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Cornettos, Recorders, and Trumpets, Oh My! An Interview with Allan Dean

BY DEL LYREN

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Cornettos, Recorders, and Trumpets, Oh My!

An Interview with Allan Dean

BY DEL LYREN

Few trumpet players have had careers as influential and varied as Allan Dean. From his modest beginnings in small town Iowa, Dean advanced to a busy performing career in New York City, teaching careers at major universities, and performances with some of the top brass groups of our time. His work with Summit Brass, the American Brass Quintet, the New York Brass Quintet, and the St. Louis Brass Quintet has secured him a reputation as one of the leading trumpet players of our day. An early music specialist, Dean's cornetto and recorder performances brought that genre to modern public acceptance and appreciation for the first time.

This interview took place in Bemidji, Minnesota after Mr. Dean had performed with the Bemidji State University Wind Ensemble and presented a clinic to the trumpet students. Humble as always, Dean began the clinic by reminding me of a clinic that he presented for me in Louisiana. I introduced him at that clinic as "one of the heavies in the trumpet world." In Bemidji, he insisted that he is not one of the "heavies," but merely a sideman. Having heard Dean for the past fifteen years in performances and clinics, and knowing him as a friend, I can attest that he is truly one of the great, influential trumpeters of our time—not to mention, a true gentleman.

Lyren: *Could you tell me about your childhood? Did you come from a musical family?*

Dean: I grew up on a farm in Iowa. Fortunately the farm was close to Mason City, Iowa—a pretty famous band town. It was actually the source for Meredith Willson's *Music Man*. Both my parents went to school with Willson. I grew up on this farm with a very musical but non-professional family—my dad was a singer and played the violin and cello. My mother was a very fine pianist. She did teach some piano although she didn't try to teach those of us in my family, but she continued to play and played for all of us through high school.

I had two older brothers who are both very fine musicians (non-professionals). We all went to a country school—this was in the 1940s and early 1950s—which of course had no music. There were 14 or 15 of us in a school-room usually, with one teacher for all grades—kindergarten through eighth grade. I was alone in my grade, actually, from kindergarten to eighth grade. We didn't go to town school as we called it, until ninth grade. Our parents made the very judicious choice to have us not play an instrument until we got close to going to town school where we would have a band to play in. But we all played piano. I started in third or fourth grade and I continued to study all the way up through high

school, although I never got all that good. I still love to play with my students, and I'm glad I have at least that much background.

Lyren: *When did you start playing trumpet?*

Dean: I started on the cornet at the end of my seventh grade year. I had always wanted to play the trombone, but I was left-handed and anytime I tried to pick up anybody's trombone I always tried to turn it around and play it left-handed. My oldest brother played violin, and my second brother was a very fine clarinetist, and they wanted a brass player in the family. So they talked me into playing the cornet. Somehow, when I got



Allan Dean and Ray Mase at a Summit Brass recording session

my first cornet, I just picked it up and started playing it right-handed. It never even entered my mind to play it left-handed. I got my first cornet from Carleton Stewart who had opened a music store in town. Stewart was a very famous band director in the 1930s, '40s, and '50s. We all revered him, and knew of him as a great trumpet/cornet player. He sold me my first cornet. He showed it to me, gave me the mouthpiece and got me to buzz a note. He had me take the mouthpiece home for a week, but I couldn't have the cornet yet. He said, "If a week from now you have a decent buzz I'll give you your cornet." So I took it home and buzzed for a week, came back, and made enough racket that he gave me the cornet. I asked if I could have lessons, and he said, "No. There's a new band director that took my place over at the high school by the name of Paul Behm, and you should go study with him." So I studied with Behm from eighth grade all the way through my senior year of high school. I paid for each lesson with a dozen eggs. I got my first trumpet my senior year of high school, but we still played cornets in the band.

Lyren: *What were some of the materials that you studied in your younger years?*

Dean: He [Behm] had gone to the Vandercook School in Chicago. We did the usual Rubank books, but we also played all the Vandercook solos. The first solo I played for the eighth grade competition, which was probably my first public appearance, was *Petite Piece Concertante* by Balay. Behm was not a fan of the Arban book, for whatever reasons, so we worked a lot during high school out of the Ernest Williams books. For high school contest I remember playing parts of the *Concertos* out of the back of the Ernest Williams book. I played out of the Pares scale book every week. We changed all the key signatures so we got into 5, 6, and 7, sharps and flats, because the book only went up to four flats and sharps.

Lyren: *Was there anybody that you heard that influenced your sound and style?*

Dean: We all listened to Méndez. The Mason City High School band had a standing invitation to the Midwest in Chicago and every four years the band performed there. I first went as a ninth grader, then again in my senior year. We arranged a work called *Elegy* by Duquesne and I played that as a little solo at Midwest that year—probably 1955. That was my first introduction to Méndez, because he was there. Méndez found out I was playing on an Olds Recording model cornet, and he immediately took me down to the Olds exhibit. Over the next three years I played for him two or three times when he came through Iowa.

Other influences? As a kid, I listened to a player in the Mason City Municipal Band named Charles Kirsch who had been first cornet in one of the big military bands in Washington. He was a phenomenal player. There was another high school band director nearby named Wendy Stevens. These guys were just phenomenal players.

Lyren: *Where did you go when you graduated high school?*

Dean: In 1956 I went to the University of Iowa for two years. When I went there I told them I was going to stay two

years and then I was going to go try to be a player. It was a terrific experience. I studied with my first trumpet teacher—J. Robert Hanson. Bob went on to be first trumpet in Milwaukee and then taught at Concordia College in Moorhead where he spent most of his career. He was a real eye opener. Suddenly I was studying trumpet in a different way. I had to transpose and do some things that had never entered my mind in Mason City. That's when I really started listening to jazz. I was totally addicted to the West Coast players. I listened to Chet Baker, Shorty Rogers, and Don Fagerquist, one of the great players that nobody knows about.

I stayed at Iowa for two years, and then went to New York. My father saw me off at the airport in Mason City. He put me on the plane and said, "Well, good luck in the music business

son, but I like to eat, myself." (laughter)

Lyren: *With such an interest in West Coast players, why did you choose to go to New York?*

Dean: I went to New York because I had relatives there—an aunt and uncle. The West Coast never entered my mind. I went to study at the Manhattan School. I decided to go

there for summer school and see if I liked it. That first summer I heard players that played jazz better than I had ever heard before or dreamed that I could do myself. The next year I heard Lee Morgan and Kenny Dorham for the first time. This was a whole school of jazz that I had never listened to... it opened up a whole new world to me as a player. I also heard some commercial players who could play an octave higher than me, and twice as loud as me. I knew that being a studio player, which is what I had in mind, was not going to happen. The fact that many years later I had the chance to play a few sessions with players like Bernie Glow, Mel Davis, Joe Wilder, and Ray Crisara—those are highlights of my career in my mind!

Lyren: *Playing with those guys must have been a terrific influence!*

Dean: The business changed my mind in many ways. I saw that the studios and networks were already cutting back. This was already happening in the late 1950s and early 1960s. I became a legit player pretty fast. I changed my goals and direction early on.

Lyren: *Did you continue your trumpet studies in New York?*

Dean: I studied that summer and the next year with Nathan Prager who was the second trumpet in the New York Philharmonic. I didn't study with Bill Vacchiano because in the summers he went to Maine. Nat was a wonderful man who played the trumpet in a very natural way. I went to hear the Philharmonic every week. Bernstein had just become the conductor and it suddenly had become a very hot orchestra in the late 1950s. Nat was very influential for me in a quiet kind of way.

Lyren: *Were there any other influential people for you at that time?*

Dean: I met two people at the Manhattan School of Music who got me started. There were very few practice rooms there. I was down in the basement warming up and this guy came walking up and pointed a finger at me and said, "You studied

with Bob Hanson!" (I think he recognized the sound or the warm up.) It was Dominic Spera. We remained friends through my two years at Manhattan, and he was a big help to me later in my career. The next fall I met a guy named Bob Heinrich. He was a fantastic trumpet player who was one of the very first players in the American Brass Quintet. Later he switched to the New York Brass Quintet. Heinrich sort of walked me into the ABQ when I came back from the service in 1964. Then he got sick of the trumpet and the business, and quit completely in 1966. So I took his place in the New York Brass Quintet. (Heinrich became a pilot and recently retired as a Captain with United Airlines.)

Lyren: *Had you completed your degree at that point?*

Dean: With a summer and a year I was able to get a bachelor's degree from Manhattan. I didn't have a clue whether I could make a living in that town. I decided it didn't make any sense for me to get another degree in trumpet, so I got my master's in education. I could do that in a year and a summer also. I practice taught in the lower east side of Manhattan and it convinced me that I would never go into public school teaching! By the time I turned twenty-one, I never took any more trumpet lessons.

Lyren: *What was your next career move?*

Dean: Dominic [Spera] got me on to Fred Waring's band. This was a fantastic 20-piece orchestra along with 15 singers. He had a huge audience. I spent an entire year on a bus touring with the band. It was a great job. The salary was \$300 something a week, which was fantastic in those days. During that tour I got drafted. Waring called the Mason City draft board and said "I need this kid for another three months to finish the tour." They said, "Of course!" So I finished the tour and then joined the army. This was 1961 during the Berlin wall crisis. I was sent to Hawaii for two years to be a clerk typist. During basic training I had been told by a Warrant Officer in Missouri that I'd have no problem getting into a band once I was there. I got off the boat with my duffle bag and a trumpet and there was a band playing. Some guy yelled out, "Is your name Dean?" He said, "You're coming into the band. We'll see you tonight." Next thing I know, I'm being called to the 14th Infantry, which is a 1500 member rifle company. I get in this outfit and am totally panicked. Come to find out, because I only had eight weeks of basic training, they were putting me in the infantry for "on the job" training for eight weeks.

After about a week, as they were giving me a typing test, they discovered that I play trumpet. The guy says, "Forget about the test. We've got a better deal for you. We've got our own little band. It's here at the headquarters company and the Colonel loves it." So that night I was transferred to the band. The first

day I'm in this terrible band playing marches, and here comes the Colonel. He walks up and says, "Dean, do you know *Trumpeter's Lullaby*?" I said, "Yes, Sir!" The Colonel said, "Play it!" I kind of knew it and played the whole thing. The Colonel loved it and didn't let me go to the division band for a year. He put me in charge of the band. The first thing I did was to arrange *Trumpeter's Lullaby*. We played it for everything!

Lyren: *How long were you in the Army?*

Dean: I got out of the Army in summer of 1963 and within six months that division was in Vietnam. My timing was very fortunate!

Lyren: *Where did you go when you left Hawaii?*

Dean: A couple things happened when I got out. There was an opening at one of the Arizona universities. I thought about applying. But I called Dominic Spera and Bob Heinrich, and they both said to forget it. They said there was plenty of work in New York. So I went back to New York and got an apartment. I was incredibly lucky. Thanks to Dominic, I got a Broadway show two months after I got to New York. That got me into the show circuit, which I did for quite a few years.

Lyren: *How did you get into the brass quintet scene?*

Dean: A good friend, good timing, and good luck, once again. Bob Heinrich left the ABQ to join the NYBQ and he recommended me for his spot. I played in the group for two years with Ron Anderson and then John Eckert as the other trumpets. Performing with ABQ introduced me

to the contemporary music scene in New York. That was a whole new group of people. It got me into the quintet world, which I've been in ever since. I'm in my 40th year of continuous quintet playing—two years with ABQ, eighteen with NYBQ and the last twenty with St. Louis BQ. I'd feel lost without having a quintet to write for and work for. I don't particularly enjoy solo or orchestral playing. For me, the brass quintet has been a great musical outlet. I enjoy playing chamber music and playing with other people.

Lyren: *How did you get into the New York Brass Quintet?*

Dean: Before I ever played a note with the ABQ, I played a two-week tour with the NYBQ. Bob Heinrich

had decided to leave the ABQ [for the NYBQ], and they had an upcoming two-week tour. Their repertoire was so hard, that some new guy wasn't going to come in, learn that book on such short notice, and go out to play those concerts. So Bob felt obligated to do that tour. The NYBQ was doing a tour of



Allan Dean as a U.S. Army musician

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community concerts, which was not quite as demanding a program. So I went out and did a tour with them before I joined the ABQ. Bob in his two years with the NYBQ was becoming less and less enchanted with the music business. It didn't take too much for him to decide he didn't want to go out on tour, so I played with the NYBQ a lot during the two years I was with ABQ. Bob decided to become a pilot in the middle of the season. I joined NYBQ in January of 1966.

Lyren: *Did you do much studio playing while you were in New York?*

Dean: I was in the recording scene peripherally. Some of the guys that were writing knew I would not get in the way on a jazz tune, and could do the tu-ku-tu's when that came. I could get by doing both, and that's really the only reason I worked that much. Bob Nagel, my colleague in the NYBQ, was the first legit call at CBS as well as first trumpet on a lot of Stravinsky's music recorded during those years. Harvey Phillips (tuba in the NYBQ) did a lot of the contracting for those things. So I got to play second trumpet on a lot of dates

with Stravinsky and Robert Kraft, which was a result of being a colleague of Bob's and Harvey's. Those were really exciting years.

I think what's kept me interested in playing the trumpet all these years is the variety. I've gotten spoiled getting to do something different every day. I never thought that I'd stay in New York forever. I didn't want to grow old playing the trumpet in New York. By the time I did leave, which was when I was in my early 40s, I'd been there 20 years and I'd done what I was going to do. I'd climbed the ladder as far as I was going to climb it.

Lyren: *Could you talk about your teaching career?*

Dean: The teaching thing was a result of the NYBQ. All the quintet members were what we used to call "floating professors," teaching at a number of schools. My first teaching job was taking Bob Nagel's place at Western Connecticut State College in Danbury. Then the whole quintet got a residency at the Hartt School at the University of Hartford. I taught there eleven or twelve years. I taught at the North Carolina School of the Arts

"I think what's kept me interested in playing the trumpet all these years is the variety."



The New York Brass Quintet (L – R): Robert Nagel, Allan Dean, Thompson Hanks, John Swallow, and Paul Ingraham

for two years, and then I got asked to go to Eastman. I taught at Eastman for three years as Sidney Mear was cutting back. This was just before Barbara Butler and Charley Geyer came full-time. When I finished that job I taught at Manhattan in New York. All of those connections came because of my association with the NYBQ.

Lyren: *How did you become involved in early music?*

Dean: One Christmas in the mid 1960s, I was snowed-in in New York. I spent the day with Ron Anderson and his family. Ronnie was one of the first cornetto players in the old Pro Musica Antiqua, which was *the* early music group in New York. Ronnie had come back from Europe with some recorders. After the Christmas dinner festivities we got out the recorders and started playing duets and drinking Brandy Alexanders. I got hooked on the recorder. I loved it. The next day I went and bought good, wooden soprano and alto recorders. I started practicing and it became a nice sideline. This was in the early days, for me, on the piccolo trumpet. Trying to get through the Baroque pieces on piccolo trumpet was such a struggle. Suddenly playing recorder I was playing slow movements of Handel *Sonatas*. It was like a dream. It was easy! A year or so later, I was hired to play recorder for a job in the city. A bassoon player friend was there and asked, "What are you doing playing the recorder? Forget it, you've got to learn to play the cornetto!" Shortly thereafter, on tour in London with the NYBQ, I went down to see Christopher Monk and got my first cornetto. I started to practice, always late at night after I practiced the trumpet. Then four of us who all played modern instruments, but had an interest in early music, got together and started a little group and convinced the Young Audience organization that we should be doing children's concerts. So we spent a whole year learning our instruments at the expense of New York City school children! We eventually added a fifth member and became known as the New York Renaissance Band. Eventually one person pulled out of the group, but four of us remained and formed a group called Calliope that stayed together for another 25 years. Sometime in the early 1970s, Ben Peck, Ray Mase, and others of us formed the New York Cornet and Sacbut Ensemble. Sam Pilafian was the original bass sackbut player in that group. We sat around, drank beer, and played music, but we did a concert or two a year. It was never the most active group, but we had a great time doing it. I think that interest in early music is one of the things that kept me interested in the trumpet. The trumpet repertoire, I hate to say, is a bit limited compared to many instruments.



Allan Dean with the early music group Calliope in 1983

Let's face it. But the instrument itself is great—not boring. For me, early music opened up a whole area of music that I'd never been interested in pursuing. To this day, when I listen to music, I listen to jazz and I listen to early music. Nothing in-between!

Lyren: *When did you decide to leave New York?*

Dean: I left New York in 1982 to go to Indiana University and teach. I knew the people there. Somehow, even though I was in my early 40s, it was time to get out of New York. I don't regret having left. I liked Bloomington very much. As a school it has lots to offer. I stayed seven years and when I was offered the job at Yale it not only gave me the opportunity to teach at another great school, but a chance to move full time to my beautiful house in the Berkshire Mountains of Massachusetts. The Yale School of Music is a wonderful place. I teach six or seven graduate students, coach both modern and early brass

“Sitting next to Bob Nagel for twenty years was such a pleasure. He is one of the giants of the trumpet world, an unbelievable trumpet player in so many ways.”

groups, and do a weekly seminar with my students. We have recently formed the Yale Brass Trio (with William Purvis, horn and Scott Hartman, trombone) opening a whole new area of literature for me to play and arrange. We often work with the wonderful pianist, Mihae Lee, which gives a nice variety

to our programs. We have just finished recording a CD of all early music.

Lyren: *You've been involved in so many terrific groups. Could you talk about your experience with the NYBQ?*

Dean: We retired the NYBQ in 1984. As the whole brass quintet genre changed, mostly thanks to Canadian and their approach, Columbia Management kept asking us to do lighter and lighter programs. We looked at each other and said, "You know, we're not a funny group!" It was such a great bunch of players. Sitting next to Bob Nagel for twenty years was such a



The St. Louis Brass Quintet (L – R): Daniel Perantoni, Allan Dean, Melvyn Jernigan, Thomas Bacon, and Anthony Plog

pleasure. He is one of the giants of the trumpet world, an unbelievable trumpet player in so many ways. When I joined the group it was 1966, but they'd been around since 1954. Even when I joined the group, almost every place we played people had never heard of brass quintet before. There were no faculty quintets at colleges in those days. It was sort of a pioneering time, in a way.

Lyren: *Why did you decide to retire?*

Dean: The activity for the group was slowing down a bit. We'd left Columbia Management and were not doing that many concerts. When the opportunity to go to Bloomington came along, I just decided that it was time to leave. After a couple years of my being there, and as the group starting to get spread around a bit, we decided to pack it in. At the brass conference in Bloomington in 1984 we officially disbanded the quintet and made the announcement there.

Lyren: *How did you become involved with the St. Louis Brass Quintet?*

Dean: I did a tour with them and went almost immediately, if not overlapping, from the NYBQ to SLBQ. I've actually been with them longer than any of these quintets. Out of that group came Summit Brass with David Hickman. The five of us from St. Louis were kind of the nucleus for getting Summit off the ground. It was all Dave's thing, but basically we were involved from the beginning. Dave only stayed with SLBQ for

about another year or two and then Tony Plog joined the group for a number of years. When Tony left for Europe, Ray Sasaki joined us. I've been incredibly lucky with the colleagues I've had over the years. SLBQ still does three pretty substantial tours a year in the US and frequent foreign tours as well.

Lyren: *You've had an amazing and varied history of performing with brass quintets!*

Dean: The American Brass Quintet was always, and still is, a very serious group dedicated to playing original brass music. The NYBQ was a very serious group, but we would do lighter concerts for Columbia Artist's community dates and much

“...playing together in any situation has far more to do with musicianship and listening than it does with sound, equipment, and even style. If you're a good musician you go with what's going on.”

heavier programs for universities and chamber music series. The SLBQ takes a very middle-of-the-road approach. We play a mostly serious program of early music, original music for brass, and transcriptions, and then have a little fun as well. Hopefully we'll keep it going a few more years. For me, quintet work is always the most enjoyable playing I do.

Lyren: *I heard the original Summit Brass group perform many times. Performing with that caliber of players must have been an incredible experience.*

Dean: All of us just stood by and watched Dave set the whole thing up. It's pretty phenomenal what he accomplished. Obviously time-wise it wasn't a big part of our playing. For me, it started after I left New York. It has been very important career-wise to be associated with the group. It is a pretty important ensemble in the brass world. It's still a lot of fun to get together and play, and we are always able to get fantastic players. Some of those concerts are the most nervous things I ever played because of the people I was playing with. The caliber of players has been great. It was a real challenge!

Lyren: *The four original trumpet players [Dean, Hickman, Mase, Plog] all had pretty different backgrounds, and yet when you got together, the blend was perfect, and styles matched perfectly. How do you think that was accomplished?*

Dean: I think that playing together in any situation has far more to do with musicianship and listening than it does with sound, equipment, and even style. If you're a good musician you go with what's going on. Probably the four of us were quite different, as you say, but that doesn't mean you can't blend.

Lyren: *I've watched you perform in a variety of different settings. You always look so relaxed. Could you discuss your approach to performing and staying relaxed?*

Dean: It's all a front! I'm a nervous player. One of the ways that you get relaxed is to try and show that you're relaxed. It certainly helps me to relax to be a little sloppy. To not sit up terribly straight. That's a manifestation of trying to stay relaxed, I suppose. I do a lot of yoga. I do it for physical reasons—to stay limber and stretched, and have some quiet time in my life. I suspect that carries over a little bit.



Summit Brass trumpets (L – R: David Hickman, Anthony Plog, Ray Mase, Allan Dean) with Bud and Avis Herseith in Chicago

Every day I do a breathing and long tone exercise for about ten minutes. It comes from an old teacher in New York called Maurice Grupp, pre-Carmine Caruso, back in the 1930s. John Glasel studied with him for a bit and published three books called *The Relaxation Techniques*. I only do the first exercise, a deep breathing exercise, but not with a huge amount of air. To me, that's the biggest relaxation thing you can do. When you're nervous, there's no substitute for a relaxed breath. If I'm not

Allan Dean Selected Discography

American Brass Quintet *Music for Brass Quintet* (Folkways 1965)
 New York Brass Quintet *Baroque Brass* (RCA 1967)
 New York Brass Quintet *Laudes, Par Monts et Par Vaux, Parable* (Crystal 1978)
 St. Louis Brass Quintet *Baroque Brass* (Summit 1990)
 St. Louis Brass Quintet *Fascinating Rhythms* (Summit 1997)
 St. Louis Brass Quintet *Renaissance Faire* (Summit 2001)
 Summit Brass *Toccata & Fugue* (Summit 1989)
 Summit Brass *Live* (Summit 2003)
 Contemporary Chamber Ensemble *Spectrum, New American Music* (Nonesuch 1977)
 Contemporary Chamber Ensemble *Music of Edgard Varèse* (Nonesuch 1974)

Calliope: A Renaissance Band *Calliope Dances* (Nonesuch 1982)
 Calliope: A Renaissance Band *Calliope Swings* (Equilibrium 1995)
 New York Cornet and Sacbut Ensemble *Venetian Music* (FSM Pantheon 1983)
 New York Cornet and Sacbut Ensemble *When Heaven Came to Earth* (Newport Classic 1994)
 New York Trumpet Ensemble *A Festival of Trumpets* (Nonesuch 1974)
 Columbia Chamber Ensemble *Cornet Favorites* (Schwarz/Schuller) (Columbia 1977)
 Yale Brass Trio *Music of the 15th and 16th Century Europe* (2004)

Allan Dean's Equipment

B-flat Yamaha YTR 6335HG
C Yamaha YTR 6445HG S
D Yamaha YTR 751
E-flat Yamaha YTR 9530
F-G Schilke G1
Piccolo Schilke P5-4
B-flat Cornet Yamaha YCR 6330
C Cornet Getzen Eterna
Flugelhorn Yamaha YFH 6310Z

nervous, I'll work at getting myself a little nervous. The worst performances I've had in my life were ones when I would not be nervous, start to play, and then something would go wrong. Man, is it hard to recover once things start to go wrong and you're on stage! A little bit of nerves is very good for you. You don't want to be too confident.

Lyren: *Yesterday in your clinic [at Bemidji State University] you mentioned the four P's. Could you expand on that idea and offer any other tips that you might have for young players?*

Dean: These are the ideas of the legendary Harvey Phillips. The first one is "Preparation"—preparing to practice. Not wasting time in the practice room. You should know what you're going to cover, and spend a certain amount of time on areas that you don't do well. I feel that most students waste a large amount of time in the practice room. Put a little thought into what you are going to do

when you pick up the trumpet that day. The second one is "Practice"—intelligent practice, not wasting time. Work every day to improve. You also want to practice the things that you do well. That's how you build personality as a player. The next "P" is "Play what's on the Page." I think we as teachers find incredible sloppiness among students—not playing accidentals through the measure, not playing dynamics, not playing articulations, and not playing what the composer wrote. Those are things that should be figured out in the practice room. The teacher shouldn't have to waste time fixing those things. The last one is "Performance." Get out and play as much as you can. There's no substitute for playing in front of people. Our job is not to play the trumpet but to play music. The gratification for most of us as players is playing in front of people. Hopefully that playing brings some enjoyment to them.

About the author: Originally from Brookings, South Dakota, Del Lyren currently serves as professor of instrumental music and department chair at Bemidji State University in Bemidji, Minnesota. He recently presented a lecture on Conrad Gozzo at the ITG conference in Ft. Worth, as well as lectures presented throughout the world on Rafael Méndez, and recitals at the Euro-ITG conferences Germany and Kiev. Each summer, he performs with the International Brass Quintet, in-residence at the International Music Camp. Lyren's degrees are from South Dakota State University where he studied with John Colson, and Arizona State University where he studied with David Hickman and Anthony Plog.

"Our job is not to play the trumpet but to play music."

