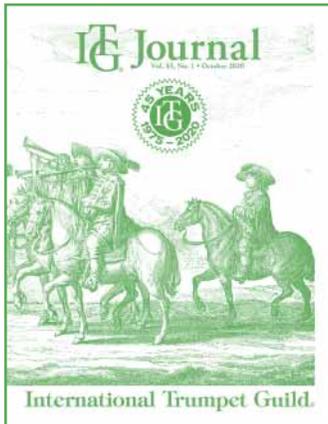


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June 2021 *ITG Journal*

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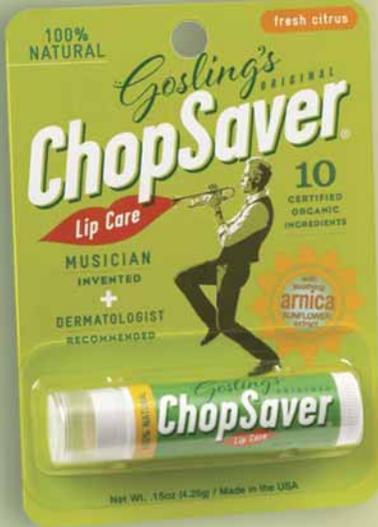


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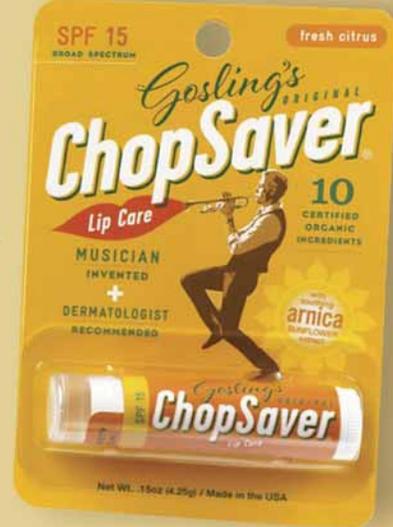
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Please check www.nationaltrumpetcomp.org for all details.

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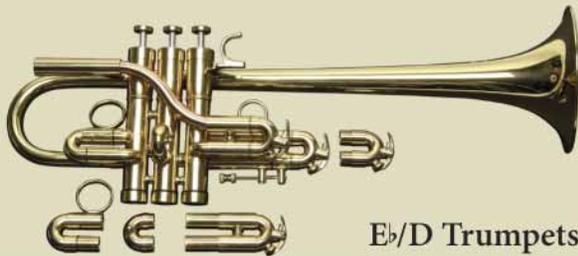
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Deadlines for receiving information to be published: **May 15** (October Journal), **August 15** (January Journal), **October 15** (March Journal), **January 15** (June Journal).

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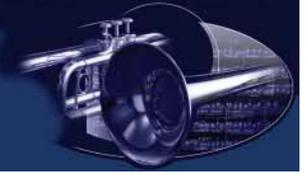
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FROM THE PRESIDENT

GRANT PETERS



It seems hard to believe that this is my final opportunity to address the ITG membership before my term as your president concludes on October 1. The past two years were far different than I had imagined they would be with the major challenges we all encountered with the COVID-19 pandemic. Welcoming colleagues and friends to an in-person conference was something I had long looked forward to. The disappointment in canceling the 2020 Columbus and 2021 Anaheim conferences provided many in ITG the opportunity to adapt and continue to provide alternative enriching experiences that our members expect and enjoy each summer.

By the time you read this column, the 2021 Virtual Conference will most likely be underway, scheduled to begin on June 1. Conference Director JC Dobrzelewski, Conference Artist Chair Ryan Gardner, and their committee have assembled a truly international slate of some of the most inspiring artists and presenters in the trumpet world, with many presenting in their native language for five unforgettable days. Remember, in an effort to provide flexibility and the ability to enjoy all the content on your schedule, registered attendees can enjoy this event for a full sixty days! We are excited for the time when we can greet you again in person at the 2022 Conference at the Hyatt Regency San Antonio, Texas, next year, May 31 – June 4.

Don't forget about our two premier international competitions coming this fall within weeks of each other! First will be the Ellsworth Smith International Solo Trumpet Competition (<https://www.2020ellsworthsmith.com>) September 21 – 25. The Columbus Foundation is a major supporter of this fantastic event, which will feature a collection of incredible young soloists at Brigham Young University, hosted by Jason Bergman. Only a few weeks later, Al Hood will be hosting the Carmine Caruso International Jazz Trumpet Solo Competition (<https://tinyurl.com/itg2106a>) at the Lamont School of Music on the campus of the University of Denver on October 1 – 2. Special thanks to the Herb Alpert Foundation for supporting this exciting gathering of jazz greats, young and old.

Throughout these unique two years, my priority has been to promote and improve those benefits that ITG provides to members. Whether it was the creation of the valuable *ITG Journal Archive* on our website, sharing content with the com-

munity through free *Journals* and selected articles, or filling the void of our cancelled 2020 ITG Conference by providing a diverse collection of online video content through *Listen & Learn*, ITG remains the standard for print, online, and conference resources for our profession.

The successes in an organization like ITG are reliant on the many individuals who dedicate their time and talent to serve our membership. In addition to our board of directors who continually monitor our path to fulfilling our mission, there is a smaller group of people on whom I rely daily and who deserve my sincere gratitude. Vice-President/President-Elect Jason Bergman, Secretary Elisa Koehler, Treasurer Dixie Burgess, Past-President Cathy Leach, Publications Editor Peter Wood, Website Director Michael Anderson, and Conference Director JC Dobrzelewski. I thank each of them for their support and encouragement and for their honesty and ability to disagree with me when necessary. ITG has given me so much personally and professionally, and it has been a pleasure to serve as your president.



CALL FOR NON-PRO PLAYER ARTICLES

ITG members are called upon to submit either a topic proposal or completed article for potential publication in the *ITG Journal* and/or the Non-Pro Player (NPP) section of the *ITG Website* (<https://tinyurl.com/itgnonpro>). Additionally, the author may be invited to present the article at a future ITG Conference.

The topic of any submission should be of interest to the typical NPP or specific sub-group. The ITG definition of “NPP” is any trumpet player who does not derive the major portion of their income from performing or teaching trumpet. As such, a NPP’s playing expertise may lie anywhere from beginner to that of a highly competent professional player.

Submission guidelines and formatting suggestions are available on the ITG Website (<http://trumpetguild.org/files/itgjinfopack.pdf>). Please submit articles or topic proposals to:

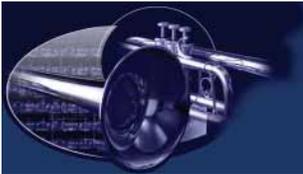
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The Pedagogy page on the *ITG Website* (<http://trumpetguild.org/resources/pedagogy-ii>) is a treasure trove of materials designed to help developing trumpet players of all ages. The page contains masterclass articles, solo reviews, routines and exercises, full archives of past “*itg journal, jr.*” articles, jazz solo transcriptions, information on summer camps, and much more. Check it out!



FROM THE EDITOR

PETER WOOD

With this issue, the 45th season of the *ITG Journal* comes to a close. At the time of writing (mid-March), vaccines are being distributed, and many are feeling cautiously optimistic that the worst of the COVID-19 pandemic may be behind us. History will certainly teach us what we need to know about what has just happened and is still happening. Innumerable things have changed in the world since late 2019, and the trumpet sector is no exception. It will be interesting to see in ten years which of our 2020 adjustments go away and which continue. Stay tuned!

One adaptation that ITG has made is this year's truly international ITG Virtual Conference, which looks to be an incredible lineup of artists, presentations, concerts, and activities, all available online for the next sixty days. For a very reasonable, low fee, you can see, hear, and learn from some of the greatest trumpet artists from all over the world—with many in their own languages. Please join us!

This issue marks the final "Orchestra Section Profile" column for Jason Bergman, who will become ITG president on October 1. Jason has done an exceptional job as column editor for the last eight years, and while we will miss his insightful questions in his interviews, he and his optimistic outlook will not be far away. Nairam Simões has graciously agreed to succeed Jason as editor of this column, which we will rename "Orchestral Spotlight." Nairam is a longtime supporter of ITG, and I am confident the column will be in good hands under his leadership.

We present another well-rounded collection of informative articles in this issue. Our "lead" feature article is Bryce Call's extremely interesting piece, offering a unique outlook on the jazz skills needed to be a lead trumpet player at the highest level. Another gem in Frank Campos's long series of Clinic articles is his writing about how to teach students with dysfunctional embouchures. Ashley Killam delivers the second part in her series about concrete ways to incorporate great works by diverse composers into actual recital and concert programs. The Netherlands' Ralph Henssen enlightens us about the life and career of Xavier Teste, the innovative French trumpeter who was one of the first to use a C trumpet in French orchestras in the late nineteenth century. We learn about the American Brass Quintet's highly useful new *Brass Quintet Database* from Louis Hanzlik and Joel Brennan; and the Pedagogy column features the second part in the series by Alejandra Johnston, Elliot Johnston, and Agustín Sandoval on the teaching of Mariachi trumpet playing.

We also get to know another great bunch of interesting people in this issue. In the Repertoire column, composer/poet/author Regina Harris Baiocchi talks about her life as a composer of some fantastic music for trumpet. From the jazz and studio realm, we meet the barrier-breaking Ellen Seeling and the multi-dimensional Bob Merrill. From the orchestral world, we meet the Utah Symphony's Paul Torrissi. We also get to know Beth Cooper Malovance, who has been a mainstay in the Chicago brass band scene. Marc Reed introduces us to Staff

Sergeant Ryan Brewer from The US Army Band "Pershing's Own," and we learn all about John Meehan, the brass arranger and co-caption head of the Blue Devils, as well as a recent inductee into the DCI Hall of Fame.

We should all be grateful to the many column editors and authors who donate their time and expertise to deliver the interesting and enlightening content that we enjoy in this and every issue. The members of the ITG Editorial Committee work hard to analyze and evaluate the more scholarly articles in the *ITG Journal*, and our proofreading staff spends many hours poring over every word in our publication. In addition, our layout manager works almost constantly to ensure that we release the most professional visual product possible. Putting together this publication is truly a team effort, and all these people deserve thanks for all the great work they do. Please take a look at the entire list on page 2 and thank them when you get a chance.

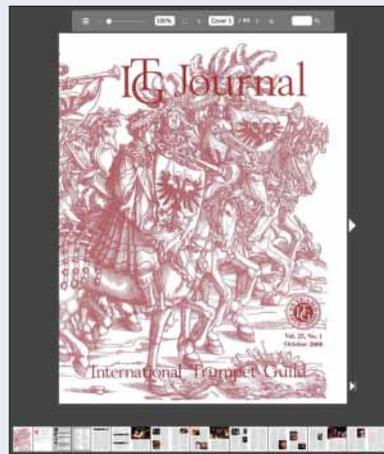
It is my ongoing pleasure and honor to serve as publications editor for this great organization. I am grateful for the opportunity and look forward to offering content that is interesting, innovative, and inspiring for years to come. I have been a member of the International Trumpet Guild for 36 years now and sincerely hope you find membership in this organization to be as enjoyable and rewarding for you as it has been for me.

I'll see you in October. Take care and stay well!



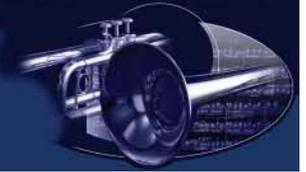
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We are proud to offer all ITG members a new benefit: free online access to the full archives of all past issues of the *ITG Journal*, *ITG Newsletter*, *itg journal jr.*, *Recent Programs*, and music and text supplements. This resource can be accessed at any time under the "Journal" menu on the *ITG Website* (<https://trumpetguild.org>). We hope you enjoy this valuable offering!



ITG CALENDAR

ALBERT LILLY III, EDITOR



To submit calendar items for the *ITG Journal* and *ITG Website*, contact Albert Lilly by email (calendar@trumpetguild.org). Please note that submission deadlines are generally more than 120 days before publication, so information about calendar items must be submitted long in advance of the event date.

June 1 – 5, 2021: 45th Annual International Trumpet Guild Conference, to be held virtually. With the uncertainty resulting from the COVID-19 pandemic, ITG has made the decision to move forward with a virtual Conference for this year. We are extremely excited about the opportunity to connect with so many members of the trumpet community throughout the world and look forward to putting together an inspiring and informative experience for all. ITG Conferences have been praised for their sense of community and camaraderie, positive learning environments, and inspirational performances. Through this year's virtual experience, we will be focusing on uniting and engaging the trumpet community from around the globe. We will remove the language barrier by offering events in the native language of each artist and presenter. A virtual ITG Conference will eliminate the financial burdens of travel, lodging, and other costs, making our event accessible to all. During the five days of the Conference, you will be able to join daily warmups, yoga and health sessions, masterclasses, recitals, roundtable discussions, virtual networking, virtual meetings with exhibitors, competitions, Q&A sessions with your favorite artists, and much more. Even though we are geographically far apart, we are excited to spend time together as a trumpet community. Additional details are available on the *ITG Website* (<http://trumpetguild.org>).

June 7 – 10, 2021: University of Kentucky Summer Trumpet Institute. Over fifteen trumpet faculty from around the world visit Lexington, Kentucky, for four days of intensive trumpet study. We are planning for an in-person event but will monitor conditions and offer an online event as we did in 2020 if necessary. Registration deadline is May 22, 2021. Registration and full information can be found on the institute website (<http://www.KentuckyTrumpet.com>).

June 24 – 29, 2021: 15th Velika Gorica Brass Festival, to be held in Velika Gorica, Croatia, EU. Concerts, workshops, and other events are planned. For additional details, check the festival website (<http://www.vgbrass.com>). Faculty includes trumpeters Andrei Ikov, Sergei Nakariakov, Luis Martello, Almost 6, Jure Gradisnik, tubist Roland Szentpali, hornist Viktor Kircenkov, trombonist Alan Bosnjak, and the Golden Brass Quintet.

August 2 – 6 and August 9 – 13, 2021: Fourteenth Annual Trumpet Program at SummerKeys (weeks one and two as sep-

arate events), held in Lubec, Maine (USA). Adult trumpet players of all levels and interests are invited and can attend either of the two weeks. Avocational and “comeback” players are especially welcome. Participants will receive a daily group class, a daily one-hour private lesson, practice time and space, and the opportunity to rehearse and perform with a faculty pianist and other musicians. In addition, there is time to enjoy a vacation in this charming Down East coastal village and nearby Campobello Island. The instructor will be **Dr. Robert Stibler**, emeritus professor of music at the University of New Hampshire. For more information, check the SummerKeys website (<http://www.summerkeys.com>) or contact Robert Stibler by email (rstibler@unh.edu).

September 22 – 25, 2021: Ellsworth Smith International Trumpet Competition, to be hosted by **Jason Bergman** at the BYU School of Music, Provo, Utah (USA). The dates are new, because the competition was postponed in 2020. Full details, as well as the entry deadline, are available on the competition website (<http://www.2020ellsworthsmith.com>).

October 1 – 2, 2021: Carmine Caruso International Jazz Trumpet Solo Competition, to be held in the Hamilton Recital Hall, Newman Center for the Performing Arts, Lamont School of Music, University of Denver, Denver, Colorado (USA). Full details can be found on the competition website (<https://tinyurl.com/itg2106a>) or on the ITG Competitions webpage (<https://www.trumpetguild.org/events/competitions>).

May 24 – 28, 2022: International Women's Brass Conference, to be held on the campus of the University of North Texas, Denton, Texas (USA). Each day will see a diverse schedule of recitals, workshops, and lectures, followed by evening concerts at 7:30 P.M., featuring some of the brightest stars of the brass world. There are competitions open to all genders and ages with over \$40,000 in cash prizes. Hosted by **Natalie Mannix**, associate professor of trombone, and her colleagues, **Raquel Rodriguez Samayoa** and **Stacie Mickens**. Check the conference website (<https://www.myiwbc.org>) for full details. There is also a Facebook page (<https://tinyurl.com/itg2106b>) that is updated frequently.

May 31 – June 4, 2022: 46th Annual International Trumpet Guild Conference, to be held in San Antonio, Texas (USA). For additional details as they become available, check the *ITG Website* (<https://www.trumpetguild.org>).



LEADING THE WAY: THE ROLE OF JAZZ IMPROVISATION IN DEVELOPING STYLISTIC LEAD TRUMPET PLAYING

BY BRYCE CALL

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

Lead trumpet players play an important role in jazz music beyond merely leading a big band trumpet section. They also make stylistic decisions for the entire band, often carry the melodic lines, and can be heard above the band during the highest musical peaks and the quietest, most intense moments. The lead trumpet players of today are a result of the innovations of early jazz trumpet soloists, including King Oliver, Louis Armstrong, Roy Eldridge, and Dizzy Gillespie. While it is common for young players to put their focus on playing flashy high notes, any aspiring lead trumpet player will eventually realize the importance of learning to play with the correct style as well. Understanding the relationship between lead trumpet playing and jazz improvisation is critical in developing mature skills. This article aims to uncover the ways in which lead trumpet players have been influenced, both directly and indirectly, by the great soloists of the jazz idiom, emphasizing the need for the development of improvisational abilities.

A Lead Trumpet Player's Role

The role of a lead player in any instrumental section of a jazz big band is rather self-explanatory; they lead the section by ensuring everyone plays in a unified way. However, the role of a lead *trumpet* player goes a bit further. Not only does the trumpet section look to the lead player for stylistic guidance; members of the other sections, particularly the lead alto saxophone and lead trombone players, are expected to match their playing styles to that of the lead trumpet player. The lead trumpet player must also have a strong connection with the rhythm section, especially the drummer.¹ For these reasons and others that will be discussed in more detail, it is essential for a lead trumpet player to be able to play the instrument well, be deeply rooted in the jazz tradition, and have a solid understanding of jazz styles and improvisation.

Speaking on this subject, Jon Faddis, the great lead trumpet player and protégé of Dizzy Gillespie, stated:

If you want to play lead trumpet, you have to listen to great lead trumpet players... Most young trumpet players will misinterpret that to mean only those who play lead trumpet in a big band. To me that is not

where the term "lead trumpet" is derived. To me it is derived from the style set by soloists like Louis Armstrong, Roy Eldridge, and Dizzy. They really set the style for the phrasing that is used in big bands...

When you hear the fast shakes that Snooky Young uses, you should be aware that those came from the solo style of Roy Eldridge and Louis Armstrong.²

Snooky Young played lead trumpet for the Count Basie Band and the Thad Jones/Mel Lewis Orchestra. Using Snooky as an example, Scotty Barnhart, a current member of the Count Basie trumpet section, explained that "Snooky's solo on [*Who Me*] shows how his ability to

improvise, especially on the blues, greatly enhanced his effectiveness as a lead trumpeter of the highest caliber."³ Snooky used the same recognizable soloistic voice both when improvising and when playing the lead trumpet part. It was not his ability to hit high notes that made him a great lead player, but, rather, the style that seemed to be a natural part of his playing.

It is no secret that many of the renowned lead trumpet players throughout the history of jazz have also been great jazz improvisers. For the purposes of this article, the term "lead trumpet player" will be defined as the first trumpeter in a jazz

big band, similar to, but distinct from, the principal trumpet player in a symphony orchestra or wind band. The role of the lead trumpet in a big band setting grew out of small jazz ensembles and developed alongside the music. In order to gain a full understanding of this relationship, one must start at the beginning of jazz history to see how

it has evolved over time. Although the early jazz trumpet soloists were not considered "lead" trumpet players, going as far back into the history of the music as Joe "King" Oliver is a necessary step in tracing the origins and evolution of lead trumpet playing.

The Trumpet in Early Jazz

When jazz was born around the turn of the twentieth century, bands did not have the standardized instrumentation that is recognized in contemporary big bands.⁴ In New Orleans, it was typical to find small bands consisting of

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Louis Armstrong

trumpet, cornet, clarinet, trombone, and any grouping of rhythm section instruments. In the 1920s, bandleaders like Fletcher Henderson and Don Redman introduced the sounds of New Orleans jazz to the larger dance bands of New York City, but these were still smaller than modern big bands. The “sweet music” played by Paul Whiteman and Guy Lombardo often included a string section, generally being more commercial and polite. It was not until years later that these ensembles evolved into something that more closely resembled a real big band. Even Duke Ellington started out with a small band in New York before growing into perhaps the best-known big band of the era. Trumpet soloists were often in the spotlight in these early groups, and it was from these small bands that the lead trumpet style developed.

King Oliver is generally considered to be one of the fathers of jazz music, leading small bands in both New Orleans and Chicago in the early twentieth century. He had a direct influence on the legendary Louis Armstrong,⁵ who played in Oliver’s band for a number of years. However, Armstrong was not the only musician to find inspiration through King Oliver. James “Bubber” Miley, a trumpet player who joined Duke Ellington’s Washingtonians in 1926, was also greatly influenced by King Oliver. According to composer and acclaimed jazz historian Gunther Schuller, “Miley heard King Oliver in Chicago... and began to use the growl and the plunger.”⁶ Some of the earliest examples of this innovative style



“Bubber” Miley



Wynton Marsalis

can be heard in King Oliver's 1923 recording of *Dippermouth Blues* and 1926 recording of *Wa Wa Wa*. This technique, combined with the growl, became a uniquely identifiable element of Ellington's orchestra, but it originated with players like King Oliver. Schuller even goes so far as to say that the early Ellington recordings were "no more than partial attempts at imitating the King Oliver Creole Jazz Band."⁷ Wynton Marsalis similarly observed the following when asked how Ellington's work affected jazz trumpet vocabulary:

[Ellington] orchestrated the music of King Oliver. I also think that he had an ear for great trumpet stylists. He basically heard Louis Armstrong and King Oliver. Those were his two models on the trumpet. You take all of the cats that he hired, they all had something of Oliver and Armstrong... you can see that Bubber Miley was trying to play like King Oliver. Cootie Williams came in trying to play like Bubber Miley and Pops (Louis Armstrong). Rex Stewart played like Pops... We can go through Freddie Jenkins, Artie Whetsol, Shorty Baker.⁸

King Oliver's influence on jazz trumpet playing is twofold. He had a direct impact on the way the instrument was played by passing on the tradition to Louis Armstrong, and he had an indirect impact on big bands through Bubber Miley. To further illustrate Oliver's influence, Gunther Schuller explained, "[Miley]... helped teach the same techniques [learned from King Oliver] to the band's trombonists—Charlie Irvis [and] Joe 'Tricky Sam' Nanton... It was Miley and Nanton who developed the band's famous 'jungle' effects through their use of the growl and plunger."⁹ Ellington himself recognized Miley's great impact on the band, saying, "Bubber used to growl all night long, playing gutbucket on his horn. That was when we decided to forget all about the 'sweet' music."¹⁰ Duke Ellington is undoubtedly one of the most influential figures in big band music and jazz in

"Bubber used to growl all night long, playing gutbucket on his horn. That was when we decided to forget all about the 'sweet' music."

1956 performance at the Newport Jazz Festival and Shorty Baker's recordings with fellow trumpeter Doc Cheatham from 1961. Their lead-playing abilities were enhanced by their strong command of jazz improvisation. Compared to classical music, jazz has a much higher emphasis on performers finding their own unique voice. This tendency extends to ensemble and lead playing as well—not just to improvised solos. Duke Ellington's band was a prime example of individualized playing within an ensemble.

general, so it is of no small importance that he was largely inspired by the styles of trumpet soloists like Oliver, Armstrong, and Miley.

The bluesy plunger-mute technique used by Oliver, Miley, and later by Cootie Williams, Snooky Young, Wynton Marsalis, and others, may not appear to be a complicated technique on the surface, but it is, in fact, a difficult style to master. While most other trumpet mutes can simply be inserted into the bell without requiring the player to do anything besides make minor intonation adjustments, the plunger mute requires a skilled and experienced hand. Many young players attempt to use the plunger with no training, and the result usually falls short of the intended sound. A good lead trumpet player ideally has a good command of the plunger mute in order to lead the trumpet section in a way that is stylistically correct. It was Bubber Miley that initially brought these sounds to the big band and contributed to making the trumpet a

more expressive instrument, evoking sounds similar to the great blues singers.

Ellington's interaction with Miley foreshadowed how his orchestra would function in later years. Miley "had a marvelous melodic gift"¹¹ and helped compose many of the early Ellington pieces. Ellington often collaborated with his band members in the process of composing for his orchestra. One of his greatest gifts was his ability to spotlight a player's particular talents and strengths. He was known for writing specific parts for specific individuals, leading to the unique functioning of the Ellington trumpet section. Each member of the trumpet section through the years had a unique voice on the instrument and functioned as both a soloist and a section player. Sometimes there was no defined lead trumpet player as there are in other bands; rather, the players were known for their soloistic personalities. For example, Cat Anderson was known for his solos in the extreme upper register; Cootie Williams for his growl and plunger technique; Ray Nance for his melodic, Armstrong-inspired playing; Clark Terry for his versatility and bebop-style phrasing; and

Rex Stewart for his controlled use of half-valve fingerings. None of these players were strictly lead trumpet players; all had the ability to lead the trumpet section and also play personalized solos.

Willie Cook and Shorty Baker both played lead trumpet for Duke Ellington at different points in their careers, but they were also strong soloists, as is demonstrated on *Tea for Two* from Ellington's famous

1956 performance at the Newport Jazz Festival and Shorty Baker's recordings with fellow trumpeter Doc Cheatham from 1961. Their lead-playing abilities were enhanced by their strong command of jazz improvisation. Compared to classical music, jazz has a much higher emphasis on performers finding their own unique voice. This tendency extends to ensemble and lead playing as well—not just to improvised solos. Duke Ellington's band was a prime example of individualized playing within an ensemble.

The idea that all lead trumpet players should be confident soloists may be a new concept for young players who tend to associate lead playing with just high notes. Scotty Barnhart, who currently plays second trumpet in the Count Basie Orchestra, has said on the subject, “Generally, the lead, second, third, and fourth chairs all have different functions with the soloists normally playing the second, third, and fourth parts. In the better bands, the lead player is also a strong soloist.”¹² He goes on to say that “just because someone has a greater range doesn’t necessarily mean they automatically should be placed on lead every time. As an example, the late great Cat Anderson, Duke Ellington’s high note specialist, sometimes played the fourth chair, and not lead.”¹³ Maynard Ferguson was another example of a player with an extensive range who did not always play lead in the trumpet section. During his time with the Stan Kenton Orchestra, he was not the designated lead trumpet player. Instead, he played a lower part in the section where he was reserved for the “scream” trumpet solos.

The trumpet section of the Count Basie Orchestra would also mix up who played the lead part, although perhaps not quite to the same extent as Ellington’s. Basie’s band had players assigned to specific parts, but they would often switch them for others to play lead. This was not done merely to give the lead player a break. For example, when Snooky Young (who was considered to have co-created the “textbook” lead trumpet sound with Conrad Gozzo)¹⁴ was the predominant lead player for Count Basie, soloist Sonny Cohn would often play the lead trumpet part for ballads in order to attain the desired sound. Both Young and Cohn were very accomplished improvisers, and because of their unique styles and voices on the instrument, they were chosen to play lead on specific charts.¹⁵ It is apparent that the lead trumpet part was assigned to certain players for specific musical reasons.

The Influence of Louis Armstrong

Taking another look at early jazz styles will shed more light on why the trumpet has become the dominant leader of the big band. While playing styles and technical proficiencies have developed over time, the basic roles and functions of the instrumental sections have not changed much since the beginning of jazz music. The trombone often supplied the low voice of the harmonies; the clarinet or saxophone played floating, improvised obbligato lines or countermelodies; and the cornet or trumpet was often responsible for playing the melody. This is due partly to the nature of the instrument. The trumpet has a greater ability to be heard by cutting through the band due to its brighter sound and the register in which it is played. King Oliver and other early jazz artists, including Louis Armstrong, played the cornet, rather than the trumpet. However, Armstrong permanently transitioned to the

trumpet while playing in Fletcher Henderson’s band in New York during the 1920s.

It was also Louis Armstrong who brought solo improvisation to the forefront of jazz music, in contrast to the earlier emphasis on collective improvisation. While Armstrong was not, of course, the first featured soloist in jazz, he certainly contributed to the idea that a soloist could break free from the group, stand in the spotlight, and improvise music that was more complex. This can be demonstrated by comparing, for example, *Dippermouth Blues* from 1923 by King Oliver’s Creole Jazz Band (on which Armstrong played second cornet) to Armstrong’s 1930 recording of *Sweethearts on Parade*. In the former recording, one can hear the melody played by

“Just because someone has a greater range doesn’t necessarily mean they automatically should be placed on lead every time.”

King Oliver while the other instruments improvise an accompaniment. The clarinet plays an improvised solo, followed by Oliver, but notice that the other members of the band never completely cease playing. They continue in their group effort of supporting the soloists, and the solos themselves are soulful and bluesy, though not particularly complex. Seven years later, in 1930, Armstrong’s version of *Sweethearts on Parade* took a different approach. The melody is first played and sung by Armstrong with band accompaniment, followed by an improvised solo. There is no collective improvisation; only Armstrong is featured, with the exception

“Louis Armstrong’s strong sense of swing and beautifully aggressive style of playing the trumpet essentially set the pace for all future jazz trumpet players.”

of a short saxophone interlude. His interpretation of the melody is entirely his own, and his solo is both intensely soulful and technically impressive with fast lines, scoops, falls, and shakes. This recording also stands in stark contrast to Guy Lombardo’s more conservative version of the tune just one year earlier

in 1929, which is less improvised, more rehearsed, and has little to no swing feel.

Louis Armstrong’s strong sense of swing and beautifully aggressive style of playing the trumpet essentially set the pace for all future jazz trumpet players. By holding such a dominant and powerful role in these smaller bands, it was easy and natural for the trumpet to become the lead instrument for jazz big bands.

Interpreting Notated Music in Jazz

Although lead trumpet parts are notated and planned ahead of time, they are meant to sound like improvised phrases. Scotty Barnhart summed up this concept perfectly:

“Every jazz phrase written down on paper for a section to play has come from an accomplished jazz soloist.”

If the lead player is not a seasoned soloist, then he or she should defer to players in the section who are when it comes to interpretation. This is because the language of the jazz *soloist* [is] the model for which the music is written... Every jazz phrase written down on paper for a section to play

has come from an accomplished jazz soloist... These phrases should be played just as a soloist.¹⁷

Lead players will be more confident if they do not have to rely on others to interpret the music for them. Their knowledge and confidence will increase by developing improvisational skills.

Pianist and band leader Stan Kenton stated, “one of the most challenging problems has always been the task of making jazz articulations and phrasings clear to the young player.”¹⁸ Some music publishers attempt to notate these elements literally, but because the music is based on spontaneous improvisation, literal transcriptions usually fall short of the goal and can be confusing to students. In the exercise and etude book *Intermediate Jazz Conception for Saxophone*, saxophonist Lennie Niehaus explains:

If a saxophone part in a jazz arrangement was taken from a professional library, such as Stan Kenton’s or Count Basie’s, one would find very few phrasing marks. Since jazz conception is a musical language all of its own, professional saxophone players, due to their experience, will phrase correctly without the aid of phrasing marks. However, if a player has not had this experience, it would be impossible for him to tongue, accent, slur, and phrase this music accurately.¹⁹

The same concept can be applied to written trumpet parts. The book *28 Modern Jazz Trumpet Solos* by Ken Slone and Jamey Aebersold contains transcriptions of improvised solos by well-known artists to help students learn the styles of great jazz trumpet players. One quickly notices that the book does not include a single phrase marking, and there are extremely few notated articulations. This is because the authors understand the importance of experiencing the music, rather than simply learning it from a written page. The transcriptions are only a teaching aid, with the expectation that the

student will internalize the phrasing and articulation by studying the recordings.

Speaking on lead trumpet playing in general, Sonny Cohn stated, “You have to *think* like a leader. You have to take charge when you play it. It’s more than just notes. You have to play with a *feeling*... you’d *think* that something was written, but it wasn’t. It’s not *what* you played, but *how* you played it.”¹⁶ This “feeling” that lead trumpet players should strive to have is not something that can be achieved simply through rote practice or written music; it only accompanies those players who have absorbed the jazz style to the point where the “feeling” is a natural one. The same could be said of any musical genre. In order to convincingly play a Viennese waltz, a Beethoven Symphony, a Sousa march, or a Beatles song, one must have absorbed the appropriate styles and nuances. In the case of jazz lead trumpet playing, the styles stem from improvised solos.

Notable Examples of Improvisers as Lead Trumpet Players

Virtually all jazz trumpet players, including lead trumpeters, were affected by Louis Armstrong and Dizzy Gillespie. Even the great “scream” trumpet player, Maynard Ferguson, was influenced by Dizzy and the bebop language, as well as the strong playing of Louis Armstrong and Bunny Berigan.²⁰ Although Maynard became highly associated with lead trumpet playing due to his ability to control the extreme upper register of the horn, he was also a great improviser, known primarily for being a featured soloist, rather than a lead player. He would eventually have a huge following of young lead trumpet players who went on to perform with high-profile big bands. Today, one would be hard pressed to find a professional lead trumpet player who has not been impacted by Maynard in one way or

“Maynard Ferguson was influenced by Dizzy and the bebop language, as well as the strong playing of Louis Armstrong and Bunny Berigan.”

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another, carrying on the legacy of stylistic lead playing influenced by the great jazz improvisers.

Jon Faddis is considered by some to be the greatest lead trumpet player of all time.²¹ According to Wynton Marsalis, Jon Faddis embodies “complete musicianship. He is somebody who loves the trumpet, and he has unbelievable skills that no other trumpet player has ever had.”²² Faddis’s admiration of bebop founder Dizzy Gillespie is well documented, having toured with him for a number of years. Faddis is well known for his ease of playing in the extreme upper register of the instrument and his ability to successfully mirror the styles of Dizzy Gillespie, Roy Eldridge, and Louis Armstrong. Faddis has played lead trumpet for Lionel Hampton, the Thad Jones/Mel Lewis Orchestra, McCoy Tyner, Joe Henderson, and Chuck Mangione, to name a few. Faddis’s 1986 solo album *Legacy* pays tribute to the trumpet masters who came before him. It is worth noting that the heritage in which Faddis follows is not filled with a list of lead trumpet players, but with jazz innovators.

Byron Stripling is another perfect example of a soulful lead trumpet player whose main inspirations were the jazz soloists previously discussed. He has been a guest soloist with a number of big bands and orchestras and played lead trumpet with the Count Basie Orchestra, led by Thad Jones and Frank Foster.²³ Stripling’s tenure with the iconic band included a 1987 live album featuring vocalist Diane Schuur. He swings his way through tunes like *Deedles’ Blues*, *I Loves You Porgy*, and *I Just Found Out About Love*, leading the band with his electrifying sound. Upon hearing these recordings, the casual listener would likely not be able to differentiate between an improvised trumpet solo and a notated lead trumpet part, because Stripling approaches them in the same way, with the same sense of swing and joy. Instead of using his sound to pierce through the band, like so many other lead trumpet players do, he actually carries the band with him as the band members match his style.

Chuck Findley is one of the most recorded trumpet players of all time,²⁴ having performed with such diverse artists as Frank Sinatra, The Rolling Stones, The Carpenters, and the Tonight Show Band. Throughout his career, he has been an extremely busy session musician, featured soloist, and lead trumpet player. He has cited improvisers like Bobby Hackett, Maynard Ferguson, Clifford Brown, and Freddie Hubbard as his primary inspirations. While studying classical trumpet performance at the Cleveland Institute of Music, Findley was often “caught” practicing bebop. During his time with Buddy Rich’s big band, Findley “split the lead and the jazz”²⁵ with fellow trumpeter Bobby Shew, meaning that they shared the responsibility of playing lead parts and improvised solos; each of them had to be competent in both areas. Together with Byron Stripling, Arturo Sandoval, and Randy Brecker, Findley was featured on Ray Noble’s *Cherokee* on the 1993 album *Dave Grusin Presents GRP All-Star Big Band Live*. This fast-paced recording took Clifford Brown’s iconic improvised solo on *Cherokee*, harmonized it for

four trumpets, and allowed each of them to improvise a new solo. Highly competent lead trumpet players should have the ability to share the stage and interact with other jazz soloists, as demonstrated by Chuck Findley and Byron Stripling.

There are many more examples of lead trumpet players who were/are skilled improvisers or were directly influenced by improvisers. See the appendix for a more extensive list of lead trumpet players who have cited improvisers as their main influences.

The Benefits of Improvisation

Although it may appear on the surface as though lead playing and jazz improvisation are not directly related, improvisation can, in fact, be a helpful tool in developing some of the technical aspects of lead trumpet playing. When

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learning to improvise, there is much music theory involved and a great focus on ear training. When players are able to hear the lines they are playing, it becomes much easier to play accurately. It is very common for young players learning to improvise to clumsily push down any combination of valves as they struggle to find the pitch they are aimlessly looking for. In order to successfully improvise a musical solo, as opposed to simply playing random

notes, one is forced to become very familiar with their instrument. Also, as players familiarize themselves with the language of jazz, it becomes much easier to recognize common patterns and rhythms in written music, which is a necessary tool when sight reading and learning new music. Improvisation then becomes a catalyst for students to begin dealing with these roadblocks in their musical development.

Great improvisers rely on their intuition and musicianship when playing, rather than trying to impress the audience with their physical abilities. The piercing sound of a trumpet in the upper register can be a very powerful musical effect when used in the right context, but young players should be careful not to focus too much on playing high notes. Jon Faddis explained, “High notes don’t mean anything if you aren’t playing musically.”²⁶ By developing improvisation skills, lead trumpet

“High notes don’t mean anything if you aren’t playing musically.”

players will learn to use their tools for a musical purpose. Stressing the importance of musicianship over physical abilities, lead trumpet player Bobby Shew stated, “Jazz soloists who have some chops will make better lead players by knowing the importance of feeling the music in good

time and developing melodic lines... if you’re not a good soloist, you should sit down and address this area to be a better lead player and enhance your musical experience.”²⁷

Jazz trumpet soloist Sean Jones shared a humorous experience he had with Wynton Marsalis, which demonstrates Shew’s point perfectly. Jones, who was not primarily known for being a lead trumpet player, explains:

Wynton was looking for a new lead trumpet player... Apparently word got back to [him] that I play lead as well. He asked me to come in and play lead, but I told him I’m not really a lead player.

SELECTED LIST OF LEAD TRUMPET PLAYERS (APPROXIMATE CHRONOLOGICAL ORDER)

Artist	Major Influences	Lead Trumpet For
Doc Cheatham	King Oliver, Louis Armstrong	Cab Calloway, Chick Webb
Shorty Baker	Ed Allen	Duke Ellington
Cootie Williams	Bubber Miley, Louis Armstrong	Fletcher Henderson, Chick Webb, Duke Ellington
Roy Eldridge	Louis Armstrong	Fletcher Henderson
Cat Anderson	Louis Armstrong	Duke Ellington
Willie Cook	Harry James, Roy Eldridge	Duke Ellington, Count Basie
Sonny Cohn	Clifford Brown, Louis Armstrong	Count Basie
Mario Bauza	Classically Trained, Dizzy Gillespie	Chick Webb, Cab Calloway, Machito
Sam Noto	Dizzy Gillespie	Stan Kenton, Count Basie
Snooky Young	Louis Armstrong, Cootie Williams, Roy Eldridge	Count Basie, Thad Jones/Mel Lewis
Conrad Gozzo	Louis Armstrong	Frank Sinatra
Maynard Ferguson	Bunny Berigan, Louis Armstrong	Stan Kenton
Al Porcino	Louis Armstrong	Count Basie, Tommy Dorsey, Woody Herman, Buddy Rich
Bernie Glow	Snooky Young, Billy Butterfield	Miles Davis, Frank Sinatra, Woody Herman
Doc Severinsen	Harry James, Dizzy Gillespie, Clark Terry, Ziggy Elman	The Tonight Show Band, Tommy Dorsey
Buddy Childers	Harry James	Stan Kenton
Pete Candoli	Roy Eldridge, Louis Armstrong, Dizzy Gillespie	Stan Kenton
Bill Catalano	Dizzy Gillespie	Stan Kenton
Bill Chase	Maynard Ferguson	Stan Kenton, Maynard Ferguson, Woody Herman
Bobby Shew	Blue Mitchell	Woody Herman, Buddy Rich
Chuck Findley	Freddie Hubbard, Doc Severinsen	Buddy Rich, The Tonight Show Band
Jon Faddis	Dizzy Gillespie	Thad Jones/Mel Lewis, Mingus Big Band
Byron Stripling	Clark Terry, Louis Armstrong	Count Basie
Lew Soloff	Roy Eldridge, Louis Armstrong	Jazz at Lincoln Center; Blood, Sweat & Tears; Carnegie Hall Jazz Band
Allen Vizzutti	Doc Severinsen	The Tonight Show Band, Chuck Mangione, Woody Herman
James Morrison	Dizzy Gillespie	Don Burrows, Ray Charles, B.B. King
Wayne Bergeron	Maynard Ferguson	Maynard Ferguson, Gordon Goodwin
Sean Jones	Miles Davis	Jazz at Lincoln Center

Wynton was clever and asked me to come in and play third trumpet with the band. So when I got to the gig I realized that the third trumpet folder Wynton had given me had all the lead parts in it, he switched the parts. I looked down the section at him and he was looking back with a big grin on. [Later] I was officially given the job as lead.²⁸

Jones held the lead trumpet chair with the Jazz at Lincoln Center Orchestra for six years, from 2004 to 2010,²⁹ and it was because of his jazz musicianship that Wynton sought him out. The Jazz at Lincoln Center Orchestra has made it a habit to employ exceptional jazz improvisers like Sean Jones, Lew Soloff, and Ryan Kisor as their lead trumpet players. Improvisational skills make for a better lead player, which can

ultimately open doors to job opportunities.

Throughout the history of jazz, there has been a close relationship between soloists and strong lead trumpet playing. Jon Faddis, Byron Stripling, Chuck Findley, Snooky Young, and Sean Jones are just a few examples of lead players whose abilities were enhanced through jazz improvisation. Because lead trumpet playing evolved as a result of the jazz solo style, improvisation can and should be used as a tool to further develop one's skills on the instrument. The role of a lead trumpet player is not an easy one to fill, but a clear understanding of the history of jazz trumpet styles, combined with a strong foundation in the jazz language of improvisation, will be a great benefit to every aspiring lead trumpet player.

About the author: Originally from Brier, Washington, Bryce Call has served as the lead trumpet player for the US Coast Guard Band since 2016. He has been fortunate enough to perform with Aretha Franklin, The Four Tops, the Bob Curnow Big Band, and Joe McCarthy's Afro Bop Alliance. He has also shared the stage and recording studio with trumpet greats Jon Faddis, Allen Vizzutti, and Rick Baptist. Bryce holds degrees in trumpet performance and jazz studies from the University of Idaho and Brigham Young University and is currently pursuing a DMA in trumpet performance at the University of Hartford.

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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 present this award to persons toward the end of their careers. Honorary Award recipients include Herb Alpert, Maurice André, Ryan Anthony, Louis Armstrong, Mel Broiles, Clifford Brown, Vincent Cichowicz, Miles Davis, Roger Delmotte, Timofei Dokshizer, Maynard Ferguson, Armando Ghitalla, Dizzy Gillespie, Harry Glantz, Adolph Herseth, David Hickman, Gilbert Johnson, Philip Jones, Robert King, Clifford Lillya, Wynton Marsalis, Rafael Méndez, Fred Mills, Maurice Murphy, Robert Nagel, Uan Rasey, Ronald Romm, Renold Schilke, Charles Schlueter, Doc Severinsen, Bobby Shew, Susan Slaughter, Philip Smith, Marie Speziale, Edward Tarr, Clark Terry, William Vacchiano, Allen Vizzutti, and Roger Voisin.

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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 Secretary Elisa Koehler, Music Department, Winthrop University, 129 Conservatory of Music, Rock Hill, SC 29733 (USA) (secretary@trumpetguild.org).

XAVIER NAPOLÉON AIMÉ TESTE: THE REASON WE USE C TRUMPETS IN THE ORCHESTRA

BY RALPH HENSSEN

Until recently, little was known about the French trumpet player Xavier Napoléon Aimé Teste, often referred to by his surname only. Many trumpet players know him from the book *The Trumpet* by Edward H. Tarr.¹ In it, Tarr mentions Teste as Merri Franquin's predecessor without further mentioning Teste's first name or dates of birth and death. Also, from other twentieth-century sources, little has been written about this trumpet player who has had a significant influence on trumpet playing worldwide. While he was alive, however, he was described as "the best trumpet in France. Impeccable."²

In his time, Teste was praised for being one of the first—in France, *the* first—to perform the original trumpet parts in major works by Johann Sebastian Bach and George Frideric Handel during the revival of Baroque music in the nineteenth century. Teste's use of the "little" valve trumpet in D (and C) in these performances eventually led to the present—almost worldwide—use of the C trumpet in the symphony orchestra.

This innovation was not his only merit, however. Teste was principal trumpeter with the orchestras of the Paris Opera and the Société des Concerts du Conservatoire and the trumpet player for whom Camille Saint-Saëns wrote the trumpet part for his Septet. This work was premiered on December 28, 1880, with the composer on piano and Teste on trumpet.

Michel Laplace's extensive *Le Monde de la Trompette et des Cuivres* contains an article about Teste with a lot of information about his career.³ David Hickman's *Trumpet Greats* also includes a short biography of Teste. In the present article, attention is paid to his career, and an attempt will be made to paint a picture of the person Teste based on data about his origin and the few facts that have been discovered about his private life. This article supplements the work of Laplace and Hickman. Unfortunately, no portrait or photograph of Teste has yet been found.

Origin and family life

Xavier Napoléon Aimé Teste was born on November 16, 1833, in Le Thor in the southeastern French department of Vaucluse. His parents were Marc Agricole Teste (1802 – 1884), a saddler by profession, and Jeanne Tassy (born in 1800). Xavier was the second of four sons.⁴

On April 21, 1870, Xavier Teste married nineteen-year-old Marie Céline Detourpe, born in Belleville (Seine) on October 6, 1850. She lived with her mother, a "modiste," and Teste lived at 26 rue des Martyrs in 1870. There were four witnesses at their wedding. Two were Teste's colleagues in the

Paris Opera Orchestra—Jacques-Hippolyte Maury, "professeur au conservatoire," and Charles Edouard Guillbaut, "éditeur de musique." It is remarkable that according to both the marriage and recognition certificates, Teste was without profession, while other records note that he was a cornet player with the Paris Opera at that time.

Career

It is not known where Teste received his musical education, but given the statement in 1912 by his former student Alexandre Petit (1864 – 1925) that Teste became first solo cornet player with the orchestra of the Guides de l'Empereur in 1854⁵, he likely received his musical training with the military. In that case, it would be logical to assume that he was a student of Joseph Forestier (1815 – 1882), cornet teacher at the Gymnase Musical Militaire from 1836 to 1856 and later at the Conservatoire National Supérieur. However, since Teste's name appears in neither the list of former students in Forestier's *Petite Méthode* from 1864, nor the list in his *Cours Complet*, published in 1882, it is actually unlikely that Teste was a student of Forestier or of the Conservatoire National Supérieur in Paris.

What we also know from Petit is that after his time with the Guides, Teste was a member of l'Orchestre du Théâtre Italien and that he worked at the Théâtre Lyrique. He also was a solo cornet player with the orchestra of the Garde Républicaine, which was conducted by Jean-Georges Paulus (1816 – 1898) at the time. As can be extrapolated from an announcement, Teste performed as a cornet soloist next to Maury, who played "saxhorn-contralto," during the French national holiday of August 15, 1862, at a joint concert of an orchestra of 250 musicians from the wind orchestras of Les Guides de la Garde impériale, the Gendarmerie, and the Garde de Paris. Teste and Maury performed a duet by Donizetti and are both listed as members of the Garde de Paris (later referred to as the Garde Républicaine).⁶

In 1868, Joseph Forestier retired after having been first solo cornet player with the Paris Opera Orchestra for 22 years. His colleague, Maury, succeeded him as fourth trumpet/first solo cornet. Forestier's former student, second cornet player, and son-in-law, Charles Édouard Guillbaut (1830 – 1908) was appointed second solo cornet. After a brilliant audition, Teste won the position of second cornet at age 34.⁷

According to his successor, Merri Franquin (1848 – 1934), Teste was the first to use a "little" valve trumpet in D in France.⁸ In 1874, Teste participated in the first performance in France of Handel's *Messiah*, which took place in

"Little has been written about this trumpet player who has had a significant influence on trumpet playing worldwide."

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"According to his successor, Merri Franquin, Teste was the first to use a 'little' valve trumpet in D in France."



Figure 1. D trumpet, by F. Millereau, tuned in C from around 1890 (from the collection of the author)

the Cirque d'Été. Teste requested that a "little" D trumpet with three valves be manufactured especially for this occasion. The instrument was half the length of a natural trumpet in D for which Handel wrote his trumpet part. The use of such a small trumpet was new at the time, because in those days, orchestral trumpet players in Paris still used natural trumpets next to valve trumpets in low F.⁹

After this success, more performances of works by Handel and Bach followed. For the regular symphonic repertoire, Teste increasingly used the D trumpet tuned in C by means of a longer tuning slide (see Figure 1).

The success that Teste had with his "little" C trumpet led him to becoming principal trumpet of the orchestra of the Société des Concerts du Conservatoire. On November 19, 1872, he joined this prestigious orchestra as an *aspirant en cas* (prospective member). Although he had not been educated at the Conservatoire national supérieur de Musique, because of his skills, he was appointed a *sociétaire* (full member) on October 19, 1875, which was quite exceptional.¹⁰ Teste continued to be a member of this orchestra for another twenty years and retired during the 1895 – 1896 season due to his age.¹¹

In 1877, in addition to being principal trumpet of the orchestra of the Société des Concerts, Teste also became principal trumpet of the Paris Opera Orchestra, a position that he held until 1880, when he was succeeded by Merri Franquin. Although the use of the "little" C trumpet in the orchestra of the Société des Concerts du Conservatoire was quickly accepted, it took until 1891 for all members of the Opera orchestra trumpet section to use the C trumpet instead of the traditional natural trumpet and low-F valve trumpet.¹² Although there is currently no proof of it, Teste as principal trumpet probably also used the C trumpet in the Paris Opera Orchestra.

Merri Franquin (1848 – 1934)

Teste's successor as principal trumpet with the orchestras of both the Paris Opera and the *Société des Concerts du Conserva-*

toire was Merri Franquin. Franquin was originally a cornet player who started in 1872 as a student of Jean-Baptiste Arban (1825 – 1889) at the Conservatoire and continued studies with Maury after Arban's departure in 1874. The fact that someone who was originally a cornet player became professor of trumpet at the Conservatoire is remarkable, given that until 1941 the trumpet and cornet classes were separate, with different professors.¹³ When Franquin became professor at the Conservatoire in 1894, he gradually introduced the C trumpet there, although it was already used widely in Paris orchestras at the

time. According to Franquin, the reason the C trumpet was easily adopted by the French players was that a lot of French cornet players used the C cornet on Arban's advice—not only for the ease of transposing trumpet parts, but also because the sound of the C cornet was quite close to that of the trumpet.¹⁴ Nevertheless, students of the trumpet class of the Conservatoire had to continue to use the valve trumpet in low F, even

“Although the use of the ‘little’ C trumpet in the orchestra of the Société des Concerts du Conservatoire was quickly accepted, it took until 1891 for all members of the Opera orchestra trumpet section to use the C trumpet instead of the traditional natural trumpet and low-F valve trumpet.”

after 1894. The "little" C trumpet was seen as a side instrument. This tradition continued into the early twentieth century. The last composition for the *concours* of the Conservatoire written for trumpet in F was the 1901 *Solo de Trompette Chromatique en Fa* by Camille Erlanger.¹⁵

Teste's Besson G trumpet

On April 21, 1885, on the occasion of the bicentenary of Johann Sebastian Bach's birth, a concert was given in which Bach's *Magnificat in D* was performed. An amateur choir named "Concordia" and an orchestra were conducted by Charles-Marie Widor (1844 – 1937), and Teste played first trumpet. For this first performance of Bach's *Magnificat* in France, Teste used a trumpet in high G specially made for him by the Paris Besson company. This was not a long-model G trumpet as mentioned in other publications, but, rather, a short model (see Figures 2 and 3).



Figures 2 and 3. Teste's Besson G trumpet with inscription "Concordia—Trompette jouée pour le premier fois le 21 Avril 1885 par Xavier Teste de l'Opéra [sic] et des Concerts du Conservatoire—Centenaire de J.S. Bach" (Concordia—Trumpet played for the first time on April 21, 1885, by Xavier Teste of the Opera and [the *Société*] des Concerts du Conservatoire—Centenary of J.S. Bach). Photographs by Pierre Turpin

Teste as a teacher

It would be logical that Teste, as a celebrated trumpet player, also had students. However, as far as we know, he did not hold any teaching position besides a short replacement as cornet professor at the Conservatoire in 1880 when his close friend and colleague, Jacques-Hippolyte Maury, had to be absent due to illness. It is, therefore, not Maury's, but Teste's, remarks that can be found on the reports of the exams of the cornet students that took place on June 28, 1880. It is remarkable that next to frequent marks about the quality of musicianship for each student, Teste made notes about the students' lips—such as, "excellent lips," "good lips" (commenting on the quality of the embouchure in relation to the student's stamina). Unfortunately, this replacement position did not lead to an appointment as professor at the prestigious institute. After Maury left, the already world-famous Jean-Baptiste Arban, who was also Maury's predecessor, was reappointed.¹⁶

Coda

One of Teste's last important achievements was participating in the first performance of

Bach's B-minor Mass in France, which took place in the winter of 1890 – 1891 with Teste playing the first trumpet part—the complete part, without alterations, and in the correct high tessitura. The last time a performance by Teste was mentioned in a newspaper dates from 1893. On March 12 of that year, “le merveilleux trompette de la Société des Concerts” (the wonderful trumpet of the Concert Society), Teste participated in probably his last performance of the Septet by Camille Saint-Saëns, the work he premiered in 1880. Teste retired as a member of the orchestra of the Société des Concerts du Conservatoire during the 1895 – 1896 season. He enjoyed his pension for more than nine years and died on October 29, 1905, at the age of 71 at his home at 8 Avenue de Villiers in Paris.¹⁷

Although the name Xavier Teste has almost fallen into oblivion, we as trumpet players should not forget his significance. Without his pioneering work and diligence, we might still use low-F instruments in symphony and opera orchestras, and many beautifully brilliant trumpet parts might have never been written.

“Without his pioneering work and diligence, we might still use low-F instruments in symphony and opera orchestras, and many beautifully brilliant trumpet parts might have never been written.”

About the author: Dr. Ralph Henssen studied trumpet at the Rotterdam Conservatory and the Royal Conservatory in The Hague with Ad van Zon and chamber music with Theo Mertens at the Royal Flemish Conservatory of Music in Antwerp. Furthermore, Henssen has a master's degree in mechanical engineering from Eindhoven Technical University and a PhD in musicology from Utrecht University. The subject of his PhD thesis was ship's trumpeters and drummers in the sixteenth, seventeenth, and eighteenth centuries in the Netherlands. In 2016 he published a 177-page biography in Dutch about Marinus Komst (“Het ging hem glad af”, ISBN 978-90-9029506-0).

Endnotes

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- 3 Michel Laplace, *Le Monde de la Trompette et des Cuivres*, DVD-ROM (Marcillac, France: author, 2014), 246 – 249.
- 4 Archives de Vaucluse, accessed February 25, 2021, <https://archives.vaucluse.fr>.
- 5 Laplace, 249. As a nineteen-year-old freshman, Petit was a student of Maury. During Maury's absence, Petit received lessons from Teste.
- 6 *Revue bibliographique: moniteur de l'imprimerie et de la librairie françaises: journal des publications nouvelles* 1, no. 18 (August 15, 1862), 301.
- 7 *Le Ménestrel—Journal de Musique* 35, no. 23 (May 3, 1868), 182.

- 8 Merri Franquin, “La Trompette et le Cornet,” in *Encyclopédie de la musique et dictionnaire du conservatoire* 2 and 3, Deuxième partie, (Paris, 1927), 1605 and 1611.
- 9 According to Franquin, the trumpet players of Paris Opera Orchestra (also) used natural trumpet until 1891. See Franquin, 1606 – 1607. However, according to Michel Laplace, the very last time the low F trumpet was used in the Paris Opera was in 1910 in a performance of “La Burgonde” by Paul Vidal.
- 10 There were three stages of membership of the Société: *aspirant en cas, aspirant actif*, and *sociétaire*.
- 11 D. Kern Holoman, *The Société des Concerts du Conservatoire (1828 – 1967)* (Berkeley, 2004).
- 12 Geoffrey Shamu, *Merri Franquin and his Contribution to the Art of Trumpet playing* (Boston, 2009), 17.
- 13 The first trumpet class was founded in 1794. However, in 1800 the trumpet class was eliminated and then reestablished in 1833. In 1869 the first cornet class started with Jean-Baptiste Arban as professor. Before that (1856 – 1870), there was a cornet class for military musicians. In 1941, after the retirement of trumpet professor Pierre Vignal, Eugène Foveau (who had been teaching the cornet class since 1925) took over the trumpet class in addition to the cornet class. In 1947 Raymond Sabarich became professor of a second combined trumpet/cornet class next to Foveau.
- 14 Franquin, 1611.
- 15 The *Solo de Trompette en Fa*, written for the competition in 1902 by Erlanger, was written for trumpet in C or B-flat.
- 16 Laplace, 1722.
- 17 *État civil de Paris* (Paris Archives), accessed February 24, 2021, <https://tinyurl.com/itg2106f>.



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ITG Global Chapters Initiative is a drive to form ITG Affiliate Chapters in virtually every country, region, or state worldwide to broaden the international footprint of ITG. Volunteers are needed to develop contacts and coordinate regions worldwide. Contact ITG Affiliate Chapters Committee Coordinator Cynthia Carrell (chapters@trumpetguild.org).

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ELLEN SEELING: NOT PUTTING UP WITH THE STATUS QUO

BY THOMAS ERDMANN

It is hard to imagine there is anything that trumpeter, flugelhornist, composer, arranger, bandleader, activist, and entrepreneur Ellen Seeling has not done to the highest levels of artistic brilliance. An exceptionally skilled performer in all genres, from jazz to pop, R&B, classical, soul, etc., Seeling's life is a testament to what continual hard work can achieve. In fact, she has done so much that there is no way it can be encapsulated in this brief introduction. Growing up in Waukesha, Wisconsin, the trajectory of her professional career includes one year at the University of Wisconsin – Milwaukee before transferring to Indiana University, where she was the first woman to receive a degree in jazz studies.

Moving to New York, she joined the all-women original R&B, pop, and soul group Isis that headlined their own shows and opened for bands like Aerosmith, The Beach Boys, KISS, and Lynyrd Skynyrd. In addition to releasing three critically acclaimed albums, the group made television appearances on *ABC in Concert*, *American Bandstand with Dick Clark*, *The Mike Douglas Show*, *Don Kirshner's Rock Concert*, and *Soul Train*, to list a few. During this time Seeling also joined Laura Nyro's band and later the disco and pop powerhouse band Chic. Her remarkable ability to play solidly in any style brought her to the attention of artists like Little Anthony, Joe Cocker, Bo Diddley, Cornell Dupree, Slide Hampton, Martha Reeves, The Temptations, and Luther Vandross. Latin artists Ray Barretto, Paquito d'Rivera, Larry Harlow and Latin Fever, and the Machito Orchestra also came calling. Other side-musician appearances include playing with Sister Sledge on their huge hit *We Are Family*, Holly Near, Margie Adam, Patti LaBelle, Phoebe Snow, and guitarist John Tropea, among others. In addition, Seeling found time to perform with a variety of jazz big bands including Diva, the Larry Elgart Orchestra, the Thad Jones/Mel Lewis Orchestra, and Maiden Voyage.

Seeling's movie soundtrack work includes *Chicken Little*, *The Full Monty*, and *Tyler Perry's Madea's Family Reunion*. She has been biographically profiled in numerous books, including Peter Erskine's 2019 *The Musician's Lifeline*, Chris Becker's 2015 *Freedom of Expression, Interviews with Women in Jazz*, and Leonard Feather's 1987 *The Jazz Years*. She is founder and chair of the JazzWomen and Girls Advocates organization, was a twenty-year voting member of the National Academy of Recording Arts and Sciences, and is a thirty-plus-year member of the American Society of Composers, Authors and Publishers.

Seeling is founder and director of the Montclair Women's Big Band, whose recording *Jazziz* has been called "a blues-drenched gem that swings with dazzling aplomb," and co-founder with saxophonist/flutist Jean Fineberg of the power R&B/soul/pop group Deuce, which has been described as "high-energy" and "musical fireworks" in *Hot Wire*. As if this weren't enough, she is a decades-long leading activist in the movement for equal participation of women in music events and ensembles. Her extensive teaching resumé includes currently teaching at The Jazzschool in Berkeley, California, and founding and directing their annual Girls Jazz & Blues Camp. She taught jazz trumpet for over ten years at the University of California – Berkeley and served as consultant and panelist at the 2017 Jazz Congress of Jazz at Lincoln Center. The Record Industry Association of America has given her three Platinum Awards: one for Chic's *C'est Chic*, one for their *Risqué* album, and the other for Sister Sledge's *We Are Family*. She has been awarded numerous grants, including from Meet the Composer and the National Endowment for the Arts. She still plays, teaches, and advocates for women musicians with an undiminished fervor we would all love to possess.

Erdmann: *In 2006 you were featured on Marian McPartland's Piano Jazz on NPR. Playing with you were saxophonist/flutist Jean Fineberg, drummer Allison Miller, and bassist Gary Maseratti. Longtime listeners of the show know just how amazing Marian was as a total musician. Not only did she know every tune ever written and could play it in any key, but as a pianist, her touch was so deft, sensitive, and adaptable, she could play with any jazz musician, as she demonstrated week after week, year after year. I have to know: how much fun was it to play with Marian?*

Seeling: It was a blast! She also had quite a potty mouth. Even when the tape was rolling, she would just say crap. It was refreshing, because she was so down to earth. We had some giggles, and it was very fun.

Erdmann: *Her show was one of those things really good jazz musicians can do at the drop of a hat, being able to play meaningfully with someone they just met. The five of you made music of the highest order. What advice do you give your students when they go to play with artists in a sitting-in capacity, as you did with Marian, in order to make music that is not just good, but sensitive and unified.*

"I tell my students—especially my female students—if you're playing with somebody and feel you are being isolated or shut out by the rhythm section, you need to say something."

Seeling: Listening is number one. The thing that separates jazz from classical is that jazz is about the performer and the interaction of the performer with the other players in the ensemble. My pet peeve is playing with anybody where the rhythm section is off in their own little world, just playing for each other, shaping the tune, and





Ellen Seeling. Photo credit: Hali McGrath

not paying any attention to the soloist. That's fine for ensemble parts, but when you are in the rhythm section, your job is to accompany and communicate with the soloist. I tell my students—especially my female students—if you're playing with somebody and feel you are being isolated or shut out by the rhythm section, you need to say something. Especially with the gender dynamics involved, many times you are going to be the only woman in that group. If people don't pay attention to what you are playing, that is a problem.

Erdmann: *On a YouTube video, you give advice to girls about being successful musicians. Your advice is to not quit, not pay attention to the boys, and get together with other girls. Could you speak a little to the girls and women reading this article about how to persevere like you have, because—let's face it—music is a male-dominated world.*

Seeling: It definitely is, and jazz is possibly among the worst, because we don't have any formal protocols around hiring. This is why the Jazz at Lincoln Center Orchestra (JLCO) has managed to keep women out for over thirty years. They don't operate like symphony orchestras where you have an actual audition, even though people can get around that if there is a player they really want. In an orchestral situation, they will find a way to get that person in the group one way or another. At least they have a formal process that is a little transparent. With jazz, they just pick their cronies. Women are not some-

body's cronies. I have to say, I am seventy, and I started playing in the early 1960s. I am from Wisconsin, and I never saw another female—girl or woman—play the trumpet until I went to college. Things are much different now, though I still see a lot of high school and middle school bands—often high school, and it is worse in college—where girls or women are absent or in the great minority. It is painful to watch rehearsals

“I still see a lot of high school and middle school bands—often high school, and it is worse in college—where girls or women are absent or in the great minority.”

with those bands, because the girls just sit there isolated from the rest of the group. They aren't interacting with anybody, and nobody is interacting with them. That changes quickly when there are more than one or two. Depending on where you are in the country and whether or not your band director's gender has an influence on this, you need to get together with other girls if you feel shut out, isolated, or ignored. That is about the only way you can go. Hope-

fully, boys are getting better about that sort of thing. It has just been the culture in jazz music forever.

Erdmann: *In New York you faced some gender discrimination. You are quoted as saying that you felt like you had to “audition for nearly every new band” you played with, even though you were recommended to the bands by fellow musicians who, when recommending men, the men were accepted to play immediately. Can you describe some of the discrimination you faced?*

Seeling: First, let me state that there were practically no women trumpeters in New York. I was still finishing up my

degree in 1975 when I got a call from the lead singer and band leader of one of the first all-women rock bands with horns, called Isis. Carol MacDonald asked if I would like to go to New Orleans for a couple of weeks to make an album with the band, which was to be produced by Allen Toussaint in his studio. I immediately said “yes.” Then I started to think, “Why are you calling Indiana from New York City to find a woman trumpet player? Aren’t there any women trumpeters in New York City in 1975?” She basically said “no,” which wasn’t totally true, but they were so invisible and in such a tiny number that nobody knew about them. I had been in New York for about a year when Laurie Frink showed up, and she took the town by storm. That helped things out a lot for women players, having good-quality players around who were fairly successful. There were no women playing commercial music or jazz—that I knew of—in New York City until Laurie moved there.

Erdmann: *Was it more about the fact that there were so few women, as opposed to outright discrimination?*

Seeling: Of course, there was outright discrimination, including gender discrimination, in anything you care to describe, because people were so unfamiliar with women playing the trumpet. The instruments are gender identified. Women and girls are not supposed to play drums, trumpet, or trombone. They are supposed to play flutes, clarinets, violin, and piano. There just weren’t any women around. Every time I walked in a room, everything would stop; everyone would look at me and watch what I was doing as if I were from outer space. I guess it was sort of like that.

Erdmann: *You have been a leader in legal actions regarding gender exclusion in the Jazz at Lincoln Center Orchestra (JLCO), as well as other jazz organizations. In fact, the JLCO now has on their website an extensive statement regarding the procedures for how the musicians are selected, due largely to your work. In a statement by “Equal Rights Advocates, The Liu Law Firm P.C., Outten & Golden LLP, and our clients, Ellen Seeling and Jazz-Women & Girls Advocates,” they announced that Jazz at Lincoln Center will now hold “blind auditions, formal job postings, and wider outreach about openings, all of which will help the Orchestra attract a broad and diverse pool of applicants.” In addition, the statement reads, “Jazz at Lincoln Center engaged in collaboration with JazzWomen & Girls Advocates, Equal Rights Advocates, The Liu Law Firm P.C, and Outten & Golden LLP in developing the new selection procedures.” For those wishing to read the new procedures—and they are quite complete—readers can go to the JLCO website (<https://tinyurl.com/itg2106g>).*

You have had some success with Tim Jackson and the Monterey Jazz Festival in get-

ting them to increase the number of women instrumentalists in their programming. You have also organized street protests in New York City at JLCO and in San Francisco at SEJAZZ to raise consciousness about their lack of women instrumentalists in programming and in their signature ensembles. To date, while they list a

number of women on their substitute roster, JLCO has never had a permanent female member in over thirty years. What was the spark leading you to take such an active role in women’s musical rights?

Seeling: I had just had enough. People can be afraid of anger, but I had just had enough of it—the spark. I don’t think I

have ever put this into my writings or other interviews, but in about 2007, I was hired to play in Keely Smith’s band for a week-long engagement at a cabaret room in San Francisco called “The Rrazz Room.” This was a great gig. I liked her

singing, it was a good band, and I canceled a week’s worth of students to play. I showed up at the rehearsal, and everything was fine, although the conductor was frosty. In those types of gigs, the conductor travels with the artists, and everybody else are pickups, so there is some built-in tension. We started rehearsing, the rest of the band was all guys, and Keely walked in and listened.

After the first half of the rehearsal, the contractor pulled me into the hall and said, “I’m sorry, but I have to let you go.” I said, “What are you talking about?” He said, “Keely told me she never has women in her bands who play drums or trumpet, because women can’t play those instruments.”

Erdmann: *Wow.*

Seeling: Here I am, 56 or 57 years old, and this crap is happening to me again. I told the contractor, “If you don’t pay me for the rest of the run right now and go in there and tell the rest of the band what you just told me about why I’m getting fired, I’m going to sue you, her, and the club.” My words didn’t make a bit of difference. Then, when I went back in the room to pack up my gear, I told Keely, “I’m so disappointed that you

“There were no women playing commercial music or jazz in New York City until Laurie Frink moved there.”

“Every time I walked in a room, everything would stop; everyone would look at me and watch what I was doing as if I were from outer space.”



Montclair Women’s Big Band, Kennedy Center, 2008. Photo credit: Margot Schulman



Isis horn band, 1980s

would do this to another woman. I used to admire your music so much.” She just looked at me and said, “I’m sorry, dear.” I started to walk down the hallway to leave when I heard her mention my name and then the whole band started to laugh. I was so mad I forgot where I parked my car in downtown San Francisco. I was so mad I called my mother and told her it happened to me yet again. I was pretty active and pretty angry before then, but that was the last straw.

Erdmann: *Did they ever pay you for the entire week’s run? And if not, did you end up suing?*

Seeling: I did sue them. The Rrazz Room had to pick up all the legal expenses, which ran about \$20,000, and Keely had to keep coming up from LA with her lawyer, so that must have cost her a ton of money. I won the case. A lot of the money went to expenses, because the lawyer I got did it *pro bono*—bless his heart—but I got six or eight times the amount of money if they had just paid me off that day. I found out later the contractor was calling all over town to try to find another trumpet player who was available for the whole run—six shows—and finally found a college kid who had just moved to town and hired him. Later on, when I took them to court, not only did they lie in the deposition about giving me a check for the rehearsal, which they never did and couldn’t produce, they had the contractor and members of the band write emails to the guys who owned the club complaining about my playing after the fact—*after the fact*. You just can’t believe the kinds of stuff that go on. I could tell you a million stories like this.

Erdmann: *That is an amazing story! You mentioned that you started to play with Isis when you were still a student at Indiana University, recording an album with them in New Orleans, having been recommended to Carol MacDonald by saxophonist and tubist Howard Johnson. What was it like playing with the band for the first time during a recording session?*

Seeling: It was intimidating until we started playing. That was my first time on a commercial airplane. They flew me from Indianapolis to New Orleans. I met the band, and the band looked “out there.” They looked tough—what with the black leather and tattoos—but they were a great bunch of people. If not for that gig, it would have been tough for me to go to New York. There were a whole bunch of things that made it really easy for me to slide in. It was a paid gig, and I immediately had some support and contacts, not to mention traveling around with nine or ten women. It was some of the most fun I have ever had. We went all over the place. It was a great experience for me, and I am still in touch with all of the members of that band, except for Carol, who passed away six or eight years ago.

Erdmann: *You have been involved in a number of women-only bands, including Isis and Montclair Women’s Big Band. When I interviewed Rachel Z, we talked about her time leading her all-women’s trio. She said she really likes leading the group, because there is a totally different vibe going on than when she has led bands that also had men in them. For a man like me who will never be in an all-women band, do you find the vibe to be different? Can you describe the difference?*

Seeling: It is utterly different. The difference is that many times, at least on some level, men’s bands are about competition first and the music second. With women’s bands, I have never felt that in the least little bit. Maybe it is because I am not a guy—so of course they will treat me differently—but I have been the only woman in so many big bands I can’t even list them all. Even the guys in those bands treat each other like crap, especially the trumpet players. An *all-women* band is much more fun, comfortable, and relaxing. It’s more of a group effort. I remember one time I had a New Year’s Eve gig, getting sent in as a sub at the last minute by another trumpet player. He said he would tell the bandleader I was coming. I

“Keely told me she never has women in her bands who play drums or trumpet, because women can’t play those instruments.”

ELLEN SEELING SOLO ON

GROOVIN' HARD



FROM THE ALBUM "MONTCLAIR WOMEN'S BIG BAND" (PIVOTAL RECORDS, 2005)

DON MENZA

TRANSCRIBED BY MICHAEL HACKETT

Musical score for the solo on "Groovin' Hard". The score is written in treble clef, 4/4 time, and consists of 34 measures. The key signature has one flat (B-flat). The score includes various chords and musical notations:

- Measures 1-5: Chords G_M, A_M7(b5), D7, G_M, A_M7(b5), D7, G_M. Includes a triplet in measure 5.
- Measures 6-9: Chords A_M7(b5), D7, A_M7(b5), D7, G_M, G_M. Includes a triplet in measure 6.
- Measures 10-14: Chords A_M7(b5), D7, G_M, A_M7(b5), D7, G_M, A_M7(b5), D7. Includes a triplet in measure 13.
- Measures 15-19: Chords A_M7(b5), D7, G_M, C_M FLUTTER....., G_M. Includes triplets in measures 15-18.
- Measures 20-24: Chords G_M, C_M7, F7, B_M7, E7, B_bM7, E_b7, A_M7(b5), D7. Includes a "GROWL" marking in measure 20.
- Measures 25-29: Chords G_M, A_M7(b5), D7, G_M, A_M7(b5), D7, G_M. Includes a triplet in measure 25.
- Measures 30-33: Chords A_M7(b5), D7, G_M7/D. Includes guitar chords: 0 23 0 23 0 23 1 13 1 13 0 3 1 13 1 13 2 23 0.
- Measures 34: Chords G_M, A_M7(b5), D7, G_M. Includes a triplet in measure 34.

showed up, and the bandleader asked me who I was. I said I was subbing for my friend. The leader said, “I never told him that was okay. Crap, I need someone who can actually play.” So, I left, and he didn’t have a trumpet player for a New Year’s Eve gig. That is something I would never do to anyone in my fifty-year career. I had just had enough of that bull.

Another thing is that women’s bands are much more egalitarian. Men always feel free to tell me how they think I should be doing stuff, like tempo, dynamics, the type of music we’re playing, etc. I can’t imagine ever telling a bandleader how to do anything when I was playing in other people’s bands. Never in a million years would I say, “I think that tempo is wrong.” In New York, if you do something like that, you’re right out of there.

Erdmann: *Jean Fineberg, trombonist Lolly Bienenfeld, and you were the horn section for Isis, Latin Fever, Cornell Dupree’s band, and a number of other groups. You first started playing with Jean in Isis. Was it also there where you started playing with Lolly?*

Seeling: Yes. Laurie Frink was even in the band for a while.

Erdmann: *Did the three of you decide to become a horn section as a unit, or did you just keep getting hired individually together for gigs?*

Seeling: Both. We were definitely a horn section in people’s minds. After we did Isis, Cornell Dupree, and Latin Fever, we would get hired together. Sometimes one of us would be hired and that person would ask if they needed a horn section, because we had other players. It didn’t last forever, but we had some fun times and played some great music with great players.

Erdmann: *What is your advice for those who are thinking of putting together a horn section that is not only successful, but also able to last for a number of years as yours did?*

Seeling: Putting together a horn section and trying to sell yourself as such these days is a losing proposition. There were a lot of horn sections in a lot of different bands back in the ’70s and ’80s, but most bands don’t have horns now. You put the radio on now, and you don’t hear that kind of music—or very rarely. What I advise young women to do, like Allison Miller, is quit waiting for other people to call you and put your own band together. Audiences are much more accepting of women musicians than other players, so be a leader, not a side musician.

Erdmann: *You were successful in New York, but I am sure you saw a lot of musicians wash out. What is your advice to a student who is thinking of moving to New York in order to be successful?*

Seeling: It’s going to be tough. I think a lot of times people move there with the idea that they will give it a try for a while, and I would say that is probably not the best perspective to have if you want to be successful. Maybe it is okay in terms of moving there in the first place, but once there, you have to really hang in and be committed. Lots of times people will have money problems or go there for a gig and the gig ends, but they don’t want to do any other kind of music and wind up not being able to make a living, so they leave. I never did that, and neither did Jean. I have done a lot of straight jobs in my life until I moved here, to the West Coast. When I didn’t have enough gigs in New York, I found other jobs. I set type, I delivered sushi on a bicycle, I cleaned commercial spaces—all kinds of jobs in order to be able to stay there. At some point it settled down, and I didn’t have to do those kinds of jobs anymore and just played, but very few musicians will do other work.

Erdmann: *You have played with a ton of different bands—I have listed only a few in this article’s introduction—in a remarkably wide range of styles, including, as The Boston Globe described, “R&B with Cornell Dupree, disco with Chic, soul with Sister Sledge, swing with Larry Elgart, and salsa with Latin Fever,” always nailing the style called for at the moment. How did you develop the ability to play so accurately in so many different styles of music?*

Seeling: A lot of it was because my mom and dad listened to every kind of music there was. I mostly loved the big band stuff, but I loved it all. They had very eclectic tastes, especially for a young couple near Milwaukee. My dad came back from World War II with a whole stack of 78s of Count Basie, Dizzy Gillespie, and other artists who were not being listened to by guys in their twenties in Wisconsin. We had a lot of that music around the house. I remember when they bought their first stereo sys-

“Quit waiting for other people to call you and put your own band together.”



Seated (L – R): Ellen Seeling and Marian McPartland.
Standing (L – R): Jean Fineberg and Allison Miller

tem, a Philips High Fidelity system with an external speaker. It had an amazing sound. When I was little, I would lay in front of the speaker and fall asleep listening to music. I came to understand how to play with salsa bands almost immediately, because when I was young, I listened to a lot of that music. For a lot of players, it's hard to find the time, because in a salsa band the music is so on top of the beat, and it's all about the bass player. Many trumpeters in New York couldn't get it together with the rhythmic thing. Also, I never turned down a playing situation, even in high school. I played in polka bands, swing dance bands that played country clubs and proms, and R&B bands. At school I played in concert bands, marching bands, pep bands, and the wind ensemble. For people who want to actually be able to make a living, especially these days, you have to be able to play everything. You will starve to death if you play only jazz.

Erdmann: *You play an absolutely flawlessly perfect power rock-n-roll-styled solo on the tune Bodybuilder on Deuce's debut recording, and your short solos on Isis' funk tune Looking for a Space from the Breaking Through album fits the style perfectly. What is your mindset when you are going to play a solo in the rock-n-roll or funk style?*

Seeling: You can't play jazz style; you have to be a blues player. I know a lot of great jazz players who, when put into an R&B situation, just bomb. That is because the music is a little dry without the chromatic movement and chord progressions you can use. Yes, you can superimpose chords on whatever the rhythm section is doing, but as soon as you start doing the half-step stuff, it sounds corny and low energy. Sometimes I think jazz players don't rely enough on the sound of their instrument, because they are so focused on the content. I believe listening to jazz players who play run-on eighth notes for ten minutes are boring as hell. Keep it short, make it emotional, play the blues.

Erdmann: *You put the Montclair Women's Big Band together in 1998, but you did not record until 2006. You have said the reason you waited so long was because you wanted to build not only the band, but also an audience and a suitable repertoire. When I think of waiting like that, I am reminded of how Glenn Miller had In the Mood in his band's repertoire for two years before he finally recorded it. He knew it would be a hit, but he wanted the recording to be perfect. Did waiting all those years to record your big band produce the result you were looking for?*

Seeling: I was really happy with that first recording, mostly because I thought the band swung. Having Allison Miller on drums for our initial recording was wonderful. I have played with some great drummers; even in college I played with Peter Erskine, Jeff Hamilton, Kenny Aronoff, and drummers like that. Having Allison on the recording made all the difference in the world. She can play any style and plays the crap out of big band music.

Erdmann: *When you're putting together your own band, what do you look for in the musicians?*

Seeling: A combination of things. First, someone who is actually going to show up and make rehearsals on time. No matter how good a musician is, if they don't show up on time, they are worthless. I always try to get the best players. Whenever I lose someone, I always try to get somebody who is better than the person I had. That should be it, but lastly, they shouldn't be an a%#&*@\$.

With eighteen people in a band, chances are there are going to be a couple of bad apples, but the band has been together for over twenty years, and I don't hire people like that anymore. Another thing I won't tolerate is having people tell me they won't do something I have asked them to do. I have gotten

rid of a couple of drummers whom I asked to play tunes in a different style. For example, I asked a guy to play a Horace Silver tune in a rock style, and he told me no. I told him I just wanted to hear what it sounds like. He said, "No, that's not appropriate for this music." That was his last gig.

Erdmann: *One of the things you have talked about in other interviews is making sure the music of the Montclair Women's Big Band is accessible to a variety of listeners. In fact, one of the things*

repeated often by critics in reviewing Deuce is how accessible that music was. Playing approachable music doesn't mean you have to play down to your audiences, and playing approachable music is something young band leaders tend to neglect. For you, what is the key to making sure you draw listeners from a wide background?

Seeling: Variety creates interest. Building a set and a show is a real art in terms of how you keep listeners engaged, especially because our listeners are not the typical jazz audience. We draw some jazz audience members, but we also draw a lot of women. We are a unique sort of thing out here, being, I think, the only all-women's band in California. We have a lot of friends and a lot of friends of friends, so we can sell out some pretty big rooms if we don't overexpose ourselves musically. People always tell us they like the material. We have a new recording in the can. Jean Fineberg writes a lot of the material for us now, and

the next album will feature mostly music originally written by women composers, including members of the band. I don't see anything sacrilegious about putting a reggae, rock, free jazz, or Latin tune on a show. Stuff that is emotional and hits a groove is important. Medium-up, straight-ahead tunes with solos that are all run-on eighth notes

are the most boring thing I can think of. We have actually taken some flak for playing a variety of styles.

Erdmann: *As a college trumpet professor, what is the one thing you wish high school trumpeters worked on more before they come to college?*

Seeling: Sight reading. Next, if they want to be a jazz player who solos and improvises, they need to know basic jazz theory, and a lot of them do not. I remember my first jazz class with David Baker as a freshman in the first improvisation class I took. We met twice a week, and the first assignment on the first day was to learn all the major scales, as well as the Mixolydian and Dorian modes around the cycle of fourths, and have

"No matter how good a musician is, if they don't show up on time, they are worthless."

"For people who want to actually be able to make a living, especially these days, you have to be able to play everything. You will starve to death if you play only jazz."

"Keep it short, make it emotional, play the blues."

SELECTED DISCOGRAPHY

As a Leader

With Montclair Women's Big Band
Montclair Women's Big Band (Pivotal, 2005)

With Deuce
Windjammer (Pivotal, 1996)
Deuce (Redwood, 1986)
Michigan Live '85 (August Night, 1986)

With Others

With Margie Adam
The Best of Margie Adam (Pleiades, 1990)
Here is a Love Song (Pleiades, 1983)

With Chic
Rarities, Oddities and Exclusives (2019)
Dimitri from Paris Presents Le Chic Remix (2018)
The Chic Organization 1977 – 1979 (2018)
The Studio Album Collection 1977 – 1992 (2013)
Good Times: The Very Best of the Hits and Remixes (2005)
Rhino Hi-Five: Chic (Rhino, 2005)
Dance, Dance, Dance: The Best of Chic (Atlantic, 1991)
Risque (Atlantic, 1979)
C'est Chic (Atlantic, 1978)

With Simon Dunmore
Glitterbox: For Your Disco Pleasure (Defected, 2016)

With Debbie Fier
In Your Hands (Freedom's Music, 1982)

With Green and Root
Down That Road (Cozy Goat, 2004)

With Tammy Hall
Blue Soul (Blue Sol, 2012)

With Larry Harlow
Presents Latin Fever (Fania, 1978)

With Eileen Hazel
Spark (Diva, 2005)

With Isis
Breaking Through (United Artists, 1977)
Ain't No Backin' Up Now (It'sAboutMusic.com, 1975)

With June Millington and the Slammin' Babes
Melting Pot (Fabulous, 2001)

With Holly Near
Peace Becomes You (Calico Tracks, 2012)
Edge (Calico Tracks, 2000)

With Laura Nyro
Live at Carnegie Hall (All Access, 2012)
Season of Lights... Laura Nyro in Concert (Iconoclastic, 1977)

With Sister Sledge
Love Somebody Today (Cotillion, 1980)
We Are Family (Rhino, 1979)

With Bo Thorpe and Generation II
Swinging with Bo (Hindsight, 1981)

With John Tropea
Short Trip to Space (Video Arts, 1977)

With Teresa Trull
Let It Be Known (Olivia, 1980)

With Various
Glitterbox London (Defected, 2015)
Defected presents Dimitri from Paris: In the House of Disco
(Defected, 2014)
EGB: La Música de una Generación (Warner Music, 2014)
Atlantic 60th: On the Dance Floor Vol. 3 (Atlantic, 2007)
Atlantic 60th: On the Dance Floor Vol. 1 (Atlantic, 2007)

Soundtracks

Chicken Little (Walt Disney, 2006)
Tyler Perry's Madea's Family Reunion (Lions Gate, 2006)
Radical Harmonies (Woman Vision, 2003)
The Full Monty (Twentieth Century Fox, 2001)
Judy and Craig (Twentieth Century Fox, 2001)
The Last Days of Disco (Warner Brothers, 1998)
Mickey Blue Eyes (Warner Brothers, 1998)
The Birdcage (MGM and United Artists, 1996)
Night of the Juggler (Media Films, 1980)

it memorized by Thursday. It may have been meant to scare everybody, but I spent a lot of time on that. Kids come to college not knowing scales and repertoire. Their high school bands are not focusing on any real jazz repertoire—at least most of them—especially music from the big band era. Kids should know these things. They don't have to be proficient on hard bop and the styles played today, but they should have some acquaintance with a tune like *In the Mood*. How can you get to college and not have played that tune? Also, their jazz

EQUIPMENT

Trumpet: Lightweight Silver Bach Stradivarius B-flat model 37 with a Bach 7C mouthpiece
Flugelhorn: Silver Yamaha Flugelhorn, model YFH-731 with a Bach 7C flugelhorn mouthpiece



Montclair Women's Big Band



Deuce, 1980s. (L – R): Jean Fineberg and Ellen Seeling.
Photo credit: David Belove

phrasing is atrocious. It is really hard to teach somebody that when they are in college. They all sound like classical trumpet players trying to play jazz.

Erdmann: *What is your advice to a high school trumpeter who is thinking of making music a career?*

Seeling: Think about it really hard. All I can tell you is what I know here in San Francisco, but out here every musician I know, unless they are playing with the symphony, has to do other music-related things to survive. Many

of us teach—which is good; they play any kind of music they can; they might work in a

“If you can’t imagine doing anything else, go ahead and try music.”

recording studio, or maybe have their own sound system and make themselves available as a sound company for other groups; they teach at camps, create their own camps—stuff like that. You can play six nights a week in San Francisco and come away with only \$600 or less. That is a hard way to make a living. If you can’t imagine doing anything else, go ahead and try music.

About the author: Thomas Erdmann is director of the symphony orchestra and professor of music at Elon University. Erdmann has had seven books and over 285 articles published in journals as diverse as *Currents in Musical Thought*, *Jazz Player*, *Journal of the Conductor’s Guild*, *Women of Note Quarterly*, *WomenArts Quarterly*, *Saxophone Journal*, *Saxophone Today*, and the *ITG Journal*, to list a few. He has had over 400 record reviews published and worked for a time as the Jazz CD Reviewer for the *Monterey County Weekly, California*, and Police Beat Reporter for *The Pantagraph* newspaper in Bloomington, Illinois.



CREATING A COLORFUL PROGRAM, PART II

BY ASHLEY KILLAM

This is the second installment in a two-part series about expanding the trumpet repertoire. Part I, published in the March 2021 issue, addresses the need for expanding the trumpet's repertoire and introduces solo works by diverse composers in a variety of styles and levels. This second part expands on those works and showcases multiple ways that pieces by composers from diverse backgrounds can be integrated into different types of recital programs.

Recitals and concerts are major events for performers of all levels. Style, musical era, overall difficulty level, time, endurance, and musical quality are a few key ideas to consider when selecting a recital program. Programs have historically featured primarily works in the standard canon, while many great pieces by underrepresented and marginalized composers are often overlooked, unknown, and not performed. This includes living composers, gender-marginalized composers, and composers from underrepresented heritages (Black, Brown, Indigenous, and Asian).¹ Moving forward with programming, however, it is crucial to consider the ways we choose repertoire. Do we continue to program music by the same type of composer, or do we look to expand our repertoire to include a range of composers who look more like society as a whole?

Great music should always be at the forefront of every performance. However, programming decisions should also involve the makeup and representation of included composers. This means that artists and composers of diverse backgrounds are featured on programs so that performers, teachers, and

audience members of all demographics have the opportunity to witness people like themselves doing important things like composing great pieces of music. In addition, making a dedicated effort to seek out new repertoire exposes us to a greatly expanded range of inspiring music that might otherwise fade into obscurity. Everyone benefits.

This article explores programming options for academic recitals with not only interesting and substantial musical works, but also breadth in terms of diversity and representation. Each work is of a suitable level, appropriate for the academic setting, and creates an exciting program. Hyperlinks are included for all works with a recording. Along with brief program notes, percentages are included to highlight the inclusion within each sample recital based on overall length of each work and program. These listings are examples of successful programs that incorporate both new works and works commonly seen in the standard repertoire.

“Making a dedicated effort to seek out new repertoire exposes us to a greatly expanded range of inspiring music that might otherwise fade into obscurity. Everyone benefits.”

Undergraduate Solo Recital (41'15")

Oswaldo Lacerda, *Rondino* (1'30")
(<https://tinyurl.com/itg2106h>)

Joseph Haydn, Trumpet Concerto (14'45")
Allegro
Andante
Finale. Allegro

Caroline Charrière, Concertino (6'00")

—Intermission—

HyeKyung Lee, *Frenetic Dream* (12'00")
(<https://tinyurl.com/itg2106i>)

Sofia Gubaidulina, *Lied Ohne Worte* (2'00")
(<https://tinyurl.com/itg2106j>)

H. Leslie Adams, *Grand March for Trumpet and Piano* (5'00")

Representation Breakdown

Living composers: 41.2%

Gender-marginalized composers: 48.5%

BIPOC composers: 44.9%

This sample recital program covers a range of styles and introduces new works appropriate for an advanced undergraduate player. *Rondino* is a work by Brazilian composer and pianist Oswaldo Lacerda (<https://tinyurl.com/itg2106k>), who is known for combining Brazilian folk and pop music with twentieth-century art music. This is seen in the themes in *Rondino*, with a bright conversation between the trumpet and

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 email addresses of the teacher and nominee.

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

Please submit nominations to:

Anne McNamara, Chair
ITG Young Artist Award Committee

yaaward@trumpetguild.org

piano. There is also an option to perform this work unaccompanied if a piano is unavailable.

After teaching flute and choir for most of her career, Swiss composer, conductor, and flautist Caroline Charrière (<http://www.carolinecharriere.ch>) decided to concentrate on composing, focusing mainly on chamber, choral, and orchestral works. Her only trumpet solo, *Concertino*, is an energetic work that features constantly shifting rhythmic, articulation, and chromatic passages for the performer.

Korean HyeKyung Lee (<https://tinyurl.com/itg2106L>) has written works for everything from electronic music to large-scale concertos and film scores. Her first work for trumpet, *Frenetic Dream*, explores playful colors for both the trumpet and piano, depicting a frantic dream state.

Lied Ohne Worte (“Song Without Words”) is a lyrical work by Tatar-Russian composer and pianist Sofia Gubaidulina (<https://tinyurl.com/itg2106m>). Her *Song Without Words* showcases the trumpet’s lyrical side with smooth, sweeping melodies that pass between the trumpet and piano.

American H. Leslie Adams (<https://tinyurl.com/itg2106n>) sticks to his vocal roots and style in his first work for this combination, *Grand March for Trumpet and Piano*. To date, this work has never been recorded.

This recital takes the listener on a journey through the incredible music of Austria, Brazil, Korea, Russia, Switzerland, and the United States, but features a program with half the works by living, gender-marginalized, and BIPOC composers. This is just one of many ways to connect the “standards” to significant modern works.

Graduate Solo Recital (58’05”)

Georg Philipp Telemann, Concerto in D (7’30”)

Adagio

Allegro

Grave (si mineur)

Allegro

Nestor de Hollanda Cavalcanti, *Cissiparidade* (3’05”)
(<https://tinyurl.com/itg2106o>)

Adolphus Hailstork, Sonata for Trumpet and Piano (21’00”)

Allegro (<https://tinyurl.com/itg2106p>)

Adagio (<https://tinyurl.com/itg2106q>)

Vivace (<https://tinyurl.com/itg2106r>)

—Intermission—

Libby Larsen, *Ridge-Runner: An Uninterrupted Suite* (9’00”)
(<https://tinyurl.com/itg2106s>)

Reena Esmail, *Jhula-Jhule* (झूला-झूले) (9’30”)
(<https://tinyurl.com/itg2106t>)

Vivian Fung, Rhapsody for Trumpet and Piano (8’00”)

Representation Breakdown

Living composers: 87.1%

Gender-marginalized composers: 45.6%

BIPOC composers: 71.6%

This recital opens with Telemann’s Concerto in D, one of the first solo trumpet concertos by a German composer.

Cissiparidade is a work written by Brazilian composer Nestor de Hollanda Cavalcanti (<https://tinyurl.com/itg2106u>). Cavalcanti began his studies on trumpet and has had an extensive career doing everything from teaching guitar, counterpoint, and composition to working as an editor, director, arranger, record producer, and head of the sound archives and musical division at the National Library Foundation. *Cissiparidade*, or *Scissiparity*, is the splitting of cells in half. The idea of splitting in two is how this piece is set up, with the first and second halves of the work in two different styles and colors.

The first half of the program ends with the music of American Adolphus Hailstork (<https://tinyurl.com/itg2106v>). Hailstork has written numerous works for everything from unaccompanied solos through large ensembles and has had significant performances by major orchestras, including those of Philadelphia, Chicago, and New York. Hailstork’s Sonata for Trumpet and Piano is a substantial work, with thematic material and rhythms with asymmetry, jazz, and blues influences. Hailstork uses the trumpet and piano to juxtapose emotions of mourning to high-energy moments.

The second half of this recital opens with a work by Grammy Award-winning and one of America’s most performed living composers, Libby Larsen (<https://libbylarsen.com>). “Ridge-runner” is a slang term referring to people of perseverance and self-reliance, which Larsen translates to trumpet performers with this same vigor and passion. *Ridge-Runner: An Uninterrupted Suite* represents this personality and style for trumpet and piano or trumpet and percussion.

Indian American Reena Esmail (<https://www.reenaesmail.com>) writes in a style that connects Indian and Western classical music, always thinking about creating spaces that provide musical equity. Originally written for violin and piano, *Jhula-Jhule* is based on two Indian folk melodies: *Ankhon vina andharon re* and *Jhula Jhule*. Esmail explores colors and styles while tying songs of her family’s culture with her American surroundings and the western concert hall.

The recital closes with the virtuosic, jazz-inspired Rhapsody by Canadian Vivian Fung (<http://vivianfung.ca>). Fung is an award-winning composer with a deep interest in exploring cultures through researching and traveling and tries to reflect her own multicultural background in all of her music. Rhapsody explores the energetic and passionate sides of trumpet playing. Beauty is found in both the brilliance and colorful textures by utilizing mutes. The performer ends the whole performance on a literal high note.

This recital shows one way to program with a majority of living composers while also helping the performer and audience explore new cultures and backgrounds.

Graduate Brass Quintet Recital (56’45”)

Eric Ewazen, *A Western Fanfare* (3’00”)

(<https://tinyurl.com/itg2106w>)

Victor Ewald, Quintet No. 1 in B-flat minor (13’00”)

Moderato - Piu mosso

Adagio non troppo lento - Allegro vivace - Tempo I -

Adagio

Allegro moderato

Katahji Copley, *Episodes: Seven Pieces for Brass* (11'00")
(<https://tinyurl.com/itg2106x>)

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

—Intermission—

Lauren Bernofsky, *Suite for Brass Quintet* (12'30")
(<https://tinyurl.com/itg2106y>)

Fanfare
Melancholy Waltz
Totentanz
Dance of the Marionettes

Alonso Malik Pirió, *Variations on "Summer Sun"* (5'15")
(<https://tinyurl.com/itg2106z>)

Zoe Cutler, *Personality Test* (12'00")
(<https://tinyurl.com/itg2107a>)

Doody Daddy
Dirty Dawg
Sweaty Betty
Lil Big Boi
Reggie Rhombus

Representation Breakdown

Living composers: 77.1%
Gender-marginalized composers: 43.2%
BIPOC composers: 28.6%

This recital opens with celebratory and energetic work, *A Western Fanfare*, by American composer Eric Ewazen (<https://www.ericewazen.com>). Ewazen is known for his lyricism, and his works have been commissioned and performed by soloists, chamber groups, and large ensembles across the globe. Ewazen's quintets encapsulate multiple brass-playing styles (lyrical, tonal, brassy, and articulate) and capture the audience in just a few short minutes.

Victor Ewald (<https://tinyurl.com/itg2107b>) wrote Russia's first works for brass quintet, with four pieces written between 1888 and 1912. Quintet No. 1 continues to be a favorite and a staple with performers and audiences, with memorable melodies and a uniquely Russian style present in all instruments.

The first half closes with rising composer and educator Katahji Copley (<https://tinyurl.com/itg2107c>). Copley is a saxophonist who has written over sixty works in the past four years. One of Copley's brass works is *Episodes*, a work designed to take performers and audience members through each day of a week. Copley's suite perfectly captures what we often feel during the week—sluggish Mondays, the drag of a Wednesday, and the excitement leading up to the weekend.

Lauren Bernofsky (<http://laurenbernofsky.com>) is a violinist but has written some incredible brass music, and her works have been performed at ITG Conferences multiple times. Bernofsky's *Suite* begins with a fanfare and is the first of four distinct movements. Her work features each instrument's

beauty and creates constant collaboration when passing melodic themes and passages around the ensemble.

Three-time Grammy-nominated artist Alonso Malik Pirió (<https://tinyurl.com/itg2107d>) is known for writing music in a variety of styles, connecting jazz, R&B, rock, Afro-Cuban, funk, and hip-hop to classical music. Pirió's *Variations on "Summer Sun"* is a theme-and-variations work, with the intent to treat the theme and variations as an exploration of styles beyond Western classical music. Pirió takes inspiration from Spanish Flamenco, jazz, and Kazumi Totaka's *Mii Channel-Plaza* and *Wii Shop Channel Music*.

The recital ends with a set of five miniatures by Zoe Cutler (<https://www.zoecutler.com>). Cutler is a trombonist, composer, improviser, and multimedia artist based in Detroit. She studied both classical and jazz simultaneously, which provides a wide range of styles and techniques to use in all her writing. *Personality Test* depicts programmatically the five main personality types identified on the conventional personality tests in common usage today.

Trumpet Ensemble Concert (41'30")

Marcus Grant, *Suite for Six Trumpets* (6'00")
(<https://tinyurl.com/itg2017e>)
Six trumpets

Giovanni Gabrieli, *Canzona No. 15, from Canzone e Sonate* (5'20")
(<https://tinyurl.com/itg2107f>)
Ten trumpets

Kenneth Amis, *Trumpeter's Lullaby* (2'40")
(<https://tinyurl.com/itg2107g>)
Seven trumpets

Megan DeJarnett, *Earthquake City* (6'00")
(<https://tinyurl.com/itg2107h>)
Eight trumpets

—Intermission—

Nicole Piuanno, *Sojourn for six trumpets* (8'30")
(<https://tinyurl.com/itg2107i>)
Six trumpets

Devin Clara Fanslow, *Gaea To Thalassa* (7'00")
(<https://tinyurl.com/itg2107j>)
Six trumpets

Kevin McKee, *Dürrenhorn Passage* (6'00")
(<https://tinyurl.com/itg2107k>)
Six trumpets

Representation Breakdown

Living composers: 87.2%
Gender-marginalized composers: 51.8%
BIPOC composers: 20.9%

Suite for Six Trumpets by Marcus Grant (<https://www.msgrantmusic.com>) opens this trumpet ensemble recital. Grant is an educator and performer known for his multi-tracking abilities. This suite is his first and most popular

trumpet ensemble work. In three movements, the suite showcases the depth and colors the trumpet can capture and makes for a versatile work that would make a great opener, closer, or middle of a recital.

Giovanni Gabrieli was one of the most influential musicians and Italian composers, representing the shift from Renaissance to Baroque idioms. Though most of Gabrieli's works are in an antiphonal style, Charles Stine's arrangement has the ten trumpets in one choir.

Not to be confused with the *Trumpeter's Lullaby* by Leroy Anderson, Marc Reese commissioned Kenneth Amis (<http://www.kennethamis.com>) to write his own version. Amis is an internationally renowned composer and tubist. Inspirations for this work include Reese's trumpet studio, Reese's firstborn, and Roger Voisin. Amis's work uses extended techniques to mimic the sounds of newborn cries and whining trumpet students as the soloist sings the rest of the ensemble to sleep.

Ending the first half is a work by composer, performer, and sound artist, Megan DeJarnett (<https://megandejarnett.com>). DeJarnett is an interdisciplinary artist and composer whose work

centers around communication, immersion, empathy, and creativity. *Earthquake City* focuses on San Francisco's war between earthquakes and people, with so many people living in the large city worrying about the power and devastation that earthquakes can bring to cities on the US West Coast. Who prevails—earthquake or human? DeJarnett leaves the decision up to the audience.

Trumpet player and composer Nicole Piunno (<https://www.nicolepiunno.com>) opens the second half of this recital. Bicycling 355 miles across Ohio gave Piunno a few days to reflect on the excitement, hope, and suffering contained in a journey of this magnitude. Her experiences became the foundation for her 2019 work *Sojourn*, which premiered at the 2019 International Women's Brass Conference.

Devin Clara Fanslow (<https://tinyurl.com/itg2107L>) is a composer, performer, and game developer. Known for writing for unusual instrumentations, she has a love for storytelling and the interactivity in music and video games. Fanslow wrote *Gaea To Thalassa* as a National Trumpet Competition piece for the Ball State University trumpet ensemble. The work represents the supercontinent Pangea and the idea of change, with trumpet players working as one unit and slowly shifting—either breaking into smaller ensembles or using different trumpets and mutes to portray unique landmasses.

This recital concludes with a well-known brass chamber composer, Kevin McKee (<https://www.kevinmckee.com>). McKee wrote *Dürrenhorn Passage* to premiere at the 2009 ITG Conference. In just a few short minutes, performers take audiences on a journey flying through a monumental alpine mountain scene.

The goal of any recital is to perform great music for an audience. We can and should still program the traditional,

historically important works by white men (both living and deceased). However, with a little research and some intentional programming, we can expand our repertoire to also include underrepresented current composers in the music we teach and

“With a little research and some intentional programming, we can expand our repertoire to also include underrepresented current composers in the music we teach and perform.”

perform. The percentages shown in these sample programs are vital, as they prove that there are many ways to create programs that include a variety of genders, ages, cultures, races, and backgrounds. These percentages and programs also demonstrate intersectionality and the interconnected nature in representation. There are so many

ways to build a library and program, and hopefully this article creates inspiration to broaden the trumpet repertoire and learn about new works and composers.

About the author: Ashley Killam (she/her) is an international speaker, trumpet player, educator, and researcher. She is the co-founder of Diversify the Stand, a resource centered around

“These percentages and programs also demonstrate intersectionality and the interconnected nature in representation.”

learning from underrepresented voices in music and commissioning works to build a musical repertoire. She has presented her lecture series, “Fanfare for the Unheard,” to high schools and colleges across the United States and Canada. This series focuses on promoting diverse works for all instruments and

creating sustainable inclusion in all music programs. She is also the general manager of Rising Tide Music Press, a music publishing company working to promote BBIA composers' works.

Endnotes

- 1 This article uses the commonly known acronym “BIPOC,” though that is not always the most inclusive terminology, and the term “gender-marginalized,” instead of “women,” to include composers of all gender identities.



ITG MEMORIAL SCHOLARSHIP FUND

The Memorial Scholarship Fund was created to give ITG members an opportunity to contribute to annual ITG Conference Scholarships. To donate to the fund, send a check (write “Memorial Scholarship Fund” on the memo line) to:

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DO YOU SUFFER FROM OPBES?

BY PETER BELLINO

If I were to stand before a packed concert hall of trumpeters and ask, “Who here suffers, at least on occasion, from OPBES—that is, Over-Practicing without Brain Engagement Syndrome?” I would bet that, after a few knowing chuckles and head nods, 85 to 90 percent of hands would uneasily teeter upward. For far too many of us, this syndrome suppresses our musical development and ultimate success.

If you are like me, having played trumpet for many years, you most certainly have had to deal with OPBES at some point in your career. Perhaps you still do. Even today, I find myself struggling with this on occasion. We all have our daily routines in which we typically progress step by step, minute by minute from the morning warmup to the evening practice with little attention to what we are actually doing (as well as why and how). Through repetition of the same routine, it is so easy to go through the motions of practice without truly staying alert and on task. I would guess that many of our routines consist of lip and mouthpiece buzzing, long tones, lip slurs, and then a solo or etude. While we probably should end there—when our lips and/or brain begin to tire—we often decide to throw in a jazz lick or two (or perhaps the latest Belck slur that seems to demand super-human skill!). Still, though, we continue by checking out that latest Miles Davis Quintet video on YouTube from his '67 concert in Stockholm and feel inspired to finagle our way through one of his choruses. Finally, after our range, response, flexibility, and sound have long deteriorated, we casually play the warm down while our brain drifts off with thoughts of, “So, how *does* one cook the perfect scrambled egg like Michelin star-rated chef Alain Ducasse?”

We all know about the importance of being goal oriented and practicing with purpose, but somehow, once we see that beautiful, shiny trumpet, we seem to forget everything. We dream about performing with flair and flash while researching the latest horns, mouthpieces, and extras. We attend concerts, listen to recordings, and frequent YouTube posts *ad infinitum* for inspiration. We seek out great players, teachers, etude books, solos, and methods and experiment with that “secret” trick, high-compression system, lip-roll-in method, wedge-breath technique, and tongue-arch magic. We buy that “new” double-cup, triple-throat mouthpiece that is guaranteed to get us those paint-peeling double-high Cs or that deep-cup, wide-rimmed orchestral piece that we are convinced makes us sound *exactly* like Phil Smith.

We are, most certainly, well-meaning in our pursuit of excellence. But, as I mentioned earlier, many of us far too often continue blindly. Countless musicians, completely unaware, suffer from OPBES, which leads us to far more plateaus and valleys in our playing than peaks.

Sometimes we erroneously think we just need to *maintain* our chops for those weekend gigs. We think if our endurance and range is solid, then we must be good to go. Wrong! As master tubist Rex Martin has said, “Either we are getting better, or we’re getting worse—there is no such thing as ‘maintenance.’”¹ I would have to concur, because I learned that the hard way.

“Either we are getting better, or we’re getting worse—there is no such thing as ‘maintenance.’”

Change is slow, is it not? Habits are, well, *habitual*. It is so easy to hear a mistake or sloppiness, think “I’ll take care of that later; let me just get through this etude first,” and then never really do anything about it. Just like Wynton Marsalis wrote, “Everybody wants to be a hero, but they don’t want to slay the dragon. Shedding is preparation to face the dragon. You still might not make it out alive, but at least you have a chance.”²

What do we do about facing this dragon? There is one quotation that has really stuck with me recently. “If you’re not getting better within sixty seconds, you’re not practicing right.”³ San Francisco principal trumpeter Mark Inouye offered that gem. How often have we continued playing when our performance was full of errors? That foul dragon has the worst breath, but unless we face it and deal with it, we *will not* get any better! I have a poster in my studio of a handout from my studies years ago with master pedagogue Barbara Butler, detailing the qualities that separated those trumpeters *with* jobs from those *without*. On that page, among other important “truths to live by,” it says, “In a hurry to get a job—in a hurry to get good.” As author and fellow trumpeter Jonathan Harnum writes,

“If you’re not getting better within sixty seconds, you’re not practicing right.”

“When an error does crop up, expert practicers fix those errors immediately. That’s the strategy.”⁴

OPBES is the vicious enemy of getting good—period! Any mindless practicing—much less hours of it—is exactly what keeps us the “same.” The neurons in our brains make connections of myelin through repetition, whether done correctly or incorrectly. When practicing while not fully engaged, rather than connecting those neurons and slowly building myelin in our brains with correct, focused repetition, we are actually training ourselves to play incorrectly! But if we truly understood what we were missing while the clock continues to tick, we would change immediately.

“In a hurry to get a job—in a hurry to get good.”

But here is the great news: OPBES is possible to overcome! We *can* get better than we thought possible! Once I realized how static my playing had become, I decided I was ready to challenge myself and actually “be in a hurry to get good.” It took conscious, deliberate, focused, goal-oriented practice, and I found I was on my way. Hastily and with intent, as I focused on consistent and clean articulation, tone, and

Continued on Page 36

JAZZ BASICS: THE BEBOP SCALES

BY BARRY RACHIN

How many different notes are in an octave? If you answer eight, you are correct. Then again, however, nine works equally well. There are several nine-note scales that offer jazz musicians a multitude of interesting options, including the major bebop scale (a major scale with an added raised fifth), along with its dominant counterpart (a mixolydian scale with an added natural seventh).

Major Bebop Scales

Example 1 shows an F major scale with a raised fifth (C-sharp) strategically placed directly after the C-natural. Adding an additional note to a major scale may seem relatively insignificant, but following the C-sharp, all eighth notes that previously fell on strong beats are now pushed one note later. This is so important, because strong chord tones placed on strong beats help delineate melodic structure. Quite simply, it is a matter of placement.

Let's view the same F major scale, but with inversions. Examples 1b and 1c show the same melodic run but starting on the third and fifth notes of the scale (A and C), respectively. Once again, all notes above the D have been rearranged so that notes previously falling on strong beats are now repositioned by a half beat forward (on offbeats). This small adjustment alters the harmonic/rhythmic feel and presents the jazz player with a number of unique advantages when improvising over major chords.

Let's examine the arrangement of notes in a descending major scale (see Example 2a) in terms of how individual tones line up. By emphasizing the fourth, sixth, and ninth (the notes that fall on strong beats, regardless of musical direction) in the major scale, the listener's ear is pulled away from the fundamental chord tones, causing the line to sound slightly "off."

In Example 2b, however, the root, third, fifth, and sixth notes of the F major bebop scale line up on the strong beats,

forming an arpeggiated scale in keeping with an F major triad. Whether moving up or down the major bebop scale, all essential chord tones are highlighted, falling on strong beats.

To state the concept in another way, play a major scale in the key of A (see Example 2c). The top note, second-space A, falls on the offbeat, causing all notes that follow it to be pushed forward by half a beat and placing the second, fourth, sixth, and seventh notes of the scale on strong beats. By substituting the major bebop scale in place of the conventional major scale (see Example 2d), the strong chord tones (root, third, fifth, and sixth) dominate.

"It seems to me that most people are impressed with just three things: how fast you can play, how high you can play, and how loud you can play. I find this a little exasperating, but I'm a lot more experienced now, and understand that probably less than two percent of the public can really hear. When I say hear, I mean follow a horn player through his ideas, and be able to understand those ideas in relation to the changes, if the changes are completely modern. Dixie is different—it's easier to follow, and rock is even simpler than Dixie, except for the music of a few really fine rock musicians (or variations thereof)..." —Chet Baker

The Dominant Bebop Scale

The dominant bebop scale is formed by adding a natural seventh to a mixolydian scale (see Example 3). As with major

"By substituting the major bebop scale in place of the conventional major scale, the strong chord tones dominate."

bebop scales, the additional tone places certain notes previously on offbeats in a harmonically stronger position. By starting a melodic line on a different inversion (as in Example 3c, where the line begins on G below the staff and extends upward to the top-line F before

changing direction), the performer may experience greater latitude in shaping solos. As you play through these fairly simple

Example 1a. F major scale
1 2 3 4 5 6 7 1

F major bebop scale
1 2 3 4 5 #5 6 7 1

Example 1b. First inversion, starting on the third note of the scale
3 4 5 #5 6 7 1 2 3 4 5 #5 6 7 1 2 1

Example 1c. Second inversion, starting on the fifth note of the scale
5 #5 6 7 1 2 3 4 5 #5 6 7 1 2 7 5 1

Example 1. F major bebop scale, starting on the first, third, and fifth notes of the scale

Example 2a
F major scale

1 6 4 2 2 4 6 1



Example 2b
F major bebop scale

1 6 5 3 1 3 5 6



Example 2c

1 3 5 7 2 4 6 1 6 4 2 7



Example 2d

1 3 5 6 1 3 5 6 1 6 5 3 1 6 5



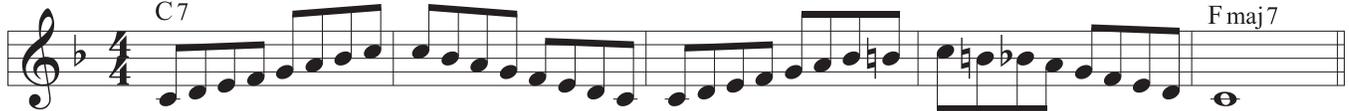
Example 2. Differences in placement of chord tones between major bebop and major scales

Example 3a
C mixolydian scale

1 2 3 4 5 6 7 1

C dominant bebop scale

1 6 4 2 1 2 3 4 5 6 7 #7 1 7 5 3 1



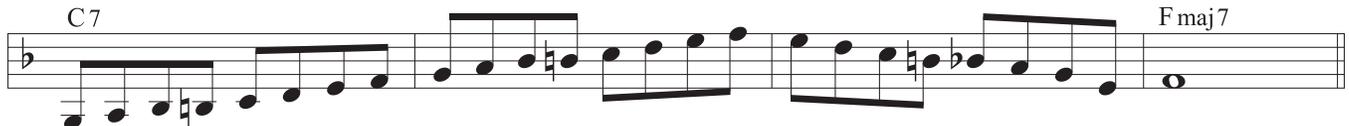
Example 3b
C dominant bebop scale starting on the 3rd

3 5 7 1 3 5 3 1 7 5 5 7



Example 3c
C dominant bebop scale starting on the 5th

5 7 1 3 5 7 1 3 3 1 7 5 3



Example 3. The dominant bebop scale

scales, notice how the rhythmic flow is altered when compared to conventional mixolydian scales.

“I believe in things that are developed through hard work. I always like people who have developed long and hard, especially through introspection and a lot of dedication. I think what they arrive at is usually a much deeper and more beautiful thing than the person who seems to have that ability and fluidity from the beginning. I say this because it’s a good message to give to young talents who feel as I used to.” —Bill Evans

“You don’t have to be ‘straight-jacketed’ into always beginning bebop scales on root tones or downbeats.”

Expanding Creative Possibilities

Examples 4a and 4b suggest what can happen when one “doodles” creatively with nine-note scales. Major bebop scales can often be combined with their dominant counterparts; the C-sharp (the raised fifth of the Fmaj7 chord) can also serve as the flat ninth of the dominant-seventh chord (think ii-V-I).

You don’t have to be “straight-jacketed” into always beginning bebop scales on root tones or downbeats. A jazz phrase can contain symmetrical patterns and snippets of chords beginning and ending on scale tones other than the

Example 4a
F maj7

Example 4b
C7

Example 4. Melodic lines using both major and dominant bebop scales

Example 5a
D min7

Example 5b
C7

Example 5c
C7

Example 5d
A min7

Example 5e
C7

Example 5f
D7

Example 5. Chromatic scale fragments

root. They represent a mosaic of blended harmonic and rhythmic ideas. Again, think of these bebop nine-note scales simply as one more implement in your creative toolbox.

Who used nine-note scales? Charlie Parker, Freddie Hubbard, Herbie Hancock, Clifford Brown, Michael Brecker, and Mulgrew Miller, to mention just a few. A few years back, Arturo Sandoval recorded a compact disc with strings, entitled *A Time for Love*. On many of the lush ballads, Sandoval uses nine-note bebop scales to good advantage, weaving back and forth between simple, unadorned melodic passages and harmonically dense sections favoring chromaticism coupled with altered scales. The great South African trumpeter, cornetist, flugelhornist, singer, and composer Hugh Masekela also leaned heavily on bebop scales. A self-taught, if somewhat unorthodox trumpeter, his improvisations are sprinkled throughout with nine-note scales and repeated motifs.

“There are four qualities essential to a great jazzman. They are taste, courage, individuality, and irreverence. These are the qualities I want to retain in my music.”
—Stan Getz

“Take risks, but don’t practice on the bandstand.”

Chromatic Scale Fragments

Bebop scales may extend over several measures. However, sometimes less is more, so do not overlook chromatic scale fragments (see Example 5). Practicing these shorter phrases gets brass players into the habit of thinking chromatically. You also begin to realize that patterns in one key may work equally well in other harmonic/melodic settings as well. Take risks, but don’t practice on the bandstand. Rather, hone new skills in the forgiving confines of the practice studio.

The Benefits of Woodshedding

Familiarizing oneself with major and dominant bebop scales is just one step in gaining mastery over the jazz idiom. The notes need to fall under one’s fingers with confident ease to be readily accessible and fit comfortably in a musical context. Technical proficiency allows jazz players to stitch together previously established jazz patterns with newer material in an ever-expanding melodic flow. Of necessity, recently acquired musical ideas must be worked out through trial and error as phrasing evolves from choppy fragments to a more free-flowing expansiveness.

Intermediate-level players and anyone new to this material should take passages such as Examples 1b and 1c that begin in the lower register and play through the notes slowly with a rich, full-bodied sound. Make sure there is adequate air support, especially toward the end of the run. Focus on intonation and a lyrical tone. Gradually increase speed to faster tempos and experiment with different articulations. On his *Live at the Lighthouse* compact disc, Lee Morgan uses a seamless, “sheet-of-sound” approach, where, even at a breakneck tempo, every note emerges crystal clear. In so doing, even shorter phrases based on eight-note scales are transformed into exciting focal points.

“Sometimes you have to play a long time to be able to play like yourself.” —Miles Davis

On YouTube, there is a video in which Wynton Marsalis is warming up backstage before a concert. The trumpeter plays through an endless series of scales and rhythmic patterns. Every so often, he stops, goes back, and repeats a particular sequence of notes until satisfied and then moves on. Even for the consummate artist, there are no shortcuts—no way to sidestep the inevitable hard work.

Commit favorite bebop licks to memory and then go back and determine if you can use the material in neighboring keys by altering certain notes or beginning similar patterns on different scale tones. Proceed at your own pace and enjoy the challenge of mastering a new technique.

“Proceed at your own pace and enjoy the challenge of mastering a new technique.”

About the author: Barry Rachin is a trumpeter/cornetist who has performed in the Boston area and southeastern Massachusetts for the past fifty years. Recently retired, he still plays in several local community orchestras. Rachin has developed a method of jazz improvisation based on an intervallic approach that integrates traditional melodic theory with a more progressive, polytonal approach.



CALL: UNIQUE AND RELEVANT MATERIALS FOR ITG ARCHIVES

The ITG Archives, housed at Columbus State University in Columbus, Georgia, extends an invitation to all ITG members to donate any unique and relevant materials relating to ITG and/or the world of trumpet performance and pedagogy. Music, literature, recordings, etc. are all welcome for consideration. All accepted materials will be permanently stored and, where appropriate, digitally displayed.

If you have materials to submit, please contact Rob Murray (archives@trumpetguild.org).

effortlessness, my playing began to show consistent improvement. What I realized through this process of growth and discovery was that what matters most is not so much *what* you play (though that is important, of course), but *how* you play it. What I currently do adheres to the same concepts of solid technique, but with entirely new exercises in which the goals of each exercise are clear and my brain is completely engaged.

“It took conscious, deliberate, focused, goal-oriented practice, and I found I was on my way.”

For example, now I have an assortment of various lip slur patterns that I have adapted for my own playing, based on the teachings of Scott Belck, Vince DiMartino, and James Stamp. I have also had great success with Laurie Frink’s “Spider” routine that I first buzz on my mouthpiece in varying registers and then play on the trumpet with an intense focus on ease of response, accurate pitch, coordinated timing, a clear and ringing sound, and note-flow connection. When errors occur, they are fixed immediately before I proceed. There are additional things I have learned and adapted from Barbara Butler, Rex Richardson, Ray Sasaki, and many others. Additionally, sometimes I switch the order of my exercises to keep my mind and chops fresh. I have watched and been inspired by the voluminous number of high-quality YouTube videos with all kinds of intelligent exercises, insights, and commentary.

So, do you find yourself practicing without clear goals and suffering from a lack of concentration? Or, do you play all the time, but seem to lack consistent improvement? If so, you most likely suffer from “Over-Practicing without Brain Engagement Syndrome,” or OPBES. It’s not a hard fix!

About the author: Since relocating in 2005 to the Capital Region, New York, trumpeter, composer, and educator Peter Bellino has been in high demand as a performer in the classical and jazz idioms. He performs regularly with the symphonies of Albany, Glens Falls, and Schenectady, as well as many regional chamber ensembles. Additionally, he is the adjunct instructor of trumpet at Bard and Union Colleges. When not at home pondering the life and music of Miles Davis, Dr. Bellino can often be found running the trails of Thacher State Park, where he is most happy. He is a Bach Performing Artist.

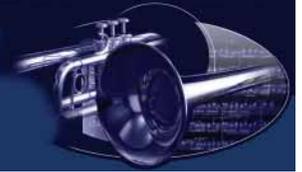
Endnotes

- 1 Jonathan Harnum, *The Practice of Practice: How to Boost Your Music Skills* (Sol Ut Press, 2014), 6.
- 2 Wynton Marsalis and Frank Stewart, *Sweet Swing Blues on the Road: A Year with Wynton Marsalis and His Septet* (New York: W.W. Norton & Company, 1994), 168.
- 3 David Dash, “The Apps: Practicing with a Purpose,” *ITG Journal* 43, no. 3 (March 2019): 52.
- 4 Harnum, 13.



HISTORICAL INSTRUMENTS WINDOW

SABINE K. KLAUS, COLUMN EDITOR



Ideas and suggestions for the Historical Instruments Window should be directed to: Sabine K. Klaus, Historic Instruments Window column editor; historicinstruments@trumpetguild.org

Trumpet in F by Alphonse Sax, Paris, ca. 1862. Stamped on the bell *3688 / Alphonse Sax Junior / Rue Abbeville 5^{bis} à Paris / Principe Saxomnitonique / breveté s.G.D.G.* Brass; four top-sprung Périnet valves; water key at the fourth valve in the form of a piston.

Alphonse Sax (1822 – 1874) was the younger brother of Adolphe Sax and initially worked for him in Paris. Alphonse founded his own workshop in Brussels in 1845 and moved back to Paris in 1857. From 1860 to 1864, his address was rue d'Abbeville, where this trumpet was made. He founded a music school for women, with exclusively female brass ensembles, which led to mockeries in contemporary caricatures. Alphonse Sax held seven patents for improvements for brasswind instruments. In 1864, he went bankrupt and then became a jeweller.

This trumpet, when using the shank that is preserved with it, is in the key of F, common for trumpets in France in the 1860s. Originally, further shanks and crooks for the keys of E, E-flat, D, and low C were also present, as marks on the valve slides indicate. The valve system of this trumpet is the *principe Saxomnitonique* that Alphonse Sax patented in France in 1856. The idea of this system was to improve intonation by avoiding valve combinations. The fingering chart below shows that only two valves were ever used simultaneously, while most notes could be played with either no valve actuated or just one. The first and second valves are played with the right hand and lower the pitch by the customary whole tone and semitone, respectively. The third and fourth valves are played with the left hand and raise the pitch (ascending valves) by a whole tone (third valve) and a semitone (fourth valve). Only four trumpets of this type by Alphonse Sax are preserved.

Submitted by Adrian v. Steiger (mail@klingendes-museum-bern.ch), Klingendes Museum Bern (formerly Burri Collection), inventory number 5031. Photo credit: André Roulier



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ITG PROFILE

JOEL TREYBIG, COLUMN 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: Joel Treybig; profile@trumpetguild.org

VLADISLAV LAVRIK

Vladislav Lavrik earned a Master of Music degree in trumpet performance from the Moscow State Conservatory, where he studied with Anatoly Pautov, Timofei Dokshizer, and Veniamin Margolin. Lavrik also completed the opera and symphonic conducting program at the Gnesin Academy of Music, where he studied with Vladimir Fedoseyev. In the United States, Lavrik completed a trumpet residency at Northwestern University with Barbara Butler and Charles Geyer.

Recognized for achievements in both classical and jazz performance styles, Lavrik was appointed principal trumpet of the Russian National Orchestra (RNO) at the age of twenty, the youngest person to hold a principal chair in the history of that orchestra. He is artistic director of the RNO Brass Quintet and since 2008 has served as professor of trumpet at the Moscow State Conservatory.

In addition to being a featured soloist with the RNO and other prominent orchestras in Russia, Lavrik is a frequent conductor of the RNO and other ensembles. He is artistic director and chief conductor of the Tula Philharmonic Symphony Orchestra. He is a sought-after member of trumpet competition juries in Russia, the United States, and Europe and is the founding director of the International Brass Days Festival, established in 2010.

In 2011 he released a solo trumpet album, *Meditations*, featuring music by Russian composers. His recording with the Russian National Orchestra of Alexander Rosenblatt's *Alice in Wonderland* with narrator Alexander Oleshko was released in 2013. Of the Pentatone Classic recording of Scriabin's *Poem of Ecstasy* with the RNO and Lavrik as soloist, MusicWeb-International has written about the performance, "The orchestra is crowned with a magnificent trumpet contribution from Vladislav Lavrik. The gold-threaded trumpet rises from the mix in a most atmospheric way."

As a conductor and trumpet soloist, Lavrik is actively involved in music projects for children, including the RNO's established series "Magic of Music." During 2011 and 2012, he visited orphanages and special schools in the United States and Russia with a program of music therapy for children with disabilities. In 2013 he both conducted and performed as soloist in premiere performances of the children's musical *Hermitage Cats Save the Day* by American jazz composer Chris Brubeck. The project was completed in partnership with the State Hermitage Museum.

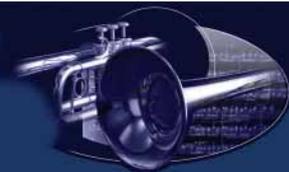
In recent years, Lavrik has performed solo concerts in Belgium, China, Estonia, France, Germany, the United States, and Uruguay. He has performed across Russia, most notably in 2016, when he was the featured soloist at the Spasskaya Tower International Military Music Festival in Moscow's Red Square, where he performed before an audience of 70,000 people and was accompanied by a band of 1,000 musicians.

From 2011 to 2019, Lavrik served on the board of directors for the International Trumpet Guild, the first Russian to be given this recognition and responsibility. In 2016 he received the Russian Presidential Prize for Young Artists, the country's highest honor, which was the first time the prize was given to a trumpeter. Lavrik is a Yamaha Artist and plays with a Breslmaier mouthpiece and D2 Ganschhorn.



ITG YOUNG ARTIST AWARD

ANNE MCNAMARA, CHAIR



Nominations for the Young Artist Award are accepted throughout the year by the Young Artist Award committee, Anne McNamara, Chair, at yaaward@trumpetguild.org. For more details, please see the box on page 28 or visit the *ITG Website* (<http://www.trumpetguild.org/resources/yaa.htm>).

HUNTER STORY

This issue's featured young artist award winner is Hunter Story, an eighteen-year-old trumpeter who graduated from Woodford County High School in Woodford County, Kentucky, and is now majoring in music education at Eastern Kentucky University. While in high school, Hunter was actively involved in her high school's band program, in addition to several performance opportunities outside of school. She played in her high school's wind ensemble and symphonic band and was active in the marching band all four years, serving as drum major in her junior and senior years. She also performed as principal trumpet in the Central Kentucky Youth Orchestra for two years, the Central Kentucky Jazz Orchestra for one year, and Asbury University Salvation Army Brass Band for two years. She participated in the All-State Symphonic Band for two years and in the Kentucky School for the Arts in 2019. Additionally, she performed as a member of Buglers Across America.

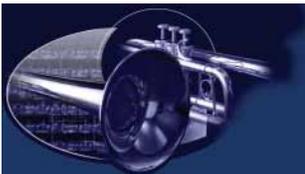


Hunter started playing trumpet in the sixth grade and credits much of her success in music to the support of her private teacher, Dr. Richard Byrd, and her high school band directors, Michael and Kelsey Collins. She began studying with Dr. Byrd after he heard her perform at a solo and ensemble contest, and she feels very grateful for his support and guidance. The unwavering support of her band directors not only helped her during times when she felt discouraged, but also helped inspire her career goals. Hunter is interested in teaching elementary music and high school band, because she really wants to be involved in the lives of young students, helping them the way her teachers have helped her.

In addition to performing on trumpet, she enjoys collecting vinyl records, singing, and experiencing the beauty of the great outdoors. She has sung in several choral groups and a cappella groups. Some of her favorite pastimes are gardening with her grandmother and hiking in Kentucky's Red River Gorge and Raven Run. Her favorite professional trumpeters include Wynton Marsalis, Alison Balsom, and Vince DiMartino.

As the June 2021 Young Artist Award recipient, she will receive a one-year complimentary membership to ITG. Congratulations, Hunter!





Clinic addresses a wide variety of teaching and playing issues. Ideas and suggestions should be directed to: Frank Gabriel Campos, Clinic Editor; clinic@trumpetguild.org

DYSFUNCTIONAL EMOUCHURES

BY FRANK GABRIEL CAMPOS

One of my early mentors was an alto saxophonist who had started as a trumpet player. He was a brilliant jazz musician in the mold of Blue Mitchell, but who had constant and chronic problems playing the trumpet. He was unable to solve his playing difficulties, no matter how hard he tried, and after years of fruitless effort, his frustrations finally boiled over. After throwing his vintage Martin Committee against a wall, he borrowed an alto and within a fairly short time became one of the finest jazz saxophonists I have ever known.

My friend's difficulties playing trumpet were due to a dysfunctional embouchure. He was simply unable to produce a good vibration at the spot where he habitually placed the mouthpiece. It seems amazing that an area on his upper lip no larger than a contact lens kept him from success, but of all the things that absolutely must go right on the trumpet, making a free and clear buzz is at the top of the list. There are thousands of players who never figure out why they are not successful, and the reasons are not always clear. Perhaps it is because the technique of trumpet performance takes place unseen—inside of the mouth and body—that much of it still seems mysterious to us.

Trumpet players tend to believe that success on the trumpet is determined by one's embouchure, or "chops." Great players have strong chops, and poor players have weak chops. While it is true that a functional embouchure is one of the surest indicators of a successful outcome on the trumpet, the vast majority of mediocre players have embouchures that would work perfectly well if only they were used properly. Most of the time, the problem is not a faulty embouchure; it is a combination of a lack of air compression and a lack of practice.

Of course, some players do have embouchures that don't work correctly. A dysfunctional embouchure is most often caused by certain physical characteristics, such as the shape of the lip or teeth, but it can also be caused by poor playing technique, such as excessive mouthpiece pressure against the lips. An embouchure dysfunction can be slight, allowing one to play fairly well with only a minor hobbling of technique; or it can be severe—limiting range, degrading the sound, and making playing constantly unpredictable.

The primary feature of a faulty embouchure is the inability to produce a free and easy vibration. If the student almost

always finds it difficult to make a clear buzz on the mouthpiece alone, simple attacks regularly don't speak, or overall response fluctuates radically from day to day, then the embouchure is likely at fault. Other signs may include an upper register that seems permanently capped at the top of the staff, chronic difficulty with lip flexibility despite constant practice, a seemingly good performance technique that goes rapidly downhill when slightly fatigued, or substandard tone quality that never seems to clear up.

Following is a thumbnail guide to the most common embouchure problems and suggestions for fixing them. For detailed embouchure advice, one should seek the assistance of an experienced trumpet teacher, but a student should always be encouraged to experiment with possible solutions; improvement is often discovered when we are experimenting alone.

The most common embouchure problems fall primarily within the following areas: an incorrect placement of the mouthpiece, an inopportune shape of the lips or teeth that adversely affects the aperture, or poor playing technique. Here are some specific examples.

Problem: The "Cupid's bow" or "dew drop" upper lip describes an upper lip that has a point or a bulb in the center of it, making it extremely difficult to make a natural aperture at this spot. Placing the mouthpiece here is a mistake that could cause years of frustration. The airstream must be able to blow open a natural aperture between the lips, but the fleshy bulb blocking the middle makes it difficult to do so. To compensate for too much meat in the middle of the aperture, players will try to pull their lips slightly apart, or they will move the mouthpiece so low on the face that only a thin sliver of the upper lip is in the cup. In doing so, they start "playing on the red," yet another undesirable habit that we will address in a moment.

Any lip anomaly on the buzzing surface, such as a point, bulb, or scar, can cause a disruption inside the lip aperture that interferes with the vibration. Unfortunately, even years of diligent and dedicated practice cannot change the day-to-day inconsistency that comes from building one's embouchure on such an unsuitable location. This was the problem that my friend had. I recall the "dew drop" on his upper lip—so large

"Of all the things that absolutely must go right on the trumpet, making a free and clear buzz is at the top of the list."

"Improvement is often discovered when we are experimenting alone."

FREE MUSIC SUPPLEMENT FOR 2020 – 2021



We hope you enjoy this year's free Music Supplement, one movement ("The Caregiver") for trumpet and piano of *Pendulum* by the dynamic Brazilian-American composer Clarice Assad. This work was the result of ITG's 2019 commission and was premiered at the ITG Conference in Miami by José Sibaja.

This PDF file is available now for download from the Resources: Special Offerings section of the *ITG Website*.

and frequently chapped—and I can see now that there was never a possibility that he could have played well with that setup. It was many years before I understood this and much too late to help him.

Solution: Moving the mouthpiece to the left or right side of the bulb to find a new aperture is the only real fix. Some traditional teaching stresses the necessity of placing the mouthpiece in the center of the embouchure, but sometimes the center is the worst place of all. If one has any doubts that playing off to one side will work, look at the Renaissance cornetto players. These musicians had unbelievably strong chops, yet they played at the extreme right corner of their mouths.

The process for changing an embouchure is simple and straightforward, requiring only time, patience, and an unflagging optimism in the face of what will look like no progress for weeks. The guiding idea is to replace the old embouchure with something brand new, rather than try to overhaul the old one.

The first step is to locate the new setting. Only you can find the best spot. Through patient trial-and-error experimentation with the mouthpiece alone, explore every place along the lip and find the place that best produces a clear and resonant buzz without much effort. It will often be superior to the old setting in some ways, even though it is new and unformed. From the moment you find it, spend as much time as possible reinforcing this new embouchure setting. At first, success will be limited, but with slow, soft long tones, lip slurs, and other fundamentals, it will become more

familiar and start to feel natural. Nurse it along, and in a few weeks—with care and patience—it will become a fully functioning embouchure.

Problem: "Playing on the red" refers to placing the mouthpiece too low on the embouchure, causing a wide range of problems, including a chronic lack of flexibility, foggy tone, and limited range and endurance. Ideally, the imprint of the inner edge of the mouthpiece should be inscribed not into the

red of the lip, but, rather, above the lip. In other words, the mouthpiece must be placed so the inner edge of the cup is above the vermilion lip tissue, or at least on the border between lip and skin.

Why is this so important? The mouthpiece inner edge must be anchored on the orbicularis oris, or "pucker muscle," that surrounds the lips. The

lips themselves are composed of fatty tissue that cannot support trumpet playing. The signs that one is playing on the red include restrictions in flexibility, range, endurance, and sound quality. Some "on the red" players have the ability to play very high notes, and they may be relatively successful playing this way, but there will always be a limit to some aspect of their technique, no matter how much they practice.

Solution: An embouchure change that places the inner edge of the mouthpiece higher—off of the red—is required. There is no promise of success unless the new setup provides a free and clear buzz in addition to being placed off of the red. Individuals with overly thick, wide lips may need to experiment with rolling one or both lips in, or moving the mouthpiece to one side to avoid playing on the red. Changing to a new mouthpiece position is typically a long and uncertain

"The guiding idea is to replace the old embouchure with something brand new, rather than try to overhaul the old one."

process, so beginners and less committed musicians might consider switching to a low brass instrument, which will probably be much easier in the long run.

Problem: Extremely flat, sharp or inward-angling upper teeth can cause performance problems that often go unrecognized and undiagnosed. The optimal teeth configuration for trumpet performance is poorly understood, according to William Pfund, professor emeritus of the University of Northern Colorado.¹ Pfund's studies on the relationship of tooth shape to range, endurance, and sound have shown that there should be a slight high point—like a fret on a guitar—somewhere in the middle of the upper teeth. The “fret” gives a foundation and support to the embouchure while allowing easy lip flexibility and blood to replenish the tissues from the sides. If the point of the teeth is sharp enough to hurt, bruise or cut the lip, another setting should be found.

If the teeth are very flat, the embouchure can easily be pinned down by the mouthpiece, resulting in a loss of flexibility that becomes exaggerated as the player uses more mouthpiece pressure. Even worse are front teeth that are angled into the mouth—often a sign that the student should have considered taking up percussion. When the teeth presentation is very flat or angled in, the player may be somewhat successful at first; but when they become fatigued, flexibility and response disappear as the lips are pinned down. This problem is difficult to catch, because it becomes apparent only after a player becomes fatigued.

Solution: As with the “Cupid’s bow” or “dew drop” lip problem described earlier, use trial-and-error buzzing with the mouthpiece alone to find a spot that feels comfortable and allows an easy, clear vibration. It is possible that the ideal embouchure placement will be more to the right or left side than you would like, but instead of rejecting it outright, give it a try for a while. It is almost always better to develop a completely new embouchure than to try to rebuild or refurbish an unusable one.

Problem: Using excessive mouthpiece pressure is one of the most common bad playing habits and is notoriously difficult to shed. What starts as a lack of air support turns into jamming the mouthpiece against the lips. Through early experimentation, players usually discover that by jamming the mouthpiece harder and harder against the lips, the resulting compression from smashed lip tissue can lead to a temporary and modest improvement in range. Problems develop when the student starts forcing all of the time, instead of playing correctly, using air compression and a firm embouchure. Excessive forcing can lead to a tender embouchure, bruising, or even injury if left unchecked. Students who neglect a proper warmup before strenuous playing—such as during an early-morning band rehearsal—are especially prone to forcing the tone and using excessive pressure.

Solution: The original cause of excessive mouthpiece pressure is a lack of air support, but once the habit of jamming the mouthpiece is firmly established, it is extremely difficult to overcome by merely exhorting the student to “blow” or “use less pressure.” The student should begin by developing and strengthening the breath using breathing exercises such as timed panting,² physical exercises, and traditional trumpet fundamentals such as long tones, scales, lip slurs, pedal tones, and bent tones, all played as softly as possible. With lots of low-resistance soft playing in the practice diet, the student will gradually stop forcing as the breath takes over more of the weight of playing. It takes time and patience to overcome this tricky bad habit.

The biggest difficulty with making an embouchure change is doing it within the context of performance responsibilities, such as school or professional work. One needs to have

“Even worse are front teeth that are angled into the mouth—often a sign that the student should have considered taking up percussion.”

enough time to reinforce the new setup without the pressure of having to meet responsibilities as a performer. For this reason, it is a good idea to keep using the old embouchure when playing in ensembles initially and spend most of the practice session reinforcing the new option. At some point, the player must

change horses and go from the old setting to the new one permanently. In the academic environment, this is usually best accomplished during the holidays or over the June-to-August break.

A dysfunctional embouchure can be a very frustrating experience for an aspiring young musician, especially when it goes undetected for years. Musicians with faulty technique somehow manage to make things work by clinging to what

“Musicians with faulty technique somehow manage to make things work by clinging to what they know, but game-changing improvement is sometimes only two or three months of practice away.”

they know, but game-changing improvement is sometimes only two or three months of practice away. No matter how old the player, no matter how ingrained the bad habit, it is always possible to make a change for the better. Start simple by finding the best place to make a clear buzz, and little by little, day by day, you’ll discover the way.

About the author: Frank Gabriel

Campos is professor emeritus at Ithaca College and the author of *Trumpet Technique* (Oxford, 2005). He served on the ITG board of directors for many years and has been a member of ITG since its inception.

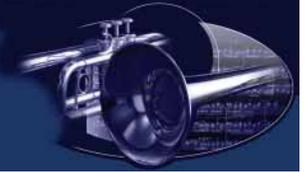
Endnotes

- 1 William Pfund is professor emeritus of trumpet at UNC who now designs and sells professional-level trumpets and mouthpieces. Pfund’s research on the effects of tooth configuration on trumpet performance is based on the original work, from 1961, of Edwin and Matthew Shiner, professors at Duquesne University. Bill Pfund Trumpets, accessed February 15, 2021, <http://www.billpfund.com>.
- 2 Frank Gabriel Campos, “Wax On, Wax Off,” *ITG Journal* 36, no. 1 (October 2011): 59.



PEDAGOGICAL TOPICS

JON BURGESS, COLUMN EDITOR



Ideas and suggestions for *Pedagogical Topics* should be directed to: Jon Burgess, Pedagogical Topics Editor, School of Music, Texas Christian University, Fort Worth TX 76129 USA; pedagogy@trumpetguild.org

INTRODUCTION TO MARIACHI TRUMPET PEDAGOGY, PART II

BY ELLIOTT JOHNSTON, ALEJANDRA JOHNSTON, AND AGUSTÍN SANDOVAL

This article is the second in our two-part series that aims to introduce and teach the basic elements of mariachi trumpet technique and style. Part one, “Introduction to Mariachi Trumpet Pedagogy,” covers concepts and exercises for four key skills required to perform the mariachi repertoire: voice, vibrato, articulation, and scales. In this second installment, we introduce and analyze the styles and interpretations of four influential trumpet players in the history and performance of mariachi music. Both articles in this series are based on the three progressive books in our bilingual *Mariachi Trumpet Method*, which can be found on our website (<http://mariachieducationpress.com>).

Due to the technical simplicity of a large portion of the mariachi canon and the apprenticeship nature of the field, mariachi music is performed regularly by musicians of all skill levels and ages. These factors are a wonderfully unique characteristic of mariachi music, which has led to its proliferation and prevalence in daily life. However, the saturation of musicians, although culturally important and beneficial, can make it difficult for students and teachers to develop an informed understanding of the stylistic characteristics that represent the pinnacle of mariachi performance. With this in mind, careful and diligent study of the great virtuosos who

have shaped the history of mariachi music is required to develop an accurate understanding of the stylistic elements of the repertoire.

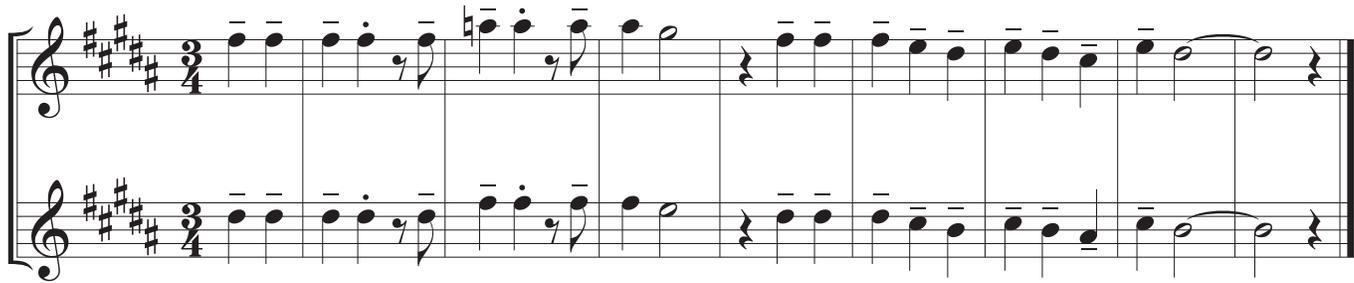
“Careful and diligent study of the great virtuosos who have shaped the history of mariachi music is required to develop an accurate understanding of the stylistic elements of the repertoire.”

Due to their technical simplicity, *canciones rancheras* (rancher songs) are a great starting point for students and teachers to begin learning the mariachi repertoire. Additionally, their emphasis on the vocal part makes them an excellent pedagogical tool for teaching sound development, air flow, and phrasing with a vocal approach. The melodies can also be applied as exercises for developing a variety of fundamental and musical skills.

The first trumpet player to shape the history of mariachi music was Miguel Martínez. Today he is considered the father of the *mariachera* trumpet (“mariachera” refers to the mariachi trumpet style), and his recordings with the famed Mariachi Vargas de Tecalitlán ensemble are indispensable pedagogical tools for the study of mariachi music. His most notable recordings are of *sones* (songs based on traditional dances), but his performances on albums with such artists as Jorge Negrete, Miguel Aceves Mejía, and Pedro Infante are indispensable resources for the stylistic study of *canciones rancheras*.



Example 1. Introduction to the *canción ranchera* “La Feria De Las Flores,” by Chucho Monge



Example 2. Introduction to the *canción ranchera* “El Cantinero,” by José Alfredo Jiménez



Example 3. Introduction to the *canción ranchera* “Cielito Lindo,” by Quirino Mendoza y Cortés

Example 1 is the introduction from a *canción ranchera*, “La Feria De Las Flores.” The specific recording referenced (<https://tinyurl.com/itg2107m>) is from an album by the Mariachi Vargas de Tecalitlán ensemble entitled *Rubén Fuentes, Miguel Martínez, Silvestre Vargas...*

In this recording, Martínez’s interpretation of the introduction is influenced by the chorus section of the voice part (B section); using the vocal chorus as the instrumental introduction is standard in the composition and arrangement of *canciones rancheras*. The vocal influence is also apparent in Martínez’s application of vibrato. Just like the singers, Martínez utilizes a vibrato with an eighth-note rhythmic pattern that matches the tempo of the song. Additionally, Martínez’s vibrato starts at the beginning of each note and has a strong presence in his sound.

Throughout the multiple repetitions of the introduction, Martínez utilizes multiple articulation colors, including the mariachi articulations discussed in the first part of this article series—the staccato “tú” and legato “tshu.” An interesting aspect of the recording is that Martínez interpreted the three repetitions of the introduction with slight variations in note lengths and articulations; this is likely due to the improvisatory nature of mariachi performance and the musical leniency allowed to the musicians.

Following the influence of Miguel Martínez, trumpeters Cipriano Silva and Crescencio (Chencho) Hernández also cemented themselves as key figures in the history of mariachi music. Cipriano Silva’s most notable recordings are as a session musician, recording with various *canción ranchera* vocal artists. However, his interpretation and performance of the entire mariachi repertoire, including *boleros*, *huapangos*, *pasodobles*, and *sones* are key resources for the study of the *mariachero* style. Crescencio Hernández was a well-known musician, having performed in many of the great mariachi ensembles during his career, including Mariachi Vargas de Tecalitlán, Mariachi Los

Camperos, and Mariachi de América de Jesús Rodríguez de Hajar. His success was likely influenced by his musical family;

during the 1960s, along with his more experienced older brother, Pedro Hernández, Crescencio formed one of the earliest trumpet duets in the Mariachi Vargas de Tecalitlán ensemble. Crescencio’s time performing with Pedro certainly honed the ensemble skills required to record alongside Cipriano Silva

“Just like the singers, Martínez utilizes a vibrato with an eighth-note rhythmic pattern that matches the tempo of the song.”

on the 1971 album *El Cantinero*, by the great Mexican singer José Alfredo Jiménez. Hernández and Silva’s work on this album represent a groundbreaking example of a trumpet duet in a mariachi ensemble. Example 2 is the introduction to a *canción ranchera*, the title track from the above recording (<https://tinyurl.com/itg2107n>).

In the recording, Silva and Hernández blend well with the violins and also prioritize matching each other’s articulation and vibrato, creating a unified trumpet sound. The influence of Martínez on their vibrato is clear; they utilize an eighth-note rhythmic pattern that matches the tempo of the song. However, they tend to perform the vibrato less metronomically than Martínez, allowing more flexibility to the eighth-note rhythm within each beat. Additionally, their vibrato does not appear to be as prominent in the sound as Martínez’s example—possibly a result of Hernández and Silva blending more with the violins than is heard in “La Feria de Las Flores.” Their articulation is also less varied than Martínez; they tend to rely on a mariachi legato “tshu” articulation to color the melody, instead of a mariachi staccato “tú.”

An interesting difference between the recordings of “La Feria de Las Flores” and “El Cantinero” is the consistency of interpretation between the various repetitions of the introduction. In “El Cantinero,” Silva and Hernández perform each instance of the introduction with the same articulation and note lengths, while Martínez slightly varies his interpretations. This is likely due to the need for the trumpet duet to be

consistent and rely less on interpretive improvisation of the melodic lines; it is more difficult to blend when each musician changes their interpretation regularly.

The recording and arranging legacy of trumpeter Cutberto Pérez is testament to the variety of styles that exist in the history of mariachi music. Pérez was influenced heavily by the music of the Beatles and jazz, resulting in unique arrangements of the mariachi repertoire. Additionally, his lack of the typical strong vibrato provides a stark contrast to the style of Miguel Martínez. Example 3 is from another canción ranchera, “Cielito Lindo.” The specific recording referenced (<https://tinyurl.com/itg2107o>) is from an album entitled *Mariachi 2000 de Cutberto Pérez; Vive México!*

In the introduction, the trumpets blend well with the violins. The most notable characteristic is the minimal use of vibrato compared to Martínez. Although vibrato is detectable throughout the introduction, the final notes of the cadence in the introduction clearly lack vibrato. Although minimal, Pérez’s vibrato contains the same rhythmic interpretation as Martínez, Silva, and Hernández. In addition to vibrato, Pérez utilizes a variety of articulation colors, including the mariachi “tú” for staccato, but it is evident that he relies on a classical “du” or “tu” in much of the introduction.

The four trumpet players analyzed in this article do not represent every style that exists in mariachi music. However, they do provide an excellent introduction to the world of mariachi trumpet playing and demonstrate that mariachi music is a diverse performance art that requires diligent practice to learn and curious study of recordings and history to master. We

recommend that students and teachers use these recordings as a catapult to learn about other recordings and research other influential mariachi musicians.

About the authors: Alejandra and Elliott Johnston are pioneers in the field of mariachi education. They are the founders of Mariachi Education Press LLC and authors of *Mariachi Trumpet Method*, written in collaboration with Agustín Sandoval. The authors’ next project, the *International Journal of Mariachi Education and Performance*, was released in April 2021 as a free bilingual resource. Alejandra and Elliott reside in Houston, Texas, where they teach mariachi music at the elementary level in Aldine ISD.

Agustín Sandoval is one of the world’s great trumpet players, having performed as a member of two of Mexico’s premiere mariachi ensembles, Mariachi Nuevo Tecalitlán, and, currently, Mariachi Vargas de Tecalitlán. During his time in these ensembles, Sandoval has recorded multiple albums with numerous artists, including Diego el Cigala, Vicente Fernández, Julio Iglesias, and Luis Miguel. In addition to his success in mariachi music, Sandoval has garnered international acclaim as a classical trumpeter, having performed with the Jalisco Philharmonic and the Zapopan Symphony Orchestra, among others. Sandoval is the co-author of *Mariachi Trumpet Method* and serves as an editor and writer for the *International Journal of Mariachi Education and Performance*.



“Pérez was influenced heavily by the music of the Beatles and jazz, resulting in unique arrangements of the mariachi repertoire.”

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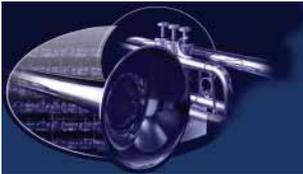


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THE STUDENT CORNER

REBECCA WALENZ, COLUMN EDITOR

ITG is committed to all levels of trumpet playing. *The Student Corner* is a column designed to help students of all ages, comeback players, and music educators. ITG wants members to share this column with anyone who may benefit from its subject matter; it may be freely copied and distributed to all. Topic ideas or requests to write an article should be directed to Rebecca Walenz via email (studentcorner@trumpetguild.org).

A FOR ATTITUDE: SUCCESS WITH POSITIVITY

BY REBECCA WALENZ

Every trumpet player knows that success requires diligent practice and thorough preparation. Long, lonely hours in the practice room are often necessary for significant improvement and are a hallmark of our instrument's greatest players. But they are not, standing alone, enough. Because we play both for ourselves and for those around us, the way a trumpet player treats herself and those around her matters a great deal. Not only does it affect one's music making, but in a community like ours, reputations often precede relationships. In this article, let's discuss the ways players can better treat themselves, the ways they can better treat others, and the value in the social element of our instrument that can make us more successful.

The first step is knowing, caring for, and believing in yourself. When we practice on our own, take lessons, or perform in masterclasses, what we are doing is actively seeking out and responding to criticism. All that criticism—from ourselves, our peers, and our teachers—can get discouraging. So, when you find yourself frustrated or discouraged, try setting smaller, more attainable goals to fuel your motivation and provide a more routine sense of accomplishment. At the same time, embrace the learning process. Acknowledge your mistakes and weaknesses, but see them as opportunities for growth, rather than as failures.

In the same vein, be sure to treat yourself with kindness, both physically and mentally. Sleep, exercise, and a nutritious diet are as important to musical improvement as practice itself. While many students find it challenging to create a daily schedule that makes room for quality sleep and exercise, consider that thirty minutes of rested, focused practice reaps a much greater reward than an hour of sleep-deprived, scatter-brained practice. Make time for yourself, find a schedule that maximizes your development and wellbeing, and stick with it.

We can be kind to ourselves in many ways every day. It may mean taking a much-needed break, going out to lunch with a friend, or starting a new project. Striking a balance between rest and hard work allows us to tackle each challenge with a fresh, positive mindset. Similarly, pay attention to your inner dialogue. Notice when your thoughts turn negative, and then change the conversation. The way we talk to ourselves is critical to our happiness and wellbeing, and when we are happy, we are more inspired to make beautiful music.

Finally, for many, the COVID-19 pandemic has brought with it feelings of loneliness and monotony. Performance opportunities have dwindled, quarantine is a fact of life, and it is easy to wallow in boredom and burnout. As a result, finding creative ways to stay engaged and motivated is critical to navigating these bizarre times with a positive mindset. Start small: listen to an uplifting podcast, go to bed thirty minutes earlier

than usual, explore a new solo, or listen to the latest album by your favorite artist. Simple acts like these keep our minds engaged and steer us toward a happier, more fulfilled personal and musical experience.

The second step is treating those around us with kindness and respect. Musicians are collaborators, and bad attitudes ruin constructive collabora-

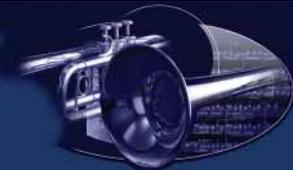
tion, whether it is with a pianist for a pending solo recital or other instrumentalists in a chamber ensemble. Given the choice, most musicians collaborate with or hire people they enjoy being around. That means your attitude is almost as important, if not equally so, as your ability. As a bonus, the more positive we all are, the more enjoyable the musical experience will be.

Employers, too, want to hire people they want to be around, so when it comes to building a successful career as a musician, a positive, collegial attitude is crucial. "The Golden Rule" is the *golden* rule for a reason: it's true! The way you treat others defines not only who you are, but also how others define you. Remember: others' accomplishments have no bearing on your own ability to succeed, so go ahead—cheer your colleagues on loudly when they win a competition or give a beautiful performance in studio class.

Like improving your musical performance, improving the way you treat yourself and those around you takes practice. It does not happen overnight, but to be successful, we must look after ourselves and those around us every chance we get. When every day is an opportunity to look forward to, the music always is as well.

About the author: Dr. Rebecca Walenz is a freelancer and educator in the Florida/Georgia area. She has served as the column editor for *The Student Corner* since 2011.





ECLECTIC EXISTENTIALIST WARREN WEBSTER VACHÉ, JR.

BY DON PETERSEN

*"I do not know which to prefer,
The beauty of inflections,
Or the beauty of innuendoes,
The blackbird whistling
Or just after." —Wallace Stevens*

Scholar of sounds, technique,
dynamics, classical suites,
timbre, rhythm changes, distinct

voices: Louis, Miles, Ruby,
Pee Wee Erwin, Chet,
and Bobby Hackett.

Professor, performer,
Master Vaché pays his dues
and makes his way.

North Sea Jazz Festival,
1981, Rosemary Clooney,
stage right, laughing, pleased
by his solo flight,

his cornet's intricate ease
through harmonies, inventions,
innuendoes, and inflections,

sweet notes Sarah Vaughan
used to linger on.

Snowshoe Thompson,
bringing home the mail

Lake Tahoe down
to Hangtown,
Sierra snow
fresh on his trail.

About the author: Don Petersen lives in Northern California,
where he gardens and feeds the birds with his wife and contin-
ues to write poems on jazz and other improvisational themes.



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JAZZ CORNER

CHASE SANBORN, COLUMN EDITOR

Jazz Corner seeks material related to the pedagogy and performance of jazz. Ideas and suggestions should be directed to: Chase Sanborn, Jazz Corner Editor, University of Toronto Faculty of Music, 80 Queens Park, Toronto ON M5S 2C5, Canada; jazzcorner@trumpetguild.org

ANY QUESTIONS ON... THE BLUES?

BY CHASE SANBORN

In a pandemic year, there are upsides and downsides to teaching jazz improvisation online via prerecorded video lectures. In a scripted and edited video, I can deliver information and demonstration clearly and concisely, and students can re-watch. A downside is that students cannot ask questions as we go, which often impacts the direction and pace of the lesson.

Seeking to address that, I have my improvisation students submit at least ten questions or points for discussion after watching assigned videos. During weekly Zoom classes, each student is invited to pose one or more of their questions. This generates wide-ranging discussion in accordance with the range of ability and knowledge and helps a teacher delve more deeply into the thought processes of individuals who appear only in small boxes on a computer screen. In this and future columns, I will share some of my students' questions—on the assumption that if they wonder about these things, others probably do as well.

The following questions are in response to the first group of videos in the *Improv 101* playlist, which you can view on my YouTube channel (<http://www.youtube.com/chasesanborn>). While most relate to the blues, which is the focus of the videos, some venture into more general improvisation topics.

Q: *Why do you say that students who can improvise on complex forms may still struggle to play a convincing blues?*

A: It comes down to the idea that simple is not easy. The blues is one of the simplest song forms, yet the emotional con-

tent looms large. Getting to the essence of that is critical and not so easily accomplished via bebop lines, Charlie Parker notwithstanding.

Q: *Do you need to feel "the blues" (meaning depressed or unhappy) to play the blues?*

"It is perhaps best not to try to write a blues when your stocks are up."

A: On *The Simpsons*, baritone saxophonist Lisa complains to jazz musician Bleeding Gums Murphy that playing the blues doesn't lift her downhearted spirits. Murphy replies, "The blues isn't about feeling better. It's about making other people feel worse (and making a few

bucks while you're at it)." While the blues originated as an expression of suffering from an oppressed people, it has evolved as a musical form to the point that not every blues performance needs to drip with sorrowful emotion. Still, as I quipped in *Jazz Tactics*, it is perhaps best not to try to write a blues when your stocks are up.

"It is possible for the soloist and the rhythm section to have two different chords in mind, yet still be 'saying' the same thing."

Q: *How does a band or individual musician know which blues progression is to be played?*

A: As the question implies, there are variations on the blues progression, incorporating varying degrees of harmonic complexity. Somewhere between the basic three-chord blues progression and a bebop or "Bird" blues, there exists the most commonly played jazz blues progression, which is somewhat of a default. Even there, variations exist, but they are more like shades of color.

The different progressions can coexist, because there are points of commonality. I demonstrated how a blues scale can still sound good over a jazz blues progression, even if it overlooks some of the defining harmonic elements. While a full-on bebop approach might sound out of place over a three-chord progression, a skilled player could make it work, and a skilled rhythm section would follow the soloist's lead. Some blues heads imply a specific chord progression (for example, Miles Davis's *Freddie Freeloader* and Charlie Parker's *Blues for Alice*).

The implications are broader than the blues in that chord progressions are often not as specific as students imagine them to be. Just as there are different words that contain essentially the same meaning, different chords can serve similar functions in the harmonic progression. It is possible for the soloist and

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the rhythm section to have two different chords in mind, yet still be “saying” the same thing.

Q: *How does the last chord of Freddie Freeloader, a dominant chord built on the flat seventh scale degree (♭VII), work within the context of a blues progression?*

A: *Freddie Freeloader* is based on the basic three-chord blues progression, with the exception of the last chord, which is A-flat7 when playing the tune in the key of B-flat. On the head, the A-flat7 chord occurs on the first chorus; the second chorus ends on a B-flat7 chord as it normally would. On the blowing, the A-flat7 is played each time.

While this chord is unusual in the context of the blues, it occurs in lots of other tunes. The dominant chord built on the ♭VII is often paired with a minor chord built on the IV (e.g., E-flatmin7 – A-flat7). This is sometimes called a “backdoor II – V,” as it is generally followed by the I chord, making it a substitute for the more common II – V – I progression.

In many tunes, the ♭VII dominant chord often follows a IV major chord and then resolves to the I chord. It may be easier for the improviser to think of the ♭VII as its related ii chord. For example, instead of the chord progression E-flatMaj7 – A-flat7 – B-flatMaj7, treat it as E-flatMaj7 – E-flatmin7 – B-flatMaj7. IVMaj – IVmin – I is a common cadence in classical music, as well as jazz, so it is a familiar sound to the ear.

Q: *Why is a dominant chord called a “seven” chord and not a “flat seven” chord?*

A: Good question!

Q: *How do you know when it is your turn to solo, and for how long it is appropriate to improvise?*

A: The trumpet always solos first (kidding, sort of)! In jazz, there is a loose solo order hierarchy that is often, but not always, followed. A horn player may lead off the soloing, while bass or drums conclude. (I have asked bass players if they resent the fact that they are often relegated to last place. Most seem not to. They see their primary role as accompanist anyway.) Piano players tend to survey the landscape; if nobody else

jumps in, they will. It is a more natural process for the rhythm section to switch from comping to solo than for horn players or vocalists, for whom the choice is to step forward or step aside. When someone assertively steps into the solo role, the others accede.

As for how long to play, that is one of the freedoms a jazz musician enjoys, since we have an active role in creating the

“The goal is to make a substantial statement without overstaying your welcome. Often, going for one more chorus than you think is enough can take you to unexpected places.”

music. The goal is to make a substantial statement without overstaying your welcome. I find students are more likely to play too little than too much, though there are exceptions. Often, going for one more chorus than you think is enough can take you to unexpected places.

Q: *How can you recover from mistakes when improvising?*

A: What might be deemed a “mistake” can be seen as an opportunity. For example, landing on a note that is a half-step away from a chord tone may sound like a mistake—and may indeed be one. If, however, you then move from that note to the chord tone, you have deftly employed a chromatic approach note. As Miles Davis said, “It’s the note you play *next* that determines whether it’s right or wrong.”

“It’s the note you play next that determines whether it’s right or wrong.”

On a broader scale, jazz musicians are expected and encouraged to take chances. Jazz improvisation should be approached as an adventure with many possible routes to the destination. Some might be more expedient;

but all are worthy of exploration, and course corrections are always available.

About the author: Chase Sanborn is a Yamaha Artist and associate professor of jazz performance at the University of Toronto. He has just published his seventh textbook, *The Brass Tactics 6/60 Routine*, described as “Circuit Training for Brass Players.” Other books by Sanborn include *Jazz Tactics*, *Brass Tactics*, *Tuning Tactics*, and *Music Business Tactics*. More information can be found on his website (<http://www.chasesanborn.com>).

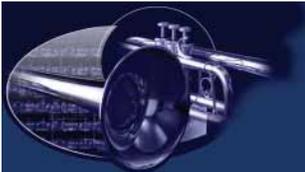


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STUDIO/COMMERCIAL SCENE

NICK MONDELLO, COLUMN EDITOR

Studio/Commercial Scene seeks to present information on issues related to the trumpet's role in the music industry in today's ever-changing environment. Ideas and suggestions should be directed to: Nick Mondello, Big Toots Enterprises, 29 Riggs Pl, Locust Valley NY 11560 USA; studio@trumpetguild.org

THE SONGS, SOUNDS, AND SWINGING ARE YOU—AN INTERVIEW WITH BOB MERRILL

BY NICK MONDELLO

Multi-dimensional from every possible musical and personal aspect, Bob Merrill (<http://bobmerrill.net>) is one of the most talented musicians on the scene today. He is not only a superb jazz trumpeter, vocalist, and showman; he has also been a New York City commercial studio owner, band-leader, musical director/arranger/producer, and celebrated radio host. He has encountered or performed with such legends as Joe Bushkin, Red Rodney, William Vacchiano,

Peter Nero, and Miles Davis. Merrill has released multiple critically acclaimed jazz albums and has also performed with the Boston Pops, Nassau Pops, and others. He currently hosts *Legends after Dark* on WMLM 100.3FM in Palm Beach, Florida, where he shares fascinating insights and back stories about the artists and music he curates nightly. (N.B. Thanks to Ed Mangiaracina for helping to arrange this interview with Merrill)

Mondello: *Good morning, Bob. On behalf of the International Trumpet Guild and the ITG Journal, thank you for taking time to talk with us about your marvelously varied career.*

Merrill: Thank you and the ITG, Nick.

Mondello: *In an earlier discussion, you had mentioned that one of your early teachers was Felix Sanganito, who was a legend here on Long Island and played on the Mean Streets and The Godfather II soundtracks. Tell me about your early days with Mr. Sanganito and, later, the legendary William Vacchiano.*

Merrill: I was an insomniac as a kid. I used to watch *The Tonight Show*, and I loved Doc Severinsen. When I was about twelve, I told my dad I liked the trumpet. He was always very supportive and went into the local music store to ask for a recommendation for a teacher. They gave him Felix. Dad took me over for my first lesson, and that was it. I studied with Felix from then on. He was just so caring and nurturing and fun to hang out with.

When I was about fourteen, Felix started to put me on some of his gigs playing the Italian feasts and festivals. It was a great way to build your chops, marching around Brooklyn or Queens for four hours, playing all the Italian numbers. All those great melodies are forever embedded in my brain. Felix was just wonderful, like a cross between Louis Prima and Louis Armstrong. He had so much soul, and whenever he played the horn, it sounded like butter. Nick, you knew him too, right? He had a gorgeous tone; I'm getting choked up just thinking about him.

When I was applying for college, I was considering Juilliard, so Felix said, "I'm going to set you up with Bill Vacchiano, because I want him to check you out." Vacchiano was a legend,

the former principal of the NY Phil, and on the teaching staff at Juilliard. I will never forget going to his house in Queens and going down those stairs to his studio. I told him I was into jazz, and he said, "I taught Miles Davis; he was a real goofball." That was the term he used, probably because Miles was using back then.

At that time, I was playing slightly on my lower lip, "on the red" as they say. My lower lip was not entirely tucked into the cup, and Vacchiano picked up on that. I was playing a 3C at that time, and he changed me to a 1½C, which is a tough thing to play on. He made me conscious of it, and I gradually tucked the lower lip into the cup. I had only about a half-dozen lessons with him, but I have a Vacchiano straight mute, and every time I use it, I think of him.

Mondello: *What about college?*

Merrill: I ended up going to the New England Conservatory of Music in Boston, and it was a very exciting time. Gunther Schuller was the president. George Russell and Jaki Byard were there, as were a lot of talented students—great musicians who are now pretty big names, like pianists Fred Hersch and Mike LeDonne. I gighed with Jaki's big band, The Apollo Stompers, every week at Michael's Pub. It was a thrill.

I had been "waitlisted" by Harvard, and my Dad really wanted me to go there, but I wanted to go to music school. In August, before I was due to start at NEC, I got into Harvard off the waitlist. So, my dad said, "Look, you don't have to make a decision now. Defer for a year, go to the conservatory, see how you like it, and then decide." So, I did that, and as much as I

"I taught Miles Davis; he was a real goofball."

Facing page, photo credit: Heather Gray



loved NEC, I realized it is pretty hard to turn down an opportunity to go to Harvard. There was actually a really good jazz band there directed by Tom Everett, who was the head of the International Sackbut Society.

Tom Everett started the Harvard Jazz Band in 1971; it was an outgrowth of the Harvard Marching Band, which was funded by the athletic department because it played at the football games. They originally took Tom's pay out of the janitorial budget! He developed the band, started to bring in guest artists, and now it is a legitimate part of the music department.

Mondello: *Did you study with John Coffey or any of the well-known Boston guys?*

Merrill: I studied with Charlie Lewis at NEC. He was in the BSO—a great guy, also in the Empire Brass Quintet along with the late Rolf Smedvig.

One year, Tom Everett brought in Jimmy Maxwell, who had been with Benny Goodman and was a top New York lead player. I took a lesson with Jimmy, and he gave me a whole warm-up routine that I still have written out in his hand. I still do it. It involves buzzing when you start, doing five minutes before you even put the horn up. He had a good philosophical attitude about practicing. He said it is like doing the dishes—it is not something you *want* to do, but you *have* to do, so you may as well enjoy it, like a Zen kind of thing. If you put your mind to it, you can enjoy the hell out of doing your dishes, and you can enjoy the hell out of practicing. Tom also brought in Phil Wilson, the great arranger and trombone player, who was very much on the scene from Berklee.

Mondello: *Didn't you also study with Red Rodney?*

Merrill: Yes. One summer back home in Manhattan, I saw an ad in the *Allegro*, the Local 802 paper, saying that Red Rodney was now accepting students. I called him up, and he said, "Sure, come on over." I went to his apartment on 54th and Broadway with all these transcriptions I had done of his solos from the bootleg recording of his 1949 Carnegie Hall concert with Bird. He got a big kick out of it—this was 1974. Now

you can go online and see all these solos transcribed of every possible thing. I transcribed so many Clifford Brown, Fats Navarro, Dizzy, Miles, and Chet Baker solos—all by hand. Now you get books on these things. I would compare them to my transcriptions, and they were pretty good. It was great ear training—actually better—to do it myself. I remember having to slow the record down to sixteen sometimes to get some of the phrases! The very first Clifford Brown solo I ever transcribed was *Sandu*. Brownie was fairly easy to transcribe, because he was so mathematical in his playing. But then he would lay back and get kind of funky, and you would have to figure out the rhythmic notation for that. But a lot of his runs were just like a math equation. It was beautiful.

Red would play a little bit in our lessons, and I was just blown away to hear him up close like that. Then I would play. He said to me, "A lot of kids come in here, and I am not always

encouraging, but you have a good concept." I was pretty green back then; he was being kind. Some years later, in 1981, Tom Everett brought in Red to do a concert with the HJB. I was a senior, about 22—it was six years later after studying with him—so we played together on *Red Arrow*, his tune with *I Got Rhythm* changes. It was a fun reunion. He was a sweetheart of a guy. He gave Chris Potter his start; there are some YouTube clips of

him as a teenager shredding changes beyond belief. Red was always very supportive of young cats and a real mentor to a lot of people.

Mondello: *How did you get into the studio business?*

Merrill: I had taken an electronic music seminar at Harvard with a guy named Ivan Tcherepnin, whose father was the famous Russian composer. His brother, Serge, had invented the "Serge" synthesizer; this was in the early days of synthesizers like the Buchla and Moog. I got together with a pal from NEC, Jon Van Eps (grandson of George Van Eps), and we bought a system called the Synclavier, the Rolls-Royce of that first generation of sequencers and hard-disk recording. We

started a production company and started to do jingles and underscore work.

We rented a room at a place called Blank Tape Recording on 20th Street in New York, started by Bob Blank. They did a lot of disco and jingle work there. They had an old MCI console and needed to upgrade, or they were going to go out of business. So, I pulled in another friend of mine from the

UK, and we bought them out and put in an SSL (Solid State Logic) 56-input console and an early digital Sony 32-track digital tape recorder. Everything was analog in those days, but digital was the new thing. It was a real shot in the arm, and the business doubled.

Mondello: *I know you had recorded Sting, Art Garfunkel, and a bunch of other people and also The Cosby Show music there.*

Merrill: Stu Gardner, musical director for *Cosby*, came over from the Record Plant. Every year, he would record a new theme song and bring in people like Dizzy, Lou Rawls—all of his jazz favorites. We were making some bucks, but after about eight years, rent and overhead were going up. It was a constant struggle to stay in the black, and I just saw nothing but problems ahead. Pro Tools and hard disks started to re-

place tape. All of those expensive machines were going to be boat anchors in a few years, and I saw the writing on the wall. I sold out to a jingle house. I was thrilled to get money for all that equipment!

Mondello: *Please tell me about how the great jazz pianist Joe Bushkin and his daughter, your wife Christina, came into your life.*

Merrill: My folks had known Joe Bushkin since the 1950s. He lived out in California, but he had an apartment in New York City, and when he came to visit one time in 1989, he had us over, and I met his daughter. They didn't tell me she would

"They originally took Tom's pay out of the janitorial budget!"

"He had a good philosophical attitude about practicing. He said it is like doing the dishes—it is not something you want to do, but you have to do, so you may as well enjoy it."

"All of those expensive machines were going to be boat anchors in a few years, and I saw the writing on the wall."

be there, so it was like a blind date! Christina was going to graduate school for social work at Columbia. We hit it off. Joe was in town for a couple of weeks, and every night, the three of us would go out to clubs and hang out with Joey's pals like Les Paul at Fat Tuesdays, Sarah Vaughan at the Blue Note, and Hank Jones at the Village Vanguard. It was brutal keeping up with the guy, and he was in his seventies at that time. Joe was so much fun to hang out with—all the stories, like playing with Bunny Berigan in the thirties. Joe was on the first recording of *I Can't Get Started* in 1936. It was that small group recording that caused a sensation and allowed Bunny to form a big band that then recorded the classic version. Joe was a living legend; he knew and played with them all. He was on Billie Holiday's first record date as a leader and in later years was Bing Crosby's MD right up until Bing's death in 1977. Joe was dear friends with Louis Armstrong—he had letters from him—and would go over and hang out with Pops.

Joe had four daughters, none of whom were into music, so I was kind of like a son to him and inspired him to get back to performing. He was very much in demand for jazz parties and festivals, but he was out living in Santa Barbara with his wife on a farm by the ocean. When he sat down at the piano, he would get forty years younger; it would get him charged up. I produced some of his CD reissues, and we played Tavern on the Green when they had the Chestnut Room in those days. Playing with him was an education in itself.

I feature Joe's stuff whenever I can on the radio, because he made many records and wrote a lot of songs for so many people. We have a lot of private tapes that he made, jamming at his house with the likes of Tony Bennett and Louis Armstrong. At the end of every show, I have a feature called *From the Vault*, and we play rare stuff that few people have ever heard before. I just found an air check from an old *Tonight Show* in 1966, because Johnny Carson always had him on when he was in town. It is not on the internet.

Some of what I play on *Legends after Dark* is not on Spotify; they only have commercially released recordings. Not every LP has been put into the digital domain. I am always on the lookout for that kind of stuff—also rare private tapes. I have Joe and Tony Bennett late at night, singing *How Deep is the Ocean?*—just the two of them together—and Tony never recorded that in his entire career.

Mondello: You became Bushkin's arranger and MD, right?

Merrill: Well, I won't say "arranger," necessarily, because he was the arranger. In his head he had full arrangements of tunes he had been doing for years. I was the copyist! I would write out parts for the guys, handle all the details of lining up the sidemen, and book the gigs.

Mondello: How many albums have you done? I have heard *Catch as Catch Can*. It's great.

Merrill: I recorded *Catch as Catch Can* in 1998, *Got a Bran New Suit* in 2004, and a Christmas CD in 2008. Accurate

Records has reissued these, as well as my two recent albums, *Cheerin' Up the Universe* in 2016 and last year's *Tell Me Your Troubles—Songs by Joe Bushkin, Vol. 1* with nothing but songs that he wrote. I also have Volume Two coming out in 2021. Being in the recording studio business for a decade, it was so time consuming that I only managed to record two albums of my own; the studios were always booked. Ironic, right?

Mondello: How would you describe your improvisational style?

Merrill: That is an interesting question. When I was at NEC, we were all very much into modern jazz. At first, studying with

“When I heard Woody Shaw, I said, ‘Wow, that’s the first cat who has come along and really done something different since Dizzy and Clifford and Miles. I mean, that guy is on another level.’”

Red Rodney, bebop was my thing, but then I got into Coltrane, Eric Dolphy, Ornette Coleman, and a more avant-garde approach. But ultimately, I just don't relate to the avant-garde. When I heard Woody Shaw, I said, “Wow, that's the first cat who has come along and really done something different since Dizzy and Clifford and Miles. I mean, that guy is on another level.” Booker

Little was a favorite of mine who died tragically very young—just like Clifford. Also, Charles Tolliver is underrated. At the time I also became totally infatuated with Roy “Little Jazz” Eldridge, and I just loved his playing. There is something about that older style, the expressiveness and the tone. It really sends me—all those Roy sides like *After You've Gone* and *Rockin' Chair*. Roy had such great exuberance in his playing. I love Chet Baker, Warren Vaché, and Ruby Braff, too. Water seeks its own level, so over the years I have settled into that bag. It all goes back to Pops saying, “Play pretty for the people.” My

“My two guiding principles are ‘Play the melody as beautifully as you can’ and ‘When you improvise, play every note as if it might be your last; make every single note count.’”

two guiding principles are “Play the melody as beautifully as you can” and “When you improvise, play every note as if it might be your last; make every single note count.” So many guys tend to just fill space by ripping into every possible lick they can. They try to show how much they know. Jaki Byard used to say, “Don't lie on those changes.” He always kept you honest, but in a very nurturing way. I like play-

ers who show a little virtuosity here and there, but overdoing it sometimes goes over people's heads. If you listen to *Clifford Brown with Strings*, he's got it all going on—the complexity and the chops and the virtuosity. It is gorgeous and lyrical.

With most great players, you hear just a few notes and know who you are listening to. The greatest compliment I ever got was from Joe Bushkin after I released my first album, *Catch as Catch Can*. We did his arrangement of *Indian Summer*, which he had done with Bud Freeman in the old days. He was really digging it and said, “I can tell that's you. If you didn't tell me who was playing, I would know that was you.” That was a huge compliment, because it made me think that I had managed to develop an identifiable style that wasn't just copying others.

Mondello: In your trumpet performances, you also sing and do a whole vocal thing.

Merrill: Absolutely. A lot of the great trumpet players sang, starting with Pops, Dizzy, Roy, Chet Baker, and Bunny Berigan. I realized that singing is like playing an instrument; if you

work at it and practice, you will improve. I used to think that people were just born with a great voice—that it was just God-given talent—but you can work on it.

Mondello: *What kind of performances do you do now? I know you do some Pops Orchestra stuff. What else do you do?*

Merrill: The last few years, I have done some concerts down here at the Kravis Center for the Performing Arts in West Palm Beach. First was *Celebrating the Trumpet Kings*, starting with Louis Armstrong's *West End Blues*, and we would go to Bix, Bunny Berigan, and then Harry James with *You Made Me Love You*. Then Dizzy, Miles, and Chet Baker. Depending on the venue, we will go into some Herb Alpert, Al Hirt, and then Chuck Mangione's *Feels So Good*. And then we end with *What a Wonderful World* by Louis. So, we come full circle. The idea is that every one of the songs we play was a hit by all those greats.

Sometimes, instead of going to Al Hirt and Herb Alpert, we go into Lee Morgan and Freddie Hubbard if it is more of a jazz venue. And I like to tell some fun back stories about the music. That's why I enjoy being on Legends Radio. I love anything that will bring people into the music and makes them listen more closely. In 2019, we did the same thing with *Celebrating the Jazz Piano Masters* with Ted Rosenthal, who teaches at Juilliard and the Manhattan School of Music. He is one of the great pianists; I have known him for years. We did a similar concept, and every tune was a well-known hit song. We did things like Gershwin's *I Got Rhythm*, Nat King Cole's *Straighten Up and Fly Right*, and Errol Garner's *Misty*. Ted played like Garner. We did George Shearing's *Lullaby of Birdland* in the block chord style and Ellington and Basie, of course. I call it "infotainment"—entertainment, but you also learn something.

Mondello: *How did you get into the radio show thing?*

Merrill: I had done radio back when I was in high school, up at Phillips Academy in Andover. They had a radio station. I was fourteen when I started and then continued at Harvard, on WHRB in Cambridge. Years later I got to know Joey Bushkin's great pal, Bob Jones, who did *The Milkman's Matinee* at WNEW in New York. I recently met Dick Robinson down here, who started Legends Radio about six years ago. There was nothing on the airways in this market that had this music. He would always say, "I have got to get you on the radio one day. When are you going to move down here? If you do, you've got to go on the radio." So, I moved down here last December, and it is a great fit, because it is kind of a performance in a sense; you are curating what you like. I am free to play whatever I want as long as it relates to the Great American Songbook. I try to make everything interesting for people, and I generally don't play my own stuff. Once in a while, I play a tune that features people such as Wycliffe Gordon or Nikki Parrot, who played on one of my albums.

Mondello: *What equipment do you play?*

Merrill: I play a Kanstul trumpet. My wife bought it for me! After we had been together a year, all of a sudden for Christmas, she surprises me with a trumpet. And I was like, "What?

You're...you are going to give me a trumpet? Sight unseen?" I had been playing a Bach Strad—just a regular Elkhart—and struggling with it a bit. I said, "How the heck would you know what to give me? It's an important thing!" She had been conspiring with a good friend of mine, a guy named Greg Ives who lives up in Portland who had come to New York and recommended this Kanstul. It is a great horn, because it's a little lighter than

the Bach. I said to myself, "If she can buy me a horn that I actually like, I had better marry this gal!"

Mondello: *I know you spent time visiting with Miles Davis.*

Merrill: Greg Ives had a machine called the "Perk-a-Phone," a device where you could track MIDI as you play. You would plug in a Barcus-Berry hookup on the mouthpiece that went to foot switches. You could track any synth patch through MIDI.

So, you can play your lines and double it with, say, a flute or virtually anything. Mark Isham used it on two albums, actually. It was invented by Bill Perkins, a tenor sax player in *The Tonight Show* band and an electronics guy. They had about fifteen prototypes, and Greg said, "You can

sell some in New York to some of the New York players." I had Hip Pocket Studios at the time. Randy Brecker was in a lot, and he tried it out and played on it. He passed on it, but then I ran into Marcus Miller, the bass player, one day in the studio. I told him about it, and he said, "Wow, that's something that Miles might be interested in." Marcus was very close with Miles, because he was playing in his band at the time. Later, I got a call from Marcus, who said, "Miles wants to try the device. Can you guys come over?" We went to his apartment on Central Park South in the Essex House. Miles greeted us at the door in his bathrobe—it was like 3:00 in the afternoon—and he was so nice, told us to come on in and make ourselves comfortable. He told us to help ourselves to some water in the fridge or whatever while he went to change out of his bathrobe.

So we're sitting in his living room, and I went over to the refrigerator, curious to see what might be in there, looking for some water or something. I open the door, and the entire refrigerator from top to bottom was filled with nothing but slices of watermelon in cellophane! Literally nothing else. Not even a stick of butter, or some ketchup—nothing but watermelon. Talk

about *Watermelon Man*, right? He must have been on some kind of cleanse or something. So we set up the demo. Miles's horn was sitting on the table, and he was in the other room. I remember picking it up for a second and holding it—an amazing feeling. He finally came out, tried the unit, and started playing some phrases with it. He was the nicest guy; he was asking us questions about it, smiling, thanking us for coming over. You hear all the stories about how he was a complicated guy and all that. So, finally he said, "Great, I'll take one." So we made the sale! I couldn't believe it. The next day I talked to Marcus and told him the two things that had to happen—we had to arrange to get his horn, take the bottom caps off the valves, and put little magnets on the bottom of each piston.

"Singing is like playing an instrument; if you work at it and practice, you will improve."

"If she can buy me a horn that I actually like, I had better marry this gal!"

"I open the door, and Miles's entire refrigerator from top to bottom was filled with nothing but slices of watermelon in cellophane!"

Then we would need a dedicated mouthpiece to drill a hole and put the Barcus-Berry pickup in it. So it required getting Miles's instrument for a day. That was the logistical challenge that we had to figure out with his people. Then, suddenly, a few weeks later, Miles died. So, unfortunately he never got to use it.

Mondello: *What about your flugelhorn and cornet?*

Merrill: I have a great Yamaha that I have loved playing for years. I had a Couesnon, but it got stolen. I have a great Bach cornet I play, which used to belong to Ruby Braff. I was on a gig with Dan Barrett, the trombone player who also played some cornet. He was friends with Ruby and had this cornet. He let me play it a few times on a gig with Joe Bushkin, and it was just gorgeous. It just played like butter. So, I went out to Dillon Music in New Jersey and found a similar one, but it was silver instead of brass. I bought that one and started to play it, but it played like a piece of steel. It was the most unfriendly horn, and I just didn't like it. I brought it in to Dan to let me try Ruby's horn again. It was butter and the other steel; it was the strangest thing. It just shows you that instruments can be so different. Who knows why that is, right? I told Dan to tell Ruby I would like to buy it, and the next day, he said Ruby agreed to sell. It took awhile to return the silver cornet and get my money back from Dillon Music. Two weeks went by, and I got a phone call from Jon-Erik Kelso, who said, "Ruby's really pissed. You haven't paid him, and he wants the horn back." He was a very cranky guy. So, I immediately went to the bank and got a cashier's check. And on the back of it, I wrote "payment in full for Bach cornet," with the serial number and everything. I sent it to Ruby and just prayed he wouldn't send it back and say, "I don't want your lousy money. Give me the horn back!" A week later the check cleared, thank God!

Now, one last one last thing—because this is a brass thing—is that Joe Bushkin was also a trumpet player. He was very influenced by Bunny and used to play horn with Bing Crosby. He didn't have much endurance in the upper register, but he played these gorgeous lines. He had a special horn that had an upturned bell—not as high as Dizzy's horn, but was just kind of in the upward direction. He liked that. He knew Dizzy very well, and Diz gave him one of his own horns with the upturned bell—a detachable bell so you can get it into a case. You take it out of the case and then attach the bell with screws. So, I have one of Dizzy's horns, but here's the thing: it's a crappy horn! That's probably why Dizzy was happy to give it to him! I play it when I do the *Trumpet Kings* tribute, I play it on *Night in Tunisia*, because it's like a sight gag, but I kind of struggle with it.

I once got to play Satchmo's horn when we did a concert with the DIVA Jazz Orchestra. I knew Michael Cogswell (who sadly just passed away), the original curator of the Louis Armstrong House Museum, in Corona, Queens. Joe Bushkin and I went over there, and Michael showed us Louis's Selmer trumpet. He said they once lent it out to Bria Skonberg for a concert. I told him about the upcoming concert with DIVA. They had an arrangement in the book of *Umbrella Man*, based on the famous TV broadcast with Louis playing with Dizzy—the

only time they ever performed together—trading fours and everything. Cogswell allowed us to borrow it for the weekend. Jami Dauber of DIVA played Louis's part on his Selmer, and I played Dizzy's part on the Gillespie horn I had from Bushkin. We recreated the solos with the actual horns, so that was kind of cool. I had Satchmo's horn at my house all weekend. I played the hell out of it! I went to Dillon's and bought the exact Selmer; the valve casings are farther away from your head than most trumpets, so you can stretch your arms out farther. So that's my little horn collection: my Kanstul, one of Dizzy's horns, Ruby Braff's cornet, a Selmer like Pops, and my Yamaha flugelhorn.

Mondello: *What's your current mouthpiece?*

Merrill: After Vacchiano put me on a 1½C, I went back to my 3C, which I stuck with for years, then a Schilke for a minute—no good. For some reason the 3C always felt right. But

then about fifteen years ago, I went to see Dave Monette up in Portland, and I now play on a Monette mouthpiece, which I absolutely love.

Mondello: *What do you have coming down the pike?*

Merrill: I am scheduled to do another set of concerts at the Kravis Center, booked for February 26 and 27, 2021, and COVID-19 has not caused them to be cancelled as of yet. I have Nikki Parrott and Ted Rosenthal, *Celebrating the Wit and Wisdom of the Great American Songbook*. Songs that have great humor to them and also the ones with great messages. I am also going to be releasing *Songs by Joe Bushkin—Volume 2* in 2021.

The thing I love about radio is that after schlepping to gigs for years and years and dealing with all the hassle of money and club owners, it is nice to be in one place and know that your music is going out to hundreds of thousands of people—maybe even more—because people can listen on the stream anywhere in the world on the Internet. Down the road, when things open up, I would love to travel again, but I prefer performance art centers to jazz clubs. I think that's the way to go, because you have a lot of subscription audiences. They sign up for the subscription and see the catalogue say, "Oh, this looks interesting."

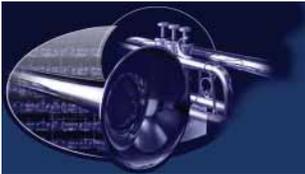
The days of playing in dingy jazz clubs and hoping people show up on a rainy night are behind me—you know, when the band outnumbers the audience—but I am still open to any kind of playing situation. I'll play for free if the situation is right, but otherwise I command a decent fee. "Either I get paid really well or I do it for free" is my philosophy. I do a lot of charity gigs down here; it's a good way to give back.

Mondello: *Well, this has been great, Bob, thank you very much.*

Merrill: Thank you, Nick and the ITG.

About the author: Nick Mondello is a freelance commercial trumpeter, teacher, clinician, author, critic, and artist/event marketing consultant representing clients worldwide. He is the co-author of *365 Trumpet Lessons* (Note-A-Day Press) and writes for *All About Jazz* and other publications. He attended the Berklee School of Music and Long Island University and holds BA and MS degrees in music education and an MBA in marketing.





CHAMBER MUSIC CONNECTION

MARC REESE, COLUMN EDITOR

Chamber Music Connection is a forum for ideas concerning the trumpet's role in the expanding literature in all types of chamber music. Ideas and suggestions should be directed to: Marc Reese, Assistant Dean and Brass Department Head, Lynn University Conservatory of Music, 3601 North Military Trail, Boca Raton FL 33066 USA; chamber@trumpetguild.org

THE EVOLUTION OF THE AMERICAN BRASS QUINTET'S *BRASS QUINTET DATABASE*

BY LOUIS HANZLIK AND JOEL BRENNAN

In his 1998 dissertation, *The Brass Quintet: An Historical and Stylistic Survey*, Dr. William Jones notes that the repertoire for brass quintet is “large and diversified.” While only a few original works for a quintet of modern brass instruments were composed prior to the 1950s, the formation of the New York Brass Quintet and American Brass Quintet led to a sudden influx of new pieces and inspired the establishment of numerous other ensembles. The subsequent decades saw exponential growth in works composed for brass quintet and paved the way for the instrumentation to become a widely recognized and accepted chamber music medium.

In an effort to document the works written for brass quintet and analyze the rate at which pieces were being composed, Jones created an annotated listing of pieces in his dissertation. In an email on the subject, he stated, “I was trying to ascertain how many works had been composed since the establishment of the brass quintet as a chamber music medium, in order to then determine how many brass quintets had been composed prior to the early 1950s, and to use these numbers to chart the growth of brass quintet music.” The initial source of his data was a list of the American Brass Quintet's commissions and information from the New York Brass Quintet archives at the Yale School of Music. It grew to include lists of pieces from brass journals, music encyclopedias, and publisher catalogs. The resulting list of 1,200 works was posted on the American Brass Quintet's website once it was complete.

A catalog of works can prove beneficial to musicians and researchers alike, but continuous updating is needed in order to ensure that the data is comprehensive. David Wakefield, horn player for the American Brass Quintet from 1976 to 2014, suggested that digitizing the data would not only make the list more accessible, but also facilitate updating. He created a database structure into which Jones's list was inserted, allowing for any number of digital possibilities. An interactive web format was later programmed by Joel Brennan, creating free worldwide access to the data and enabling anyone to update it. *The Brass Quintet Database* (<https://tinyurl.com/itg2107p>)

began to grow rapidly, with Jones, Wakefield, and Brennan acting as curators, approving user-submitted entries.

After some time, the database sat dormant—accessible to the public, but falling out of date with each passing day. The global shutdown in 2020 provided an excellent opportunity to revitalize the project; not only has a new interface been developed and the data updated, but a fresh approach has allowed the project to take on several new dimensions.

The goals for the *Brass Quintet Database* are multifaceted. The principal aim is to provide the most comprehensive and ever-evolving catalog of music written for brass quintet since the advent of modern brass instruments. It is a free, user-curated resource allowing for performers, scholars, and composers of all abilities to contribute the latest in brass quintet literature and performance. Much like good chamber music making, the database is democratically minded and fully reliant on the contributions of each and every member of the brass quintet community.

“Much like good chamber music making, the database is democratically minded and fully reliant on the contributions of each and every member of the brass quintet community.”

Cataloging Works for Brass Quintet

Primarily, the *Brass Quintet Database* serves to catalog works written for brass quintet, from the invention of the modern brass instrument until today. Although the database does not aim to catalog works “arranged” for brass quintet, it does include works written for brass quintet and other combinations of instruments. For example, “brass quintet and band” or “brass quintet and piano.”

Anyone can browse the database and use various search functions to explore its content (see Figures 1 and 2). However, users can also register for a free account in order to contribute information to the catalog. For example, registered users can submit a newly written piece for inclusion in the database. They can even submit a recording of the work. Other categories include publisher information, program notes, and the grade/difficulty of the piece (e.g., high school, college, or professional). Educators will find the “grade” search function particularly useful when seeking out new works for student brass quintets.

Highlighting Historically Underrepresented Composers

While cataloging works is a central tenet of the *Brass Quintet Database*, one important aim is to highlight the work of historically underrepresented composers in the music industry, especially composers of marginalized racial, ethnic, and cultural heritages. Through consultation and comparisons with the Institute for Composer Diversity, more informed choices were able to be made regarding the inclusion of appropriate demographic representation in the database. Furthermore, a political scientist and alumna from the University of Connecticut (where this co-author serves on the faculty), Yazmín A. García Trejo (PhD) provided valuable insight into ways in which racial and gender demographics can be collected in surveys. A model for the database was developed based on the approach of the US Census Bureau for the 2020 Census (Ramirez, pages 6 – 7) by which composers can self-identify according to race and allows users to manually enter their origin in order to allow for more specificity. Composers are provided the same opportunity to identify their gender. Extant data in the catalog was updated to include demographic information using a variety of sources: composers' official biographies, the Composer Diversity Database, the Composers Equity Project, and books published with the aim of documenting works by people of color.

These features reflect the curators' commitment to programming and commissioning diverse composers and aim to promote and develop a brass quintet canon that is as diverse as the world it serves. It is our hope that this database can facilitate efforts by the brass-playing community to seek out, commission, and perform works by composers of historically underrepresented racial, ethnic, and cultural heritages.

Cataloging Recordings and Ensembles

As mentioned earlier, the *Brass Quintet Database* not only catalogs compositions, but also aims to elevate the professional, amateur, and student brass quintet performers who bring new works to life. Registered users may submit information about their ensembles for inclusion in the database (*i.e.*, personnel, bio, website, and other contact information). The database also allows users the opportunity to submit recordings of works (see Figure 3) simply by inputting web links (from sites like YouTube) or customized embed codes (for other websites). We recognize that by including recordings, users are more likely to stretch beyond the "brass quintet standards" and explore works that are new to them. To assist with this effort, a "quintet of the week" is fea-

"These features reflect the curators' commitment to programming and commissioning diverse composers and aim to promote and develop a brass quintet canon that is as diverse as the world it serves."

tured on the site and broadcast via the American Brass Quintet's social media pages. This initiative features the database's most complete entries, increasing interest and awareness of significant contributions to the repertoire. Like the American Brass Quintet's sixty-year history of commissioning, premiering, and recording new works, we hope other ensembles will also use the database as a resource to showcase their efforts and artistry.

Programming and Discovery

A final aim of the database is to assist professional, amateur, and student performers in the programming of original works for brass quintet. The American Brass Quintet has long held the belief that with so many works written for brass quintet—over 2,000 are accounted for in this

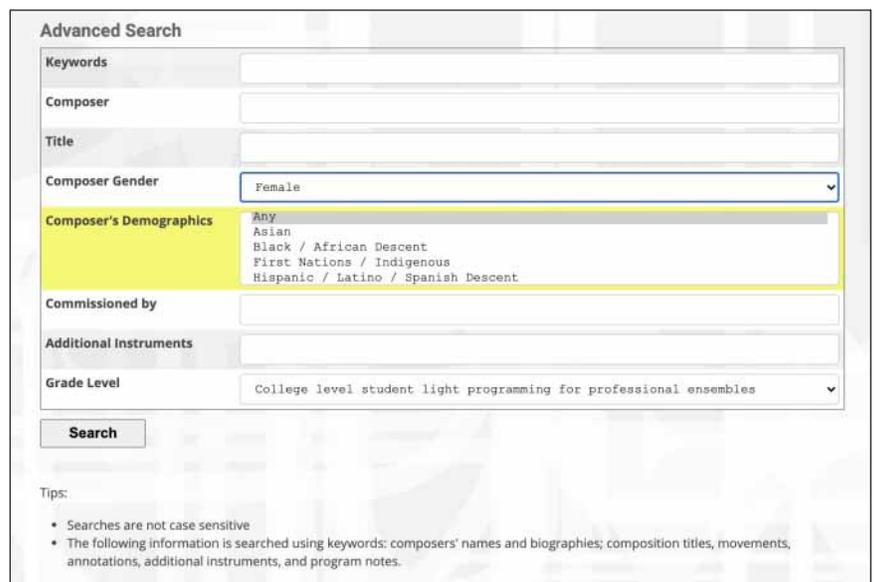


Figure 1. Brass Quintet Database search interface

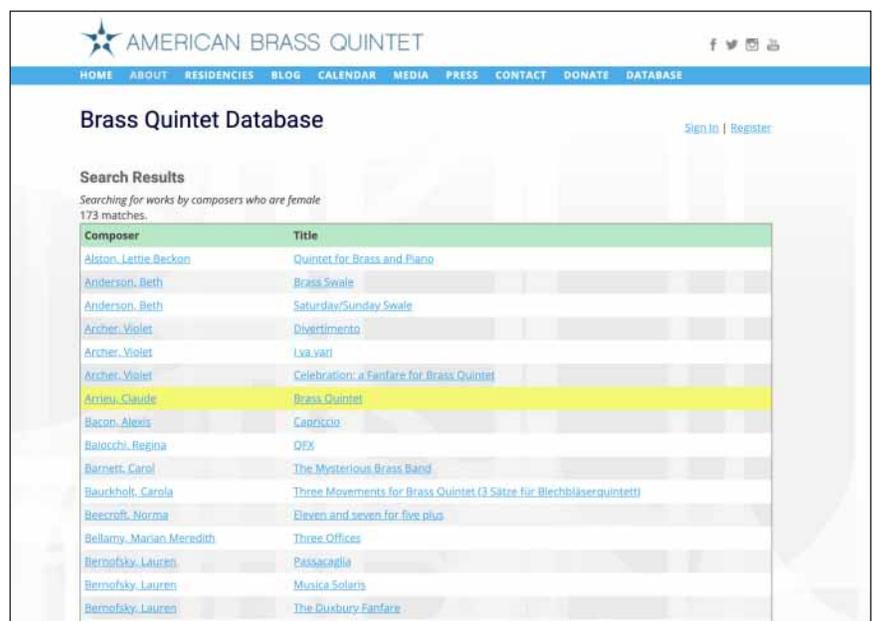


Figure 2. Brass Quintet Database search results

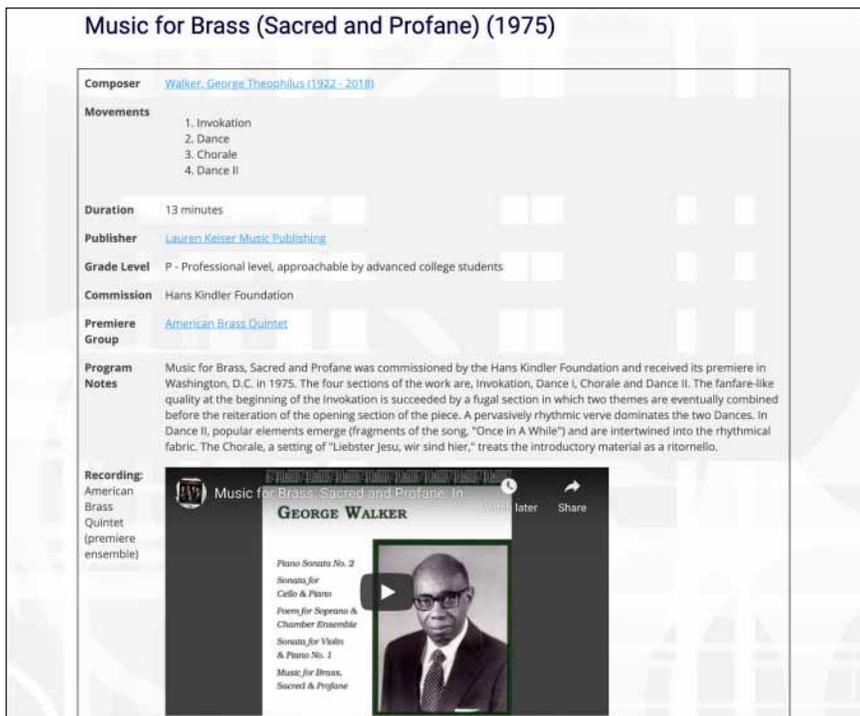


Figure 3. Brass Quintet Database work view

database alone—it is easily possible to present a complete program of original works. We hope the database will facilitate this possibility more readily and assist performers in crafting concert programs that feature engaging, diverse, original works for brass quintet.

“The American Brass Quintet has long held the belief that with so many works written for brass quintet, it is easily possible to present a complete program of original works.”

The *Brass Quintet Database* is an ever-evolving, shared resource for the brass chamber music community. It is our hope that all brass musicians will join us in

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stewarding this resource forward and fostering its growth. Please visit the site (<https://tinyurl.com/itg2107p>).

About the authors: Louis Hanzlik is an internationally recognized, Grammy Award-winning trumpeter, chamber musician, and educator. A member of the renowned Orpheus Chamber Orchestra and American Brass Quintet, Dr. Hanzlik also serves as professor of trumpet at the University of Connecticut and is a member of the prestigious trumpet and chamber music faculties of The Juilliard School and Aspen Music Festival & School. Joel Brennan enjoys a diverse international career as a performer and educator. A proponent of contemporary music, his efforts at expanding the chamber music repertoire for trumpet have been called “an inspiring example of forward-thinking classical music culture.” Joel is senior lecturer at University of Melbourne (Australia) and is on the faculty at Juilliard’s new campus in Tianjin, China. Joel is a Yamaha Performing Artist.

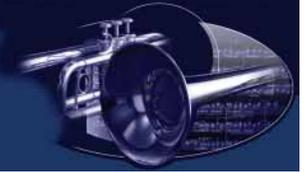
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REPERTOIRE CORNER

BRYAN PROKSCH, COLUMN EDITOR



The *Repertoire Corner* examines historic, analytic, and performance issues in the trumpet literature. Ideas, suggestions, and submissions should be directed to Bryan Proksch, Lamar University, PO Box 10044, Beaumont TX, 77710; or via email to repertoire@trumpetguild.org

REGINA HARRIS BAIOCCHI: MAKING LEMONADE FROM LEMONS

BY AMY SCHENDEL AND ASHLEY KILLAM

An inspiring, multi-faceted artist and musician, Regina Harris Baiocchi radiates a deep sense of intelligence and wisdom. Her engaging personality is ever present in her music, which includes three pieces for trumpet—*Miles Per Hour* (1990, premiered by George Vosburgh), *QFX* (1993, premiered by the Chicago Brass Quintet and the Milwaukee Brass Quintet), and *Nilisikia Sauti Kubwa* (“I Heard a Voice”) for voice, trumpet, percussion, and piano. Her compositions have been performed worldwide and include concerts in Paris, France;

Rome and Bari, Italy, as part of Festival Incontri Musicali di Musica Sacra; Turkey; and Unna, Germany, at the Women Composers’ Library. In addition to composition, Baiocchi is a prolific poet and author. Her numerous published writings deal with artists of color, spirituals, jazz, gospel, blues, hip-hop, poetry, and women. Her rich artistic integrity is captivating and one by which we should all be inspired. We were thrilled at the opportunity to interview Regina in the summer of 2020.

Schendel/Killam: *What is your background as a musician?*

Baiocchi: I am a composer, poet, and author whose musical exposure came at age four when my mother took me and my sisters to audition for the girls’ choir in Chicago. My parents were jazz, blues, and gospel buffs. I heard blues, jazz, gospel, light classical, Motown, and bluegrass music as a child. My first instrument was guitar, and I began lessons when I was nine years old. I played trumpet and horn in high school and college. I loved being in marching band, jazz band, and orchestra. Playing in nearly every parade in Chicago was one of the biggest thrills of my formative years. My first jazz arrangements and chamber compositions were played by my high school jazz and stage bands.

Schendel/Killam: *You have written three pieces with trumpet. What was your inspiration for composing these works? How would you describe each of these pieces to anyone interested in performing them?*

Baiocchi: *Miles Per Hour* was commissioned by American Women Composers, inspired by Miles Davis, and premiered by the Chicago Symphony Orchestra, featuring George Vosburgh. *QFX* was suggested by one of my mentors, Professor William Butler Fielder, one of the greatest trumpet players who ever lived. He studied with Adolph “Bud” Herseth and Vincent Cichowicz. Both men, along with tubist Arnold Jacobs, helped create the “Chicago Sound” that is vintage CSO. Professor Fielder was one of the few trumpet players in the world who performed jazz and classical music at the

highest level—equally. *Nilisikia Sauti Kubwa* (“I Heard a Voice”) is based on a larger composition that was commissioned by Evanston Township High School here in Illinois. The original work, for chorus and orchestra, was written to celebrate ETHS’s 150th anniversary. ETHS, like many school ensembles, called for an “odd-duck” instrumentation. I set one of the three movements for a chamber ensemble of voice, trumpet, percussion, and piano. The trumpet part represents most of the brass playing that is done in the piece.

Schendel/Killam: *Is there a particular person or style that has influenced how you compose?*

Baiocchi: All of my teachers and some of my students and colleagues have influenced me as a composer. Master composer Hale Smith was a great teacher and influence. He encouraged me to write my best music and to listen to what the music

wants to become. My gospel piano teacher, Elsa Harris, inspired me. My jazz piano teacher, Alan Swain, inspired me. Professor William Butler Fielder, a great trumpet player and jazz theory teacher, along with my early trumpet teachers, Dr. Willie Naylor, Burgess Gardner, Lionel Borderlon, and Stanley Paluch, inspired me. Other music teachers like Judith

Cammon Rogers, Nathaniel Green, and Larney J. Webb inspired me as well.

Schendel/Killam: *What advice would you give to those who would like to begin composing? In particular, do you have any advice for your younger self?*

“Few things inspire me more than a live performance of music, a play, a movie, a lecture, a poetry reading—any live event where people are creating.”



Baiocchi: I try not to look back except to relearn lessons from my elders and ancestors. Younger Regina was the best she could have been, given her circumstances. If I could have created more opportunities for myself, I would like to have done so. Aspiring composers might begin writing for their voice or instrument. Listen to the type of music you want to write. Listen daily. Attend live concerts often. Few things inspire me more than a live performance of music, a play, a movie, a lecture, a poetry reading—any live event where people are creating.

Schendel/Killam: *Do you have any advice for aspiring composers, whether they identify with an underrepresented demographic or not?*

Baiocchi: I encourage aspiring composers to write every day, even if it is just one four-measure phrase or one good measure. I am inspired to know that Wayne Shorter writes a new composition every day; that is 365 compositions a year. Quantity is not the important lesson here; the lesson is that from those 365 efforts, a masterpiece may emerge. If one masterpiece, one *tour-de-force* composition, is created each year, that is a composer's life well lived.

It is like practicing trumpet. Scales, arpeggios, and long tones are played daily so that you will be ready when you get a chance to play Haydn, Hummel, Julia Perry, Tania Léon, Courtney Bryan, Regina Harris Baiocchi, Nkeiru Okoye, Piston, Persichetti, Anthiel, Vivaldi, Hindemith, Ives, etc.

Schendel/Killam: *What is your favorite instrumentation for which to write?*

Baiocchi: My favorite instrument to write for is not a constant; it changes depending on when you ask me. I am partial to piano, because I have always wanted to be a good pianist. I wish I had a few more lifetimes to make that and other dreams my reality.

I love writing for trumpet, because it is a great solo and ensemble instrument that can pierce through many surfaces and environments. Like the human voice, trumpets can sing tenor, alto, and soprano with ease. It can be warm. It can be brassy. It can be imposing. It can lay back in the cut—so versatile! Like the human voice, the trumpet is easily transported by performers—unlike the piano.

Schendel/Killam: *Do you use a standard method when you start to compose? We would love to have you take us through your process.*

Baiocchi: I don't have a "standard method" of composing, *per se*. Sometimes I use poetry to jump-start a composition or vice versa. Other times I sit alone, preferably in the dark, with my thoughts—let the piece speak to me and tell me what it wants to be. Sometimes I begin with a gesture, and sometimes I begin with a rhythmic pattern. Other times a chord progression may be the impetus for a new composition. Often, I write an introduction after the composition has been written. I wish I had synesthesia (a.k.a. chromesthesia), the ability to see certain colors when I hear music. My jazz piano teacher, Alan Swain, tried to teach me to develop that sensation, but I'm not sure it can be taught by others; chromesthesia can be self-taught, but not by others.



Schendel/Killam: *Do you have a favorite style or genre for which to write?*

Baiocchi: I love all styles and genres if the music is good and well written. Today my favorite style in which to write is gospel/jazz/blues: I love the way the I-IV-V-I chord progression is a framework for altered chords, like traveling abroad, but always returning home. I love the instantaneous composing that we call "improvising" or soloing over that framework in which every musician in the ensemble is a co-creator, a co-composer. The democracy of gospel, blues, jazz, etc. (improvised music) is inspiring and thrilling!

If you ask me this same question tomorrow, I may say atonal music, because I love the mathematics of composing with a tone row. If you had asked me yesterday, I may have said "musique concrète," because I

am a visual learner who relishes the thought of diagrammed compositions and giving the performer choices. The short answer is that I have many favorite styles and genres.

Schendel/Killam: *Have you encountered adversity as an African American woman composer?*

Baiocchi: "Yes" is the short answer. The more things change, the more they stay the same. While things may be better in some respects, women and people of color are constantly required to prove that we deserve a seat at every table we approach. The first time I remember being treated like a Black person was during my undergrad. My composition teacher

"I encourage aspiring composers to write every day, even if it is just one four-measure phrase or one good measure."



Chicago Brass Quintet, ca. 1995



rejected a gospel tune I wrote and harshly reminded me, “This is pop [expletive]. You are in a conservatory now, and you will learn to write music befitting the academy.”

Thanks to my supportive parents, I learned how to write “head music” for my grade and “heart music” for myself. That teacher did me a great favor. He gave me the opportunity at a young age to learn how to take lemons and make lemonade. It was hurtful, but helpful.

“Thanks to my supportive parents, I learned how to write ‘head music’ for my grade and ‘heart music’ for myself.”

Schendel/Killam: How could we, in the ITG community, best encourage members to support underrepresented voices?

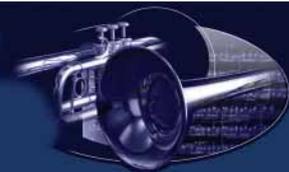
Baiocchi: Doing what you are doing now, interviewing women and people of color is one vital way the ITG community can encourage members to support underrepresented voices. If more people know about *MPH*, *QFX*, and *Nilisikia Sauti Kubwa*—and that they were written by an African American woman—it will remind them and the world that music is created by women. Music is created by Black women. Women play trumpet. Black women play trumpet, and so on.

Schendel/Killam: What is your favorite thing to do outside of music?

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TRUMPET IN THE WIND BAND

MARC REED, COLUMN EDITOR



Trumpet in the Wind Band examines literature and performance issues associated with the trumpet's role in wind band music throughout music history. Ideas, suggestions, and submissions should be directed to Marc Reed; windband@trumpetguild.org

RYAN BREWER: PUTTING HIMSELF OUT THERE

BY MARC REED

Staff Sgt. Ryan Brewer is a native of North Richland Hills, Texas, and a member of the Ceremonial Band of The US Army Band "Pershing's Own" in Wash-

ington, DC. From 2016 to 2020, Ryan served with The United States Army Field Band as co-principal trumpet and commercial/lead trumpet player of the concert band.

Reed: *Did you come from a musical family? What led you to play the trumpet?*

Brewer: While none of my immediate family are professional musicians, they can all sing well and have encouraged me to perform music in a variety of ways since I was little. I always tell people that the trumpet chose me. Going into sixth grade, my choices were choir, theater, or band. I wanted to be different, so I picked band. I went to an instrument petting zoo to pick an instrument and wanted to try saxophone, percussion, and cornet. I couldn't make a sound on saxophone, tested okay on percussion, but then immediately made a solid low C on cornet!

Reed: *Can you talk about your trumpet education and teachers?*

Brewer: I was fortunate to have wonderful band directors and private trumpet teachers in middle school and high school. I attended the University of North Texas for my undergraduate degree, where I studied primarily with Keith Johnson, but played for John Holt and Adam Gordon many times as well. I got my master's at Stephen F. Austin State University in Nacogdoches, where I studied with Dr. Gary Wurtz. School for me was about cultivating good habits: learning how to practice, listen critically, be my own teacher, and be professional.

Reed: *When and what made you want to become a professional trumpet player?*

Brewer: I remember watching *The Incredibles* in seventh grade and being so incredibly inspired by Wayne Bergeron's playing that I decided I wanted to play music for a living.

Reed: *What attracted you to military bands, rather than another type of professional performing or teaching?*

Brewer: When I started getting serious, I knew I would be happy in a band/orchestra job or a college teaching position. I love all of them equally. I simply happened to win a band job first. It turned out to be a great move for me. After the Army, I hope to play in an orchestra and teach at a university later in my career.

Reed: *How many auditions did you take prior to winning your job with the TUSAB "Pershing's Own?"*

Brewer: I took three auditions for part-time groups when I was an undergrad and had zero success. The first time I auditioned for The US Army Field Band, I played poorly and didn't advance. On my second try, I ended up winning, and then my next audition was "Pershing's Own." So, technically, six, but only three for full-time jobs.

Reed: *Can you describe how easy or difficult your transition into military life was?*

Brewer: It was very easy, but I have always been willing to roll with the punches. Basic training was uncomfortable, but it's only ten weeks. After that, it's a pretty normal job that allows you to have any kind of life you want.

Reed: *What is your favorite part about your current position with TUSAB "Pershing's Own?"*

Brewer: Being around history and making history every day. Our musical and ceremonial contributions are so visible and

important to families, soldiers, and the American public as a whole. It is truly inspiring when you think about the scope of TUSAB's impact.

Reed: *What is the most difficult part of your job with TUSAB "Pershing's Own?"*

Brewer: (laughing) For me so far, it's trying to find the right gravesite in Arlington National Cemetery (ANC). I think it's the same as any performing

job—trying to flip the switch and be in the right headspace to perform at a very high level.

Reed: *What does your typical workday look like?*

Brewer: We have so many different types of missions at different times and locations that there is not really a typical workday. However, my most common mission is performing *Taps* in ANC. On those days, I may have one to four jobs, so I show up to work around 7:30 A.M., change into my uniform, and then head to the cemetery to sound *Taps* for standard honors funerals at 9:00 A.M., 10:00 A.M., 11:00 A.M., and 1:00 P.M.

Reed: *Can you describe what it is like performing *Taps* at military funerals in Arlington National Cemetery and how you prepare for this solemn duty?*

Brewer: It is very exposed, and a lot of responsibility falls on the bugler from a logistical, ceremonial, and playing stand-

"School for me was about cultivating good habits: learning how to practice, listen critically, be my own teacher, and be professional."



point. I make sure I know where I'm going, get my uniform looking sharp, and communicate with coworkers so they know I'm ready. After that, I'll play (or even warm up) a bit in my car on B-flat trumpet and bugle. Then I post at the gravesite and play at the appropriate time. When everyone salutes and the firing party gives that first command, my heart picks up several beats. After the last shot is fired, I take my time and sound *Taps*, and it seems like the world stops for a minute. When I finish, I salute and wait for the Sergeant of the Guard to finish rendering honors. When he or she walks away, I ceremoniously walk away as well.

Reed: *Is there a prescribed way that TUSAB "Pershing's Own" prefers you to perform Taps? If so, how did you learn this?*

Brewer: Yes, but everyone has a slightly different rendition for one reason or another: extra breaths, rubato, vibrato, tempo, etc. The important thing is that you play the official Army version of *Taps*, which differs slightly from the way the Marine Corps plays it. The only thing I had to learn was to blow through the first fermata on the third note instead of taking a breath. It's a beautiful way to phrase and pace it, so the call has a nice flow. I learned this by listening to the rendition that SGM Woody English recorded, which is used by Army bases around the world.

Reed: *How have you changed as a musician since joining the military?*

Brewer: I have become a more experienced and wiser trumpet player. My instincts and decision making have matured. I know how to navigate better pacing through a long gig and when to pick my moments. Being more thoughtful has made me more consistent.

Reed: *What advice would you give to someone who might be interested in becoming a member of a premier military band?*

Brewer: Put yourself out there. Reach out to the people in those jobs and ask them to tell you about the job and to listen to you play. Listen to recordings, record yourself often, and compare. Also, consult the *Military Trumpet Jobs* website (<http://www.militarytrumpetjobs.com>)!

Reed: *What are some of your most memorable performances with both ensembles?*

Brewer: Going to Oslo, Norway, for the 2018 Norwegian Military Tattoo with the Field Band and soloing on tour in 2019 and 2020 are wonderful memories! There are still a lot of jobs I haven't played yet with The US Army Band, but it's hard to have a better feeling than the one you get from playing *Taps* exactly the way you want. I am looking forward to playing at professional sports events, The Pentagon, and The White House with The US Army Herald Trumpets.

Reed: *How has your unit's mission changed since the COVID-19 pandemic?*

Brewer: We have experienced a lot of change. I am currently playing only standard and full honors funerals in ANC. Standard funerals are typically for enlisted veterans, and full honors are given for officers or active-duty veterans. My unit is still performing at retirement ceremonies and The Tomb of the Unknown Soldier and as the escort for the president-elect in the US Presidential Inauguration.

Reed: *You and fellow TUSAB "Pershing's Own" trumpeter Kevin Paul recently launched militarytrumpetjobs.com. How did this come about, and what do you hope to achieve?*

Brewer: Kevin came to me with the idea to educate people on what military band jobs are, because he came across many students when he was touring with The US Army Field Band who were misinformed. When we became coworkers, I overhauled the website, and we started giving masterclasses on tour using information we had gathered. Now our goal is bigger; we aim to be a one-stop resource

for everything you need to know to join a military band, including how to win an audition. In addition to that, we would love to expand our educational outreach by continuing to work with trumpet studios across the United States.

Reed: *What advice would you give to your eighteen-year-old self?*

Brewer: Practice better, listen more, record more, enter more competitions, and audition for more schools and festivals. Basically, the same advice I gave earlier: Put yourself out there more! You never know what can happen.

Reed: *Is there anything else that you would like to share with the membership of the International Trumpet Guild?*

Brewer: Please let me know if there is any content you would like to see *MTJ* put out. We have helped many people advance at and win auditions so far. Why not you?

About the author: Marc Reed is the director of the schools of music and dance, theatre, and arts administration at the University of Akron.



Repertoire Corner

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Baiocchi: My favorite things to do include writing and reading poetry, fiction, nonfiction, cooking, knitting, crocheting, exercising, daydreaming, and traveling (before coronavirus). I also enjoy meeting new people, hearing live music, seeing live dance and theatre, and going to the movies!

For further information about Regina Harris Baiocchi and her music, visit her website (<https://reginaharrisbaiocchi.com>).

About the authors: Amy Schendel currently serves as associate professor of trumpet at the University of Iowa. As a featured guest soloist, she has performed with the Oregon Symphonic Band, Indiana University Orchestra, University of Iowa Orchestra and Band, and Texas Woman's University Wind Ensemble. Schendel currently has two solo and chamber music recordings: *Full Power* (released in 2010) and *Uncommon Ground: Contemporary Works for Trumpet with Horn, Trombone, Piano and Organ* (released in 2014 by MSR Classics). Ashley Killam (she/her) is an international speaker, trumpet player, educator, and researcher. She is the co-founder of Diversify the Stand and the general manager of Rising Tide Music Press, and she has presented her lecture series, "Fanfare for the Unheard," to high schools and colleges across the United States and Canada.





MARCHING ARTS CORNER

AARON WITEK, COLUMN EDITOR

JOHN MEEHAN, BRASS ARRANGER AND CO-CAPTAIN HEAD OF THE BLUE DEVILS

BY WILL KOEHLER

Marching Arts Corner seeks to present information related to drum corps, marching band, and all aspects of the marching arts. Topic suggestions and article submissions should be directed to Aaron Witek (marchingarts@trumpetguild.org).

Fusing jazz and innovation, the Blue Devils have a long tradition of excellence in the marching arts, also referred to as the “pageantry arts.” Ranking as a top-five drum and bugle corps since 1975 and holding nineteen championships, the organization has always committed itself to excellence, innovation, and pushing the limits of what is possible within the activity.

Contributing to the Blue Devils’ excellence is the large number of teachers and performers on the staff. One in particular is John Meehan, current brass arranger, co-captain head, and inductee to the DCI Hall of Fame. Starting as a member of the Blue Devils’ C Corps, a group for students of ages eight to fourteen, John has been involved with the organization since 1980.

Koehler: *What are some highlights from your history with the corps, and to what do you attribute those highlights? How many championships and brass titles has the corps won?*

John Meehan: Well, the only statistic I know off-hand is the number of current championships—nineteen—because the members always enjoy keeping track. As a member, I participated in one championship, then thirteen others as an instructor. One of the yearly awards given by Drum Corps International is the Jim Ott Award, which goes to the best brass section. I had to look this up, but the Blue Devils hold 24 Jim Ott Awards, two of which I was a part of as a member and twelve more as an instructor. One of the things I am most proud of is that there have been more championship wins versus brass awards since my time as an instructor. Since 2007, the corps has ranked first or second every year, which, as I look at it now, feels impossible with the amount of incredible talent in all of the other corps. For us at the Blue Devils, I would say that while we have had immense success, competition is more of a byproduct of what we do from a design and training sense. As past San Francisco 49ers coach Bill Walsh would say, “The score takes care of itself.”

One of the biggest keys to the success and consistency of the corps would be the consistency of the main staff, which has been together since 1996. This includes David Glyde (music director/arranger), Scott Chandler (program coordinator/choreographer), Jay Murphy (visual design), Todd Ryan (visual caption head), TJ Doucette (color guard), Wayne Downey (brass), as well as me and many others.

Dave Glyde is in charge of the overall music design—not just brass or percussion. One of his jobs is taking the ideas from Scott Chandler and translating them to a musical pro-

duction that allows for the visual events to flow organically. From there, Dave works directly with me as brass arranger, along with the rest of the design team, to create the musical book that we will pass to the performers to execute.

Koehler: *What concepts do you use in your approach to tone production and achieving the ideal sound for the brass?*

Meehan: Each year, the show changes—sometimes drastically—so this dictates what our end goal will be from a brass perspective. I talk with my staff and look at the effects we will need to execute within the show and go from there in deciding on exercises and such. We try not to copy and paste from year to year, but there will always be carryovers.

You also have to consider the equipment, as every set of instruments—even from the same company—will have slightly different tendencies. We currently play on the great instruments from Conn-Selmer, including Bach trumpets. So, one of the things I have to consider as an arranger—and the staff has to consider as educators—is how we make these horns respond and sound as best as they can. Some instruments have a naturally dark sound, and some are brighter. So, how can we elevate those tendencies in the writing and teaching? Also, a big consideration is intonation. What are the individual tendencies of each instrument? How do we approach those as we create and educate?

“Music is so emotional; I will always take a few mistakes with 100 percent commitment to imagery and communication versus a ‘perfect’ show any day.”

I also try to remind the performers what they are playing. Don’t just play the music on the page; tell the story. If you must, conjure up your own image and emotion. This will help sell and convey what you are playing to the audience. Music is so emotional; I will always take a few mistakes with 100 percent commitment to imagery and communication versus a “perfect” show any day.



Koehler: *Each year the corps uses a book of exercises to help develop and strengthen the brass players throughout the season. Elements addressed are articulation, technique, and flexibility. How do you determine what goes in the book each year? Does the end goal of the show determine that?*

Meehan: Many of our members are the top players in their home programs, whether that be high school or college, and with that, they have their own individual habits and tendencies. One of our main objectives is to spend time on getting them to blend and match all within our system. We do this through a set of daily exercises derived from show material and many other facets of education, including singing, breathing, and stretching. As a staff, we make sure to place members where they are not only well suited, but also needed, and where they will provide the most for the overall brass section. As one of the two caption heads (alongside Chip Crofts), I know it is important to utilize and rely on the staff as much as we can. These folks are all great educators and performers in their own right, so we call upon their input from day one through the end of the season. Currently, the Blue Devils has a 22-person brass staff that interacts with the performers throughout the season—some for only a few days and others, like me, for the majority of the season.

“I like to think of it as progressive teaching—talk more at the beginning of the season and less at the end.”

As we put together our daily warmups and look at the needs of the performer from day to day, we keep an eye on individual section needs, as well as those for the full brass ensemble. Many times, we will break into sub-sectionals, so each set of performers gets more specific information and attention to their needs. It also allows the staff to take a deeper dive into the pedagogy for their main instrument.

Drum corps is extremely unique, as we might find ourselves performing one night in 48-degree weather and then next day in a sweltering 110! Because of this, we try to keep things in key centers that will still work well in these extremes. If a piece we selected was originally written in D, as the brass arranger, I will probably raise it to E-flat, or down to D-flat or B-flat so we are playing in a “friendlier” key.

As I mentioned before, we look at the show material to determine what kind of exercises we need in our daily routine to maximize the performers’ abilities. For example, if the show has a lot of intervallic material, we do a flexibility exercise almost daily that covers thirds, fourths, fifths, and sixths, hoping to bring ultimate fluidity to any encounter one of the members may have during performance. We also take show chunks to create unique exercises for the challenging finger-dexterity passages or multiple-tonguing moments found throughout a show. For example, the 2019 production had a forty-trumpet feature

based on Khachaturian’s Symphony No. 3, which included an extended double-tonguing section. So, as a brass staff, we designed an exercise to help develop that section, which we used daily in our warmup. One of our staff members coined it “Cuddle-Up-Pup,” based on a saying in their house and how those words matched some of the rhythms.

Our warm-up/technique book morphs from the beginning of the season usually to about June 1. Then, when we hit the road and start performing almost nightly, we only make changes when needed, based on performer needs and show changes. Because our time is so limited once we get on the road for the final two months of the season, our brass warmups almost need to be rehearsals, which is why it is so important to have these show-based exercises.

Koehler: *From auditions to rehearsal camps, all-days, and finals, could you describe what that is like from a teaching perspective and how you pace that teaching*

over the course of the season?

Meehan: I like to think of it as progressive teaching—talk more at the beginning of the season and less at the end. It is important to get as many reps in as possible, regardless of what part of the season we are in. How we learn best as humans is by *doing*. Early on we have more time and get to talk a lot and get several reps in. Then, as we get closer to the end of the sea-

son, our instructions are broken down to just a few words so we can maximize our rehearsal time. As the performers get better, we (hopefully) talk less.

I feel one of the reasons we are able to perform so well once competitions start is that we put the members in performance situations well before that time. It is incredibly important to have a buildup of positive experiences throughout the early season so the performers are not afraid of what is on the line or who is watching them on any given night. The staff and I are always thinking, "What can we do to get the members used to performing and being in front of a crowd?" That is why we have open rehearsals and always welcome people into our warm-up circle at rehearsals and before shows. I also think it is paramount to get the members used to playing down the line. They may be timid and afraid the first few times, but once they get over that vulnerability, they become stronger in every sense of what they do. I try to get them to understand it is perfectly okay to make mistakes; it is just unacceptable to repeat those mistakes.

Koehler: *In addition to pedal tones and breathing exercises, what else goes into healthy brass playing for the Blue Devils? Is there a specific way you approach pedal tones?*

Meehan: Early in the season, it is pretty easy to pace them and take care of their chops and bodies. However, as we get into the meat of the season and get on the road, it is much

tougher. These brass musicians are dealing with extremely small muscles and many times are playing for eight to nine hours a day. Ideally, we play in the morning, have a visual rehearsal in the afternoon, a full-ensemble rehearsal before dinner, and our performance that night. We are expecting the absolute most out of these performers at 10:00 P.M., so we have to be aware of how we pace them throughout the day. Because of our unique season, we try to strengthen the members in May and June and then pace and develop in July and August. This includes their psychological muscles as much as their playing muscles.

"It is perfectly okay to make mistakes; it is just unacceptable to repeat those mistakes."

We also look at what our day consists of and base our fundamentals and other exercises on that. Concepts such as long tones, articulation, and flexibility are covered daily, but others, such as range extension and volume development, might not be used on show days.

With regard to pedal tones, I feel they should be a release and something that brings blood flow and relaxation to the chops. The trick is always to start from a focused aperture, relax down to the pedal tone (which will distort the aperture), and then come back to a focused aperture and immediate great tone.

Koehler: *What is your approach to tuning?*

Meehan: The Blue Devils are known for their "mark system" of tuning, and the evolution of this came from my dad (DCI

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 Seretta Hart (sat@trumpetguild.org).

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Hall of Fame member Jack Meehan). When he was on staff at the Blue Devils, he would go through the entire line and play every horn, marking the tuning slide with nail polish so the members could see where it was “in tune” and adjust back if the slide moved. This went through many stages, including where we would use a caliper and hacksaw to embed marks on the tuning slide. Now, though, Conn-Selmer adds perfectly spaced grooves an eighth of an inch apart along the tuning slide.

Here is how this works: Early in the season, we use tuners and drones, and the members adjust accordingly, as if there are no marks on the slides. However, once we get to May, we gather data daily for a week or two on each individual’s tuning tendencies. Once we have that data and understand if they tend to play sharp, flat, etc., we can start to predict where their slide should be at any given temperature. Each individual is then given an adjustment. So, if one person tends to play sharp, it could be +1 mark, and we can then say, “Trumpets go to mark four,” and they all immediately go to that mark and make their adjustment. This is meant simply to get them in the vicinity of where they should be at that temperature, humidity, altitude, etc. Once there, we do extensive use of drones and ear training, so each member can fine tune where their slide should be. This process is



(L – R): Jack and John Meehan, receiving the Jim Ott Memorial Award, 2014

“It is always music to my ears when I will get a note from a band director or private lessons teacher thanking me for their student coming back from summer vacation at a higher level than when they left.”

extremely helpful when we have such limited time, and in some cases, experience temperature shifts of twenty or more degrees. We can simply say, “Everyone, push in two marks,” and their tuning slides are all immediately closer to where they should be.

For our soloists, I have them tune to a vibraphone as soon as they get on stage, because they need to be in tune with the pit when they play their solo (and due to temperature, the pit and brass section may not always be in similar places). The soloists then know to adjust to that tuning slide position for their solo and then back to their other mark for normal section playing.

Koehler: *The Blue Devils are known for the “Space Chords” at the end of their warmup. Could you explain what that is, how it works, and why you do it?*

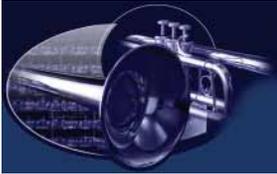
Meehan: “Space Chords” started with an idea Jim Ott experimented with in the ’70s, and my dad developed in the ’80s. It is basically a shift exercise from dissonance to consonance. When we cue the “Space Chord,” everyone chooses a note within a fifth of their respective resolution tone. If we have ample time when first teaching “Space Music,” we will assign notes for the dissonance chord as we do the consonance chord. The beauty of “Space Music” is that it is all improvisational and based on hand signals. It is basically something my dad loved to do, which is subconsciously train the performers to react to his behaviors and feeling of expression. I fully understand the psychology of this and have been asked by several of our drum majors, “Why do they always perform better when you conduct?” It is very similar to the relationship between an orchestra and the conductor.

Koehler: *If there was one thing you could share with readers about Drum Corps International and the Blue Devils Drum and Bugle Corps, what would it be?*

Meehan: I believe drum corps and the marching arts are simply an extension of the school education system, and I think it is important that everyone understands our dedication to growing these performers not only as musicians, but human beings. Not just in the Blue Devils, but in most of the groups out there, we are educators too, and we feel a direct responsibility to take the students who come to us and elevate them to the next level for when they go back to their home program. It is always music to my ears when I will get a note from a band director or private lessons teacher thanking me for their student coming back from summer vacation at a higher level than when they left.

About the author: Dr. Will Koehler aged out with the Blue Devils in 2009 with an undefeated season. Since his time with BD, Koehler has gone on to be an active clinician in the marching arts, as well as an active educator of all levels of students. Koehler currently resides in the central United States, where he is an active freelancer, soloist, chamber musician, clinician, and advocate for new music. His premier solo CD, *Mocking Midnight*, is available in hard copy and through streaming services. For more information about Koehler, please visit his website (<http://www.willkoehlertrumpet.com>).





CORNET IN THE BRASS BAND

BRYAN APPLEBY-WINEBERG, COLUMN EDITOR

Cornet in the Brass Band seeks to present information on issues related to cornet playing in brass bands. Ideas and suggestions for articles and topics should be directed to Bryan Appleby-Wineberg (brassband@trumpetguild.org).

ON A MISSION AND LEADING: BETH COOPER MALOVANCE

BY BRYAN APPLEBY-WINEBERG

Appleby-Wineberg: Hello, Beth. Thank you so much for taking time out of your very busy schedule to chat with our ITG readers about your playing and inspirations. Could you talk about your current positions and professional situation?

Malovance: I am currently a member of four brass bands and sit principal cornet in three of them. The band I have been in the longest is the Chicago Staff Band. I joined in 2007 and sat in three seats before I became principal in 2017. This band has meant so much to me over the years and has helped me grow in many ways. I have soloed and traveled all over the world with this group, whom I consider family. I also play in my local church brass band at The Salvation Army Norridge Citadel and moved to principal around the same time as the Staff Band. In 2013 I was looking for something else—something more challenging—and I was invited to sit in on a Chicago Brass Band rehearsal. I remember the band was working on a test piece called *Audivi Media Nocte*, and I was instantly hooked. I remember talking to Colin Holman, the music director, after the first rehearsal, asking how I could join the band. He told me what I needed to do to audition, and I think I asked to do it the very next week. I haven't looked back since. Although adding another band to my already hectic schedule was crazy to many, I knew I would want to stay in this band for the long haul. There is nothing like sitting on the contest stage. From the standing quietly in the wings trying to steady yourself and focus while listening to the band before you nail their big finish to the stillness and tension in the air just before the baton drops, the impending solo to which you have been a slave for months, and all the way to the huge moments where you cannot possibly play one decibel louder, I love it. Can you tell? In recent years I have started playing with the Brass Band of Battle Creek, which is another amazing experience all its own. I have sat in a number of seats with this band from solo cornet to second and third, and it is a privilege to sit anywhere on that

“From the standing quietly in the wings trying to steady yourself and focus while listening to the band before you nail their big finish to the stillness and tension in the air just before the baton drops, the impending solo to which you have been a slave for months, and all the way to the huge moments where you cannot possibly play one decibel louder, I love it.”

stage. We play a huge range of styles at an incredibly high level with very little rehearsal time on each piece. You have to be at the top of your game, and it is so much fun to play with them. The best part is that the group feels like one big family and is supported so well from the whole town.

Appleby-Wineberg: Could you please talk about your background in music and when you started playing?

Malovance: My background is a bit unique, as I started in grade school on the flute. I didn't start playing trumpet until the summer between freshman and sophomore years in high school. I had private lessons from the very beginning, because I had five years of catching up to do with my peers and even more with kids in The Salvation Army who start very young. I floated through a few teachers in that first year or so until I landed with Bob Ceccarini, who made a big impact and prepped me for college. After only a few years studying cornet and trumpet in high school, I entered the University of Louisville as a trumpet performance major, where I studied with Dr. Michael Tunnell for four years. There I developed a base of technique and experience. After that I went to the California Institute of the Arts and studied with Edward Carroll. While at CalArts, I explored extreme trumpet literature and expanded my view of the technical capabilities and musicality that can be achieved. After that, I moved to the Chicago area and really delved into the world of brass band and solo playing. My experiences at U of L and CalArts have really helped shape my playing in a well-rounded way.

Appleby-Wineberg: I know this is often seen as a silly question, but I think it is important for us to understand equipment. Please talk about your instrument, mouthpiece, and mute choices.

Malovance: I primarily play on my Smith-Watkins soloist model cornet. I use the T-0 pipe for most playing, but I have been known to solo on my G-4 pipe on occasion. My mouthpiece of choice for this setup is my Denis Wick Heritage 4B.



I have tried a lot of different combinations, but always seem to come back to this. In terms of mutes, I don't think we have enough space for me to mention all the different mutes I use, but my standards are the Denis Wick straight and adjustable cup, TrumCor lyric, and copper JoRal bubble Harmon mute.

Appleby-Wineberg: *I see you are in an education position with The Salvation Army. Please talk about the teaching you do.*

Malovance: I have taught private lessons and at camps off and on since 2000. Right now, I only have one student I am teaching virtually. I taught music in the public school system for seven years as a general music teacher before starting work for The Salvation Army's territorial music and creative arts ministries department as the music education specialist. There I conduct a youth band and teach professional development to music leaders and students at events and camps. I am also the deputy bandmaster for the Norridge Citadel band and conduct regularly.

Appleby-Wineberg: *Can you please tell us how you started playing cornet?*

Malovance: I have family involved in The Salvation Army who played brass instruments. I wasn't super close with them because of distance and schedules, but I knew they played. When I was in high school and playing flute, I wasn't particularly good at it. I liked being in band, but I didn't really like what I was playing and certainly didn't like my mediocrity. One day I just told my mom that I wanted to switch to trumpet, and she agreed. It was as simple as that. My Aunt Lynda gave us some advice on what to buy, and it's all history after that. It is really amazing to think of the difference that simple conversation in the car with my mom has made on my life.

Appleby-Wineberg: *Who were or are your cornet influences?*

Malovance: My Aunt Lynda Cooper was my earliest cornet influence. I couldn't believe her technical abilities and beautiful sound. I sat next to her in our church brass band in my early years, and she was a great influence on my playing. I still try to emulate her purity of sound to this day. My favorite cornet players to listen to are Richard Marshall, David Daws, and Tom Hutchinson. There are so many phenomenal musicians out there, but I always come back to these guys.

Appleby-Wineberg: *Can you tell us about a few of the most important events surrounding your experiences in brass banding?*

Malovance: It is hard to pick just a few events, because I have enjoyed so many memorable performances. The first event that comes to mind is ISB 120. This was a weekend event at the end of a Staff Band Tour held at the Royal Albert Hall in London, celebrating the International Staff Band's 120th anniversary. This was the only time all eight Staff Bands were in the same location and played *en masse*. The stage was so full that we were practically sitting on each other's laps, and the audience was filled to capacity. I will never forget the sound of all of us playing and the entire room singing. It must be what heaven sounds like.

Another great memory for me was being a guest soloist with the New York Staff Band. In 2018 I commissioned a piece from Martin Corder, which I premiered at this event. What an honor to solo with such a great band. There is nothing like playing a solo in front of a full band.

My first NABBA (North American Brass Band Association National Championships) sitting principal with the Chicago Brass Band was another big event for me. It's one thing to be

“It is really amazing to think of the difference that simple conversation in the car with my mom has made on my life.”



CALL FOR RESEARCH ABSTRACTS

The ITG Research Room Committee welcomes proposals for research presentations at the 46th International Trumpet Guild Conference, to be held in San Antonio, Texas (USA), May 31 – June 4, 2022. The ITG Research Room offers a blind, peer-reviewed, international research forum for performers, professors, and students to present experimental, action, qualitative, or quantitative research involving trumpet performance, repertoire, history, and/or pedagogy. Presentations are often developed from graduate or dissertation work, published material, or other new research. Presentations should represent an original contribution to the field, grounded in empirical evidence.

Successful applicants will be invited to present an academic poster at the Conference during the Research Room **poster session**. Several submissions will also be selected for a fifteen-minute oral presentation during a Research Room **paper session**. All successful proposal abstracts will be published in the Conference's electronic program. Presenters will benefit from sharing their work with fellow ITG members to generate exposure and connections that may lead to future national or international collaboration.

Presenters selected for oral presentation are encouraged to employ audio-visual aids (*i.e.*, PowerPoint) and deliver handouts and summaries for the audience and will receive a video recording of their presentation. Abstracts and presentation recordings may also be archived as a members-only resource on the *ITG Website*.

Researchers should submit a 500-word abstract summarizing their thesis, sources, data collection, methods, and conclusions. Abstracts should be submitted electronically through the Conference website (<http://itgconference.org>), and full details may be found on the submission form.

The deadline for submission is December 1, 2021.

Submissions will be reviewed by a panel of experts, and accepted proposal authors will be notified in January 2022. The ITG Research Room offers no financial incentives, and presenters are responsible for all Conference registration and travel expenses.

Questions should be directed to the ITG Research Room chair, Fred Sienkiewicz, via email (fred.sienkiewicz@vanderbilt.edu).

in the hot seat for a concert, but it is an entirely different thing to do it on the competition stage. I realize no one is betting on brass banding, and for us there is no money on the line; but it must be what football players feel like in the Super Bowl. The pressure can be overwhelming if you allow it. Months of practice all come down to fifteen to twenty culminating minutes, and the whole band is counting on you. I wanted to prove to myself that I could do it, and luckily, I did. I look forward to NABBA every year, and I feel like it helps me to keep improving each year.

Appleby-Wineberg: *Please talk about the recording projects you have done.*

Malovance: I have had the opportunity to record frequently with the Chicago Staff Band and The Salvation Army. I have recorded many brass band CDs and several solo items on those albums as well. During COVID, I have been a part of quite a few virtual ensemble videos and short solo features.

Appleby-Wineberg: *What do you think ITG readers need to know about cornet playing from your perspective? Please tell us what it takes to be a cornet player on your level.*

Malovance: The cornet is not just a scrunched-up trumpet that you can slap a different mouthpiece on and play the same way. It must be approached with a different sound concept, style, and touch. If you are going to play it, spend time listen-

ing to really great players and bands. If you can hear it, you can play it. The other thing I would love readers to know is that cornet literature exists beyond the world of simply Arban and Clarke. Certainly, they are standards and wrote fantastic literature, but there is so much more out there that many people overlook—both secular and sacred. Luckily, we live in the technology age, and everything is just an internet search away.

There are no shortcuts to playing at a high level. Some people may be more natural and get it quickly, but every great player has at least two things in common. They have put in the time, and they never settle or stop learning. Every day strive to learn something new or improve.

For me, the cornet has always felt like home. I started on it and I have played in a brass band since I started. While in school band, I was also playing in my church brass band. Many people here in the US are trumpet players who learn to play cornet. I feel like I am a cornet player who learned to play trumpet.

Appleby-Wineberg: *Our readers always want to know what our feature artists do on a daily basis to be so great.*

What does your daily practice look like? Does this change depending on what you are preparing for?

Malovance: Daily practice for me is definitely different now. Pre-COVID, my daily practice was different depending on if I had a rehearsal or performance later that day. If I was going to

"Some people may be more natural and get it quickly, but every great player has at least two things in common. They have put in the time, and they never settle or stop learning."



have a two-and-a-half-hour brass band rehearsal or a concert, I would do a short session, late morning, focusing on fundamentals to balance out what I was going to put my face through later in the evening. I always hit long tones, flow studies, articulation, and flexibility. Often, I play through some simple melodies as well to work on lyrical playing, especially if I am going to be rehearsing test music later. On days when I am not going to have rehearsal, I work on all the previous

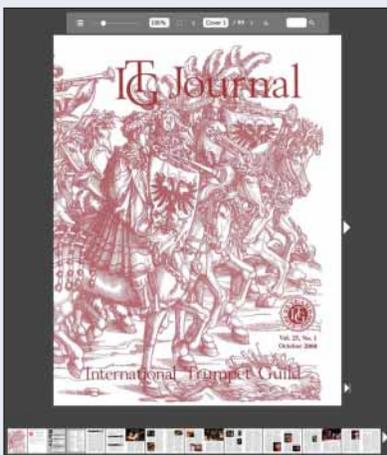
things listed and then add repertoire to that list. Depending on the season, I usually have anywhere between three and eight solos I am working up or keeping under the fingers, multiple test pieces, and three bands worth of program repertoire. Favorite etude and studies books that are regularly on my stand are Clarke, Vizzutti, Concone, Cichowicz, Irons, Bai Lin, Goldman, Brandt, Smith *Top Tones*, and Charlier.

To address COVID, this has been difficult. If I am being honest, there have been a lot of ups and downs for me. Early on during shutdown, I got excited about the prospect of spending time reassessing the chops and fixing little problems that have crept in after recovering from a couple of years of health things ranging from pregnancy to two neck surgeries. I made some goals and got to work. This was great for a while, but the realization of my concert schedule being canceled for the foreseeable future started weighing heavily on me. For a while it was hard to find the motivation to do more than the minimum to keep everything working properly. Then people started posting practice tips and regimens on social media. #100daysofpractice were all over my timelines, and some of my friends were posting really interesting things to work on. This reinvigorated my efforts as I worked on new material and concepts. Recording projects have kept me going and given me mini goals along the path to help with motivation. Now, with the light at the end of the tunnel and a variety of upcoming projects, I have gotten back into a routine. I currently have a new solo being written for me and a variety of projects coming up, which help keep the focus toward the future.

When prepping for a contest, the biggest thing for me is first to be sure I can play the solo moments, no matter what, and then that I have the stamina to make it through the piece. After I have the solos learned, I practice them in a variety of situations. I play them cold, exhausted after a long rehearsal, from memory, with my heart rate up, and at many different tempi. The idea is to know the solos so well that whatever happens, I am ready. I will also work hard on getting my test music endurance up by playing these pieces multiple times in a row while prepping. These pieces are so physically demanding that

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I must approach the contest as though I am going to run a marathon. You have to slowly build up strength so you don't injure yourself.

Appleby-Wineberg: *Do you have any advice for young students?*

Malovance: My advice to students is to stick with it. Nothing worth doing comes easy. There is no instant

“There is no instant gratification in music. If you want to be great, you have to stick with it.”

gratification in music. If you want to be great, you have to stick with it. Small, measurable goals are your friend. You're just try-

ing to improve a little bit each day, whether it is playing a scale four clicks faster, playing a half step higher, or fixing that tricky lick in your music. You're not competing against anyone but yourself. Make each day better, and don't give up!

Appleby-Wineberg: *Could you please give some advice to those of our readers who are section players in their brass band?*

Malovance: Don't be a wallflower. I don't have many opportunities to sit within a section anymore, but when I do, I look at it very differently than I used to. Sitting on the end gives you a different perspective of playing. When you're principal, you are a leader. It is important to set a standard and model for your section to follow. This is in terms of sound, style, phrasing, and line. Every phrase I play gets my utmost attention, and I think, “How can I be as musical as possible? If this was a solo, how would I phrase this?” Obviously, you have to follow and stick with the band, but in terms of phrasing and musical line, I am always trying to think this way. When I do sit in a section, it occurs to me that I never thought this way before. When you bring that mindset to the third cornet section, what a difference it makes! Who does my line go with? Where is the most important part? How can I make a musical line out of my off beats? That is my advice. Recognize how important every part is and how it contributes to the musical excellence of the group. The standard *will* be raised if every person thinks this way.

Appleby-Wineberg: *What does the future hold for you?*

Malovance: I would love to keep playing in the Staff Band and Chicago Brass Band for as long as I can. I have had a number of guest solo appearances over the past few years, and I would like to increase those and record an album in the near future. Last year, Martin Cordner wrote a solo for me utilizing digital delay, and I currently have another composer writing something using extended techniques as well. I would like to continue to expand The Salvation Army solo repertoire and have an opportunity to present it worldwide.

Like everything in life, my musical journey has taken me through multiple seasons. I started with the honeymoon phase at first, and things came fast and easy. After that I moved into college, where my education gave me a solid foundation of technique, musicality, and a variety of experiences to pull from.

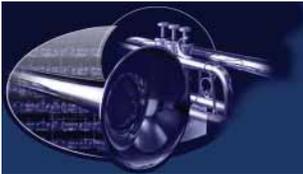


Once I got out of school and started brass banding again, I found my voice and really started shaping who I wanted to be as a musician. I developed my own voice and path and am loving every minute of it. I play in a competition band where we work to play the hardest music possible. I play in a band with which I worship every Sunday morning. I play in a band with which I get to solo and tour the world while providing music ministry everywhere we go. I get to play in a band with all pros of phenomenal capabilities. I am truly blessed and cannot wait to see where things go from here.

“I am truly blessed and cannot wait to see where things go from here.”

About the author: Dr. Bryan Appleby-Wineberg is in his twentieth year as professor of trumpet and head of brass at

Rowan University in southern New Jersey. He holds degrees from the Oberlin Conservatory of Music, the Cleveland Institute of Music, and the Mason Gross School of Music at Rutgers University. He is principal cornet and assistant conductor of the three-time national champion Atlantic Brass Band (ensemble in residence at Rowan University), a founding member of the professional trumpet ensemble Tromba Mundi, and principal trumpet of the Bay-Atlantic Symphony.



INSIDE THE ORCHESTRA SECTION

DAVID BILGER, COLUMN EDITOR

Inside the Orchestra Section seeks topics of interest to the orchestral musician. Ideas and suggestions should be directed to: David Bilger, c/o Philadelphia Orchestra, One South Broad St, 14th Floor, Philadelphia PA 19107; orchestra@trumpetguild.org

DATAFRAME.TRUMPET

BY ANDREW HARMS

Prior to March 2020, I was fortunate enough to fill my days with amazing performances and groundbreaking projects. Most notably in 2019 and early 2020, I had made significant progress toward my goal of playing in a full-time orchestra after advancing through the preliminary and semi-final rounds at several auditions. In general, I felt I was on the cusp of an exciting new phase of my career. However, like all musicians the world over following the outbreak of COVID-19, a pivot became necessary, and I resolved to make progress on the outstanding issues that I believed continued to limit my success.

Up to that point, I had pursued incremental improvement based on my results day after day, which told me what worked and what did not. My hope was, of course, that these small steps would ultimately add up and that one day I would “arrive.” This common strategy has some obvious problems, however. The human condition is not static. We often find small increments of improvement difficult to discern. Improvement can also appear non-linear and delayed. These factors contribute to the challenge of knowing what elements make our practice work, and it is easy to overlook underlying problems. We all know too well the glory of a good day and the frustration when the next day is not as good, especially when we have no idea why.

This mindset significantly hindered my improvement. The degrees of my performance successes varied widely. For instance, in one audition I would advance to the finals, and in another, only weeks later, I would not advance at all. I knew from experience the standard required to be competitive for and play in the best orchestras. On some days, I could meet and exceed that standard, and on others, I inexplicably could not. I could not predict how each day would go, and I could not always fix a “bad day” when I encountered one. This made improvement feel haphazard and accidental, and this was the principal problem I set out to solve in March.

Pandemic Problem

With no upcoming performances or auditions, I decided to try new things and enrolled in graduate-level courses in statis-

tics and programming at the local technology campus. I learned the principles of inference: how to create hypotheses and confidence intervals. I learned how to sample meaningful data related to my playing and how to isolate variables in my practice, and I learned how to write programs that received and processed input into visually and conceptually helpful products. With these newly minted statistical analysis and programming skills and the clarity of method they require, I went to work.

My goal was to discover the correlating variables between elements in my routine and the quality of my daily playing.

I used the Python computer programming language to create a daily questionnaire about lifestyle, practice habits and content, and playing quality descriptors and then added each day’s answers to the bottom of a data table and tabulated results for several months of daily practice. I deliberately predicted that some variables had little or no obvious correlation to my playing and some I suspected of having a strong correlation. To track playing quality, I compiled, played, and tracked a variety of excerpts, etudes, and other benchmarks that summarize a cross-section of techniques and musicality on the trumpet, including frequent mock auditions and performances for an audience. These metrics were then compiled into a table for which I created a script in the statistical programming language R to generate plots and correlations.

The data showed a “bimodal” distribution of playing quality of mostly great and awful days, with comparatively few falling in between—not what one would expect from a normal distribution. Figure 1 is a histogram depicting the frequency of my overall impression of each day’s quality derived from my various excerpts and etudes. For instance, I rated my play-

ing at a 7.5 average three times, a 7 twice, etc.). This distribution likely meant that one variable contributed significantly to playing quality. I then calculated and compiled the correlations of each variable to my playing quality into a table, which showed a curious and unexpected result: On days that included the offstage solo from *Pines of Rome*, my playing was generally significantly better.

“My goal was to discover the correlating variables between elements in my routine and the quality of my daily playing.”

“We all know too well the glory of a good day and the frustration when the next day is not as good, especially when we have no idea why.”

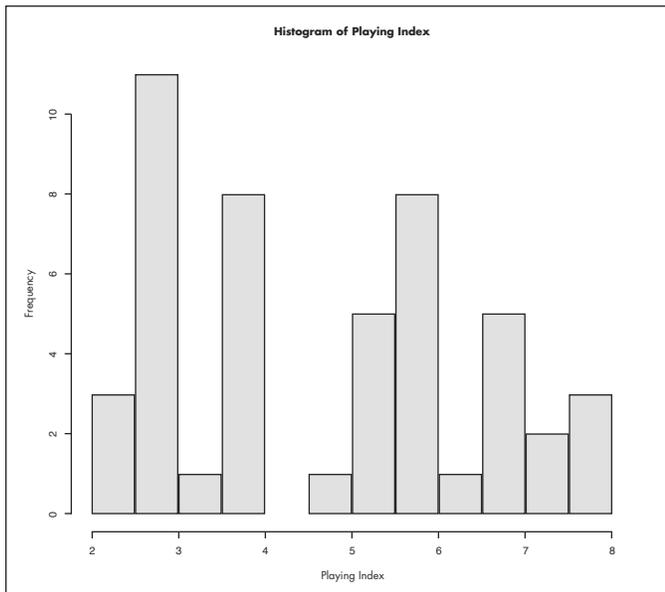


Figure 1. Histogram showing bimodal distribution of playing quality

I often developed a “grit” in my sound, which manifested itself most noticeably in this offstage solo and which I did not understand. I had given a lot of thought and practice to fixing this problem on this specific excerpt and had some strategies for success. When practicing the excerpt, I often did a specific set of exercises, including lip trills, flow studies, and mouth-piece buzzing, to fix the grit. This data suggests that these strategies likely had a significant impact not just on this excerpt, but on virtually everything about my playing. Figure 2 visualizes this relationship. In general terms, the dark line represents my average playing quality, the box represents the range of distribution, and the dotted lines and circles represent any outlying data. There are two plots: one representing days I did this set of exercises and one representing days I did not.

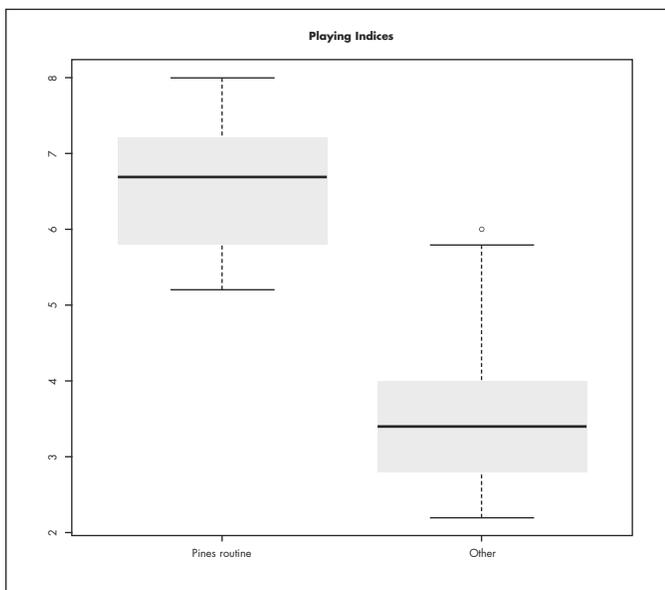


Figure 2. Box plots showing significant difference between days with this routine

This sequence resulted in a specific method for lyrical playing, which I did not feel transferred perfectly to the rest of my

technique—the primary reason I had not previously pursued this in a global context. Integrating this discovery meant revisiting some fundamental skills in a painfully basic manner. I consulted with many professionals, including Phil Hembree, Jim Wilt, Jim Ross, David Krauss, Dominik Gaus, Anthony Plog, and Micah Wilkinson. I also consulted extensively with Tom Hooten and David Bilger, who were especially helpful to this project in both inspiration and substance. I strictly instituted and refined a routine of flow studies, flexibility, articulation, and dynamics to process this new direction. Whistling, circular breathing, and playing didgeridoo were also included. I used Arban, Philip Hembree’s “Articulation Studies,” and simple lyrical melodies in small one-measure chunks at first and then progressing to longer intervals and more complex etudes (e.g., Sachse, Böhme, Charlier, and Bitsch) as comfortable. This process took about four months.

The results are best described as transformative. Since this change, I have experienced a decisive data-verifiable renaissance in my trumpet technique. Qualitatively, I feel that even the most “difficult” etudes, excerpts, and solo works are simply a matter of musicianship (its own challenge, of course) and execution. In short, playing music is no longer a battle.

“Since this change, I have experienced a decisive data-verifiable renaissance in my trumpet technique.”

Bayesian Trumpet

This process effectively weaponizes one of the core tenets of statistics and probability: that they have the capacity not only to describe what already is, but also to predict how things will be in the future. The numbers in Figure 2 are regressive in the sense that there is a line representing the mean over a given timeframe, but one could follow that timeframe into the future and predict what will happen statistically. The nomenclature calls this “expected value,” which means that, given a validly representative sample of two data points that are dependent on one another to some unknown degree, we can determine a statistic that will predict the future with a certain degree of accuracy. An apt example would be weighted dice; although each roll could be any one of six possible results, the more times we roll, the more frequently one side will occur as a proportion of all outcomes, directly related to the weight.

In my data frame, I tracked several variables related to my mock auditions, which included the ubiquitous audition excerpt “The Ballerina’s Dance” from Stravinsky’s *Petroushka*. Contextualizing conditional probability, we will say that our criteria for evaluating our performances are “accuracy” and a “good sound.” We use a principle called “Bayes’s Theorem” to understand the probable relationship between these variables on this excerpt. Figure 3 is a visual depiction of this principle. In this simplified example, derived from my data frame, we execute this excerpt with a good sound ninety percent of the time, and of those instances, we are accurate seventy percent of the time. When our sound is not good, we are accurate only fifteen percent of the time. We would calculate that we played accurately with a good sound 63 percent of the time and played accurately with a bad sound only 8.5 percent of the

time (the Law of Total Probability). This means that, for each accurate performance of this excerpt, there was a 97 percent chance it began with a good sound. That is, of course, a strong relationship, and it would be a good bet that working on sound quality will help accuracy as well.

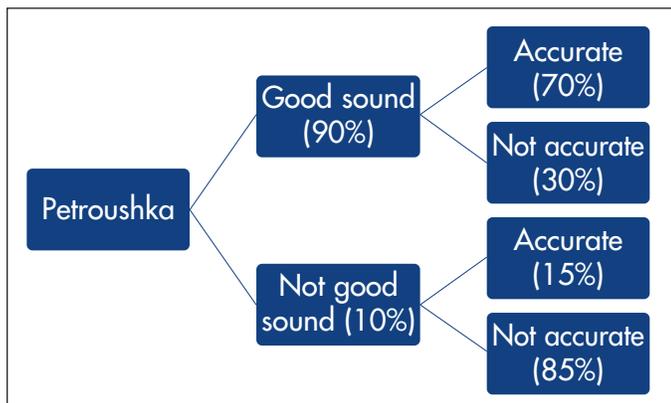


Figure 3. A hypothetical diagram visualizing Bayes's Theorem

Bulletproof Technique

I have always felt that some individuals had a “bulletproof” conceptual approach to the trumpet; no matter what the music required, the musician could execute it physically effortlessly. It appeared easier for these people than it was for me; it seemed like I was working harder just to play the trumpet. Specifically, the bimodal distribution of this data suggests that this intuition is exactly correct. Achieving bulletproof technique is not simply a matter of repetition and coordination, but of concept.

A popular anecdote in statistics is Plato's cat, which states that there is a perfect hypothetical feline and that all others suffer from varying imperfections. Applied to trumpet, we know that we are each akin to “Fluffy,” but that somewhere in our imagination is a trumpeter who interprets and produces the perfect output for every situation in which they find themselves. We will name this hypothetical person Tom Bilsmith. If Tom is our perfect concept, so is Tom's practicing. Tom understands instinctively that some exercises/etudes have elements that are both helpful

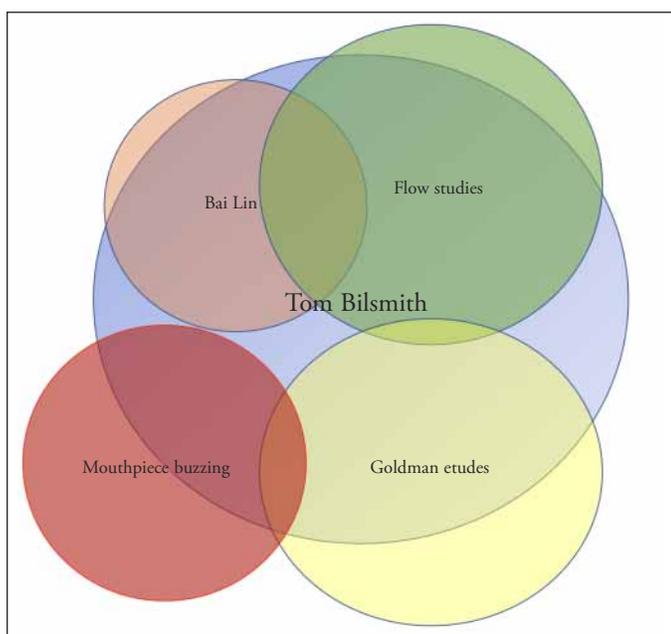


Figure 4. Tom Bilsmith, our amalgamation of the ideal trumpeter

and hurtful and would be able to work through every study with an understanding of its exact purpose and application.

Put another way, the exercises and etudes we play each have some conceptual parameters that contribute positively to our playing and some that do not. Figure 4 is a helpful visual for this elusive idea, showing conceptual circles as they relate to our conceptually perfect trumpeter. The efficacy of our execution of a particular study depends on whether our understanding of its purpose lies inside or outside of its effectual parameter. In other words, Tom is not just building his finger-wiggling technique while playing Clarke studies or a concerto for mouthpiece while buzzing. He is extrapolating and practicing only the conceptual content of his studies and etudes that contribute to a global understanding of how the trumpet works.

Conclusions

This idea is what my project taught me. I was missing that the offstage solo from *Pines of Rome*, “The Ballerina's Dance” from *Petroushka*, and other excerpts are reflective of a whole musician; I needed to listen to what they were telling me about my playing. To shortcut my months of data sampling and strike at the heart of the concept, we should be searching for the kind of bimodal variables I ultimately discovered in my own playing. Statistics calls these “Bernoulli variables,” those that have a value of “true” or “false.” If the result of our practice questions is a spectrum, we should then make our questions more specific. Rather than “How good is my sound today?” we should ask, “Am I playing with the requisite professional

“Rather than ‘How good is my sound today?’ we should ask, ‘Am I playing with the requisite professional sound?’”

sound?” These Bernoulli variables represent a more conceptual, global understanding of technique, applicable to any situation under any circumstance.

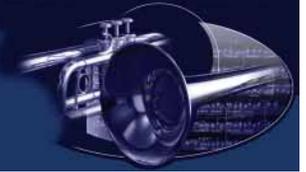
About the author: Dr. Andrew Harms is a freelance orchestral musician and brass teacher residing in Boston, Massachusetts. In addition to orchestral playing, he is the artistic director of the Boston Trumpet Workshop, serves on the board of the New England Brass Band, and serves on the faculty at Blue Lake Fine Arts Camp. He holds a Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music, as well as certifications and accreditations in programming, analytics, and personal training.



**2022 ITG
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ORCHESTRA SECTION PROFILE

JASON BERGMAN, COLUMN EDITOR



Orchestra Section Profile is a “snapshot” of an orchestral player or section at a specific time in history. The column seeks to include sections from all levels of orchestras. Ideas and suggestions should be directed to Jason Bergman; orchprofile@trumpetguild.org

PAUL TORRISI, SECOND TRUMPET, UTAH SYMPHONY

BY JASON BERGMAN

Paul Torrissi is currently in his second season as second trumpet with the Utah Symphony. Prior to his appointment to the USUO (Utah Symphony/Utah Opera), he served as assistant principal/second trumpet in the Grand Rapids Symphony from 2017 to 2019. He also played third trumpet in the Youngstown Symphony from 2015 to 2017 while he was a master’s student at the Cleveland Institute of Music under the tutelage of Michael Sachs and Michael Miller. For his undergraduate degree, Paul

attended Southern Methodist University in his home state of Texas, studying with Tom Booth. Paul also participated in the Tanglewood Music Center fellowship program in 2016 and 2017, occasionally getting to play as an extra with the Boston Symphony.

Paul currently lives with his girlfriend, Hannah, and cat, Pepper, in Salt Lake City. He spends his free time hiking, snowshoeing, lifting weights, and solving twisty puzzles.

Bergman: *How did you become interested in the trumpet? How did you get started?*

Torrissi: I am from the north Houston area. In Texas, it is pretty common to start an instrument in sixth grade, but in my school district, we started in fifth grade. So, at the beginning of the fifth-grade year, there was an instrument petting zoo where kids were able to pick an instrument. I remember that my band director gave a demo on the brass instruments. When he played the trumpet, he performed *Reveille* and said, “You know, you can really annoy your siblings with the trumpet.” So, I thought, “Maybe I’ll try that one.” I wrote down trumpet, and that was my choice.

My parents played clarinet and saxophone in grade school, and those became my backup choices if the trumpet hadn’t worked out.

Fifth and sixth grades were fine, and I had a normal progression on the instrument. In seventh grade, I think I was in the third band out of five and had braces at the time. I was getting ready to get them off and wanted to make a jump from the third band to the first band. Everyone said it could not be done, but I did it. I don’t really think I got into the trumpet until I realized that I could be good at it. I also made a lot of really great friends along the way. Most of the kids I knew were in band, and we’re still close to this day. We still get together for a weekly game of *Call of Duty*. However, I didn’t really consider having a career in music until I played in an orchestra for the first time.

In Texas, they have TMEA, which is the statewide music educators association. In my sophomore year, I tried out for All-Region orchestra, not just band. I came out first in the audition, and when they sent me the music, one of the pieces was

The Planets. I brought the music to my teacher and asked, “Why does the music say, ‘Trumpet in C?’ What does this mean?” Until that point, I didn’t know there was anything more than a B-flat trumpet. So, I got to rent a C trumpet, and it was a great one. Then I got to play *The Planets* and play with strings for the first time. I thought to myself, “Wow! I really like this. I could see myself doing this forever if it works out.”

The next year I performed with the Houston Youth Symphony. That was a great program. I was able to play with Matt Barker, who is now a member of the Baltimore Symphony. He was a really good role model for me. He is an awesome player and a really nice guy. So, I met even more great people along the way—even in high school.

Then I went to college. I received my undergraduate degree at Southern Methodist University in Dallas. I applied to a number of schools in Texas, including Rice, as well as Northwestern in Chicago.

Studying at SMU was a great choice, because Tom Booth was the perfect teacher for me when I was an undergraduate student. Although I was a pretty advanced high school student, the amount of refinement I needed was pretty high.

One of the best things that Tom taught me was how to practice and how to use your ears. You have to practice three hours a day, cover all your bases, and listen and learn new repertoire. It was also really great to hear the Dallas Symphony every week—really as often as I wanted—at a really low cost. He also really focused on ear training and aural skills in our lessons. I had tested out of the first semester of those classes, so I studied privately. That was really hard, but really rewarding. I don’t think I would be who I am today without all the extra training I had.

“He said, ‘You know, you can really annoy your siblings with the trumpet.’ So, I thought, ‘Maybe I’ll try that one.’”



Tom also taught us to be really picky with ourselves. He used to tell this great story about a time when he was in a class that Bud Herseth was doing. There was a young man who went up to play *Pictures* for Mr. Herseth. When he finished, Bud said, "Okay, I'll play it now." When he finished, he said, "What's the difference between what you did and what I did?" The man said, "Yours was better in this way and that way." And Bud said, "No, the difference was that I heard more things wrong with my playing than you did with your playing." So, I am really critical with my own playing; every little thing still bothers me.

I went to the Cleveland Institute of Music for graduate school. I studied primarily with Michael Sachs, but also with Michael Miller. Both were really awesome teachers. Getting to study with those two teachers and then hearing the Cleveland Orchestra every week was really impactful. It might be my favorite orchestra to hear live. Having that experience and having them so close was amazing. Mr. Sachs is this juggernaut of a principal trumpet player. He was so good at demonstrating what he wanted things to sound like. He was good with his words, but he was a top-notch demonstrator. He would demonstrate in all of my lessons until the end, when I won my job with the Grand Rapids Symphony. He said, "You don't need to hear me so much anymore. You're good on your own now." But, I still wanted to hear him play!

When I was in Cleveland, I went through all the fine tuning that I needed in my playing. Tom Booth had really helped me with the building blocks, like ensuring you have consistency of sound in all registers. You can't sound nasally up high and tubby down low. You need to ensure your articulations are as consistent as you need them to be. Mr. Sachs made sure that everything was fine-tuned, down to the last detail for which Mr. Booth had set the foundation. That push when I arrived at CIM helped me get into Tanglewood both years.

Going to Tanglewood was also really formative for me. They did not treat you like children. They were tough and firm, but also supportive. When you are at CIM, you get to work rather closely with the Cleveland Orchestra. When you are at Tanglewood, you are almost part of the Boston Symphony, and sometimes we got to perform with the Boston Symphony. Those summers were really good. I even went in the summer between when I won my job in Grand Rapids and when I started. The members of the Boston Symphony each offered a different perspective. In that orchestra, you get the sense that they really try to be of one mind. Tom Rolf's sets the tone. It's not like they all just fall in line, but they have this singular vision. It was really great to see that.

Bergman: *Looking back, are there any experiences or lessons you learned that have impacted you the most?*

Torrisi: I actually have this binder with notes from Tom Booth. He would write these notes during your lessons and give you the sheet at the end of your lesson. I could pull out any of the sheets, and there would be his suggestions that

were really helpful to me. It is all of these simple things that he taught me, like how to take a good breath and not be so tense. Thinking, but not thinking too much. Tom Booth was so great at teaching you to be prepared before you go into something. Hopefully, you are so prepared in every aspect of

"Bud said, 'No, the difference was that I heard more things wrong with my playing than you did with your playing.'"

what you need to do that when you take your first breath, you know it will be successful. That applies really well in auditions, because even if you take beta blockers to help with nerves, there is still some level of adversity that you face with a higher heart rate or shaky hands. The pressure gets to most people. The preparation you do

before the audition serves as a sort of "autopilot" when you are under pressure. The autopilot serves you so well when you are under pressure.

In Utah, I play second trumpet. When I was in Grand Rapids, I played second and assistant principal. That would be associate principal in any orchestra that has four members of the section. I did a lot of playing there. It was challenging sometimes, but the experience was incredibly valuable. The

"The preparation you do before the audition serves as a sort of 'autopilot' when you are under pressure."

rate of growth will probably not be any higher. In my first year, we played *Ein Heldenleben*, and I had to play the first E-flat trumpet part. I did feel pressure there. Most everyone learns *Ein Heldenleben* in college and sometimes earlier. All of the preparation that I had done up to that point really

served me well. You know, you hear the snare drum come in, and you almost freeze with panic and nerves. You hope you can really center yourself and focus on being in a positive mental place. You tell yourself, "I hope the autopilot will be good enough and that all my preparation will pay off and get me to the end."

It has not been so long since I have been out of school, so I'm not sure I can pinpoint a singular moment that stands out. However, I do remember there were several classes at CIM that Sachs and Miller would do, in which they would focus on section trumpet playing. I feel that topic is not touched on enough in schools. It can be tough, because when everyone is growing up, they usually are aiming to be first chair. If you are one of the better trumpet players, you are playing first trumpet all of the time. So, you are learning to be a leader, not a follower. I also remember that at CIM, we would have a trumpet and snare drum class, or a trumpet and tympani class. If

"Adapting your playing to others is just a really critical skill to have in your career."

you were in the tympani and trumpet class, you might work on a Beethoven symphony, and they would teach us how to play Beethoven. It is not just playing C-C-G-G-C. How hard could that be? It is never that straight-

forward. They also would teach us how to manipulate the color of the instrument to blend with all instruments in the orchestra. Being adaptive is incredibly important, and I really learned that in all of my schooling. That skill serves me well now. Adapting your playing to others is just a really critical skill to have in your career.

Bergman: *You played in Grand Rapids and are now in the Utah Symphony. After having done this for several years, is there*

anything about the job that you were expecting? And are there any things that have surprised you?

Torrissi: That is a really great question. I think I will start with what I did not expect. Quite often you hear of some trumpet players who have a certain negative stereotype, mentality, or attitude. I have not met too many of those types of people. In Grand Rapids, there is a tiered contract system, A and B tiers. There were two full-time trumpet players, and I was the second tier-A contract. The principal trumpet player was Charley Lea, and the third trumpet player was Neil Mueller, who also teaches at Central Michigan. They are both top-notch people and players. They set great examples as professionals. That was really important when I was so new in my career. I feel like I had a good idea for how to conduct myself, but I was really fortunate with good role models. I don't know if it always works out where you get to sit next to your friends, but I feel like the vast majority of orchestral trumpet players in the professional levels are really grounded and nice. I'm not sure they are all like that, but I have not really run into any grouchy people. It is the same here in Utah. Everyone has treated me exceptionally well. I was only in Grand Rapids for two years and felt new even when I was leaving, but everyone became my friend. I was hoping for that, but I did not expect it.

As far as something about having an orchestra job that I expected, I just really like playing in orchestra. The quality of the overall playing of the orchestra in both jobs has been good. I have never felt wanting for something more and have never felt that the orchestra's playing was lacking.

Another thing that I expected and really appreciate is the variety of music we perform, as well as the standards that we play. I still have not played Beethoven 9, which is surprising to me. We were supposed to play it this season, but that is not going to happen because of COVID. I am getting to play a lot of music I haven't played before, and I am also getting to perform some things that I played while growing up, but now at a much higher level. Playing orchestral music is just so rewarding.

This season has been really weird. I'm glad you have been able to be a part of it, too. That week was one of the more normal weeks that we have had. I have only played with the strings on a pops concert in the fall (of 2020). We also did Beethoven 3. Just getting to play at all has been a really good thing. I have also been able to play in a brass ensemble. We have just been able to do many things that we normally would not do in the orchestra because of this unique COVID season. I'm glad we're trying anything at all! But, back to your question, the variety of repertoire has been something expected.

Bergman: *What are some things you have learned through this time of COVID, and what are some lessons you feel the orchestra has learned?*

Torrissi: I am not a part of the inner workings of the Symphony, but it really feels like our organization is handling things so well. It seems it has been better than most other arts organizations I see. Personally, I have found that I am not someone who struggles to find motivation to practice. However, I have struggled with being productive in my practice. We

have opera next week, and that will be my first time playing with other people since you and I played together (which was about a month ago). Having that coming up has given me something specific to work on and prepare.

Over these last nine to ten months, I have tried to make sure that "Paul the person" is still okay. I have not done much exploration, but I dove into some hobbies. That has been really fun. I have gotten to hike and snowshoe. I am a home body, so

I am really comfortable being at home all the time. I am thankful to live in a house where I can practice whenever I need to. Learning to take care of "Paul the person" has been just as important as taking care of "Paul the musician."

Bergman: *That is a great lesson for all of us. As you talk about what has happened over the last nine or ten months, are*

there any changes you have made in the Utah Symphony that you think might stick around in the future when we get to a "new normal?"

Torrissi: 2020 was a year in which a lot of social norms shifted. Diversity has been an issue in music forever. Our repertoire is now very diverse, and the new music is good. You have to experiment to try new music and find what is good. I'm sure it is difficult to be a composer, because a lot of notes have already been written. We are playing a lot of new music as much as we can with the size restrictions because of COVID. Our programming is diverse in multiple ways, and that is a good thing.

There are also a lot of shorter pieces. I don't necessarily think longer pieces are bad. I long for the days of getting to play a Bruckner symphony and other pieces that are that long. We

are mostly having hour-long services now and are not playing for a live audience. So, these shorter services sort of make way for shorter pieces. That makes for a big change in programming. We temporarily

had live audiences at one point during COVID, and it is hard to gauge whether they preferred the shorter concerts. I think they were mostly just so happy to be back. The Symphony is so safe with precautions, but there is still a risk to going to just about anything right now. They were really appreciative of just being back, so it is hard to gauge whether they liked the new programming, but maybe we will see these new pieces stay around. I do think we will get back to a "new normal" eventually. I think the new pieces and varied instrumentations might stick around, at least for a few years. It is sort of like having a sampler platter, instead of an entrée. Some people like that. Maybe there will be more concerts like that, instead of the overture-concerto-symphony format of the past, even though I still like that format very much.

Bergman: *You have to be able to think outside of the box to be able to survive. It is great that they are being so creative. Earlier you talked about being adaptable as a second trumpet. You mentioned the truth that so many trumpet players growing up envision being a principal trumpet player. What are some of the most important characteristics you feel are necessary for a second trumpet player?*

Torrissi: I was just talking about this to the kids yesterday in a masterclass I did. Playing any section trumpet position does not mean that you need to be out of the way. Oftentimes you

"Learning to take care of 'Paul the person' has been just as important as taking care of 'Paul the musician.'"

"Playing orchestral music is just so rewarding."

need to be the stronger player or the strongest voice. It has been a while, but I took an acoustical physics class when I was at SMU. I learned about pitch masking, the dumbed-down version of which I understood was that higher pitches sound louder than lower pitches. So, when you are playing the lower part or lower octave, you need to play more. I have been asked to play louder when on a lower part a million times more than being asked to play softer. As a second trumpet player, you gauge the situation, but you do not want to be timid.

As a second trumpet player specifically, you have to work on your low register a lot and make sure it is strong. As a modern orchestral trumpet player, you just have to be ready to do anything. I think specifically about when we are asked to play movie soundtracks with the film being broadcast live. I remember doing a *Star Wars* movie when I first got here, and I had not played a John Williams movie before that. John Williams's second trumpet parts go very high and very low. I remember we also played *Coco*, which is an awesome movie with great trumpet parts—especially some fun mariachi parts. The second trumpet part went up to a high concert D. Last season, there were three times I had to play a high concert D in the season. You just have to be ready to do anything as a modern orchestral trumpet player. To those who don't know what a section trumpet part is like, you just have to be ready for anything. Be prepared!

Bergman: *In your effort to be prepared in the low register, do you have specific exercises or approaches you do to improve or solidify your low register?*

Torrissi: I have essentially had the same fundamental routine since I was in college. Tom Booth and Mike Sachs are huge proponents of long tones.

It is like the Remington style where you put the metronome on sixty and do four beats of G, four beats F-sharp, and four beats of G on B-flat trumpet. My long tones finish by going from low concert E to low concert E-flat and back with kicking out the third-valve slide. I have done *Ein Heldenleben*, and if you want to play the first E-flat part—and definitely the second E-flat part—and you want to be able to grab that low E-flat concert, you have to play it regularly.

There is also this articulation exercise that came out of Mr. Sachs's fundamentals book. He plays two sets of quintuplets starting on low C going down to low F-sharp. I go down to low F just to make sure that is covered. Two sets of septuplets going from your lowest note back to the C. You just have to make sure you are covering those low notes every day, so they are there when you need them.

I mentioned playing *Coco* earlier. If I am going to play in that style, which is pretty different from how I usually play, I need to make sure I am incorporating that style into my daily routine. I remember when I was doing *Ein Heldenleben*, I would make up my own exercises that would help me play what I was going to play in the piece. For example, I would make up an exercise to practice the eighth-note pickups in the battle scene.

It also never hurts to play with a drone and incorporate your ears. Playing in tune is important, but you have to find the center of the note first.

Bergman: *For someone who is wanting to have a job like the one you have—someone who might be in school at this time—what are some things that you learned in the audition process that might be really helpful for someone wanting to pursue the path you are on? What is some advice you might have?*

Torrissi: Let me show you something I would do for auditions. I would make these audition booklets for each audition.

It was Tom Booth who had me learn to do this. I would take the list for the audition, put all the excerpts in order behind it, and then bind it all together. So, I have a booklet for each audition I took (showing his book over Zoom). Here is the packet I made for the Utah Symphony audition. This is the audition excerpt list, and here is the first

piece. Like many auditions, they have the Haydn and then first-trumpet excerpts they asked in the first round. Then here are the second and section excerpts for the other rounds. Having these packets where you can easily access the music in one place was really helpful.

If you need to learn a lot of the music on an audition list, you need to start pretty far out to give yourself time to prepare. The longer I did this, the less time I needed to learn music. I actually did not prepare long for this audition. It was in November, but in late October I was runner-up for an audition with the Indianapolis Symphony. I was heartbroken.

That was the farthest I had gotten and not won. Anytime I had played well, I had moved on or won. I didn't feel like I played particularly well in that final round. I wanted them to just tell me I lost so I could go home. Then they announced I

was runner-up, and I just missed it. I still had this other audition coming up in Utah. I looked at the music and realized I had already played the music before or had learned the excerpts. I didn't practice the audition list until about two weeks before. I did play for a lot of people. I think preparing too far out can be tough. I feel like I would become complacent. Preparing for something normal should take about three or four weeks if you know the music. If you don't know much of the music, six weeks might be a little better. I think you can compare it to kids who start playing violin at age three and are phenomenal by the time they are teenagers, and then they are burned out. You do not want to burn out and peak too soon before the audition.

Listening is also really important. Comparing recordings is really important. I have a large collection of music in my iTunes, and I listen to recordings that I already think are really great. When I was in school, I was so fortunate to hear the Cleveland Orchestra live. That was a tremendous resource.

Taking an audition before you have a job is different from taking an audition when you have a job.

When I won the job in Grand Rapids, I did not take too many auditions, but I did take some with the Atlanta Sym-

“I have been asked to play louder when on a lower part a million times more than being asked to play softer.”

“You do not want to burn out and peak too soon before the audition.”

“Playing in tune is important, but you have to find the center of the note first.”

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PRODUCT/APP REVIEWS

BRITTANY HENDRICKS, COLUMN EDITOR

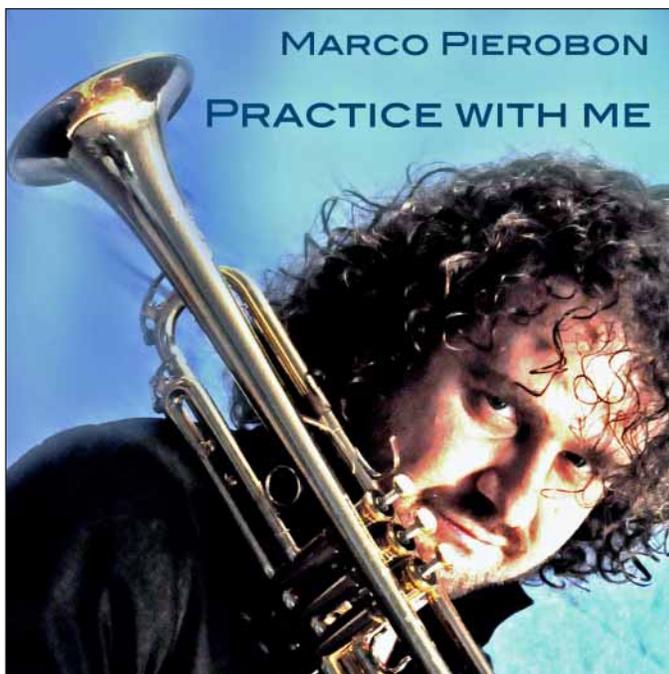
This column exists to provide an unbiased assessment of the many products and apps available to ITG members. The staff makes every effort to provide reviews by ITG members who are unaffiliated with the products they test. Reviews reflect the opinions of the individual reviewers and not those of the editor or the International Trumpet Guild. Developers and manufacturers wishing to submit items for review are expected to provide a complimentary sample of the product or app in question, and not all submitted items will be reviewed. Reviewers and products/apps will be selected at the editor's discretion, and samples will not be returned. To recommend an item for review or to request to join the review staff, contact Brittany Hendricks (productreviews@trumpetguild.org).

Practice with Me by Marco Pierobon

US\$0 (streaming)—\$9.99 (iTunes download; recommended for optimal fidelity)

marco@marcopierobon.com;

<http://marcopierobon.hearnow.com>



Marco Pierobon's 2020 play-along album, *Practice with Me*, offers a unique tool for teaching during the COVID-19 era. Pierobon, whose notable solo and orchestral careers have led to his post as professor of trumpet at the Bolzano Conservatory, provides trumpeters with a high-quality sound that young students can and should emulate. This album is all-encompassing, providing the user with a wide array of exercises. Selections include Herbert L. Clarke's *Technical Studies for Cornet* (studies one and two), Vincent Cichowicz's *Long Tone Studies*, and scalar exercises that address single, double, and triple tonguing. Pierobon also includes two cool-down tracks, which students should use to establish healthy practice habits and promote recovery.

In each track, Pierobon's initial demonstration of the study is followed by a preparatory measure of rest with a metronome, and then a drone overlays the metronome for the student to play along. Many of these exercises come from standard pedagogical texts. However, Pierobon does not provide any visual aids. This omission helps to connect aural skills to the trumpet, encouraging students to develop their ears. These recordings

can be used in a few ways in practice sessions—first, as described above; second, with the user playing along with Pierobon and using the drone and metronome measures as rests. Pierobon also suggests playing along with these tracks on the mouthpiece and then playing during the drone section with the mouthpiece in the instrument.

During a time when many are teaching via Zoom, Google Hangouts, or other video conferencing tools, this album helps to provide students with a strong, exceptional example of how these exercises should sound. Pierobon's album provides over five hours (49 tracks) of play-along recordings, leaving users with an abundance of possible materials. *Practice with Me* can be found on Spotify, Apple Music, iTunes, and Deezer. (Alexander Sanso, doctoral trumpet student, The Ohio State University, Columbus, OH)

Vibes Hi-Fidelity Earplugs

US\$23.98

info@discovervibes.com; <http://discovervibes.com>



Most trumpet players understand the dangers of hearing loss, yet find earplugs both practically and artistically cumbersome. Within this market, Vibes Hi-Fidelity Earplugs offer a welcome alternative.

Vibes should be compared to similar products, rather than to performance without earplugs, which operates on a level of nuance that no earplug is likely to facilitate. Purporting to reduce sound by fifteen decibels, Vibes are affordable, comfortable, discreet, easy to insert, and not prone to falling out. Compared to one reviewer's experience with both drug store earplugs made of foam (difficult to use) and custom earplugs molded to the ear (painfully tight, despite a high price tag), Vibes offered a significant improvement with minimal investment.

The pandemic required that this product be tested by two writers—one practicing at home and one rehearsing with an orchestra—and both reported some lingering artistic drawbacks. The product is designed to maintain sound fidelity while mitigating negative effects of loud, sustained noises (such as the trombones seated directly behind our orchestral writer’s chair), and the earplugs did greatly reduce the harshness of practicing within a small, enclosed space. When working on flexibility in the upper range, Vibes also made it easier to sense when the notes slotted or “clicked” into place. However, the vibration in the oral cavity/skull made it challenging to identify the center of the tone in general. In the ensemble, Vibes made it easier to identify the pitch center of the aforementioned trombonists, though harder to hear the rest of the trumpet section. This finding may have been affected by staging, which allowed several extra feet between chairs, and may have practical benefit for trumpet ensemble coaches (an application that these writers were unable to test). At no point did Vibes make it difficult to tune within the group. Neither reviewer felt that Vibes allowed a meaningful perspective on dynamics.

Within its market, Vibes Hi-Fidelity Earplugs represent an affordable option that will mitigate the effects of sustained high decibels. Especially in settings where earplugs are a must, such as rock concerts, DCI, and pep band, this product deserves serious consideration. (John Kilgore, instructor of trumpet, Kansas State University, Manhattan, KS; and Brittany Hendricks, Jonesboro, AR)

pInstrument Cleaning & Care Kit

£20 or US\$30

info@warwickmusic.com; <https://tinyurl.com/itg2107v> (UK customers) or <https://tinyurl.com/itg2107w> (US customers); +44 (0)24-7671-2081



ITG MEMORIAL SCHOLARSHIP FUND

The Memorial Scholarship Fund was created to give ITG members an opportunity to contribute to annual ITG Conference Scholarships. To donate to the fund, send a check (write “Memorial Scholarship Fund” on the memo line) to:

Dixie Burress, ITG Treasurer
P.O. Box 2688
Davenport, IA 52809-2688 USA

Edgware by BBICO has developed a line of instrument cleaning kits with the goal of revolutionizing the industry through environmentally- and health-friendly products. The pInstrument Cleaning & Care Kit is part of this line and includes a tube of tuning slide grease, bottle of sanitizer spray, mouthpiece brush, and care cloth that are suitable for all brass instruments in the pInstrument line. Edgware is uniquely committed to producing these and other products free of synthetics, toxins, and petroleum, as well as packaging and shipping its products in biodegradable, compostable, and recyclable containers. This focus ensures that their products have minimal impact on the global environment and mitigate any health concerns related to use by young children.

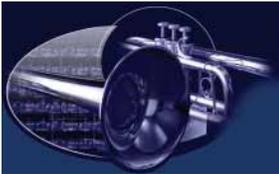
All of these products function very well on the pTrumpet and worked similarly when also tested on a Yamaha B-flat trumpet. The tuning slide grease is effective and has a balanced viscosity to ensure ease of movement without making it so slick that the tuning slide moves while being played or set vertically on a trumpet stand. The mouthpiece brush is durable and cleans both plastic and metal mouthpieces with ease. The cleaning cloth doubles both to wipe clean the instrument and to function as an easily washable surface when emptying condensation. The sanitizer spray is made from hypochlorous acid that kills 99.99% of germs and is safe for use on skin and around the eyes and mouth. Impressively, the spray is tasteless when used on a mouthpiece, avoiding the foul taste and smell that alcohol-based cleansers often leave behind.

The Edgware cleaning kit is a high-quality product with effective uses for teachers and performers on pInstruments and other brass instruments. The quality, matched with the regard for environmental protection, make this cleaning kit a productive step into the future of sustainable instrument care. (Eric Millard, assistant professor of trumpet, University of North Carolina at Charlotte)



2022 ITG Conference

May 31 – June 4, 2022



RECORDING REVIEWS

DANIEL KELLY, COLUMN EDITOR

Recently released recordings of music for solo trumpet, trumpet ensemble, brass ensemble, jazz ensemble, or other groups that feature the trumpet may be submitted by the artist, agent, recording company, or distributor. Reviewers and items for review are selected by editor, and recordings will not be returned. *Journal* publication deadlines require that reviews of selected items appear at least six months after they are received. Qualified ITG members are invited to review recordings submitted based on their area of expertise (e.g., solo trumpet, brass quintet, jazz). 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 not affiliated with the recording artists. To submit a recording for review consideration or to request to join the review staff, please contact: Dr. Daniel Kelly, Recording Reviews Editor, 830 Windham Dr, Rockwall TX 75087 USA, 972-375-1482 (cdreviews@trumpetguild.org).

Frank Anepool—The Romantic Cornet

Frank Anepool, cornet; Vaughn Schlepp, piano
GLO 5276 (CD); Challenge Records International, Siliciumweg 22, 3812 SX Amersfoort, The Netherlands; sales@challenge.nl; <http://globerecords.nl>; +31 33-7676-110; fax +31 33-7676-121
Brandt: *Zweites Konzertstück, Op.12*; Böhme: *Liebeslied, Op. 22 No. 2*; Brandt: *Erstes Konzertstück, Op. 11*; Bizet (Bellstedt): *Carmen Fantasie*; Hahn: *A Chloris*; Böhme: *Russischer Tanz, Op. 32*; Damaré: *Pandora. Fantasie-Polka, Op. 108*; Bellstedt: *Napoli*.



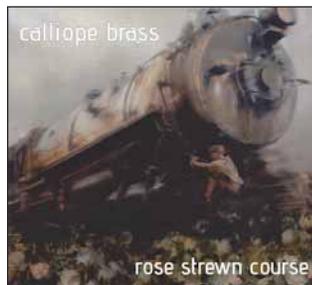
Dutch trumpeter Frank Anepool maintains an active career as both a performer and conductor. As a performer, he works in several genres, from classical to contemporary, as well as such historical performance practice ensembles as the Combustion Chamber, Clazz Ensemble, Combattimento

Consort, Collegium Vocale Gent, and the Bach Orchestra of the Netherlands, among others. He is an experienced choir and brass band conductor and has previously taught Baroque trumpet at the Amsterdam Conservatory. Anepool has recorded several times as an ensemble member, but *The Romantic Cornet* represents his first widely released offering as a soloist. Throughout the album, Anepool performs with stunning finesse and commands both lyrical and technical passages with outstanding color and ease. Regarding lyrical playing, his approach to Böhme's *Liebeslied* is exceptionally beautiful and dramatic. Selections such as the Brandt *Concertpieces* and Bellstedt's *Napoli* showcase his spectacular control and musical delivery of virtuosic music. His ability to maintain both lightness and melodic direction through these techniques is impressive. The instrumental selections on this album are also noteworthy. Anepool performs on a 1970s Boosey & Hawkes Sovereign cornet with an 1880s Guilbaut Couesnon mouthpiece, and collaborative pianist Vaughn Schlepp performs on an 1846 Sébastien Erand grand piano. The result is an historically informed contemporary album with colors, textures, and music that combine to transport the listener to the nineteenth century. Overall, Anepool and Erand have successfully created an album that is artistically dramatic, musically balanced, texturally unique, and, at 49 minutes in length, enjoyable to listen

from beginning to end. (John Kilgore, instructor of trumpet, Kansas State University, Manhattan, KS)

Calliope Brass—Rose Strewn Course

Rebecca Steinberg and Kate Umble Smucker, trumpets; Erin Paul, horn; Sara Mayo, trombone; Jen Hinkle, tuba
Self-released (CD); <https://tinyurl.com/itg2107x>
Lutosławski: *Mini Overture*; McKee: *Iron Horse*; Traditional (Procter): *Picardy, Variations on a French Folk Tune*; Wilson: *Daylight at Midnight*; Gregan: *The Sunshine Monk*; Bernstein: *Dance Suite*; Monk (Pilzer): *'Round Midnight*.



The debut recording for New York City-based brass quintet Calliope Brass features an engaging mix of repertoire including heavy-hitting standards like Lutosławski's *Mini Overture* and Bernstein's *Dance Suite*, alongside newer works and arrangements from Kevin McKee and Emma Gregan.

This self-published recording has some fine playing by an all-female group of mostly New York City freelance brass musicians. Kevin McKee's *Iron Horse* and Emma Gregan's *The Sunshine Monk* are both audience-friendly works with musically satisfying moments. The recurring double-tongue ostinato that permeates most of *The Sunshine Monk* moves through an Ewazen-esque harmonic landscape. McKee's *Iron Horse* has all the hallmarks of an epic movie soundtrack with sweeping melodies over bold harmonic shifts in the first movement and the intensity of a superhero theme in the second. Calliope Brass seems more at home with the jazz style, given their collective experiences with Broadway pit orchestras and jazz ensembles, and their strongest performances are on Dana Wilson's *Daylight at Midnight* and Pilzer's arrangement of *'Round Midnight*. While a few technical inconsistencies are occasionally apparent and program notes are missing, *Rose Strewn Course* is a noble and musical effort on some difficult and fun repertoire and will certainly be enjoyed by brass quintet enthusiasts. (Scott Hagarty, assistant professor of trumpet, Tennessee Tech University, Cookeville, TN)

Emerald Brass Quintet—Danzón

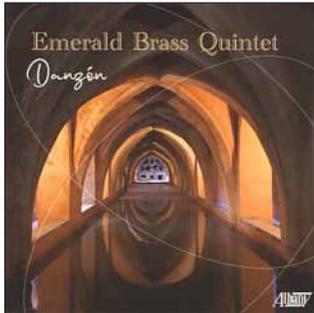
Brett Long and Max Matzen, trumpets; Leslie Hart, horn;

Chris Van Hof, trombone; T.J. Ricer, tuba; Pedro Fernández, percussion

TROY1839 (CD); Albany Records, 915 Broadway, Albany, NY 12207; infoalbany@aol.com;

<http://albanyrecords.com>; (518) 436-8814

All arrangements by Van Hof: Piazzolla: Libertango; Albéniz: Suite Española; Márquez: Danzón No. 2; Fauré: Dolly Suite; Ravel: Le Tombeau de Couperin; Stravinsky: Pulcinella; Piazzolla: Meditango.



Established in 2006 by graduate student colleagues at the Eastman School of Music, who are now professional performers and educators at universities across the United States, the Emerald Brass Quintet has gained recognition as a versatile group committed to performing both standard quintet repertoire and new music. *Danzón* contains a dynamic collection of dance-themed masterworks arranged for brass quintet. The fifteen eclectic selections, bookended by two upbeat performances of Piazzolla tangos, include arrangements derived from an array of different instrumentations. Originally written for piano, selected movements from Albéniz's *Suite Española*, Ravel's *Le Tombeau de Couperin*, and Fauré's *Dolly Suite* showcase individual players through soloistic lines and provide the group opportunities to blend into a single voice, transitioning seamlessly between the two. The ensemble effectively conveys fiery intensity in the fifth movement of the *Suite Española*, while "Berceuse" from *Dolly Suite* highlights their captivating lyricism and depth of phrasing. The selected movements from *Le Tombeau de Couperin* provide refreshing variation between styles, displaying the quintet's versatility and ability to perform active passages with virtuosic technique, as well as display beauty through expressivity. Movements from Stravinsky's well-known ballet *Pulcinella* highlight the Emerald Brass Quintet's ability to play in a light, playful, dance-like style while also filling out the sound produced by a full orchestra. Similarly, the orchestra is not missed in the album's arrangement of its namesake, Márquez's *Danzón No. 2*. Playing both lively string passages and full section features with ease, the Emerald Brass Quintet's energetic performance of *Danzón No. 2* with percussion is equal parts virtuosic and captivating. *Danzón* is an invaluable addition to any musician's library, serving as both a compelling work of art and a resource to expand the standard repertoire for brass quintet. (Julia Bell, graduate teaching assistant, Florida State University, Tallahassee, FL)

Adrian Kelly and AK4—Cry, Wolf!

Adrian Kelly, trumpet; Jamie Oehlers, saxophone; Simon Jeans, guitar; Pete Jeavons, bass; Daniel Susnjar, drums

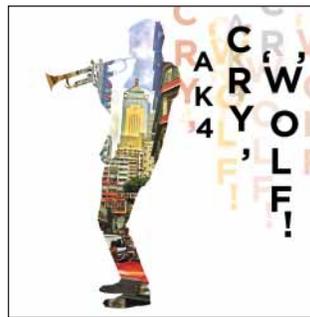
Self-released (CD); Crank Recording, 385 Newcastle Street, Perth, Western Australia;

harvey@northstreetgroup.com;

<https://tinyurl.com/itg2107y>

All compositions by Kelly: Prince Edward; Peel Fresco; Snapshot; Cry, Wolf!; Zip Zap; Dreams of Endymion; The Honeybadger; Aquaponic Mojito; Hutong Hustle.

Perhaps the biggest challenge for any artist is to achieve orig-



inality and creativity without abandoning their roots. In *Cry, Wolf!*, Australian-based, multi-faceted trumpeter Adrian Kelly dances around those edges by using not only inventive phaser pedals, but also an audio interface that creates synthesized sounds and rhythms in response to what it "hears."

The recording opens with

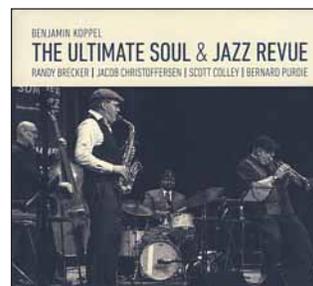
Prince Edward, which starts with the guitar and drums laying down a hard-driving groove before Kelly comes in with his effects-laden trumpet that creates a fusion-style melody. This is contrasted with the AI that at times can sound like a mix between an organ, a siren, and bowed strings. Kelly creates intensity in his solo through punchy rhythmic and quick scalar lines. *Snapshot* opens with the guitar playing a powerful melody that is further intensified by the mixed-meter feel. Kelly's solo takes the listener on a story-telling journey even as the AI comes in and creates a "trippy" atmosphere. *The Honeybadger* opens with a funky feel before almost being engulfed by the AI. However, as it builds and feels like it is about to overwhelm the listener, Kelly enters with another strong solo. Here he is backed by the rock-fueled rhythms transporting the listener back to a '70s-style funk groove. There are also some fun interludes and fantastic solos from the guitar and drums. *Cry, Wolf!* is an aggressively ambitious recording that pushes the boundaries of creativity. The addition of the AI can turn a tune upon its head and take the listener to some highly interesting and unexpected places. (Kurt Zemaitaitis, trumpeter, Navy Band Northeast, Newport, RI)

Benjamin Koppel—The Ultimate Soul & Jazz Review

Benjamin Koppel, alto saxophone; Randy Brecker, trumpet; Jacob Christoffersen, Fender Rhodes, Wurlitzer, and synth; Scott Colley, bass; Bernard Purdie, drums; Dan Hemmer, Hammond organ; Jacob Anderson, percussion; Søren Heller, guitars; Marie Carmen Koppel, vocals

UTR 4959 (CD); Cowbell Music, Stadfeldtsvej 10, kld., 2500 Valby, Denmark; <http://cowbellmusic.dk>; +45-7026-0807

Miles: Them Changes; Gillespie: Manteca; Koppel: Hammond Street; Mayfield: Move On Up; Koppel: Feel the Bern; Redding: Respect; Koppel: Con Alma and Sax; Floyd: Groove Me; Wonder: Don't You Worry 'Bout a Thing; Bacharach/David: Close to You; Stone: Sing a Simple Song.



Bernard "Pretty" Purdie on drums. The material is drawn largely from the soul repertoire of the 1960s and '70s, with

Benjamin Koppel is a Danish alto saxophonist who is one of the outstanding jazz musicians on the European scene. Taken from a live concert in Copenhagen as part of the 2019 Summer Jazz Festival, this recording features top Danish musicians and guests Randy Brecker on trumpet and

reinterpretations of some jazz and pop music and several Koppel originals in the soul/funk vein. The band's playing is stellar, and Purdie is outstanding in his role as the consummate groove master. This recording is excellent on these merits, but then there is Randy Brecker. Brecker truly defies gravity, as he simply seems to keep getting better with time. This recording shows him at home in his fusion roots, where jazz language and sensibilities are meshed with soulful grooves, and he is free to surf in, out, around, and above the sonic landscape. To begin the set, the band hits a funky groove on *Them Changes*, a Buddy Miles classic made famous by Jimi Hendrix. Brecker plays inside-outside, bluesy, and ultimately funky. It seems that his command of the instrument, which has always been considerable, continues to grow, with frequent displays of upper-register ease and fluid chromatic complexity. Choosing stand-out tracks is difficult. *Manteca* burns; *Hammond Street* brings a funky Brecker Brothers intensity; *Feel the Bern* (a dedication to Purdie) grooves; and *Con Alma and Sax* is at once languid, sanguine, and bluesy. Stevie Wonder's hit *Don't You Worry 'Bout a Thing* is glorious, and The Carpenters' *Close to You* is a perfect vehicle for Brecker, who is one of the most lyrically creative trumpet voices in jazz today. Five stars for the band, ten stars for Randy. (Michael Hackett, assistant professor of jazz and commercial music, University of Wisconsin—Whitewater)

Jens Lindemann—Bach and Brahms Reimagined

Jens Lindemann, trumpet and flugelhorn; Charles Hamann, oboe; James Ehnes and Andrew Wan, violins; Neil Gripp, viola; Jon Kimura Parker, piano and harpsichord; Brian Manker, cello; Joel Quarrington, bass
Self-released; Riverdale Classics; <https://tinyurl.com/itg2107z>; trumpetjens@gmail.com; (318) 849-1966
Brahms: Trio in E flat major Op. 40; Bach: Brandenburg Concerto No. 2, BWV 1047R; Bach: Brandenburg Concerto No. 5, BWV 1050.



Jens Lindemann has released an exquisite new album, *Bach and Brahms Reimagined*. The recording opens with Brahms's Trio in E-flat Major, which immediately captures the listener's attention by demonstrating incredible delicate interplay between all three performers. Lindemann's sound is gorgeously warm, full, and resonant.

This work provides an open forum for each member of the ensemble to display a clear sense of longing and nostalgia that is so very present in the works of Brahms. It is important to note that Lindemann performed this work on a specially commissioned hand-made flugelhorn to assist in his aural vision and conception of this piece. The work concludes with a lively, boisterous, and virtuosic fourth movement that pays tribute to the natural horn by employing a resonant lower register and crisp articulations in the middle and upper registers. As the album continues, the ensemble discovers different ways to astonish the listener through unparalleled virtuosity and attention to detail. This is apparent in Bach's Brandenburg Concerto No. 2. In addition to the ensemble's *tour de force* performance of the piece, the arrangement is notable in that this

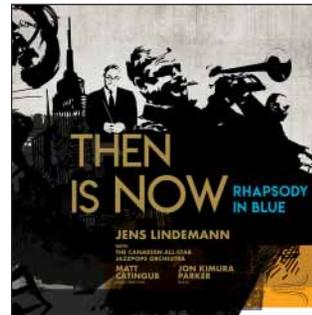
is the first time the original chamber format has been recorded. Particularly, in the final movement of the piece, Lindemann performs with tremendous style and energy. The final work performed on the album, Bach's Brandenburg Concerto No. 5, is a fantastic showpiece for the ensemble cast, displaying their amazing abilities as both soloists and ensemble players. Lindemann's ease and dexterity is simply brilliant. Parker's harpsichord solo is wonderfully paced, employing tremendous virtuosity and excitement. Lindemann's *Bach and Brahms Reimagined* is an outstanding album. (Demarr Woods, assistant professor of high brass, University of Arkansas at Pine Bluff)

Jens Lindemann with The Canadian All-Star JazzPops Orchestra—Then is Now: Rhapsody in Blue

Jens Lindemann, trumpet and producer; Jon Kimura Parker, piano; Matt Catingub, music director, alto saxophone, piano, vocals, and producer; Joel Gray, Brian O'Kane, and Al Muirhead, trumpets; Richard Harding, Eric Friedberg, Pat Belliveau, and Gareth Bane, saxophones; Hillary Simms, Lilac Gilad, and Isabelle Lavoie, trombones; Robi Botos and Tommy Banks, piano; Mike Downes, bass; Steve Moretti, drums; Johanna Sillanpaa and Kate Shane, vocals

Self-released; Riverdale Classics; <https://tinyurl.com/itg2107z>; trumpetjens@gmail.com; (318) 849-1966

All compositions arranged by Catingub: Gershwin (Gilliland/Catingub): Rhapsody in Blue; Oliver: Well, Git It!; Strayhorn: Take the A Train; Oscar Peterson: Hymn To Freedom; Chaplin: Smile; Slim: Every Day I Have the Blues; Gillespie: A Night in Tunisia; Delugg: Orange Colored Sky; Lippmann/Ahbez/Evans: Nat King Cole Medley (Too Young, Nature Boy, Mona Lisa); Oliver: Opus One; Noble: Cherokee; Carmichael: The Nearness of You; Miller: Moonlight Serenade; Garland: In the Mood; May: Green Hornet.



Although the majority of this effort was filmed and tracked in 2019, this ingenious big band arrangement of *Rhapsody in Blue*, featuring the virtuosity of Lindemann on piccolo trumpet and Parker on piano, was recorded a year later during the onslaught of COVID-19. The reimagination and execution of this timeless classic is as exciting as it is enticing. Lindemann and his impressive collaborators are easily categorized in the highest echelons of their respective fields and are to be commended for such an astounding product, despite the difficulties of recording in 2020. It goes without saying that what is needed now, more than ever, is live performance, and Lindemann's patented artistry and showmanship are on full display from start to finish with a generous nod to his hero, Doc Severinsen. In addition, Lindemann is gracious in sharing the limelight with Catingub, featured guests, and members of the band. Catingub has been a respected master of his craft for decades, and his arrangements for this American musical era are of the highest caliber, tailored for this band. It really shows as they perform them with unbridled joy. Pay particular attention to Botos's piano improvisations on *Take the A Train*, *A Night in*

Tunisia, The Nearness of You, and Green Hornet. Speaking of *A Night in Tunisia*, the trumpet section plays a smoking-hot, unison trumpet soli, in addition to Brian O’Kane’s trumpet improvisation, exuding classic bop language, and impeccable groove and sound. Another wonderful surprise is Al Muirhead’s bass trumpet stylings on *The Nearness of You*. When live performances return to the concert halls and clubs, one hopes that Lindemann and crew take this show on the road. (Aric Schneller, associate professor of music and director of jazz studies, Sam Houston State University, Huntsville, TX)

Richard Marshall—Sonatina

Richard Marshall, cornet; Black Dyke Band, Nicholas Childs, conductor

DOY CD399 (CD); Doyen Recordings, 66-78 Denington Road, Denington Industrial Estate, Wellingborough, Northants, NN8 2QH; sales@worldofbrass.com; <http://worldofbrass.com>; +44(0) 1933 445 445

Wright: Cornet Concerto; Howarth: Sonatina; Ellerby: Cornet Concerto; Gregson: Cornet Concerto.



Sonatina, Richard Marshall’s sixth solo recording, won the Brass Band World Award for Solo CD of the Year in December 2020. This is the third time Marshall has earned this honor. Currently principal cornet of the Black Dyke Band, an ensemble widely recognized as one of the world’s premiere brass bands, Marshall has a strong personal connection to

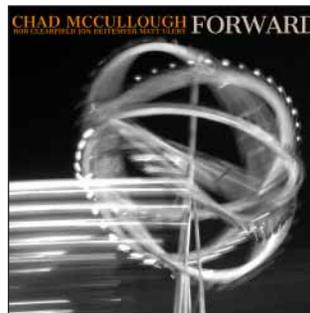
three of the four works on this album. The Howarth and Gregson were written for him, and he performed the UK premiere of the Ellerby. The album begins with the outlier from this group of three, the romantic and well-known Concerto by Denis Wright. Many of Marshall’s impressive abilities are highlighted in this first piece—immaculate multiple tonguing and flexibility in the first movement; purity of sound and soft control in the second movement; and a warm, even, and weighty sound throughout all registers in the third movement. The following Howarth Sonatina stands as a clear contrast to the Wright Concerto. Marshall displays his versatility in this work; his playing in angular, fragmentary, and harmonically complex circumstances is remarkably resonant, centered, and consistent. As with the first two selections, the cheerful and approachable Ellerby Concerto is contrasted by the more tonally, stylistically, and technically complicated Gregson Concerto. Marshall again shows astounding control in the Gregson, where he sounds as much at ease on high D as he is on pedal C. Another noteworthy achievement of this recording is the superb balance between the ensemble and soloist, as well as the rhythmic and technical cohesion of the Black Dyke Band. Overall, Marshall demonstrates dazzling but seemingly effortless technique and musicality throughout this album of virtuosic pieces for solo cornet. This CD should be a thoroughly enjoyable listen for any ITG member. (Brian Winegardner, adjunct professor of trumpet, Limestone College, Gaffney, SC)

Chad McCullough—Forward

Chad McCullough, trumpet and flugelhorn; Rob Clearfield,

piano; Matt Ulery, bass; Jon Deitemeyer, drums; Ryan Cohan, keyboards and programming
OIM 2022 (CD); Outside in Music, 244 Fifth Avenue, Suite N250, New York, NY 10001;
info@outsideinmusic.com; <http://outsideinmusic.com>

All compositions by McCullough: November Lake; Oak Park; Gentle; Grace at the Gavel or Grace at the Gallows; Focal Point; Water Tower Sunset.



On *Forward*, Chad McCullough presents six of his own compositions inspired by his adopted hometown of Chicago, featuring four of that city’s finest musicians as collaborators. From the opening notes of *November Lake*’s introductory series of tenderly accompanied lyrical cadenzas, two things are certain—this is a

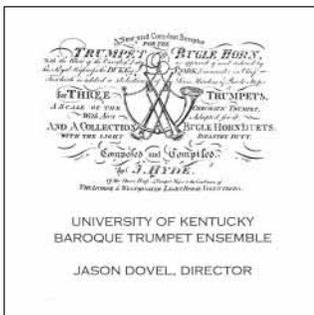
band that communicates, and McCullough has a stunning sound on the trumpet. The piece grows organically out of a simple motive in the bass, which serves as the germ of the primary theme. During the subsequent trumpet and piano solos, the interplay between Clearfield, Ulery, and Deitemeyer demonstrates high levels of sensitivity and groove at a wide range of dynamics. This holds true throughout the album. *Oak Park* is the first of three tracks to include co-producer Ryan Cohan in the role of keyboard programmer/arranger and performer. A highly regarded pianist and bandleader in his own right, Cohan’s work here might almost be confused for a string section and helps to drive the piece toward a moving climax as McCullough makes his way to the conclusion of his solo. *Grace at the Gavel or Grace at the Gallows* begins with a statement of a plaintive, hymn-like melody that sounds both new and timeless. Ulery’s warm bass sound is captured perfectly in all its expressive glory during the first solo before McCullough crafts a heartfelt and engaging flugelhorn improvisation that leads seamlessly back into a truncated version of the theme, enhanced again by Cohan’s arrangement. At times cinematic, at others spiritual, *Forward* is never boring and is highly recommended for fans of contemporary jazz. (Nikola Tomić, artist-teacher of jazz trumpet and contemporary improvisation, Longy School of Music of Bard College, Cambridge, MA)

University of Kentucky Baroque Trumpet Ensemble—John Hyde: A New and Complete Preceptor for Trumpet and Bugle Horn

Keegan Elvidge, Madison Glafenhein, Clinton Linkmeyer, Samuel Oliveri, Andrew Reynolds, Abby Temple, and Allie Woodbury, trumpets; Jason Dovel, director
SR004 (CD); University of Kentucky; jason.dovel@uky.edu; <http://jasondovel.com>; (859) 257-7177

All Compositions by Hyde: Marches and Quick Steps; Duets; Popular Songs; Dinner Call; Setting the Watch; Duty in Camp; Trumpet Duty; About John Hyde.

The latest addition to the growing collection of natural trumpet performance repertoire, *John Hyde: A New and Complete Preceptor for Trumpet and Bugle Horn* is at the same time a nod to the past and a breath of fresh air. Jason Dovel and the University of Kentucky Baroque Trumpet Ensemble have recorded a wonderful disc, providing a fascinating look into



our shared history as trumpeters. This recording is as remarkable as it is educational, combining the efforts of a talented group of young trumpeters who are able to make natural trumpet playing sound effortless. Very few student ensembles are given the chance to produce such a refined project, let alone one as historical-

ly engaging as this. The disc consists of 51 previously unrecorded tracks from a 1799 treatise of the same name and are grouped in such categories as *Marches and Quick Steps*, *Duetts*, and *Trumpet Duty*. It is evident that Dovel and the ensemble have worked long and hard refining their natural trumpet skills. The rich tone, crisp articulation, and impressive application of dynamics on each track display a deeper understanding of the natural trumpet as a related, yet distinct, form of brass performance. Any trumpeter or historical instrument enthusiast would benefit from owning this album. It not only serves as an accurate testament to Baroque performance practice, but also as a pedagogical tool for anyone looking to perform music on the natural trumpet in the modern era. (Elijah Denecke, graduate teaching assistant, Florida State University, Tallahassee, FL)



SCHOLARSHIPS HELP STUDENTS ATTEND ANNUAL ITG CONFERENCES

The *ITG Industry and Sponsored Scholarship* program helps qualified students attend the annual conferences. With generous donations from industry-related companies and individual sponsors, many young trumpeters are better able to afford conference registration and travel expenses. Scholarships may be named for the donor companies, for individuals, or in honor of someone.

To earn a scholarship, a student must submit a recording of required pieces, whereupon a panel of judges will select the most deserving students for the scholarships.

See the *ITG Website* and contact the ITG treasurer (treasurer@trumpetguild.org) for further information on how to donate and apply for scholarship funds.

<http://www.trumpetguild.org>

phony, and they did not go well. I started to worry that I couldn't play consistently anymore. I was experimenting with my playing through that time. When I was runner-up in Indianapolis and then won in Utah, I had figured out consistency a bit better by that point. When you are new to auditions, I think there is no need to hide that they are kind of scary. I also don't think you need to put too much extra pressure on yourself. Some people say that your life does not change too much if you don't win. Your goal should be to play to the best of your ability. Sometimes you are not good enough or are not the right fit, and that's okay. It is tough when that happens, that you are not the right fit. It is disappointing, but it is out of your control. There is not much you can do about it.

"Your goal should be to play to the best of your ability. Sometimes you are not good enough or are not the right fit, and that's okay."

Hopefully you can get comments and feedback. It is important to take feedback and honestly consider it. It is especially helpful if you can get feedback from the audition committee. I have gotten comments in the past that were really helpful, and then some that were not so helpful. Sometimes auditions for bigger orchestras see millions of trumpet players, and it is overwhelming for committees. I was on an audition committee during my second season in Grand Rapids and took detailed notes. I was really happy to give comments to people. I actually still have the book and am a little bitter that nobody ever asked me for comments. Giving and seeking comments is just really helpful.

Playing for others is also really helpful. It is even more enlightening to play for people who do not play music at all. My parents don't play music, but their ears are not that bad. I remember that when I was living in Texas and preparing to audition for a festival, I would play for them and get their feedback. They were really supportive in general. Some people advocate for playing mock auditions as much as you can or even every day. I think that frequently playing a mock audition for someone during your preparation period is a good idea. I guess a common theme is to not overdo anything in your preparation.

The last thing I would say is that playing an orchestral trumpet job is exactly as much fun as you think it is.

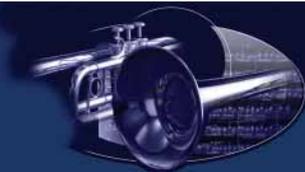
"Playing an orchestral trumpet job is exactly as much fun as you think it is."

About the author: Jason Bergman is currently the vice president/president-elect of the International Trumpet Guild. He also serves as associate professor of trumpet at Brigham Young University in Provo, Utah.



MUSIC REVIEWS

LUIS ENGELKE, COLUMN EDITOR



Music Reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in the column as reviewers. Please contact the Music Reviews editor and state your qualifications and area of interest (Baroque, contemporary, jazz, brass quintet, etc.). Items for review and reviewers are selected at the discretion of the Music Reviews editor. Unsolicited reviews will not be accepted.

Publishers are encouraged to submit high-quality editions intended for performance on trumpet. This includes solo and ensemble works, as well as collections of music meant for performing. Because of the extremely high volume of submissions and limited Journal space, only the music deemed as the most interesting to ITG members will receive priority and be reviewed. In general, music disseminated through various means, including electronic, is being accepted. However, to be considered for review, the music must be published and available to the ITG membership.

Please send all new publications and correspondences to: Dr. Luis Engelke, Department of Music, Towson University, 8000 York Rd, Towson MD 21252, USA; fax (410) 704-2841; musicreviews@trumpetguild.org

C - B c - b c' - b' c'' - b'' c''' - b'''

Dovel, Jason. *Quarantine*. Unaccompanied Trumpet. Prestissimo Press, 2020.

Composer Jason Dovel is associate professor of trumpet at the University of Kentucky (UK). Written for the CD *New Unaccompanied Music for Trumpet and Flugelhorn* during the 2020 pandemic, this work is a reaction to the various moods and feelings caused by COVID-19. Program notes are provided, which thoroughly describe the composer's thoughts behind specific passages.

This short piece (3'30") for unaccompanied B-flat trumpet presents a series of contrasting sections that allow the player to showcase myriad trumpet techniques, including multiphonics. The opening presents a cadenza that begins with a two-octave glissando from f' to f''' and stays in a high range throughout a lyrical phrase described by the composer as "indicative of the unexpected shock COVID-19 was to the world." This high-range section is presented with an optional lower octave. The cadenza is followed by a *vivace* (quarter note = 150+) section with a series of constant sixteenth notes that provide the opportunity for flashy double tonguing coming to a halt on a fermata. From the program notes, this passage "signifies the frantic scrambling to adjust to life in a socially distanced, quarantined world." The next section presents six measures of half-note multiphonics in fifths, occasionally moving to fourths, where the musician plays the bottom note and sings the top. Dovel explains that the multiphonics "represent the efforts at connecting with others who are so far away." The next two sections are similar to previous material, alternating between *vivace* and multiphonics passages. The piece ends in a final *vivace* section, culminating once more with a phrase in the upper register and an optional lower octave.

This colorful work could serve well as the opening selection of a recital. It expresses a relevant topic of our current times in which both player and audience can immediately relate to the portrayed sentiments. The detailed program notes provided

are helpful and aid in the performance by sharing the composer's insight throughout the work. This piece is recommended for various levels of trumpet players as the most challenging high passages may be taken down an octave per the composer's suggestion. The f''' at the beginning can be intimidating, but it feels rather accessible since it is approached from an f' glissando. This work is a great choice for a player first exploring extended techniques, as the multiphonics are well written, idiomatic to the trumpet, and feel intuitive to sing and play. (Arthur Zanin, lecturer of trumpet, University of Tennessee, Knoxville, TN)

Dovel, Jason. *Et Planetarum*. Solo Trumpet/Piccolo Trumpet/Flugelhorn. Prestissimo Press, 2020.

Et Planetarum ("The Planets") was written as part of a project spearheaded by Jason Dovel, associate professor of trumpet at the University of Kentucky, to commission and write eight new pieces for unaccompanied trumpet. These new works are free and available on his website (<http://jasondovel.com>). *Et Planetarum* is a nine-movement, seventeen-minute work written for piccolo trumpet in A, B-flat trumpet, and flugelhorn. Dovel explains in the program notes that he "always had a fascination with space and for a long time has wanted to write a trumpet piece about our solar system."

Starting closest to the sun, with the smallest planet and the smallest trumpet, the opening movement is "Mercury." Written for piccolo trumpet in A, this movement starts off with a speedy, running-sixteenth-note pattern. This theme continues throughout the movement as a haunting, but intense, opening to the set. The second movement, "Venus," for B-flat trumpet, is played freely and employs a recurring trill motif, which is followed by dramatic lyrical sections. "Earth" is played on flugelhorn. This movement uses soaring melodies, melodic patterns evocative of bird songs, and a chorale-like conclusion. "Mars" is a fun, quick movement that conjures up a cartoon-like image of little green aliens and utilizes mysterious timbral effects by means of a Harmon mute and second valve slide removed. The speedy tempo of quarter note equals 194 and the 7/8 time signature creates a slightly unstable and interesting Martian effect. "Jupiter," marked with the slowest tempi of the series, mimics the slow orbit and the large size of the planet. This movement implements optional pedal notes to emphasize

the planet's size. Another movement for flugelhorn, "Saturn," is to be played "like a gas giant" and starts and ends with a lilt- ing 3/4 theme. "Uranus" is written for B-flat trumpet and opens with a fast multiple-tonguing section. The articulate opening returns after other brief melodic material. "Neptune," for B-flat trumpet, opens with a semi-chromatic passage, employing hairpin dynamics to mimic waves. Each section recreates sea-like elements, evocative of Neptune, god of the sea. The final and optional movement, "Pluto," is written for piccolo trumpet in A. In addition to melodic material, a new texture is introduced, in which the performer blows air through the instrument to depict the vastness of outer space.

This multi-movement work is a programmatic solo that uses a variety of trumpets and would be an excellent addition to an undergraduate, graduate, semi-professional, or profes- sional trumpet recital. The range of the full work is B-flat to g^{'''}. Individual movements could also be performed by high school and advanced middle school trumpet players. Any technical passages are very idiomatic for the trumpet and would make an excellent introduction to some extended tech- niques and new works for performers of all ages and abilities. (Carrie Blosser, trumpet instrumentalist, Navy Band Great Lakes, Chicago, IL)

Friedman, Stanley (Arranger). *Hommage à Théo Charlier.* Trumpet and Piano. Asher Music, 2020.

Théo Charlier's *Thirty-Six Transcendental Studies*, now in the public domain after more than 100 years in print, are among the most engaging and appealing etudes for trumpet. There have been a few other prior adaptations for trumpet and piano; in this edition, well-known trumpeter and composer Stanley Friedman has included arrangements of four of his favorites, in the following order: Nos. 4 and 2, both titled "Du Style;" No. 11, "Fantasie;" and No. 12, "Étude Moderne." The purpose of this edition in this order, Friedman expressed, was "to create viable recital repertoire and for the movements to be played and enjoyed singly or collectively as a suite, with the weight and presence, if not the formal structure, of a sonata."

These arrangements possess several notable features that will appeal to those interested in programming Charlier's etudes. Most notably, rest is provided for the trumpet soloist with new sections for piano alone, and this additional material serves, as Friedman states, "to fill out the compositional forms through repetition of themes and extensions of phrases." He adds that "most deviations from the Charlier original are minor, involv- ing clarified and modernized markings, dynamics and articula- tion." The tempo of Charlier's iconic second etude was changed to a slower marking with a "darker character" in mind, as recorded on Friedman's *The Lyric Trumpet* in 1989. Interest- ingly, this particular arrangement was composed some time ago, and the other three were added more recently.

Two versions of the piano part are provided—one with the solo part being played on B-flat trumpet and the other on C trumpet (as written). Overall, the goal of providing a piano part equal to the trumpet's was achieved, and these are excel- lent additions to the repertoire, as well as alternatives to the previous Charlier arrangements. Now, more than ever, through Friedman's well-conceived arrangements, Charlier's etudes are accessible to audiences. (Luis C. Engelke, Music Reviews editor, professor of trumpet, Towson University, Towson, MD)

Hedwig, Douglas. *Brooklyn Fanfare.* Four Trumpets. Hickman Music Editions, 2020.

Douglas Hedwig is a respected music historian, trumpet soloist, and composer. After serving 27 years with the Metro- politan Opera Orchestra in New York City, he began teaching at The Juilliard School. He has obtained residencies at many of the top conservatories worldwide while also managing an active composing and conducting career.

Douglas Hedwig's *Brooklyn Fanfare* for four B-flat trumpets was inspired by the brilliant trumpet calls of the famous Italian horserace, Palio de Siena. This thrilling composition vividly animates ancient architecture, where royal trumpets call the racers' entrance from the chapel balcony. Surrounded by ceremoni- al banners, the ensemble stands at attention in their regal attire. Hedwig depicts the excitement of the event in an initial herald- ing theme. The trumpets then alternate between unison and divisi phrases with the addition of triplet melodic interludes.

As the second half of the fanfare unfolds, Hedwig imple- ments intertwined half steps between lead voices in a major- seventh-chord voicing, which creates powerful tension and release. Staggered, articulated entrances generate a cascade of powerful sound throughout this piece. These voicings lend themselves well to both hefty- or lesser-sized ensembles. This voicing texture creates an opportunity for a lead voice in a trumpet quartet to have a shining moment or an entire section in a larger trumpet ensemble to ring prominently. Following these multi-layered chordal stacks, Hedwig continues his exploration of bouncing triplet figures in the melody. While these triplet figures appear in unison in the first half, they are later supported by new harmony in the lower voices, which build the piece in its dynamic reverence. Hedwig closes the movement just how any great fanfare is expected to do, with a written-out *ritardando*. The duration of the piece is a compact one minute and twenty seconds. Concise and mighty, Hed- wig's arrangement proves itself a timeless work in the trumpet ensemble repertoire. (Maryna Pohlman, graduate teaching assistant, University of Utah, Salt Lake City, UT)

Linham, Ryan. *Three Brass Dogs.* Brass Ensemble. Warwick Music Limited, 2019.

Ryan Linham's *Three Brass Dogs* is an energetic and fun three-movement work that showcases the range of ability and versatility in a brass ensemble. The piece requires four trum-

ITG MEMORIAL SCHOLARSHIP FUND

The Memorial Scholarship Fund was created to give ITG members an opportunity to contribute to annual ITG Conference Scholarships. To donate to the fund, send a check (write "Memorial Scholarship Fund" on the memo line) to:

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pets, one horn, four trombones, and one tuba. The first and fourth trumpets call for doubling on piccolo trumpet and flugelhorn, respectively.

Movement one, “Alfie,” is composed in a gospel-funk feel. The movement begins with the low brass vamping on a catchy and musically satisfying motive in 4/4 time. This feel is met with a contrasting melody heard in the first and second trumpet parts. During this melodic interplay, the horn enters on a repeated motor-like motive. “Alfie” is highlighted by tastefully placed, brief solos and recurring riffs.

The second movement, “Hamish,” is a relaxed contrast to the up-tempo first movement. “Hamish” is reminiscent of a slow pop ballad. The movement opens with a beautiful flugelhorn solo in the fourth trumpet part. This melody continues to develop both rhythmically and harmonically as the remaining members of the ensemble contribute repetitive sustained motives. Later the horn plays a beautiful, sentimental countermelody. As the movement continues, the solo is passed off to the first trombone, and then the entire focus of the piece is shifted to the low brass. This transition is brief and contains a key change from concert D to concert E-flat. The second movement concludes with a coda-like theme in the flugelhorns.

The final movement, “Amber,” is very fast with a driving, minimalistic feel. The work is filled with repeated eighth-note motives that are passed around the ensemble. These motives are met with complementary, short, sparse, unison rhythmic ideas in the low brass. As the movement concludes, a brief melody is shared between piccolo trumpet, B-flat trumpet, and horn.

Overall, *Three Brass Dogs* is a very interesting and fun piece for all levels of brass ensembles, from developing players to professionals. (Demarr Woods, assistant professor of high brass and music theory, University of Arkansas at Pine Bluff)

Massenet, Jules. *Fanfare Des Kozacks: pour “L’Hetmann” de Paul Déroulède.* Edited by Jean-Louis Couturier. Two Piccolo Flutes, Four Trumpets, Two Trombones, and Timpani. Azur Music Publications, 2020.

Smetana, Bedrich. *Fanfare: pour le drame “Richard III” de Shakespeare.* Edited by Jean-Louis Couturier. Four Horns, Two Trumpets, Three Trombones, and Timpani. Azur Music Publications, 2020.

In these two fanfares, editor Jean-Louis Couturier is successful in creating stylistically clear editions and notably reintroduces two historically unique nineteenth-century compositions to modern audiences. At 00’35” and 1’35” respectively, these brief fanfares can be approached by intermediate- to professional-level ensembles.

Jules Massenet was a French composer active in the late nineteenth and early twentieth centuries and is well known as an opera composer. Written in 1877, *Fanfare Des Kozacks: pour “L’Hetmann” de Paul Déroulède* was a music score included in *The Hetman*, a five-act tragedy by Paul Déroulède. The fanfare is meant to accompany or introduce the Cossacks, a Russian military group. Given this is a theater work, the original scoring was quite reduced. Therefore, Massenet selected instrumentation that would best assist in evoking the tragic color and harmonic texture required by the scene. The fanfare is fas-

CALL FOR NEW WORKS

The International Trumpet Guild announces a call for submissions of new compositions for trumpet to be performed at the New Works Recital at the 2022 International Trumpet Guild Conference in San Antonio, Texas (USA). Works must feature trumpet in a prominent role as soloist or co-soloist and be appropriate for a recital setting.

In order to allow for a wide range of possibilities, this call does not specify instrumentation. However, please note that compositions of unusual duration or instrumentation may face extra-musical hurdles when being considered by the New Works Committee. Submissions must have been composed within five years of the submission deadline date of August 15, 2021, and should be un-premiered or have received only limited exposure. Score and separate trumpet part should be provided in pdf format, and a recording of a performance or electronic simulation should be provided in mp3 format. File names should clearly identify the work as follows:

composer-title.pdf
composer-title.mp3

Works should be submitted electronically via email (newworks@trumpetguild.org) as email attachments, with a maximum total size limit of 25MB. In your email, please state your name and if you are the composer or performer. If you are submitting multiple works, please submit each work in a separate email. Compositions may be submitted by a composer individually or by a trumpeter in partnership with a composer. If submitted by a composer alone, a chosen work will be performed at the conference by a trumpeter nominated by the ITG New Works Committee. Inclusion of a work on the New Works Recital does not imply any financial obligation of the ITG, beyond providing a collaborative pianist to perform. Works calling for instruments other than or in addition to piano will require that the composer supply those performers. Composers and/or trumpeters will be responsible for all costs including conference registration. Works will be reviewed by the New Works Committee, and notification of inclusion on the recital will be made by October 1, 2021. Materials will not be returned.

If you have any questions, please contact Jason Dovel, New Works Committee Chair, by email (newworks@trumpetguild.org).

cinating because of its purpose: a brief musical section in a significantly sized theater work. In contemporary non-theater use, it can be performed in several situations, perhaps as part of a lecture or chamber recital on historic French theater music. The editor notes instrumentation options and substitutions as the use of piccolo trumpets, C trumpets, and horns.

Czech composer Bedřich Smetana is regarded as a prominent figure in the development of Czech musical nationalism and opera. Other genres in which he composed include orchestral, chamber, vocal, and piano music. He composed *Fanfare: pour le drame "Richard III" de Shakespeare* as part of an 1867 ceremony dedicated to William Shakespeare. This work is important because of how Smetana wrote for the brass—brilliant and triumphant—which had a notable influence on other Czech composers, including Dvorak. The fanfare is both sonically bright, bold, and energetic in character and can function well in chamber music performances or as a musical introduction to a large social event or gathering. (John Kilgore, instructor of trumpet, Kansas State University, Manhattan, KS)

Mozart, W.A. *Presto from Symphony #1, K. 16 (1764)*. Transcribed by Daniel Gianola-Norris. Five Trumpets. Triplo Press, 2018.

Active orchestral trumpeter, soloist and educator Daniel Gianola-Norris has compiled a spirited new transcription of Wolfgang Amadeus Mozart's *Presto from Symphony #1, K. 16*, for five B-flat trumpets. Composed in London in 1764 when the Austrian prodigy was only eight years old, Symphony No. 1 was written in the key of E-flat major in three movements (Molto allegro, Andante, and Presto) and scored for two oboes, two horns, harpsichord, and strings.

The *Presto* 3/8 movement in E-flat major (marked dotted quarter note = 74) is a well-crafted transcription that can serve as a great tool for teaching Classical-period performance techniques and includes a full score, performance notes, additional notations, and an optional transposed first trumpet part in E-flat. *Presto* is a moderately difficult piece, rated as a five out of nine by Triplo Press with a very manageable written range from g to c''' that provides opportunities for all five players to display their stylistic skills through its use of voice interplay, unison lines, staccato and legato playing, and dramatic dynamic changes. With a performance time of 2'20", *Presto* is suitable for a strong undergraduate- or professional-level ensemble to perform with limited preparation as a stand-alone feature for a recital or a special event like a wedding or reception. (Christo-

pher Braun, adjunct trumpet instructor, Sinclair Community College, Dayton, OH)

Runyan, William. "Great Is Thy Faithfulness." Arranged by James Olcott from a setting by Joel Mott. Eight Trumpets. Triplo Press, 2019.

Renowned trumpeter, educator, and founder of Triplo Press, James Olcott has adapted this setting of William Runyan's hymn "Great Is Thy Faithfulness" in a powerful arrangement for eight B-flat trumpets. Originally arranged for the University of Central Oklahoma Trumpet Ensemble by former trumpet professor, arranger, producer, orchestrator, and church music director Joel Mott, this beautiful 4'00" arrangement is a fresh, challenging version of this classic hymn, published in 1923.

Set in 4/4 time in the key of F major and marked *Rubato* (quarter note = 76), this is a beautifully packaged, well-notated, moderately difficult arrangement (grade five on the Triplo Press website) that features dramatic dynamics, precisely placed accents, and sensitive vocal-like melodies with a written range extending from g in the lower parts to d''' for the first trumpet. Suitable for a strong undergraduate-level ensemble, this lovely arrangement can be performed for various occasions, such as special events, church services, or recitals. (Christopher Braun, adjunct trumpet instructor, Sinclair Community College, Dayton, OH)

Strauss (Sohn), Johann. "Sehnsucht" Romanze für Kornett (Trompete) und Orchester (Klavier). Edited and Arranged by Thomas Ainger and Norbert Ruley. Trumpet and Piano. Diletto Musicale. 2019.

Originally composed in 1861 for a charity concert for the Pavlovsk Strauss orchestra, the simplistic beauty and song-like harmonic accompaniment of Johann Strauss Sohn's "Sehnsucht" provide a wonderful Romantic-era addition to the solo trumpet repertoire. This piece, which was inspired by the immense popularity of solos for *cornets à pistons* that were presented during the interludes in many of the Pavlovsk Strauss concerts, holds strong resemblance to the art song genre that swept Europe and Russia during this time. This was originally premiered on flugelhorn by a performer named Tittel, with Johann Strauss II conducting. Despite having the weighted notoriety of being composed by a "Strauss," this work has largely remained unplayed since its premiere.

The work presents the trumpet in a true folksong-like setting. Transcribed from its original full orchestral score to piano, Thomas Ainger has presented the original piano accompaniment in a simply scored manner that aids the trumpeter's acoustic space, allowing the trumpeter to explore various colors and portray the melody freely without having to push to be heard. The arrangement places the trumpet in a very accessible range (a' to b''), with most of the melodic content hovering slightly above or below e'' with its rhythms consisting of little more than quarter notes and eighth notes.

This piece, besides being from the pen of a late-nineteenth-century musical giant, allows the trumpet to take on the role of a vocalist as they present this beautiful Romanze. This setting would make a wonderful addition to any collegiate-level recital that is paired with another song-set from this era or even allow a change of pace for the audience after a more substantial composition. (J. Peyden Shelton, assistant professor of trumpet, The University of Utah, Salt Lake City, UT)



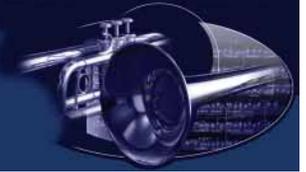
SPECIAL MUSIC SUPPLEMENT

Two Transcendental Etudes by Brandon Ridenour

In addition to the ITG commission that we are releasing as a Music Supplement this year, we are also offering two great etudes by Brandon Ridenour, who will soon be releasing the complete set of ten studies himself. These very attractive advanced etudes each exercise a different musical style and/or trumpet-related concept. This PDF file is available now for download from the Resources: Special Offerings section of the [ITG Website](#).

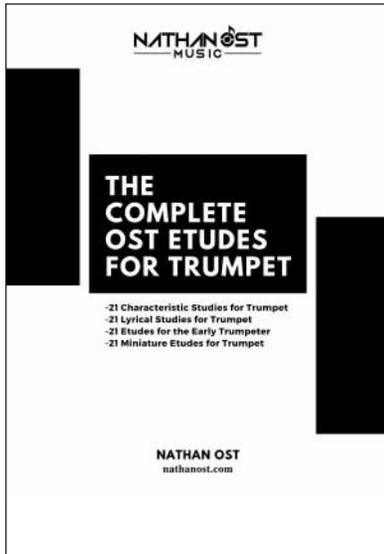
BOOK REVIEWS

ERIC MILLARD, COLUMN EDITOR



Please send requests to join the review staff and review copies of books, dissertations, method/etude books, and duet books meant for pedagogical purposes to: Dr. Eric Millard, ITG Book Reviews Editor, Department of Music, 9201 University City Blvd., Charlotte, NC 28223; bookreviews@trumpetguild.org

Ost, Nathan. *The Complete Ost Etudes for Trumpet*. Nathan Ost Music, 2020. Digital, 67 pp.



Trumpeter and composer Nathan Ost has created four delightful sets of etudes. The entire collection is written in a modern classical style and features a variety of engaging material. Written with professionals and relative beginners in mind, nearly everyone can enjoy the compositions within. As a significant bonus, Jack Sutte of the Cleveland Orchestra has recorded all 84 etudes, and his stunning playing provides a fantastic example for study.

Opening the collection is *21 Etudes for the Early Trumpeter*. This group of studies features a simplified, but still attractive, version of what can be found in the coming sections. The upper range is reduced to fourth-space E-flat, though the writing regularly descends deep into the lower register, often approached by large leaps. Additionally, the relatively complicated rhythms found in some etudes may be challenging for young musicians. Thankfully, these apparent weaknesses for beginners are perfectly suited for adult students or comeback players. Those with more experienced ears or who have taken time away from the trumpet will find the challenges rewarding, rather than dull or trite, which is too common in beginning studies.

The second set, *21 Characteristic Studies for Trumpet*, is the highlight of the collection. Reminiscent of Arban and Brandt, these compositions are both approachable and challenging. Ost's writing is refreshing, regularly featuring a cinematic style. As the popularity of music by composers like Erik Morales and Kevin McKee grows, there also grows a need for matching study materials. These etudes are an important step in that direction.

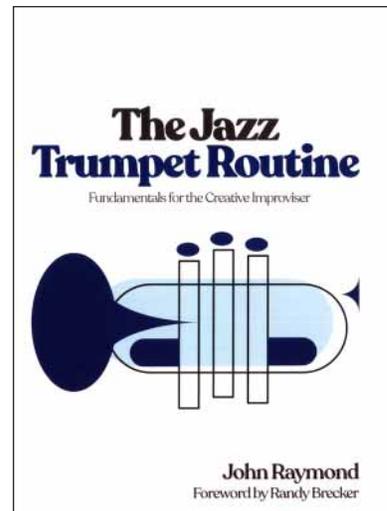
The third section, *21 Lyrical Studies for Trumpet*, is the ideal companion to the preceding etudes. Unlike previous sections of the collection, these etudes feature a wider variety of key signatures. Further, the range is expanded when compared to other books designed to improve the art of phrasing. This reviewer agrees with Ost's assertion in the foreword that learning to perform with ease throughout the entire range of the

instrument is what "separates the good players from the great players." Spending time with this music will certainly aid in that pursuit.

The final group is *21 Miniature Etudes for Trumpet*. These etudes are similar to the longer characteristic studies, but these smaller vignettes focus on a single rhythmic or melodic figure throughout. Unsurprisingly, Ost's epic writing is strongly presented.

Given the large volume of method books and etudes available today, it would be easy for a new collection to be lost. Thankfully, these 84 seem destined for success. The quality writing and sensitivity to modern stylings create an enjoyable experience for a diverse population. When combined with the masterful recordings provided by Jack Sutte, this collection is a must for any performer, teacher, or student. (Dustin Williams, freelance performer/educator, Kansas City, MO)

Raymond, John. *The Jazz Trumpet Routine*. Bloomington, IN, 2020. Softcover, 123 pp.



The Jazz Trumpet Routine by Indiana University trumpet professor John Raymond is a self-published book that provides a fresh take on practicing fundamentals from the perspective of a jazz trumpet player. Containing more than 175 exercises, this book is firmly in the tradition of the staple trumpet methods by such pedagogues as Clarke, Arban, Schlossberg, and Adam. However, the real contribution that this text

makes to trumpet pedagogy is how these time-tested exercises are adapted and expanded upon to mirror the improvisation process.

The book is fairly comprehensive, including sections on sound (leadpipe buzzing and long tones), flow (numerous variations on Clarke's Technical Study No. 1), flexibility, scales and arpeggios, and lyricism. The only fundamental area that is not directly addressed in the book is articulation. One of the highlights of this book is the "Pronunciation" chapter, which focuses on scales and chords. The exercises in this section focus primarily on scales and chords that are usually ignored in traditional trumpet methods—modes, melodic minor, whole tone, and diminished. Additionally, some of the exercises include

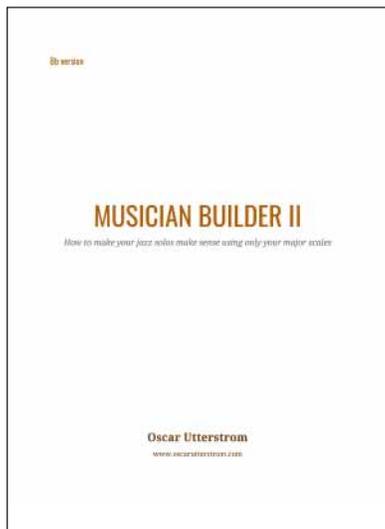
triplet patterns grouped in fours and eighth-note patterns grouped in fives and sevens, which are important polyrhythms for modern improvisers to master.

An important aspect of this book is the collection of demonstration recordings played by the author, which are available for download or streaming from Raymond's website. Unlike many books with recorded models, these tracks include every single exercise in the book, and they leave space for call and response, so the player can practice along without starting and stopping the recording.

Sprinkled throughout the book are quotations, both instructional and inspirational, by the author, as well as renowned trumpet, brass, and jazz artists such as Arnold Jacobs, Bud Herseth, and Kenny Werner. Raymond encourages the reader to consider these "mantras" as they play the exercises. While the name implies that this book is for those interested in developing their jazz playing, it does not delve into jazz style or inflection. For instance, on the demonstration recordings Raymond plays the eighth notes even, rather than swung.

Overall, *The Jazz Trumpet Routine* strikes a good balance between tradition and innovation and will be very helpful for students and teachers, regardless of their stylistic comfort zone. (Taylor Barnett, assistant professor, coordinator of musicianship studies, Virginia Commonwealth University, Richmond, VA)

Utterström, Oscar. *Musician Builder II, B-flat Version*. Bloomington, IN, 2019. Digital, 66 pp.



Oscar Utterström is a Swedish trombonist, composer, arranger, and educator based in Nashville, Tennessee, and Oslo, Norway. His latest publication, *Musician Builder II* is a method book to enhance improvised solos. Transposed for many keys and instruments, the book and accompanying play-along tracks are available for treble clef, bass clef, E-flat, and B-flat instruments in a digital-download format.

This book is a stand-alone method for jazz improvisation, despite the indication that it is the second volume. Utterström recommends starting the process by playing some improvised lines using the notes of a major scale. The book contains a written D major (concert C) etude as an example of some patterns appropriate to the methodology. The included play-along track allows you to practice this and your versions of improvised melodies.

Once comfortable with major-scale patterns, Utterström explains the four steps of his method to create a more structured solo. In step one, the performer is instructed to write out guide tones (third and seventh scale degrees of each chord) in each measure. A brief description of basic music theory helps the user to find pitches for the guide tones and describes basic

voice leading. In step two, the performer is instructed to embellish the guide tones rhythmically. Step three involves melodic embellishment, and the fourth step involves adding chromaticism. Utterström explains through written examples the pedagogical points of the book.

Ten songs based on jazz standards are featured using this four-step method, such as *Sunny Side Up (On the Sunny Side of the Street)*, *Fall Foliage (Autumn Leaves)*, *Subway Etude (Take the A-Train)*, and more. The book's digital download comes with backing tracks of moderate and fast tempi for each song, ranging from 110 to 200 bpm.

Utterström's examples have a wide range of rhythmic variety, such that the player would need the ability to read and understand these patterns. The accompanying tracks do not have a melody playing example; they are strictly backgrounds to aid in practice. The player needs some fluency in jazz style and interpretation before using this book. The range extends up to b⁷. Given these considerations, this method is for a player with a good foundation of jazz articulation and style who is looking for a structured way to approach improvisation. (Carrie Blosser, freelance studio teacher and trumpet instrumentalist, Navy Fleet Band Great Lakes, Chicago, IL)

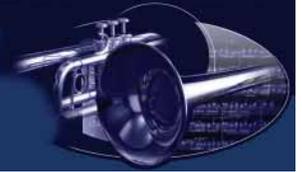


COMING IN THE OCTOBER 2021 ITG JOURNAL

- *The 2021 International Trumpet Guild Virtual Conference* compiled by Peter Wood
- *Rotary and Piston Trumpets: New Perspectives* by Colin Bloch
- *Mark Gould: The Pedagogue* by Ross Venneberg
- *Ian Carey: Contrast Can Be Just as Effective as Synchronicity* by Thomas Erdmann
- *A Decade of Change: Miles Davis's Blues Solos 1954 – 1964* by Peter Bellino
- Plus reviews, columns, news, and much more!

NEWS FROM THE TRUMPET WORLD

JASON DOVEL, COLUMN EDITOR



ITG members are encouraged to send correspondence, inquiries, and trumpet-related news to Jason Dovel, News Editor (news@trumpetguild.org). ITG strives to present news items of an objective nature only, and all items will be edited for clarity and brevity. For more detailed information on many of the news items included in this column or for additional stories omitted due to space restrictions, visit the *ITG Website* (<http://www.trumpetguild.org/news>).

APPOINTMENTS

Sycil Mathai to California State University, Fullerton

Sycil Mathai has been appointed assistant professor of trumpet at California State University, Fullerton. Mathai's career encompasses all genres, and *The New York Times* called him a "terrific trumpeter." From classical to experimental genres, his work spans ensembles like The Knights orchestra, Saint Paul Chamber Orchestra, Broadway shows like *South Pacific* and *Mary Poppins*, American Composers Orchestra, American Symphony Orchestra, Extension Ensemble, Ne(x)tworks, artists Carter Burwell, Butch Morris, the dance companies of Merce Cunningham, Mark Morris Dance Group, Nai-Ni Chen, and movie directors Andy Kaufman, and The Coen Brothers. Mathai has recorded for RCA, PBS, CBS, EA Sports, Warner Classics, and Sirius Satellite Radio. He has shared the stage with artists ranging from Yo-Yo Ma to Stevie Wonder.



Sycil Mathai

Recently, Mathai saw the release of a recording he made with The Knights orchestra featuring Yo-Yo Ma and a recording of violin concertos featuring Gil Shaham. Mathai formerly taught at the State University of New York at Fredonia. His brass teaching philosophies include his close work with the sports psychologist Dr. Don Greene and work with trumpet teachers who personally studied with James Stamp. Mathai is a graduate of Juilliard (AD) as a student of Mark Gould, Texas Christian University (BM) as a student of Steve Weger, and SUNY Fredonia (MM). (Source: Sycil Mathai)

EVENTS AND AWARDS

Herb Alpert named Philanthropist of the Year

Herb Alpert has been named Philanthropist of the Year by the *Los Angeles Business Journal*. The 85-year-old trumpeter has donated millions of dollars to worthy charities. Charities and institutions that Alpert has supported include a \$30 million donation to UCLA in 2007 to establish the Herb Alpert School of Music. He also donated \$500,000 to New York's Harlem School of the Arts.

Alpert (b. 1935) is an American trumpet player who is also the founder of A&M Records and director of the popular 1960s-era Herb Alpert & the Tijuana Brass. His extremely successful career landed him the honor as being the only musician to hit Number 1 on the US Billboard Hot 100 pop chart as both a vocalist and instrumentalist. (Source: Brian Evans, *LA Business Journal*)

Seraph Brass Digital Residencies

In 2020, Seraph Brass pandemic-proofed their teaching initiatives by offering virtual concerts, classes, and residencies around the world. These remote offerings covered a variety of sessions, including Career Versatility, Entrepreneurship, and Chamber Music: Starting Your Own Group, as well as general instrumental masterclasses and pedagogy classes. The ensemble also provided virtual concerts and lectures for international festivals including the Italian Brass Week and Sopra Metais in Brazil. Seraph also joined the University of Iowa community as artists in virtual residence. Along with offering individual private lessons to Iowa students, they gave four group masterclasses and an additional three masterclasses for each instrument group. They also offered similar classes to such institutions as Arkansas State University, Indiana University, the University of Pennsylvania, Plum High School, and more. Seraph Brass members include Mary Elizabeth Bowden (assistant professor of trumpet, Shenandoah Conservatory), Raquel Samayoa (assistant professor of trumpet, University of North Texas), Jean Laurenz (assistant professor of trumpet, University of Wisconsin – Madison), Rachel Velvikis (adjunct professor of

horn, University of Richmond), Elisabeth Shafer (senior lecturer of trombone, The University of Akron), and Gretchen Renshaw James (assistant professor of music, Hendrix College). (Source: Seraph Brass)

ITG Members Perform Dresseember Fundraiser Concert

ITG members Stephen Wadsack, Jenna Veverka, and Jen Oliverio recently organized a recital to raise funds for the non-profit organization Dresseember. According to its website, Dresseember encourages people to wear a dress or tie every day for the month of December to use “fashion and creativity to help end human trafficking.” Wadsack has been using fashion to raise money for Dresseember for several years and this year decided to present a concert to raise additional awareness of the event. In addition to these three trumpet players, the concert also featured Samuel Martin (piano), Austin Motley (trombone), Sara Renner (oboe), Elana Villalon (soprano), and Cassie Wadsack. The concert was mostly holiday-themed music from these players around the country and was livestreamed via YouTube on December 30, 2020. (Source: Stephen Wadsack, Jenna Veverka, <http://www.dresseember.org>)

Apex Trumpet Symposium

The Apex Trumpet Symposium is an online instructional program that was launched in October 2020 by core artists Mary Elizabeth Bowden, David Dash, and Nathan Warner. The fall 2020 faculty also included Tanya Darby, Amy McCabe, Billy Hunter, Jose Sibaja, and Caleb Hudson; and the spring 2021 faculty included Sergei Nakariakov, Tom Hooten, Nadjie Noordhuis, Elmer Churampi, Don Greene, Mireia Farrés Bosch, Lessie Vonner, Pacho Flores, Barbara Butler, and Jon Faddis. Students received two ninety-minute classes per week for ten weeks and participated in private lessons, mock auditions, warm-up routines, and other activities. (Source: Mary Elizabeth Bowden)

INDUSTRY NEWS

Blackburn Releases New Lubricants

After over three years of extensive testing in the production shop, Pickett Brass and Blackburn Trumpets are pleased to announce their new Blackburn Valve Oil, Valve Slide Oil, and Tuning Slide Gel. These products are consistent with Blackburn's mission to provide oil products that can withstand day-to-day use while maintaining a long-lasting, clean, and fast action for Blackburn instruments. Blackburn believes their products maintain their integrity and viscosity throughout extended use. (Source: Eric Murine, Pickett Brass, and Blackburn Trumpets)

IN MEMORIAM

John Floore (1945 – 2020)

John Floore, born on July 21, 1945, studied trumpet with Marinus Komst from 1961 to 1966 at the Amsterdam Conservatory and was principal trumpet of the Rotterdam Philharmonic Orchestra from 1966 to 1983. He taught at the Rotterdam Conservatory and was director of the conservatory from 1983 to 1997. In 1992, he served as host of the ITG Conference in Rotterdam. From 1997 to 2009, he was director of the Limburg Symphony Orchestra in Maastricht and from 2009 to 2018 was artistic director of the Bangkok Symphony Orchestra. Floore passed away December 5, 2020. (Source: Ralph Henssen)



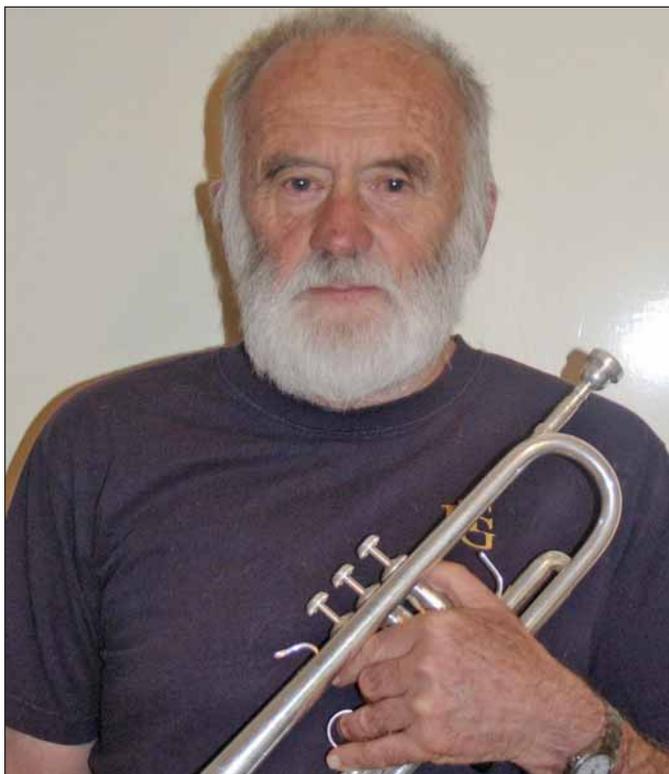
Photograph taken in 1992 in De Doelen, Rotterdam, at the ITG Conference (the same day that Maurice André and Timofei Dokshizer played a concert with the Rotterdam Philharmonic). Seated (L – R): Ad van Zon, Willem van der Vliet, Marinus Komst, Gilbert Mitchell; standing (L – R): Frits van der Meulen, John Floore

Brian James O'Neill (1936 – 2020)

Born in 1936, Brian O'Neill's talent for and love of music manifested itself early on, and this passion stayed with him all of his life. As a young cornet player, he received an honorable mention in the esteemed Ballarat South Street Music Competition in 1952, playing Percy Code's *At Dawn*, a piece that was requested by O'Neill and played by Brian Evans and Rose Holcome at O'Neill's funeral.

The COVID-safe small congregation at the Margaret Whitlam Pavilion in Canberra (ACT) was joined online through live streaming on July 2, 2020. The guests first arrived to the sounds of O'Neill's own recital, with works from such composers as Code, Arutunian, and others. Brian Evans performed the second movement of Eric Ewazen's Sonata, and Evans was joined by Greg Stenning and Julie Watson to play Benjamin Britten's *Fanfare for St Edmundsbury* for the recessional.

Brian O'Neill earned a master's degree in environmental science and was an industrial chemist by profession. He was editor of *LabTalk*, commodore of Carrum Sailing Club, and a member of the council of the Teacher's Association of Victoria. He continued volunteering in his later years in Canberra, taking up painting and diving back into music. He was president of Walking for Pleasure and heavily involved in his local Fisher Parkland—caring for his local community and practicing what he preached. According to his daughter Sally, "He was a true teacher and loved nothing more than sharing his knowledge and uplifting others—about nature, the environment, sailing, athletics, math, music and chemistry."



Brian James O'Neill

Brian and his wife of sixty years, Jessie, became active members of both the Australian Trumpet Guild (ATG) and ITG. He also joined the bugling roster at the Australian War Memorial, playing *Last Post* and *Rouse* at sunset services. As part of his musical renaissance, he resumed trumpet lessons, practiced hard, and played in as many ensembles as he could find. He generously made himself available to the ATG, quickly being brought onto the board and becoming its journal editor. About that, Tim Weir, who followed Brian as ATG editor, writes, "Brian O. was a wonderful mentor for me when I took over the journal. I know he'd experienced many of the same challenges that you and I met in gathering content within

deadlines and quality of copy. But I know the journal thrived because of him." O'Neill threw himself into events that ATG ran. He was active in both Sydney and Canberra and was a common face at ATG events, with Jessie at his side helping. He also attended two ITG Conferences (2005 and 2010) and was a major contributor to ATG's efforts in staging the 2010 ITG Conference in Sydney.

According to Brian Evans, "In many ways, Brian O'Neill was one of the unsung heroes of the trumpet world. He was all about what ITG and ATG represent and what it means to be a member. We will miss you, dear friend. You made the world a better place." (Source: Brian Evans, Australian Trumpet Guild)



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ITG: www.trumpetguild.org/events/competitions

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INTERNATIONAL JAZZ TRUMPET SOLO COMPETITION

Competition Rules and Guidelines

- The 2021 competition is open to all trumpet performers born after **October 2, 1991**, provided they are not currently under major artist management.
- The online application will be available beginning **March 1, 2021**, and will close on **June 1, 2021**. The online application has two separate forms, and each requires different materials. Both must be completed before submission is considered final. However, you may fill out the forms in either order:
 - At <http://www.trumpetguild.org/events/competitions>, the ITG Competitions website, you must complete the following:
 - Complete the online registration form.
 - Upload unedited recordings of the required repertoire (see Rule 6) with live rhythm section. Recordings must be uploaded in an mp3 format only. You will be required to submit each selection as a separate mp3 file.
 - Pay a non-refundable application fee of US\$100.00. After uploading recordings, applicants will be taken to a PayPal portal in which they can pay via credit card or PayPal balance. The email used to register for this competition should match the email on the PayPal account used for payment. Payment is required at the time of application.
 - At <https://liberalarts.du.edu/lamont/caruso-competition>, you must submit the following materials:
 - Copies of lead sheets of your chosen repertoire in PDF format for all selections with accurate chord changes as recorded for the preliminary round.
 - Copy of a document (such as a passport, driver's license, or birth certificate) in PDF format verifying your date of birth.
 - Incomplete or late applications will not be considered. You will be sent acknowledgement of receipt of your materials.
 - Finalists will be contacted by the competition host and required to provide specific promotional materials. The competition host will provide complete instructions and a deadline for receipt of materials at time of notification.
- The competition has two stages:
 - A **preliminary recorded round** (see Rules 2, 5 and 6).
 - A **final round** performed live at the competition site — **the Lamont School of Music at the University of Denver in Colorado — on October 2, 2021**.
Rehearsals with the competition rhythm section will take place on October 1.
- Prizes: **First prize is US\$10,000.00 and second prize is US\$5,000.00**. The judges reserve the right to award no first and/or second prize if they feel that no contestant meets the standards set for this competition. No ties will be awarded. Winnings of US and non-US citizens are applicable to US income tax laws and withholding requirements.
- Repertoire: Each contestant's preliminary recording must include four (4) different selections from the following categories:
 - Selections 1 and 2: Choose two of the five following tune styles: 1) Ballad, 2) Latin jazz, 3) Up-tempo rhythm changes, 4) Contemporary funk-rock fusion, or 5) Jazz waltz or Mixed meter. One or both of these selections may be original compositions in these styles.
 - Selection 3: Lee Morgan, *Morgan the Pirate*. If you need to purchase this lead sheet, you can find a copy in the Jamey Aebersold *Play-a-Long Series, Volume 106*. You can order this through almost any music store.
 - Selection 4: Contestant's choice in any jazz style.

Carmine Caruso was one of the world's greatest brass teachers. It is to this man and his work that the 2021 Carmine Caruso International Jazz Trumpet Solo Competition is dedicated.

All events are open to the public and will be held at the Hamilton Recital Hall at the Lamont School of Music, Denver, Colorado, USA, on October 1-2, 2021.

A morning clinic will be presented on the Carmine Caruso Teaching Method. The final round will be held in the afternoon, and an evening concert will feature the winners of the Competition, along with performances by each of the distinguished judges. Programming is subject to change.

- Preliminary (recorded) round: The preliminary round consists of the submitted mp3 recordings of all selections as listed in Rule 5. The mp3 files should be of the highest quality possible and must be made with a live (not pre-recorded) rhythm section. The recordings must be unedited, except between selections. Do NOT announce the name of the contestant or the title of the selections on the recording. All recordings will be judged anonymously.
- Final Round: A maximum of 5 finalists will be chosen to compete in the final round at the Lamont School of Music at the University of Denver. All finalists will be notified by August 1, 2021. After all finalists have been chosen, the other applicants will be notified. All finalists will receive a travel expense reimbursement of up to US\$500.00. A professional rhythm section will be provided for each of the finalists to rehearse and perform their selections in Denver, Colorado on October 1 and 2, 2021. Finalists will have a maximum of 1½ hours to rehearse with this group prior to the final round. All finalists will perform 3 or 4 selections from the preliminary tape plus a new required selection to be given to the contestant at the rehearsal, for a maximum performance time of 30 minutes. 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.
- All prize winners must agree to allow ITG to release post-competition publicity that may include photos, video, audio, and/or materials from their bios. The first-prize winner will be invited to perform as a featured artist at the 2022 ITG Conference.
- The competition chair is in charge of the competition and may, in case of an emergency or necessity, make decisions or adopt policies that would be beneficial to the operations for the competition. The awards ceremony will occur at the end of the final-round concert. The Herb Alpert Foundation and the International Trumpet Guild provide all monetary prizes and operations for the competition.
- Competition Advisory Committee**
Chair: **Vern Sielert**
Host: **Alan Hood**
ITG President: **Jason Bergman**
- Questions regarding the competition can be addressed by the host:
Alan Hood — (303) 587-7590 or Alan.Hood@du.edu



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Since the early years of ITG, endowed funds have been a longstanding tradition, supporting various ITG programs and initiatives. The most meaningful use of income from these funds has been to support a number of scholarships for graduate, college, and high school students to attend ITG conferences.

The **ITG Legacy Endowment** was created to support additional conference scholarships for students and to significantly increase the amount of money used in affirming, enhancing, and supporting ITG's mission "to improve the artistic level of performance, teaching, and literature associated with the trumpet." Toward this effort, projects may include, but are not limited to, commissions, competitions, book reprints, free recordings, financial aid to ITG local chapters, and scholarships for students to attend ITG conferences. One half of all interest and earned income received by the Legacy Endowment is returned to the principal amount to ensure the continued growth and stability of the fund.

ITG members are encouraged to give any size contribution, large or small, or to join one of the following Fanfare Society levels with a gift of at least \$500.

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Those who serve on the ITG board in various capacities believe in ITG and freely donate time and money for the support of this organization. All these individuals feel strongly that this organization is a precious resource that is a worldwide trumpet community that encourages young to old, amateur through seasoned professional, teachers, performers, and music lovers of all styles and backgrounds. This organization has a history of many devoted individuals who have supported ITG and believe in sustaining it for future generations.

ITG has a long "track record" of accountability and has survived some difficult economic times. This history, in addition to our financial transparency, should give the membership and potential donors ever more confidence in our continued sustainability and trustworthiness.

For additional information about the ITG Legacy Endowment, please contact:

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Attn: Legacy Endowment
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Partner (\$1,000 and above)

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Ray Crisara Memorial
Zhonghui Dai
Irina and Anna Dokshizer
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Larry & Judy Johansen
David and Jean Jones in memory of Dorothy and Elroy Norton and
in honor of Carl and Jackie Jones
Cathy Leach
Delta Leeper in memory of Durward D. Leeper
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The International Trumpet Guild is an organization formed in 1974 to promote communication among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet.



Every year, ITG Members receive: four ITG Journals (often over 100 pages), at least one piece of music and a recording, discounted registration for the annual ITG Conference, and unlimited access to the ITG Website. Through this valuable resource, members have full online access to the complete archives of the ITG Journal, as well as other ITG publications from 1975 to the present, including over 60 pieces of sheet music. Free electronic memberships are now available to those of age 17 and under, and print memberships are available to the same age group at a reduced rate.

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2020 – 21 Form • Rev c • 28 May 21

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All ITG memberships run July 1 to June 30. Members receive all materials for the year beginning with the October Journal.

Please begin my membership July 1, 20____

The 2022 ITG recording, "Military Band Expects for Trumpet," will be available to all members as a **free download**. ITG will no longer be producing physical CDs. Print members are mailed Journals but Electronic members are not. Either may download a copy from the ITG Website. For more information visit www.trumpetguild.org

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Check appropriate box(es):	Print	Electronic	# years	total	Gifts:	Print	Electronic
Age 17 and under	\$20 <input type="checkbox"/>	Free <input type="checkbox"/>	n/a	\$___	Gift Membership, Age 17 and under	\$20 <input type="checkbox"/>	Free <input type="checkbox"/>
Age 18 – 25	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>	___	\$___	Gift Membership, Age 18 – 25	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>
Age 26 – 64	\$63 <input type="checkbox"/>	\$53 <input type="checkbox"/>	___	\$___	Gift Membership, Age 26 – 64	\$63 <input type="checkbox"/>	\$53 <input type="checkbox"/>
Age 65 and over	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>	___	\$___	Gift Membership, Age 65 and over	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>
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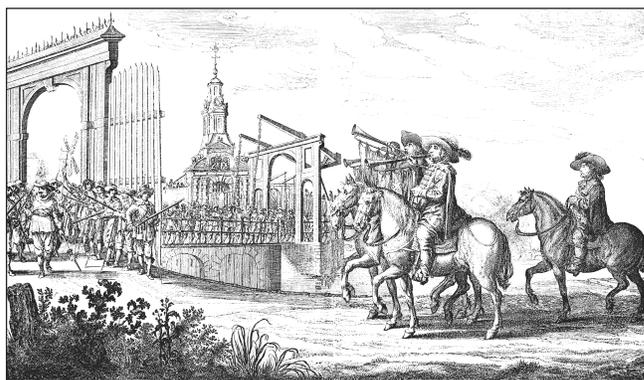
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2. Photos and illustrations with proper credits and captions are encouraged. Permission to use photos must be obtained before submission.
Do not place graphics (charts, photos, etc.) in Word files; send all graphic images as separate files.
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All contact information for the editor can be found on page 2 of this *Journal*, and further information on the submission of articles can be found on the *ITG Website* (<http://trumpetguild.org/files/itgjinfopack.pdf>).

