with the composers’ names and addresses will be published in the *ITG Journal*. This list may be shared with journals of the International Horn Society, International Trombone Association, International Tuba and Euphonium Association, and with other periodicals.
8. These rules apply only to the 2006 ITG Composition Contest.

Deadline for receiving manuscripts (score and parts) and tape / compact disc is January 15, 2006.

Each entry must be accompanied by a non-refundable \$10.00 application fee. A composer may submit more than one composi-tion, but each must be accompanied by the \$10.00 fee. *Checks must be drawn on or payable through a U.S. bank. Make checks payable to: International Trumpet Guild.*

Entries should be mailed to:

Richard J. Rulli
Assistant Professor of Music / Trumpet
Department of Music, MB 201
University of Arkansas
Fayetteville, AR 72701 USA
(479) 575-6383 • Fax (479) 575-5409
2006compcontest@trumpetguild.org



2005 INTERNATIONAL TRUMPET GUILD® CONFERENCE

GRAND HOTEL BANGKOK, BANGKOK, THAILAND

TUESDAY – FRIDAY, JUNE 21 – 24, 2005



Thailand Cultural Center Concert Hall

The 2005 International Trumpet Guild Conference is going to Asia! Joseph Bowman and the Mahidol University College of Music, in association with the Tourism Authority of Thailand, are pleased to host the 30th annual ITG Conference. This conference promises to be a truly international event, and will bring special attention to the trumpeters in and around the Pacific Rim.

This exciting event offers a unique and affordable travel opportunity to ITG members and future members alike. The conference is set in the heart of Bangkok at The Grand Hotel, and offers easy access to the wonders and delights of one of Asia's most cosmopolitan and exotic cities. Special tours and activities for family members make the 2005 conference the perfect vacation opportunity.

Special Travel Assistance for Students

The Tourism Authority of Thailand has donated a limited amount of funds to assist students in traveling to the conference. If you have a student who might benefit from this, email your recommendation to the conference host at 2005travelscholarships@trumpetguild.org

Hotel and Travel Information

The Grand Hotel Bangkok—Home of the 2005 ITG Conference (<http://www.thegrandhotelgroup.com>) 238 Ratchadapisek Road, Bangkok. Flat room rate 1,300 baht (approx. US\$33) for one person per room, or 1,500 baht total (approx. US\$38) for two people. This price includes International breakfast buffet each morning. This rate is available before and after the conference on a limited basis. To guarantee availability, book by May 5, 2005, at reservation@grandhotelbkk.com or call (+662) 274-1515 (from the US dial 011 first, then the rest of the number).

The Emerald Hotel (<http://www.emeraldhotel.com>) 99/1 Ratchadapisek Road, Din Daeng, Bangkok. This hotel also features convenient access to the conference venues. Flat room rate 1,500 baht (approx. US\$38) for one person per room, or 1,600 baht (approx. US\$40) total for two people. This price includes breakfast buffet each morning. This rate is available before and after the conference on a limited basis. To guarantee availability, book by May 20, 2005, at em@emeraldhotel.com or call (+662) 276-4567 (from the US dial 011 first, then the rest of the number).

You must make your own hotel reservations. Please specify ITG Conference to qualify for these rates.

Travel Information

Don Mueng International Airport (BKK) is located about 20 minutes from The Grand Hotel. Access to the conference hotel is easily available via taxicab and airport limo service. Renting your own vehicle is not recommended, as taxis are plentiful and inexpensive. For assistance in making travel reservations, please consult your local Radius Travel Agent. Radius Travel is the official travel agency for the 2005 ITG Conference. To contact a Radius travel agent in your country, please visit:

<http://www.radiustravel.com/ProductsAndServices/Conferences/trumpet.htm>



Conference Host
Joseph Bowman



Scheduled to Appear:

Soloists

Eric Berlin
Dave Douglas
Luis Engelke
Laurie Gargan
Patrick Harbison
Douglas Hedwig
David Hickman
Jens Lindemann
Paul Merkelo
Tiger Okoshi
Edward Tarr



Jens Lindemann



Luis Engelke



Dave Douglas



David Hickman



Douglas Hedwig

Presenters and Clinicians

Michael Anderson
Michael Arndt
John Bourque
Vince DiMartino
Pierre Dutot
Brian Evans
Eric Ewazen
Douglas Hedwig
David Herzog
Larry Knopp
Daniel Mendelow
Samuel Pilafian
Vanich Potavanich
Isaac Pulford
Kelly Rossum
John Thomas
Ramon Vasquez
James West
Dai Zhonghui



Laurie Gargan



Tiger Okoshi



Eric Berlin



Brass Arts Bangkok



Patrick Harbison



Eric Ewazen



James West



Rhythm & Brass



Brian Evans



Vanich Potavanich

Ensembles

His Majesty King Bhumibol's
Royal Trumpet Players
Bala Brass
Brandt Brass
BrassArts Bangkok
Hexagone Brass
Mahidol University
Wind Symphony
Orenunn Trio
Rhythm & Brass
Thailand Philharmonic
Orchestra
Thailand Festival
Trumpet Ensemble
Trombmania
University of Arizona
Brass Ensemble
Western Brass Quintet



University of Arizona Brass Ensemble



Vincent DiMartino



Zhonghui Dai



Pierre Dutot



Michael Anderson



Thailand Festival Trumpet Ensemble



Western Brass Quintet

Artists and events subject to change without notice. For the latest and most up-to-date information log on to www.trumpetguild.org

2005 ITG CONFERENCE REGISTRATION FORM

Deduct pre-registration discount if postmarked by April 24, 2005: \$10.00 (400 baht)

ITG Member	\$110 (4400 baht)	_____
Non-ITG Member	\$150 (6000 baht)	_____
Senior Citizen (65+) ITG Member	\$75 (3000 baht)	_____
Senior Citizen (65+) Non ITG Member	\$100 (4000 baht)	_____
Student ITG Member	\$75 (3000 baht)	_____
Student Non-ITG Member	\$100 (4000 baht)	_____
Attending Spouse	\$50 (2000 baht)	_____
Banquet \$20 (800 baht) per person	x_____	_____
Total		_____



Name _____

Spouse's Name (if applicable) _____

Address _____

City _____ State/Province _____

Postal Code _____ Country _____

Phone _____ Email _____

Method of Payment: VISA MasterCard Check (enclose check or money order in U.S. dollars or Thai Baht payable to: **2005 ITG Conference/Mahidol University College of Music**)

Cardholder's Name _____ Signature _____

Card No. _____ Exp. Date ____/____/____

Credit card registrations may be faxed to: +662-800-2530

Please return this form and your payment to:

Dr. Joseph Bowman
 2005 ITG Conference
 College of Music
 Mahidol University
 25/25 Phuttamonthon Sai 4, Salaya
 Nakhonpathom, 73170, Thailand

For additional information call: +662-800-2525 ext. 414 (from the US dial 011 first, then the rest of the number) or Email: itg2005@trumpetguild.org

The closing date for receipt of the registration form is June 1, 2005

All fees are due with registration. Refunds will be made (minus a \$50.00 administration fee) for cancellations received in writing on or before June 1, 2005. No refunds will be made after June 1, 2005.

