

International Trumpet Guild® Journal

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



January 2025 *ITG Journal*

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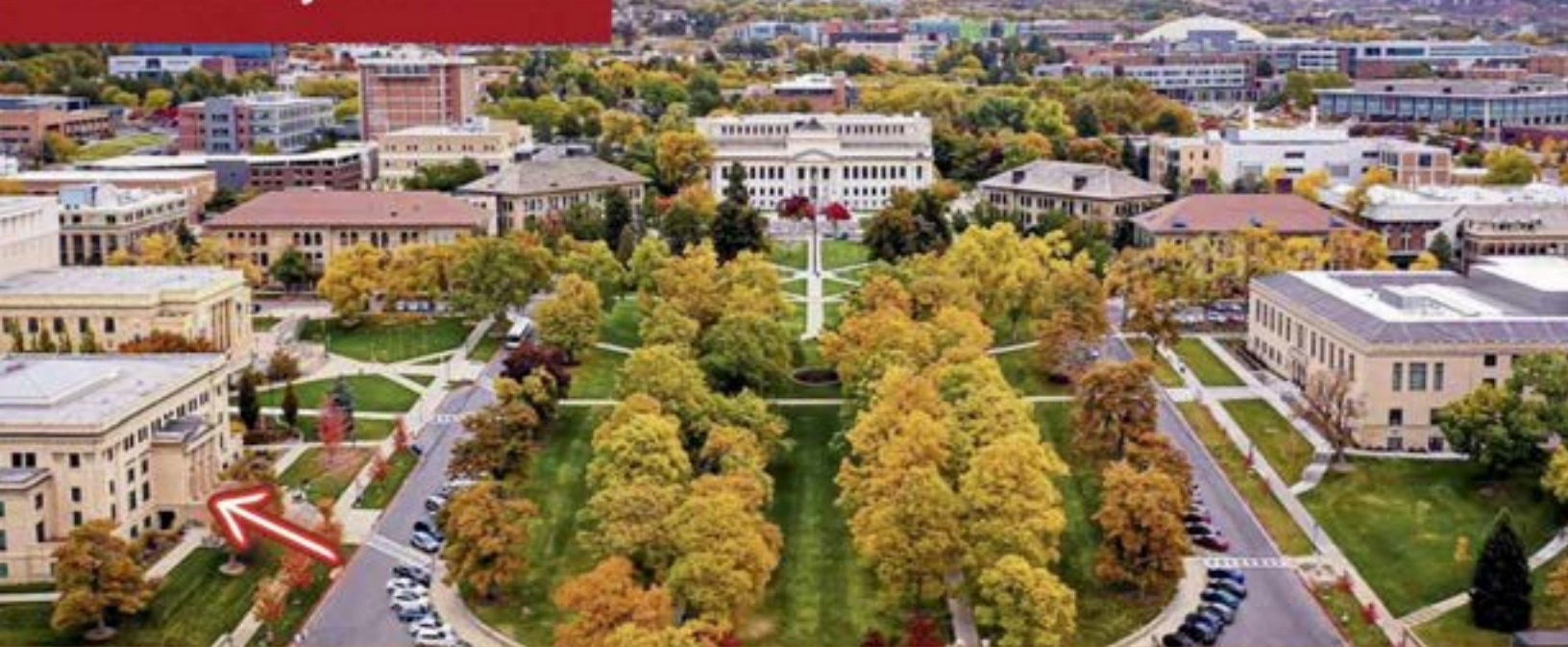
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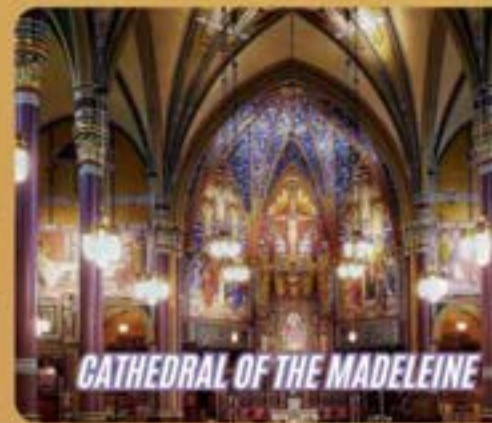
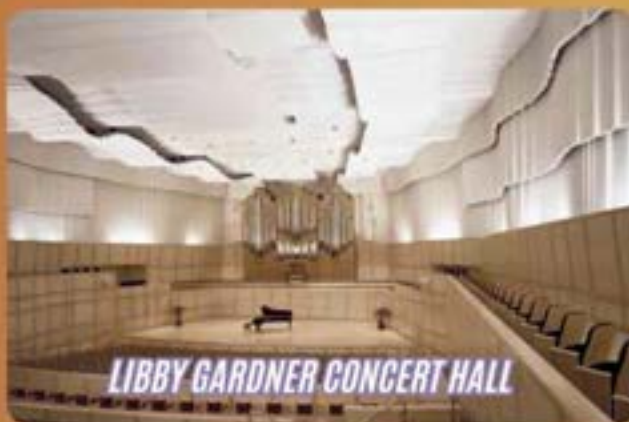
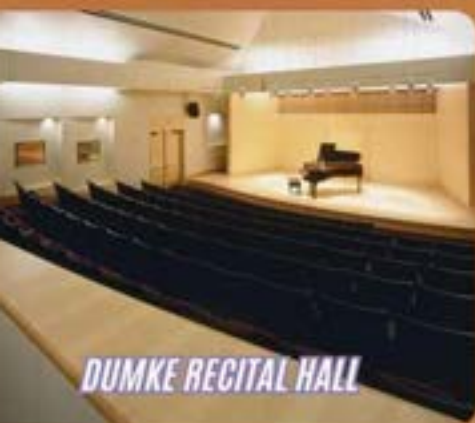
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chapters@trumpetguild.org
Interim Conference Director: Rebecca Wilt;
trumpetguildconference@gmail.com
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ITG Archives Director: Aaron Jensen, Columbus State University;
archives@trumpetguild.org

ITG Journal Staff

Publications Editor: Peter Wood
 Department of Music, 1150 Laidlaw Performing Arts Center,
 University of South Alabama, Mobile, AL 36688;
editor@trumpetguild.org
Advertising Manager: Jodi Graham Wood; ads@trumpetguild.org
Book Reviews Editor: Eric Millard
 Department of Music, 9201 University City Blvd, Charlotte, NC
 28223; bookreviews@trumpetguild.org
Calendar Editor: Al Lilly, Marian University;
calendar@trumpetguild.org
Chamber Music Connection Editor: Marc Reese, Lynn University;
chamber@trumpetguild.org
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 Edinburgh, UK; historicinstruments@trumpetguild.org
Inside the Orchestra Section Editor: Manny Laureano, Minnesota
 Orchestra; orchestra@trumpetguild.org
Index Editor: Angela King, Central Arkansas University;
index@trumpetguild.org
Inside Improvisation Editor: Nadjie Noordhuis, Lawrence University;
improvisation@trumpetguild.org
ITG Profile Editor: George Carpten, iv, Penn State University;
profile@trumpetguild.org
Layout and Production Manager: Joseph Walters, Albuquerque
 Philharmonic Orchestra; layout@trumpetguild.org
Media Reviews Editor: Daniel Kelly, Texas A&M University-
 Commerce, 830 Windham Dr, Rockwall, TX 75087;
cdreviews@trumpetguild.org

Music Reviews Editor: Luis Engelke
 Department of Music, Towson University, 8000 York Rd, Towson,
 MD 21252; musicreviews@trumpetguild.org
News from the Trumpet World Editor: Maryna Pohlman, Bloomington,
 Indiana; news@trumpetguild.org
Orchestral Spotlight Editor: Nairam Simoes, Arkansas State University;
orchprofile@trumpetguild.org
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 of Music; pedagogy@trumpetguild.org
Product/App Reviews Editor: Paige Kerrigan, Philadelphia,
 Pennsylvania; productreviews@trumpetguild.org
Repertoire Corner Editor: Bryan Proksch, Lamar University;
repertoire@trumpetguild.org
The Student Corner Editor: Julia Bell, Texas Tech University;
studentcorner@trumpetguild.org
Studio/Commercial Scene Editor: Nick Mondello;
studio@trumpetguild.org
Trumpet in the Wind Band Editor: Marc Reed, Texas Christian
 University; windband@trumpetguild.org
Young Artist Award Committee: Sarah Herbert (chair), Western
 Kentucky University; Steven Cunningham, Hampton University;
 Edward Jakuboski, Eastern University; Anne McNamara, Illinois State
 University; yaaward@trumpetguild.org
Journal Printer: Modern Litho, Jefferson City, MO
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ITG Website – <http://www.trumpetguild.org>

Director: Keith Sells, Longview, Texas; website@trumpetguild.org

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

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

ITG Membership Information

All ITG memberships run from July 1 to June 30 and include four *ITG Journals*, one music supplement, and one recording.

The *ITG Journal* is published each October, January, March and June. Join by visiting www.trumpetguild.org/join/join.htm or using the form at the back of this Journal.

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FROM THE PRESIDENT

RYAN GARDNER



Happy New Year! I want to take this opportunity to wish you a year of health, happiness, and wonderful music. With the start of the year comes the promise of new resolutions, knowledge, and inspiration. It is also an exciting time as we look towards our 49th annual ITG Conference. This year, the conference will be hosted by Peyden Shelton and the University of Utah from May 27 to May 31, 2025, in beautiful Salt Lake City. Get ready to breathe in that crisp mountain air and enjoy several days of incredible trumpeting. Conference Director Rebecca Wilt has been hard at work putting together a spectacular lineup, along with her team and our Conference Artist Committee, chaired by Brian Walker. The Conference is one of my favorite ways to catch up with old friends, meet new ones, and start my summer with fun, fellowship, and inspiration.

The Ellsworth Smith International Trumpet Solo Competition was held this past October at the Irving S. Gilmore School of Music at Western Michigan University in Kalamazoo, Michigan. Our hosts, trumpet professors Robert White and Scott Thornburg, were incredible throughout this entire process, and I can't thank them enough. While at the competition, we were treated to some astonishing performances with an inspiring level of artistry. We awarded US\$15,000 in prizes with the help of our sponsor, the Columbus Foundation of Columbus, Ohio. It is their level of generosity and assistance that allows these generational talents to compete in this important competition. Our finals judging panel included trumpet superstars Tine Thing Helseth, Terry Everson, and Pasi Parinen.

I would also like to publicly thank our outgoing Ellsworth Smith chair, Sean Butterfield, for his terrific service for so many years.

As many of you know, Michael Anderson has decided to move on from his post as ITG website director. We owe Michael an enormous amount of gratitude for his extensive service to the ITG, not only in his work on the Board of Directors, but also in his forward thinking and innovation as he built the original *ITG Website* in 1996 and has maintained it beautifully ever since. With that said, we are also very excited to welcome our wonderful new website director, Keith Sells. Keith is a former trumpet player himself and comes from a musical family. He is an expert full-stack developer who is committed to the ITG and its mission, and we could not be more fortunate to have him on board.

This will be the first year of the inaugural ITG Recording Awards that will highlight excellence in both the Classical and Jazz/Improvised Music categories. We have an incredible jury panel and look forward to celebrating the winners of this new competition at the 2025 ITG Conference. For more information, please visit the recording awards webpage (<https://tinyurl.com/itg2501a>).

With the new year comes new opportunities to continue improving our organization. If you have suggestions, please don't hesitate to reach out. We know we are stronger together, and if there are ways you can help the trumpet community or the ITG, we would be so grateful.

Best wishes for an incredible and meaningful 2025!



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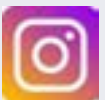
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FROM THE EDITOR

PETER WOOD

Happy New Year, and welcome to the first issue of the *ITG Journal* for 2025! I hope your holiday season was filled with joy, relaxation, and memorable gigs. As we reflect on the past year and set goals for the future, here's to a new year brimming with inspiration, fresh opportunities, and ever-developing artistry!

We are excited to welcome Dr. Sarah Herbert as the new chair of the Young Artist Award committee. Her expertise and dedication to nurturing young talent will certainly benefit us all as she takes over for Anne McNamara in this important role.

Our January issue features interviews and profiles that highlight the diversity and richness of the trumpet community. In *Who Was Cesare Bendinelli?* Jared Wallis sheds light on the life of this Renaissance/Baroque trumpeter, whose contributions continue to impact our repertoire today. In the Inside Improvisation column, Nadjé Noordhuis captures the essence of Michael Rodriguez's impressive career, providing a rare glimpse into the creative paths of this seasoned jazz artist. Nick Mondello's profile of Chris LaBarbera in the Studio/Commercial Scene column celebrates his multi-faceted expertise, showing how talent, wisdom, and hard work intersect in his work. In the Orchestral Spotlight column, Nairam Simoes interviews Stephen Campbell, who reflects on the value of simplicity in orchestral performance. Finally, Marc Reese's Chamber Music Connection column features Jeffrey Curnow's insights on the role that his chamber music experience has played in building musicianship and artistry—a fitting reminder for us all.

This issue also brings fascinating historical perspectives to the forefront. Steven Dubé's *A Look Back at Orquesta Sinfónica de México, 1928 – 1948* explores a pivotal period in Mexican orchestral history, illuminating the incredible efforts that brought symphonic music to a wider audience in that country. In the Repertoire Corner column, George Foreman's *It Came in Like the Whirlwind... But Where Did Excelsior Go?* investigates the brief but notable impact of the *Excelsior Polka Brilliant* cornet solo, which was popularized by the virtuoso Jules Levy and is available at the ITG Archives in Columbus, Georgia.

Alongside these historical retrospectives, this issue is packed with helpful and practical tips for play-

ers and educators alike. John Zappa's *The Zen of Trumpet* offers valuable insights into mindfulness and trumpet practice, bringing a calm focus to our craft. In his Clinic column, Frank Campos guides readers through various approaches to developing efficient breath control, the key to enhancing endurance and sound quality. In the Pedagogical Topics column, Erin Wehr dives into applications of coaching psychology to keep students motivated, while Chloe Swindler's Student Corner article presents a "Ten-Step Practice Routine," giving young players a structured approach to practice. Lastly, Manny Laureano's Inside the Orchestra Section article provides an insightful discussion on achieving balance in trumpet playing, a challenge that so many of us face regularly.

We are excited about the upcoming 49th annual ITG Conference in Salt Lake City, Utah, in May. The Conference promises an array of inspiring concerts, insightful sessions, and fantastic networking opportunities. Mark your calendars now; we hope to see you there for what is sure to be an unforgettable experience!

As we launch into 2025, I wish you a year filled with growth, discovery, and fulfillment, both musically and personally. Together we can reach new heights, tackle new challenges, and make every note count. Thank you for being part of this community, and let's make this a fantastic year for trumpeters everywhere!



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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.

February 24 – March 1, 2025: Ljubljana Festival International Competition for Brass Quartets and Quintets is organized by one of the most prestigious cultural events organizers in the world. The inaugural edition of the competition will take place in Ljubljana, Slovenia. The competition is open to professional brass chamber ensembles of all nationalities, whose average age does not exceed thirty. The competition aims to bring together promising and talented musicians from all over the world and to facilitate an interchange of experiences, knowledge, and artistic expression while also encouraging innovation and the creation of musical experiences that will electrify audiences. The general and artistic director of the Ljubljana Festival is Darko Brlek, and the artistic director of the Ljubljana Festival International Competition and competition jury president is Branimir Slokar. Applications opened on March 15, 2024, and more information can be found at the competition website (<https://tinyurl.com/itg2501b>).

March 13 – 16, 2025: National Trumpet Competition, to be held on the campus of Texas Christian University, Fort Worth, Texas (USA). Competitions, concerts, and masterclasses are part of this event, which also features world-class performances and over US\$35,000 in prizes. Full details are posted on the competition website (<http://www.nationaltrumpetcomp.org>). Entry deadline is December 1, 2024.

May 27 – 31, 2025: 49th International Trumpet Guild Conference, to be held at the University of Utah in Salt Lake City,

Utah (USA). Full details are available on the Conference website (<https://www.itgconference.org>).

June 2 – 5, 2025: University of Kentucky Summer Trumpet Institute, to be held on the campus of the University of Kentucky, Lexington, Kentucky (USA). Four days of masterclasses, concerts, and breakout sessions on orchestral excerpts, jazz improvisation, Baroque trumpet, entrepreneurship, and special topics such as the LipCam and ultrasound research. \$250 tuition. On-campus housing and dining are available. More information can be found on the institute website (<http://KentuckyTrumpet.com>) or via request by email (jason.dovel@uky.edu). Registration deadline is May 22, 2025.

June 19 – 22, 2025: AdamFest11 (William Adam International Trumpet Festival), hosted by **Dr. Rob Waugh**, will be held on the campus of Austin Peay State University, 601 College Street, Clarksville, Tennessee (USA). Updates and additional information can be found on the festival website (<https://williamadamtrumpet.com>).

July 20 – 27, 2025: Italian Brass Week, with all events in and around Florence and Tuscany, Italy. This edition will be a celebration of the 25th anniversary of the annual event, and preparations are being made for an explosive program. Those in attendance will have the opportunity to meet and learn from the greatest soloists in the world. More details are available on the festival website (<https://www.italianbrass.com>).



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A LOOK BACK AT *ORQUESTA SINFÓNICA DE MÉXICO*, 1928 – 1948

BY STEVEN DUBÉ

Following the turbulent times of the Mexican Revolution, the Mexican government encouraged cultural education as a way of unifying the Mexican people. In the visual arts, murals featuring historical and nationalist themes by Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros demonstrated how the Arts could effectively educate, define, and unite. Music would also find its unique way of educating and reshaping the cultural landscape. The first modern professional orchestra to firmly establish itself as Mexico City's standard bearer of symphonic repertoire was *Orquesta Sinfónica Mexicana* (OSM).

In 1928, the Philharmonic Musicians' Union of Mexico City lured Carlos Chávez back to Mexico from the United States to become music director of the OSM. Shortly thereafter, they officially changed their name to *Orquesta Sinfónica de*

México (OSM). They would retain this name for 21 years until eventually dissolving and merging with *Orquesta Sinfónica Nacional de México* (OSN) in 1948. Chávez took a novel approach to funding the orchestra. Instead of relying solely on government subsidies, he assembled a board of directors and sought both individual and corporate benefactors. While the orchestra under the name *Orquesta Sinfónica de México* had only a brief life, it proved to be the most significant musical activity in Mexico during the first half of the twentieth century. Through the years, the OSM under Chávez fulfilled two important cultural goals.

The first accomplishment was that Chávez and the OSM initiated concert programs as diverse as their audiences. This included subscription concerts, children's programs, workers' programs, short tours to no less than twelve Mexican states,



Palacio de Bellas Artes in Mexico City, Mexico. Photo credit: Stephen Dubé

and a trip to El Paso, Texas (USA). All these programs introduced the standard orchestral repertoire to eager audiences while laying the foundation for future orchestra patrons. The data collected by Francisco Agea in his book *21 Años de la Orquesta Sinfónica de México, 1928 – 1948* indicates that the orchestra performed 487 different works for public consumption. The indirect beneficiary of these many works was, of course, the orchestra, which learned and performed everything from Bach and Beethoven to Tchaikovsky and Rimsky-Korsakov. During his tenure, Chávez also programmed the music of several leading contemporary composers, with many local premieres of these masterworks being given by the OSM (see the abbreviated list below). Some important world premieres of Copland's works were also given, and these works are indicated with an asterisk.

- Copland: *Short Symphony* (1934)*
- Copland: *El Salón México* (1937)*
- Shostakovich: Symphony No. 1 (1937)
- Shostakovich: Symphony No. 3 (1947)
- Shostakovich: Symphony No. 5 (1940)
- Shostakovich: Symphony No. 6 (1942)
- Shostakovich: Symphony No. 7 (1942)
- Shostakovich: Symphony No. 8 (1944)
- Strauss: *Don Juan* (1928)
- Strauss: *Zarathustra* (1938)
- Strauss: *Don Quixote* (1941)
- Stravinsky: *Petroushka* (1930)
- Stravinsky: *Firebird Suite* (1930)
- Stravinsky: *Rite of Spring* (1935)
- Stravinsky: Symphony in C (1941)
- Stravinsky: *Pulcinella* (1941)

While these dates may now seem quite distant, it should be noted that many of the Shostakovich and Stravinsky dates are quite close to the actual dates of their world premieres; these works were generally quite new to *all* audiences—not just to those in Mexico. Copland and Stravinsky served as guest conductors of the OSM, and Chávez engaged other prominent guest conductors as well, including Dimitri Mitropoulos, Sir Thomas Beecham, Leopold Stowkowski, Ernest Ansermet, Paul Hindemith, Otto Klemperer, and Pierre Monteux. One can only imagine what an eye-opening experience it must have been for orchestra members as they played many significant works for the first time under the batons of world-class maestros.

The second major accomplishment was that Chávez and the orchestra supported contemporary Mexican composers. Over a 21-year period, Chávez and the OSM programmed 93 works by 33 Mexican composers, and 62 of those were world premieres. Many of these composers wrote original compositions based on or incorporating local folk or dance music. Some even included local instruments not typically found in the modern orchestra. As a result of these efforts, a unique national identity and style began to emerge.

“One can only imagine what an eye-opening experience it must have been for orchestra members as they played many significant works for the first time under the batons of world-class maestros.”

“It is interesting to think that Chávez might have heard his future first trumpeter, Fidel Rodriguez, at this iconic dance hall long before his historically significant visit with Copland.”

A look at Chávez's inaugural OSM concert program in 1928 reveals a group of 91 musicians performing a season of diverse works. The first program featured Richard Strauss's challenging *Don Juan*. Members of the orchestra were no doubt recruited from the National Conservatory (faculty and some talented students), local military and police bands, and smaller co-existing classical chamber ensembles. There is another possibility as well; dance bands included some well-trained instrumentalists, and the first trumpeter listed in the first season of the OSM was Silverio Prieto.

Prieto often surfaces as a talented trumpeter associated with the Mexican *Danzón*, a genre originating in Cuba that flourished in Mexico from the late nineteenth century. By the early 1920s, *Danzón* had made its way from the regional capital of Veracruz and the Yucatan to some of Mexico's most popular dance halls. In these musical circles, Prieto's name often shows up in connection with that of Dimas. Amador Perez Torres “Dimas” was a trombonist who, along with Prieto, formed one of the most popular *Danzonera* (bands) of the era in 1921. Dimas was the composer of *Nereidas*, one of the most widely recognized *Danzón* melodies that most Mexicans know. As one of the premier bands of the day, Dimas y Prieto made regular appearances at the iconic dance hall El Salón México. Located at Calle Pensador No. 16 in Mexico City, this establishment was one of the most popular establishments of its kind from 1920 until it closed its doors in 1962. Of course, *El Salón México* is also the namesake for Copland's iconic Latin American work. Chávez took his good friend Copland there in 1932, which led to the idea for a work using Mexican themes. While it is pure conjecture, it is interesting to think that Chávez might have heard his future first trumpeter, Fidel Rodriguez, at this iconic dance hall long before his historically significant visit with Copland.

Fidel G. Rodriguez is a noteworthy trumpeter in the orchestra's history, performing every season except for 1930. Rodriguez played third trumpet in the fourth program of the inaugural season of 1928. He then played first trumpet in 1929 and then from 1931 to 1938. So, Rodriguez would have likely been the first trumpet for several significant moments in the orchestra's history. He would have played for the opening ceremony and concert of Palacio de Bellas Artes in 1934; the Mexican premiere of Stravinsky's *Rite of Spring* on October 11, 1935; and the premiere of Copland's *El Salón México* on August 27, 1937. It should be noted that also present on this August 27 program was Bach's *Brandenburg Concerto No. 2*.

A closer look at the programming for the 1937 season shows *Brandenburg Concerto No. 2* being performed two additional times: once for a children's concert on September 10 and again on September 12 as part of a workers' program. The latter program included

Leonore Overture No. 3, *Brandenburg 2*, and *Petroushka*. Chávez must have had great confidence in Rodríguez and his trumpet section to create programs like this one. In 1938 there were two first trumpets listed, but no second trumpet. Along with Fidel G. Rodríguez, the name Francisco Hoyos also appears. Perhaps they shared the responsibilities of both chairs. To round out an account of Rodríguez's tenure, he played second trumpet in 1939 and third trumpet from 1940 to 1943. Finally, both Rodríguez and Luis Fonseca are listed as first trumpet from 1944 to 1948.



Program announcement in the newspaper *El Nacional* for the concert on August 27, 1937, including the premiere of Aaron Copland's *El Salón México*.¹

Rodríguez is listed as teaching trumpet at the National Conservatory between 1939 and 1942. However, it should be noted that a listing also exists for a “Fidel Garcia Rodriguez,” who served as professor of “instruments of round mouthpieces” (*Instrumentos de Boquilla Circular*) from 1931 to 1949. It cannot be confirmed if these listings refer to the same person or if they are, perhaps, relatives.

As is the case today, OSM was not the only orchestra in town. After he had dominated the symphonic scene for seven years, *Orquesta Sinfónica Nacional de México* (OSN) was founded in 1935. Both orchestras would share the Fine Arts Palace while also offering concerts at other venues. In looking at the 1935–1937 seasons, the two orchestras held concerts on completely different days, which appears to have facilitated trumpeters playing with both ensembles. During the 1935 inaugural season of the OSN and in 1936, Fidel Rodríguez is listed second in the list of three trumpeters. The OSM eventually dissolved and merged with the OSN.

Luis Fonseca was born in 1904 at Valle de Santiago, Guanajuato, Mexico, and died in 1980. His first professional work was in 1920 with *La Banda de Artillería*. In 1929, he held the title of *Solista* in *La Banda de Policía*. In 1940, he joined the OSM and remained with them through their name and management change in 1949. His other professional work includes performing with the National Opera and Ballet companies and serving as secretary of the musicians' union. Sidney Mear was one of his teachers.

Benjamin Klatzkin is a noteworthy name that appeared briefly on the roster. He appeared as first trumpet for just one concert, the first concert of the 1943 season. Throughout his

career, Klatzkin played with several orchestras, including the New York Philharmonic (1914–1920), Minnesota Orchestra (Minneapolis Symphony) (1921–1923), Los Angeles Philharmonic (1925–1931 and 1944–1947), and San Francisco Symphony (1931–1944).

Sidney Mear appears on the roster as first trumpet for three seasons (1940–1942). Due to his illustrious career with the Rochester Philharmonic and the Eastman School of Music, Mear was interviewed by William Picher for the January 2004 issue of the *ITG Journal*. In that interview, Mear mentions being one of four Americans who were working with the orchestra at that time (the others were non-trumpeters). He mentions recording Stravinsky's *The Fairy's Kiss* with the composer conducting. Because the interview encompassed an overview of his entire career, there were several details that were not mentioned about his time in Mexico. If the 1941 season is in any way typical of Mear's musical life there, then it must have been a busy and exciting experience for a young professional trumpeter. In examining the 1941 concert season, several highlights stand out. Week 6—An all-Stravinsky program with the composer conducting Symphony in C (the world premiere was given just a few months earlier in November of 1940), *Capriccio for Piano and Orchestra*, *Pulcinella Suite*, and “Divertimento” from *The Fairy's Kiss*. Week 9—Bach's *Brandenburg Concerto No. 2*. Mear was the trumpet soloist on the program, and Bert Gassman, who also played with the Cleveland Orchestra and Los Angeles Philharmonic, was the oboe soloist.

Although the OSM clearly presented many significant programs in 1941, one in particular stands out. Carlos Chávez is listed as the conductor for the Week 11 program:

Sones Mariachi: Blas Galindo

“Norte,” Tres movimientos sinfónicos con temas indígenas: Sandi

Huapango: J. Pablo Moncayo

Corridos, para orquesta y coro: S. Contreras

Plegaria: P. Hernando Franco, Arreglo de Candelario

Huízar, para coro a capella

Misa en Re mayor (Fragmentos): José Ma. Aldana,

Arreglo de Candelario Huízar, para orquesta y coro

“Los Cuatro Soles:” Chávez

Simply titled “All Mexican Music Program,” it included the premiere of Moncayo's *Huapango*, which has since established itself as an international favorite among contemporary audiences. This program is almost identical to

“Chávez must have had great confidence in Rodríguez and his trumpet section to create programs like this one.”

a program given the previous year at an exhibition at New York's Museum of Modern Art, which was funded by the Rockefeller Foundation. Chávez was the driving force behind the initial May 1940 exhibition, *Veinte Siglos de Arte Mexicano* (*20 Centuries of Mexican Art*). The main difference between the 1940

New York program and this OSM program was that following the exhibition, Chávez asked Moncayo to write an original work based on themes from the region of Veracruz. This piece would replace the original *Huapango* from the New York program, composed by Geronimo Baquero Foster. The more popular work called *Huapango*

TABLE 1. ORQUESTA SINFÓNICA DE MÉXICO TRUMPET SECTION, 1928 – 1948

Year	Trumpet 1	Trumpet 2	Trumpet 3	Trumpet 4	Trumpet 5
1928	Silverio Prieto	Marcelino E. Sanchez	Francisco Ramirez, Fidel G. Rodriguez	Francisco Ramirez, Fidel M. Garcia (fourth concert) Victor M. Sanchez (fifth concert)	Victor M. Sanchez
1929	Fidel G. Rodriguez	Francisco Hoyos, Marcelino E. Sanchez	German Corona	Carlos Gomez	
1930	Marcelino E. Sanchez	Benjamin Hernandez (also third trumpet)	Federico Caballero, Benjamin Hernandez, Jesús Martinez		
1931	Fidel G. Rodriguez	Marcelino E. Sanchez	Victor M. Sanchez	Raúl Villegas	Benjamin Hernandez
1932	Fidel G. Rodriguez	Raúl Villegas	Modesto Garcia	José Davila	Benjamin Hernandez
1933	Fidel G. Rodriguez	Guillermo Estrello	Isaac Calderon	Raúl Villegas	
1934	Fidel G. Rodriguez	Isaac Calderon	Guillermo Estrello	Raúl Villegas	
1935	Fidel G. Rodriguez	Francisco Hoyos	Guillermo Estrello	Epifanio Flores	Epifanio Cerda
1936	Fidel G. Rodriguez	Francisco Hoyos	Guillermo Estrello	Raúl Villegas	Luis Fonseca
1937	Fidel G. Rodriguez	Francisco Hoyos	Guillermo Estrello	Raúl Villegas	
1938	Fidel G. Rodriguez, Francisco Hoyos	<i>No name listed in source table.²</i>	Guillermo Estrello	Raúl Villegas	
1939	Francisco Hoyos	Fidel G. Rodriguez	Guillermo Estrello	Raúl Villegas	
1940	Sydney Mear	Luis Fonseca	Fidel G. Rodriguez		
1941	Sydney Mear	Luis Fonseca	Fidel G. Rodriguez	Guillermo Estrello	
1942	Sydney Mear	Luis Fonseca, Anastacio Mendoza	Fidel G. Rodriguez	Epifanio Cerda (on tour only)	
1943	Benjamin Klatzkin, (first program only) Luis Fonseca	<i>No name listed in source table.³</i>	Fidel G. Rodriguez	Epifanio Cerda	
1944	Fidel G. Rodriguez, Luis Fonseca	<i>No name listed in source table.⁴</i>	Epifanio Cerda		
1945	Fidel G. Rodriguez, Luis Fonseca	<i>No name listed in source table.</i>	Epifanio Cerda		
1946	Fidel G. Rodriguez, Luis Fonseca	<i>No name listed in source table.</i>	Epifanio Cerda	Felipe Lecu	
1947	Fidel G. Rodriguez, Luis Fonseca	<i>No name listed in source table.</i>	Epifanio Cerda	Felipe Lecu	
1948	Fidel G. Rodriguez, Luis Fonseca	<i>No name listed in source table.</i>	Epifanio Cerda	Felipe Lecu	

that circulates among orchestras today is the work of Moncayo. Many orchestral trumpeters who have played this part might have assumed it was premiered by a Mexican trumpeter familiar with the dances and comfortable with the style of sharply articulated triplets and who could fire up an intense vibrato during the animated *solí* with a neighboring trombonist. In what may come as a surprise to many, however, circumstantial evidence suggests that Sidney Mear of Wisconsin (USA) actually premiered Moncayo's *Huapango*.

The presence of early music is also notable in this program. Hernando Franco (1532 – 1585) was Spanish and active in Mexico and Guatemala. José María Aldana (1758 – 1810) was Mexican and active in Mexico City.

It should also be noted that the composer José Pablo Moncayo studied with Aaron Copland at the Berkshire Music Center in 1942. And, while *Huapango* had already been written before Moncayo's summer migration north to the Berkshires, Copland might have still had some influence on this piece. In 1937, Moncayo was listed as a percussionist when the OSM premiered *El Salón México*. Additionally, he would have had access to Copland when he first visited Mexico in 1932. In that same year, Moncayo had just been accepted into a new select course for composition at the National Conservatory. He would eventually leave behind the percussion/keyboard sections and follow Chávez to the podium as the artistic director of OSM in 1946.

One final note about the All Mexican Music Program: The premiere of an orchestral version of an earlier work by Blas Galindo was also given on that day. Like *Huapango*, *Sones de Mariachi* was originally conceived at the request of Carlos Chávez, but in this case, it was originally written for the 1940 New York program under the similar name *Sones Mariachi*. Galindo was a good friend and classmate of Moncayo and, like Moncayo, was a member of the percussion section when *El Salón México* was premiered in 1937. Galindo also studied with Copland at the Berkshire Music Festival in 1942. For those who do not know, this work is quite compatible with Moncayo's *Huapango*, each using three Mexican tunes that are cleverly worked by each composer. Like *El Salón México* and *Huapango*, *Sones de Mariachi* also features some moments where using a Mariachi style on the trumpet is appropriate. This piece has great audience appeal and is well worth knowing. Perhaps future research into these scores will reveal some influence of Copland and his *El Salón México* on these two delightful Mexican works.

Table 1 contains a complete list of trumpeters in the OSM. This list and other detailed data regarding repertoire were pooled, sorted, and reconstructed from lists found in Francisco Agea's reference publication *21 Años de la Orquesta Sinfónica de México, 1928 – 1948*. Agea compiled data from all OSM programs. He was quite familiar with these programs and the musicians because he not only wrote the program notes for the orchestra, but also was a member of the orchestra; appeared as a piano soloist; and was a professor, author, and music critic.

About the author: Steven Dubé has enjoyed a career in music as a performer and teacher at all levels of education. For the last fifteen years, he has taught music at the International School of Basel in Switzerland. He still performs fairly regularly, albeit less than the hundred performances a year that he performed while living in Mexico City in the 1990s. During that time, he served as principal trumpet with Orquesta Filarmónica de la UNAM and later as section trumpet with the Mexico City Philharmonic. While in Mexico, Steven also researched the topic of Mexican Baroque music for trumpet. He was involved in

many historically significant performances and recording projects as principal trumpet of the Mexico City Chamber Orchestra. In 2024, he released a solo recording, *Simple Gifts*, containing lyrical works by American composers. He hopes that this article will lead to further investigations about trumpeters and orchestras in Mexico.

“In what may come as a surprise to many, however, circumstantial evidence suggests that Sidney Mear of Wisconsin (USA) actually premiered Moncayo's *Huapango*.”

Endnotes

- 1 Enrique Jiménez López, *70 Años de música en el Palacio de Bellas Artes* (México: CONACULTA, INBA, Cenidim, 2004), 43.
- 2 Francisco Agea, *21 Años de la Orquesta Sinfónica de México, 1928 – 1948* (Mexico: Orquesta Sinfónica de México, 1948). Perhaps Rodríguez and Hoyos shared duties of both first and second trumpet.
- 3 Agea. Perhaps Klatzkin and Fonseca shared duties of both first and second trumpet.
- 4 Agea. Perhaps Rodríguez and Fonseca shared duties of both first and second trumpet.



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WHO WAS CESARE BENDINELLI?

BY JARED WALLIS

Many 21st-century trumpeters know very little about Cesare Bendinelli. Indeed, if they have heard of him at all, it might be restricted to, “He was a significant trumpeter spanning the Renaissance and Baroque eras,” or “He wrote the earliest surviving text on trumpet playing.” While we do not have all the details of Bendinelli’s life, he and other trumpeters in his time were far more versatile than many realize. In addition to his work as a trumpeter, Bendinelli was a diplomat and craftsman, had a family with fascinating historical ties, and may have influenced the early use of trumpet in art music.

Cesare Bendinelli was born in Verona around 1542 and died in Munich in 1617. While little is known about his early life, he likely spent many of his first twenty years honing the craft that would propel him to a prolific career as a trumpeter, composer, and diplomat representing some of the most powerful people in Europe. Although the Imperial Trumpeter’s and Kettledrummer’s Guild was not founded until 1623, six years after Bendinelli’s death, he presumably spent a significant portion of his young adulthood apprenticed to a trumpeter from whom he learned the trade.¹

Early Mention

The first ostensible professional mention of Bendinelli places him at the court of Schwerin in the northern part of the region that would later become Germany. Archival materials suggest a “Cesare Bendinelli” worked there as a trombonist from 1562 to 1565.² There are numerous reasons why one could question Cesare’s being listed as a non-trumpeter. There is skepticism around him playing on the large mouthpiece when he was a noted *clarino*, or high, trumpet player. However, this argument seems weak as trombonists were known to double on cornetto, which uses a significantly smaller mouthpiece than the trumpet. It is notable that Schwerin is nearly 500 miles to the north of any other court in which Bendinelli worked throughout his career. This is a significant distance and could be evidence to suggest that this trombonist in Schwerin was not our Cesare.

Bendinelli the Trumpeter

There is a brief gap in Bendinelli’s resume before he began work in 1567 as a trumpeter in the imperial court of Vienna, where he stayed for at least ten years.³ At this time there was a distinction between musical and non-musical trumpeters—that is, trumpeters who could read music and those who were employed strictly for signaling. Of the fifteen trumpeters employed in Vienna during Bendinelli’s tenure, only four, presumably including Bendinelli, were designated as *musikalisch*, or trumpeters who could read and write traditional music notation.⁴ Contemporaries of Bendinelli were known to keep notebooks using a tablature system that indicates performance

instructions for signal calls, but they were not always trained to read music. Bendinelli’s work in Vienna may have extended

“At this time there was a distinction between musical and non-musical trumpeters—that is, trumpeters who could read music and those who were employed strictly for signaling.”

beyond playing the trumpet. Certainly from 1580 he began doing courier missions, a role that would influence the remainder of his career.⁵

In 1580 Bendinelli entered the service of Duke Wilhelm V at the court of Munich.⁶ Bendinelli held numerous titles during his tenure at the Bavarian court, including *instrumentist*, or a player of more than one instrument; *musikus*, analogous to



Figure 1. One of the pretzel-shaped trumpets that Bendinelli commissioned from Anton Schnitzer in 1585, which was donated to the Accademia Filarmonica in Verona

master and certainly a promotion; *oberster trompeter*, or Chief Court Trumpeter; and *komponist*, or composer.⁷ He was appointed first trumpet or chief trumpeter of the court in 1586.⁸ During his tenure in Munich, Bendinelli served two dukes: Wilhelm V (r. 1579 – 1597) and his son Maximilian I (r. 1597 – 1651). Bendinelli worked alongside several *kapellmeisters*, including Orlando di Lasso, who held the position from 1556 to 1594; Johann à Fossa, who was deputy to his predecessor; Lasso's son, Ferdinand I, from 1603 to 1609; and Lasso's grandson, Ferdinand II, from 1613 to 1628.⁹ The trumpet corps at Munich, which had diminished before Bendinelli's arrival, thrived under his leadership and became a disciplined and impressive unit.¹⁰

In addition to leading the day-to-day operations of the trumpet corps at Munich, Bendinelli was also responsible for the acquisition of new instruments. Perhaps most notably, he commissioned a set of instruments from Anton Schnitzer in 1585, featuring complex bends in a distinct serpentine shape resembling a pretzel. One of these instruments survives, and images of it can be found on the covers of numerous brass books and albums, including the recent *Brassology* album.

These instruments, along with Bendinelli's treatise, *Tutta l'arte della trombetta*, are the primary reasons why Bendinelli is remembered today. In 1614, he donated a copy of his manuscript and one of his trumpets to the Accademia Filarmonica in Verona (see Figure 1).¹¹ This manuscript is the earliest example of written trumpet music in standard music notation.

Bendinelli at home and at court

By 1571, Bendinelli was married to his wife, Elena.¹² They had two daughters, Caterina and Anna Chiara, and two sons, Alfonso and Massimiliano. Caterina served Marie de' Medici, the queen of France. Anna Chiara married Michelangelo Galilei, a lutenist in Munich who was the son of Vincenzo Galilei and brother of Galileo Galilei, the famous astronomer.¹³ Massimiliano seems to have followed in his father's footsteps and trained as a trumpeter.¹⁴ Alfonso was involved in a scandalous affair in 1589 in which he and another student stole 400 guilders from their teacher, Francisco Rovigo, and tried to poison him!¹⁵ Duke Wilhelm V personally refunded the stolen money, containing the scandal and preserving the Bendinelli family reputation. That Bendinelli could rely on his patron in such a situation testifies not only to their close relationship, but also to the strength of Bendinelli's position at the Munich court.¹⁶

Bendinelli had several noteworthy connections to nobility outside of Munich. He served two elector-archbishops of Cologne. The first, Ernst (r. 1583 – 1612), was the brother of Wilhelm V and the son of Duke Albrecht V and Duchess Anne of Bavaria. The second, Ferdinand (r. 1612 – 1650),

was the son of Wilhelm V and Renate of Lorraine.¹⁷ These familial relationships connecting the two courts may shed light on Bendinelli's positive reputation in Munich and his service to Cologne. Bendinelli also may have had a connection to the famous Medici family through Duke Vincenzo Gonzaga of Mantua, whose second wife was Eleonora de' Medici.

Four preserved letters attest to a close relationship, at least from 1602 until 1610, between Bendinelli and Duke Vincenzo Gonzaga of Mantua.¹⁸ The following excerpt is from an autographed letter sent in October of 1606. After a humble introduction, Bendinelli confirms the order of two locks to be made for the duke. Perhaps most notably, Bendinelli then announces a theft and requests that the duke detain the offender. To send such a request directly to nobility indicates Bendinelli's comfort and status with the court.

It was my misfortune that when your Highness was in this city, I was sick with gout, and I could not come to greet you and thank you for the generosity you have shown me with [the gift of] your portrait, which I will keep as the most beloved thing I have in this world, and so I thank you with

all my heart... I come [to you] with this letter to beg Your Highness to grant me the favor of directing the ministers of justice of the city of Mantua, that when a Signor Pietro Antonio Comparini, a Milanese barber and *ceroircho* [i.e., cerusico, surgeon], comes, they should put him in jail,

since here he has done some vile things. I allowed him to have a horse to go to Innsbruck. He has disappeared with it, and I had to pay 28 florins for it... The horse, a black one, has a mark of a wolf on one leg. The barber Comparino has a blue felt cloak, a handsome face with a red beard, a rare type to adorn the gallows. In Innsbruck he said he wanted to come to Your Most Serene Highness to present a scented collar, embroidered with the hair of a woman. If he does so, I beg Your most Serene Highness to put him in prison until he pays 32 soldi and 30 ducats that he owes me.¹⁹

It seems significant that Bendinelli's relationship with Mantua began in

1602, five years before the premiere of Monteverdi's famous opera *l'Orfeo*. This work features an introductory toccata drawn directly from the Italian trumpet ensemble tradition, several hundred examples of which can be found in Bendinelli's treatise. While this was a common tradition throughout the empire, one could speculate that Bendinelli's popularity in

“He commissioned a set of instruments from Anton Schnitzer in 1585, featuring complex bends in a distinct serpentine shape resembling a pretzel.”

“[Bendinelli's son] Alfonso was involved in a scandalous affair in 1589 in which he and another student stole 400 guilders from their teacher, Francisco Rovigo, and tried to poison him!”

“If he does so, I beg Your most Serene Highness to put him in prison until he pays 32 soldi and 30 ducats that he owes me.”

Example 1. Cesare Bendinelli, Sonata No. 9 from *Tutta l'arte della trombetta*, measures 97 – 110

Mantua may have influenced this famous introduction. Examples 1 and 2 show the similarities between Monteverdi's and Bendinelli's writing.

Like many musicians today, Bendinelli had numerous professional duties and personal hobbies aside from trumpeting. Both the electoral court of Cologne and the ducal court of Mantua named Bendinelli *cubicularius*, or "chamber servant," a role in which he served as a personal representative or agent of the court exclusive of musical duties. At the imperial court, Bendinelli enjoyed the moniker *familiaris*, meaning "close personal servant" or even "intimate," which indicates the deep trust he held.²⁰ These titles were not bestowed lightly and were granted to only truly reputable individuals who had proven their reliability over years of service. Even for a trumpeter, a role expected to engage in diplomacy at times, Bendinelli was uncommonly successful in this regard.

It seems Bendinelli was a capable craftsman, as he built several music boxes.²¹ There is also evidence of his interest in starting a brewery at his home in Munich, a house that burned down in 1596.²² This, along with the text excerpted below from Sonata 327, is evidence of Bendinelli's interest in fermentation and its products.

The player of the clarino part is required to hold a large glass of wine in his hand, and every time he stops playing he has to drink a little, until the sonata is over; then the other trumpeters also drink, to imitate the text of the song.²³

Cesare Bendinelli was almost certainly one of the foremost trumpeters of his day, and his contributions to the field have led to the preservation of his work and some details of his life. The full scope of his artistic influence may even exceed that which is detailed here. I hope this brief look into Bendinelli's life might allow us to relate to our colleagues 400 years past on both a professional and personal level. While his career accomplishments and long reach of his work and influence were uncommon in the sixteenth and seventeenth centuries, they offer us a glimpse into the lives and work of imperial trumpeters at that time.

"The player of the clarino part is required to hold a large glass of wine in his hand, and every time he stops playing he has to drink a little, until the sonata is over; then the other trumpeters also drink, to imitate the text of the song."

About the author: Dr. Jared Wallis is a versatile performer, scholar, and composer specializing in electroacoustic music, historic trumpet performance, and trumpet pedagogy. He currently teaches trumpet at Ithaca College and Baroque trumpet at the Eastman School of Music.

Wallis is a graduate of the University of Kentucky (BM, summa cum laude), where he studied with Jason Dovel, and the Eastman School of Music (MM, DMA, and Performer's Certificate), where he studied modern trumpet with James Thompson and Boyde Hood and pursued additional early music studies under the tutelage of Brian Shaw, John Thiessen, Christel Thielmann, and Paul O'Dette.

Example 2. Claudio Monteverdi, Toccata from *l'Orfeo*

Endnotes

- 1 Peter Downey, "A Renaissance Correspondence Concerning Trumpet Music," *Early Music* 9, no. 3 (1981), 328.
- 2 Renato Meucci, "Cesare Bendinelli: Some Recent Biographical Discoveries," *Historic Brass Society Journal* 24 (2012): 37.
- 3 Cesare Bendinelli, Peter Downey, and Edward Tarr, *Tutta l'arte della trombetta 1614* (Vuarmarens, Switzerland: Bim, 2011), 3.
- 4 Edward H. Tarr, *The Trumpet*, (Chandler, AZ: Hickman Music Editions, 2008), 52.
- 5 Meucci, 42 – 43.
- 6 *Ibid.*, 38.
- 7 Bendinelli, Downey, and Tarr, 3.
- 8 Meucci, 42.
- 9 *Ibid.*, 40.
- 10 Bendinelli, Downey, and Tarr, 5.
- 11 *Ibid.*, 3. If this was a matching set, each of these trumpets displayed the Munich coat of arms in each of the two side

- loops. Professor Tarr gives a detailed description of one of the two surviving Bendinelli trumpets by Schnitzer.
- 12 *Ibid.*, 3.
- 13 Meucci, 44 – 45.
- 14 Bendinelli, Downey, and Tarr, 8; Meucci, "Cesare Bendinelli," 42.
- 15 *Ibid.*, 5.
- 16 Meucci, 43.
- 17 *Ibid.*, 43.
- 18 *Ibid.*, 45. Meucci presents complete translations and context for these correspondences.
- 19 *Ibid.*, 56.
- 20 *Ibid.*, 42. These are found in a now illegible dedication to Bendinelli housed in the Staatsbibliothek in Munich. Meucci discusses the meanings of these monikers and provides evidence to help determine how Bendinelli earned such titles.
- 21 Bendinelli, Downey, and Tarr, 8.
- 22 *Ibid.*, 5.
- 23 *Ibid.*, 12.



THE ZEN OF TRUMPET

BY JOHN ZAPPA

Learning the trumpet provides a person with a means of mental growth, seeking a way of life that harmonizes with the natural order of things and meeting all of life's challenges through a state of meditative calm and intuitive insights. The following is a collection of practical Zen-based philosophies to be considered as you strive to develop the connection between your trumpet playing and your mental awareness while also building a stronger and more meaningful relationship with your instrument.

The importance of emptiness

The path you are on as a trumpeter is a circle that has no beginning and no end as your journey continuously returns you to where you began, though more evolved and wiser. The empty space in the middle of the circle represents the potential for profound growth and change. Practicing "emptiness" requires not just having an open mind that is ready to accept change, but also the awareness and control of emotional responses associated with the heart.



The Zen circle

Even accomplished trumpeters seek to continue their development both musically and technically, and to allow that to happen they must be open to the feeling of their mechanics changing. Because the instrument requires involuntary body mechanics, the training done by trumpeters is primarily mental. However, it can also be supported by the heart, which cultivates the conditions for the mind-body connection.

Herbert L. Clarke stated, "To overcome the usual effort resorted to by so many players in their daily practice requires considerable mental training on the part of the student, such as keeping his or her mind on the work at hand, thinking each note as it is being played and above all, to stop imagining that what is required is hard work." Clarke is referring to the mental habit of expecting the physical feeling of playing the trumpet,

or the mechanics, to be "hard work," and unwittingly creating that reality. Old habits are not easy to unlearn, and we may feel frustrated and impatient at times. The thoughts that keep us repeating habitual patterns reside in the subconscious, and the new concepts designed to counteract them need to be translated into an awareness of the body and *connected to an emotional response* to be effective. So, it is with an open heart and mind that our potential for growth and change reside.

The importance of gratitude

Minds filled with daily trivia and distractions interfere with the awareness and focus needed for effective trumpet practice or performance. Especially detrimental is a sense of dread associated with practicing; sometimes we just don't want to do it, and this leads to a lack of concentration and patience.

"Maintaining the high level of intensity and integrity needed for quality trumpet playing and a more productive practice experience can be achieved through gratitude."

Maintaining the high level of intensity and integrity needed for quality trumpet playing and a more productive practice experience can be achieved through gratitude. More than just a happy feeling for the parts of our lives currently going our way, gratitude encompasses the willingness to expand our attention so that we perceive more of the goodness that we are always receiving.

Before you begin your work for the day, connect to the feeling of gratitude by considering aspects of your life that you appreciate. For example, consider your skills, talents, mind, health, family, opportunities, and friendships. Imagine the feeling of gratitude coming into your body with your breath and surrounding your heart. Hold each breath there as the feeling begins to expand. With this sensation of gratitude in the heart, make your practice and performance today a reflection and extension of that appreciation.

"Other signs of having made a commitment are that we are not easily discouraged and begin seeing those who used to be competitors as partners, helping bring out our best."

The importance of commitment

Taking our performance to a higher level demands commitment to the journey. We must do all we can to be the best that we can be, regardless of sacrifice or suffering. Zen teaches that

suffering is the path to awareness. In sports, this is referred to as “no pain, no gain.” An indicator that we have made a commitment is the feeling of joy and motivation to do all we can to be our best. Other signs of having made a commitment are that we are not easily discouraged and begin seeing those who used to be competitors as partners, helping bring out our best. As Johann von Goethe wrote, “[T]he moment that one commits, then providence moves too. All sorts of things occur to help one that would have never occurred... incidents, meetings and material assistance which no man could have dreamed would come his way.”

The importance of staying in the moment

Staying in the moment involves both the mind and the heart. Working from the headspace creates obsession with outcomes, results, past mistakes, and future failures, leading to anxiety and self-doubt. The heart speaks to the *moment* through emotional focus on the matter at hand and controlling what we can with passion and energy.

In your mind, imagine a flawless performance and how that feels. When you show up for the performance, though, simply come to play and focus on the little things that make you feel good and play well, like proper breathing, singing the sound in your mind, and staying simultaneously relaxed and energized. This is how the body follows the heart in the moment. The emotional response that you have learned to associate with your goal orientation is just as important as any thought process. Not obsessing over outcomes will help you relax and perform at higher levels.

You must, through practice, enjoy the process of trumpet playing! Then, you focus on that to the point of drowning out mental self-judgement and doubt. When your mind lingers on an imperfection that happened or anticipates one, you are no longer in the moment and in control of your system. The mind cannot quiet the mind, but the heart can!

The importance of partnership

The *I Ching* states, “[W]orking together, the interaction of your spheres of influence can achieve significant deeds.” Relax, embrace, and be thankful for those whom you perceive as your competition, as they are the ones who challenge you to reach heights that you might never attain without them. In Latin the word “competition” means “to seek together.” Avoid the stress and anxiety that constant judgement and comparison creates. Instead, be grateful for the opportunity to learn something through either observation or interaction that helps you push beyond what you thought were limits.

The importance of perseverance

If you are discouraged by the level of development of your physical skills or the outcome of a particular performance, change your focus from outcomes and results to the joy of the process. The experience of development itself, knowing that fulfillment will come if we stay on course, is what makes the

journey worthwhile. Development comes in a series of plateaus, each one being an opportunity for deeper learning and mastery. Plateaus appear as a recurring level of performance until the body establishes muscle memory and the conceptual understanding to move on.

The importance of patience

Rushing, forcing, or pushing for results often creates such counterforces as burnout, injury, setbacks, or failure. Zen teaches that when we are patient, we will actually reach our goals sooner. We can do this when we immerse ourselves in the process as it assumes its own form and shape, rather than forcing things to be what we think they should be. Be at peace with the natural unfolding of your abilities.

The importance of humor

Beyond the daily maintenance and setup of the embouchure, we should spend our time practicing things that need improvement. This constant undertaking of things that fall short of our high expectations can affect the ego and cause us to measure our self-worth by our mistakes or perceived inadequacies. Musicians frequently find that a botched phrase or missed note affects our emotional response to an entire performance. While it is important to take what we do seriously,

we must refuse to attach our ego to the outcomes. Create expectations for yourself that are more progress-oriented than outcome-oriented.

Laugh, knowing that every great player has had their challenges and that creating dread or fear will only make things more difficult. Before practicing a difficult exercise or musical passage, take a moment and smile. Once that smile has changed your mood, begin your practice. Before a performance, smile and affirm your gratitude for the opportunity to serve people through music.

The importance of thought

Our thoughts can be the one consistent difference between a good performance and a bad one. When our thoughts become counterproductive or negative, they trap us. This happens when we focus on things that we cannot control. The efforts of colleagues, the sound coming from a monitor, or the acoustics of a room can be strong competition for our attention, as well as some inner dialogue that we may be having with ourselves about how the chops feel or a mistake that was made.

The trumpet requires focused attention to the task at hand to the degree that any thoughts outside of the production of the sound of the music through the trumpet will degrade the performance. Prepare your mind prior to performance by holding onto thoughts about your preparation and practice and push out any internal self-doubt and external negativity.

“Laugh, knowing that every great player has had their challenges and that creating dread or fear will only make things more difficult.”

“If you are discouraged by the level of development of your physical skills or the outcome of a particular performance, change your focus from outcomes and results to the joy of the process.”

The beginner's mind

In Zen, the beginner's mind represents the boundless potential of being unlimited by predisposition. The beginner's mind is open, receptive and nonjudgmental. In other words, preconceived biases are not inhibiting growth. We learn early on to associate playing the trumpet with a familiar feeling based on the level of ease or difficulty that we have achieved by that point. If we continue to expect it to be that way, along with the limitations that are generally experienced in our playing, we will get trapped on that plateau. Those expectations create one's reality, and the only way to continue to develop is through the beginner's mind.

Armando Ghitalla said, "Playing the trumpet is such an intangible experience. The player is compelled to start from the beginning and build anew each day. It isn't like building a house, where we can resume building where we left off the previous day's accomplishments. Each new day we must rebuild the foundation of our musical structure." It is sometimes the case that a person has the wrong idea of what

"There is no path to mastery; mastery is the path!"

the mechanics of trumpet playing should feel like, and that particular mental stimulus overrides the body's

natural inclination. In other instances, a person may be holding an incorrect concept or misinterpreted instruction in their thought.

The beginner's mind allows us to experience new and unfamiliar sensations without panic, keeping the attention on the goal, which is sound—not mechanics—and observing the feeling instead of creating it.

Mastery

The art and craft of playing the trumpet is possibly best understood through the Zen concept, which teaches that there is no path to mastery; *mastery is the path!* Mastery is not something to attain, but you can live it as a lifestyle. A master never gets tired of learning, always experimenting and embracing new ideas and challenges. Famous is the quotation from the legendary cellist Pablo Casals, who, when asked why he continued to practice at age eighty, responded, "Because I think I'm making progress."

It is the process of engaging in the physical activity and how we go about it that indicates mastery. Know that practice is more important than talent when it comes to a masterful performance.

Reflection

Hopefully, the ideas presented here will help your approach to practicing in a way that influences all your endeavors. The trumpet can be the means to go inside yourself, dig deep, and realize your fullest potential, with the goal of experiencing profound wisdom and inspiration about all aspects of life.

"Playing the trumpet is hard because it is so easy."

A *koan* is a paradox to be meditated upon and is used to train Zen Buddhist monks. Charles Schlueter said, "Playing the trumpet is hard because it is so easy." This quotation is a brilliant example of a trumpet-based *koan*. Reflect on it to get yourself moving in the right direction and thinking about the trumpet differently.

About the author: John Zappa is a professional trumpeter who has performed throughout the United States, Asia, and Europe in a variety of musical settings, including orchestral work, recording studio work, commercial show bands, and jazz concerts. He is featured on recordings by the Cincinnati Contemporary Jazz Orchestra, The Blue Wisp Big Band, and the Kentucky Symphony Orchestra and has recorded two albums of his own with Ignacio Berroa, Dizzy Gillespie's longtime drummer. At Northern Kentucky University, he teaches trumpet, theory, and composition. John credits his teacher, William Adam, for the basis of his philosophical approach.



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COMEBACK PLAYER, FROM 0 TO 100

BY XAVI CASTELLÀ

This article was approved for publication by the ITG Non-Pro Players Committee.

Dear ITG community, my name is Xavi, and I am a Chilean-Catalan semi-professional trumpet player. By profession, I am a journalist who holds a master's degree in business communication from Universitat de Barcelona, and I have been closely involved in music since an early age in Chile.

When I was invited by the Non-Pro Player Committee to tell my story, I immediately thought about giving this article an approach that would highlight the discipline and years of dedication that every musician, regardless of their background, must give to their instrument. Here, I will summarize my musical life, joys, and frustrations.

The beginnings

My first steps into music were at the age of seven, and thanks to the support of my parents, I learned to play the cello through the Suzuki Method, which was being taught for the first time in Chile. About eight years later, I started playing trumpet in the high school concert band. I remember that my first year of trumpet was self-taught, thanks to an old, basic trumpet video by Clark Terry.

Along with studying instruments at school, I enrolled in pre-college studies, first with cello and later with trumpet, at the Music Institute of Universidad Católica in Chile. I was still a child, but thanks to my parents' support and constant dedication, I attended weekly classes for about eight years. For a long time, I studied and participated actively with both instruments in the school's orchestra and band, being recognized for my motivation and ability to play well, both by classmates and teachers. I even represented my school along with a few other musicians at the Suzuki Method International Conference held in West Berlin in 1987.

Graduation from high school was when I had to face a big decision: continue studying music in college or follow other legitimate interests of mine. It is important to note that during these years, I had the opportunity to audition as a cellist for the first national youth orchestra we had in Chile, as well as other competitions. However, I did not manage to win any of these, which was a negative experience for my musical development.

Distancing from music

I decided to study something else unrelated to music; I wanted to know more! That is why I went to journalism school for five years until I received my diploma. During this time, I abandoned my musical studies but continued to play sporadically in some musical projects. I traveled to participate musically in youth encounters in places as far away as Volgograd, Saskatoon, Quito, and Lima—projects linked to a regional television channel and emerging bands in which the trumpet was greatly valued.

It was during this time that my quality as a trumpet player declined to the point where I only picked up the instrument for group rehearsals or performances but did not dedicate a single minute of time at home to practice. Consequently, my

playing ability deteriorated, and I acquired bad musical habits for more than ten years.

The oasis

Already holding my diploma as a journalist, I gave my musical studies another opportunity at the Projazz Music Institute. Here, the teachers, classmates, and musical experiences gave my life the necessary boost to continue developing music through my trumpet. I remember participating in a few Projazz bands, including a big band and an ensemble made up of winds, electric strings, and percussion instruments especially dedicated to preparing musicals such as *West Side Story* and *My Fair Lady*. I learned and enjoyed a lot at that time, in addition to earning my first salary as a musician.

The breakdown

I was over 25 years old and had to get a serious job. I felt it was too late to dedicate myself 100% to music and that my future was written in the business communications area. Again, and with greater difficulty, I walked away from music to study and work in Barcelona. I had been there before because of my family and thought it would be the best place to study and earn my master's degree while also working in communications for a business unit of Nissan Europe.

After a few years, I returned to Chile and continued working for an important bank and an international consulting firm. Later the closest working experience related to music was collaborating with a music development NPO in Chile as a communications specialist. During these years, I played the trumpet less and less until I completely quit. The last thing I did was to go with my trumpet in 2009 to cheer Barcelona FC in the Champions League final game in Rome against Manchester United. These were crazy times with fans singing along with my trumpet in the plane, metro stations, Fontana di Trevi, and, of course, in the stadium! After this experience, I don't remember exactly when, but I spent more than ten years without playing a single note.

"I was over 25 years old and had to get a serious job."

"These were crazy times with fans singing along with my trumpet in the plane, metro stations, Fontana di Trevi, and, of course, in the stadium!"

Facing Page: Xavi Castellà. Santiago, Chile, March 2019.

Photo credit: Amina Donskaya

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Xavi cheering FC Barcelona against Manchester United, Champions League Final in Rome, Italy, May 2009. Photo credit: Ignasi Ferraz

Reuniting with my trumpet

At the end of 2018, I ran into John Walker, a former high school music teacher. He asked if I was interested in getting together to make some music. First, I politely said no, that I didn't play the trumpet anymore. Two or three days after that invitation, I dusted off my old instrument to start playing trumpet duets and participating in some activities and perform-

ances in churches and other brass ensembles with teachers and professional musicians linked to my old school. This was a key moment in my relationship with the trumpet and everything that would come after.

With the arrival of the COVID pandemic, it was difficult to attend school. I tried to stay motivated by recording and publishing personal musical challenges on the internet, such as trumpet covers or recording absolutely all the national anthems in the world, which today can be found on YouTube. Sometimes I am embarrassed to find my first videos not playing too well, and I feel like deleting them. On the other hand, I think these videos are evidence of a long learning path to becoming a better trumpet player today.

Road to success

Between 2020 and 2022, I decided not only to continue playing the trumpet, but also to clean up my technique, eliminate bad habits, and reach a higher level than the one I had as a child. I entered the Conservatory of Music of Universidad Mayor and made a lot of progress in a few years, considering that music programs in Chile take a long time.



Xavi and fellow students at the Conservatory of Music of Universidad Mayor, December 2022. Photo credit: Xavi Castellà



Xavi & Grupo La Rosa performing at different venues in Santiago, Chile, 2023

Happiness arrived quickly in this musical time of my life. After knocking on several doors, I managed to join a city hall concert band, named “Santa Cecilia,” as first trumpet. Having four weekly concerts, I finally began to feel that my vocation as a musician was making more sense. I could finally work as a musician, which filled me with satisfaction.

Already happy regarding my new musical life and dedicating a large part of my time to this, I learned from my colleagues that Grupo La Rosa, a successful Argentine band in the *cumbia* folk and dance genre, had a vacancy for second trumpet. It is curious that when I found out about this, I didn’t pay any attention to it since it was a night job for which I already felt a little too old. I also thought I would not have a shot, knowing that in Chile there are plenty of good trumpet players who were interested.

Apparently, this position was meant for me, though. After a couple of months of hearing that the position was not yet taken and after thinking about it a lot, I decided to express to La Rosa my interest in working with them, without knowing anything about *cumbia*. Of course, before going to audition, I practiced their music a lot. I think I did this right in time because I knew about some

friends already asking for the job. It was now or never, and I got it!

“I could finally work as a musician, which filled me with satisfaction.”

40,000 souls at the

With Grupo La Rosa, I have had the opportunity to travel throughout Chile, appearing on television and at huge summer festivals and casinos in the country. Among the main venues at which I have played, I can highlight playing for 15,000 people at the Movistar Arena and for

Conclusion

It is true that I don’t qualify as a “professional musician” in terms of my years of study, experience, or main source of income. However, in terms of my daily routine, I am dedicating a lot of time to music now, nearly the way professionals do. I study a lot and take my job with Grupo La Rosa very seriously, as if my life depends on it.

Currently, I not only do music; I also work as a freelance journalist, among other businesses. Considering I am a comeback player, I consider myself very lucky to be working as a musician and reaching all these accomplishments only five years after picking up my trumpet for the first time in many years.

“Considering I am a comeback player, I consider myself very lucky to be working as a musician and reaching all these accomplishments only five years after picking up my trumpet for the first time in many years.”

I don't consider myself a great trumpet player, but I am currently playing at an advanced level. I practice at least two hours a day, dedicating much of it to the Arban method, and my main warmup consists of chromatic scales and focal point exercises by Rich Willey. From time to time, I go through my trumpet part at Grupo La Rosa, and maybe once a month, I practice first trumpet, too. Even though the first trumpet has a much more difficult range, I need to feel as ready as I can in case of an emergency.

For all the above, I have a big trumpet collection. Among them, my favorite instruments that I am not planning to sell are a lacquered Bach Stradivarius 37 B-flat trumpet (fiftieth anniversary model), a silver-plated Yamaha LA B-flat trumpet (second generation), a silver-plated Monette Unity LR B-flat trumpet (fortieth anniversary model), a silver-plated Bach Stradivarius 229 C trumpet, and a few student-model instruments (a Yamaha B-flat trumpet, a Bach flugelhorn, and a P. trumpet to carry on vacation). Recently, I acquired a Schilke C piccolo trumpet (C5-4), which I hope to learn to play soon. In my collection you can also find a Chinese trombone and my old cello in its case that I want to play again in the future.

I thank my family for their support, as well as a few professors and musicians who have been of great support in my interrupted musical journey. The list is huge, but some are:

Marilyn O'Boyle, Gustavo Ruiz, John Walker, Jorge Román, Juan Goić, Javier Contreras, Pepe Vergara, Rodrigo Arenas, Víctor Castro, and Tony Gariglio.

I believe, regardless of your level, you should never stop dreaming—even if situations sometimes stand in your way. In addition to thanking my trumpet teachers, I will never forget when I took advantage of a trip to Paris to have a private class with Sergei Nakariakov or when I visited New York and had the chance to meet

Wynton Marsalis after a show at Lincoln Center.

In 2024, I participated for the first time at the ITG Conference in Anaheim, and this experience was wonderful. Meeting so many trumpet players, both in the non-professional and professional segments, from the United States and other countries, allowed me to develop an even greater number of contacts. In addition to all the learning and fun, I met great musicians like Wayne Bergeron, Jens Lindemann, and Allen Vizzutti; was able to try incredible instruments; and had a great time playing in various workshops and presentations. It was wonderful to attend, and I am seriously considering returning.

I thank ITG, which is about to turn fifty years old, for this initiative! I hope to be able to be around again. For those who want to stay in touch or see some of my work, you can find me on Instagram and Facebook as @xavitrompeta (Xavi Trumpet).



"In 2024, I participated for the first time at the ITG Conference in Anaheim, and this experience was wonderful."

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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HISTORICAL INSTRUMENTS WINDOW

HIS



SABINE K. KLAUS, COLUMN EDITOR

SPONSORED BY THE HISTORIC BRASS SOCIETY



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

Vented trumpet by Helmut Finke, Exter, district of Herford, Germany, circa 1970. Engraved on bell *FINKE* surrounded by trademark representing three stylized bells. Brass with $3\frac{1}{4}$ coils, pitched in seven-foot D with its single-coil crook. There are two small holes at about halfway along the sounding length (with crook and mouthpiece), which can be closed by right-hand fingertips, and one large hole approximately halfway between these and the bell end, which can be closed by the right-hand thumb.

There had been sporadic experiments with vents on brass instruments, but this model made by Finke was the first to achieve wide acceptance. It was designed in 1959 with the help of musician Otto Steinkopf, who believed that a small hole near the center of the sounding length would suppress alternate modes of vibration and effectively give a trumpet of half the length. In fact, this “nodal venting” theory is incorrect; instead, the “octave hole” works by disturbing certain resonance frequencies in a way that facilitates the production of the even-numbered natural notes in the clarino register. However, on this Finke model, the large thumbhole does effectively shorten the sounding length—like the fingerholes on a cornetto, transposing the instrument upward by a perfect fourth. This allows the high written F and A to be played in tune. To bring the three holes



under the control of one hand, the conventional long form of the natural trumpet was replaced by a coiled wrap, modeled on the trumpet held by Gottfried Reiche (1667 – 1734) in the well-known portrait by Elias Gottlob Haussmann (1695 – 1774).

This example was used by John Wallace in the early 1970s to play music for natural trumpet, particularly works by Purcell. Donated in 2016 by John Wallace to the Royal Conservatoire of Scotland Collection of Historic Musical Instruments, inventory number (907).

Submitted by Arnold Myers (am@ed.ac.uk). Photo credit: Antonia Reeve





ITG PROFILE

GEORGE CARPTEN, IV, 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: George Carpten, IV; profile@trumpetguild.org

JACINDA RIPLEY

Jacinda Ripley is currently the visiting instructor of trumpet at Tarleton State University in Stephenville, Texas. She previously held collegiate teaching positions at Saginaw Valley State University, Alma College, The University of Olivet, and Saint



Xavier University. In 2024, Ripley published her trumpet method book for beginners, *Launch*, which teaches music theory and fundamentals to starting trumpeters. She has performed with the Lansing, Battle Creek, Flint, Adrian, Racine, and Saginaw Bay Symphonies; was solo cornetist in the Fountain City Brass Band; and was a trumpet fellow at the National Orchestral Institute. In 2024, Ripley made her international solo debut in Kurashiki, Japan.

Dr. Ripley maintains a private studio and has presented masterclasses at universities across the United States, including the University of Utah, the University of Iowa, and Illinois State University. She has given presentations at the International Women's Brass Conference and serves on the editing team for the International Women's Brass Conference *Noteworthy Newsletter*.

Ripley received her doctoral degree from Michigan State University and holds a Master of Music degree in performance from Northwestern University and a Bachelor of Music degree in performance from the Eastman School of Music. Her primary trumpet teachers have included Justin Emerich, Robert Sullivan, James Thompson, and Leah Schuman.



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ITG YOUNG ARTIST AWARD

SARAH HERBERT, CHAIR

Nominations for the Young Artist Award are accepted throughout the year by the Young Artist Award committee, Sarah Herbert, chair, at yaaward@trumpetguild.org. For more details, see the box on page 14 or visit the *ITG Website* (<http://www.trumpetguild.org/resources/yaa.htm>).

ADRIANNA DICK



This issue's featured Young Artist Award winner is Adrianna Dick, an eighteen-year-old trumpeter and 2024 graduate of Bryan Station High School (BSHS) in Lexington, Kentucky. At BSHS, Adrianna was a principal trumpet in the symphonic band and lead trumpet in the jazz band. As a versatile brass musician, she also played horn and baritone in the concert band. Her leadership extended to serving as drum major for the marching band her senior year and performing as a featured soloist in their halftime show. Additionally, she played in the pit orchestra for the school's productions of *Once Upon a Mattress*, *The Music Man*, and *Guys and Dolls*. Her entrepreneurial spirit shone through when she started a brass quintet during her junior year, for which she arranged music frequently. Although the group started playing concerts for local middle schools, they soon became an award-winning quintet, winning second prize in the Macauley Chamber Music Competition during Adrianna's senior year.

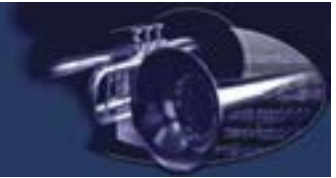
Adrianna's determined spirit resulted in musical achievements that extend well beyond her high school band program. In 2023, she was selected for the prestigious Kentucky Governor's School for the Arts for Instrumental Music. During her senior year, a competitive audition resulted in her performing as principal trumpet in the 2024 MFA Honors Band of America, a Yamaha-endowed chair. Adrianna referred to this opportunity as, "The best musical experience of her high school career." She also participated in the University of Kentucky (UK) Honors Wind Ensemble, where she served as principal trumpet of the top band. Her involvement in the Central Kentucky Youth Orchestra's Jazz Repertory Orchestra and the Jazz Arts Orchestra, along with serving as lead trumpet in the KMEA All-State Jazz Band for two consecutive years, underscores her young talent.

In the fall of 2024, Adrianna began pursuing a music education degree at the University of

Kentucky, studying with Jason Dovel and Abby Temple. As a future music educator, Adrianna hopes to provide the same kind of support that her band directors did for her, shaping lives for the better.

Her favorite trumpeters are Alison Balsom and Mary Elizabeth Bowden, and Adrianna also enjoys drawing, sewing, and most of the arts. As the January 2025 ITG Young Artist Award winner, she will receive a one-year complimentary ITG membership. Congratulations, Adrianna!





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

TO THE END OF THE BREATH

BY FRANK GABRIEL CAMPOS

When I was a graduate teaching assistant at the University of North Texas, my studio partner, Larry Engstrom, and I would meet each morning before class to play long tones in the large space that we shared in Chilton Hall, a former women's dormitory that was repurposed as TA studios. Cat Anderson's "20-minute G" was very popular at the time, and we decided it would be a good idea to do this every morning for the entire semester. It involved playing a second-line g' in the staff "like a whisper" for twenty minutes continuously, but the mouthpiece was not kept on the face between tones, and breaks were allowed as necessary. Being trumpeters, we quickly turned it into a competition. After hyperventilating for a few seconds, we would hold one of the Gs for as long as we possibly could while staring at the big clock on the wall. The objective was to see how long we could hold it and, of course, to be the one who held it the longest that morning.

Within a week, we were both holding a whisper G well beyond a minute. Lars was the first to reach a minute and thirty seconds, and by the semester's end, both of us had reached two minutes a handful of times. Every aspect of my sound and tone production was strengthened and stabilized from the practice of playing soft long tones. My breathing capacity increased, and I was definitely using my air more efficiently. I could play incredibly softly, including picking off perfectly effortless pianissimo high notes, and the slightest breath would cause my embouchure to vibrate with resonance and clarity. The hours of listening intently to my sound were essentially a meditation that helped my focus and ability to get "into the zone." My playing was brought to a new level, and it happened slowly, almost unnoticeably—like a flower opening. Some players believe special powers and skills are earned through the persistent practice of soft long tones. Just ask Cat Anderson.

The 20-Minute G

In his *Method for Trumpet*¹, Cat Anderson, the legendary lead trumpeter of the Duke Ellington Orchestra, offers a vari-

ety of exercises to increase range, endurance, and strength, but the centerpiece of his routine is to play a G in the staff for twenty minutes "like a whisper," as stated in his directions. Cat maintained that playing the G daily was the secret to his extreme upper register, and when he was on tour, players lined up outside his dressing room to pay \$200 to learn this secret.

Cat's *Method* is free now, and detailed instructions about how to play this exercise are available, but anyone who plays it for a couple of weeks becomes an expert at it.

To hold a tone beyond one minute, one must minimize the amount of air being used by playing as softly as possible. This soft playing results in an extremely small aperture, which

might be why whisper-tone exercises help upper-register performance. Also, when we hold long tones to the end of our breath, we regain control over the part of the breath that is abandoned when we get into the habit of taking an inhalation early. For many, it's not so much that they have increased their vital capacity; it's that they have reclaimed some of the exhalation they never use.

A quick perusal of so-called "high-note methods" shows that they tend to rely primarily on long-tone-style exercises. The works of Cat Anderson, Claude Gordon, Louis Maggio, Charles S. Peters, Roger W. Spaulding, Roy S. Stevens, and William N. Costello, for example, contain long-play exercises as the staple of their approach. Classic long exercises use tones, patterns, or drills played continuously, especially to the end of the breath. They include long tones,

pedal tones and bent tones, slow and fast trills, flexibility and glissing, and scale and interval drills such as those found in Clarke's *Technical Studies*.

Herbert L. Clarke's Classic Long Exercises

The tremendous benefits gained from playing to the end of the breath were well known to the old-school cornet players like Herbert L. Clarke. One of the most influential pedagogues in trumpet history, Clarke believed in the practice of long exercises as a primary approach to developing fundamental technique. His *Technical Studies*, a book that every serious

"It's not so much that they have increased their vital capacity; it's that they have reclaimed some of the exhalation they never use."

"The hours of listening intently to my sound were essentially a meditation that helped my focus and ability to get 'into the zone.'"



student owns, is essentially a set of long exercises. Former Philadelphia Orchestra principal trumpeter David Bilger calls the Clarke *Technical Studies* “moving long tones,” which is an excellent description of how they should be played.

“By controlling the Wind Power to play these Exercises as written, in one breath,” says Clarke in the Introduction to his *Technical Studies*, “the Student will acquire ENDURANCE without strain or injury.”² Clarke is clearly stating that playing to the end of the breath is very important. Later, in his notes to the First Study, Clarke says, “REMEMBER all these Exercises must be played very soft; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing three drops of medicine which will cure, whereas a spoonful will kill.”³ Clarke is instructing us to take a low-resistance approach to his studies. What does that mean?

Low-Resistance Exercises

If it takes thousands of repetitions to learn a particular skill, why don't we just sit down with our trumpets and do a thousand repetitions? It might be possible to practice this way with the piano or guitar, but that is not physically possible with the trumpet due to its nature. One strategy that allows us to practice for longer periods is to use low-resistance exercises. In weightlifting, low resistance refers to performing many repetitions with very light weights, whereas heavy resistance refers to doing fewer reps with heavier weights. Both kinds are necessary, but they are different. Low-resistance exercises are extremely effective at helping us find that point between exertion and relaxation, which teaches us the most efficient approach from the physical standpoint. Low resistance is the reason we can play soft long tones for twenty minutes without getting especially tired. To turn any drill into a low-resistance exercise, simply play as softly as possible, rest as often as necessary, and be sure the load is less than the output. If you feel you are working too hard, and especially if you run out of endurance doing the exercise, you may be playing too loudly. Or perhaps the exercise should be lower because the resistance is too high in that octave. Students who run out of chops playing the 20-minute G have much to learn about efficiency, and the G will teach them.

“To turn any drill into a low-resistance exercise, simply play as softly as possible, rest as often as necessary, and be sure the load is less than the output.”

In his book *How I Became a Cornetist*,⁴ Clarke describes practicing double and triple tonguing by blowing and tonguing the syllables with each step that he took walking to and from school. This amounted to thousands upon thousands of repetitions—far more than if he had simply sat with his cornet and played drills from a book. Clarke knew that he needed a lot of time to get comfortable and fluent with multiple tonguing, so he devised a way to practice for long periods without strain. His approach was a creative use of low resist-



ance and long exercise principles, which allowed Clarke to perfect his tonguing technique in a short time without destroying his embouchure.

Arnold Jacobs and Maurice André

Many of the musicians I knew in graduate school had a keen interest in the breath, especially the low brass players, who needed to be efficient because their instrument demanded it. The influence of Arnold Jacobs, the legendary former tubist of the Chicago Symphony, was strongly upon us then. Jacobs was the preeminent breathing guru for brass players around the world due to his scientific understanding of the use of the body in artistic brass performance. He used a variety of respiratory therapy devices with his students to measure and track their progress, but he exhorted them to always keep their attention on the beautiful simplicity of singing through the instrument.

Upon the recommendation of a bass trombonist, I purchased some blow bottles with the objective of blowing a quantity of water from one bottle to the other. This looks like a simple task, but heavy resistance in the tubing makes it a challenge. Keeping the water moving requires a steady, firm blow for a long period of time, and most of us had to stop to take a breath before our air was all gone, or the water completely moved. It was the same feeling as being winded and desperate to take a breath when swimming laps. The first person to blow all the water from one bottle to the other and then back again in one breath was the lead trumpet player of the NTSU 1:00 Lab Band at the time, Carey Dedman. Although he was short in stature with presumably less lung capacity than the taller players, his control of the breath surpassed us all. Carey left school to do nine tours with Frank Sinatra.

The great Maurice André, who popularized the piccolo trumpet and brought many wonderful Baroque and twentieth-century compositions into the repertoire, regularly swam laps in his private pool because he believed that swimming was the best exercise to strengthen the breath for trumpet playing. Swimming requires that we energetically suck great amounts of air in and vigorously blow it out while exercising the entire body, which is excellent preparation for playing the trumpet. Similarly, walking or jogging using a breathing plan such as “four counts inhaled, four counts held in, and eight counts blown out” is also very effective, especially when we are winded and craving a breath.

“Swimming requires that we energetically suck great amounts of air in and vigorously blow it out while exercising the entire body, which is excellent preparation for playing the trumpet.”

Carmine’s Long Setting Method

Although he was a saxophonist, Carmine Caruso was one of the most successful and beloved teachers of the trumpet. Caruso’s method relies primarily on developing muscle memory by allowing the body to find the best way to do things. Basically, one taps the foot to a metronome and coordinates their actions within the matrix of time. Caruso called his exercises “musical calisthenics,” and he believed that by pushing past a certain point, the body would discover ways to adapt and cope with the new demands. One way he did this was to have the player keep the instrument on the embouchure through the entire exercise, which he called the “long setting method.” This important aspect of Caruso’s teaching, which asks the player to take all inhalations through the nostrils, is a way of maintaining the consistency of the embouchure formation while synchronizing the body’s movements.

Although we don’t use a nostril inhalation in normal playing situations, it is necessary when performing exercises in which we leave the mouthpiece on the embouchure, such as Caruso. I was fortunate to be a friend of the late Laurie Frink, who

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took over the teaching of Carmine's method after he passed. Since I found nostril inhalations to have a very positive effect on posture and other aspects of body use, I asked Laurie if there were any other reasons why Carmine used nostril inhalations. She said that nostril breathing was necessary only

"A trill played fast should sound just as clear as it does when played slowly."

because the embouchure is not to be moved. In addition, she said that when the mouthpiece is resting soundlessly on the lips, it is critical to release the pressure of the mouthpiece upon the lips to allow blood flow and to prevent forcing. This is important because it is far too easy to get into the bad habit of using excessive force through the practice of long setting exercises.

Long Trills

Extended trilling exercises can be found in nearly all of the important trumpet pedagogical methods including Arban, Haynie, Saint-Jacome, Schlossberg, Williams, and many others. Trumpet students tend to dismiss them, but a simple trill can immediately show how well one is using their air. Not all trills are equal in ease of execution. The C to D trill, in particular, is difficult for trumpeters. Starting with the C to D below the staff, begin alternating notes slowly with a full, clear sound; good time; and square corners. Gradually

increase the speed of the trill, but keep it under control. (Extend the first or third trigger slightly to get the sharp D in tune.) Only the very best players will be able to play this trill rapidly without losing focus and falling apart.

A trill played fast should sound just as clear as it does when played slowly. Taking a big breath, begin it as perfectly as you can and keep it perfect until you run out of air. Insist that each note is cut from the cloth of your finest long tone. Be sure your fingers are moving with mechanical precision. Listen to what you are doing at the molecular level. The C-to-D trill one octave higher is also difficult, and when you can play it fast with control, you will know you have done some important fine-tuning of your technique. After you have mastered both C-to-D trills, proceed to the F-to-G trill at the top of the staff!

A Proven Solution

You're having a bad day on the trumpet and nothing seems to be working, including all the routines and special exercises

that you normally use to get on track. What do you do? Low-resistance long exercises are among the best ways to help you find your balance again. Try playing quiet long tones or soft Clarke—these can get you back in the game. The virtuosos and master teachers of ages past have been unanimous in their

"To the persistent."

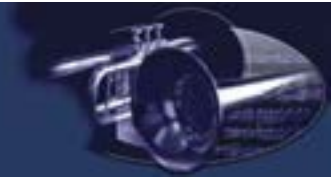
praise for long exercises. They are what you use to repair and restore, to reinforce good habits, and to regain confidence. They don't require much oversight, are difficult to do wrong, and bring results. To the persistent.

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.

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Ideas and suggestions for *Pedagogical Topics* should be directed to: Amy Schendel, Pedagogical Topics Editor; pedagogy@trumpetguild.org

UTILIZING COACHING PSYCHOLOGY AND POSITIVE PSYCHOLOGY FOR MOTIVATION

BY ERIN WEHR

We have all experienced students who don't want to practice. Perhaps we even were them at one time, and maybe some of us still are sometimes.

How many times a week do you hear yourself say, "I *have* to go practice?" Or do you say, "I *get* to practice now!" Can you recall a time when playing your trumpet was the first thing you thought about when waking up in the morning or a time when you couldn't wait for your practice session? Have you prioritized practice time on your instrument not because of what you *had* to do, but rather because of what you *wanted* to do? If you have experienced these sensations—or just the thrill of spending time on your horn—from where did that motivation originate for you? If you have lost it, how do you get it back, and how do you help your students find it?

Sources of motivation

Daniel Pink describes three contributors to intrinsic motivation—autonomy, purpose, and mastery—in his 2010 book, *Drive*.¹ Your motivation to practice likely originates, at least partially, from your uniqueness as a human being and what drives you as a musical person. As requirements and expectations are decided and then put upon us by others, we sometimes lose our sense of autonomy. We might lose sight of our own ideas or feel that we aren't in an environment where we can follow our instincts or do things our own way. Ultimately, we may begin to feel that we don't matter and lose our sense of having personal meaning and/or purpose. For our students, such top-down demands can inhibit the development or understanding of their own life meaning and purpose. While knowing who we are and what brings meaning and purpose to our life can drive our motivation, sometimes institutional processes can get in the way of our development as unique individuals.

A sense of mastery also influences our motivation through our sense of increasing confidence and competence. Albert Bandura's² self-efficacy theory describes how our belief in our

"Can you recall a time when playing your trumpet was the first thing you thought about when waking up in the morning or a time when you couldn't wait for your practice session?"

ability to be successful at a given task is related to how much time and energy we are willing to devote toward achieving success.³ In other words, we will not be motivated to continue to work toward goals that we do not believe that we can master. Consider in music how many different opinions students are exposed to on the "right" way to play something. Without developing one's own personal concept of

musicality, one is left trying to be everyone else's "right." Of course, it is impossible to be "right" for every listener, teacher, conductor, or judge. With this realization that it is impossible to be "right" comes a lack of motivation. Motivation can be cultivated through the student developing their own concept of "right" by giving them some autonomy in their learning process.

Autonomy, purpose, and mastery all contribute to our personal drive for choosing how we spend our time. In top-down institutions or educational settings, we can make small adjustments in what we do and how we do it to give students more autonomy for exploring their individuality, their purpose and meaning in life, and the role trumpet study fits into their developing understanding of who they are. I suggest experimenting with a model designed for understanding human flourishing in combination with a professional coaching approach.

"Albert Bandura's self-efficacy theory describes how our belief in our ability to be successful at a given task is related to how much time and energy we are willing to devote toward achieving success."

Utilizing positive psychology with coaching psychology approach

Positive psychology is a relatively new field of psychology that involves the study of what contributes to a meaningful and flourishing life. Martin Seligman,⁴ considered one of the fathers of positive psychology, introduced the PERMA model for understanding human well-being and flourishing in his 2011

book *Flourish: A Visionary New Understanding of Happiness and Well-Being—And How to Achieve Them*. The letters of the PERMA model refer to Positive emotion, Engagement, Relationships, Meaning, and Achievement. Research in the field of positive psychology has demonstrated an association of regular experiences with all five pillars of PERMA with vitality, life satisfaction, health, and commitment.⁵ We can use the PERMA model to explore both what we are motivated by and areas that we might draw upon to increase our motivation. Utilizing nondictatorial and nonprescriptive questioning in the process of working through the model can encourage thoughtful reflection and personal insight.

For a warm-up activity, we can look toward a past positive event to explore for PERMA experiences. Do you have a memory of a time when you were unusually excited about “getting” (rather than “having”) to practice? To bring this experience forward in your memory, try answering the following questions. Keep in mind that there are no right answers, and some questions may have no answers, while other answers might fit under multiple categories. The goal is to avoid being prescriptive for the purpose of encouraging individual exploration.

Setting the stage. Where were you? What were you playing?

Exploring positive emotions. Can you describe any positive emotions that you felt? Do you have ideas about where your positive feelings were originating from?

Exploring engagement. Did you notice a sense of being focused or “in the moment?” What did that feel like?

Exploring relationships. Who were you with? Or who were you preparing to play for?

Exploring meaning and purpose. Was there a greater purpose or meaning that led you to the session? Or did you discover something meaningful during the session?

Exploring achievement. Was there a particular achievement reached or progress made toward some greater goal?

Understanding and using the PERMA model

Reflecting on that practice session, do you remember being motivated by good feelings? The *positive emotion* pillar of PERMA includes elements of pleasure, warmth, joy, and comfort. Positive emotion is related to optimism and enjoyment and can also include finding positive ways to deal with sadness and hardship.⁶ Do you or have you experienced joy in your practice sessions? From where do positive emotions originate for you?

Are you regularly motivated in your practice from achieving a sense of flow or a sense of becoming completely absorbed in what you are doing? Csikszentmihalyi’s concept of flow⁷ is the basis for the *engagement* pillar of PERMA⁸ and is exemplified by reaching a state of consciousness that brings a genuine satisfaction. Flow has been described as experiencing a state of full engagement, a sense of control, a sense of time stopping or losing track of time, or a loss of self-consciousness.⁹ Have you been so engaged in a practice session that you looked at the clock and realize that hours have passed without you realizing the time? Or have you been so caught up in a practice session that you lose inhibition and have new experiences? Have you been motivated to begin a practice session knowing that you are likely to achieve this state of flow?

“Flow has been described as experiencing a state of full engagement, a sense of control, a sense of time stopping or losing track of time, or a loss of self-consciousness.”

your trumpet practice to greater meaning and purpose in life? Do your motivated practice sessions connect to something purposeful or meaningful such as preparing for an event that has special meaning to you?

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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Personal relationships can also play a part in your motivation to play trumpet. The *relationships* pillar of PERMA¹⁰ refers to experiencing authentic connections to others. Has practicing with others or practicing for events where you experience particularly strong social relationships increased your motivation for spending time on your trumpet? Close relationships or the desire to build relationships can influence our musical and performance choices, thus driving our motivation to practice.

What is meaningful to you and how do you serve others? The *meaning* pillar of PERMA refers to having a purposeful and meaningful existence in life. Whether alone or as part of a group, we can serve something greater than ourselves.¹¹

Have you found ways to connect your trumpet practice to greater meaning and purpose in life? Do your motivated practice sessions connect to something purposeful or meaningful such as preparing for an event that has special meaning to you?

The *achievement* pillar of PERMA is related to success¹² and is probably the most familiar concept to academically trained

musicians. Setting and working toward goals contributes to feelings of satisfaction, pride, and fulfillment, particularly if meeting the goals requires effort and dedication. Do you experience achievement in your practice sessions, such as when prior hard work comes together or when you could sense your small achievements building toward a larger, future goal?

Working through these exercises might have opened up some new understandings of your own motivations for approaching and achieving enjoyable practice sessions. Your PERMA profile as a trumpet player is personal and unique and is part of who you are as a trumpet teacher. Perhaps you may also have identified some areas within the PERMA pillars that you can build on to increase your personal motivation for practice. However, *what* you learn about *yourself and your own motivations* is not what is helpful for your students. When we are leading private lesson instruction from our own perspective, then we are working from our own motivations—to which our students may not be able to relate. Your students are each their own unique person with their own personal interests and gifts that they have to offer this world.

However, *how* you learn about your own motivations to practice can be helpful in guiding your students toward learning about their own personal insights that can be relied on to motivate their practice and performance. Consider incorporating coaching-type questions into lessons and studio classes.

Understanding and utilizing a professional coaching approach

Professional coaching is defined by the International Coaching Federation as “partnering with clients in a thought-provoking and creative process that inspires them to maximize their personal and professional potential. The process of coaching often unlocks previously untapped sources of imagination, productivity, and leadership.”¹³ Where teaching involves telling or showing someone how to do something, a coaching approach leads a student toward self-discovery and finding their own way. This is at first an uncomfortable concept as it pushes against how many of us were taught, where the teacher’s job is to impart what they know to the student. Giving the student freedom to explore and use what is already inside of them can sometimes be in conflict with how the institutions and academia are set up with rigid programs and curricula. However, a little freedom for a student to explore who they are and who they want to be as a musician can go a long way toward building motivation for doing the other typical work of a music student.

The book *Co-active Coaching*¹⁴ has helped define the professional coaching field and describes four foundational concepts, including seeing the person as a creative and resourceful person; focusing on the person as a whole, including heart, mind, body, and spirit; dancing in the moment by being present to the here and now; and working toward self-discovery and cultivating “aha” moments. The following puts coaching into the context of private music teaching.

Coaching begins with the belief that students are by nature creative, resourceful, and whole. Truly believing that students are capable of finding their own answers, choosing their own paths, taking action, recovering from failures, and learning on their own leads to a very different lesson environment from one in which the teacher primarily shares what they know and passes judgement as to what is right. In a lesson, coaching might look like discovering with,

rather than dictating to, the student. It is not an easy shift and takes practice, as well as some humility, to let go of the idea that the teacher has all the right answers. At first, you might find yourself asking the student for their input and then realize you are doing most of the sharing or even correcting the student’s opinions. Learning to be a good listener and focusing

on what the student is experiencing and sharing without putting yourself and your own experiences into the conversation takes some practice. However, if you empower your students through shifting to a true discovery environment, you will also initiate momentum in their motivation.

For example, perhaps your student is dealing with an embouchure issue. Instead of telling them to try specific things as explained by you, ask them to try something that they think of, and then explain to you what they are doing. This type of process can increase awareness by both the student and teacher. A similar approach can be used for articulation issues. Have the student describe to you where they are placing their tongue, followed by them trying different locations and sharing with you what they are hearing and experiencing. This increases their motivation for exploring change while increasing the teacher’s awareness to the student’s approach and processes. Care must be taken to set up an environment in which the student feels their input is valued and to avoid situations where the teacher makes any implication that the student’s thoughts are not valid.

“Care must be taken to set up an environment in which the student feels their input is valued and to avoid situations where the teacher makes any implication that the student’s thoughts are not valid.”

“Where teaching involves telling or showing someone how to do something, a coaching approach leads a student toward self-discovery and finding their own way.”

A coach focuses on the student as a whole person, including their heart, mind, body, and spirit. In a lesson, this involves seeing a student as more than just a trumpet player—who they are and who they want to be—and appreciating that as part of their development as a musician. In a lesson

environment, this concept would involve more listening, less dictating, and working with the student to build on their identity as a person.

Perhaps the most potential for this concept in lessons lies with giving and valuing student choice for such elements as repertoire, activities, and performance types. Offering choice does not mean a required curriculum can’t be used, but, rather, that some time and value is given to projects that are selected and/or created by the student.

Dancing in the moment involves being present to what is happening right now in the lesson, rather than focusing on a

master plan. It requires an attentiveness not just to what is being said, but to how it is being said, and using what is in the moment to inspire student discovery and progress.

Dancing in the moment might develop from a conversation with a student or from specific questions designed to guide a student in exploring what is meaningful to them and then helping the student connect that meaning to their musicianship. Such a conversation could happen musically as well, with the teacher partnering with the student in musical conversation in place of simply modeling how the teacher wants something to be played.

Transformation may be best cultivated by working for the “aha” moments. These breakthrough moments are characterized by the student connecting what is learned with envisioning new possibilities. These are the experiences that culminate from multiple coaching-type experiences and occur in an environment of rapport, trust, and respect. If a student is afraid of doing or saying something wrong, they will not be open to being vulnerable in the process of creative exploration as part of their musical growth. However, if creativity and exploration are encouraged in lessons and students develop who they are through playing trumpet, rather than the trumpet developing who they are, then the potential exists for increasing motivation and possibly inspiration and innovation.

A coaching philosophy can be utilized in many aspects of teaching and generally involves the student more in the process through the utilization of questions. The biggest difference between a coaching model and a typical curriculum is that in a coaching model, the student sets their own goals, and the coaching process exists to serve the student. Curriculum in music programs is struggling to be relevant, and often much of what is taught in music programs serves institutional goals. Institutions are slow to change, but small changes can make

big impacts for students when they increase autonomy while encouraging and respecting individuality for finding meaning and purpose. Adding short activities to lessons and seminars can work with current curriculum.

Suggested positive psychology activities for coaching in lessons and studio classes

1. In a lesson or studio class setting, have students reflect on each of the five pillars of PERMA (one at a time, perhaps only one per session or class). For example, choose Positive Emotions for one activity, provide a definition and then give an example. Have students reflect and write down what creates positive emotions in their lives, followed by sharing in pairs and then larger groups. Encourage students to share and brainstorm ways to incorporate each person's example into their music practice or performance design.

2. Have students take a values survey such as the free VIA Survey of Character Strengths,¹⁵ which is part of the University of Pennsylvania Positive Psychology Center. The VIA helps a person identify their personal strengths upon which they can draw for flourishing in life.¹⁶ Students write down their top five strengths and refer to these strengths as part of embracing their unique potential to contribute to a musical performance or group. When experiencing difficulty or a lack of motivation, ask students to draw on one of their strengths to help them flourish.¹⁷

3. Have students practice a coaching approach with each other in pairs or in a studio class performance setting. Encourage discussion about what fits in a coaching model and what is considered more of a dictated approach.

4. Have students incorporate PERMA and/or their VIA character strengths into their chamber music group rehearsals and/or performance design.



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“The best way to help students find their way in a new world is to partner with them to recognize and build on their own strengths and uniqueness for living life in a way that is meaningful to them.”

ways to build their confidence to be who they are while also being careful to not judge their thoughts and opinions based on outdated models and expectations. As applied music teachers, we have the luxury of working with one student at a time and in small-group settings. This teaching environment provides an opportunity to cultivate student autonomy and encourage student exploration for personal discovery in meaning and purpose.

“The potential for students to succeed is limitless if we can find ways to help them see and pursue a life beyond the limited visions of others.”

The potential for students to succeed is limitless if we can find ways to help them see and pursue a life beyond the limited visions of others—as is your potential as well.

About the author: Erin Wehr, formerly a student of Randy Grabowski and Keith Johnson, utilizes her trumpet, music education, and positive psychology degrees as a certified professional coach working with individuals, ensembles, and organizations. Erin taught for over 25 years in public schools and universities. Currently, she writes “The Musician Coach” on Substack and runs a nonprofit for improving individual and community wellbeing, called “The Servant Musician.” She also practices design of experiences through her interests in horticulture and performing with her ukulele.

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2025 ITG Conference

May 27 –31, 2025
University of Utah
Salt Lake City,
Utah

Details available soon on
the *ITG Website!*
www.trumpetguild.org



#ITG2025

**Visit the site frequently
for updates.**



THE STUDENT CORNER

JULIA BELL, 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 Julia Bell via email (studentcorner@trumpetguild.org).

THE TEN-STEP PRACTICE ROUTINE

BY CHLOE SWINDLER

Despite having only three valves, one of the most challenging aspects of playing trumpet is knowing what to practice. Below are ten main areas of technique that most classical trumpet players should practice on a daily-to-weekly basis.

Breathing and response. For breathing exercises, check out *The Breathing Gym* by Sam Pilafian and Patrick Sheridan. When working on response, try using breath attacks, “poo” attacks, and normal tonguing.

Long tones and dynamics. Practice long tones at all dynamic levels to improve your tone. Aim to produce an even tone across the full range of the instrument and across six main dynamic levels:

pianissimo, piano, mezzo-piano, mezzo-forte, forte, and fortissimo. Check out Max Schlossberg’s *Daily Drills and Technical Studies for Trumpet*.

Flow studies. Practice flow studies to control your airflow across registers and to minimize embouchure movement. Check out flow study routines by James Stamp and Vincent Cichowicz.

Lip slurs. Practice your lip slurs at three different speeds: slow, mid-tempo, and fast. Make sure to always practice these with a metronome. Check out *Advanced Lip Flexibilities* by Dr. Charles Colin.

Finger dexterity. To build finger dexterity, practice the first four studies in Herbert L. Clarke’s *Technical Studies for the Cornet*. When working on your dexterity, give special attention to your ring finger—typically the slowest of the three fingers.

Articulation and rhythm. For tonguing, practice your single tongue (τ and κ), double tongue (τκ and κτ), and triple tongue (ττκ, τκτ, and κττ). Try practicing the following articulation styles: staccato, legato, accented, marcato, and tenuto. Also try practicing the following tonguing patterns: slur 2 + tongue 2, tongue 2 + slur 2, tongue 1 + slur 2 + tongue 1, slur 3 + tongue 1, and tongue 1 + slur 3.

Range and endurance. Spend quality time practicing your lower and upper registers. For both, focus on achieving a clear articulation and consistent tone on each note and building your endurance.

Scales and arpeggios. Practice your major, natural minor, harmonic minor, and melodic minor scales; modes; and arpeggios. Additionally, practice your chromatic, whole tone, and diminished scales. Set goals for memorization and increasing the tempo while still maintaining accuracy. Check out Jean-Baptiste Arban’s *Complete Conservatory Method*.

Etudes, solos, and ensemble music. Play music that you want to perform *or* music that helps you get better at playing different musical styles and creating musical phrases. Be sure to set aside a few minutes each day to play something that brings you joy. (Do not skip this step!)

“Set goals for memorization and increasing the tempo while still maintaining accuracy.”

“Be sure to set aside a few minutes each day to play something that brings you joy.”

ITG JOURNAL ARCHIVES NOW ONLINE

We are proud to offer all ITG members 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!



Recordings. To find your “sound” on the trumpet, listen to recordings of musicians you admire, play along, and try to copy their sound and style.

It is also important to focus on the following skills:

- Sight reading, transposition, improvisation, and vibrato
- Ear training and transcriptions (both with and without the trumpet)
- Playing with different mutes (Harmon, straight, plunger, cup, etc.)
- Playing on different horns if you have them (B-flat trumpet, C trumpet, E-flat trumpet, piccolo trumpet, flugelhorn, D trumpet, cornet, etc.)

To support your musical growth as you continue to improve on the trumpet, here are some additional tips and valuable resources:

- **Metronome and mirror.** Use a metronome during your practice sessions to make sure you are playing in time. You can also use a mirror to observe your posture, embouchure, and overall technique while practicing. Visual feedback can make a significant difference in your progress.
- **Recording yourself.** Regularly record your practice sessions and performances. Listening to these recordings with a critical ear can help you hear areas for improvement and track your progress over time. It is a powerful tool for self-assessment and growth.
- **Practice log or journal.** Consider keeping a practice log or investing in a practice journal. Document your daily practice sessions, including what you worked on, your goals, and any breakthroughs or challenges you encountered. A practice log can help you stay organized and motivated.
- **Online trumpet communities.** Chat virtually with the global trumpet community by joining online forums and discussion boards like Trumpet Herald. (<http://trumpet Herald.com>). These platforms provide opportunities to ask questions, share advice, and connect with trumpet players from around the world.
- **Attend conferences.** If finances allow, attend in-person conferences like the International Trumpet Guild Conference and the International Women’s Brass Conference. These events offer unique opportunities to learn from experts, network with other musicians, and gain inspiration that will help you achieve your trumpet goals.

A promotional poster for the International Trumpet Guild (ITG) 49th Annual Conference. The top left features the ITG logo in a stylized red font. Below it, the text "Apply Now!" is written in a blue, cursive font, with a yellow banner underneath stating "Deadline: February 5, 2025". The main title "CONFERENCE SCHOLARSHIPS" is prominently displayed in large, bold, red capital letters. Below the title, the event details are listed: "49th Annual Conference", "International Trumpet Guild", "Salt Lake City, Utah, USA", and "May 27-31, 2025". At the bottom right, there is a QR code and a rounded rectangular box containing the text "Information Available: www.itgconference.org". Two circular inset photos show groups of people, likely attendees or performers at the conference.

About the author: Dr. Chloe Swindler (she/her) is a freelance musician, educator, and entrepreneur based in Boston, Massachusetts. She provides free and low-cost trumpet practice resources through her business Trumpet Fundamentals (@trumpetfundamentals on Instagram, YouTube, and TikTok). Swindler is a member of the trumpet faculty at the Longy School of Music and an assistant professor of Africana studies at Berklee College of Music and manages a hybrid private studio. For more trumpet resources, visit her website (<http://www.TrumpetFundamentals.com>).



PEDAGOGICAL RESOURCES AVAILABLE

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!



INSIDE IMPROVISATION

NADJE NOORDHUIS, COLUMN EDITOR

Ideas and suggestions for the *Inside Improvisation* column should be directed to Nadje Noordhuis, column editor, by email at improvisation@trumpetguild.org.

MICHAEL RODRIGUEZ: INSIDE AN ILLUSTRIOUS FREELANCE CAREER

BY NADJE NOORDHUIS

GRAMMY Award-winning trumpeter/composer Michael Rodriguez has toured and performed with such jazz icons as Clark Terry, Bobby Watson, Quincy Jones, Joe Lovano, Toshiko Akiyoshi Orchestra, Jessica Simpson, Chico O’Farrill Orchestra, Jazz at Lincoln Center Orchestra, Maria Schneider Jazz Orchestra, Lincoln Center Afro-Latin Jazz Orchestra, Charlie Haden’s Liberation Music Orchestra, Jon Faddis and the Carnegie Hall Jazz Band, The Carla Bley Band and Quintet, The

Clayton Brothers, Kenny Barron Quintet, Conrad Herwig’s “Latin Side” Projects, Clayton Brothers Quintet, Harry Connick, Jr., Bob Mintzer, Yosvany Terry Quintet, Eddie Palmieri Septet, Herbie Hancock, Chick Corea, and the Smithsonian Jazz Orchestra, among others. Rodriguez is currently a member of the internationally acclaimed group SFJazz Collective, a faculty member of the New York University and Juilliard jazz programs, and an internationally sought-after clinician.

Noordhuis: *Can you tell me about your musical upbringing?*

Rodriguez: My father is a drummer. I can recall ever since I was a little boy that he had his drums set up in the living room.

He also had a lot of records: different Latin jazz records, and jazz records. I remember watching him practice all the time, and he would have different instruments around. He had a guitar and somehow picked up an alto sax from some guy on the street who was selling it. So, we had all these miscellaneous instruments lying around, and my brother and I would fool around with them. Just growing up in that environment, it

was never pushed onto us; we just took to it. It wasn’t until I was maybe nine years old that I started to take lessons. I started on guitar, actually—classical guitar. I did that pretty much all the way up until college. I got in as a jazz major at this arts high school that I went to—The New World School of the Arts in Miami. I played trumpet, too, but all the trumpet slots were filled up, so I got in as a guitar major and played some trumpet in the wind ensemble, so that was cool. In the jazz band I played guitar for the first two years.



I got into trumpet when I was eleven years old, but as I entered middle school, they had a band program, and my brother was a year older than I was and already playing alto sax.

I said, “I’ll play alto, too,” but my brother said, “Man, I’m already playing that. You should play something else,” so I picked up the trumpet. I had a band director, who was a saxophone player, teaching me how to play. I just went for it, and it kind of went from there. From the summer school before entering sixth grade, which is middle school, all the way up until right now speaking to you. The funny thing is I still have that same

excitement when I pick it up that I did when I first chose it. You know, you pick it up and go, “Wow!” That’s still there, you know?

Noordhuis: *That’s awesome! That’s a sign you’re doing the right thing.*

Rodriguez: Well, there have been modifications throughout the years because I have been doing the wrong thing, but at least the passion is still

there. I think once that goes away, that’s when I’ll hang it up.

Noordhuis: *Where did you go to college?*

“I still have that same excitement when I pick it up that I did when I first chose it.”

Rodriguez: I did my first two years of school at the University of Miami and then decided to transfer, even though I was on a full-ride scholarship. I was so nervous to tell the director of the program that I was leaving, but I just felt like I wanted to be up in New York—even though it was a great music program at the time and still is. My professor was Al Hood, and I loved studying with him. I transferred to The New School, where I finished my third and fourth years. I was happy to be in New York, and that's when I got to study with Laurie Frink. I tested out of proficiency, so I was able to study with whomever I wanted in the school. The school would then reach out to that person and schedule the lesson if they're into it. She took me without knowing who I was, which was cool, and I'm sure she had tons of students. She could have easily said, "You know, I'm capped out."

Noordhuis: *What did you do after college? How did you break into the scene?*

Rodriguez: There were some rough patches. A good friend of mine named Brian Pareschi was already living here and working on his master's at Manhattan School of Music. He was doing a lot of club date work, so he was like, "Hey, man, you want to make this gig for me?" So, then I was playing with this band out in Montauk, Long Island, working that circuit out there during the wedding season. I didn't have a car; I had to take the train to meet someone, drive out to Montauk, and then they would drive me back and leave me at the train station. At the time I was living at the last stop of the A train, so by the time I got back home it was local [stopping at all the stops, rather than express]. I did that for a few years. Thinking back, I think it built character. Then I would always go to the jam session at Cleopatra's Needle. That's really the only jam session I would go to, and honestly, I didn't really get any gigs from going there. I would just go because it was fun. I was excited to play and was getting my butt whooped and learning some tunes I didn't know. I took it on as a hang/opportunity to grow—being around a lot of interesting characters who would come in with their vibes and whatnot, which was part of it. I was just saying "yes" to everything that would come in—a lot of rehearsal bands at the union—and that's where the networking would happen, little by little. My teachers at The New School were also instrumental in getting my feet wet in the scene. I studied for one semester with Lew Soloff, and he hooked me up to play with Carla Bley. That was that was a huge one. It was a week at the Iridium club, and he couldn't make it, so he asked me if I'd like to do it.

That's where I met her. I also studied with Joe Magnarelli for a couple of semesters, and he would send me on gigs. He sent me on a Harry Connick, Jr. big band gig one time in Maui. I flew out, not knowing how much the gig was paying, and it was a private function for IBM. This was around 2001, and he had desktop computers with a music program in it. He was kind of ahead of the game there. You would hit the space bar to flip the pages. That was cool. A lot of it was just me hanging out and meeting people. That seemed to be the game. I don't know so much now because everything is social media. Back then, though, we didn't have that stuff. That whole "out of sight, out of mind" thing was real.

"I was just saying 'yes' to everything that would come in."

"We would look at the Brecker Brothers and the Adderley Brothers and say, 'That would be cool if we did something like that.'"

Noordhuis: *How did you get started with Charlie Haden?*

Rodriguez: That was actually a random phone call. For me, at least, it felt random because I was on my way to somewhere and I got this unknown call. Charlie Haden had a relationship with Gonzalo Rubalcaba, the pianist, and maybe a few months prior to that phone call I had befriended Gonzalo because a buddy of mine named Carlos Enriquez was playing with his trio at that time. I went to the Blue Note club with my brother just to hang and meet Gonzalo, because we have been fans of his since we were kids. My brother and I had just done our first record as brothers, and we said to him, "Hey, Gonzalo, we'd love for you to have this CD." He recommended me to Charlie because Charlie was looking for a trumpet player to do a follow-up record from his *Nocturne* recording. So, he called me out of the blue and said, "Hey man, it's me, Charlie." I thought, "What? Wow! Like, why are you calling me?" He said, "I need a trumpet player, and Gonzalo recommended you, but you know I don't know how you play, man. Can you send me something?" So, I sent him one of those records that we had just completed. Two months went by, and I didn't hear anything. At least I can say I got a phone call from Charlie Haden. Well, lo and behold, he called back and said, "Okay, cool, man, the record date is in December, and what are you doing next summer because I'm putting the Liberation Band back together again?" That was going to be with Carla Bley as well, so I got to reconnect with her.

Noordhuis: *You ended up recording with Gonzalo, right?*

Rodriguez: I did. Years later, Gonzalo put a quintet together. The record's called *Avatar*. That was exciting! Yosvany Terry, a very young Marcus Gilmore, and a very young Matt Brewer. It was a fun group.

Noordhuis: *Can you tell me about your records with your pianist brother Robert? That must be pretty special to release recordings with family.*

Rodriguez: It was always a dream of ours to have a project like that. We would look at the Brecker Brothers and the Adderley Brothers and say, "That would be cool if we did something like that." So, the opportunity came about, and we just said, "Let's document these tunes that we've written." The first one was released in 2003, and we titled it *Introducing the Rodriguez Brothers*. A few years went by before we got it together again to release another one called *Conversations*. Savant Records released that one. Then we decided to do our third one, *Mood Swing*, on our own again. Years went by before we went back into the studio because of scheduling, budgeting, and learning how to do it correctly. The fourth one was called *Impromptu*, on the Criss Cross label. That was cool, and that one got nominated for a GRAMMY in the Latin jazz category. I remember that year everybody was there. Maria Schneider and Marshall Gilkes got nominated, and Antonio Sanchez and Thana were there. It felt like Grammy Prom!

After the pandemic, my brother and I played a gig at Dizzy's club. We said, "Let's document this gig; it's our first one back together after years of not playing." So, we recorded that first night, and it turned out to be not bad. We decided to release

that as a live record, commemorating the twenty years since our debut recording. That one came out last summer. We're also playing some gigs. We just did a little run out on the West Coast and have something coming up in July.

Noordhuis: *How many years did you play with Chick Corea?*

Rodriguez: In 2016 he called me for his 75th birthday thing he was doing at the Blue Note. He had a two-month residency and wanted to put together a Leprechaun band [from his 1976 studio album]. It was Steve Wilson, Steve Davis, and myself as the frontline, along with Steve Gadd and Eddie Gómez in the rhythm section, which was phenomenal. It sounded just like the record—unbelievable. The following year, Lincoln Center [Jazz Orchestra] asked me to join them for a tour with Chick as the guest, so I did that two-week run with the band and got to be more involved with Chick. Then he just asked me,

“What are you doing next summer?” So, the following year he put the Spanish Heart band together. The Spanish Heart run was two years. For the 2019 recording, we went to Europe for five weeks that summer on a bus, and it was incredible. There were plans to do more touring, but then pandemic hit, and later on he passed.

Noordhuis: *Can you think of a really memorable gig? It doesn't have to be with any of these the people that we have talked about already, but just a lovely gig that affirms why you love the trumpet?*

Rodriguez: One gig that comes to mind is [Charlie Haden's] Liberation Orchestra gig in Turkey. There was a feature that I would play called *Going Home*, and at the end there's a [big

“When the last chord hit, lightning struck across the sky.”

“Even if it's not such a great trumpet day, the feeling is still like, ‘We'll get it tomorrow, but at least we're here together now and having fun.’”

finale] “bup bah!” When the last chord hit, lightning struck across the sky. That was incredible. I mean, I had never felt like I made it, and still today I just feel like “thank you for allowing me this opportunity.” That lightning—I'm on stage with all these characters, and there's Charlie and Carla, and I'm in Turkey of all places, playing my trumpet. So, it's like, “Wow, thank you.”

Noordhuis: *What would you recommend to trumpeters if they've never improvised before? Is there anything you would recommend that they do to get started?*

Rodriguez: I would probably list some recordings to ease into it. Maybe try to emulate something on the recording—the melody or just how the person is playing the melody. Maybe try to pick up a few notes from the solo just to get it in your ear. I think the theory portion can come a little later, but make sure that they're playing with a good feel and getting a sense of melodicism. And then we can talk about how to construct a solo and harmony. Maybe like a Dizzy Gillespie solo or a Fats Navarro solo, or whoever inspires the person to want to listen again and again and try to emulate that.

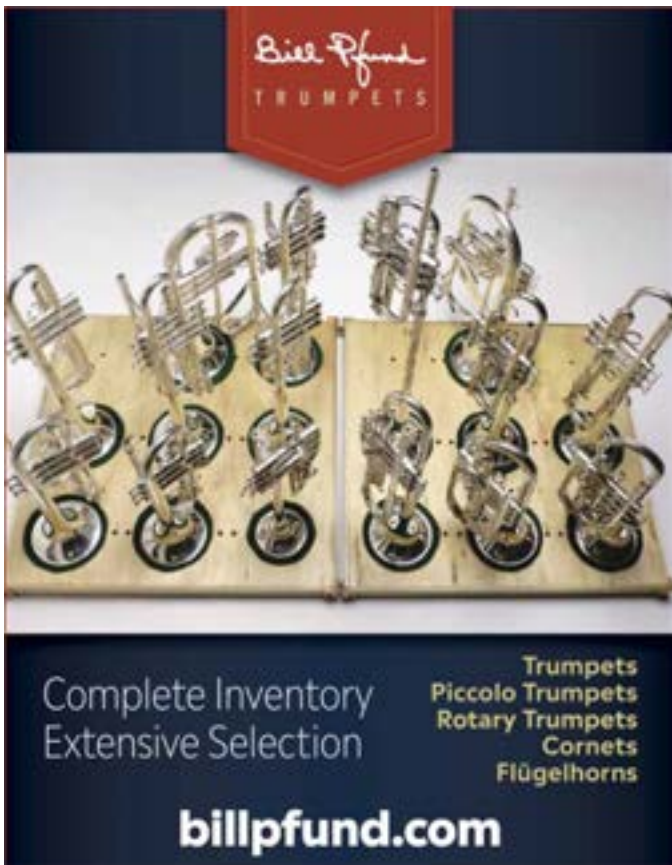
Noordhuis: *Is there a record that immediately springs to mind?*

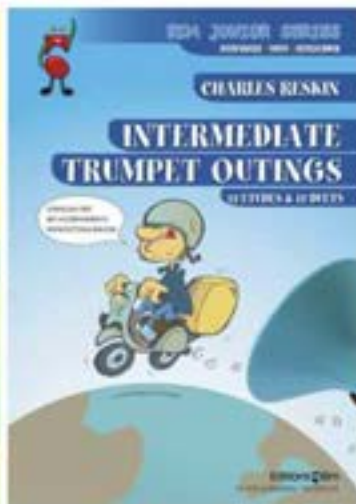
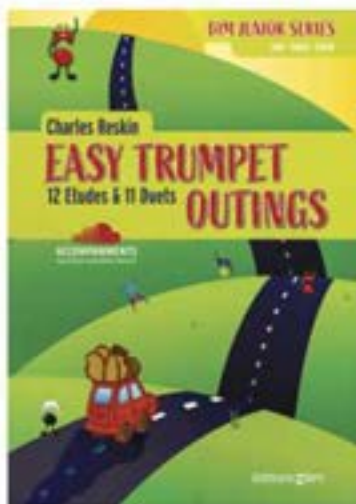
Rodriguez: I think of the first time I ever heard the tune *Moose the Mooche* that Charlie Parker played. I remember hearing that recording and getting excited about that melody. I was fourteen years old and had a good friend who was very advanced for his age, and he showed me the blues form and the *Charlie Parker Omnibook*. I was checking out the recordings to that and was excited about it. So, maybe some Charlie Parker so they can get a little feel for that, and maybe something from Louis Armstrong's *Hot Five* or *Hot Seven* recordings. Maybe some Clifford Brown, or a blues that is going to make them go, “Yeah, that's cool!” Something that's singable. Everybody always goes to that Miles Davis *Kind of Blue* record, which is fantastic—even the earlier Miles stuff. Then hit them with a Don Cherry record (laughs).

Noordhuis: *Last question—what are you looking forward to?*

Rodriguez: I'm looking forward to the next time I get an opportunity to get on stage and play for people. That's what I'm looking forward to. I love it. Even if it's not such a great trumpet day, the feeling is still like, “We'll get it tomorrow, but at least we're here together now and having fun.”

About the author: Nadjé Noordhuis is a US-based Australian trumpeter, composer, and educator. She is a member of the GRAMMY-winning Maria Schneider Orchestra, the GRAMMY-nominated Darcy James Argue's Secret Society, and the Anat Cohen Tentet. Noordhuis has released six albums, garnering more than seventeen million digital streams. She is the trumpet professor at Lawrence University in Appleton, Wisconsin, where her students pursue diverse musical interests and learn improvisation techniques. Her current PhD dissertation research is on the teaching philosophies of renowned brass pedagogues Carmine Caruso and Laurie Frink. For more information, visit her website (<http://www.nadjenoordhuis.com>).



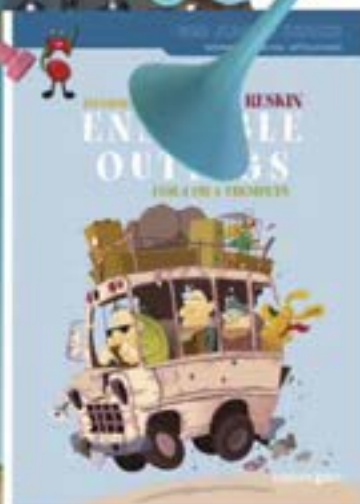


ETUDES DUETS TRIOS QUARTETS

The Trumpet Outings series was conceived to provide trumpet players of all levels with a large and inclusive musical horizon.

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- “ This books gives the opportunity to advance beyond the routine exercises... A good source of knowledge and style. The duets are excellent!
William Vacchiano
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Thomas Stevens



BLOOD OF THE MIND EDWARD LEE MORGAN 10 JULY 1933 – 19 FEBRUARY 1972 BY DON PETERSEN

*One should wait and gather meaning... all his life,
a long one if possible, and then maybe at the end
he might write ten good lines.*
Rainer Maria Rilke

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



Lee could have played
in Buffalo Bill's Wild West show
blowing out candles at 50 yards,

relit in the flash and heat of his sound
and blown out again,

matchsticks off a powder keg
one at a time, ten to a line,
powder burns
smoking his transcription page.

Eighths and sixteenths fall
obscurely precise,
blown leaves in streetlamp light
across a vacant parking lot at night,

sudden shift of mallards
lifting off a lake,
wings splashing, drops flashing
low in morning sun,

shine of salmon
leaping white river falls,

urgent trout
faithful to their spawning pond,

swallows all about the sky,

panther on his ghostly prowl
breathing sighs in muffled growls.

COMING IN THE MARCH 2025 ITG JOURNAL

- *The 2024 Ellsworth Smith International Trumpet Solo Competition* by Robert White
- *Glenn Drewes, The Luckiest Guy in the World* by Jim McDermott
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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

CHRIS LABARBERA: WHERE TALENT, MASTERY, AND WISDOM COMBINE

BY NICK MONDELLO

Trumpeter and master teacher Chris LaBarbera is one of the most talented, informed, and communicative trumpeters/teachers in our trumpet world. As a long-time resident of South Florida, Chris has performed with such A-list artists as Ray Charles, Wayne Newton, Donna Summer, Frank Sinatra, Buddy Greco, Vic Damone, and many others in the area's halcyon days. By virtue of the wide variety of cultures in South Florida, he has been highly

versatile to work across the entire spectrum of genres—jazz, commercial, society, pop, Latin, Afro-Cuban—including specialized Jewish and Klezmer work. Frequently consulted by some of the finest players worldwide (Louis Dowdeswell, Bill Dowling, et al), as well as by both amateur and comeback players, LaBarbera is also recognized as a master teacher, specializing in matters pertaining to embouchure, range, endurance, and musicianship.

Mondello: *Good morning, Chris. On behalf of the ITG and the ITG Journal, I'd like to welcome you. It is a pleasure to speak with you.*

LaBarbera: Thank you very much, Nick. I appreciate your interviewing me.

Mondello: *Tell me a little bit about your early days when you started playing the horn and how you got into the whole professional part of the business.*

LaBarbera: I started, like a lot of kids, in sixth grade, at eleven years old, in the beginning band program. I think I've told this story a few times, but I'll tell it again. In Florida, it gets so hot—so, so hot. In those days (I'm talking like the early '70s), if you took band, you didn't have to take gym class. So, I told my mother, "Sign me up for band." I always liked music. I played a little guitar but had no idea about band instruments, saxophones, trumpets, flutes, or any of that stuff. The band director played all the instruments, and I picked the flute because the flute was the one that I felt I could leave in my locker; I was a very lazy kid. I got the flute home, but I couldn't make a sound on it; and the kid next door had a trumpet, and I was able to make a noise on it. So my mother went back and got me a trumpet. That was how it all started.

Mondello: *Did you have private lessons at some point as a youngster?*

LaBarbera: Yes. I took lessons with all the local teachers around here. There were a few guys, but the funny thing was that the guys I studied with were all students of Vinnie Tanno. So, I wound up eventually getting in with Vinnie.

Mondello: *Vinnie was in Miami at the time?*

LaBarbera: We lived in Hollywood, Florida. He lived in my same hometown but worked all over Miami. He was the number one guy down here. He did all the work; he had it all.

Mondello: *At what point did you decide that you wanted to be a professional trumpet player?*

LaBarbera: Like any kid, when you find something that you are good at, you want to do it even more. I had no idea I was going to have an aptitude for the trumpet—I really didn't. However, when I started playing it, I got pretty good quickly for an eleven-year-old and just wanted to do it more and more.

By the time I hit like thirteen, I was sold. That's what I wanted to do. I wanted to be a trumpet player.

Mondello: *At what age did you start playing professionally?*

LaBarbera: If you count jam sessions—I lived in Hollywood, and it was a swinging little town—a lot of nightclubs, bars, and restaurants with live music in those days. There

was an American Legion around the corner from my house; I used to ride my bike over there. I knew three tunes—*Perdido*, *I Can't Get Started*, and *Satin Doll*—that was it. That's where I started sitting in, but I think my first professional job was around 1979 or 1980. There were a lot of show bands in town, and they didn't re-use music. They rehearsed in these warehouses and memorized stuff off the record. They would bring the cassette tapes, and everybody would get their part down. I worked in a show band and in

“There were a lot of show bands in town, and they didn't re-use music. They rehearsed in these warehouses and memorized stuff off the record.”

Following page: Photo credit: Gianna LaBarbera



a nightclub in Fort Lauderdale called “Mr. Lats.” I worked for a guy by the name of Louis DeFranco, I think his name was. He liked James Brown, Ray Charles, and Elvis Presley and was a very good entertainer.

Mondello: *So, the scene in South Florida at that time was pretty active?*

LaBarbera: It was really, really good. I caught a good 25, 30 years of really good times, and then it just evaporated like it did everywhere else.

Mondello: *Were you getting some of the A-list acts in Florida?*

LaBarbera: Sure. Ray Charles, Frank Sinatra, Donna Summer, Wayne Newton, the Smothers Brothers, Rich Little—all the comics and singers who were around at that time. I played for Buddy Greco, Vic Damone; they all came through town. In Florida, not only did you have the big theaters, like the Sunrise Music Theater—that was the big premier theater back then—but you had the Jackie Gleason Theater on Miami Beach and a lot of other good theaters. The Kravis up in Palm Beach was another big theater. You had the condos, and the condos had so much entertainment going through; it was unbelievable. I remember one month in the early '90s; we did 28 jobs straight with Hal Linden (from *Barney Miller*), Kenny Faulk, and me. They had a small big band, and we did every single condo from North Miami Beach up into the Palm Beach area. We went 28 or 30 dates. That's how much money you could do with the condos in those days.

Mondello: *When you perform in a band or orchestra at that level for A-listers like the ones you have mentioned, what did you learn about playing and showmanship?*

“Give me eight bars, and I'll play everything I know.”

LaBarbera: When you're playing for an act, you're in the background unless you've got a written solo. When I had a written solo, I would really try to make it shine. I used to say, “Give me eight bars, and I'll play everything I know.” I wound up doing my own opening act in the condos. I opened up for Florence Henderson, Melissa Manchester, and a lot of B-list people, but I was an opening act and did really well with that, too. I took some of these comics for whom I worked out to lunch. I worked for a lot of old Catskills comics (Mac Robbins, Rick Topper, guys like that), the older Jewish comics, and a few Italians like Corbett Monica. I got friendly with these guys and asked them to help me out with some comedy bits and how I should pace my act. I wound up developing a really good act over a period of years. I fine-tuned it, and at the end, it was a really good act. I played the trumpet, sang, and did some comedy.

Mondello: *You mentioned the Jewish work. If I recollect correctly, at that point in time, there was also a lot of what we would call “club dates” (or what the folks on the West Coast call “casuals”) as well as, of course, the Jewish work. You know those kinds of gigs require a different approach to playing. Can you give insights into that kind of work?*

LaBarbera: When you played for the religious Jewish people, the musicians used to say, “You're never going to take the horn out of your mouth.” That's the truth. They want to hear one after another after another after another, and if you try to take a break, they scream and holler. So that's one thing; you have to have great endurance. Nowadays it's all rock and roll, sung in Hebrew—and some of it is sung in Yiddish—but back then it was real trumpet-oriented music. It was almost like Dixieland if you think about it.

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Mondello: *What about the non-Jewish club date work?*

LaBarbera: I did a lot of that, too. I did some of those society jobs where you play one chorus of a tune and are off to the next tune. One chorus of *On the Street Where You Live*, then you're into *The Days of Wine and Roses*, then *Cheek to Cheek*. It goes on and on and on. I was aware they call that "baptism by fire." The first few jobs I did like that, I didn't know enough tunes.

Mondello: *That's an art in and of itself. Tell me a little bit about your finding and taking lessons with Dr. Donald S. Reinhardt.*

LaBarbera: I mentioned Vinnie Tanno's name quite a bit; he was such a great trumpet player. There are a few things on YouTube with him, which I have shown people and shows what he could do. But to hear this guy in person on a good night was really something. He could do anything. He could play bebop; he could play lead; he had great high chops; he could sound like Clark Terry with the plunger; and he could sound like Brownie when he played bebop. He was just a great trumpet player, a very talented guy. When I found out that Vinnie had studied with Reinhardt—he was from Philadelphia originally, where Reinhardt was—I became interested in studying with him.

Then Roger Homefield, this trombone player from Buddy Rich's band, came into my life. He moved literally right next door to me and was a big Reinhardt guy. Roger talked to my parents when I was fifteen years old and said, "Look, if your son wants to be a musician and a trumpet player, you really should send him to this guy. This guy's getting old. He is not going to be around forever, and he should at least have one lesson with this guy." Well, one lesson turned into eight years of lessons.

Doc Reinhardt was in Center City in Philadelphia on Chestnut Street, and you walk up these stairs and into this very old building, which was probably built in the 1870s. It had those giant bay windows—a beautiful building with great acoustics. There were a million pictures on the wall of everybody you can imagine—Jack Teagarden, Trummy Young, Bunny Berigan, etc., and they were all autographed. Doc was born in 1908 and was able to be around when these people were alive. The orientation and analysis lesson was the first lesson he would give, and that's the very same lesson I try to give somebody who wants to study with me. I give that orientation and analysis and try to give it exactly the way Reinhardt gave it to me. He would look at your chops and give you the eagle eye. Once he had given you a real good looking at, he would tell you anything he saw wrong, explain to you how to fix it, and then go over the exercises and the routines with you. He would also be constantly asking you, "Do you understand everything? Do you have any questions?" He always wanted you to ask him questions.

Mondello: *Did you ever work on literature or out of the printed book?*

LaBarbera: No. You were there more for chops. I mean, he could do that. He had a doctorate from Curtis. He was very well versed in all the stuff you need to be a symphonic trumpet

player, but I wasn't there for that. I was there for the same reason 90% of everybody else was—to play high notes and gain endurance.

Mondello: *That leads to something about which I would like to talk with you at length. You are probably the best-kept secret in the business because of what a lot of folks don't realize—that some of the finest players—we're talking about household names that everyone would know—have been to you or consulted with you about playing. In addition to these very fine players who consult with you, do you also work with amateurs or comeback players?*

LaBarbera: Yeah. I do a lot of that.

Mondello: *Do you find there is a consistency in why comeback players want to come to you and what they are looking for when they come to you? I would think this is probably different from the high-level professional players. What is it across the board of the comebackers that you happen to see? Any commonalities?*

LaBarbera: You know something, Nick? It's funny, but I almost only hear from people who want to build their range back. They might have had a high G when they were in college, and they want that high G back. They want to be able to put the Maynard records on and play along with them if they can. I do have the comeback guys who play in brass quintets and are having endurance issues, but a lot of them just want to get their old chops and range back that they had in college.

Mondello: *What about the elite players. Do you see commonalities there?*

LaBarbera: Well, they have specialized problems. For example, Louis Dowdeswell said he is fine sharing this, and he has mentioned my name a few times, but his thing was that he was having a minor issue connecting his middle and low register with his phenomenal upper register. He had that kind of a "skip" in there and asked me if I could help him. I just watched him play and made a minor suggestion. That's all I did with him, and it was amazing how quickly he adapted to it. He is such a talented guy. I mean, as Dizzy Gillespie used to say, he was blowing "snakes" in about two or three weeks.

Mondello: *I would guess the average comeback player usually has a limited amount of time to practice, especially if they are still working—maybe an hour a day or whatever.*

LaBarbera: That's all they really need—an hour, an hour and twenty minutes a day. I always tell them, "Try to do three sets of twenty minutes throughout the day. Pick it up for twenty minutes, pick it up for twenty minutes later on, and pick it up for twenty minutes again. If you can get one more in and make it an hour and twenty, that's even better." You don't need a tremendous amount of practice to come back.

Mondello: *How do you handle a student whom you identify as having not necessarily a psychological issue, per se, but an obstacle outside of the physical?*

LaBarbera: All trumpet players—actually all really good trumpet players and all really dedicated trumpet players—have

"He was blowing 'snakes' in about two or three weeks."

"All trumpet players—actually all really good trumpet players and all really dedicated trumpet players—have a bit of neuroticism."

"I was there for the same reason 90% of everybody else was—to play high notes and gain endurance."

a bit of neuroticism. It just goes with the instrument. With the mouthpieces, horns, teachers, methods, valve alignments, gaps, practice mutes, Bob Reeves Sleeves, etc., there are so many choices out there. It is very easy to get neurotic. Basically, though, you just have to have these people calm down and take a step back. I explain to them that it's not really as complicated as it seems. Right now it seems very complicated, but when you boil it down, it only comes down to maybe a half dozen very simple rules—not even that many—maybe four or five.

Mondello: *Have you ever considered writing a book or a method book, or do you find that people are so individual that you really can't work from a book?*

LaBarbera: Well, that's part of it, but there are a couple of reasons I don't do a book. The main one is that I teach pretty much pure Reinhardt. All his ideas are out there. They're all published. He's got the *Encyclopedia of the Pivot System*, which is a big, thick book. It's got practically everything. Every thought he had is in that book. I think I have all the exercises—pretty much everything he ever did, routine-wise and trumpet exercise-wise. Rich Willey has already put a lot of Reinhardt stuff back out there again, and I don't really have anything to add. I have a few little ideas of my own that work out well, but basically I'm just teaching Reinhardt. The other thing about a book is that when you put one out, one guy buys it and copies it for all his friends. You know how that goes.

Mondello: *Did you ever take lessons with Carmine Caruso?*

LaBarbera: Yeah. I took one lesson just to see what it was all about, and I enjoyed it very much. Carmine was a real gentleman, a very nice man.

Mondello: *Many people want to know what kind of equipment you use.*

LaBarbera: I have been using Conn 60B trumpets since 1994. That was a horn manufactured only between 1967 and 1970. It has a medium-large bore and was Conn's last. The company was on the verge of bankruptcy, and they were making these big, heavy horns, the Constellation and all these big, heavy, clunky horns. In the late '60s and early '70s, as you know, the popular horns were Benge, Schilke, and lightweight Bachs. Nobody wanted those big, heavy horns anymore. So, Conn tried to make this lightweight 60B to compete with the Benges, Schilkes, and Calicchios. It was a great horn, but it was "too little, too late." They made it for three years and then went bankrupt. They moved to Abilene, Texas, and the rest is history. As far as mouthpieces go, I used Warburton mouthpieces for many years, since the '80s, but all my tops were custom made, adjusted, or made by Kenny Titmus. He has done everything for me since the '80s.

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Mondello: *Kenny is out on his own now, right?*

LaBarbera: Yeah. Kenny is the greatest mouthpiece maker we have. There is nobody better. He's just the best. Everybody loves him.

Mondello: *What goes into a great mouthpiece?*

LaBarbera: Kenny is a great lead trumpet player. He really is. He just has that instinct. He listens to you play, asks what you think it needs, and gives it back to you. All of a sudden it's great! He's got a feel for it. You know what? I'll go even more primal. You ask somebody, "Hey, my back is itchy. Do you think you could scratch it for me?" And they go right to the spot where it's itchy without you even telling them. That's Kenny Titmus with a mouthpiece. He just knows. Every great mouthpiece I have ever owned—he made it for me. Every note of me playing on YouTube—all those high notes—was done on Kenny Titmus mouthpieces. There isn't a note on YouTube of me playing that isn't on something he made for me or on a stock model he adjusted. Kenny is the greatest.

Mondello: *Did you ever do any classical work?*

LaBarbera: No. I am strictly a commercial and jazz guy.

Mondello: *Have you ever had younger students come to you?*

LaBarbera: Absolutely, but not kids. Even though I have children—I raised two daughters—sometimes I don't know how to talk to seven-, eight-, ten-, twelve-year-old kids. When they near that age, sometimes they're hard to reach.

Mondello: *Well, most of my students are the younger kids, middle school, elementary school, some high school.*

LaBarbera: And that's when they need a good teacher because that's where all the bad habits develop—at that age.

Mondello: Absolutely. That's just what I was going to say. And the instrument is so habitual. You'll get a student who will hold a horn like a ham sandwich and then say, "How come I can't play Flight of the Bumblebee?" Well, look, the answer is obvious.

LaBarbera: Let me ask you a question. I know you're interviewing me, but I just wanted to ask you, when you get these kids and you have them hold the horn, do you make them hold it with the traditional grip, with the three fingers or the four fingers over the third valve slide and the thumb around the casing?

Mondello: First of all, you have to examine how big the child is and how big their fingers are.

LaBarbera: They have little hands. That's true.

Mondello: Normally, what I like to focus on more is the right hand. The left-hand grip varies depending upon the age and size of the kid and the size of their hand.

LaBarbera: I was just asking that because Reinhardt was a stickler for that traditional grip: either three fingers over the third valve slide and the pinky under, or all four fingers over the third valve slide. He was very much a stickler for that traditional grip.

Mondello: Very interesting. I have seen all kinds of things, but here's something very interesting. I believe the first series of lessons in elementary school will put a child on a vector to either success or frustration.

LaBarbera: Absolutely.

Mondello: I am always thinking about, at some point in time, writing a little guidebook for teachers who aren't necessarily trumpet players about what those first few lessons really should be. Well-meaning teachers often say, "Buzz your lips." Well, the kids will buzz their lips in the horn and the mouthpiece so tight that the sound quality is just sandpaper.

LaBarbera: Buzzing the wrong way is just as bad as, if not worse, than not buzzing at all.

Mondello: Yes. Anyway, to get back to your teaching, you teach privately in person, correct?

LaBarbera: Yes. I teach privately in person and on Skype.

Mondello: You teach on Skype? If a student wants to reach out to you, how do they contact you?

LaBarbera: Through my email (clbtrumpet74@gmail.com).

Mondello: Do you have a website?

LaBarbera: My daughter is working on it for me. It'll be up soon.

Mondello: Chris, this has been a terrific chat. Thanks so much!

LaBarbera: You're very welcome. Thank you, Nick!

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.



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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

JEFFREY CURNOW ON THE IMPORTANCE OF CHAMBER MUSIC

BY MARC REESE

Jeffrey Curnow joined The Philadelphia Orchestra as associate principal trumpet in 2001. He began his career in music in 1983 when he was appointed principal trumpet of the New Haven Symphony. Soon after, he joined the New York Trumpet Ensemble, recording on the MMG/Vox and Newport Classics labels. Four years later, he became a member of the internationally renowned Empire Brass, touring worldwide and recording on the EMI

and Telarc labels. In 1995, Jeff was appointed principal trumpet of the Dallas Symphony Orchestra, with which he performed as soloist on multiple occasions. Well established as an educator, clinician, adjudicator, arranger, and producer, he has taught at Boston University, the Tanglewood Institute, and the Royal Academy of Music in London and is currently a member of the faculty at the Curtis Institute of Music and Temple University.

Reese: *Thank you for taking time out of your busy schedule to talk! When did you become a member of the Empire Brass?*

Curnow: I joined the Empire Brass in the summer of 1987.

Reese: *How did that all come about?*

Curnow: Like most things in life, I think it was being in the right place at the right time. I was living in Connecticut, primarily playing principal trumpet with the New Haven Symphony, but also doing a fair amount of freelancing in New England and New York. I think it was through working in the right circles that the group heard my name.

Reese: *When did you first meet the group?*

Curnow: I was contracted to play a gig at a summer festival in Connecticut, featuring the Empire Brass. Part of the program was an arrangement of Handel's *Water Music* for a large brass ensemble, and I was part of the trumpet section. At the intermission of the concert, Rolf Smedvig asked me if I would be interested in joining the group. The invitation kind of came out of nowhere; I really wasn't expecting it. I knew they were looking to replace Tim Morrison, but I didn't really have my sights on becoming a member of a professional brass quintet. I was and always had been anchored in the orchestral world, combing through the union paper every month, looking for openings. Nonetheless, I was a fan of the group and considered it an honor to be invited to audition. I drove to Boston University a couple of days later and played for the group, and they offered me a job. Just like that, I was working in a professional brass quintet. Go figure!

Reese: *I had a very similar experience with Rolf. Was that a big adjustment for you?*

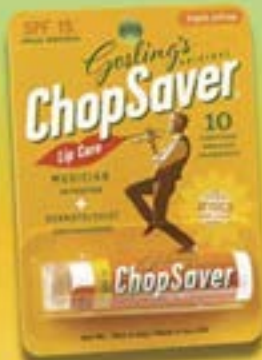


Curnow: Yes, but I had no idea how big an adjustment it would be until about my second week on the job. The Empire Brass was a carefully crafted ensemble, from top to bottom. Their approach to everything—from how they stood on stage to phrasing and articulation—was a design that took years to build, and I had to adapt to this approach very quickly. I was inundated with changes I had to make—everything from the breath I took to how I held my trumpet.

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Reese: *What were the most challenging changes you had to make?*

Curnow: The onstage stance of the group was quite different and took some getting used to. Rolf always defined the group as “the brass section of a symphony orchestra,” rather than a chamber ensemble, so it was always “bells front,” pointing directly at the audience, just like a symphony orchestra. This concept was very different for me, since every brass quintet I had ever worked with was positioned in an arc. The arc was the classic New York Brass Quintet setup, with the trumpets sitting directly across from each other, and it was easy to hear the other members of the group. Now I was standing next to Rolf, pointing towards the listener and trying to discern what the other players, also pointing their bells into the hall, were doing. It was a challenge, especially when dealing with balance. However, that “bells front” approach from an audience perspective had much more of an impact. All the subtleties in dynamics, articulation, and phrasing had a clarity that I think gets lost in the traditional arc. It added a particular presence and sparkle to the performance. Also, the arc setup sort of excluded the listener. It was like the quintet was huddling onstage and ignoring the fact that there was an audience. When you’re blowing right at the house, you’re really delivering the sound to the listener.

The rest of the challenges I faced in that first couple of weeks would all fit under the heading of “sharpening ensemble skills.” Sam Pilafian would say to me, “Your ears need to get bigger,” and as the days went on, I started to hear exactly what he was talking about. Sam’s theory was simple: A musician is only as good as they can hear. He was absolutely right. If I couldn’t hear what I needed to fix, how could I fix it? It was

“Your ears need to get bigger.”

all about how I was listening, and as I was rehearsing with the group, I became more aware of how I wasn’t fitting in. Be it matching articulation, my place in a particular chord, my sense of rhythm in a particular passage, or my ability to copy a phrase shape from another player, I started to hear that I was not in the same groove as the rest of the group. That was the first step. Once I heard what I wasn’t doing, it frustrated and bothered me until I fixed it. It required a lot of patience, but I knew this process was making me not only a better musician, but a better trumpet player as well. Suddenly, sharpening my ensemble skills meant everything to me.

Reese: *How did sharpening your ensemble skills make you a better trumpet player?*

Curnow: Rolf had brilliant technique, style of phrasing, and sound that was/is instantly recognizable. A rarity in any genre of music. My job was to not only mirror that sound and technique, but also be able to tie it to the other instruments, wherever the arrangement called for it. I could be the second Rolf or the bridge that connects Rolf to the French horn, trombone, or tuba. I would be wearing a lot of different hats throughout a piece, but mirroring Rolf was probably the most important

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hat I put on my head. When I had the ability to hear all the elements that Rolf was using while shaping a difficult phrase, I started discovering the secrets to that brilliant technique, style, and sound. It's more than just imitation; it's understanding the approach from the dynamics, the intonation, and the rhythmic standpoint. Once I heard that, it changed the way I played the trumpet and improved my technique by leaps and bounds. But, again, I had to hear all of it first.

Reese: *It sounds like your first couple of weeks with the group was a crash course in ensemble experience.*

Curnow: That's exactly what it was. In a relatively short time, I was shifting my thoughts in a different direction when it came to how I was making music. It was really refreshing, and I was really surprised at how a much a brass quintet could improve my overall musicianship so quickly. That was the idea behind the Empire Brass Seminar at the Boston University Tanglewood Institute. We were stationed at BU during the year with our quintet program and carried that program into the summer for both high school and college students. I first thought it was basically a recruiting tool for us, but it turned out to be a crash course in ensemble skills that really got results from the students. I saw improvement from all the kids on many different levels in the span of a just a couple of weeks. It was really effective.

Reese: *When you say "different levels," what are you referring to?*

Curnow: There's the technical level, improving the student's facility on the instrument by putting challenging music in front of them, which they have to learn quickly; the ensemble skills level, improving their intonation and rhythmic abilities through playing with others; and then the creativity level, improving their ability to give direction to a phrase and play expressively, turning the music into their own. There is no conductor for a brass quintet, and this gives the students a chance to steer the boat themselves. If a kid is playing in an orchestra for the summer, they don't get to learn how to do that. Overall, our program got kids to step out of the practice room and into reality.

By reality, I mean teaching them to understand the skills they'll need to have when actually performing onstage with others, rather than in their basement practice room. Nobody pays to watch you practice; they pay to watch you in a performance—a performance that's undoubtedly going to involve other musicians with whom you will need to collaborate. That's the reality we were teaching, and the only way a successful performance happens is when all those musicians on stage are working as a team. That's where your ensemble skills pay off. You really can't develop those skills unless you're in an ensemble, with others, working it out.

Another aspect that makes the quintet so efficient and effective in delivering quick results is the fact that any given player is a whopping one-fifth of the sound coming off the stage. You really can't hide in a brass quintet, and you could see that sudden realization on a student's face if they suddenly got lost in a Bach *Contrapunctus* and tanked the group's performance.

Again, it's the realization that they're part of a team. It gets them thinking on a different level about how they are making music—a level that is more in line with the profession. What a student learns in the practice room is just one part of the process to becoming a professional. When they suddenly see what they can achieve by sharpening their listening skills, they become a changed musician and will continue to work on getting their ears as big as possible.

Reese: *When you left the group and made the move to an orchestra, did you have to adjust those ensemble skills you acquired in a smaller group?*

Curnow: Only in the sense that I was now having to blend with different instruments. I was going to have to be a part of the woodwind or string section at times, and that meant I would have to adjust my volume, articulation, or approach to a phrase. But everything I had learned in the quintet setting helped greatly with those adjustments and worked perfectly in an orchestral setting. It also helped me hit the ground running on day one in the new job—a very valuable asset in this business these days.

Reese: *That sounds simple—sharpen the much-needed listening skills on a smaller level and get better faster.*

Curnow: Absolutely. And all you need are three or four other musicians to get that journey started. Whether it's a brass quintet or quartet, woodwind quintet, or string quartet, any small ensemble will do, and the experience will take your musicianship to a higher level in no time. It is a much more efficient learning environment than the behemoth symphony orchestra setting and will improve your orchestral skills to boot. But simple? No. If you really want results, you have to make it great. It's all about the details. The more time a group spends fixing

the intonation in that tricky chord progression or perfecting that crazy rhythmic passage, or mastering those starts and stops, the more each member of that group benefits. It was that kind of maddening attention to detail that got the Empire

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About the author: Internationally acclaimed trumpeter Marc Reese is best known for his near two-decade tenure with the Empire Brass Quintet, with whom he toured the globe, entertaining audiences and inspiring brass players with the quintet's signature sound and virtuosity. He is also highly regarded as an orchestral musician having performed with the New York Philharmonic, Cleveland Orchestra, and the Boston Symphony. Reese has recorded with the Empire Brass, Boston Pops, and produced a solo recording entitled *The Other Trumpet*. He serves as assistant dean and brass department head for Lynn University's Conservatory of Music, where he is also the artistic director of the Roger Voisin Memorial Trumpet Competition.





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

IT CAME IN LIKE *THE WHIRLWIND...* BUT WHERE DID *EXCELSIOR* GO?

BY GEORGE FOREMAN

With apologies to Mr. Gilmore and Mr. Sousa, whose bands gave birth to The Golden Age of American Bands, the last half of the nineteenth century might also justifiably be remembered as The Golden Age of the Cornet. Hundreds of professional cornetists—perhaps even more—populated theater orchestras, traveling concert and dramatic companies, and professional bands. A few, such as Jules Levy (1838 – 1903), achieved widespread fame as concert soloists. Only a handful remain in the collective memory. Like the musicians themselves, much of the music they played is also forgotten. A once-popular cornet showpiece connected to Levy, the *Excelsior Polka Brillant* (1863), resurfaced recently. With one of the few surviving copies of the music now available digitally—and free of charge—a fresh consideration of the story of the *Excelsior Polka* is in order.

Signature solos

Virtuoso cornetists prized signature solos such as the *Excelsior Polka*. Audiences knew perfectly well what pieces “belonged” to each soloist. Levy had *The Whirlwind Polka* and the *Levy-athan Polka*, both of which he wrote, as well as the *Alexis Grand Fantasia*, composed and dedicated to him by John Hartmann (1830 – 1897).¹ The exceeding difficulty of these solos left listeners struck with wonder at the seemingly magical ability of the artists to play them with apparent ease. Even if someone else played it, the “owner” of the piece remained the standard by which to judge the performance. In the summer of 1880, for instance, Levy rotated six solos, three of which trombonist Frederick Neil Innes poached during the infamous “War of Blasters” on Coney Island.² Complimentary reviews of “stolen” repertoire, like the one paid to Innes or to the young cornet soloist—still in his teens—of the Band of the Coldstream Guards after a concert in 1864, were rare: “Mr. [Howard] Reynolds gave Levy’s ‘Whirlwind’ (cornet solo) in a manner worthy of that brilliant performer himself.”³

When they appeared in the 1860s, these solos were beyond the grasp of most amateur cornetists, and today that remains true for all but serious trumpet players. On the other hand—requiring carefully honed articulation skills, breath control for extended passages, and command of the full range of the instrument—they offer excellent showpieces for serious students and accomplished players. When performed on recitals, they add historical



Figure 1. Jules Levy around 1860.
Photo credit: Royal College of Music, London

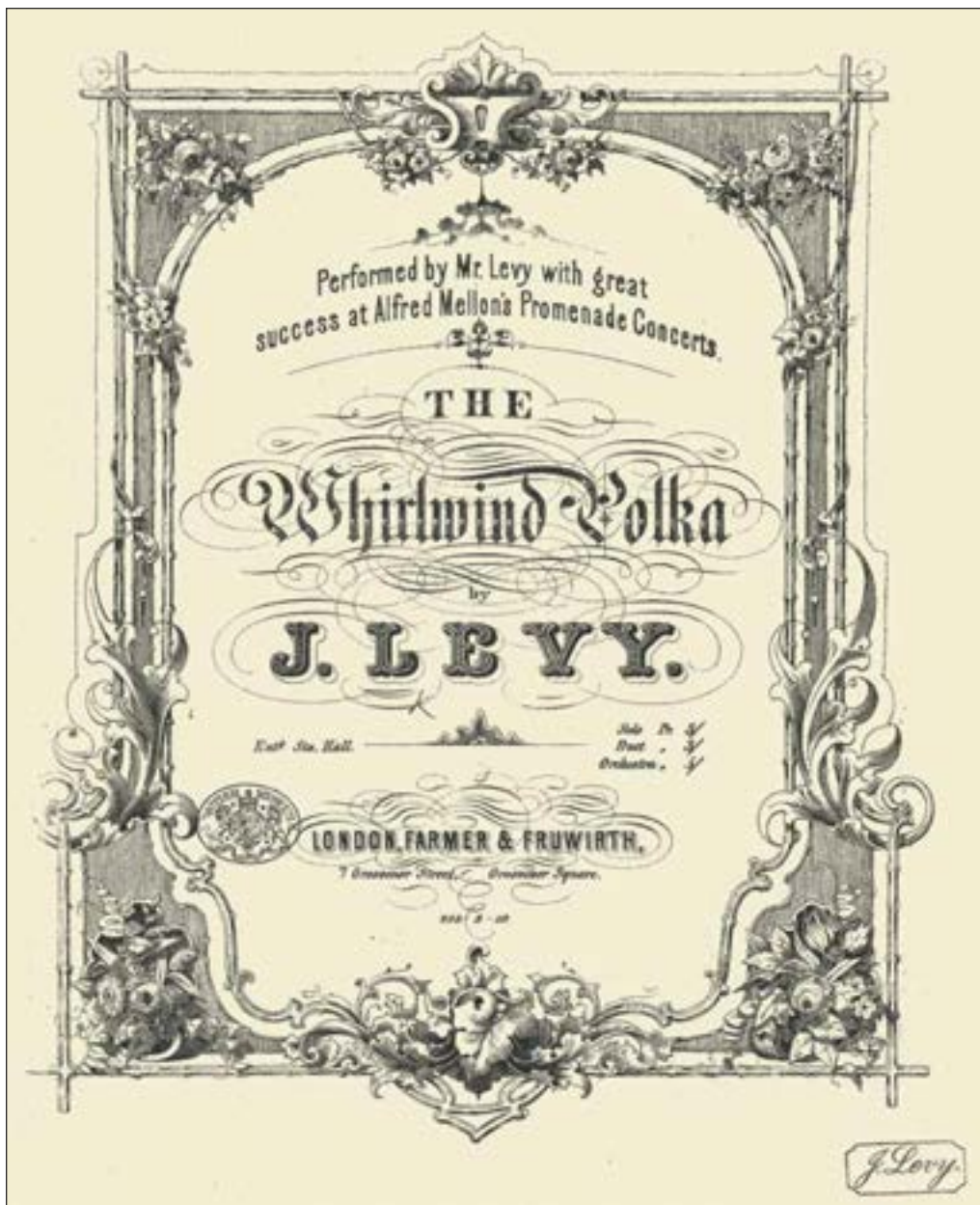


Figure 2. Cover page of Jules Levy's *The Whirlwind Polka*, 1860. "Performed by Mr. Levy with great success at Alfred Mellon's Promenade Concerts." Photo credit: British Library, London

and stylistic balance, as well as a high degree of audience appeal, to the program. In the case of *Excelsior Polka* (see Figure 5), the published edition offers the solo part on a top line, "As played by J. Levy," and below that a second line marked "Plus facile" (easier). Comparing the two lines provides many insights regarding the embellishments these cornet virtuosos added to make the solos both more virtuosic and, thus, "their own."

"We expect... that he will blow his own head off!"

As the decade of the 1860s dawned, Jules Levy had been a member of the Band of the Grenadier Guards in London for more than three years, and even though he was the famous band's cornet soloist, he remained largely unknown.⁴ However, singular opportunities awaited the budding young virtuoso. To attract musicians of the highest quality, the bands of the differ-

ent Guards Regiments scheduled their rehearsals and other regular day-to-day duties in the morning from 10:00 A.M. to noon. Thus, band members were allowed to move freely between military and civilian bands during the rest of the day and to pursue work in the theaters and other venues. In his exemplary history of the Band of the Coldstream Guards, John Gleeson notes, "In workaday terms, the nine-to-fiver was (in the Bands of the Guards), in point of fact, the ten-to-twelvever."⁵

Levy landed a place in the orchestra of the Princess's Theatre and attracted considerable public attention with the cornet solos he played between the acts. Among the audience one evening was Euphrosyne Parepa (1836 – 1874), one of London's leading sopranos.⁶ The city had been without its traditional Promenade Concerts at the Royal Opera House in Covent Garden for two years due to the departure to Paris of Louis Julien (1812 – 1860), who had established the concerts in the early 1840s, and the death of Herman Koenig (ca. 1815 – 1857), who filled the indispensable role of cornet soloist. The violinist/conductor Alfred Mellon (1820 – 1867) was on course to reestablish the concerts in 1860. Along with the other principal soloists, he had

engaged Parepa to be the leading soprano, but he still lacked a cornet soloist. On the strength of Parepa's recommendation, he hired Levy. After securing his release from the Grenadier Guards, Levy set out on a career that would lead to widespread endorsement as the "World's Greatest Cornetist."

Mellon's promenade concerts at the Royal Opera House at Covent Garden began on August 13, 1860. Within days, Levy created a storm when he played his virtuoso showpiece—appropriately

named *The Whirlwind Polka*. A critic wrote:

The new cornet-player... of Mellon's band has brought out a polka which gives the new cornet-player an opportunity of bringing out some difficult and distressingly loud passages. This is called with some propriety, 'The Whirlwind Polka,' and when Mr. Levy is playing it, we expect every moment that he will blow his own head off.⁷

"In workaday terms, the nine-to-fiver was (in the Bands of the Guards), in point of fact, the ten-to-twelvever."

THE WHIRLWIND POLKA.

Cornet à Piston Solo in B flat.

INTRODUCTION.

Vivace.

Andante.

The Introduction section consists of seven staves of music. It begins with a treble clef and a 2/4 time signature. The first staff is marked 'Vivace' and contains a series of eighth and sixteenth notes. The second staff is marked 'Andante' and features a half note followed by a quarter note, with a first ending bracket above. The third staff is marked 'Allegro' and includes a 'rit.' (ritardando) marking. The fourth staff is marked 'Cadenza' and contains a complex, fast-moving melodic line. The fifth, sixth, and seventh staves continue the fast-paced melodic development of the introduction.

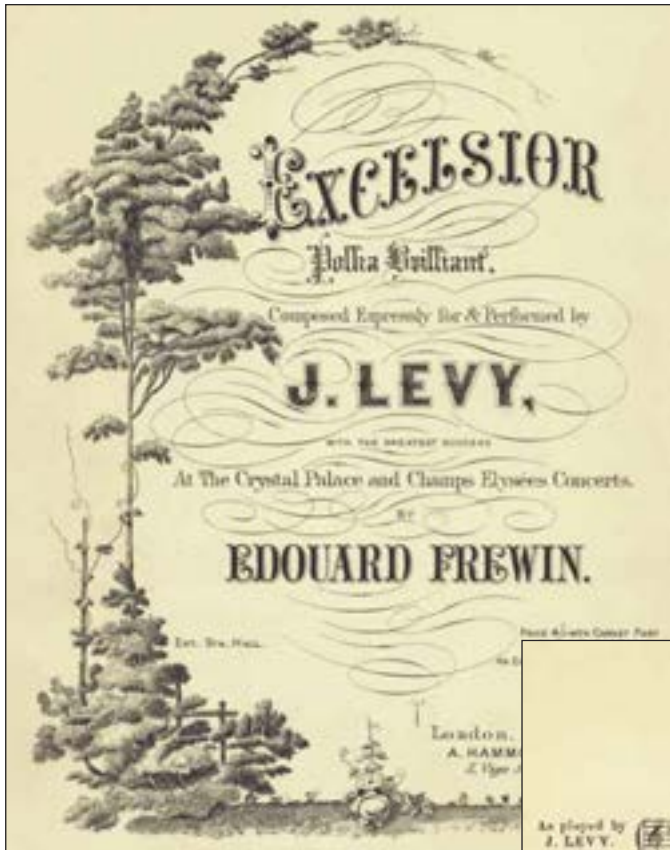
POLKA.

The Polka section consists of four staves of music. The first staff is marked 'p' (piano) and contains a series of eighth notes. The second staff continues the eighth-note pattern. The third staff features a melodic line with a 'cresc.' (crescendo) marking. The fourth staff concludes the polka with a melodic phrase and a 'p' marking.

Tutti.

15

Figure 3. The Whirlwind Polka, page one of the solo part



Above: Figure 4. Edouard Frewin, *Excelsior Polka Brilliant*, 1863. “Composed Expressly for & Performed by J. Levy, with the greatest success, at the Crystal Palace and Champs Élysées Concerts.” Photo credit: ITG Archives

Right: Figure 5. *Excelsior Polka Brilliant*. Page one of the solo part with the top line, “As played by J. Levy,” and a simplified version on the second line, “Plus facile” (easier)



“We expect every moment that he will blow his own head off.”

Enter *Excelsior*

Levy gained ever more popularity, and by 1863, he could claim, without challenge, the mantle of Herman Koenig as London’s premier cornetist. But with his *Whirlwind Polka* now three years old and possibly a bit “old hat,” he needed a new dazzling solo. Edward Frewin (1825 – 1891)—violinist, theatre orchestra conductor, and sometime composer—stood ready to go to work on it, although it is not clear whether he did it at Levy’s request or simply because Frewin hoped to “hitch his wagon” to the virtuoso’s star. Soon, the *Excelsior Polka Brillant* was finished, and Levy introduced it at London’s Crystal Palace in October 1863.

In a clever stroke of shrewd programming guaranteed to engage a multitudinous host of the curious, Jules Levy, The World’s Greatest Cornetist, was paired with Charles Blondin (1824 – 1897)—The World’s Greatest Tightrope Artist. Blondin gained great fame in 1859 as the first person to walk across Niagara Falls on a tightrope. Notices in the London papers declared, “Between the parts of Blondin’s performance Mr. Levy will perform the celebrated Solo for the Cornet, ‘Excelsior,’ by Frewin.”⁸ And so, sandwiched amid Blondin “sitting, standing, and dancing upon the chair whilst resting [on only one leg] upon the rope” in the first part and the grand finale with the acrobat turning somersaults on the rope “whilst playing The Drum Polka,” Levy would emerge and fill the cavernous Crystal Palace with his rendition of the *Excelsior Polka*.

The *Excelsior Polka* became an oft-played number in Levy’s repertoire. He performed it in the promenade concerts on the Champs Élysées in Paris, where he was a featured soloist several years during the 1860s and 1870s. In 1865, as a member of Euphrosyne Parepa’s touring concert company, Levy intro-



Figure 6. The Crystal Palace, London. Photo credit: Foreman collection

duced the piece to concertgoers in the United States.⁹ As the soloist in a series of 160 concerts by Theodore Thomas's orchestra at the Central Park Garden in New York in 1869, Levy played it more than a dozen times.¹⁰

A Clarke reminiscence

Other famous American cornet soloists also adopted *Excelsior*, including Matthew Arbuckle (1828 – 1883), who played it with Gilmore's Band.¹¹ Particularly noteworthy was Walter B. Rogers (1865 – 1939), who captivated Herbert L. Clarke with it on a summer day in Indianapolis shortly after the Clarke family moved there from Toronto, Canada, in 1884. In one of his serialized autobiographical articles in the *Jacobs Band Monthly*, Clarke wrote of the chance encounter at an afternoon band concert that made an impression on him of both Rogers's playing technique and the musical selection itself.¹²

At about the middle of the program, a young man not much older than myself stood up, and without moving from his place began playing a cornet solo which at once so captivated my attention that I forced my way through the crowd in order to get nearer the bandstand and not miss a note. As the player continued with the introduction to the solo, he astonished me with his clear, musical tone and playing poise, but when he came to a most difficult cadenza and played it faultlessly in a

musicianly manner I held my breath in sheer astonishment. Never before had I heard a player with such perfect technique. It truly was remarkable!

The number, an extremely difficult cornet solo which demanded great endurance in playing, was the *Excelsior Polka* by Frewin (I later purchased a copy for cornet and piano). At the ending of the solo the young player was given an ovation of tumultuous applause, in which I joined vigorously. The cornetist again arose, but this time stepped to the front of the platform, and

“Never before had I heard a player with such perfect technique. It truly was remarkable!”

CRYSTAL PALACE.—BLONDIN'S LAST APPEARANCE THIS SEASON, at Half-past Three, TO-MORROW. All his MARVELLOUS FEATS on the LOW ROPE.

Part I.—1. Basket and Chair Dance. 2. Wooden Shoe Dance. 3. Stilt performance 4. Grand evolutions with Balance Pole. 5. Thrilling Chair Feat—sitting, standing, and dancing upon the chair whilst resting upon the rope. 6. Backward Somersaults—foot to foot over burning candles.

Part II.—1. Grand Evolutions without Balance Pole. 2. Flag Dance. 3. Tours de Chapeau. 4. Grand Violin Feat—turning back somersaults whilst playing a favourite air. 5. Finale: Wonderful Drum Feat—somersaulting whilst playing the “Drum Pelka,” accompanied by the orchestra.

Accompanied by the Orchestral Band of the Company.

Between the parts of Blondin's performance Mr. Levy will perform the celebrated solo, for the cornet, “Excelsior,” by Frewin.

Figure 7. Newspaper advertisement for the Crystal Palace performance of Levy and Blondin. *London Morning Herald*, October 28, 1863



Figure 8. Charles Blondin, the first person to cross Niagara Falls on a tightrope. June 30, 1859, stereoscope view. Photo credit: Foreman collection

to my wonderment played the entire solo through for the second time without seeming tired or making a slip. The remarkable thing about his performance was that he played so easily, gracefully; apparently with unconcern, and without any facial muscular contortions or movements. His face did not become purple, distorted, or show any signs of strain. I always had made such hard work in playing even a simple little polka which did not reach G on the first space above, that to watch him play with such perfect ease a number which seemed filled with top "Cs," and then end on the highest note, actually dumbfounded me. It was both a revelation and an inspiration!

After the close of the concert, I inquired as to the player's identity, and learned that he was a Walter B. Rogers who came from the little town of Delphi in Indiana.



Figure 9. Promenade concert in the Champs-Élysées, Paris. *Illustrated London News*, July 11, 1874

CONCERT
des
CHAMPS - ÉLYSÉES

Derrière le Palais de l'Industrie.

Chef d'orchestre : Prévost
On commencera à 8 heures.

PROGRAMME.

Première partie.

Ouverture de la Fiancée. Auber

La Danse des Amours, valse. Gung'l

Saltarelle. E. Prévost

Ouverture de la Bohémienne. Balfe

Fantaisie sur Lucie. Donizetti
Composée par Arban. Soli par
Génin et Gobin.

Airs de ballet du Prophète. Meyerbeer

Deuxième partie.

Fantaisie sur le Caïd. A. Thomas
Composée par E. Prévost.
Soli pas Gobert, Demersseman,
Gobin.

L'invitation à la valse, orches-
trée par Berlioz. Weber

Excelsior, polka. Lévy
Exécutée sur le cornet à pistons
par Lévy.

Ouverture de la Gazza ladra. Rossini

Carina, polka. Tolmatchoff

Apollo, galop. Heinsdorf

Figure 10. Champs Élysées concert program with the *Excelsior Polka* near the bottom. *L'Orchestre*, June 5, 1865.
Photo credit: Bibliothèque nationale de France, Paris

Check it out

The *Excelsior Polka Brilliant* went out of style around the turn of the century and faded into obscurity. However, you might enjoy taking a look at the cornet solo that caused such a storm in the 1860s and possibly adding it to your own repertoire. It is a free download from the *International Trumpet Guild Archives* at Columbus State University in Columbus, Georgia.¹³

About the author: George Foreman is associate professor emeritus of musicology at the University of Georgia. He has lectured on band history and conducted Golden Age band concerts throughout the United States and in a dozen foreign countries. In 2024 he co-edited *Bands in American Musical History: Inflection Points and Reappraisals* (Rochester). In 2017, he received the University of Georgia Creative Research Medal.

Endnotes

- 1 An early likeness of Levy appears on the cover of the original sheet music of Hartmann's *Alexis*, "Composed for and Dedicated to His Friend J. Levy." *The Cambridge Encyclopedia of Brass Instruments* (London: Cambridge University Press, 2019), 144. Hartmann also composed and dedicated the *Arbucklenian Polka* to Matthew Arbuckle (1828 – 1883), the cornet soloist for many years of Patrick Gilmore's band.
- 2 For the full newspaper account, see Bryan Proksch, *The Golden Age of American Bands: A Document History (1835 – 1935)* (Chicago: GIA, 2022), 59 – 66. Further, see George Foreman, "A War of Blasters: The Great Coney Island Cornet/Trombone Confrontation of 1880," in *On Bunker's Hill: Essays in Honor of J. Bunker Clark* (Sterling Heights: Harmonie Park Press, 2007), 53 – 70.
- 3 *Bicester Herald* (UK), September 23, 1864, 8.
- 4 Levy enlisted on August 28, 1856, and secured his discharge on March 31, 1860, by paying £18. Record of Service secured from the Regimental Headquarters of the Grenadier Guards, March 28, 2007.
- 5 John Gleeson, *Pomp and Circumstance: The Band of the Coldstream Guards. A History 1685 – 2017* (London: Regimental Headquarters Coldstream Guards, 2018), 210.
- 6 After her marriage to violinist Carl Rosa in 1867, she went by the name Euphrosyne Parepa-Rosa.
- 7 *Illustrated Times* (London), September 1, 1860, 14.
- 8 *London Morning Herald*, October 28, 1863, 1.
- 9 See, for example, *Boston Evening Transcript*, December 27, 1863, 2.
- 10 The Central Park Garden concerts began on May 12, 1869, and continued through September 29, 1869. Daily programs appeared in the New York newspapers throughout the series.
- 11 *Boston Daily Evening Traveller*, July 11, 1870, 2.
- 12 "A Cornet Playing Pilgrim's Progress," *Jacobs Band Monthly*, November 1928, 15 – 16.
- 13 Edouard Frewin, "Excelsior, Polka Brillant," *Columbus State University Archives and Special Collections*, accessed October 6, 2024, <https://tinyurl.com/itg2501e>.



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

I HATE BAND!

BY MARC REED

If you read this column on a regular basis, you might recall an article I wrote for the January 2020 *ITG Journal*, entitled “I Hate Drum Corps!” This current article is a sequel to that. The drum corps piece talked about how the marching arts get a bad rap and are not taken seriously by most professional musicians and brass players. I wrote the 2020 article shortly after beginning a new position as director of the School of Music at the University of Akron, and I recently made a similar career move when I began a new position in July as director of the School of Music at Texas Christian University.

At age 45, I now consider myself a mid-career academic musician. I have been working and teaching at colleges and universities for twenty years, have been active in ITG since I was an undergraduate in the late 1990s, and have annually judged the live rounds of the National Trumpet Competition for well over a decade. In that time, I have interacted with all sorts of trumpet players from around the world. For the most part, it has been really great, and I feel incredibly blessed to have the life and career in music that I have. One thing has always slightly irked me, however—the negative connotation that a lot of people associate with bands. When I say the word “band,” I am referring to traditional concert or wind bands. I have even heard students say, “I hate band.”

Many young trumpet players nowadays want to be orchestral trumpet players. They play everything on C trumpet, work on only orchestral excerpts, and go out of their way to not play in band. I understand the attraction of orchestral trumpet playing—I enjoy it, too—and symphonic music is considered by many to be the pinnacle of Western art music. It is also likely ingrained in our society, as most non-musicians cannot tell you who Percy Grainger is but certainly know the name Ludwig van Beethoven.

We trumpet players are lucky that trumpet is included in all major conducted ensembles. Aside from trombone, trumpet is the only instrument that is commonly found in wind band, jazz band, and orchestra. We play *Taps* at funerals and *Call to Post* at the races. The trumpet is central to marching band and was historically used as a mode of communication in battle or to warn ancient towns about fire. Here in Texas, Mariachi utilizes trumpet as a cornerstone of the idiom. The trumpet's versatility is unmatched in the modern musical world, which is so great for the modern trumpeter.

If not for elementary, middle school, and high school band programs, most of today's trumpet players would not be playing the trumpet. Band directors help build young trumpeters, keep them playing through the early and sometimes painful years of development, and in many cases are responsible for instilling a love of music and the trumpet that fuels them to seek a private teacher and continue to

play in college and beyond. I would be remiss if I didn't give a shoutout to my beginning band director, Doug Jackson (who passed away in mid-2024); my middle school and early high school band director, Roger Steig; and high school band director,

“I suspect most lifelong trumpet players remember and have a lot of gratitude for their early band directors.”

Ron Ferneau, for helping me during the infancy of my career. If it were not for their care and support, who knows whether I would have kept playing, chosen to major in music, and become a professional musician. I suspect most lifelong trumpet players remember and have a lot of gratitude for their early band directors.

I fear some students specialize too early in the careers. Putting all of one's eggs in one basket too early can limit career options. Wind bands typically employ six to eight trumpet players, whereas orchestras rarely use more than three players. Likewise, jazz big bands use four to five players. Winning a professional orchestral job is incredibly difficult, and I have known tremendous players who have navigated the orchestral audition circuit for years before either winning a position or giving up.

“Most non-musicians cannot tell you who Percy Grainger is but certainly know the name Ludwig van Beethoven.”

We are incredibly lucky to live in a time and society where we are free to pursue our passions and dreams and play music as a hobby or vocation. Let's practice gratitude for this and welcome any playing opportunity as it comes, whether

playing principal trumpet with the New York Philharmonic (we see you, Chris Martin) or sitting third trumpet in your local municipal band. Our love of making music with others should be our primary objective. Thus, I *love* band and really anything else that involves the trumpet.

About the author: Marc Reed is director of the School of Music at Texas Christian University.





CORNET IN THE BRASS BAND

JENNIFER OLIVERIO, 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 Jennifer Oliverio (cornet@trumpetguild.org).

THE 2024 INTERNATIONAL BRASS BAND SUMMER SCHOOL

BY JENNIFER OLIVERIO

Course overview

The 2024 International Brass Band Summer School was hosted at Swansea University's Bay Campus in Swansea, Wales, from July 28 to August 3, 2024. A total of 120 delegates traveled there from around the world and represented ten countries. Under the direction of Professor Nicholas Childs, the course featured internationally recognized tutors Richard Marshall, Tom Hutchinson, Owen Farr, Gary Curtin, Brett Baker, and Matthew Routley, with a special guest performance by Adam Bokaris. Bands represented by the faculty members included the Black Dyke Band, Cory Band, and Foden's Band.

The week was jam-packed with opportunities to perform in both large and chamber settings, have lessons with tutors, attend recitals, and experience outlets for community and connection. As a delegate of the course, I deeply appreciated the flexibility in scheduling, accessibility for performers of all levels, and approachability of tutors and delegates.

Daily schedule

Every day of the course had a combination of sectionals, massed band rehearsals, Cardinal and Symphony band rehearsals, ensemble rehearsals, and IBSS Brass in Concert

rehearsals. Large ensembles rehearsed under the baton of Professor Nicholas Childs, with sectionals and Brass in Concert programs being run by various IBSS tutors. All logistics and scheduling were thoughtfully orchestrated by Alison and Becky Childs with time to recover, socialize, and connect with other delegates.

Delegate performances

A number of concerts and recitals, on which all delegates were able to perform, were scheduled throughout the week. The first of these was the IBSS Brass in Concert competition, featuring three full bands conducted by tutors Richard Marshall, Tom Hutchinson, and Brett Baker. Each program featured a march, a solo work, and a "test piece" selection. One particularly inspiring initiative was the feature of young soloists George Fearney, Adam Warburton, and Ben Fearney, who each performed brilliantly.

Following this event was the IBSS Ensemble Concert. Eight groups performed, and on the program were section performances, the Silver Band, Girls Alone (with featured soloist Phoebe Mallinson), and performances by the Canadian and Norwegian delegates.



Cornet delegates to the 2024 IBSS

The final performance of the week was the 2024 IBSS Gala Concert. This event was free and open to the public, with programs by the Symphony Band, Cardinal Band, and Massed Band. Highlighted soloists included Owen Farr, Gary Curtin, Phoebe Mallinson, Brett Baker, Richard Marshall, and Tom Hutchinson. Each program featured works by composers and arrangers steeped in the brass band tradition (such as Peter Graham, Eric Ball, Goff Richards and Alan Fernie), along with arrangements of works by Felix Mendelssohn, Karl Jenkins, Edward Elgar, and Meredith Willson. The programs were stylistically balanced and showcased the many talented musicians in each ensemble.

Faculty recitals

Every evening of the course, selected tutors performed in recital. The opening recital celebrated cornetists Richard Marshall and Tom Hutchinson, who performed selections by Joseph Turrin, Herman Bellstedt. They closed with Joseph Horowitz's cornet duet *Concertino Classico*. The following evening, trombonist Brett Baker and euphonium players Gary Curtin and Adam Bokaris took the stage. Their program showcased works by such composers as Tom Davoren and Peter Graham. Thursday's performance featured the final tutor recital and was performed by tenor hornist Owen Farr. His recital consisted of Antonio Vivaldi's complete *Four Seasons* with brass chamber ensemble accompaniment (assembled from selected delegates and tutors). Each recital offered stunning musicianship, stylistic balance, and interesting new works and arrangements.

Special events

A number of additional events throughout the week covered a variety of topics. One of the first was the opportunity for delegates to conduct their Brass in Concert group in concert. I was fortunate to have the chance to conduct George Allen's *The Wizard* in the IBSS Brass in Concert competition. Other conductors were euphonium delegate George Barnes-Collier and tenor horn delegate Martin Pierce.

On the second night, all delegates were separated into groups and took part in a series of sight-reading sessions. This was a fabulous opportunity for participants to read test pieces they had never played and to sit in seats to which they might not be assigned in their home band.

Throughout the week, tutors had time built into the schedule to do presentations on products and instruments made by companies from whom they receive sponsorship. Tom Hutchinson had a stand with products sold by his Cornet Shop, Brett Baker acted as the representative for Rath Trombones and Denis Wick Mouthpieces, and Simon Miller had a full setup from Geneva Instruments throughout the week.

A new initiative that was piloted at this year's festival was the quartet competition, sponsored by IBSS and Geneva Instruments, in which a blind draw took place to choose players for quartets (based on pre-assigned voice parts). Participants performed on Geneva-brand instruments, and winners were named not only for the best overall quartet, but also for individual voices. Each quartet was given the music to *Hymn of Axiom* (originally performed by Vienna Teng and arranged for



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, Paul Archibald, Louis Armstrong, David Bilger, Mel Broiles, Clifford Brown, Barbara Butler, Vincent Cichowicz, Miles Davis, Roger Delmotte, Vincent DiMartino, Timofei Dokshizer, Maynard Ferguson, Charlie Geyer, 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, Carole Dawn Reinhart, Ronald Romm, Michael Sachs, 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.

The ITG Award of Merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of the International Trumpet Guild. Award of Merit recipients include William Adam, David Baldwin, Donald Bullock, Richard Burkart, Frank Gabriel Campos, Leonard Candelaria, Stephen Chenette, Charles Colin, Raymond Crisara, Joyce Davis, Vincent DiMartino, Kim Dunnick, Kevin Eisensmith, Bengt Eklund, Brian Evans, Stephen Glover, Bryan Goff, Charles Gorham, Anne Hardin, John Haynie, David Hickman, Keith Johnson, Stephen Jones, Frank Kaderabek, Veniamin Margolin, Gordon Mathie, Rob Roy McGregor, Gilbert Mitchell, Gary Mortenson, James Olcott, William Pfund, Jeffrey Piper, Leon Rapier, Carole Dawn Reinhart, Wiff Rudd, Dennis Schneider, Anatoly Selianin, Alan Siebert, Michael Tunnell, and Gordon Webb.

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 Marc Reed, University of Akron (secretary@trumpetguild.org).

quartet by Gareth Trott). The overall quartet winner was selected by Professor Nicholas Childs, and the individual winners were chosen by Geneva Artist Richard Marshall, receiving a cash prize for their success.

The final day of the course featured the delegate recital with performances by nineteen musicians on all instruments, joined by pianist Chris Williams from the Royal Welsh College of Music and Drama. Some stand-out performances were *Demelza*, *Rule Britannia*, *I Need Thee*, *Zelda*, *Infinite Escape*, *Whirlwind*, and *Stille Stund*. This recital was particularly impressive because some of the participants had never before performed as a soloist and were able to showcase some beautiful moments of bravery and expression.

Community building

One of the primary differences between this festival and others was the strong focus on community and connection. Similar to the worldwide brass band community, the IBBSS was open not only to professional musicians and music students, but also to instrumentalists of all ages and performance levels. With participants from all over the world, course organizers expertly facilitated regularly scheduled events that were non-musical outlets for delegates to relax and create lasting friendships. Some of these initiatives included trips down to Mumbles for Verdi's Ice Cream, daily group meals, a karaoke party following the IBBSS Gala Concert, and overwhelming support for both Switzerland and Yorkshire days. I left the course with new friends from across the globe and a much greater appreciation for the community.

Take aways

My time at the 2024 International Brass Band Summer School was an absolute gift. I learned a great deal about style, idiomatic cornet performance, history, and repertoire. I am so grateful to Professor Nicholas and Alison and Becky Childs for welcoming me into the IBBSS family, the brilliant tutors on the course for sharing their time and musicianship, and all the delegates for offering their kindness and friendship. I would highly recommend this course to anyone who is interested—particularly those in the American brass band scene.

"I left the course with new friends from across the globe and a much greater appreciation for the community."

About the author: Dr. Jennifer Oliverio is a celebrated cornet and flugelhorn player who holds the positions of principal cornet with the Fountain City Brass Band, flugelhorn with the Athena Brass Band, and assistant professor of music at Missouri Western State University. She is an avid supporter of new music, having commissioned and premiered solo works by Lucy Pankhurst, Dorothy Gates, Kevin Day, Andrea Hobson, Jen Mitchell, and Joel Collier for her premiere solo album, *Enigma*. Her work on this recording was recognized for a silver medal in the Global Music Awards in 2022 and resulted in her being named a finalist for the 2023 American Prize instrumental category. Jen has performed as an extra with the Kansas City Symphony and Ballet and is a founding member of the Trilogy Brass Trio.



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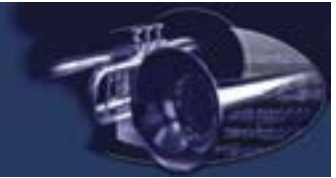
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INSIDE THE ORCHESTRA SECTION

MANNY LAUREANO, COLUMN EDITOR



Inside the Orchestra Section seeks topics of interest to the orchestral musician. Ideas and suggestions should be directed to: Manny Laureano; orchestra@trumpetguild.org

BALANCE

BY MANNY LAUREANO

“Lesson not just karate only. Lesson for whole life. Whole life have balance. Everything be better. Understand? Go. Go find balance.” (Mr. Miyagi, scene from *The Karate Kid*)

What kind of trumpet player are you?

No, I mean it. How do you think of yourself? Perhaps a better way to answer that as you mull it over is to consider how many dimensions there are to your musicianship. To make that determination, you must take stock of how *balanced* you are as a musician.

Let's explore what that means. *The Oxford Dictionary* lists one of its several definitions of “balance” as the following: “a condition in which different elements are equal or in the correct proportions.”

As musicians, we have a great need to ensure that our skills all match to the best of our ability. That is, a powerful sound must be coupled with the skill of playing delicately with a good sound. Having a reliable upper register must have as its ally a solid command of the low notes on our instruments. Being familiar with popular music stylings has become increasingly important, along with knowing standard core repertoire. Having a blazing technique is almost useless without knowing how to create a musical phrase properly and with a sense of context.

It is a wonderful irony that sculpting a balanced musical personality involves, at first, checking the ego at the door to remove it from the musical decision-making process. That process becomes more instinctive the longer we remain lifelong students of music. That is the hope, in any case.

We are drawn to certain aspects of playing as we begin our journey into trumpeting. For some, it is hearing an artist such as Maynard Ferguson perform in the upper register with ease. Many are affected by hearing Sergei Nakariakov play more notes in one minute than they might play in a month. Still others will sit breathlessly while listening to the iconic performance of William Vacchiano playing a melancholy solo in Copland's *Billy the Kid* under the baton of Leonard Bernstein.

Whatever the influences, we begin to hear the possibilities and strive to imitate because it is natural to do so (with great exception). Unfortunately, part of the process of development is doing *the exact thing we were warned against* by no less an historical luminary than Herbert L. Clarke. He admonished us to practice the things that are difficult and to favor what is challenging and, frankly, unflattering in front of other players. Thus begins, if we heed Clarke's advice, the quest for balance.

Okay, but what does this all have to do with developing what it takes to get into an orchestra or keep the job, now that I have it?

If you like, you can insert a couple of impatiently exasperated sighs to the above while I close my eyes patiently and sigh back before I say:

“Wax on”

Since many of the lines in the *Karate Kid* have been quotable and iconic, let's dive in a bit and find why they matter to our way of thinking about performance in an orchestra. The famous “wax on” line

implies that we know more than we think but haven't yet made the connection to applying it. You might have a powerful upper register and enviable endurance but never get to use it because every time you do, the conductor makes a face or your colleagues wince because it's just *too darn much*.

But it sounded so cool in jazz band in high school!

Yeah, okay, it probably did, but learning what is powerful and what is shrill is quite another. I can tell you that learning to tame the beast is something I had to do in my days at Juilliard and in my first job as principal trumpet in Seattle. When you are a young, strong player and are suddenly in the presence of adults, being able to cut a hole through metal doesn't

have quite the same charm as it did amongst your buddies late at night in the school's rehearsal room (to which you were somehow able to get the keys). Becoming more civilized takes longer than you might think, but it is worth the effort if you want a long and satisfying career in a symphony orchestra.

“It is a wonderful irony that sculpting a balanced musical personality involves, at first, checking the ego at the door to remove it from the musical decision-making process.”

“When you are a young, strong player and are suddenly in the presence of adults, being able to cut a hole through metal doesn't have quite the same charm as it did amongst your buddies late at night in the school's rehearsal room (to which you were somehow able to get the keys).”

Likewise, a pretty tone that “sounds like candy” (a compliment of sorts that was paid to me by a fellow brass quintet member while I was still in school) can be a boom or a bust if it is your only way of expressing yourself. It is a bit like immersing yourself in flowery speech *all the time*. Cyrano de Bergerac understood there was a time for using his wit to put down a cavalier who crossed him, and other times he used it to woo the comely lass who made his heart quicken its pace. There were still other times when words did not suffice to take the place of a slashing rapier.

“Wax off”

Achieving balance is a humbling experience because of the admissions you just might have to make to yourself. Despite your talents and abilities, it is possible that *you don't know everything*. This can be a bitter pill to swallow, especially when you are in your twenties and have spent a lot of time being praised for those abilities that are now under occasional restraint. You may have already been rewarded with a decent job, and the comments from the podium or colleagues strike you harder than you might be ready for.



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I am advising you to listen to and consider outside criticism, but *with confidence in your abilities*. This is the essence of our conversation here. This is part of the balance we need to grasp.

“When we embrace those things that complement our playing, we embrace balance.”

The yin and yang symbol (see Figure 1) is a circle in which there are two shapes that look a bit like teardrops—one black, one white. Contained in the black shape is a white dot, and contained in the white shape is a black dot. People often think it symbolizes opposites, but that is incorrect. The intertwined shapes are created so that we understand how things *complement* each other, rather than *oppose*. Opposition creates conflict, rather than harmony. One aspect cannot exist harmoniously without the other. When we embrace those things that complement our playing, we embrace balance.

The lifelong job of an artist is to grow for the duration of that life. I think the ego can be helpful if we allow it to lead us toward helpful things. The trick is learning to discern the helpful from the harmful or the ordinary. The ordinary will keep you in a form of stasis, and the harmful can be devastating to your career.



Figure 1. Yin and yang symbol. This vector image was created with Inkscape by Klem and then manually edited by Mnmazur, public domain, <https://tinyurl.com/itgj2501f>

How will you know the difference?

You will always know because you will sense that your equilibrium is off. You will know when loud is too loud and soft is too soft because of the level of effort you are expending. You must stay in touch with the things your body is telling you. You need to become Simone Biles and float effortlessly—no matter what you are playing.

Balance is what you have when you play through a Mahler symphony or Strauss tone poem and know you can continue further with relative ease. Look for and identify ease in your playing. In your quiet moments away from the horn, recall those times and learn to *live* in them rather than merely *visit* them as they occur. Let your ears and thoughts place you where you want to be as a musician.

Balance is finding yourself playing the way you want to play within the boundaries that have been set by the music you are playing. Do not consider boundaries as enclosures; consider them just rules that change fluidly with the composers you play. Have fun with it all.

And so, once again, I ask, “What kind of trumpet player are you?”

Go. Go find balance.

NEW! ITG RECORDING AWARDS

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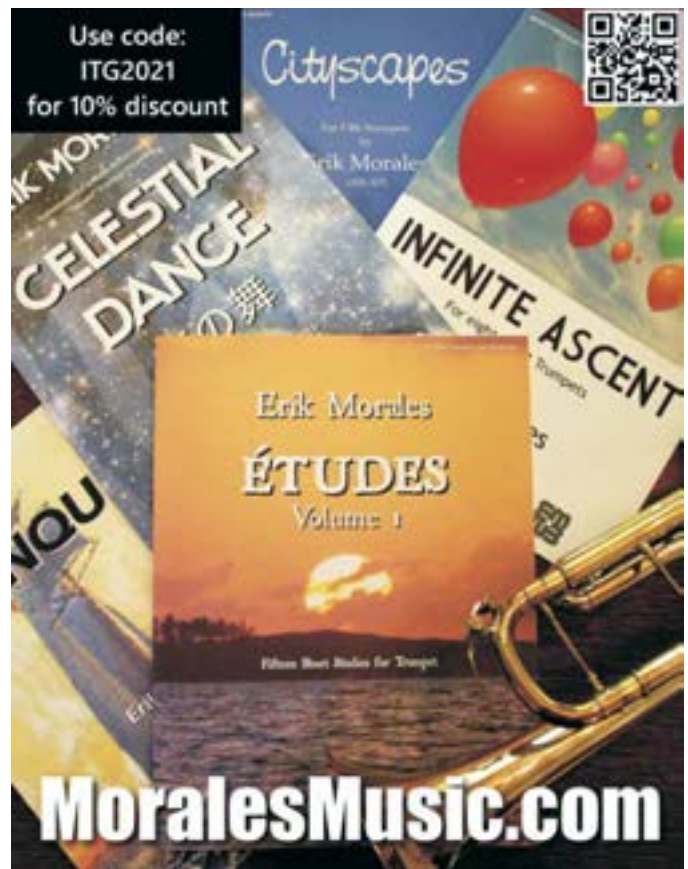
These prestigious awards recognize the highest levels of excellence and innovation in trumpet performance and recording. Submit your published or unpublished album for review by a diverse jury of accomplished trumpet players in separate classical and jazz/improvised music categories.

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For more information on rules, submission, and more, please visit the ITG Recording Awards website.

<http://tinyurl.com/itg2410j>



About the author: Manny Laureano has been the principal trumpeter with the Minnesota Orchestra since 1981 and has announced that he will be retiring from his chair with Minnesota, effective August of 2025. Before that, he played for four years with the Seattle Symphony in the same position. During the summer of 1977, Manny played on the US tour with Emerson, Lake & Palmer. A graduate of The Juilliard School in 1977, he studied there with William Vacchiano and Mel Broiles. Laureano also had chamber music coaching with Gerard Schwarz. Manny credits all his teachers for giving him the tools to enjoy the happy life he has had playing in orchestras. They are Jimmy Smith, Rob Roy MacGregor, Vincent Cichowicz, Adolf Herseth, and Arnold Jacobs. Manny has been playing instruments and mouthpieces made by David Monette since 1984.



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ORCHESTRAL SPOTLIGHT

NAIRAM SIMOES, COLUMN EDITOR

Orchestra Spotlight is an opportunity for readers to get to know orchestral players or sections from around the world. The column seeks to highlight trumpeters from all levels of orchestras and backgrounds. Ideas and suggestions should be directed to Nairam Simoes; orchspotlight@trumpetguild.org

STEPHEN CAMPBELL: KEEPING IT SIMPLE

BY NAIRAM SIMOES

Dr. Stephen C. Campbell joined the faculty of the Ball State University School of Music in 2017. He is the director of the trumpet studio and the BSU Wrecking Crew Trumpet Ensemble, which presents inventive and collaborative concerts every semester and participates in national and international competitions and performances. Recently, this ensemble performed at the National Trumpet Competition and at regional and

international conferences of the International Trumpet Guild. Away from Ball State University, Campbell maintains a full performing schedule by serving as principal trumpet of the Lexington Philharmonic Orchestra in Kentucky and second/associate principal of the West Virginia Symphony Orchestra. Stephen also serves as a substitute/extra musician for the Cincinnati Symphony and Pops Orchestras, the Indianapolis Symphony Orchestra, and others.



Simoes: *Reflecting on your journey, what initially captivated you about the trumpet and when was that?*

Campbell: There really wasn't one moment like when Harry Potter holds the holly wand with the phoenix core and Mr. Ollivander says, "The wand chooses the wizard." At the end of fifth grade, everyone joining the band had to go and meet with the middle school band director. As I recall, I walked in, and he said, "We need trumpets. You're playing trumpet." Okay. I just never wanted to play anything else. It possesses every good thing. Whenever something significant happens in music, the composer writes for trumpet.

Simoes: *Who have been some of your most important musical influences?*

Campbell: My teachers. In approximate order: Woody Yennie, Bart Ghent, Robert Bashers, Gary T. Wurtz, Alan Siebert, Phil Collins, Marie Speziale, and Douglas Lindsay.

Simoes: *How did the guidance of your renowned teachers shape your development?*

Campbell: They influenced me by helping to develop my sense of musicianship—certainly—but also by helping with a sense of quality, seriousness, and professionalism; a sense of humor; a spirit of generosity; and the encouragement to keep going.

Simoes: *As the principal trumpet of the Lexington Philharmonic Orchestra and second/associate principal of the West Virginia Symphony Orchestra, could you describe the unique challenges and rewards associated with each of these orchestral roles?*

Campbell: It is very rewarding to have sat next to Joe Van Fleet (LPO) and David Porter (wvso) for so long. We have a sort of shorthand and know how to operate. It's easy to know what the other is thinking, and it is just as important to understand that my role as principal is to be a leader and that my role as second is to be more supportive of leadership.

Simoes: *How do you approach the preparation and performance of orchestral repertoire? Are there specific strategies you use in your daily routine?*

Campbell: An important concept I learned from Doug and something I try to keep in mind is, "We're going to play it the

way it goes.” In other words, there’s no need to overthink this. Typically, what we have to perform isn’t the world premiere. Just play it the way it goes. With that said, when I see that I will be performing a piece for the first time, I try to learn about it and buy the score. I look up and learn some basic biographical information such as a little about the composer, the year the piece was composed, the instrumentation, the occasion for the piece, etc. Then I try to learn the piece backward and forward so that the next time the piece shows up on a program, I don’t need to start from scratch. As far as my daily routine, I just try to make the sounds I would make on stage in my practice.

Simoes: *Serving as a substitute/extra musician for orchestras such as the Cincinnati Symphony and Pops Orchestras and the Indianapolis Symphony Orchestra, how do you adapt to the different playing styles and expectations of various orchestras?*

Campbell: This can be challenging. I have been very fortunate in my life to have had the opportunity to perform with many wonderful ensembles beyond the ones listed for this question. Each ensemble is a little different, and it *should* be that way. We don’t want to be robots. I don’t change the way I play the trumpet from a fundamental standpoint for any ensemble, but I do my best to match what the principal player is doing in terms of style or note length, volume, and the general aspect of performing. I try to bring the same mutes as the section. If I happen to be playing the principal role as a guest with an ensemble, I just play it the way I think it should be, and the musical director will ask for something different if that’s what they want.

Beyond that, the other challenge is more of an interpersonal one—trying to fit in with the section. You want to be professional and take it seriously, but not so seriously that it becomes a negative experience. Members of some ensembles are very friendly and welcoming, while others are less so. Sometimes you are instructed to sit close to someone who would very much rather you not be there because of an expected volume issue, for instance. I just try to show up and do what I’m supposed to do.

Simoes: *Can you share some memorable moments or performances from your orchestral career, whether with your regular positions or as a substitute musician?*

Campbell: There are too many to list. I think one of my favorite memories was the first time I was asked to play an actual subscription concert with Cincinnati. I remember every detail. I had played off-stage and extra several times with the opera, Pops, May Festival, etc., but the first time I played for a subscription concert with the musical director conducting was a fantastic experience and really a lot of fun.

Simoes: *What advice do you have for aspiring orchestral trumpet players in terms of developing a successful career in professional orchestras?*

Campbell: Find the musician you most want to be like and go study with them. No half measures. Do what they tell you to do, times ten. Be flexible. Also, put down your phones. This is something I see too much. Someone gets the opportunity to play with an orchestra, and no sooner does the rehearsal start that they are already on their phone. These are the same people who never know where we are in the music or what instruction was given. If you want to be a musician, be a musician.

“Just play it the way it goes.”

“Find the musician you most want to be like and go study with them.”

Simoes: *In the realm of orchestral collaboration, can you share a story about working with the trumpet section or another section that highlights the camaraderie and teamwork essential to a successful performance?*

Campbell: There are numerous examples of how we consistently help each other out in demanding situations to make the performance happen. This happens in *many* ways, like swapping parts for a few bars in a demanding show, grabbing a page turn for someone, having a mute ready, making gestures to keep everyone together, speaking words of encouragement, or experiencing the feeling of someone’s hand on your shoulder after a successful show. Also, I appreciate the lengths to which my fellow musicians will go to help. I remember someone making a new edition of a part because the one that was provided was not usable—little things like that. These are all typically done without a word being spoken. One person sees that something needs to happen, and they just make it happen.

Simoes: *How do you balance your roles as an educator and a performer, and how do these aspects complement each other in your career?*

Campbell: I think musicians are both performers and teachers. It’s irresponsible of performers to not teach, because music is an oral tradition. It must be passed on to the next generation, or it will go away. Personally, I hope that performing brings a level of credibility to my teaching for the students and inspires them to take it seriously.

Simoes: *Are there specific challenges you have encountered in your orchestral roles, and how have you overcome them to maintain a high level of performance consistency?*

Campbell: Sometimes you get stuck with a guest conductor who is challenging to work with. Fortunately, they leave after the week is over. Aside from that, playing in an orchestra is much like

any other workplace environment. There are interpersonal issues that can crop up. Luckily there are few things that can't be resolved with a simple conversation. This is why professionalism is so important and must be addressed often for students.

Simoes: *How do you approach orchestral auditions, and what advice do you have for musicians preparing for auditions to secure positions in professional orchestras?*

Campbell: Like I mentioned earlier, play it the way it goes. Be sure to do a lot of listening and know all the parts of the orchestra—not just the trumpet part. Listen to the whole piece, not just to the excerpt. Try to know the piece so well that you play it in a way that makes the committee feel as though the entire orchestra is sitting on stage with you. Again, find someone in a major orchestra whom you admire and learn as much as you can from them. Also, play a lot of mock auditions, especially for people who are not trumpet players.

Simoes: *As a trumpet player with a background in arts administration, how do you see the role of orchestras evolving in the broader cultural landscape, and what role can musicians play in shaping this evolution?*

Campbell: We can look across the United States and see many musical arts organizations, like orchestras, embracing an approach based on serving the community. Recently, I have seen audiences that are clearly newer to the idea of serious music and who are more local. This is a little more obvious because they clap whenever they feel like it and wear shorts, which I think is great! As far as what role musicians can play, I would suggest continuing to focus on performing music at the highest level possible for that organization. Also, support the arts administrators who are working to ensure that your musician arts organization remains relevant. This may mean that you need to be flexible and get out of a particular comfort zone.

Simoes: *In the orchestral realm, what piece or performance holds a special place in your heart and why? Is there a specific moment that resonates with you?*

Campbell: Mahler's 5th Symphony is always such a thrill to perform. It's hard to hold it in at the end because of how excited you feel. Puccini's *Turandot* is also a real thrill. There are so many pieces that are wonderful, and when I hear them, I remember where I was, with whom I was performing, and what we were doing. One piece I hope to perform is Wagner's *Die Walküre*. I live for that moment in "Wotan's Farewell."

“If you want to be a star of tomorrow, learn from the stars of today.”

Simoes: *As someone passionate about both teaching and performing, how do you see your personal journey continuing to unfold, and what aspirations do you have for your students and yourself?*

Campbell: I am open to what life has in store for me. I hope I can continue the tradition of generosity, which my teachers shared with me.

Simoes: *What advice do you have for the young generation of trumpet players aspiring to make their mark in the world of music?*

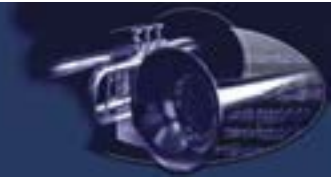
Campbell: Keep it simple. No overthinking. Practice seriously every day. Find a teacher who will help you and do what they say to do. Make active listening to all styles of music a priority. If you want to be a star of tomorrow, learn from the stars of today. They have been through what you will go through and can help provide direction.

About the author: Originally from Brazil, Dr. Nairam Simoes enjoys a multifaceted international career as a performer, music educator, and clinician with a wealth of knowledge, particularly in chamber and Brazilian music. Simoes is assistant professor of trumpet at Arkansas State University and previously served as trumpet faculty at Lamar University and Texas A&M – Kingsville. Simoes holds degrees from the University of Cincinnati College-Conservatory of Music, University of Massachusetts Amherst, and the University of Memphis. Simoes is an S.E. Shires Trumpets performing artist; an endorsing artist for Torpedo Bags, Monster Oil, and Robinson's Remedies; and a recording artist for Fundamental Sounds.



PRODUCT/APP REVIEWS

PAIGE KERRIGAN, 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 Paige Kerrigan (productreviews@trumpetguild.org).

Buddha Belly Mutes: Straight Mute, Cup Mute, and Wah-Wah (Harmon) Mute

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When Bob Miller returned to trumpet after a break from playing, he was no longer happy with the way any of his mutes sounded. After engaging in a pursuit for “the sound that I was now hearing in my head,” he found a handful of vintage mutes that did the job, but he lamented that they were in terrible condition and short supply. After restoring old mutes, examining what implications their structure and appearance had on their sound, and going through many rounds of tweaks to prototypes, the designs that are now used at Buddha Belly Mute Co. were produced. Aside from the latent soundtrack of 1920s – 1950s tunes looped in his mind, Bob's guiding criteria for his mutes conformed to a “pretty simple checklist:” sound great, look cool, play in tune, fit securely in the bell, and be durable enough to last many years.

All of Buddha Belly Mute Co.'s mutes are offered in different blends of wood as listed on the website, with no metal or plastic being used in any part of the mutes. The mutes are meant to fit snugly in the bell but are advertised as accommodating a range of large- and small-throat trumpets. The website cites names like Selmer, Martin Committee, and Bach's 72 and 43 models and states that filing the corks should not be necessary. The three mutes currently available, the Straight, Cup, and Wah-Wah, maintain consistent intonation, timbre, and resistance levels throughout the range of the trumpet while fulfilling their different timbral objectives.

The manufacturer notes that the straight mute is inspired by “classic ‘fiber’ cone-shaped mutes,” with a larger diameter throughout most of the body than typical straight mutes, aiming to increase its overall resonance. The mute definitely meets this objective with a dark, warm sound that projects and allows intensity when leaned into without the notably bright punch of metal or the dullness often yielded from non-metallic, synthetic materials. The cup mute features a completely adjustable and removable cup, and the center section of this mute can also work on its own as a straight mute. However, it is brighter and narrower than the straight mute previously mentioned. This provides the covered sound needed from a cup mute without sacrificing overall projection or creating a choked, shrill tone quality. The wah-wah (Harmon) mute also meets its objectives of creating less resistance with high response. The metallic zip and whisper present in a metal wah-wah mute is replaced by a warmer sound that is somehow more covered without sacrificing volume.

The nature of these materials requires some hands-on care not required of other mutes, which is worth noting for those with many mutes in their collection or those still learning how to care for their mutes of various materials. The manufacturer recommends the occasional use of Turtle Wax and a microfiber towel, rather than slide grease or other metal lubricants, to preserve the finish of the wood. It is also notable that the moving parts on the cup and wah-wah mutes work more smoothly after prolonged use. Though the parts are fully adjustable as advertised, they do require a period of “breaking in” and will continue to require a bit more effort and delicacy than their metal or synthetic counterparts. However, the unique sound that these mutes evoke is seemingly not replicable with other material, making the investment to maintain the life of these mutes worth it.

Trumpet players seeking a complete tonal landscape at their disposal, as well as lovers of lo-fi music and the sizzle of vintage vinyl recordings, will be drawn to the sounds created by these mutes. This line of wooden Buddha Belly Mutes successfully

carries out the inventor's vision of emulating the sound of vintage mutes that will thrill trumpet players seeking a modern solution to the challenge of creating sounds from decades past. (Bonnie Callahan, performer and administrator, Linden, NJ)

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Tonebase is an online learning platform that offers a catalogue of lessons with dozens of instrumental instructors. Tonebase has lessons for piano, flute, clarinet, guitar, violin, cello, double bass, voice, and trumpet. Lessons are broken up into modules that cover a variety of topics. The production quality of each video is top notch and provides a clean aesthetic. The content can be accessed via their website or through their iOS and Android apps. The experience on the app is more streamlined than through a browser, but the iOS version is not always consistent. The iOS version can be slow when loading the catalogue and has minor glitches. Conversely, the organization of materials is intuitive and includes helpful features like setting bookmarks and making customized practice plans. A section called "My Level" provides a quiz function to help the user determine where they should focus their learning. Given the breadth of the catalogue and the number of artists participating, this platform may have some staying power.

The trumpet portion of the catalogue has a variety of instructors, including soloists, orchestral players, chamber musicians, and jazz artists. The lessons cover a range of styles and skill levels. Lessons are generally focused on trumpet fundamentals or on a particular piece of repertoire. Appropriately, there are more lessons focused on fundamentals. Highlights include Chris Gekker's comments about dynamic control and Caleb Hudson's piccolo trumpet modules. Since the interactive aspects of instruction are absent, conveying concepts and ideas is better suited to this format than troubleshooting setbacks or exploring musical ideas. Younger players should be wary of relying on or consuming too much of the catalogue, particularly without the guidance of a personal instructor. If taken out of context, some lessons could be detrimental to novice students.

Whether you are a comeback player, a high school or college student, or even a pro seeking some fresh ideas, Tonebase has something for you. Their content is well curated and includes thoughtful instruction from masters of their craft. Furthermore, Tonebase is great supplemental material to augment whatever musical learning you are already doing. As of this writing, the monthly price of

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roughly US\$40 feels quite reasonable. A monthly subscription comes recommended, so give it a try. (Erik Horne, U.S. Navy Band Northwest, Naperville, IL)



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MEDIA REVIEWS

DANIEL KELLY, COLUMN EDITOR

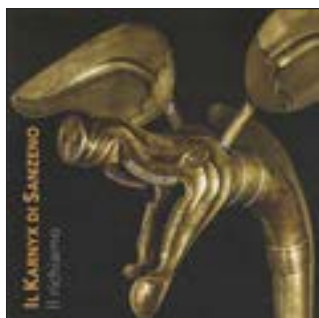


Recently released media for solo trumpet, trumpet ensemble, brass ensemble, jazz ensemble, or other groups that feature the trumpet may be submitted by the artist, agent, recording company, or distributor. Submissions may include recordings, streaming audio, podcasts, or web-based performances or resources. Reviewers and items for review are selected by the editor and 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). Media 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 an album or other media 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).

Ivan Ascari—*Il Karnyx Di Sanzeno: Il richiamo*

Ivano Ascari, karnyx; Antonio Vicenti, piano; Daniel Bortolotti, Tiziano Gonella, Mattia Menapace, and Federico Tommasi, percussion; Samuele Broseghini, organ FABK01 (CD); Conservatorio di Musica F.A. Bonporti, Via S. Giovanni Bosco, 4-3812 Trento; didattica@conservatorio.tn.it

Monk: Intrada/Canzona/Uscita; Dorigatti: Notte; Cenni: Cingeto; Burigo: Tumultuous Anime; Broseghini: Nebbie di un'antica battaglia; Broseghini: Battaglia di Talamone, Introduzione; Cristofaro: Battaglia di Talamone, La Battaglia; Monk: Unnatural Habitat: A Slow Blues.



Internationally renowned trumpet soloist Ivano Ascari has released this historical CD through the label of the Bonporti Conservatory, located in Trento, Italy. The recording features Ascari performing exclusively on the karnyx, an ancient wind instrument created by the Celts between 200 BC and 200 AD. This particular instrument was fashioned to resemble the bronze fragments that were unearthed near Sanzeno in the 1950s. The karnyx Ascari plays is made of brass, is about two meters long, has a bell that resembles a boar or other wild animal, uses a large trombone-style mouthpiece, and is played with the performer's head tilted back. It is basically a type of "war horn" that was used in battles to either intimidate enemies or encourage troops into war, though the actual definition of "horn" or "trumpet" is up for considerable debate. The liner notes (in Italian and English) are extensive, with detailed historical accounts of the karnyx, photographs of many of the performers, and descriptions of the compositions. As expected, the sound of the karnyx is at first generally grating, with a tight, unstable buzz and pitch center. The timbre also changes depending on the register, where it can sometimes sound like a primitive string instrument in the lower register. Throughout the recording, Ascari uses lip bends, vibrato, and mixed articulation to create variety. In *Cingeto*, the composer attempts to create an authentic use of the karnyx by using electronic media to replicate a battle scene with metal clanging and gruesome sounds of objects being sliced and cracked behind the fanfare-like passages. During the two

pieces with choir, the unique sound of the karnyx provides some interesting ambience behind the melodious singing and the occasional eerie breathy and spoken chants. The recording closes with *Unnatural Habitat: A Slow Blues*, an attempt at pushing the limits of the instrument to make it fit into a slightly jazzy, yet still fanfare-like style. *Il Karnyx Di Sanzeno* is a fascinating historical account that stretches the boundaries of an ancient instrument. (Kurt Zemaitaitis, freelance trumpeter, Uncasville, CT)

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Mary Elizabeth Bowden—*Storyteller: Contemporary Concertos for Trumpet*

Mary Elizabeth Bowden, trumpet and flugelhorn; David Dash, trumpet; Yvonne Lam, violin; Chicago Youth Symphony Orchestra; Allen Tinkham, conductor CDR 90000 229 (CD); Cedille Records, 4311 N. Ravenswood Ave., Suite 202, Chicago, IL 60613; <http://cedillerecords.org>; 773-989-2515; fax 773-989-2517

Stephenson: The Storyteller; Assad: Bohemian Queen: Concerto for Trumpet and String Orchestra; Fung: Trumpet Concerto; Davis: Veiled Light for Two Trumpets and String Ensemble; Snider: Caritas; Esmail: Rosa de Sal for Trumpet and Chamber Orchestra; Stephenson: Scram! for Solo Trumpet and Chamber Orchestra.



This collection of new music consists of a wide range of musical styles mostly in the form of concerti, all recorded with orchestra. The Chicago Youth Orchestra is superb, and Bowden delivers all selections with passion and perfection. The title composition, *The Storyteller*, is a wonderful piece premiered in this recording as a tribute to Adolph "Bud" Herseth. The lush melodies and warm trumpet tones do indeed recall the great CSO first trumpeter whom the composer first heard as a young person. The Fung and Davis pieces are highly technical and polished modern showpieces, the latter including David Dash as a second trumpet soloist. Clarice Assad's *Bohemian Queen* was written for Bowden and is a whimsical series of movements inspired by the art of Gertrude Abercrombie, an American painter who was deeply influenced by the

The Ryan Anthony Memorial Trumpet Competition

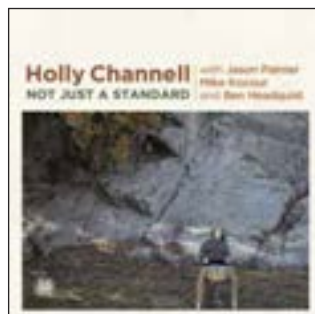
Rules and details for the 2025 competition can be found on the *ITG Website!*

Scholarships Application Deadline: February 5, 2025



[www.trumpetguild.org/
events/competitions](http://www.trumpetguild.org/events/competitions)

McHugh and Fields: I Can't Give You Anything But Love; Golson: Stablemates; Jobim: Triste.



Based in Boston, Massachusetts, drummer Holly Channell maintains an active career as a performer and educator. She earned undergraduate and graduate degrees in jazz studies at Arizona State University under Lewis Nash and an additional master's degree in global jazz from the Berklee College of Music. She is influenced by Roy Haynes, Max Roach, and Elvin Jones, among others. As a performer, Channell has toured with Dorothy Fields and performed at the Panama Jazz Festival, BYU-Idaho Jazz Festival, and the Berklee Global Jazz Festival. As an advocate for human rights, she recently premiered a project on this topic at the 2024 Berklee Global Jazz Festival. Previously, she was honored as the 2023 Sister in Jazz by the Jazz Education Network. Channell's debut release, *Not Just a Standard*, celebrates Black American music and its impact on both Channell and us history. For the album, Channell arranged seven standards for jazz quartet, offering a playful and energetic take on well-known tunes. Trumpeter Jason Palmer features prominently throughout the album. His solos grab the listener with a compelling melodic approach paired with a singing tone quality. Specifically, Palmer's feature in Benny Golson's *Stablemates* showcases both his lyrical prowess and pristine technique in an up-beat tune. Throughout the album, the quartet maintains a crisp, energetic character, particularly shining in Sonny Rollins's *Oleo*. Holly Channell has made a substantial statement with her debut album. *Not Just a Standard* will make a fantastic addition to any music lover's collection. (John Kilgore, assistant professor of trumpet, Kansas State University, Manhattan, KS)

Chris Gekker—Timequake

Chris Gekker, trumpet; Noah Getz, soprano saxophone and tenor saxophone; Suzanne Gekker, clarinet; Jason Gekker, double bass; Thomas Maloy, percussion; Rita Sloan, Alexander Kostadinov, and Jessica McKee, piano CDT100 (CD); Tonsehen, 822 Guilford Ave. #135, Baltimore, MD, 21202; recordings@artslaureate.com, <http://tonsehen.com>

Ewazen: Sonata No. 2 for Trumpet and Piano; Potter: In Time—Sonata for Soprano Saxophone and Piano; Clark: Timequake for Clarinet, Trumpet, and Double Bass; Wolpe: Quartet for Trumpet, Tenor Saxophone, Percussion, and Piano.

Renowned trumpeter Chris Gekker presents *Timequake*, a collection of works that “share a certain perspective of time, looking back, looking forward, and meditating on the present.” Gekker states, “Perhaps all serious music, to some degree, has this underlying characteristic, but in the case of these four works, the composers are especially intentional about expressing their interpretation of this theme, how we look to the past (immediate and distant), how we perceive present time, and how we turn our faces to the future.” Ewazen's Sonata No. 2 was completed in 2022 and encompasses many of the emotions people experienced during the

jazz scene of 1940s Chicago. Snider's *Caritas* began its existence as a song for mezzo-soprano; Bowden commissioned this version for trumpet, and this is its premiere recording. The mystical *Rosa de Sal* by Esmail is based upon the Hindustani raag *Puriya Dhanashree*, and its beautiful pentatonicism mixed with unusual eastern scales and micro-tones must have provided a challenge to the trumpeter. Its scope is cinematic, with beautifully expansive orchestral interludes offset by dark and moody soliloquies featuring the trumpet. Composed for the United States Marine Band solo cornetist Amy McCabe, Stephenson's *Scram!* scurries along at a furious pace. Bowden delivers with perfect execution and aplomb as the piece, originally intended to “chase” the soloist back to the cornet section, ends with a furious rush. This is a captivating recording brimming with wonderful new music that points to the future with authority. (Michael Hackett, associate professor of jazz and commercial music, University of Wisconsin—Whitewater)

Holly Channell—Not Just a Standard

Holly Channell, drums; Jason Palmer, trumpet; Mike Kocour, piano; Ben Headquist, bass (CD); Fresh Sound Records, Benet i Mateu, 26 - 08034 Barcelona, ES; info@blue-sounds.com; <http://freshsoundrecords.com>; +34 93 280 60 28

All compositions arranged by Channell. Parker: Now's the Time; Rollins: Oleo; Baker: There Will Never Be Another You; George and Ira Gershwin: S'Wonderful;



pandemic years. Opening with a meditative elegy, this work is structured with a unique slow-fast-slow form. The final movement provides the listener with some of the most emotionally charged moments on the album. Gekker's clear and steady tone soothes the ear as he navigates the complexity of feelings associated with isolation,

global conflict, and the receiving of painful news. The title track showcases the brilliance of Chris, Suzanne, and Jason Gekker as they flawlessly balance and blend the timbres of trumpet, clarinet, and double bass. Reminiscent of a Baroque suite, the title work is a collection of six contrasting movements and was conceived as a modern-day trio sonata. From the lush "Psalm" and "Chant" movements to the pointillistic "Passepied," all performers exhibit complete control as they navigate through virtuosic passages with ease. The album concludes with Wolpe's abstract Quartet, which is dedicated to the 1949 Chinese Revolution. The first movement includes "battle musics" and quasi-twelve-tone ideas linking the composer to his studies with Webern. The final movement resembles Wolpe's modern American jazz interpretation in the 1940s, which is where the unique instrumentation came into existence. Gekker has released an innovative album that should make all artists involved proud. (Steven Siegel, assistant professor of music, University of Wisconsin – Superior, Superior, WI)

Arve Henriksen—A Touch of Time

Arve Henriksen, trumpet, electronics; Harmen Fraanje, piano ECM2794 (CD); ECM Records, GmbH Postfach 600331, 81203 München; <http://ecmrecords.com>

Henriksen/Fraanje: *Melancholia*; Henriksen/Fraanje: *The Beauty of Sundays*; Fraanje: *Redream*; Henriksen/Fraanje: *The Dark Light*; Fraanje: *What All This Is*; Henriksen/Fraanje: *Mirror Images*; Fraanje: *Mirror Images*; Fraanje: *Touch of Time*; Henriksen/Fraanje: *Winter Haze*; Henriksen/Fraanje: *Red and Black*; Henriksen/Fraanje: *Passing on the Past*.



A Touch of Time, a 2023 release by trumpeter Arve Henriksen and pianist Harmen Fraanje, is an atmospheric collection of original compositions published on the acclaimed ECM label. This album is a tour-de-force exploration of the variety of timbres that can be derived from the trumpet, both acoustically and when augmented with electronics.

Henriksen's breathy, flute-like tone is deeply expressive and evocative without sacrificing a clear pitch center. This means that he is able to create a huge array of distinct tone colors, articulations, and phrase shapes, all complemented by Fraanje's equally sensitive piano. This focus on subtlety also applies to Henriksen's use of electronics; there is much to be learned from his app-

roach. Too often listeners are overwhelmed by an electronic score or worse, distracted from the performance of the musicians. Henriksen uses electronics to augment the atmosphere of the music, but also as a bridge between the acoustic and electronic instruments. It is often difficult, as in the opening track, *Melancholia*, to definitively identify where the electronic score ends and Henriksen/Fraanje's playing begins. Henriksen's mastery of his instrument further blurs these lines. *A Touch of Time* is a work of virtuosic subtlety, the creative achievement of two mature artists completely in control of their instruments and musical imaginations. (Jason Crafton, associate professor, Virginia Tech, Blacksburg, VA)

Josh D. Reed Quartet—No Signs Ahead

Josh D. Reed, trumpet; Heath Walton, tenor saxophone; Dave King, drums; Zack Teran, bass; Tim Wendel, guitar
Self-released (CD); Platinum Coil Records;
<https://www.joshdreed.com>

All compositions arranged by Josh D. Reed. Nirvana: *Heart Shaped Box*; Radiohead: *Weird Fishes*; Elliot Smith: *Between the Bars*; Thelonious Monk: *Locomotive*; Radiohead: *True Love Waits*; Tweedy and Jorgensen: *Hell is Chrome*.



Josh D. Reed is an educator and jazz trumpeter who performs with his own quartet on this latest release, *No Signs Ahead*. The CD features his twist on popular tunes and a jazz standard. Reed's musical influences are from punk rock, ska bands, and indie-rock. He explains, "I wanted to be authentic to the music I grew up

with... I wanted to record those songs instead of what we default to when we think of jazz standards." The CD pushes the boundaries of the artistic vision of combining jazz with popular cover tunes. The songs that stand out are *Heart Shaped Box*, *Locomotive*, and *True Love Waits*. Reed's version of Nirvana's *Heart Shaped Box* presents an extreme departure from the original song. It begins with a barrage of shocking and innovative trumpet effects such as growls, half-valve moans, shrieks, and other noises not often heard from the trumpet. The song evolves to include an ethereal guitar background while the trumpet continues to deliver disjunct melodic content. The Thelonious Monk standard *Locomotive* takes on a new veneer in Reed's incarnation. This version goes through various rhythmic, tempo, and mood changes, contrasting with Monk's original recording. These changes infuse a unique energy that may challenge jazz traditionalists' view of the tune. Reed's trumpet work is melodically expressive and technically solid. He stays melodically true to the original and then rhythmically stretches out. Reed's treatment of Radiohead's *True Love Waits* has a dramatic soundscape that begins the piece, completely different from the original. His improvisation abilities are showcased through a beautiful palette of sounds and harmonies. This recording is an eclectic soundscape that challenges how jazz tradition and pop innovation merge, resulting in artistic and emotional expression for a new age. (Jim Martincic, adjunct instructor of music, College of DuPage, Glen Ellyn, IL)

Merrie Klazek—Dance Around the Sun

Merrie Klazek, trumpet; Adrian Dolan, keyboard accordion and piano; Hamin Honari, riq, frame drum, and darbuka; Joseph Phillips, bass; Pierre Schryer, violin, fiddle, and foot percussion; Andrew Hillhouse, guitar; Masako Hockey, marimba, triangle, and bamboo chimes; Kenji Fusé, viola; Tamsyn Klazek-Schryer, voice; Chinobay, kora, kalimba, tama, and ngoma; Marc Atkinson, guitar; Scott White, bass; Kirsty Money, nyckelharpa; Kyran Klazek-Schryer, viola; Abdul-Wahab Kayyali, oud; Miguelito Valdes, trumpet, congas, guiro, and claves; Julio Diaz, trumpet; Cynthia Rodriguez Gonzalez, piano; Ernesto Valera Alarcón, bongos, and timbales; Adam Dobres, guitar; Dermot Byrne, button accordion; Clay Ross, guitar; Ailie Robertson, harp; Sherryl Sewapagaham, voice and moosehide drum

Self-released (CD); Brass Beetle Records; merrieklazek@uvic.ca

All arrangements by Klazek. Clarke: Minuet; Traditional: Maghreb-Mashriq; Traditional: Sakura; Randrianisoa: Misahotaka Ny Akama; Traditional: Tansitaan; al-Khammash: Sama'i Nahawand; Repilando (Klazek/Valdez): Chan Chan; Traditional/Doherty: Mazurkas; Bruneau: La Complainte de la Folkloriste; Traditional/Loyer: La Gigue; Jobim: Dindi; Traditional/Ó Catháin: Sláinte!; Piazzolla: Libertango; Sewapagaham: The Journey.

Versatile performer, recording artist, and associate professor of trumpet at the University of Victoria, Merrie Klazek released her second album, *Dance Around the Sun*, in 2023. The fourteen creative arrangements on this album are wonderful displays of styles from different cultures that take the listen-



er on an international journey. This exceptional collection explores a multitude of sounds and celebrates diverse music by highlighting 25 musicians from around the globe performing a wide variety of instruments. Special attention must be paid to the immaculate liner booklet included with this CD as each track is accompanied by an art piece that helps the listener further contextualize the country of origin and allows there to be an even deeper appreciation of the culture's music. The piece chosen to express the culture of England, *Minuet* by Jeremiah Clarke, opens the album with a beautiful combination of accordion and piccolo trumpet, which creates a joyous atmosphere. From the singing style of *La Complainte de la Folkloriste* of French Canada and *Sakura* of Japan to the spirited *Tansitaan* of Finland and *Maghreb-Mashriq* of Algeria and Egypt, Klazek displays her exemplary versatility by capturing the techniques and nuances of each style to bring the arrangements to life. While every piece on this album is noteworthy, standout works include *Mazurkas*, *La Gigue*, and *Dindi*, which capture the dance-like qualities and spirit that allow the melodies to stick around long after listening. *The Journey* concludes this album by "summing up what ultimately became the vision and message of the project: music as a global connector." *Dance Around the Sun* is a truly refreshing and inspiring recording that shows what an abundance of love, attention to detail, and insightful research went into its creation. (McKenna Hill, doctoral candidate, University of North Texas, Denton, TX)

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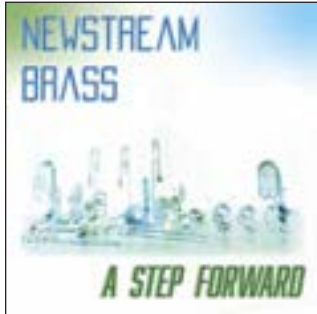
TRUMPET: John Marchiando • Ronald Romm • Chris Coletti • Amy McCabe • Aaron Romm • David Hickman **HORN:** Wei-ping Chou Allene Hackleman • Kristina Mascher-Turner • Susan McCullough • David Byrd-Marrow **TROMBONE:** Brad Edwards • John Lofton Richard Harris • Scott Hartman • Megumi Kanda **EUPHONIUM:** Brian Bowman • Gail Robertson **TUBA:** Timothy Northcut David Kirk • Kathleen Brantigan • Warren Deck **PIANO:** Miriam Hickman • Avis Romm **CONDUCTOR:** Joseph Parisi



NewStream Brass—A Step Forward

Derek Ganong, Ryan Kerwin, Robert Sears, and Isaac Winland, trumpets; Dakota Corbliss, horn; Connor Frederick, Austin Seybert, and Michael Wilkinson, trombones; Brett Copeland, tuba; Andy Wheelock, percussion; Alton Merrell, piano; Eli Nagaron, bass (CD); Mon Hills Records; 1 Fine Arts Drive, Morgantown, WV 26506; monhillsrecords@gmail.com; <http://monhillsrecords.com>; (304) 293-4841

Kahle: Mountain Fanfare; Sears: Green Street; de Falla (Galvin): The Three-Cornered Hat; Harrell (Fletcher): Train Shuffle; Seybert: Soundscapes; Sears: Minor Detail; Radiohead (Copeland): Yesterday, I Woke Up Sucking a Lemon; Frederick: A Step Forward.



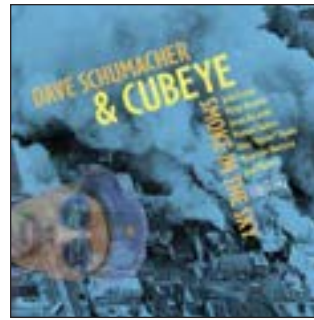
NewStream Brass is a stylistically versatile nine-piece chamber ensemble with its members skilled in symphonic, jazz, and popular music. Additional percussion and rhythm instruments are added to the core group on select works. *A Step Forward* was released in February 2024 and is the ensemble's first album. *Green Street* and *Minor Detail* are jazz compositions

by Robert Sears, a trumpeter in the ensemble. The improvisational solos here are outstanding, as are the trumpet and trombone unison passages. Colin Galvin's arrangement of de Falla's *The Three-Cornered Hat* is performed with energy and flare. Several percussion instruments and piccolo trumpet enhance the sound palette. *Soundscapes* by Austin Seybert, a trombonist in the ensemble, is a challenging three-movement work. The staggered and dissonant trumpet lines that open the final movement are a memorable moment in the piece. Brett Copeland's creative arrangement of Radiohead's *Yesterday, I Woke Up Sucking a Lemon* includes background tracks of rain, thunder, and chirping birds, and the full-ensemble playing here is especially effective. The title track, *A Step Forward*, is written by Connor Frederick, one of the group's trombonists. The improvisational skills of several of the group's members are on display, and the transitions between different tempos and sections are quite seamless. NewStream Brass is excellent in their debut album. They perform at a top level in all the varied styles presented. *A Step Forward* is a unique brass chamber recording that is well worth a listen. (Christopher A. Heldt, adjunct music professor, Dallas College and Ranger College, Fort Worth, TX)

David Schumacher & Cubeye—Smoke in the Sky

Dave Schumacher, baritone saxophone; Josh Evans and Jesus Ricardo, trumpets; Peter Brainin, tenor and soprano saxophones; Manuel Valera, piano, Alex Ayala, bass; Mauricio Herrera, congas, iyá, itótela, okónola, and cekeré; Joel Mateo, drums and bells (CD); Cellar Music Group, Vancouver, BC; <http://cellarmusicgroup.com>

Schumacher (Valera): Smoke in the Sky; Harris (Schumacher): You Know It's Wrong; Schumacher: No More Smoke in The Sky; Schumacher: El Dilema de Chegüi Metralla; Cowell (Schumacher): Cal Massey; Tyner (Schumacher): Walk Spirit Talk Spirit; Simon (Schumacher): Poinciana.



Smoke in the Sky is the vision of the virtuoso baritone saxophonist, composer, arranger, and producer Dave Schumacher and his assembly of incredible musicians called Cubeye. This project displays Schumacher's astonishing ability as a bandleader. The title track and first tune on the album, *Smoke in the Sky*, is an up-

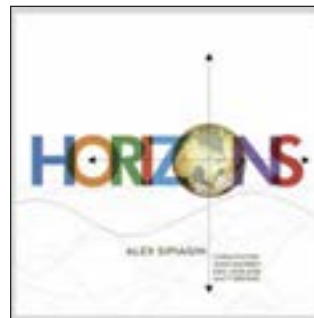
tempo musical fiesta that effortlessly blends the intricately beautiful rhythms of Latin music with soulful jazz lines that emotive excitement and positive energy. The first soloist, trumpeter Josh Evans, plays with tremendous rhythmic sophistication and style. His sound is commanding, yet smooth and lush. This combination pairs very well with the lively atmosphere of the rhythm section. *Caridad* is a piece that immediately speaks directly to the listener in the language of sorrow and reflection. The tune begins with Schumacher performing an unaccompanied solo that is drenched in benevolence and respect. His sound is rich and dark and filled with spiritual compassion. The tune continues with the addition of congas performed with the same sentiment by Herrera. Trumpeter Jesus Ricardo enters, leading the ensemble with mournful fanfare-like phrases that ultimately morph into an up-tempo, celebratory, and virtuosic display of improvisation. The energy shift begins with an outstanding piano solo by Valera, in which he uses a block-chordal style that seamlessly weaves very tasteful voicings throughout the harmonic rhythm of the tune. This vibe is continued by the captivating solo performed by Ricardo. His note usage and improvisatory language are exciting and keep the listener well engaged. The tune concludes with a playful musical phrase exchange between Schumacher and Ricardo. *Smoke in the Sky* is a complex and musically satisfying album that will appeal to a wide array of listeners. (Demarr Woods, chairperson of the Department of Music and Performing Arts, Hampton University, Hampton, VA)

Alex Sipiagin—Horizons

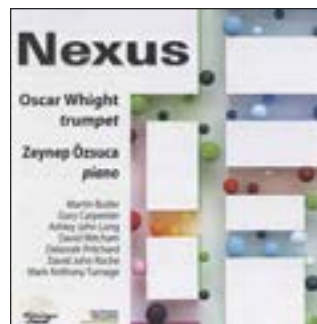
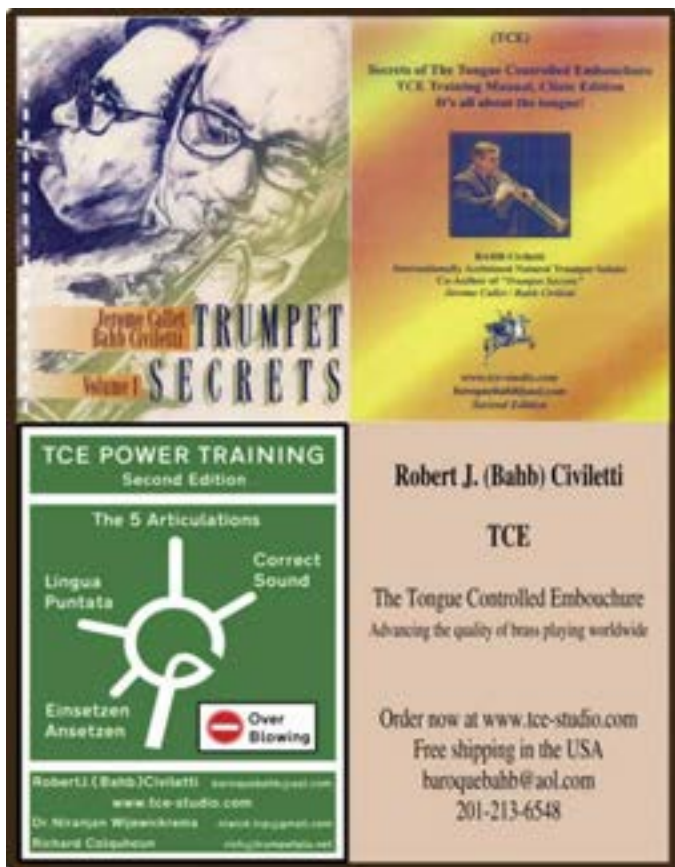
Alex Sipiagin, trumpet and flugelhorn; Chris Potter, saxophones; John Escreet, piano and keyboards; Eric Karland, drums; Matt Brewer, bass

(CD); Ocean Vibe Records, Via Ponchielli 1, 55049 Viareggio Lucca, Italy; <http://alexsipiagin.com>

Metheny: While You Weren't Looking; Sipiagin: Overseen; Sipiagin: Cleancut; Sipiagin: Jumping Ahead; Metheny: When Is It Now?; Sipiagin: Lost; Sipiagin: Horizon 1; Sipiagin: Horizon 2; Sipiagin: Horizon 3; Sipiagin: AIVA-ton.



Alex Sipiagin became enthralled by jazz at the age of fifteen and decided to dedicate himself to it even though he was educated as a classical musician in his homeland of Russia. In 1990 he toured with a student band in the USA and received an invitation to the Louis Armstrong competition. Soon after, he moved to New



Oscar Whight is a London-born trumpeter who previously held the position of principal trumpet with the Cairo Symphony Orchestra. The concept for this album originated during the turbulent period of the 2020 pandemic. The opening work, Gary Carpenter's *Speakeasy*, features a sequence of five linked movements named after cock-

tails. Whight plays with a beautiful, colorful sound and great finesse. Extended techniques, the use of various mutes, and Whight's interpretation make this piece captivating for the listener. The first movement of Martin Butler's *Two Winter Journeys* displays the gorgeous, lyrical qualities of the flugelhorn. In the second movement, "Gentle, lilted," Whight executes flashy scalar figures with remarkable clarity. The third work of the album, *True Life Stories* by Mark Turnage, consists of five meditations for solo piano. Mitcham's *Salamandrine* is an exciting work depicting the movements of a salamander. Whight exhibits excellent control on challenging passages. His articulations are crystal clear. The quiet passage in the middle is performed with feeling and expression. Whight plays Long's *Mondestrunken* with a vibrant and resonant sound throughout different registers of the trumpet. The piece is in a quasi-expressionist style with the melodic material often exploring extremes of range, dynamics, and articulation. The final work, Roche's *Heartbreak*, is performed with a heartfelt character and tasteful vibrato. Whight has an excellent sound, and his lyrical and effortless approach makes this recording a must-have for trumpet players. The album is available on Amazon and Spotify, and electronic and physical copies can be purchased on the Willowhayne Records website. (Anderson Romero, assistant professor of trumpet, Eastern Michigan University, Ypsilanti, MI)



York and, due to his talent and skill, had an open door to the world's jazz elite. The album *Horizons* may be best described by Sipiagin's attitude on life: "Each tune reflects a different place and time; you follow each environment step-by-step. They're all connected. That's how I see my life. That's how I work." *Horizons* is not an album one can listen to only once, since it reminds the listener of impressionistic pictures; one needs to listen to it multiple times from different angles. Sipiagin's modern "New York" approach to jazz in his individual and original way is highlighted on this album. These pieces mirror and elaborate upon Sipiagin's unique improvisational voice, which blends the dark, powerful sound of a lead trumpet with a flexibility that enables him to play anything his imagination conjures. The entire cast on this album is exceptional, bringing the same level of virtuosity to the recording as Sipiagin. A particular highlight is the inclusion of two new tunes by the renowned Pat Metheny. The production quality is impeccable, and the liner notes by Ted Panken are very informative. (Tomislav M. Spoljar, freelance trumpeter and artistic director of Velika Gorica Brass Festival, Zagreb, Croatia)

Oscar Whight—Nexus

Oscar Whight, trumpet and flugelhorn; Zeynep Özsuca, Martin Butler, piano; Michael Whight, clarinet
WHR093 (CD); Willowhayne Records, PO Box 804, Funtle, Fareham, Hampshire, PO14 9WJ
United Kingdom; orders@willowhaynerecords.com;
<https://willowhaynerecords.com>; +44 (0) 1329-234337
Carpenter: *Speakeasy*; Butler: *Two Winter Journeys*; Turnage: *True Life Stories*; Mitcham: *Salamandrine*; Turnage: *Four Pieces for Clarinet and Piano*; Long: *Mondestrunken*; Pritchard: *Yellow-Red-Blue*; Roche: *Heartbreak*.

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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

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Bizet, Georges. *L'Arlésienne Suite*. Arranged by James Haynor. Brass Ensemble. Cherry Classics Music, 2023.

Originally written as incidental music for a play with the same name, Georges Bizet's two Suites from *L'Arlésienne* contain some of the composer's most enduring and well-known music. The thrilling, concluding "Farandole" sets two traditional melodies, "Marcho dei Rei" ("March of the Kings") and "Danso dei Chivau-Frus" ("Dance of the Hobbyhorses"), using a tambourin (a low-pitched tenor drum) and winds to evoke the *tambourinaires* (Provençal pipe and tabor players) at the feast day of St. Eligius. This new arrangement by trumpeter James Haynor presents the Prelude, Intermezzo, and Farandole from the two suites, arranged for double brass quintet and percussion (timpani, snare drum, tambourine, and bass drum) and lasting approximately nine minutes.

Much of the *L'Arlésienne Suite* lends itself well to brass, and the powerful, unison opening of the Prelude, notated for trumpets and horns at *fortissimo*, will grab any audience's attention. The added crispness of snare drum accompaniment suits the martial nature of this movement well. The Intermezzo alternates the darker textures of horn and trombone with starker octaves in the trumpets and tubas, followed by a long, lyrical trumpet solo accompanied by pointillistic staccatos throughout the rest of the ensemble. In the Farandole, the full brass ensemble is unleashed in *fortissimo* harmonies, and solo trumpet once again carries the melody through most of the concluding Allegro.

The Farandole contains two curious arranging choices. The score calls for "tambourine," instead of the composer's "tambourin;" and the return of the main theme (in major, set alongside the second theme) is omitted, undermining the climax. Bizet's orchestration is somewhat lost in translation throughout this arrangement, and a more coloristic setting (for example, using mutes or secondary instruments like piccolo trumpet) may have better captured some of the original's subtlety and Romanticism.

These criticisms notwithstanding, this arrangement will surely be a crowd-pleaser, showcasing the dynamic range and virtuosity of the brass ensemble alongside Bizet's famous melodies. With first and third trumpet parts ascending to c''' and b'', respectively, this arrangement should be playable by capable collegiate players. Some of the hand-offs between parts in the Intermezzo require delicate matching of rhythm, dynamics, and articulations, providing a nice challenge for developing sensitivity and ensemble skills. As a double-brass quintet with percussion, this arrangement provides a welcome addition to the repertoire, unlocking new avenues for collaboration between quintets or for existing brass ensembles. (Aaron Hodgson, associate professor of trumpet, Western University, London, ON)

George, Whitney. *Incantations*. Trumpet and Piano. Self-published, 2018.

Whitney George has composed several radio dramas, operas, and works for film, and her focus on theatricality, lost objects, and tragedy is equally evident in her chamber compositions. The title *Incantations* alludes to the meditative quality of the piece, and in a program note, the composer directs performers to repeat each of the four movements "as many times as the performer desires." George further suggests the piece be performed with lights dimmed, with no concert formalities, and in an installation space rather than a concert hall. With its prolonged (almost static) textures, trumpeters and audiences may find this piece challenging in a conventional recital setting. However, following the composer's suggestions may lead to more fulfilling engagement.

Throughout *Incantations*, the music is cinematic and post-Minimalist. At slow tempos (quarter note = 54 – 82), the trumpet plays long, sustained phrases with sweeping dynamics, often fading to *niente* in phrase endings. In the piano, repetitive melodic and rhythmic patterns slowly unfold over the course of each movement. In the second and third movements, the piano is almost entirely notated in treble clef. At times, the trumpeter is directed to play into the piano or sustain fermatas for an indicated number of seconds, but otherwise, the notation is entirely conventional. In character, the four movements are ethereal, calm, melancholy, and broadly moving, overall providing much less contrast than one might typically find in a four-movement work.

Incantations is playable for most undergraduate trumpeters and many high school students. The long, sustained lines may present endurance challenges, particularly across four movements or if performers opt to repeat movements multiple times. The optional repeats indicated by the composer may facilitate live performance. Only the fourth movement ascends above *g*’, to a sustained *b*’. The layered rhythms and hemiolas may challenge counting and ensemble skills. Overall, this piece is an intriguing addition to the trumpet repertoire, one that might provide trumpeters with an access point to theatricality, minimalism, and atmospheric styles. (Aaron Hodgson, associate professor of trumpet, Western University, London, ON)

Hirschman, Ed (Arranger). *50 Symphonic Trumpet Trios*. Art of Sound Music, 2024.

This outstanding compendium of trumpet trios has been arranged by Ed Hirschman, founder and owner of Art of Sound Music, and an active composer, publisher, sheet music retailer, bandleader, trumpeter, as well as founder and president of highly regarded Hirschman Mutes. He intended to produce this publication to encompass “repertoire played by orchestras from the seventeenth century to today.” Regarding the editions, he adds, “Played back to back, there’s over two hours of music! While I’ve included many works by well-known composers, over 10% of the selections were composed by members of underrepresented groups such as female composers and composers of color.” One of the uses that Hirschman intended is for the trios to be used in what he calls the changeover of lessons; if a student at the following lesson arrives early and the student for the previous lesson stays longer, some time can be spent playing and working on trios and section playing.

Two tables of contents are provided: alphabetically by composer and grade level. Ten grade-three pieces are intended for high-school-level musicians and include Beethoven’s *Egmont Overture*, “The Wooing” from Coleridge-Taylor’s *Hiawatha Suite*, Pifa Pastoral Symphony from Handel’s *Messiah*, Chorale from “Jupiter” from Holst’s *The Planets*, “Evening Prayer” from Humperdinck’s *Hänsel and Gretel*, the introduction to the third movement of Mahler’s Symphony No. 1, “March of the Lion” from Saint-Saëns’s *Carnival of the Animals*, and music by Ralph Vaughan Williams and Peter Warlock. Many of these and later trios contain excerpts of works and are not presented in their entirety. However, the lengths are appropriate for performance. Twenty-nine works are listed as grade four for university and professional musicians. A few notable inclusions are Amy Beach’s second movement from Symphony in E minor (Gaelic), Joseph Bologne’s Presto from Symphony No. 2 in D, Coleridge-Taylor’s Ballade, the fourth movement from Barbara Harbach’s Symphony No. 13, and the first movement from Marianna Martines’s *Sinfonica in C*. Included are well-known works by Bach, Beethoven, Berlioz, Bizet, Corelli, Dukas, Dvořák, Gershwin, Handel, Haydn, Holst, Mahler, Mussorgsky, Purcell, Stravinsky, and Tchaikovsky.

Ten works are listed as grade five and appropriately listed as challenging for professionals. Louis Moreau Gottschalk’s *Tournament Galop* complements the better-known works by Bach, Berg, Gottschalk, Janáček, Rimsky Korsakov, Rossini, Robert Schumann, and Johann Strauss II. Many, but not all, of these

grade five and four trios are, in fact, significant trumpet excerpts. Finally, only one work is listed as grade six, “some of the most difficult music available anywhere,” and this is the Introduction from Stravinsky’s *The Rite of Spring*.

These trios are very enjoyable and can even be used in performance as trios or double/tripled in larger ensembles. For those familiar with the Albert Mancini trumpet quartets, these are very reminiscent. However, they are published in a crystal clear and cleanly edited format. The trios serve an excellent pedagogical purpose, as Hirschman intended, and should be considered a must-have for many trumpet studios. (Luis C. Engelke, Music Reviews editor, professor of trumpet, Towson University, Towson, MD)

Holst, Gustav. *Song of the Blacksmith*, transcribed by Edward Hoffman. Trumpet Ensemble. Triplo Press, 2021.

From the catalog of Triplo Press comes a new transcription for trumpet ensemble by Edward Hoffman of “Song of the Blacksmith,” the third movement from Gustav Holst’s iconic Second Suite in F for Military Band (Opus 28, No. 2). Originally composed in 1911 and first published in 1922, Second Suite features four cleverly composed movements based on folk tunes. Along with his First Suite, the Second Suite has become a staple in the concert band literature. This transcription is scored for eleven trumpets, including one E-flat trumpet, four B-flat trumpets, four flugelhorns in B-flat, two bass trumpets, and an optional percussion part (anvil). The piece can also be performed on all B-flat trumpets if necessary.

Some of the highlights of this exciting movement include pointillistic writing beginning with the staccato syncopated eighth-note motive that develops through the shifting time signature foundation. The famous melody is first introduced by the flugelhorns and is later developed in the trumpet parts. The bass trumpet parts form the foundation of the ensemble and can be performed on flugelhorn or euphoniums if bass trumpets are not available. The piece provides opportunities for advanced performance techniques like double tonguing, staccato, marcato, and legato playing, and extreme dynamic variations.

“Song of the Blacksmith” is a spirited, moderately difficult piece (level five out of nine on the publisher’s website), which can be performed by a strong undergraduate trumpet ensemble or brass ensemble. The edition includes clearly marked

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individual parts and a transposed score for the conductor. The trumpet range extends from low f-sharp in the lower flugelhorn part to a-flat in the first trumpet and a in the soprano E-flat trumpet. The performance time is just under one and a half minutes in length and can be performed as a stand-alone piece for a special event or in a recital or band concert. (Christopher Braun, adjunct trumpet instructor, Sinclair College, Dayton, OH)

Honetschläger, Manfred. *Coloured Moments. Time Before Silence.* Six Trumpets, Two Flugelhorn, and Percussion. Rundel, 2023.

German composer, arranger, and trombonist Manfred Honetschläger has had a diverse musical career, having performed with ensembles such as the hr-BigBand (Frankfurt Radio Big Band). He studied trombone at the Musikhochschule Frankfurt and arranging with several leading artists, including Rayburn Wright of the Eastman School. Honetschläger worked for the Warsaw Radio Orchestra and the Babelsberg Film Orchestra, and his credits as conductor, composer, and arranger include the movies *Heart of America*, *We Are the Night*, *Alone in the Dark*, *House of the Dead*, and *Blackwoods*.

Time Before Silence is for six trumpets and two flugelhorn and does not include percussion, like his other trumpet ensemble composition, *Coloured Moments*. The publisher explains, "This music is based on motifs from Johannes Brahms's evening song sounds in a muted and calm atmosphere. It plays with re-harmonizations of the well-known music material and always remains gentle in character. The lines should be played with a lot of air in large phrases and develop a dynamic warmth." Basically in a ternary form with sections marked "Tranquillo" and "Cantabile," the work makes effective use of the lyrical qualities available to a trumpet ensemble. The use of cup and Harmon mute alone, together, and with open trumpets provide several interesting colors, aided by Honetschläger's excellent counterpoint. The work is approximately 4'30" in length, has minimal technical and endurance demands, and could easily be performed by an advanced high school ensemble—though more advanced groups will also appreciate the musical nuances and intricacies.

Coloured Moments, also 4'30" in duration, utilizes the same instrumentation, only with the addition of percussion (either cajon or drum set if unavailable). This work could not be a starker contrast from the other, and the composer offers the following description: "*Coloured Moments* looks at the stylistics, rhythm and articulation of pop and soul-related music. Typical bass riffs build up over the groove of a cajon, alternating with various solo parts. The character of a jam session can be emphasized by free improvisation of the solo trumpet and the cajon at the designated points." The lazy funk feel is highly effective, and while the cajon part can be altered, this is notated in detail. This instrument provides a Latin-American flair to the composition, and the accompaniment riffs support the various melodies effectively throughout. Flutter tongue and a few bluesy passages add to the interest. A few high c's and d's in various parts, along with rhythmic sophistication, make this work most suited for an undergraduate or more advanced ensemble. *Coloured Moments* would be an outstanding program closer.

These two unique and diverse trumpet works are sure to be audience favorites on any program. Both are available from

the same publisher on the recording *Kaleidollage: Original Music for Trumpet Ensemble*. (Luis C. Engelke, Music Reviews editor, professor of trumpet, Towson University, Towson, MD)

Whitley, Ran (Arranger). *Twelve Hymn Preludes and Offertories, Volume 2.* Brass Quartet. Cherry Classics Music, 2024.

Ran Whitley has provided another desirable brass ensemble collection, *Twelve Hymn Preludes and Offertories, Volume 2*, to the Cherry Classics library. In addition to being an accomplished composer and arranger, Whitley currently serves as professor of music education and associate professor of church music at Campbell University.

Arranged for two trumpets in B-flat and two trombones, this collection features twelve of the most beloved hymns and songs of Americana. The twelve selections include "Come, Thou Fount of Every Blessing," "Only Trust Him," "Morning Has Broken," "Come, Ye Thankful People," "Come, Sweet Hour of Prayer," "Lift Every Voice and Sing," "Come, Christians, Join to Sing," "The Lone, Wild Bird," "Christian Hearts in Love United," "Thine Is the Glory," "Mine Eyes Have Seen the Glory," and "My Country, 'Tis of Thee." The arrangements are very straightforward and include brief introductions, a clear presentation of the melody supported by beautiful harmonies, and modulations into brass-friendly keys. Each arrangement has clear tempo and expression markings that help to add life and vibrancy to the tunes. This collection is just under forty minutes in length and includes optional repeats within the pieces to allow for congregational singing and flexibility during performance.

Whitley's *Twelve Hymn Preludes and Offertories, Volume 2*, includes moderately easy arrangements that can be sight read and performed with little-to-no rehearsal time by capable church musicians or an undergraduate-level ensemble. Whitley even includes alternate parts to allow for mixed instrumentation. These additional parts include alternates for horn, trombone, euphonium, and tuba written down one octave. The collection includes a transposed score and individually marked parts. With a written trumpet range that extends from b below the staff to a above the staff, Whitley's collection can be performed by a brass quartet or mass ensemble as a set or as individual selections within a church service or for a special event or recital. (Christopher Braun, adjunct trumpet instructor, Sinclair College, Dayton, OH)



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 Aaron Jensen (archives@trumpetguild.org).



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. Erika Izaguirre, ITG Book Reviews Editor, 901 8th Street S, Moorhead, MN 56562; bookreviews@trumpetguild.org

Borden, Brianne. *Mindful Trumpet Playing: A Guide to Managing Performance Anxiety.* Flagstaff, AZ: Mountain Peak Music, 2023. Softcover, 34 pp.



Brianne Borden has provided us with a new tool for managing performance anxiety. She contends that there is a disconnect between attaining and practicing mindfulness and implementing said mindfulness into one's playing. This disconnect is the impetus for her book, and she brilliantly lays out an effective and succinct plan that one can use to “begin directly correlating your playing with the practice of mindfulness.”

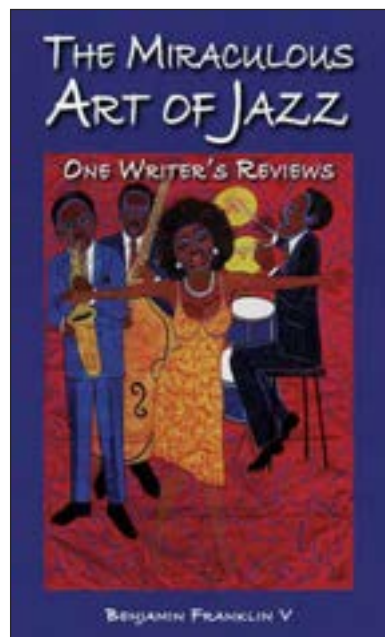
Borden begins with a “How to Use This Book” section and then provides a wealth of background information on the science of performance anxiety so one can understand what happens to a person when performing. She provides mind, notebook, breath, body, and trumpet exercises. The fact that Borden provides background on the science behind mindfulness—not only for trumpet playing, but for health as a whole—is particularly appreciated. Too often, trumpet players focus on only what will make them better trumpet players. Borden stresses the importance of being mindful for general health and then provides the tools to make the connection to trumpet playing.

“Succinct” is the word to highlight with this text. Other books on this subject can sometimes lean toward the laborious, with weekly and monthly journaling and hours upon hours of exercises—both mental and with the trumpet. Borden, however, presents the information and exercises that one needs in a well-organized text so one can quickly and easily grasp the concepts and exercises and spend the amount of time they see fit. This book is available both as a hard copy or as a PDF. For those who have transitioned to music reading apps on electronic devices, it is easy to have Borden's book always on hand to easily revisit her insight and exercises.

Borden contends that all of us deal with performance anxiety to some degree, so “Instead of fighting to control and release anxiety from your life entirely, what would it mean to accept it into your life?” This book provides the roadmap to help a person do exactly that. (Dr. Davy DeArmond, trumpet

instrumentalist, United States Naval Academy Band, Annapolis, MD)

Franklin, Benjamin. *The Miraculous Art of Jazz: One Writer's Reviews.* Columbia, SC: Polaris Press, 2023. Softcover, 302 pp.



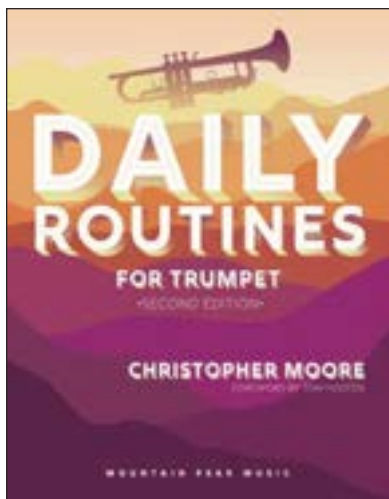
Benjamin Franklin is a prolific jazz author and critic whose career has spanned from 1973 to the present. *The Miraculous Art of Jazz* is an annotated collection of his published album reviews, arranged alphabetically by band leader. The work is meticulously organized, and the indexes of both performers and songs make navigation fluid. Franklin's album reviews demonstrate a profound knowledge of the music and clearly communicate to the audience what makes the music so special.

Performers, teachers, students, and aficionados alike would all find this book an intriguing resource. These reviews were released when the recordings were new, and the update at the end of each one adds contextual information on what that performer did later. Reading Franklin's analysis of now-legendary albums provides interesting insight and helps the reader experience a new perspective on some of the most beloved albums in the jazz canon.

By publishing these reviews as a collection, Franklin has created a unique historical resource for those who study or simply enjoy jazz. Musicians and enthusiasts who seek a deeper understanding of the timeless recordings will find this a most satisfying resource. (TJ Perry, associate professor of music, Arkansas Tech University, Russellville, AR)

Moore, Christopher. *Daily Routines for Trumpet, 2nd Edition.* Flagstaff, AZ: Mountain Peak Music, 2024. Softcover, 111 pp.

In this book, one of the foremost trumpet pedagogues in the United States offers us a treasure trove of original exercises and a new way of approaching fundamentals practice on the trumpet. *Daily Routines for Trumpet* presents eight prac-



tice routines, each organized around a broad topic: basic routines, articulation, lyrical playing, flexibility, technique, accuracy, and short duets. Each routine follows the same numbered sequence of exercises, addressing a range of skill categories: tonal ease, technique, flexibility, resonant low playing, crescendo/diminuendo, articulation, and range (high and low). The

key twist is that within each routine, every exercise also incorporates elements from the broader theme. For example, exercise 7 from routine II is a range exercise that includes articulation. In his enthusiastic foreword, Tom Hooten (principal trumpet, Los Angeles Philharmonic) refers to this approach as “micro-cross-training.”

Combining skills can be fiendishly tricky, but this approach does not exclude players still developing their technique or range. These mixed exercises simulate some of the more challenging moments trumpeters face in the “real world” of composed music and will help players who can nail a skill in an isolated exercise to transfer that skill to various musical contexts. Throughout, there are subtle nods and quotations as Moore riffs on well-known resources (e.g., Arban’s Characteristic Study No. 12), but the exercises are wholly original and include some satisfying original melodies. Moore also includes tips on accommodating limited or more advanced range.

The book includes a substantial introductory chapter that provides an overview of its structure, guidance for both daily and long-term use, and an explanation of such techniques as mouthpiece buzzing and pitch bending. Organizing by routine, rather than skill, allows players to simply sit down and play a chapter of the book from start to finish. This book will be instructive for high school and collegiate trumpeters looking to construct balanced routines or who are locked within an excessively rigid approach. It is also a practical resource for teachers and of use to anyone looking for a fresh approach to their daily routine. Overall, it is a welcome and original resource for trumpeters. (Aaron Hodgson, associate professor of trumpet, Western University, London, ON)



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.

Industry members who contribute to the scholarship fund also benefit from a reduced exhibit fee at the conference.

Scholarships are awarded to recipients in mid-spring and are recognized at the awards ceremony at the annual conference.

See the *ITG Website* and contact the ITG treasurer (treasurer@trumpetguild.org) for further information on how to donate and apply for scholarship funds.

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NEWS FROM THE TRUMPET WORLD

MARYNA POHLMAN, COLUMN EDITOR

ITG members are encouraged to send correspondence, inquiries, and trumpet-related news to Maryna Pohlman, 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

Esteban Batallán to The Philadelphia Orchestra

Esteban Batallán has been appointed principal trumpet of The Philadelphia Orchestra, beginning September 18, 2024. Batallán held principal trumpet positions in the Chicago Symphony Orchestra from 2019 to 2024, the Hong Kong Philharmonic during the 2018 – 2019 season, and the Granada City Orchestra from 2002 to 2018. He also served as guest principal trumpet with the Royal Orchestra of Seville from 2010 to 2014 and with the Orchestra del Teatro alla Scala and the Filarmonica della Scala in 2015 and 2018. Batallán has also appeared with distinguished symphonic orchestras around the world, including the Royal Concertgebouw Orchestra, Philadelphia Orchestra, English Chamber Orchestra, Royal Philharmonic Orchestra, Gstaad Festival Orchestra, Sinfonieorchester Basel, Houston Symphony, and Symphony Orchestra of India, among others. He has appeared as soloist on a large variety of works, including pieces written for him and some of his own compositions, with the Chicago Symphony Orchestra,



Esteban Batallán

Ensemble Orchestral de Paris, Hong Kong Philharmonic Orchestra, Granada City Orchestra, Spanish Radio-Television Symphony Orchestra, Royal Philharmonic of Galicia, National Youth Orchestra of Spain, Gstaad Festival Orchestra, Geneva Camerata, Symphony Orchestra of India, and Bilbao Symphony Orchestra. (Source: Esteban Batallán)

Kris Johnson to the University of Michigan

Kris Johnson was appointed to the faculty at the University of Michigan School of Music, Theatre, & Dance as assistant professor of jazz trumpet, beginning in the fall of 2024. Johnson is a distinguished figure in the music community and boasts an impressive resume, including collaborations on six GRAMMY-nominated albums. Notably, his arranging contributions to the Count Basie Orchestra's *Basie Swings the Blues* recording earned him acclaim, culminating in a coveted GRAMMY win for Best Large Jazz Ensemble at the 66th Annual GRAMMY Awards in 2024. Beyond his musical endeavors, Kris is a dedicated educator, having served in various roles at such institutions as the University of Utah, Michigan State University, and The Ohio State University. He is also the visionary behind "Office Hours with Kris Johnson," an online series offering video courses and ebooks tailored for virtual learning. (Source: Kris Johnson)

Nadje Noordhuis to the Lawrence Conservatory

Nadje Noordhuis was appointed assistant professor of trumpet at Lawrence University – Conservatory of Music, begin-



Nadje Noordhuis

ning in the fall of 2024. The Australian-born trumpeter/composer was a semi-finalist in the 2007 Thelonious Monk International Jazz Trumpet Competition and the 2010 National Jazz Awards in Australia, as well as a Carnegie Hall Young Artist in 2010. She has played on two GRAMMY-winning recordings and seven GRAMMY-nominated albums. She regularly tours with the Maria Schneider Orchestra, Darcy James Argue's Secret Society, Anat Cohen Tentet, Matt Wilson's Honey and Salt, and the Mark Morris Dance Group and is a member of the electro-acoustic new music trumpet ensemble Fifth Bridge. Noordhuis has taught at Manhattan School of Music, Hunter College, Berklee College of Music, and the Sydney Conservatorium and maintains a busy private international studio. She is currently undertaking postgraduate research into the teaching philosophies of Laurie Frink and her mentor, Carmine Caruso. (Source: Nadjie Noordhuis)

George Carpten, IV, to Penn State University

Dr. George Carpten, IV, was appointed assistant professor of trumpet at the Penn State School of Music. He previously served as assistant professor of trumpet at Ohio University and assistant professor of trumpet and brass area coordinator at Northern Kentucky University. In addition to teaching, Carpten maintains an active performing schedule and has played with many professional ensembles in both orchestral and jazz/commercial settings, including the Cincinnati Symphony, Cincinnati Pops Orchestra, Dayton Philharmonic Orchestra, Kentucky Symphony Orchestra, Springfield Symphony Orchestra, Cincinnati Contemporary Jazz Orchestra, Original Farm League Jazz Band, Seven Hills Brass Ensemble,



George Carpten, IV

West Virginia Symphony Orchestra, Knoxville Jazz Orchestra, The Temptations, The Four Tops, and the American Wind Symphony. Carpten currently serves as the editor of the ITG Profile column for the *ITG Journal* and as chair of the ITG Jazz Competition. He has also served on various committees and as an adjudicator for the National Trumpet Competition, ITG Youth Competition, and ITG Solo Competition. Dr. Carpten is a Bach artist.

Brianne Borden to the University of Delaware

Brianne Borden was appointed assistant professor of trumpet at the University of Delaware. A trumpet soloist, clinician, educator, and author, Borden previously taught at the Crane School of Music at SUNY Potsdam and served as a member of the Potsdam Brass Quintet and principal trumpet of the Orchestra of Northern New York. She is author of *Mindful Trumpet Playing*, a trumpet fundamentals book that integrates mindfulness techniques to aid in managing performance anxiety.



Brianne Borden

ety. An advocate for wellness within the classical music community, Borden has taught and researched heavily in the field. Prior to her arrival at Delaware, she taught a Musicians' Wellness class at Crane and classes at Arizona State University and the University of Colorado. Furthermore, she acts as co-owner and CEO of a virtual yoga studio, Yoga for All Musicians, which caters specifically to the physical and emotional needs of musicians. Borden is an S.E. Shires artist. (Source: Brianne Borden)

Chris Scanlon to the University of Florida

Dr. Christopher Scanlon was appointed assistant professor of trumpet at the University of Florida in Gainesville,

starting in the fall of 2024. Prior to this, he taught trumpet and chamber music and served as coordinator of the brass area at Northern Illinois University for four years. An active chamber musician, Scanlon records, performs, and commissions new works as a member of Axiom Brass, the Palisade Trumpet Collective, and Silver Spruce Trio. Scanlon can be heard on the Deutsche Grammophon, Naxos, Mark, and Mode record labels, as well as the international classical music streaming platform *medici.tv*. As a soloist and clinician, Scanlon has performed and presented at the Midwest Band and Orchestra Clinic, International Women's Brass Conference, Indiana Music Educators Conference, and the International Trumpet Guild Conference, where he serves as chair of the Chamber Music Division of the Ryan Anthony Memorial Trumpet Competition. Scanlon is a Bach performing artist. (Source: Chris Scanlon)

EVENTS

Washington Trumpet Guild Festival

The Washington State Affiliate Chapter of the International Trumpet Guild hosted its inaugural event, the Washington Trumpet Guild Festival, on March 16, 2024, on the campus of Pierce College in Puyallup, Washington.

This day-long celebration of the trumpet began with a mass trumpet ensemble rehearsal of Al Torres's *Evergreen Fanfare and Chorale*, a piece commissioned for the event. Valhalla Brass performed lovely brass quintet arrangements while Bobby Medina presented a lively clinic about the teachings of Jack Stamp. Puget Brass, a British-style brass band, performed traditional and contemporary literature. This group's volunteer players include Ansgar Duemchen, WTG board member. Olympia Jazz Senators played big band arrangements across

several genres and featured soloists on many different instruments, including bandleader Ben McDonald on trumpet. The Northwest Brass Choir opened for the 56th Army Band's Big-foot Brass Band and Trumpet Ensemble. The Pacific Lutheran University Trumpet Ensemble, conducted by PLU trumpet professor Dr. Zachary Lyman, demonstrated professionalism, precision, and panache in their performance, which paved the way for Schilke Trumpet performing artist Morris Northcutt. Northcutt wowed with tunes from his new Latin album, *Moliendo Café*.

For the penultimate performance, everyone gathered in the lobby atrium to hear the mass trumpet ensemble. Composer Al Torres was on hand to witness the triumphant world premiere of his *Evergreen Fanfare and Chorale*, conducted by Dr. Joseph Scott. Back on the main stage for the grand finale, the Pierce College Concert Band performed a full concert, featuring trumpeter Shelly Devlin soloing beautifully on Kevin McKee's *Centennial Horizon* and George Gershwin's *Someone to Watch Over Me*. (Source: Evan Sass)

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Washington Trumpet Guild Festival

IN MEMORIAM

Pedro Freire

Pedro Freire was born in Lisbon, Portugal, in 1993. His first trumpet lessons were with José Augusto Carneiro and Vítor Pereira and from 2010 to 2013 continued to study with Filipe Coelho at the Escola Profissional de Música da Metropolitana. Freire then entered the class of Jeroen Berwaerts at the Hochschule für Musik Hannover. After further studies and such internships as the Concertgebouworkest and the Gustav Mahler Jugendorchester, he joined the NDR Elbphilharmonie Orchestra as solo trumpet in 2019. In 2023 he returned home and won the position of co-principal trumpet with the Gulbenkian Orchestra in Lisbon, Portugal.

Pedro was 31 years old. He was full of goodness and music, with a smile full of brilliance. Our thoughts are with his family and friends. Rest in peace, dear Pedro. (Source: David Burt)



Pedro Freire

Charlie Geyer

Charlie Geyer began trumpet lessons at the age of six. Between the ages of seven and ten, he played in the highly esteemed band program in Joliet, Illinois, and by the age of twelve, radio performances in Peoria, Illinois, hinted at his future professional career. He served as principal trumpet with the Chicago Lyric Opera while attending Northwestern University, and he joined the Chicago Symphony Orchestra following his senior year. During his twelve years with the CSO, he was principal trumpet with the Grant Park Symphony Summer Orchestra, and the Houston Symphony engaged him as principal trumpet in 1978, where he performed for three seasons.

Geyer served as professor of trumpet at the Eastman School of Music and was a member of the Eastman Brass from 1980 to 1998, when he took the position of professor of trumpet at Northwestern University. In 2013, he was appointed trumpet professor at Rice University. Notably, Geyer and his wife, fellow trumpet legend Barbara Butler, engaged in team teaching at Eastman, Northwestern, and Rice, enriching the lives and careers of many students through their combined expertise and dedication.

Geyer was a frequent recitalist and soloist with orchestras and music festivals throughout the world. He recorded and played on international broadcasts with the Chicago, Houston,

and Grand Teton Symphony Orchestras, as well as the Eastman Brass, Music of the Baroque, and Chicago Chamber Musicians. (Source: Ryan Gardner)



Charlie Geyer

Gary Grant

Gary Grant was one of the most sought-after commercial and studio trumpet players of our time. He developed an



Gary Grant

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extensive discography, having recorded on hundreds of noteworthy jazz, rock, and pop recordings, as well as movie and television show soundtracks and commercials. He also performed and recorded with many notable artists including Michael Jackson; Barbra Streisand; Whitney Houston; Celine Dion; Frank Sinatra; Earth, Wind & Fire; Elton John; Aerosmith; and more.

Grant's movie soundtrack credits include *The Bodyguard*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *The Notebook*, *Forrest Gump*, *Godzilla*, *Mulan*, *Space Jam*, *Men in Black*, and *Lethal Weapon 4*. He played on such television shows and commercials as *The Simpsons*, *ER*, CBS and ABC Themes, HBO Boxing, and many more. He also performed with the Chicago 17 horns and was a member of the world-famous "Jerry Hey" Horns. (Source: Maryna Pohlman)

Jim Rotondi

Jim Rotondi was a revered American jazz trumpeter, composer, arranger, educator, and conductor who toured with Ray Charles in 1991. Rotondi played with such legendary artists as Lionel Hampton, Toshiko Akiyoshi, Bob Mintzer, Charles Earland, Lou Donaldson, Curtis Fuller, and Joe Chambers.



Jim Rotondi

Rotondi had two groups of his own—a quintet and an electric group called "Full House"—and he was a founding member of the group One for All. His extensive discography includes over sixteen albums as a leader and over eighty albums as a sideman. Beyond his performing career, Rotondi held positions at Rutgers University and State University of New York Purchase. In 2010, he moved to Austria to teach at the prestigious University of Music and Dramatic Arts in Graz. (Source: Maryna Pohlman)



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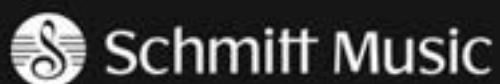




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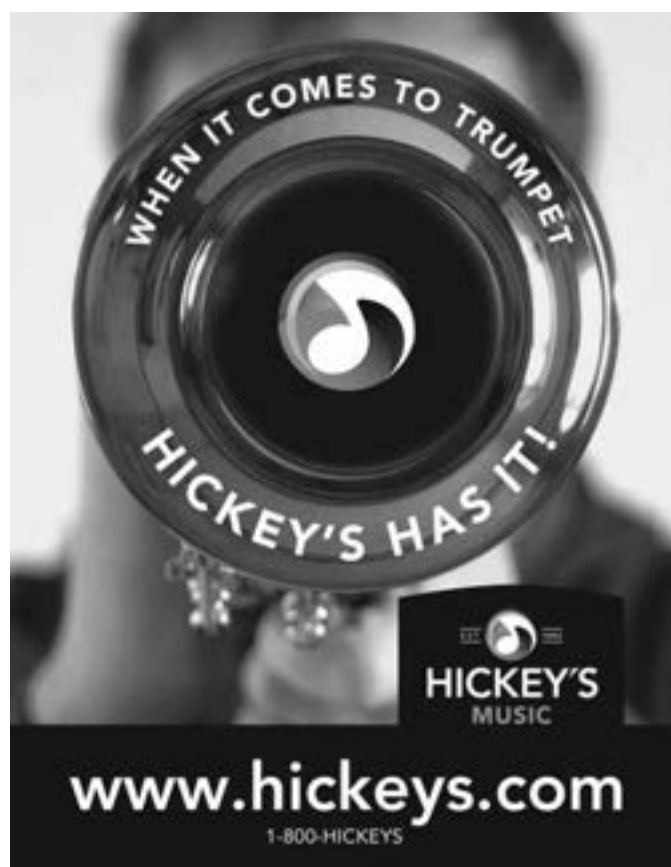
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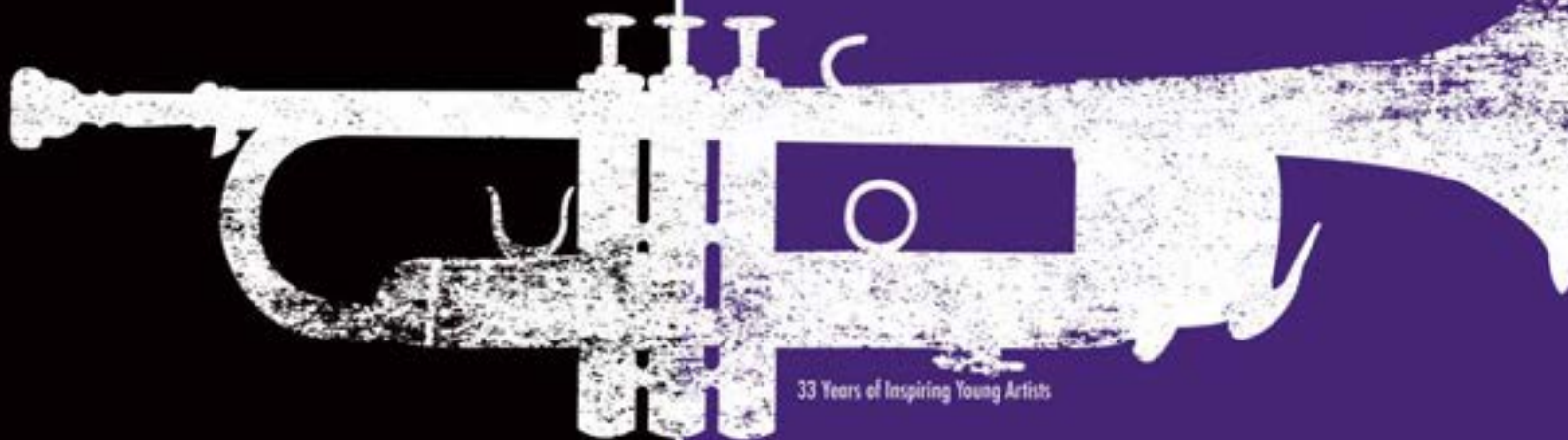


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The first donor to reach the Patron level (\$5,000) was Lt. Col. (ret.) Gilbert Mitchell, who sent a donation in memory of his wife, Joyce. Colonel Mitchell was the solo cornet for The US Army Band in Washington, DC, for many years, before becoming its Executive Officer and conductor. He has been a staunch supporter and active member of ITG since its beginning.

FREQUENTLY ASKED QUESTIONS

Q: Are my donations tax-deductable?

A: Yes. ITG is a 501(c)3 organization, and your donations are deductible to the extent allowable by law. Immediately after receiving your donation, we will send you a thank-you note for your gift, along with the date and amount and the statement required by the IRS, confirming that you received no goods or services in return for your donation.

Q: Where are the funds invested?

A: Funds are invested only in interest-bearing instruments that have a constant net asset value of 1; that is, whatever the stock market, REITs, hedge funds, etc., may do, our funds do not suffer any loss. So, during the recent economic downturn, our fund value did not drop at all. In fact, we increased in value, due to the interest earned on the funds.

Q: Doesn't this limit the "upside" potential?

A: Certainly. If and when stocks rise significantly, our fund will continue to increase at whatever the current interest rate is at that time. However, the ITG Board directed that our Legacy Endowment Fund be invested *only* in instruments that would not decrease in value, even in an extreme bear market. This served us very well during the economic downturn of 2007 – 09. So, though we are protected from the downturns, we do not enjoy the fruits of the big upturns.

Q: How much of the principal is used for projects?

A: None of the principal is used. Though we don't yet have a set formula, we make certain that funding allocated to projects is less than that year's earnings in interest. That way, even if we were to receive zero contributions, the fund would continue to grow.

Q: How does one contribute to the fund?

A: There are several ways to contribute. The most common method is to simply write a check to "ITG Legacy Fund" in the amount you wish to give and send that check to the Legacy Fund Director or the ITG Treasurer. Make sure the check is written to the "ITG Legacy Fund" to ensure your donation will go to the Legacy Endowment.

Another way is to transfer stock to the ITG, earmarked for the Legacy Fund. This is an excellent method for maximizing your contribution and minimizing your tax consequences. Though you should check with your financial advisor and/or tax advisor, this method of donating works like this: Let's say you have a stock that has appreciated in value considerably over the past years. If you sell that stock, you will likely pay either income tax or capital gains tax on the money realized from that sale, as well as the broker's commission for selling your stock. If you gift the stock to the ITG Legacy Fund, it will be wire transferred to our ITG account, with no or minimal cost and no selling fee. The stock will be sold by ITG and you will be credited for the value of the stock the day it is received by ITG. Since ITG pays the selling fee, you have a tax deduction for the entire amount of the stock. Again, please consult your tax advisor for complete rules and information, as tax rules may change again every year.

It may also be possible to gift other property, real estate, etc. to ITG. For information on this, please contact the Legacy Fund Director.

Q: Can I send stocks to the fund?

A: Yes, and it is often an excellent way to maximize your gift to ITG. See the notes for the question above.

International Trumpet Guild®

LEGACY ENDOWMENT

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.

\$100,000 Benefactor	\$10,000 Trustee	\$1,000 Partner
\$25,000 Sponsor	\$5,000 Patron	\$500 Friend
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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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