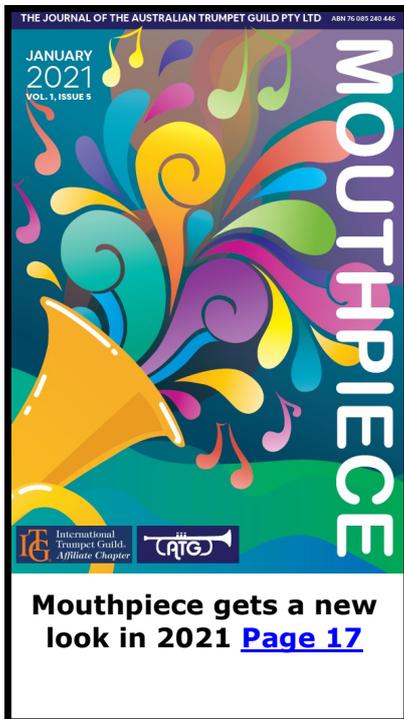


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# MOUTHPIECE



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...and more!

## Next issue

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Cornet Coirner International corner,



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### ADVERTISING RATES

	1 issue	4 issues
Full page	\$100	\$340
1/2 page	\$55	\$180
1/4 Page	\$30	\$100
1/8 page)	\$15	\$55
Classifieds(4 lines max.)	\$5	\$15

Sponsorships are also available. *Contact the ATG for details of packages including advertising, conference stands and other benefits.*

#### ***MOUTHPIECE PRODUCTION TEAM***

**Acting Editor:** *Brian Evans*

Views expressed in "Mouthpiece" are not necessarily those of the Australian Trumpet Guild Pty Ltd

### PUBLISHING INFORMATION

#### Deadlines for 2020 publications:

**Issue 1** February 15 (March issue)

**Issue 2** May 15 (June issue)

**Issue 3** August 15 (September issue)

**Issue 4** November 15 (December issue)

**PLEASE NOTE: The above dates are firm. We need copy within these time frames for efficient production of Mouthpiece.**

Provide copy of adverts and articles via email . JPEG versions preferred.

#### Enquiries to:

Australian Trumpet Guild Pty Ltd

P.O. Box 1073 Wahroonga

NSW 2076 Ph: (02) 9489-6940

email: [atguild@optusnet.com.au](mailto:atguild@optusnet.com.au)

### Australian Trumpet Guild

#### Mission Statement

A non-profit organisation founded in 1998, "to provide communications among trumpet players in Australia and around the world and to improve the artistic level of performance, teaching and literature associated with the trumpet".

Trumpet

# GUILD NOTES

Welcome to Volume 22 issue 4 of *Mouthpiece*.

We have finally reached the end of this horrible year with this 88th consecutive issue of *Mouthpiece*!

How do we describe what we are still going through?

As artists, we have all been hit, on the most part, harder than most in the community. Professional or amateur, our musical activities have been severely affected and we can only hope that next year will provide some relief.



Zoom lessons; scheduled and then cancelled concerts and "band camps" have been the order of the day. This issue of *Mouthpiece* reflects so much of that. There is news of concerts that occurred...and one to happen as you receive this journal. Now we are not so sure again...

There is ITG news of its 2021 Virtual Conference which, while very disruptive of the social side of that great event, does provide a wonderful opportunity for many thousands to attend without needing to travel. See, especially the competition and research room opportunities.

To brighten up the new year, you will see we are moving to new art work for our cover in 2021. (page 17)

This issue is certainly short on copy and overly full of jokes and other snippets, but it also contains a number of very interesting articles that I hope you will enjoy.

## CALL FOR EDITOR

Do you have publishing skills, or would like to develop some?

Working in a rewarding, volunteer position as *Mouthpiece* editor, is one of the few, high profile and, at times, very busy ITG roles.

It can involve some computer skills..definitely needs and active self-starter and connections within the trumpet world are a real plus.

Help is always available to ease you into the position and suggest methods for creating a very worthwhile journal.

Contact ATG at [atguild@optusnet.com.au](mailto:atguild@optusnet.com.au) to express your interest and have a chat about what the job entails.

Sadly, we also farewell two committee members...Brae Grimes, who served us with his regular industry columns for some years and James Dempsey, long time founding member. On behalf of the members and board of directors, I want to thank them sincerely for their service and commitment to ATG

**IMPORTANTLY...**this time of year is renewal time. Please attend to the invoice that accompanied the email notice of this new issue.

Please have a safe and enjoyable Christmas and New Year

*Brian Evans*

President—acting editor

### AUSTRALIAN TRUMPET GUILD 2019/2020 COMMITTEE/BOARD

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# AUSTRALIAN TRUMPET NEWS

## CONCERTS ARE BACK?

A small selection, mostly from NSW, of musical activity that is happening or has happened. Some is still online but live performances ARE starting up again in many places. Most of these are gleaned from Facebook. You can all help by sending YOUR news of performances to Mouthpiece at any time (Ed.)

**Phil's is the only gig that is published here BEFORE it is on. So it pays to open you ATG emails right away and access the journal!**

**A DUET FOR TWO CATS**

**GARETH LEWIS - BMUS**  
TROMBONE

**PHILL O'NEILL - STONY ARTIST**  
TRUMPET

**INGRID SAKIROVS - BMUS**  
PIANO

**Program**

*Brendan Collins, Pastoral*  
(Australian Composer) - Phill & Gareth

*Gioachino Rossini, A Duet for 2 Cats*  
Phill & Gareth

*Launy Grondahl, Concerto for Trombone*  
Gareth

*Jules Levy, Grand Russian Fantasia*  
Phill

*Camile Saint-Saens, Cavatine*  
Gareth

*Christopher Healy, Trumpet Sonata*  
(Australian Composer Brand new work world premiere)  
Phill

**STREAMING LIVE ON FACEBOOK / YOUTUBE**

11 am AEDT (Sydney Time) 7pm EST / 6pm CST  
Wednesday December 23rd Tuesday December 22nd

*Stomvi*  
ART & TECHNOLOGY

### MCUI 2020 AND CELEBRATION DAY!

Music Count Us In Celebration Day 2020 took place on November 5th when schools from all over the country came together (online) to perform the 'SAME song, on the SAME day, at the SAME time'. The event saw hundreds of thousands of Australian school children unite as one powerful national voice in advocacy and celebration of Australian school music!

<https://musicaustralia.org.au/2020/11/mcui-celebration-day-2020and-thats-a-wrap/?fbclid=IwAR28ISTp2LwxNDPkPd3G8->

<https://www.brassbanned.com/2020/10/21/qld-band-championships-2020/>

Brassbanned has teamed up with the Queensland Band Association to bring you a virtual event in 2020. We are excited to present bands from across Queensland (and special guests from Tasmania!) performing Hymn, Entertainment, Major Work and Stage March performances.

**Live Chat**

Handsome Tim: well done everyone  
JK: Thanks BANSW and Tim Brassbanned an amazing weekend of music!  
Russell - CarberraBrass: Champion work Tim 3 cheers and 3 beers  
Handsome Tim: Hi everyone - sorry to anyone who was unable to access the chat, I am going to double check the system and refresh it for future streams to make sure everyone is able to contribute.  
Hi Loyal Viewers! Welcome to the chat. Please be respectful or I will block you.

CONCERTS ARE BACK?



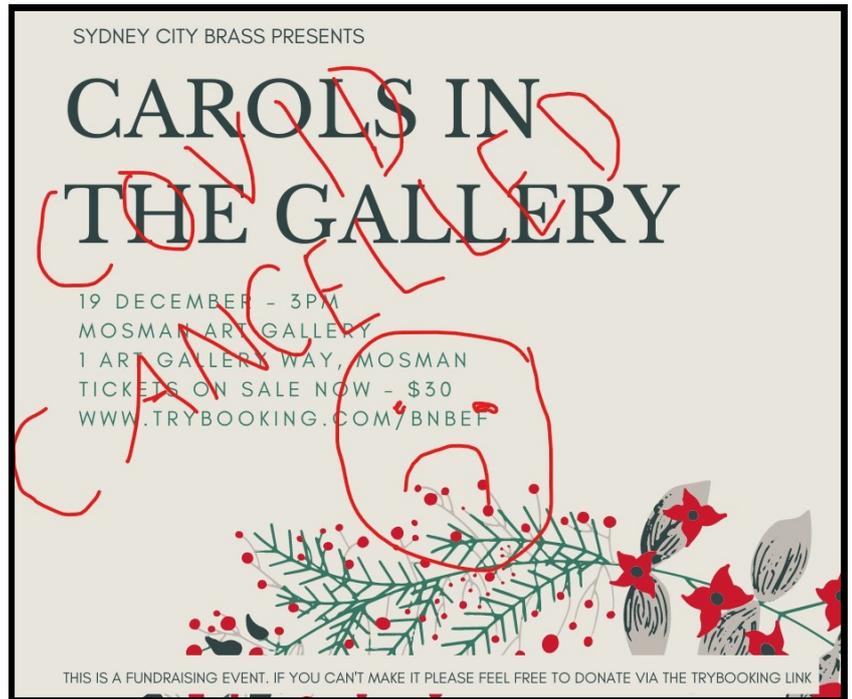
**2020 NSW ONLINE STATE BAND FESTIVAL PROGRAM**

14-15 NOV

BAND ASSOCIATION OF NSW INC

Brassbanned BESSON NSW Create NSW Arts, Screen & Culture

The performances can still be found here  
[www.youtube.com/results?search\\_query=band+association+of+nsw](https://www.youtube.com/results?search_query=band+association+of+nsw)



SYDNEY CITY BRASS PRESENTS

**CAROLS IN THE GALLERY**

19 DECEMBER - 3PM  
 MOSMAN ART GALLERY  
 1 ART GALLERY WAY, MOSMAN  
 TICKETS ON SALE NOW - \$30  
 WWW.TRYBOOKING.COM/BNBEF

THIS IS A FUNDRAISING EVENT. IF YOU CAN'T MAKE IT PLEASE FEEL FREE TO DONATE VIA THE TRYBOOKING LINK

# BANDS in the PARK

*Bring back live music with five local community bands*

New Horizons • Sutherland PCYC Concert Band  
 Shire Concert Band • Southern Brass • Copper & Brass Big Band

Sunday, 13 December. 12pm - 5pm.  
 Gunnamatta Park, Cronulla  
 A **FREE** and COVID-safe outdoor event

CENTRAL COAST BRASS, GOSFORD CITY BRASS AND JC ENTERTAINMENT & EVENTS  
PRESENT

# "COVID RECOVERY"

## LIVE STREAM BRASS CONCERT

**Featuring:**

Gosford City Brass Academy  
Gosford City Brass Band  
Central Coast Brass

**SATURDAY 5TH DECEMBER 2020**  
**3PM - 5PM**

**LIVE STREAM TICKET - \$20**  
**STUDIO AUDIENCE - \$50 (15 ONLY)**



MELBOURNE DIGITAL  
CONCERT HALL

**\$1,000,000 generated for Australian musicians and  
arts sector workers in 2020**

<https://melbournedigitalconcerthall.com/>

## A BLAST FROM THE PAST

"\$100.00 US in 1928 is about \$1,700.00 today. Wages in 1928 for musicians were 8 times higher than they are today! Makes you think, doesn't it? ( Ferde Groffe got \$6,000.00 for his arranging contribution every gig! Mind you, he was worth it! )" See how many famous names you recognise. I like seeing Bix Beidebecke got \$3700 (\$200) for the week. Ed.

January 1928 SALARIES: PAUL WHITEMAN ORCHESTRA — PAYROLL #3  
 WEEK ENDING: JAN 20, '28  
 MOSQUE THEATRE, NEWARK, N.J.

MAYER, RED	sax	175	Red Mayer
BARRIS, HARRY	piano	150	Harry Barris
BIEDERBECKE, BIX	trumpet	200	Bix Beiderbecke
BOUMAN, J	violin	125	J. Bouman
BROWN, S	bass	175	S. Brown
BUSSE, HENRY	trumpet	350	Henry Busse
CROSBY, BING	vocal	150	Bing Crosby
CULLEN, B.	trumpet	150	B. Cullen
DIETERLE, K.	violin	175	K. Dieterle
DORSEY, JIMMY	sax	200	J. Dorsey
FULTON, J	trumpet	200	J. Fulton
GAYLORD, C.	violin	200	C. Gaylord
HALL, WILBUR	trumpet	350	Wilbur Hall
HAZZETT, C.	sax	350	C. Hazlett
CROZIER, R.	sax	175	R. Crozier
MCDONALD, H.	Drums	175	H. McDonald
MCLEAM, HAL	sax	200	Hal McLean
MALNECK, MATTY	violin	150	M. Malneck
MAYHEW, BROB	sax	350	W. Mayhew
PERRELLA, H.	piano	300	H. Perrella
PERRY, MARIO	accordion	180	M. Perry
PINGITORE, MIKE	banjo	200	M. Pingitore
RINKER, AL	piano	150	A. Rinker
RUSSELL, M.	violin	150	Mich. Russell
SATTERFIELD, TOM	piano	150	Tom Satterfield
STRIKADEN, C.	sax	200	C. Strickaden
TRAFFICANTE, MIKE	bass-tuba	175	Mike Trafficante
YOUNG, A.	banjo-vocal	200	A. Young
MARGOLIS, O.	trumpet	175	O. Margolis
GILLESPIE, J.F.	manager	350	J.F. Gillespie
GROFFE, FERDE	arranger	375	F. Groffe
CHALLIS, B.	arranger	175	B. Challis
LORENZEN, M.	stage	110	Lorenzen
BLACK, W.	valet	50	W. Black
FRANK, W.	sax	200	W. Frank
RANK, W.	trumpet	200	W. Rank

## ITG NEWS



What has happened to ITG Conferences???

**THE TRUMPETS WILL STILL SOUND IN 2021**  
THROUGH THE FIRST EVER VIRTUAL INTERNATIONAL TRUMPET GUILD CONFERENCE

WATCH FOR MORE INFORMATION ON THE NEW VIRTUAL ITG CONFERENCE EXPERIENCE. PROVIDING LEARNING EXPERIENCES, PROFESSIONAL CAMARADERIE AND MUSICAL INSPIRATION IN A CONVENIENT DIGITAL FORMAT.

2021 ANNUAL CONFERENCE  
JUNE 1-5, 2021

**INTERNATIONAL TRUMPET GUILD**

**ITG 45**  
trumpetguild.org

\*ITG 2022 WILL RETURN IN PERSON IN SAN ANTONIO TEXAS · MAY 31-JUNE 4, 2022

### Important Updates on 2021 ITG Competitions

#### A chance to take part without leaving the country!

Since this year's ITG Conference will be "virtual," some adjustments to the ITG Conference competitions will need to be made. We would like to be clear that all seven divisions of the ITG Ryan Anthony Memorial Competition (formerly called the ITG Conference Competitions) WILL continue in the virtual conference format. All rules are available in the [ITG competitions rules document](#) noting that piano accompaniments are optional for preliminary rounds due to issues with Covid. Finals will take place during the virtual conference and advancing candidates will be encouraged to seek out high speed internet connection for their finals performances.

Questions about specific divisions should be addressed to the division chair:

**Orchestral Excerpts Division.** Email: [ConfOrchContest@trumpetguild.org](mailto:ConfOrchContest@trumpetguild.org)

**Solo Performance Division.** Email: [ConfSoloContest@trumpetguild.org](mailto:ConfSoloContest@trumpetguild.org)

**Jazz Improvisation Division.** Email: [ConfJazzContest@trumpetguild.org](mailto:ConfJazzContest@trumpetguild.org)

**Wind Band Excerpts Division:** Email: [ConfWindBandContest@trumpetguild.org](mailto:ConfWindBandContest@trumpetguild.org)

**Conference Scholarships for Students.** Email: [ConfScholarships@trumpetguild.org](mailto:ConfScholarships@trumpetguild.org)

**Youth Competitions.** Email: [confyouthcontest@trumpetguild.org](mailto:confyouthcontest@trumpetguild.org)

(Source: Jason Dovel, ITG Competitions Chair)

**The application deadline for 2021 is February 1.**

## Announcing The Ryan Anthony Memorial Trumpet Competition

The International Trumpet Guild is proud to announce the renaming of the annual ITG Conference Competitions as “The Ryan Anthony Memorial Trumpet Competition.”



Through the generosity of the Dobson Family of Corpus Christi, Texas, and the cooperation of Niki Anthony and CancerBlows and The Ryan Anthony Foundation, ITG is not only naming the competition in Ryan’s honor, but also increasing the stature of the competition with a greatly expanded prize structure in every category, including travel support to the

conference for finalists. The winners, when possible, may also be invited to participate in a CancerBlows event.

Ryan Anthony had a multi-faceted, illustrious career as a trumpeter, which included time with the Canadian Brass and as principal trumpet of the Dallas Symphony Orchestra. In every musical setting, including important musical competitions, what set Ryan apart was his joyful spirit. He put his soul into his music at all times, but even more so as he conducted his long fight with multiple myeloma. Bringing musicians together from around the world, through his work with CancerBlows and The Ryan Anthony Foundation, Ryan showed us the way to persevere, be strong, share, take joy in making music together, and in doing so, be a healing force for ourselves and the world. Having these competitions named in his memory reminds us all that the ultimate competition is with ourselves and that we can be generous and kind to one another as we make each other better. We shall compete joyfully and keep Ryan’s spirit alive. Remember, Music = Hope.

For full details on The Ryan Anthony Memorial Trumpet Competition, including rules, contest repertoire, and application procedures, see the ITG Competitions web page (<https://trumpetguild.org/events/competitions>). **The application deadline for 2021 is February 1.**

### Updated Call for Research Proposals

In light of the recent announcement that the #ITG2021 Conference will be conducted virtually, the deadline for submissions has been extended to Monday, January 4th. Guidelines for submission of proposals are otherwise unchanged and can still be found at

<https://www.itgconference.org/2021-research-room/>. Accepted proposals will present in a virtual poster session and/or a virtual paper session. Full updated details follow below.

The 45th International Trumpet Guild Conference will be held virtually on June 1–5, 2021. The ITG Research Room Committee welcomes proposals for research presentations at the Conference. The ITG Research Room offers a blind, peer-reviewed, international research forum for performers, professors, and students to present experimental, action, qualitative, or quantitative research involving trumpet performance, repertoire, and/or pedagogy. Presentations are often developed from graduate or dissertation work, published material, or other new research. Presentations should represent an original contribution to the field, grounded in empirical evidence.

All successful applicants will be invited to present a virtual academic poster at the conference to be presented asynchronously. Several submissions will also be selected to submit a pre-recorded 15-minute oral presentation that will be broadcast during a Research Room virtual paper session. All

*(Continued on page 10)*

## ORCHESTRA MATTERS

*In this column, we hope to showcase orchestras and their personnel. The personnel will be mostly Aussies, the orchestras might be from "anywhere". Content is likely to be varied and not strictly locked into any specific focus. This second edition features three great Aussies who make up the trumpet section of the Auckland Philharmonic. Thanks for Rainer Saville for organising the piece. If you have any requests for*

*stories,*  
or,

**Held over until 2021 due to illness**

*better still,  
can create some, do  
contact ATG  
atguild@optusnet.com.au.*

*(Continued from page 9) (ITG News)*

successful proposal abstracts will be published in the Conference's electronic program. Presenters will benefit from sharing their work with fellow ITG Members to generate exposure and connections that may lead to future collaboration, nationally or internationally.

All accepted proposals will participate in the virtual poster session by creating a digital poster and a brief 1-minute video pitch about the poster (the virtual equivalent of your "elevator pitch" to someone in an in-person poster session). Both will be presented asynchronously during the conference and archived at TrumpetGuild.org for members. Audience members will be encouraged to follow-up with presenters directly.

Presenters selected for oral presentation will record a video lecture-presentation and are encouraged to utilize audio-visual aids (Powerpoint) and create downloadable handouts for the audience. Presentation recordings will be finalized by mid-March for synchronous presentation during the conference and will be archived as a members-only resource at TrumpetGuild.org.

Researchers should submit a 500-word abstract summarizing their thesis, sources, data collection, methods, and conclusions. Abstracts should be submitted electronically at <https://www.itgconference.org/2021-research-room/> and full details are also found on the submission form.

The deadline for Submission is January 4, 2021 (11:59pm).

Submissions will be reviewed by a panel of experts and accepted proposal authors will be notified in January 2021. The ITG Research Room offers no financial incentives and presenters are responsible for conference registration expenses.

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

*(Continued on page 11)*

# For fans of "The Queen's Gambit"

**Dizzy was a fierce chess player.**



*(Continued from page 10)*

## ITG Journal Archives



The International Trumpet Guild is proud to offer all ITG members a new benefit: free, complete, online access to all past issues of the *ITG Journal*, *ITG Newsletter*, *itg journal jr.*, *Recent Programs*, and music and text supplements from ITG's inception in 1975 to the present.

The music and text supplements are downloadable as PDFs, and the rest of these publications are viewable in flip book format, embedded on the website. This amazing resource can be accessed at any time under the "Journal" menu on the ITG Website (<https://trumpetguild.org>). Members who would like to download the PDF version of the current year's *ITG Journal* issues can still do so by visiting the *ITG Journal* web page. We hope you enjoy this valuable offering!

## New Work REVIEW

Joel Brennan

### *The Sky Is Brass* - Alan Holley

Taking its title from a Henry Lawson poem describing the volatile nature of the Australian outback, *The Sky Is Brass* (2019) is Alan Holley's latest piece for solo trumpet. The roughly 11-minute long work in three movements was written for Harriet Channon, who gave premiere performance on 2 August at Sydney's Harbord Park.

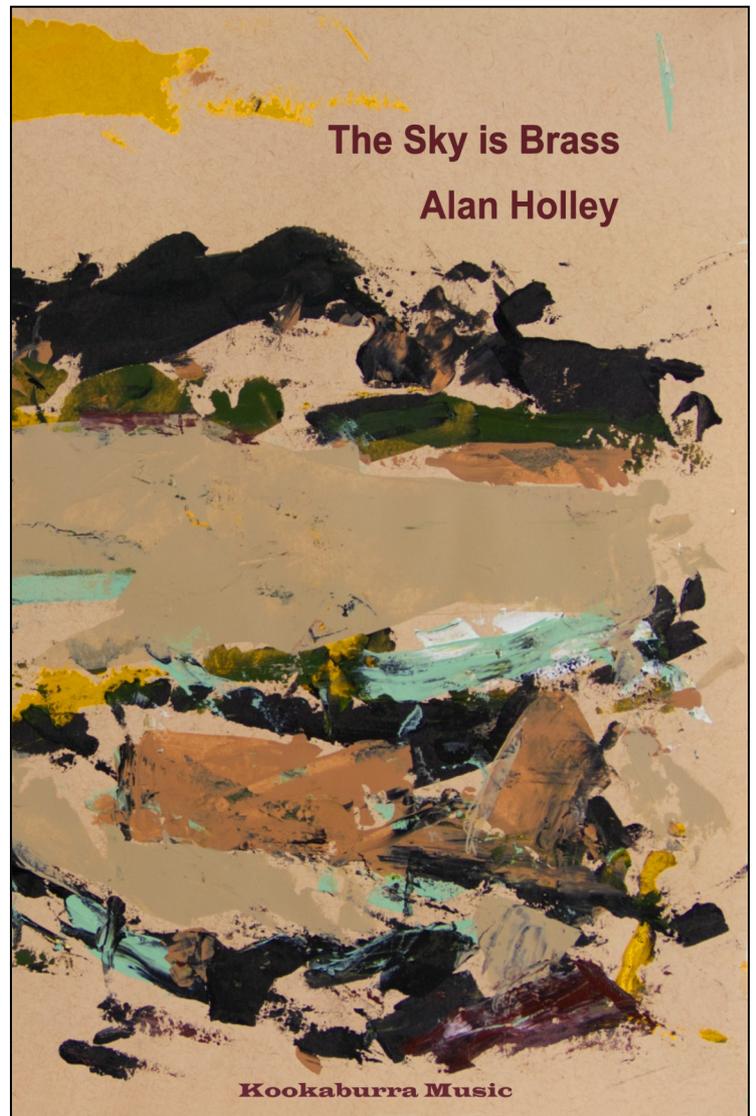
The opening movement is short and frenetic, lasting under a minute and a half. The first statement - a quick, upward rising bar-long fragment - is immediately repeated twice, each time with an additional extension. The resulting phrase is a line that loops upward, a motif that recurs periodically throughout the piece. The construction of this first musical phrase seems to be a microcosm of the work's overall structure - each movement expands in length, roughly twice as long as the one that precedes it.

On first glance, it seems as though the work is without contrasting "slow" sections. One is struck by the sheer quantity of fast rhythmic material, mostly set in tempos of "allegretto" or above. This is where Holley shows his compositional brilliance, however. His use of repetition - single notes, gestures, and short cells of melodic material - alongside strategically placed silences creates moments of expansiveness and calm, reflecting the quickly-changing landscape Lawson so vividly portrays in his poem.

Those familiar with the composer's other works for trumpet might hear undertones of *Ornothologia* and *Summer Bird* scattered throughout the three movements of this piece, further emphasizing the subject matter at hand - the vastness of inland Australia, with all its flora and fauna, including "great flocks of parrots...and small birds."

Holley brings his experience as a trumpet player to his compositions, resulting in works that manage to be challenging yet not unidiomatic or unapproachable. While not quite as technically demanding as *Ornothologia*, *The Sky Is Brass* still presents ample challenges. The constantly changing metric subdivisions, quick juxtaposition of dynamics, mixed articulations, and right hand dexterity requirements provide plenty of material for even the advanced trumpeter to practice. The piece promises to be as engaging for the listener as it is for the performer.

Published by [Kookaburra Music](#), *The Sky Is Brass* is clearly engraved for easy reading and bound with beautiful cover art by Bryan King.



# CORNET CORNER

With Dee Boyd



## Welcome back to the Cornet Corner!

As a lead up to next issue, I would like to present you a player profile of one of today's most highly recognised Cornet players.

Quoted at the Black Dyke Brass Arts Festival, the internationally acclaimed maestro Elgar Howarth described Richard as "the most outstanding cornet player this country has ever produced."

Richard is currently Principal Cornet of the world famous Black Dyke Band, a position that is heralded as the "hottest seat in banding." Previously Principal Cornet for ten years with the Grimethorpe Colliery Band, Richard fulfilled his childhood ambition and followed in the footsteps of some of his cornet heroes and moved to the Queensbury based band in January 2006.

As a respected and devoted teacher, Richard is a cornet tutor at the Royal Northern College of Music, Birmingham Conservatoire and Salford University. He is a regular tutor on the International Brass Band Summer School, the National Children's Brass Band of Great Britain and the Yorkshire Youth Brass Band.

Richard has released to date five solo recordings. The Debutante (1999), Blaze (2005), Eminence (2007) and The Cornet Heritage Collection Volume 1 (2010) and Volume 2 (2013) all of which have been received with world-wide acclaim, with Blaze and Eminence being awarded the title Solo CD of the Year.

Richard enjoys working alongside renowned composers to create new and exciting repertoire. Elgar Howarth's Sonatina (2008) and Edward Gregson's Cornet Concerto (2016) are two major works that were written for, and dedicated to Richard. Essentials, written by Philip Wilby and in collaboration with Richard are Brass Studies for the Twenty First Century. This study book



*(Continued on page 14)*

(Continued from page 13)

contains a number of advanced studies designed to be technically challenging for advanced players.

As a performer Richard has travelled to Australia, New Zealand, Japan, Hong Kong, Canada, America and several European countries. He has performed in many iconic concert venues such as Sydney Opera House and New York's Carnegie Hall.

Richard is a Besson Artist and Clinician who solely performs on the Prestige Cornet and RM1 Signature cornet mouthpiece. In association with Alliance Products, the RM Signature range was shortlisted for the Trusted Music Stores Product Awards (Brass and Woodwind Category) in 2016.

In my next Cornet Corner column I hope to present you with an interview from Richard, with more information about his new CD (*Sonatina*) and his recording experience. Hopefully also some inside information about his upbringing up and what lead him to becoming the Principal Cornet player of Black Dyke. I will also ask him about his 'normal' life and also what its like to tour with Black Dyke Band, about his masterclasses and Youth programs, and how Covid-19 has affected his current life and career. I am sure, as for all of us, it has its positive and negative sides.

If you want to find out more about Russel or order his CD you can go to

[richardmarshall.info](http://richardmarshall.info) or [blackdykeband.co.uk](http://blackdykeband.co.uk)



I really look forward to bringing this Interview to you in the next issue of Mouthpiece. Until then i wish all ATG members a wonderful and safe Covid-free summer and a very Merry Christmas from Germany!

Dee



## INTERNATIONAL CORNER

"International Corner" where friends from outside Australia can contribute to Mouthpiece with pedagogical, theoretical and anecdotal material. This issue features a very interesting piece which is published here with the kind permission of its author, Rachele Jenkins of [www.auditionplaybook.com](http://www.auditionplaybook.com) "The Audition Playbook is both a guide and workbook for optimal planning and preparation of orchestral auditions."

Interview with "Mr. Clean" — **James Wilt** of the Los Angeles Philharmonic



[Interview by Rachele Jenkins](#)

**Jim Wilt joined the Los Angeles Philharmonic as Associate Principal Trumpet in 2003.**

**Since the start of the pandemic, he has been producing daily etude videos in a**

**series he calls, "From the Safety of My Practice Room." We chatted recently about these videos, his incredible career, his philosophies on teaching and playing, injuries, how the "Mr. Clean" name started, and so much more.**

**I always find these intros to be the most difficult part of the interview process — particularly if I know the interviewee — so I'll just say this: Jim is one of my favorite musicians and teachers. There is a special and deliberate care he gives to everything — to every note he plays, to every comment he delivers in a lesson — and I'm very grateful that he agreed to share some of that here.**

**Please enjoy.**

\*\*\*

**How did you first start playing?**

I grew up in Detroit and started playing when I was nine. I actually took to it pretty quickly. I inherited a good ear from my mom who got that from her mom. My grandparents played in Vaudeville — in the old silent movie houses.

When the "talkies" came out, that put them out of business, so they were a little soured on the whole thing and did not give my mother lessons. She played piano but she taught herself to play entirely by ear. I don't think they were crazy about my career path until I started to get some work. My mom was completely supportive the whole time.

**Is it true that you didn't read music for the first two or so years?**

I could read notes but I couldn't really read rhythms. My mom would play the piano and we would play jingles or TV themes — but all basically by ear. To this day, I'm pretty good at playing by ear, so that was helpful.

**How did you decide where to go to college?**

I didn't think I was going to be a musician until maybe 10th grade or so. I was at a music camp at Blue Lake and the instructor there made this offhand comment like, "Of course you guys are going to go into music!"

It never even occurred to me up to that point. I thought I was going to be a scientist or an engineer — I like blowing stuff up — but then I started thinking, "Maybe I should look into this."

I applied to Cincinnati, Northwestern, and Eastman, and I got into all three. Cincinnati offered a full ride and, coming from a blue-collar family, it was the right economic choice. It turned out to be an excellent school, particularly at that time. A lot of the Cincinnati Symphony players were adjunct faculty there and I had a great teacher — Eugene Blee.

I also had the opportunity to sub with the CSO quite a bit which made an enormous impact on my playing and my future, just to hear those

*(Continued on page 16)*

*(Continued from page 15)*

guys play at that level on stage. I ended up going to Eastman for grad school and got some of that “Chicago School” teaching from Charlie Geyer.

### **What was your first job?**

My first job was actually Dayton, which I won between my junior and senior years of college. That pretty much paid for my living expenses from that point on. Shortly after, I went to Rochester. I started playing extra with them and then won the audition for third in the RPO in the spring of '85. I played with them for about half a year and then won a job in Denver. I think that was actually the day that the Challenger blew up — January 29th, 1986. A month later, I was packed up and living in Denver. I did not finish my masters degree until about 30 years later — when my son was at Eastman.

### **What was that like? How much of your degree did you have left to finish?**

I had four hours of electives to finish. We worked out a deal. I transferred some credits that I had taken from a different university after I left Eastman. I also came in and taught some master classes and lessons and showed them a portfolio of the work I had done throughout my career. It feels more like an honorary degree — but I earned most of it!

### **You won Dayton pretty young. Were you pretty solid with auditions right off the bat?**

Yeah, that was the first one I took and the first one I won. I was thinking, “Damn, I wish this was the Boston Symphony! How many of these do I have in me?”

The second audition I took was Columbus Symphony. I played just okay in the prelims and advanced, then played better in the next round and didn't advance to finals.

The third audition was Houston Symphony, which I made finals for.

The following week, I won Rochester.

Then, in January, there was an audition for a one-year in Philadelphia and I bombed that, haha.

And the following week, I won the job in Denver.

My audition success kind of took a little hiatus when I got to Denver and then I got injured. I took an audition for the New York Phil during this time and just bombed.

### **How did you get injured?**

When I was in Denver, I had a little chop issue. I was practicing reading through etudes without stopping, but I wasn't fixing the little cracks as they were happening. Some bad habits crept into my playing.

The orchestra was on the brink of going out of business too. Mentally trying to put together an audition in the midst of all that was, I'm sure, tied to that bomb in New York.

A couple of weeks later though, I won the Houston job. It was on an iffy face. I was able to play the job, but I knew that I was on borrowed time. It just didn't feel secure.

I had a lesson with Charlie Geyer around this time and he said, “In the space of five minutes, you've played more off-center notes than you did in the year and a half at Eastman.”

I was just hitting the notes — but really not centered. We did some mouthpiece buzzing — which we never did at Eastman — to just remind the embouchure that what it needed to do was in partnership between the air and the face. That really sent me down the road to recovery.

### **When did you audition again for the New York Phil?**

I didn't take another audition once I was in Houston for about five years. I hate admitting this because I tell students to never do this, but I was going to take this audition in New York just to better my chances in negotiating my personal contract. I just wanted to make the finals and tell them, “Hey, look, you've got

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somebody who's making the finals in New York — you need to bump up my pay."

It sounds weird and I don't like to brag but, during the semifinal round, the committee actually applauded behind the screen. Warren Deck was the proctor, and he goes, "They never do that." I went into this thinking I wouldn't take the job but then it kind of shifted my whole focus — maybe I should take this a little bit more seriously.

There were two auditions going on at the same time, and I had applied to both. One was for associate principal trumpet and one was for fourth. The finals were a month after the prelims/semis.

I was the last guy standing for the associate job but, for a number of reasons, I did not play very well. They wanted me to come back in a week with a different trumpet, sit in the orchestra, and do a little trial. The next day was the audition for fourth and I actually won that. So they said, "We changed our mind. We're going to have an invitational audition for associate in the fall. You'll be invited, of course, and we want you to play a Bach trumpet."

Anyway, I didn't win that — Bob Sullivan did. It's funny, we beat each other for our jobs — but he won the better job and his paid a hell of a lot more than mine did.

It's probably good that it worked out the way it did because I wasn't ready to play Associate Principal in the New York Philharmonic. There were still a lot of things I had to line up in my playing. Things worked out the way they were supposed to.

### **So you stayed there for a bit on fourth?**

Yes, I was fourth trumpet. Although when I got there, the second player, Vince Penzarella, was out sick. He was out probably half the time I was there so I was acting second a lot. I loved that. It was just really, really fun and inspiring sitting next to Phil Smith on a daily basis.

When Vince came back, I went back to playing fourth and playing second on the little overtures and piano concertos — hiding in the weeds,

basically. It was a really tough decision, but when it came down to it, I thought if I stayed in that position, trying so hard not to be heard, that I would lose the ability and the confidence to do something like the 1911 version of *Petruška*. Fourth trumpet's got to play a high C. If I haven't played one on stage in three years, I don't want to be that guy going "Oh, please don't miss that note." So I thought the best thing was to get back into a situation where I had regular heat on me. I know I will atrophy otherwise — mentally and physically — which is what this whole etude project is about.

That's why I decided to go back to Houston. It was the right choice. It was very hard to walk away from the NY Phil and those colleagues. Even though I was only there for a year and a half, it was really, really important for my development. While I was there, I also studied with another guy named Ed Treutel who provided another piece of the puzzle of how I approach the instrument.

### **How long were you in Houston after that? When did you move to Los Angeles?**

I was in Houston for another eight or nine years after that. I thought it was going to stay there for the rest of my career, but the orchestra started having money problems.

LA had had an audition and they didn't hire anybody. A guy that had played in Houston with me, called me and said, "Hey, you know, we just had this audition here and we didn't hire anybody. There's going to be another audition, are you interested?" And I'm like, "No, I don't think so. I really like it here." Things hadn't gotten that bad yet, so I hung up the phone and my wife said, "Call back and tell them you're interested." So I called him back and said, "My wife says I'm apparently interested."

We were facing a strike going into this audition so I really couldn't afford to take a week off prior to this thing. I played a Monday night concert, got up very early Tuesday morning, and warmed up in the Houston airport parking garage because I had no idea how much time I was going to have once I got to LA.

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On the flight, I was reading the Houston Chronicle, where I saw this editorial that was lambasting the musicians for being so greedy. The labor things were starting to spill out in the press and he was saying, "You guys are overpaid and you're spoiled." I was seething by the time I got off that plane. I'd already known this about myself that I can't be angry and nervous simultaneously, so I used this guy's editorial to just kind of pump me up.

When I got to the hall, I had about two hours before I played. I could hear guys all around me warming up and hitting excerpts. Everybody's sounding great and I'm like, "Okay, I've been here before... put the horn in the case. I'm already warmed up because I did that back in Houston. I'm gonna wait and just let them come down to me." They just wore themselves out. They were testing, testing, testing, testing, and they lost most of it in the warm-up room.

I actually set an alarm and took a nap. Then I touched a few things very slowly, not at tempo, just to make sure that it was confidence inspiring. I wouldn't take anything anywhere near fast, just to make sure I didn't miss anything. I didn't want that as the last thing in my ear before going on stage. Then I put it away.

I've got this little routine where I stick a cup mute in the horn and just start playing arpeggios at forte-fortissimo, and so I did that when I was about five minutes from going on stage. It's stretching a little bit into the upper register, but pretty loud and pretty aggressive to really engage, so I've got all that resistance to blow against and it really gets the blood going in my chops. Oddly enough, it helps with

my soft playing as well because everything's activated.

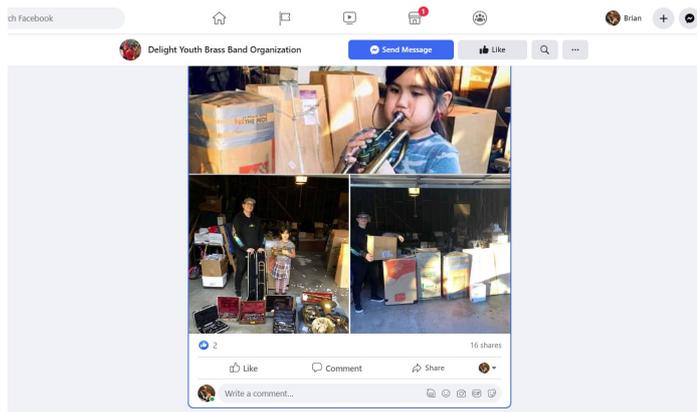
I went out there behind the screen for the semi-finals and it was alright. I was rusty. It had been a while since I had taken an audition. It could have gone either way. Luckily, I was advanced to the finals and, by that point, I was like, "Okay, it's go time."

I knew that they were at least interested in what I had to say. I don't think I was nervous at all. Everything went just about exactly the way I wanted to play it.

I think the audition was in August or September, and I came back in December and played two different programs — *Midsummer Night's Dream*, a Beethoven Piano Concerto, and *Firebird*.

Then things got dark in Houston and we went on strike. In order to make sure that my family's health insurance continued, I called up LA and said, "Hey, are you ready for me to start?" They said, "Sure, come on out." So I got in the car and, as I was driving out to California, I got this phone call that they settled the strike in Houston. I said, "That's great! I'm on my way to LA — see ya!"

I never played another concert with Houston. I went to LA with a mindset that this time I wasn't going to give myself an out. We actually bought a house right away — which is something you usually don't do. I was all in though and it all worked out.



[Time to catch up with Delight Youth Brass Band Organization?](#)

(Click the link)

WON FOR TOO FOR NOW



Thanks to some excellent research (and having talented friends) Dee Boyd has managed to arrange a brand new cover for Mouthpiece. So, Starting with Volume 23 Issue 1, our cover will feature this stunning new look designed by Natalie Zaffiro. Natalie is a Digital Designer based on the Gold Coast. She performs contract work for very large, national and international companies as well as small businesses. and is currently studying a Graduate Certificate of Marketing with Griffith University.

Of the project, Natalie said: *"I just wanted to capture the vibrancy of music: how it can create colour, texture, brightness and excitement. This year has tested all performers and it's important to look ahead to a better new year."*

Such a fitting objective...

(**COVID NOTE:** this is NOT a scientific depiction of aerosol emissions from trumpets! )

# SNIPPETS



Rose Sanderman- cornet soloist. Born in Storm Lake, Iowa. Rose went on to become a passionate member of the suffragette movement.

Pretty sure this is the bridge you take to get to 2021..

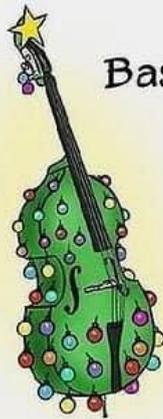


## Instruments to Enhance the Holiday Season

Clarinets



Bass



Harp



Viola



### Did Louis Armstrong "fail"?

*"When I was a kid, I practiced my cornet hard- thinking, someday I'm going to be good enough to play in Arthur Pryor's Band."*  
Louis Armstrong